CASH BOX
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U2: ZOO KEEPERS
Hocus Pocus Focus
ARISTA'S BEST YEAR EVER
Henley's Blockbuster Concert
INSIDE THE BOX

COVER STORY
U2: Zoo Keepers

On the heels of signing the most lucrative contract in the history of the record business, Island’s U2 have released their new album, Zooropa, which is experiencing one of the most lucrative weeks in history as well. Debuting at #1, it could be the Jurassic Park of music. A monster!

—see page 9

Hocus Pocus Focus

Bette Midler, Sarah Jessica Parker and Kathy Najimy portray a trio of 300-year-old witches who return to Salem, MA one Halloween night in the film Hocus Pocus, and the results are hilarious. Seems Disney has brewed up a major hit for the summer

—see page 10

Arista’s Best Year Ever

Arista Records has broken its all-time sales record in its 18-year history. The label claims it marked sales approaching $300 million, a great deal of that amount coming from the colossal success of The Bodyguard soundtrack album which has sold over 21 million units worldwide.

—see page 5

Henley’s Blockbuster Concert

The brand new Glen Helen Blockbuster Pavilion in San Bernardino, CA was the site of Don Henley’s only L.A.-area appearance, and he made the best of it. In a nearly three-hour show, the singer/songwriter soared on both his solo hits and those he had with the Eagles.

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NARAS DOESN'T TOUR WITHOUT IT: National Academy of Recording Arts & Sciences (NARAS) and American Express have teamed up for The American Express Gold Card Grammy Festival, an eight-city event starring Grammy-winning artists. NARAS president Michael Greene and Kenneth I. Chenault, president, consumer card group, American Express Travel Related Services Company, Inc. have announced.

September 9 is the start date with simultaneous concerts in San Francisco headlining Tina Turner and New York with Kathy Mattea and Harry Belafonte. Festival highlight will be its emphasis on music education and community involvement with a series of master classes and free public performances in each city. Cities will include Boston, Chicago, Los Angeles, Miami, Philadelphia, and Washington, D.C. Other artists named were Harry Connick, Jr., Linda Ronstadt, Wynton Marsalis, Robert Cray, George Benson, David Crosby and Graham Nash, Joe Williams, Albert Collins, Johnny Copeland and John Hammond.

'93 GOLD AND PLATINUM: The Recording Industry Association of America (RIAA) has released its 1993 midyear statistics for audio and video Gold and Platinum Awards, revealing a strong first half for the year.

Gold album certifications reached 103, up from 82 this time last year. Platinum awards increased from 66 to 78, same period. Multi-Platinum albums remained on course, accounting for 66 compared to 67. (EDITOR'S NOTE: Figures for the first half of 1992 do not include the 110 Elvis Presley titles awarded to Graceland in honor of the 50th anniversary of his death.)

Midyear 1993 figures showed an increase in Platinum singles which numbered 28, up from 15 last year while Gold singles stand at 37 for the second year in a row. (Again, these figures exclude the single awards bestowed on the E.P. estate in '92.)

Longform music video awards were off slightly at the halfway point with Gold down from 27 to 20 and Platinum from 15 to 8. Multi-Platinum awards dipped from 9 to 4.

SONY GETS CAMI: Sony Music Entertainment, Inc. announced it has acquired CAMI Video, music-based TV and film division of Columbia Artists Management, Inc., and named Peter Gelb, CAMI Video manager since inception, president of Sony Crescendo, a new division which will expand the breadth and scope of SME's classical music-related businesses.

Mr. Gelb has also been appointed president of Sony Classical USA, the U.S. division of Sony's worldwide classical music label, to oversee the U.S. activities of Sony Classical's worldwide operation.

CAMI Video, which has established a distinguished track record in the production of award-winning music TV programs, will operate as a subsidiary of Sony Crescendo.

ELEVENTH S.F. JAZZ FEST DATES: The Eleventh Annual San Francisco Jazz Festival will be held October 29 through November 14 this year in venues throughout San Francisco and one date in Oakland. The second decade of SFJF will be two-and-a-half weeks of jazz and jazz-related music in venues throughout the city with tributes to important jazz masters, films on jazz, newly commissioned works and jazz talks.

Artists named thus far to participate are: Joshua Redman and quartet featuring Pat Metheny, Cleo Laine, Carla Bley/Steve Swallow Duo, David Murray Quartet featuring Amina Claudine Myers, Don Byron, and the Steve Turre Shell Choir. Others will be named later.

SONY Recordings has made a couple of staff changes. Ron Oberman has been tapped to executive vice president of A&R. He was previously senior vice president of the department. Also, P.J. Olsen has been promoted to national director, A/C promotion from regional promotion manager, based in Minneapolis. Bill Catino and Sam Cerami have been named senior vice presidents of national promotional promotions for Liberty Records. Catino has been with Liberty (then Capitol Records) since 1989. Cerami was formerly director of national promotions. He began his career with Decca in the late '50s. Sony Music and Epic Records announce the expansion of Sony Wonder as their overall children's and family entertainment operation. With the expansion, Sony Wonder's former co-president, Jim Turner-Windham, has been named senior vice president, creative affairs. She had been a music supervisor for major motion pictures. Wendy Moss is vice president of marketing. She will also serve as vice president/g.m. of Image Entertainment. Susan Jackson Rosenberg is now senior director, Sony Wonder-Nickelodeon. She comes from Goodtimes Entertainment Home Video, where she served as vice president, marketing. Linda Morgan has been appointed senior director, acquisitions. She was director, children's programming, Sony Kids' Music and Video. Michael Gallelli has been named vice president, A&R at Private Music. Before coming to the label, he was an A&R director at Columbia Records. Sony Asylum Records has tapped Michelle Myers for the position of senior director, major and independent services. She was associate director of marketing, for MCA Records./Nashville.

EMI Records Group has upped two of its promotion men. Michael Lessner was made director, promotion, East Coast. He had been regional promotion manager. Gary Triozzi moves from national secondary promotion to national director, Midwest promotion and marketing. A&M Records has announced a couple of appointments. Michelle Lessner has been given the job of singles/new release director. She was most recently new release coordinator. Also, Sergio Silva has been upped to national manager of video promotion from video coordinator. Capitol Records has appointed Stacey Murray to director, media & artist relations, and Scott Young to the post of manager, international artist development. Murray had been national manager of publicity at Jive Records; Young was manager of catalog marketing.

Wendy Weisberg has been promoted to manager, publicity/West Coast for IRS Records. Previously she was West Coast rep for the company's publicity task force. PolyGram has announced it has named Randy Sabiston creative director, East Coast. Prior to this position, he was creative manager at EMI Music Publishing. Dell Furano has joined Sony's new merchandising division, Sony Signatures, as president and CEO. A pioneer in the field, Furano introduced the large-scale development of specialized merchandising not only in music and concerts, but also sports teams like the NBA's New York Knicks, and the NHL's New York Rangers.

Gaylord Entertainment has announced a restructuring of their cable network division resulting in three major personnel shifts. David Hall, a founder of The Nashville Network and the network's general manager for the past 10 years has been named senior vice president of cable networks. Kevin Hale, previously general manager of Gaylord's KSTW-TV in Seattle/Tacoma will replace Hall as TNN's general manager. Former Gaylord senior legal counsel Hal Willis has been tapped for the position of president/gene manager worldwide of Country Music TV. Grace Reinbold, well known around Nashville's rock scene for years, has been named senior vice president of TNN. Reinbold is also managing J.T. Banton, former lead singer/songwriter for the Royal Court of China. Banton is now pursuing a career in country music.
Cash Box
EAST COAST

By Aaron Steinberg

Fishbone

“REMEMBER A TIME” when brothers wore Afros in every size? Come back to the time when women wore clothes that were... Skin Tight! Drummer James “Diamond” Williams proclaimed as the Ohio Players kicked into that tune, starting off their set at Central Park’s SummerStage on Saturday. Of course, if you’re too young to remember, it doesn’t matter—the ’70s revival is still going strong and bell-bottoms are all the rage. Interest in the music of that era has been blossoming as well, and PolyGram has wisely chosen to reissue the Ohio Players’ records (naughty covers and all) on CD.

Sugarfoot (a.k.a. Leroy Bonner), with his white sandals and medallions, led the group through funk classics like “Love Rollercoaster,” “Sweet Sticky Thing,” and “Fopp.” Sugar’s guitar sounded as delectable as ever—a cool reward for a crowd who braved the elements of a city knee-deep in an unprecedented heat wave for a taste of the real thing.

A BAND THAT ASPIRES to take you forward, Fishbone, mobbed the Limelight for a late-night festival set of insanity Tuesday. Few acts work their audience into a frenzy the way they’re known for doing, with performances that mix equal parts ska, hardcore, funk and rock with singer Angelo Moore’s hyperactive, crowdsurfing antics. But Fishbone is more than a superior party band or a spectacle—they’ve just released their fifth album on Columbia (Give A Monkey A Brain...) and they continue to wrangle with confusion. Industry types have said that they are uncomfortable with the group’s genre-mixing music and the fact that the all-black band sells to a predominantly white audience confuses them. To make matters worse, some of the songs are humorous, crazed rants while others are well-written, original sounding pop tunes with socially relevant lyrics, like “Ghetto Soundwave” or “In The Air” (hits that never were).

It seems that the industry’s lukewarm reaction to an exceptional act that knows it is accessible and unique hasn’t been great for the group—integral songwriter and guitarist Kendall Jones called it quits this year. The show couldn’t have been received better, but the new album feels less inspired, a little weary in its grungier garb, its aim a bit less true save for one universally relevant snippet of melody: “Cursed for their will to dream/Black flowers have lost their way.”

Atlantic artist Marc Cohn recently stopped by New York radio station WNEW-FM for a live, on-the-air interview with air personality Pat Kelly. The Grammy-winning singer/songwriter performed songs from his new album, The Rainy Season, as well as tunes from his gold, self-titled debut album. Pictured (l-r) are: Atlantic v.p./promotion Danny Buch; WNEW p.d. Pat St. John; WNEW sports director and air personality Jim Monaghan; Atlantic local promo rep Steve Ellis; Cohn; Kelly; and WNEW air personality Marty Martinez.

Cash Box
WEST COAST

By Troy J. Augusto

Chris Carter (fourth from right, center row) of the wildly popular L.A. band Dramarama, recently journeyed east to attempt to garner some valuable showings of his band’s new “Work For Food” video on MTV. And judging by the thrilled looks on the faces of the vid channel’s V.J.’s—Kennedy (wearing glasses and Stanford shirt) and Lewis Largent (plaid shirt, hand extended in classic hobo style), Carter had his work cut out for him. Actually, according to the fancy press release that accompanies this photo, MTV has embraced the video, whatever that means.

IN A MOVE THAT solidifies the standing of both parties, Gotham-based Terrie Williams Agency, a P.R. firm whose clients include Eddie Murphy and television producers Laurel Entertainment, and Hollywood’s own Levine/Schneider, publicity home to the likes of Janet Jackson, Charlton Heston and Duran Duran, have entered into what’s being called an “affiliate relationship” whereby each company will utilize the other’s home office, expanding both into full-service, coast-to-coast concerns. In a joint statement, the involved principals exclaimed, “We’re delighted with this association and look forward to it bringing an even higher level of service to our clients.” The five-year-old Terrie Williams Agency is this country’s largest minority-owned P.R. firm, while in its 10 years of business, Levine/Schneider has grown into one of Hollywood’s most visible and respected independent publicity houses.

WHEN STEVE MILLER brings his current road show to Southern California later this month, he’ll be using one of his local appearances to raise money for the UCLA Environmental Science And Engineering Program, an on-campus organization that teaches effective approaches to what are increasingly urgent ecological, environmental and pollution-related problems. The July 31 show at Irvine Meadows Amphitheater will also star Paul Rodgers And Company. Patrons who purchase the $125 benefit ticket (310-337-7075) will not only get fine seating but will also be invited to a backstage, after-show reception where they’ll get to hang out with both Miller and Rodgers.

IT PROMISES TO BE a big day in Orange County on July 24, ‘cause that’s when country genius Billy Ray Cyrus will be inducted into the Moiveiland Wax Museum in Buena Park, becoming the attraction’s 295th star entry. Immediately following the 1:15 p.m. ceremony, attending youngsters will be encouraged to enter a contest to see who can spot the real Billy Ray, as he hides amongst a roomful of wax look-a-likes. Top prize will be a set of “Achy Breaky Heart” pillow cases.
EMI, MOJO GO TOE TO TOE:

Singer/writer Mojo Nixon has filed suit against La Rana Music and EMI Music Publishing in a federal court alleging breach of contract and copyright infringement. The lawsuit alleges that the publishers failed to account and pay royalties for Nixon's 'Muffin Stuffin' catalogue, failed to exploit the catalogue, failed to collect monies due to Nixon and failed to inform him of the transfer of rights from La Rana to EMI. Furthermore, EMI has asserted rights to compositions which are solely owned by Nixon 'Muffin Stuffin', infringing upon Nixon's exclusive rights as copyright owner.

"We've tried very hard for months to resolve this," Nixon says. "I'm always ready to pursue means other than legal to resolve this. Arm wrestling. Go-Kart racing or seven-card stud with EMI biggies!" Charles Koppelman and Martin Bandier, whenever they're ready to own up to their responsibility that maybe they owe me some money."

PEER/LEEDS PACT: Ralph Peer, president of peermusic, and Leeds Levy, president of Leeds Entertainment, recently completed a long-term sub-publishing agreement. The pact provides Peer with rights to Levy's catalogue for the world outside the U.S. and Canada and includes provisions for the formation of Leeds Entertainment in key overseas markets. This aspect of the agreement affords Levy the opportunity to establish a presence internationally.

In a singing mood lately, Levy also has parted with Ree and Reyn Guyer of Nashville/Minneapolis pub Wrensong. The joint venture includes co-ownership of the Wrensong back catalogue and a long-term futures commitment. The catalogue includes Grammy and CMA award-winning song "Where've You Been," made popular by Kathy Mattea, and the pop hit "Stranded," recorded by Heart.

NAS-TY BOYS, REDUX: For the second time in as many months, the National Academy of Songwriters (NAS) presented one of its fine "Songwriters in the Round" concerts along with its "Acoustic Underground" last week to an SRO crowd at the Troubadour in West Hollywood. Once again, hats off to NAS' Dan Kirkpatrick, Steve Schalchlin, Blythe Newlon and Paul Zollo on a terrific job.

Featuring in the round were Desmond Child ("Livin' On A Prayer," "Angel"), Jon Lind ("Crazy For You," "Save The Best For Last"), and the bands of Zane Hakmann & Christopher Troy ("The Way I Feel About You," "Do Unto Me"). It is always heartening to watch songwriters perform their songs and share anecdotes and secrets about how the tunes came to be written and recorded. One fact stands out: Talent helps, but luck and timing play the biggest part in having that elusive hit.

The next "Songwriters in the Round" extravaganza will take place Monday, August 9 at the Troubadour and will feature David Pack, Alan O'Day, Stephen Allen Davis and Terry Steele.

Robert Plant has signed a worldwide publishing agreement with BMG Music Publishing which includes Plant's new album Fate Of Nations and his 1988 hit album Now That I've Got You. Fate Of Nations is released by Es Paranza/Atlantic and by Phonogram outside the U.S. Pictured (l-r) are: Andrew Jenkins, general manager, BMG Music Publishing International; Plant; Bill Curbishley, Plant's manager; and Nick Firth, president of BMG Music Publishing Worldwide.

Arista Records Most Successful Year

Arista has broken its all-time sales record in its 18-year history for the fiscal period July 1, 1992 to June 30, 1993. The label marked sales approaching $300 million, which is a 100 percent increase in gross sales over its best year ever.

Sales for fiscal '92-'93 were catapulted by the record-breaking success of the Bodyguard soundtrack album. Now the biggest selling CD worldwide of all time, this album, which has been number one for 20 weeks since its release, has sold over 21 million units worldwide.

Also reigning at the top of the charts in '93 has been Kenny G's Breathless, which has sold over 5 million copies in the U.S. alone and further solidified his spot as the #1 instrumental artist of all time.

Adding contributions to the milestone are a triple platinum album from Brooks & Dunn (Brand New Man) and double platinum albums from each of Boomerang soundtrack and TLC. Platinum releases include '92 Grammy winner Annie Lennox, Alan Jackson, and Brooks & Dunn (Hard Working Man).

Arista is also experiencing tremendous success internationally. The Bodyguard featuring Whitney Houston is already over 12 million units outside the U.S. and Kenny G is showing his strongest international sales to date at over 2 million units. Arista artists are figuring strongly in BMG's international surge this year in which the company is reporting $2 billion in sales.

Arista's joint venture with LAFace Records, run by Grammy winners LA Reid and Kenny "Babyface" Edmonds, has exploded this year with the multi-platinum Boomerang soundtracks and TLC's double platinum debut_OOOOOOOOOH...On The TLC Tip. They are now set to release the debut album of the industry's newest star, Toni Braxton, who has already made an impact via two #1 R&B singles from the Boomerang soundtrack.

Arista president Clive Davis commented, "The diversity and depth of our artists' talent in all areas of music has truly caused this explosion to prominent major label status. You can be sure that we will continue to have our sleeves rolled up to maintain this prominent position."

BMG chairman/CEO Michael Dornemann stated, "Bertelsmann is elated with this historic success of Arista and its major impact on music worldwide. Every single territory is sharing in this remarkable creative accomplishment."

Arista Records is a division of the Bertelsmann Music Group.
UK
By Mick Green

Rod Stewart: “Lately” charting

IN THE UK independent radio has finally made an agreement which means that the Network Chart will include official industry sales data for the first time. The Independent Radio Companies agreed to sign a one-year contract from August 1.

The top 10 places in their rundown from that time onwards will be based purely on sales data from the same 1,450-retail outlets that contributes to the official CIN industry chart.

This also means that the independent Network Chart will have the same Top 10 as the BBC radio and television stations. Positions from 11 to 40 will be based on combined sales and airplay data supplied by the research company Media Monitor and Selector with airplay having a 70% weighting.

WHAT'S IN STORE... The above news clearly pleased the industry but it is obvious that the current charts—or rather the results they produce—do not suit everyone and about a week before the Network Chart announcement the last of the multiple chain stores, Virgin Retail, announced that it was going to launch its own album charts.

It now has joined Smith, HMV, Woolies, Our Price and the indies and produces its own charts to appear in their various stores...this has led to retailers being criticised that they are undermining the credibility of the official CIN charts but the stores dismiss this saying their own charts are more in keeping with what their customers want, but it could be that such charts allow retailers to exploit in-store promotion to a much higher commercial level.

However, there can be no denying that they do throw up some peculiar situations. During June 2 Unlimited's album No Limits topped the official CIN charts after four weeks of progress yet has disappeared totally from W.H. Smith's Top 40.

The other side of the coin is that sales are particularly helped in the week of release when most of the retailers insert around half a dozen new albums and even more singles into their run-downs—seven days before they can possibly appear in the official chart. Another bonus is that the role of the multiples has become important with certain types of acts. They promote such acts and the fans of such acts respond by using the store. Some record labels have now recognized the importance of retailers' charts and have special members of staff liaising with the big chains. The CIN chart may be the benchmark but with the retailer charts having proved their marketing worth, they are clearly here to stay.

THE CHARTS POSITIONS... Gabrielle's Dreams has held to top spot for the past two weeks proving that Go! Disco still has that magic touch because they also put out Housemartin's "Caravan Of Love" (1986) and Beat International's "Dub Be Good To Me" a couple of years ago.

New acts seem to have made a breakthrough in the Album as well as Single charts with Jamiroquai's Emergency On Planet Earth at No. One this week—this is the third debut album to manage that this year, East 17 (Walthamstow) and Suede (Suede) being the others. This is particularly good news for Brits because they are all from our country and it should be noted that they all feature very different styles.

Newcomers may be making the news but veteran acts are not giving up lightly. Rod Stewart logged his 24th Top Tenner with "I Told You Lately" at #5 in the single charts and Unplugged... And Seated is at #2 in the Album section.

Sting doesn't seem to be able to make the same impact since splitting from Police and his "Fields Of Gold" single slipped from its debut position of #16 to #19.

Another veteran, Billy Idol managed to make #4 when "Shock To The System" was released. In the Album charts, it is 21 years since Neil Young ruled the roost but his Unplugged entered at #4 and with Eric Clapton's Unplugged still at #15 MTV is showing the selling power it is obtaining despite relatively poor viewing figures.

FINALLY... How can the best-selling track not be Number One in either the Singles or Album charts? The answer is, when it appears on no fewer than seven albums in the Top 20 Compilation charts!

Crossing over between reggae, dance and pop can be a lucrative market as Shabba Ranks' "Loverman" proved, and it's not going to stop there for Shabba because the song is also set to appear on Virgin's The Best Dance Album In The World... Ever! when it is released and current single "What'cha Gonna Do" and previous hit "Housecall" are lined up for up-and-coming compilations. Is it surprising that his own X-Tra Naked album, from which all three cuts are taken, has disappeared from our charts?
NEWS FROM JAPAN

ACCORDING TO A CASH BOX survey here at 13 major outlets during the summer season, sales were even or below the comparable period of last year. Many dealers pointed out the reason for such inert conditions has been fewer smashes than in '92. At the same time, some retailers emphasized that more users than ever did not reflect a sales increase for younger buyers' choices for singles rather than albums were being continued. One dealer said, "The sales in our store were not worthy to comment on," while another, "We experienced (a) rapid drop after June 21, so we are expecting possible increases at the latter half this time." Following are comments from main record outlets: Gyokko-Do (Sapporo): "The special sales event carried out at the beginning of the season has been well received by users with strong sales of Donald Fagen, Janet Jackson and Cindy Lauper. On the contrary, domestic titles were...fighting hard due to a small number of smashes. Generally speaking, the sales for this season were 7% or 8% up to the comparable season of the prior year. Like domestic works, video softwares have fallen short of our expectations."

Yamano-Gakki (Tokyo - Ginza): "Generally speaking, the sales for this season have been hanging low due to bad weather at the beginning of the season. The works of Tube (Sony) were very strong while Bodyguard, the soundtrack, showed better sales over expectations."

Miyako-Shisaibashi (Osaka): "We are going to have special summer sales events now. The sales at the beginning of this season have been almost even with prior months."

Diiichi (Hiroshima): "We have been fighting hard this season. The sales were 6% down from the comparable season of the prior year due to the shortage of big smashes like last year."

TOTAL SHIPMENTS OF AUDIO AND VIDEO software in Japan for the merry month of May according to RIAJ (Recording Industries Association of Japan) were $427 million, 5% down from the comparable month of 1992, representing a volume of 33.647 million units, also a 5% drop from the same period. Breaking them down: audio softwares were $340 million, 80% of the total and 2% down, 30,728 million units of the volume, 91% of the total and 4% down. Audio disks were $318 million, even with the period mentioned above. Domestic repertoires were $240 million, 75% of the total while international titles were $81 million, 25% of the total. Total audio disks; CDs reached almost 100% with $318 million while the volume was 28,074 million units. Audio tapes were $22 million, 23% down and 2,648 million units in volume, a 17% drop. Breaking down the audio tapes: cassettes for the domestic repertoires shows $20 million, 98% of the total, 23% down while video softwares were $80 million, 2,248 million units volume, 16% and 21% down. Video disks were $32 million, 1,109 units volume, 35% and 28% down. Video tapes reached $48 million and 1.139 million units in volume, 12% and 21% down. For complex CDs (CD Graphics, CDV and CD-ROM), the total shipments in money, $5 million, 31% down and 0.672 million units in volume, up 39%. The report said, "The music market in this country is showing moderate recovery from the long recession, but we have some time to go until we meet regular good times."

LOCAL 45s TOP 10

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<td>MELODY (BMG Victor)...Masaharu Fukuyama</td>
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<td>KIMIGA HOSHIKUTE TAMARANAI (BGRAM)...Zyyg</td>
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<td>BIG WAVE YATTEKITA (Epic Sony)...Misato Watanabe</td>
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LOCAL CDs TOP 10

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<td>DARKER THAN DARKNESS STYLE 93 (Victor)...Buch-Tick</td>
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<td>TOKINO TOBIRA (Toshiba EMI)...Wands</td>
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<td>EYES (Toshiba EMI)...Original Love</td>
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<td>LOVE YOU ALWAYS (Sony)...Janet Kay</td>
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TALENT REVIEW

PJ Harvey/Radiohead/Moonshake

By Troy J. Augusto

PALLADIUM, HOLLYWOOD, CA—Not exactly the ideal place to see a performer as intriguing as Polly Harvey and her fine band, PJ Harvey, but given the overwhelming interest in the artist, the nearly 4,000-capacity Palladium, that dreary haunted house where good music goes to die, will have to do. Bandleader Polly spent most of the show sporting dark sunglasses which, combined with her sparkling, multi-colored sequined dress, made her look like Bono in U2’s video “Who’s Gonna Ride Your Wild Horses” (that’s the one where the band appears in drag). Interesting that she looked that way because the passion, energy and creativity that Miss Harvey injects into her performances make comparisons to Bono easy ones to draw.

Not that Bono often rocks as hard as Polly and her band did this night. Offering music from both its fine Island albums, PJ Harvey used dark images of loss, hope, regret and heartache to fuel its alternately riotous and dynamically restrained music. On “Missed,” the evening’s most engrossing song, Polly cries “I miss him” over and over as if the lover in question had walked out of her life only moments before. Completing the package is the somewhat underappreciated guitar work of Polly, a grunge-y style that adds an urgency to the proceedings a la Neil Young when he’s fronting Crazy Horse. Band mates Stephen Vaughan and Robert Ellis were dynamic partners in crime, fueling the show with a quirky, very modern rhythmic approach. Other song highlights included the tongue-in-cheek “50 Ft Queenie” and the hypnotic “Man Size,” both from the new Rid Of Me album.

Young English band Radiohead are turning heads these days as the quintet’s Pablo Honey (Capitol) album continues to garner rave reviews (and has just entered the national top-50 sales chart). The group, fronted by affecting vocalist Thom Yorke, falls somewhere between the “shoe-gazing” antics of Brit bands like Ride and the more aggressive stance of bands like Soul Asylum and Pearl Jam. The high point of its set (and the new album, for that matter) was the teen-angel heavy “Creep,” an unsettling song that seesaws between both delicate and violent. (Actually, the band’s Monday night performance at the sold-out and much more comfortable Whisky gave a much better indication of the talents and promise of this very appealing band.) Other strong cuts were “Stop Whistling” and the raucous “RPcord.” An act no doubt worth keeping both eyes on.

The show’s opener, Moonshake, would probably have been better served playing its L.A. debut somewhere other than this dusty venue as well. But in spite of the Palladium’s many drawbacks, the Matador/Atlantic act did itself proud. Cuts from its new Eva Luna album (reviewed on page 15) managed to cut through the house drone but seemed to do little for the still gathering crowd. A headlining club sized gig in L.A. is certainly in order.

TALENT REVIEW

Don Henley

By Fred L. Goodman

GLEN HELEN BLOCKBUSTER PAVILION, SAN BERNARDINO, CA—Several months ago, Don Henley performed an abbreviated set at the Earth Day concert at the Hollywood Bowl. That mini-concert only whetted the appetite for the nearly three-hour “Evening With Don Henley” he put on last Saturday at the brand new Glen Helen Blockbuster Pavilion, celebrating its official grand opening. This spectacular, state-of-the-art venue, perched in the middle of nowhere off Interstate 15, was the ideal setting for Henley—fresh, clean and open—just like his songs.

There have been times when this former Eagle, who has enjoyed tremendous success after the breakup of that legendary band, has seemed aloof when performing. That was not the case on this night. The Geffen artist appeared to be enjoying himself immensely, and he communicated that to the 13,000-plus, highly enthusiastic audience. The crowd was on its feet and dancing for most of the second half of the show, which featured many of Henley’s biggest hits.

The first half was mostly acoustic and more laid-back, spotlighting Henley’s sensitive side with his touching version of Joe Raposo’s “Bel’ Green” and his own “The End Of The Innocence,” the tune for which he won a Best Rock Vocal Grammy several years ago.

It was after the intermission, however, that Henley plugged in and played his solo as well as Eagles smashing. Standouts (actually, everything stood out) were “The Boys Of Summer,” “The Heart Of The Matter,” “The Last Worthless Evening,” “Witchy Woman,” “Hotel California,” “Dirty Laundry,” and a rollicking “All She Wants To Do Is Dance.” He also debuted a few new tunes, which had bluesy feels to them. All in all, one of the best shows of the year.

In addition, the concert was for a good cause. Henley is one of the leading social/environmental activists among the rock set, and that evening was no exception. Fifty cents of every ticket sold went to the Walden Woods Project, which was founded by Henley in 1990. The Project recently purchased an 18-acre tract of Walden, with the artist raising funds to obtain more in order to preserve the historically important, environmentally sensitive woodland near Concord, Massachusetts.

This concert once again proved that through his music and fundraising, Don Henley consistently addresses “The Heart Of The Matter.”
U2: Zoo Keepers

The next year the second album, October, entered the UK album chart at #11 after one week of release, the second single from the album, "Gloria," also made the UK chart. European and American tours followed, culminating in a 5,000-capacity show at Dublin's RDS in January '82. "A Celebration," released in March, gave U2 their third chart single.

The release of War in 1983, marked a turning point: "New Year's Day" was a UK Top Ten hit, and the album entered the UK at #1 and went Top Ten in the U.S. The same year U2 headlined "A Day At The Races" at the Phoenix Park, Dublin, in front of 25,000 people.

Recorded at Red Rocks Amphitheatre, Colorado, during U2's U.S. tour, Under A Blood Red Sky was U2's first live album. On release it topped the chart in the UK and reached platinum status by January '84. Meanwhile, War notched up its 12th consecutive month on the UK charts. Rolling Stone Writer's Poll voted U2 "Band Of The Year" for 1983.

The Unforgettable Fire was released in October, 1984 and entered the charts at #1. Further touring ('84-'85) saw landmark shows at Wembley Arena in November, New York's Madison Square Garden in April and The Milton Keynes Bowl and Dublin's Croke Park in June. "The Unforgettable Fire" entered the UK singles chart at #8. Rolling Stone named U2 "The Band of the Eighties."

In July '85 U2 performed at Live Aid and then returned to Dublin to write the next album.

The Joshua Tree established U2's stellar status. The album went straight to #1 in the UK chart (arriving fittingly on St Patrick's Day) and reached the same position in the U.S. by April. The first single, "With Or Without You" also went to #1 in the U.S., top five in the UK, and when The Joshua Tree tour started in Arizona in April, Time magazine placed U2 on its cover proclaiming, "U2, Rock's Hottest Ticket."

In May the European tour started in Rome and "I Still Haven't Found What I'm Looking For" was released. Again, chart positions were top five in the UK and #1 in the U.S. The third single, "Where The Streets Have No Name" also enjoyed chart hit status.

In September '87 U2 embarked on the second part of their North American tour accompanied by filmmaker Phil Joanou who documented the group's progress through to Sun Devil Stadium in Arizona on December 19 and 20.

In eight months U2 had played over 100 shows, The Joshua Tree had sold in excess of 14 million copies around the world and topped the charts in 22 countries.

In spring '88, U2 moved to Los Angeles to carry out post-production work on the film footage shot by Joanou. During this time, U2 collected two Grammy Awards, for Album of the Year and Best Rock Performance.

Rattle And Hum was released in October, a double album containing nine new tracks: part live and part recorded material, its four sides fitted neatly onto a single CD. It entered the British chart at #1 and reached the same spot in the U.S. Two weeks later, Joanou’s film received its world premiere in Dublin, opening worldwide three days later. During its first weekend of release, U2: Rattle And Hum was the second biggest grossing film in the U.S. and Canada, an unprecedented success for a "music" film. Two more Grammies were collected at the 1989 Awards, this time for Best Rock Performance and Best Video.

Recorded in various locations, including Berlin and Dublin, Achtung Baby was U2's second release of the '90s. Taking the radio transmission of the Dublin concert on New Year's Eve '89 one step further, U2 incorporated a satellite dish in their Zoo TV tour which started a 31-city tour of the U.S. in February '92. The tour concluded with a Greenpeace concert, held in Manchester on June 19 with Public Enemy, Kraftwerk and Bad BJJ, in protest of the proposed second nuclear processing plant at Sellafield in Cumbria.

In August U2 took Zoo TV to the stadiums of the U.S. with their Outside Broadcast Tour. The tour ran until mid-November, ending in Mexico City. By the end of 1992 U2 had played live to more than two and half million people.

Recorded in Dublin from March to May '93 Zooropa is a studio album of 10 new songs. For the first time the Edge has taken the producer's title, along with Flood and Brian Eno, and he is featured as lead vocalist on "Numb." The second single from the album is Johnny Cash who sings "The Wanderer," Zooropa started life as an EP and grew during the recording sessions into an album. It enters the Cash Box Album Chart this week at #1. Meanwhile the Zooropa '93 Tour which started on May 9, continues in the stadiums of Europe, covering 18 countries in four months, finishing in Dublin's RDS on August 28.

U2 WAS FORMED IN THE SUMMER OF 1978 while its members were still pupils at Dublin's Mount Temple school. Comprised of Bono (vocals), the Edge (guitar, piano), Larry Mullen, Jr. (drums) and Adam Clayton (bass), the group played small venues in their native Dublin and the following year released their first record, a one-off, three-track EP titled U23. By January 1980 U2 had built up a loyal following and The Hot Press (Ireland’s leading rock magazine) Reader's Poll placed them at the top of five categories. In April, U2 signed to Island Records and one month later released their first single, "11 O'Clock Tick Tock."

U2 began to work with Steve Lillywhite on their first album in August 1980. A single, "A Day Without Me" was released in the same month and by October the group was ready for its first European shows. The Boy album was released in October, along with a third single, "I Will Follow."
Hocus Pocus

By John Goff

Kathy Najimy, Sarah Jessica Parker, Bette Midler hover over Thora Birch on Halloween in Hocus Pocus scenes.

A CREDIT CRAWL ISN'T NEEDED to I.D. Hocus Pocus as a Disney film. It's one of those that someone else, anywhere else, can attempt to emulate but there's that inherent, intangible stamp that's there. Like film animation. There are others, and then there's the Disney. This one's unmistakably Disney.

Personally, I have to admit I went to Hocus Pocus with a cur-mudgeonly attitude, tired of several years of Disney attempts at live action, but this one had the splash, color, action and imagination and fantasy to bring me back as a believer. There's even a song, "Put A Spell On You," that had me and several others singing and humming at least a half block out of the theatre.

The script by Mick Garris and Neil Cuthbert from a story by David Kirschner and Garris, is a fine blend of fantasy with flights of imagination and witches brew with reality. The elements of fairy tale are colorfully mixed with fantasy and incorporates Blue Screen special effects for witches' flying sequences and computer scanning and imaging for a talking 300-year old central character cat as if this is what the processes were made for.

Briefly: Bette Midler, Sarah Jessica Parker and Kathy Najimy are three witch sisters hung on Halloween 300 years ago and returned to present day Salem, Massachusetts when a loophole allows them back for Halloween night. The return is not what they have imagined it to be when a swinging Salem, partying down, accepts them as simply three more revelers. What happens through the night is fast and furious, colorful and fun.

Yes, there's even a message in there, if you must: brothers, love your little sisters, illustrated by the introductory episode and a corresponding action involving brothers and sisters 300 years later. Perhaps that's the demographic audience aimed at, youth, but this is enjoyable enough for all ages.

Director Kenny Ortega keeps the pace lively and one effect or gag coming on top of another: witches flying over the town; sometimes headless Ichabod Crane-like corpse being rumbling out of his grave; the talking cat; Penny Marshall in an uncredited cameo as a shrewish wife. It's all fun and well controlled.

Midler, Parker and Najimy go all out, as they are, unable to command the respect and fear they had 300 years ago. Midler takes a turn on stage to do a hot number, "I Put A Spell On You," written by Jay Hawkins and produced and arranged by Marc Shaiman, at a Halloween party.

Trio of present-day heroes who are the witches' chief adversaries are Omri Katz, young Thora Birch and Vinessa Shaw. Birch is a delight as the young sister without being syrupy. Katz strikes just the right note between liking and disliking his sister. Shaw is fine as the blossoming girlfriend and, beyond talent, possesses a pouty, smoldering look and lisomerness which will take her beyond Disney in the future. Watch out, Sharon Stone.

Fine comedic turns are offered up by bullies Larry Bagby III and Tobias Jelinek, Doug Jones as the rambling, shambling, risen lover of Midler, and Kathleen Freeman as Salem school teacher relating the legend.

Talking cat animation was neatly handled by Rhythm & Hues, Inc. while special visual effects were produced by Matte World out of Marin County. Also worthy of note are costume designer Mary Vogt who created wisp, flying witch outfits with color and panache, and make-up artists John M. Elliott, Jr. Lee C. Harman, Cheri Minns and Kevin Haney. Production design is William Sandell in tops, joining fantasy with reality for full effect.

Music by John Debney is wonderful and Hiro Narita's photorealistic crisp and bright, capturing and blending the colors of the location with the studio creations neatly. Producers are David Kirschner and Steven Haft. Executive producer is Ralph Winer. The PG-rated film is distributed by Buena Vista Pictures.
CASH BOX • JULY 24, 1988

TOP 30 VIDEO RENTALS

1. BRAM STOKER’S DRACULA (Columbia TriStar Home Video 5143-5) • DEBUT
2. FOREVER YOUNG (Warner Home Video 12571) • 1 12
3. A RIVER RUNS THROUGH IT (Columbia TriStar Home Video 51578) • 2 4
4. THE DISTINGUISHED GENTLEMAN (Hollywood Home Video 1716) • 3 4
5. HOFFA (Fox Video 1991) • 5 4
6. HOWARDS END (Columbia TriStar 26773) • 4 4
7. BODY OF EVIDENCE (MGM-UA Home Video M 10287) • 7 2
8. TOYS (Fox Video 1992) • 6 4
9. PASSAGET 7 (Warner Home Video 12569) • 8 4
10. THE MIGHTY DUCKS (Walt Disney Home Video 1585) • 10 4
11. UNDER SIEGE (Warner Home Video 13420) • 9 4
12. DAMAGE (New Line Home Video 75833) • 12 2
13. GLENGARRY GLEN ROSS (Live Home Video 69021) • 11 4
14. CONSENTING ADULTS (Hollywood Home Video 1526) • 13 4
15. USED PEOPLE (Fox Video 1990) • 15 3
16. HERO (Columbia TriStar Home Video 51580) • 16 4
17. TREPASS (MCA Universal Home Video 81218) • 14 4
18. KNIGHT MOVES (Republic Pictures Home Video 2200) • 19 2
19. DYNASTY (Columbia TriStar Home Video 32500) • 18 4
20. SNICKERS (MCA Universal Home Video 81276) • 20 3
21. JENNIFER 8 (Paramount Pictures/Paramount Home Video 32499) • DEBUT
22. RESERVOIR DOGS (Live Home Video 69903) • 21 4
23. THE CEMETARY CLUB (Touchstone Home Video 1781) • 27 2
24. ENCHANTED APRIL (Paramount Home Video 1514) • 23 4
25. BULLETS/The BEST 2 (Fox Video 1990) • 25 4
26. A LEAGUE OF THEIR OWN (Columbia TriStar Home Video 51228) • 26 4
27. THE LAST OF THE MOHICANS (Fox Video 1986) • 22 4
28. THE PLAYER (Columbia TriStar Home Video 78933) • 28 4
29. JOHNNY SUDEE (Miramax Film/Home Video 1514) • 25 3
30. BOB ROBERTS (Live Home Video 69898) • 24 4

THIS HBO INDEPENDENT PRODUCTION, promoted as a “Dramatic Miniseries,” has the look, feel and smell of a “series” to it. With elements of soap opera, documentary and presentation with conscience and opinion as well as titillation, it’s chock full of that see-where-we-can-go-with-this-current which carries it and its audience along nicely.

The elements here are strong enough for an extended run, and there are some intriguing characters brought finity to life by telling performers. Parts of it smack of reality while other parts smack of “show-biz reality” which can be seen on any network station any night of the week.

On cable there is more freedom. Laurel Avenue explores some of that freedom with rugged language and some tougher images than could be brought on network. When the dialogue becomes real and the “F---’s and “Motha F---’s” roll off in a scenic context of anger, yeah, it works and it works as any medium should work—like dynamite. Writer Michael Henry Brown’s dialogue is, more often than not, on this level. A few moments drop into the feeling that the language is tossed in just to see how much can be gotten away with—which is a complaint valid on almost any show nowadays—and when a performer isn’t seasoned enough to place emphasis on the thought process and simply performs the shock value of the words, it becomes gratuitous and, worse, boring.

Same with sexual images. Seeing a man’s head between a woman’s legs and hearing her cries of passion is new to most television. Here it’s gratuitous, coming out of nowhere, adding to nothing and going nowhere other than to push the envelope.

Laurel Avenue follows a St. Paul, Minnesota black family through a weekend of their lives. The family is a microcosm of life: twin sisters, one a cop the other a relapsing druggie; one sister in the slums, a brother in the ‘buds; a son into drugs, but also into basketball; a young girl on the brink of sexual exploration and a mother into hard-time religion; a hard-working father with a layabout brother. All intriguing but all a bit too much for the time allotted for it. Most we know only superficially when it’s all said and done.

Some fine performances are given with Mel Winkler as the stoic, strong but fair-minded father heading the list. Juanita Jennings is fine, as are Rhonda Stubbins White and Gary Dourdan.

It has the look of a series. It deserves a shot at it. Created by Paul Aaron & Michael Henry Brown, the direction by Carl Franklin weaves the myriad elements tightly. Producers are Tony To and Jesse Beaton; executive producers, Aaron and Charles S. Dutton.
<table>
<thead>
<tr>
<th>#1 SINGLE: SWV</th>
<th>TO WATCH: Tears for Fears</th>
<th>HIGH DEBUT: Janet Jackson</th>
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<tbody>
<tr>
<td>1. WEAK (RCA 62521)</td>
<td>52. DON'T TAKE AWAY MY HEAVEN (A&amp;M 0240)</td>
<td>58. A BAD GOODBYE (RCA 60529)</td>
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<td>2. CAN'T HELP FALLING IN LOVE (Virgin 12653)</td>
<td>53. CREEP (Capitol 44933)</td>
<td>59. OH! CHILD (Eastwest 9828)</td>
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<td>3. WHOMP! THERE IT IS (Bellmark 70001)</td>
<td>54. WILL YOU BE THERE (FROM &quot;FREE WILLY&quot;) (Epix Soundtrack 77006)</td>
<td>60. WHAT'S UP DOC? (Jive 42-1277)</td>
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<td>4. THAT'S THE WAY LOVE GOES (Virgin 4031260)</td>
<td>55. I'M GONNA BE (500 MILES) (From &quot;Benny &amp; Joen&quot; (Chrysalis 21669))</td>
<td>61. BIG GUN (FROM &quot;LAST ACTION HERO&quot;) (Eastwest 98406)</td>
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<td>5. I'M GONNA BE (500 MILES) (From &quot;Benny &amp; Joen&quot; (Chrysalis 21669))</td>
<td>56. GIVE IT UP (Virgin Bros. 18408)</td>
<td>62. IT'S ON (TOMMY BOY 569)</td>
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<td>6. I'LL NEVER GET OVER YOU (Arista 12516)</td>
<td>57. WHAT'S UP DOC? (Jive 42-1277)</td>
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<td>7. SHOW ME LOVE (Big Beat 10116)</td>
<td>58. THE PROCLAIMERS</td>
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<td>8. HAVE I TOLD YOU LATELY (Warner Bros. 18511)</td>
<td>59. ROB STUART</td>
<td>65. Stereo MC's</td>
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<td>9. KNOCKIN' DA BOOTS (Luke 46)</td>
<td>60. JEREMY DRE</td>
<td>66. Stereo MC's</td>
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<td>10. LATELY (Uptown/MCA 54652)</td>
<td>61. SPIN 15</td>
<td>67. Indigo</td>
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<td>11. SLAM (Chaos 74882)</td>
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<td>68. BIG RIVER (Bakon/Polydor 858)</td>
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<td>12. I DON'T WANT FIGHT (Virgin 4XM-12652)</td>
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<td>13. WHAT'S UP (Interscope 94430)</td>
<td>64. 3</td>
<td>70. EVEN A FOOL CAN SEE (Warner Bros. 18561)</td>
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<td>14. IF I HAD NO LOOT (Wing/Mercury 85068)</td>
<td>65. 3</td>
<td>71. Peter Cetera</td>
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<td>15. DAZZY DIUS (TWR 1993/Bellmark)</td>
<td>66. 3</td>
<td>72. BEAT IT UP (island 602432)</td>
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<td>16. CAN'T GET ENOUGH OF YOUR LOVE (Arista 12582)</td>
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<td>73. vinyl</td>
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<td>17. WHOOT, THERE IT IS (Wapishana 0110)</td>
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<td>74. &quot;LAST ACTION HERO&quot; (Eastwest 98406)</td>
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<td>18. GIRL U FOR ME (Electra 64643)</td>
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<td>75. IMPACT/MCA 54652</td>
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<td>21. RUNWAY TRAIN (Columbia 74966)</td>
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<td>22. COME UNDONE (Capitol 44912)</td>
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<td>23. BABY I'M YOURS (MCA 457)</td>
<td>74. 3</td>
<td>80. CHEF ROCCA (Pendulum 64653)</td>
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<td>24. FIELDS OF GOLD (A&amp;M 31458)</td>
<td>75. 3</td>
<td>81. LORDS OF THE UNDERGROUND</td>
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<td>25. RUN TO YOU (Arista 12581)</td>
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<td>82. MYSTIC S</td>
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REVIEWS By Troy J. Augusto

[10,000 MANIACS: "Few & Far Between" (Elektra 6296)]
Alternative staple band, led by the expressive Natalie Merchant, is slowly but surely working its way from college radio darlings to label-main. Today's tunes are ready-made for multi-format airplay while inclusion of unreleased tracks featuring David Byrne and R.E.M.'s Michael Stipe could fuel renewed interest in talented group.

[BIG COUNTRY: "The One I Love" (Font/RCA 6259)]
Band that scored in the mid-'80s with "In A Big Country" and "Look Away" returns to its original line-up, and it's as if the band never went away. Immediately recognizable sound should be a welcome one for album rockers and bold Top-40 outlets alike. Catchy, sing-a-long chorus, strong production (from the band) and universally-orientated song theme make the band's chances for a comeback look pretty bright; data for new label's first entry.

[SADE: "Cherish The Day" (Epic 74980)]
Song is the newest single culled from Miss Adu's latest and greatest, Love Deluxe, a collection with a seemingly endless supply of hits and tunefulness. This one sports Sade's usual understated musical arrangement, allowing the lead vocals, even as laid back as they are, to be the centerpiece of the song. A bass-driven, atmospheric number offered in multiple remix versions, "Cherish The Day" is the perfect radio companion to Sade's current tour.

[TAYLOR DAYNE: "Can't Get Enough Of Your Love" (Arista 2582)]
Much-delayed new material from Dayne is led by this bouncy cut that recalls, of all things, '70s disco but does enough of the singer's powerful presence to cancel the questionable musical vibe. Song's approach is lighter than writer Barry White's original, orchestrated version but strong delivery from Dayne makes up for lack of detail otherwise apparent in this read of tune. Robert Wiblin and David Cole (C&D Music Factory) produce tune, already a Top-20 hit from Dayne's Soul Dancing album.

PICK OF THE WEEK

[AEROSMITH: "Cryin'" (Geffen 1925)]
This here meaty ballad is the best chance that the new Aerosmith album has of matching the band's recent chart successes. Boston boys' signature sound, highlighted by Stephen Tyler's vox, points toward a wide radio format campaign from the label for this groovin', blusy ditty that could score well wherever it's played. As the group's new Get A Grip album comes up short in the depth department, this one may mean the difference between laughing all the way to the bank and cryin' in the rain.
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<th>#</th>
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<td>2</td>
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<td>BARBARA STREISAND</td>
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<td>LAST ACTION HERO</td>
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<td>SOUNDTRACK</td>
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<td>THE BODYGUARD</td>
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REVIEWS by Troy J. Augusto

GARY MOORE: Blues Alive (Charisma 87798)
Proving that you can indeed go home again, Irish guitarist master Moore continues his celebration of the sound that first inspired him as a young musician: the blues. Moore’s name has, until now, mostly been spoken in musicians’ circles, but Gary’s obvious love for this rootsy approach has struck a nerve in listeners, both in Europe where Moore always does well, and here in the U.S. High points on this pleasing live recording include “Parisienne Walkways,” a touching song Gary wrote with former handmaiden the late Phil Lynott, and a rousing take on “Guitar” Watson’s “Too Tired.”

CIVILIZATION: Civilization (Shiro 19324)
Band is the brainchild of multi-talented Doug de Forest, whose songwriting, production and playing gives this EP its unique, multi-cultural signature. Disc is an adventurous and rollicking number that recalls, via vocalist Al Berry, Brit singer Seal. Record employs various Asian and African rhythmic styles and features a multitude of unusual instruments and techniques that all serve to enhance the overall mystique of this emerging project.

LISA GERMANO: Happiness (Capitol 98691)
Despite perky optimism of album’s title, Miss Germano explores a wide variety of emotions, happiness included but by no means dominant. Accessible singer/songwriter made first mark playing with fellow “Closer” John Mellencamp, from whom she seems to have gleaned at least some of her affecting, perky solo effort. For the soul on every track, and rarely misses. “Around the World,” haunting “The Darkest Night of All” and cheery “You Make Me Want To Wear Dresses” are the best of a great record.

MOONSHAKE: Era Luna (Matador/Atlantic 92274)
The major record labels are starting to find out the real meaning of that old axiom “You reap what you sow” as they’re actually forced to start releasing all of the new albums by all of the new artists on these indie imprints that they keep buying up. Case in point: this new and wonderfully warped alb from England’s crop masters, Moonshake. Probably not a record that a heavy hitter like Atlantic would have released in years past, but brownie points for sure for partnering with forward-thinking Matador. Involving bands in industrial, alternative and psychedelic into a tasty and haunting brew.

VAI: Sex & Religion (Relativity 88561)
Band is the new group fronted by former Frank Zappa/Whitesnake/ David Lee Roth super guitarist Steve Vai, who augments his frenetic and complicated playing with the awesome percussive talents of Terry Bozzio (Zappa, Missing Persons, Jeff Beck), the wild bass moves of T.M. Stevens (Pretenders, Miles Davis) and the unusual vocals of unknown Canadian belle Devin Townsend. Better balanced than Steve’s Grammy-nominated solo debut, this album is a complex effort that moves easily from one vibe to the next without ever tripping over its own ambition.

THE SCREAMING JETS: Tear Of Thought (roar/Atlantic 92270)
Second U.S. release from popular Australian rock band picks up where its Mercury debut left off. Sound starts with 70s-styled, guitar-heavy action and is fueled by sometimes hyper-rhythmic attack and the infectious vocal approach of frontman David Gosswein. Notable tracks include the contemplative “Helping Hand,” a nifty cover of the birthday party’s “Shivers” and first radio cut “Here I Go.” Thin Lizzy UFO and similar rockers serve as inspiration, though the quintet stamps recording with modern accents that serve to separate band from the fray.

THE GHOST POETS: The Ghost Poets (Razor & Tie 2812)
Band features Midwest semi-legend Michael Stanley, the Cleveland-based roots rocker who scored a number of hits in the ’80s, fronting his old group, MSB. This effort finds Stanley moving into adult contemporary-ville, an nice place to visit, but does he really want to live there? It seems as though he does as this album glides from one moving tale to the next with a gracefulness that could only come from someone with the musical mileage of a veteran like Stanley. “Liar’s Moon” and the sarcastic “Broken Radio” stand out.

BILLY IDOL: Cyberpunk (Chrysalis 26000) Producer: Robin Hancock
Album is first step in Idol’s metamorphosis from human being into a cybergenetic super-being capable of selling records faster than ever. Next move for Superf’All is to have his right arm and leg removed, to be replaced by vastly superior bionic hardware just in time for the casting call to the next Terminator movie. Actually, a pretty bold recording for Idol as the tone of this album, with its futuristic slant and theme, makes for pretty heavy listening that may or may not translate into big sales and heavy airplay. “Power Junkie,” first single “Shock To The System” and the seductive “Venus” are the album’s best moments, balancing out the ill-advised cover of Velvet Underground’s “Heroin” and the plodding “Wasteland.”

CASH BOX JULY 24, 1993

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**#1 SINGLE: Tag Team**

**TO WATCH: YoYo**

**HIGH DEBUT: The O'Jays**

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<td>SOMETHING'S GONNA' ON (Maverick/Sire/Warner Bros. 18504)</td>
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<td>SOMEBODY ELSE WILL (EMI 50462)</td>
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<td>O'Jays DEBUT</td>
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By M.R. Martinez

The slick move by platinum-plus Elektra Entertainment recording act Silk has been to visit various radio stations and to court retail. Pictured at a WCKZ/Charlotte during their national tour of the U.S. is Silk with program director Maxx Sweeten, and music director Eric Bradley.

IT'S ALL ABOUT THE LIFESTYLE: While everybody's raisin' hell over the accomplished Chrysalis Records Jazzmatazz album sculpted by Guru of Gang Starr, Blue Note recording artist Greg Osby's 3-D Lifestyles has been bringing its own tasty jazz-flavored wordplay to the party. Osby recently told Cash Box that "it took a long time to get this album where it is. I first recorded and completed the album using all the samples that I wanted. But the company's legal affairs department said 'no' because the clearances were going to be too expensive." So Osby, an accomplished saxophonist who has been closely associated with the New York-based avant garde jazz M-Base collective, said that he had to bring his band back into the studio to record the songs he had hoped to sample. And then he sampled what his band recorded to achieve the sonic effect he desired.

"It actually came out phatter than the original because we didn't have the 'hissing' and 'popping' that came from the original analog tracks," Osby says. He adds, however, that by the time he re-recorded and mixed the second version of 3-D Lifestyles, which features Philadelphia-based rappers 100X, "I was already into pre-production on the next album. It took over a year to finally complete 3-D Lifestyle, and to me that's ridiculous. I mean, does it really take two months to mix one song?"

Despite his pedal-to-the-metal, let's-get-it-done attitude, a listen at Osby's album will reveal the care at building a cohesive sound, something that reflected a collective of ideas. "I don't have to go out and prove virtuosity when I perform," Osby explains, adding, "I don't force-my artistic sensibilities on anyone else." A standout example of the melding of rap and jazz was on the opening track, "Mr. Gutterman," which features five rappers telling various stories about the homeless. Osby said that he was endeavoring to accomplish the kind of mixing of voice and instrumentation that Marvin Gaye achieved on the classic "What's Going On."

"I was trying to make use of the horn the same way he did voice on that track and some of the others from that album." Osby will be taking 3-D... into the live arena with his acoustic trio, two rappers and a DJ mixer, including dates in Switzerland and Italy.

Capitol Records has been signing a bounty of young divas in the past few years. One of the most successful has been former Star Search winner Tracie Spencer. A duo of new young divas includes Angie and Debbie Winans, the baby siblings of the famous singing Winans family. The trio recently visited the office of Jean Riggins, vp/gm of Capitol's black music department. Pictured standing (l-r) are: Angie Winans, Tracie Spencer, and Debbie Winans. Seated is Riggins.

THE TOP 75 R&B ALBUMS

Artist: Album: Label

1. MENACE II SOCIETY (Interscope).
2. Janet (Virgin 92066).
3. NEVER LET ME GO (Epic 52321).
4. SONS OF SOUL (Virgin/Mercury 514803).
5. THE CHRONIC (Priority 57199).
6. IT'S ABOUT TIME (RCA 60074).
7. BORN GANGSTAZ (DJ Wasa/Chase/Columbia 52903).
8. PROVACATIVE (Hotline 2740825).
9. SOMETHING'S GOIN' ON (Marvin/Warner Bros. 45267).
10. WHAT'S LOVE GOT TO DO WITH IT (Soundtrack) (Virgin 88189).

Artist: Album: Label

11. FOR REAL THO' (Atlantic 28462).
12. AIN'T NO OTHER (First Priority 92230).
13. WHAT'S THE 411 (Uptown 10691).
14. LOSE CONTROL (Elektra 61394).
15. TAKE A LOOK (Elektra 61496).
16. THE THINGYOUR (Interscope).
17. UNGUTY DOPE (Priority 57153).
18. THE NEW BREED (EarthWind & Fire 10250).
19. YOU BETTER ASK SOMEBODY (EarthWind & Fire 10251).
20. GIVE IT TO THE DOOM (EarthWind & Fire 10252).
21. JAZZMATAZZ VOLUME 1 (Chrysalis 21998).
22. THE PREDATOR (Priority 57165).
23. RUN A JOB FOR ME (Priority 57166).
24. BRIAN MCKNIGHT (Mercury 84605).
25. PRECIOUS (MCA 1005).
26. PASSION (Columbia 43082).
27. LOVE MEMORIES (Warner Bros. 26855).
28. WHAT'S 41 (Uptown 10683).
29. ALL SAMPLES CLEARED (Cold Chillin'/Warner Bros. 45261).
30. DANGEROUS (Epic 45500).
31. JADE TO THE MAX (Asante 510-347).
32. JOY AND BLUES (Asante 510).
33. 12 INCHES OF SNOW (EarthWind & Fire 20270).
34. BIZARRE RIDE II THE PHARCYDE (Definitive Vinyl 20222).
35. I LOVE FALL IN LOVE (Ladystone 10782).
37. THE BLISS ALBUM (Virgin 51517).
39. THE BEST OF CAMEO (Mercury 51482).
40. TEMPLE OF BOOM (Profile 1444).
THE RHyme

EastWest recording artist Yo Yo recently was in the studio with Flavor Unit/Epic recording artist and Shabba Ranks protege, Patra, where she collaborated on a track for Patra's forthcoming debut album. Pictured are (l-r): Patra; Hit Man Howie Tee; and Yo Yo.

IN THE NAME OF FILM AND SOUNDTRACK: The formula was in full effect when the sibling team of ReginaId Hudlin and Warrington Hudlin launched House Party, which began sequel House Party 2, which began the latest installment, House Party 3. The newest version brings to the screen for a third time the remarkable chemistry of Kid 'N Play and a host of new stars as music performers and actors. Tisha Campbell, who starred in the first installment and along with House Party alumn Martin Lawrence, has gained wide exposure with the Fox-TV comedy Martin, returns in her role of Sydney for the new film. House Party 3, which recently wrapped principal photography in Los Angeles, will mark the feature debut of widely lauded music video director Eric Meza (who's worked with Bobby Brown, Ice T and Ice Cube).

Several upcoming comedians are also part of the cast, including Michael Colyar, Angela Means, David Edwards, Bernie Mac, and Joe Torry. Executive produced by the New Jack City team of George Jackson and Doug McHenry, and produced by Carl Craig and written by Takashi Bufford. Anghel Decca was the director of photography and Tom Walls is serving as editor. The soundtrack will feature performances by Kid 'N Play, but a press spokesman on the project said, "It's too early to say" what other performers will contribute tracks to the album. He did say, however, that there might be some humorous and unique interlude tracks featured on a hip-hop soundtrack for the first time.

SOUND NIBBLES: While on the soundtrack tip, Seattle's Sir Mix-A Lot and Mudhoney will record "Freak Mama" for the Universal Pictures' release Judgement Night. The soundtrack album will be released on Epic Soundtrax... And while on the subject of the Mix, who is busy recording the follow-up to his platinum plus Mack Daddy album for Def American, Seattle - The Dark Side is being prepped for marketing by Rhyme Cartel/Def American Recordings. The six-artist sampler offer's the Mix's picks from the Seattle hip-hop scene. The album is meant, according to a publicist, to dispel the notion that Seattleon is a "Yuppy paradise with a thriving grunge music scene." The record is subtitled No Grunge...Just Rap & R&B-Seatown Style. Indeed... RAL/Def Jam Recordings recently announced that Chris Reade was hired as national co-director of publicity for the company. You can call him at (212) 229-5200... The Geto Boys' Scarface is about to release his second solo project, The World Is Yours, a collection that will feature the rapper playing musical instruments and demonstrating his fondness for rap's headbanging cousin-heavy metal. Scarface says that he grew up listening to Eddie Van Halen, Jimi Hendrix, Jimmy Page, the music of Deep Purple and Molly Hatchet. Music to die for.
**ARTIST SPOTLIGHT**

**Michael Wolff**

By M.R. Martinez

**YOU MIGHT SEE HIM SIX NIGHTS** a week gettin' busy with whatever flavor is appropriate for the musical host on the syndicated Arsenio Hall Show. You might take for granted the tight interplay among the members of Arsenio's musical "Posse." Whether it be Big Daddy Kane or the late Sammy Davis, Jr., the show's musical director Michael Wolff and the band find the right groove for the moment, providing sonic credibility for Hall's guests.

Now Wolff's about to release his Columbia Records self-titled debut solo album, which marries the melange of sound he traverses each night on the show with his jazz/blues root sensibilities, but he is quick to caution that this is not a fusion/pop record. "This is really an acoustic piano album, my heart is in the acoustic piano, and I've wanted to do something like this for a long time," Wolff recently told Caxx 96 during an easygoing interview at a funky coffeeshop in Los Angeles. The New Orleans-native discussed his album, the forging of his musical spirit, plans to produce other artists and a scheduled mini-tour to support his album.

He's paid dues en route to this album, having performed with artists like Cal Tjader, Cannonball Adderley, Sonny Rollins and serving as the musical director for Nancy Wilson. In most of these aggregations, Wolff says, "Hey, they just told me to go ahead and play what a feel. They gave me a lot of room to explore the music and bring something to it." Those early experiences obviously contributed to the broad range of music explored by Wolff on this album, all of which is anchored by his acoustic piano stylings. The mix ranges from refreshed standards like "My Funny Valentine" and Dizzy Gillespie's "Soul Sauce" (a big hit for Cal Tjader) to the rhythmic jambalaya of "Real Love," the hip-hop grounded "Revelation" and the sorrowful "No Happy Endings."

Wolff permits his array of sidemen on this project—who include people like Posse pal John B. Williams (bass), Chuck Morris (drum beats), Chubb Rock (rapping), saxophonists Alex Foster (a long-time friend from Berkeley) and Jeff Kashiwa, percussionist Shelia E. and ageless drummer Dick Berk—room to express themselves and enliven his own musical vision.

The New Orleans, LA-born, Memphis, TN and Berkeley, CA-bred keyboardist says he has always responded to an internal torning fork of wide range, from Santana and Azteca to St. Louis blues and stride piano grooves that his father, a psychiatrist and amateur musician, taught him in the early years as he started his classical piano studies at age eight. Uptempo songs on his debut which are played "in the tradition," such as "Lagniappe," pay homage to his early listening sessions with his father, who spun records by Count Basie, George Shearing and Ray Charles. "Being Jewish and living in the South, you sort of gravitated toward blues and jazz," he says, with a slight smile.

But the wider lexicon of music was unveiled to him in Berkeley, where he manifested his drumming skills and hung out with Pete and Coke Escovedo and other Bay area players who were beginning to maneuver in different musical directions. "I don't know if I would have had the support to be a musician in the South that I did in the Bay area. When I was a kid in the '60s, doing music was like doing sports; people were totally into it, especially jazz. I used to go to the Fillmore, and what I liked about what [the late] Bill Graham was doing, was, like, Cream was playing, but he had Gary Burton and Larry Coryell opening with a quartet. So all those rock people were in there to hear Cream and you'd hear them. And they'd go, 'Hey, this is really hip.'"

That early eclecticism prepared him for his experiences on the show with Hall, whom he met while touring with Nancy Wilson. "We really hit it off, and he told me that if he ever got his own show that he would bring me in as the musical director." Since the show has aired, Wolff has played keys or conducted for acts like his hero Miles Davis, Al Green, Herbie Hancock, Chick Corea, Wayne Shorter, Little Richard, Whitney Houston, and a host of cutting edge New Jaks, like Shabaanks and Teddy Riley, whom he says he developed an instinctive feel for. "It's a totally visceral reaction. And it really helps to have that kind of instinct when you have to play other people's music each night."

Hoping to combine "science and soul" the way his hero Adderley did, Wolff, along with partner Nik tenBroek and their ten-Wolf Productions are producing, or about to produce, music by artists such as Kenny Rankin, saxophonist Alex Foster, Ladysmith Black Mambazo and hip-hop poetess Yvonne De La Vega. This is the same guy that works five nights a week. But he's also looking to hit the road for two weeks worth of dates through August and early September, starting Aug. 7 in Denver with Kenny Rankin and ending at the Great American Music Hall in San Francisco. For Wolff, the highlight of the mini-tour will be his appearance as part of the Cannonball Adderley Tribute set for Aug. 11 at the Hollywood Bowl. "That's really going to be a bang."
McEntire’s Memoirs

REBA MCENTIRE, one of country music’s reigning superstars, will write her autobiography for publication by Bantam Books. Bantam has acquired the world rights to the as-yet-untitled memoir which it will publish in hardcover in spring 1994. It was announced by Irwyn Applebaum, Bantam’s president and publisher. McEntire will write her book with Tom Carter, who co-authored the New York Times bestseller, Memoirs, with Nashville personality Ralph Emery.

Much admired for her candor, Reba will present in her book many of her feelings and perspectives that have won her praise as one of the foremost chroniclers in song of the emotional ups and downs of modern woman. The authors were represented in their negotiations with Bantam Books by Mel Berger of the William Morris Agency in New York. Bantam’s subsidiary rights department will offer book club, pre- and post-publication magazine and newspaper serialization rights, and British and foreign-language publication rights to the book.

Festival Fun

MONTEREY ARTISTS, the veteran booking agency, has announced the formation of the largest touring country-oriented festival attraction in North America. Countryfest, as it’s called, is a touring multiple-day event with an array of attractions and entertainment targeting the entire family. Countryfest’s inclusive package will transform sites into an old Western town with Wild West shows, country-style foods, demonstrative arts and crafts exhibits, barbecue and chili cook-offs, a Kiddy Corral with children’s activities and continuous music and entertainment on two separate stages. In some markets a Carnival Midway will be added. The three-day event is suited for stadium, arena, amphitheater, and fairground venues, as well as municipal and theme parks. It’s being designed to handle crowds in excess of 20,000 or more per day. It is planned that Countryfest will be a touring entity year-round. Contact Buck Williams (615) 726-0950.

MORE ENTERTAINMENT has announced details for the first annual Music City Blues Festival, to be held on Friday, August 13, 1993 at Riverfront Park in downtown Nashville. Sponsored by Budweiser and benefiting the Muscular Dystrophy Association, the event will feature legendary blues masters B.B. King, guitar virtuoso Eric Johnson, and blues star Buddy Guy, plus The Alligator AllStars. Gates will open at 4 p.m. with the show starting at 6 p.m. Tickets are currently available through Ticketmaster outlets.

CROSSING THE BORDERS—Trisha Walker International, who for the past 15 years has been concentrating on increasing the popularity and number of events for Nashville’s music in Europe, has announced its expansion into South America. Artists confirmed to perform a minimum of three shows each in Brazil between July and November 1993 are Becky Hobbs, The Mavericks, Jo-El Sonnier, Martin Del Ray, and George Hamilton V. Odillon Wagner of RWS Productions in Brazil states: “TWI and ourselves are also planning to expand into Argentina and Chile in 1994. Across the waters, TWI and Gstaad promoter Marcel Bach have finalized plans for the prestigious Gstaad Festival—Switzerland, now in its fifth year. The two-day event will take place on September 24 and 25, 1993, with artists scheduled to appear including Emmylou Harris, Travis Tritt, Trisha Yearwood and Collin Raye. Contact Grace Reinbold (615) 269-0856.

MONEY IN THE BANK. That’s what the first single from John Anderson’s second BNA CD, Solid Ground, has garnered him. Tag that with another #1 single, and a hot-selling album, and there’s little doubt concerning this artist’s “staying power.” After only three weeks on the Cash Box Top 75 Country Albums chart, Anderson’s latest release is standing solid at a bulletted #7 position. “Money In The Bank” stands at #1 this week on the Singles chart, with nine select cuts from Solid Ground remaining for future release.

One of the first of country’s “new traditionalists,” Anderson exploded onto the music scene in 1983 with the million-selling single, “Swingin’,” which Anderson co-wrote with long-time collaborator Lionel Delmore. Later that year, the Country Music Association awarded Anderson with its Horizon Award, and later with Single Of The Year honors for “Swingin’.” After a few years of ups and downs, Anderson resurged in 1992 to become a cornerstone artist on the BNA label, hand- ing the BMG company not only their first #1 single for “Straight Tequila Night,” but also their first Gold (and subsequently Platinum) album for Seminole Wind.

“We just wanted to record a good album full of good country songs like we did with Seminole Wind,” says Anderson of his Solid Ground album. “Most of the songs were done during breaks in last year’s touring schedule.” Solid Ground features songs by Anderson and Delmore, as well as by some of Nashville’s most celebrated tune smiths including Max D. Barnes, Bobby Braddock, Kent Robbins, John Jarrard and Bob DiPiero, among others.

In addition to his #1’s and his RIAA certifications, Anderson was recently honored by the American Lung Association with the Blue Sky Award for his outstanding environmentally conscious “Seminole Wind” video. The award recognizes music videos that make viewers aware of their need for a cleaner environment. Anderson was honored beside such notable acts as Van Halen, Spyro Gyra, Yo-Yo Yindi, and Loretta McKeel. “It was a really a great honor to work on the ‘Seminole Wind’ video,” says Anderson. “I had personally come in contact with the Seminole about six years ago as we were asked to perform at a tribal party where they presented me with the actual jacket that I wore in the ‘Seminole Wind’ video. It was really great to be able to work with them again.”

Anderson recently recorded a one-hour radio special entitled, The John Anderson Story, produced by Ron Huntsman Entertainment Marketing. The special is available on compact disc and will air on more than 600 radio stations nationwide during July 6-August 1. In addition to comments and songs by Anderson, the show features his songwriting partner Delmore and longtime friend Emmylou Harris sharing some personal thoughts about John and his career.

As if this weren’t enough, John just kicked off a 40-city tour with country superstar Alan Jackson in support of the Solid Ground album. The two celebrated performers will share the bill in several major cities across the U.S. this year, winding down on the West Coast in the fall.
## Cash Box Charts
### Top 100 Country Singles
**July 24, 1983**

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<th>#1 SINGLE</th>
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<td>Kelly Miller</td>
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### An Old Pair of Shoes (Warner Brothers) 3rd Week 1981
| Randy Travis | Staci Johnson | Toby Keith | Shania Twain | Loretta Lynn | Rosanne Cash | Stevie Ray Vaughan | George Strait | George Jones | Dolly Parton |

### Life of Love (Atlantic) 3rd Week 1981
| Dottie Rambo | Shania Twain | Rosanne Cash | Stevie Ray Vaughan | George Strait | George Jones | Dolly Parton | George Jones | George Jones | Dolly Parton |

### Daddy Lay the Blues on Me (Epic) 3rd Week 1981
| Bobby Cryner | George Jones | Dolly Parton | George Jones | George Jones | George Jones | Dolly Parton | George Jones | George Jones | Dolly Parton |

### What's the Wind Blowing (MCA) 3rd Week 1981
| Kelly Miller | Reba McEntire | George Jones | George Jones | George Jones | George Jones | Dolly Parton | George Jones | George Jones | Dolly Parton |

### Here Goes Nothing (BFE) 3rd Week 1981
| Patti Miner | Reba McEntire | George Jones | George Jones | George Jones | George Jones | Dolly Parton | George Jones | George Jones | Dolly Parton |

### Oh Me, Oh My, Sweet Baby (Atlantic) 3rd Week 1981
| Diamond Rio | Reba McEntire | George Jones | George Jones | George Jones | George Jones | Dolly Parton | George Jones | George Jones | Dolly Parton |

### Under This Old Hat (Liberty) 3rd Week 1981
| Chris LeDoux | Reba McEntire | George Jones | George Jones | George Jones | George Jones | Dolly Parton | George Jones | George Jones | Dolly Parton |

### Take It Easy (Warner Bros.) 3rd Week 1981
| Elton John | Reba McEntire | George Jones | George Jones | George Jones | George Jones | Dolly Parton | George Jones | George Jones | Dolly Parton |

### You're One of the Guys (Atlantic) 3rd Week 1981
| Lorie Morgan | Reba McEntire | George Jones | George Jones | George Jones | George Jones | Dolly Parton | George Jones | George Jones | Dolly Parton |

### I Don't Want You (RCA) 3rd Week 1981
| Reba McEntire | George Jones | George Jones | George Jones | George Jones | George Jones | Dolly Parton | George Jones | George Jones | Dolly Parton |

### Where's the Rain Coming From (MCA) 3rd Week 1981
| Dolly Parton | Reba McEntire | George Jones | George Jones | George Jones | George Jones | Dolly Parton | George Jones | George Jones | Dolly Parton |

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### I Don't Want You (RCA) 3rd Week 1981
| Reba McEntire | George Jones | George Jones | George Jones | George Jones | George Jones | Dolly Parton | George Jones | George Jones | Dolly Parton |
COUNTRY SINGLES

REPRESENTATIVE TRACKS

VINCE GILL  “One More Last Chance” (MCA MCASP-5712)

Another powerful ballad from Vince Gill. "That Was A River" carries its message largely upon a piano and background vocals complete with lots of long ooohs and ahhhs. Somewhat safe and superficial, the tune was written by Susan Longrace and Rick Giles, with noted producer Garth Fundis turning knobs with John Hobbs. It's another "I love you more than I ever loved her" song. Nothing spectacular, but it should get some air time.

COLLIN RAYE  "That Was A River" (Epic ESK 77118)

Another power ballad from Collin Raye. "That Was A River" carries its message largely upon a piano and background vocals complete with lots of long ooohs and ahhhs. Somewhat safe and superficial, the tune was written by Susan Longrace and Rick Giles, with noted producer Garth Fundis turning knobs with John Hobbs. It's another "I love you more than I ever loved her" song. Nothing spectacular, but it should get some air time.

PATTI MINER  "Here Goes Nothing" (BFE/BMG JPS 1 856-2)

Written by Joe Collins & Michael Heeney, "Here Goes Nothing" introduces Patti Miner as a serious vocalist with lots of control. The character in her song moves over the pros and cons of giving love another chance. It's a mid-tempo shuffle with good guitar picking and nod toward tradition. Billy Joe Burnette produced the track from BFE.

JOE DIFFIE  "Prop Me Up Beside The Jukebox" (Epic ESK 77071)

Sing it to me, Joe! "Prop Me Up Beside The Jukebox" is a pure tradition sung true and country. Written by Rick Baylock, Kenny Kurt Phillips, and Howard Perdue, the barroom stool begins as a ballad and climaxes with a great sing-a-long at song's end. Johnny Slate & Bob Montgomery produce. "I'll fill my boots with sand/put a stiff drink in my hand/Prop me up..." Good stuff; radio's gonna love it.

PICK OF THE WEEK

SUZI BOUGGUS  "Just Like The Weather" (Liberty DPRO-79763)

This one hits close to home. The first single from her forthcoming Liberty album, "Diamonds And Tears," "Just Like The Weather" showcases Suzi's writing, singing and producing. A moody mid-tempo ditty that delves into self-discovery and running away, it's just right for country radio right now. Suzi B, is a triple threat in this business. "If you stay, I'll get better/Wherever you go, it's bound to rain." Good one!
<table>
<thead>
<tr>
<th>#1 Album</th>
<th>TO WATCH:</th>
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<tr>
<td><strong>#1</strong> Billy Ray Cyrus</td>
<td>George Strait</td>
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**TOP 75 COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>#1 Album</th>
<th>Last Week</th>
<th>Total Weeks</th>
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<tr>
<td><strong>#1</strong> Billy Ray Cyrus</td>
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**AN AMPEX FIRST**: Country artist Hal Ketchum was first awarded his first Ampex Golden Reel Award recently, in recognition of his hit album *Past The Point Of Rescue*, which was recorded exclusively on Ampex audio tape. Pictured (l-r) are: Producer Jim Rooney, Forerunner Music president Terrell Ketchum, Ketchum, Good Music's Sandy Mason, Kinetic Management's John Lomax III, and engineer Mark Miller. The awards were presented at Jack's Tracks Studios in Nashville.

**NEWLY SIGNED**: Carpe Diem Records has announced the signing of singer/songwriter Kenny Chesney to the label's country music roster. Kenny will begin recording his debut in July at Osaka Sound Studios in Nashville with Barry Beckett as producer. A fall release is expected. Pictured (l-r) are: Phil Walden, president, Capricorn Records; Rick Rockhill, national director/country promotion, Capricorn Records; Chesney; Don Schmitz, vpee & general manager, and Beckett, producer.

**FINALLY**: Ricky Van Shelton is set to release *A Bridge I Didn't Build*, his first studio album in more than two years. As you see here, anticipation from fans and radio is heating up faster than firewalls.
KEVIN CHARLES

1992
ONE OF THE
YEAR'S
TOP INDIE SONGS

1993
ONE OF THIS
YEAR'S
TOP INDIE SONGS

ELEVEN ROSES

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"I Never Cared For Mornings" July 1993
"Why'd You Have To Look So Good" Fall 1993

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**Cash Box**

**COUNTRY MUSIC**

By Joseph Stanley

**HIGH DEBUTS**

1. WYNONNA JUDD—"Only Love"—(Curb/MCA)#39
2. TRAVIS TRITT—"Looking Out For Number One"—(Warner Bros.)#12

**MOST ACTIVE**

1. SAWYER BROWN—"Thank God For You"—(Curb)#26
2. BROOKS & DUNN—"We'll Burn That Bridge"—(Arista)#4
3. BILLY RAY CYRUS—"In The Heart Of A Woman"—(Mercury)#22
4. BROTHER PHELPS—"Let Go"(Asylum)#35
5. CLAY WALKER—"What's It To You"(Giant)#10

**POWERFUL ON THE PLAYLIST**—Sawyer Brown leads this week's pack of movers and shakers this week on CashBox's Top 100 Country Singles chart. "Thank God For You" jumps up seven notches this week to #26. Brooks & Dunn are knocking on the door of the top slot as their latest, "We'll Burn That Bridge" slides up six places to #4. Billy Ray Cyrus also rolls a six this week with "In The Heart Of A Woman" going up to #22 from its spot at #28 last week. Rounding out the top movers this week, also moving up six places is newcomer Clay Walker. "What's It To You" moves up to #40.

**RADIO NEWS**—PAXSON BROADCASTING has named Bobby Knight assistant program director. Knight's new responsibilities will include assisting operations manager John Richards in all technical aspects of programming "Today's Hot Country Hits." The move is a major promotion for Knight, formerly music director for Paxson's WROO FM Rooster Country 107. "I'm very happy to be working for the #1 broadcasting company of the South," says Knight. Congrats!

**LOOKING AHEAD**

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

1. ROBERT ELLIS ORRALL—"Every Day When I Get Home" (RCA)
2. TIM McGRAW—"Two Steppin'" (Curb)
3. GEORGE JONES—"Walls Can Fall" (MCA)
4. JOE DIFFIE—"Prop Me Up Beside The Jukebox" (Epic)

**CMT Top Ten Video Countdown**

1. Alan Jackson .............. Chattahoochee (Arista)
2. Reba McEntire ............ It's Your Call (MCA)
3. Pam Tillis ................. Cleopatra, Queen Of Denial (Arista)
4. Confederate Railroad ... When You Leave That Way (Atlantic)
5. Mark Chesnutt ............ It Sure Is Monday (MCA)
6. Clint Black w/Wynonna ... A Bad Goodbye (RCA)
7. Carlene Carter ........... Every Little Thing (Giants)
8. Tracy Lawrence ........... Can't Break It To My Heart (Atlantic)
9. Sammy Kershaw .......... Haunted Heart (Mercury)
10. Shenandoah .............. Janie Baker's Love Slave (RCA)

—Compliments of CMT video countdown, week ending July 14, 1993.

**INDIE CHART ACTION**—Leading the Cash Box independents for the third straight week is Staci Johnson of Song-1 Records with "Lifetime Love Affair," which climbs four notches this week to #51. Right behind Staci is BEE/BMG's Pati Miner. Her latest, "Here Goes Nothing," moves up two spaces this week to #54. Ellis James on Stargem Records climbs three places this week to claim the #57 slot with "Feel Right." Harlan Craig's latest tune on the Round Robin label, "What A Woman's Eyes See," also climbs three places this week to #58. Rounding out the top indies this week is MTM's Josiah, the top mover among the indies this week as his latest, "Red Wine," climbs six to #59.

**INDIE NEWS**—Grammy Award-winning singer and fiddle player Alison Krauss was inducted into the Grand Ole Opry on July 3 by Garth Brooks. She is the first bluegrass artist to be inducted in 29 years and, at 21, she is the youngest member of the Opry's current family.

Tex-Mex crooner Johnny Rodriguez recently signed with Branson Entertainment Records, a brand new division for Independent Entertainment. Rodriguez' first single, with the new label, "Run For The Border," is scheduled for a mid-July release, with the album expected to follow a month later. The album will be a combination of "Greatest Hits" as well as some new material. Since his debut he has had 15 #1 singles on the country charts.

**Quality Music and Video**—right on the heels of announcing the sale of over a million Diane Backer Country Line Dance videos, has announced the signing of their first recording artist, Bucka James Hudson. Hudson's LP and first video are scheduled for a late summer release, with plans underway for a promotional tour by Hudson and Horner in support of the project.

**INDIE SPOTLIGHT:**

**ELLIS JAMES IS A COUNTRY BOY**...a horse-riding, boots-and-jeans-wearing, down-home country boy. James, who earned basketball, football and baseball scholarships, trained show horses, and operated a 24-stall show horse training barn, is also one of the nation's outstanding entertainers. Even in that endeavor, Ellis has had to struggle against preconceived notions because he is a singer who sounds remarkably like Elvis Presley. Ellis is neither an imitator nor an impersonator. In his own way, James sings from the heart with all the love, emotion and sincerity one would recognize. It is truly his voice that will captivate an audience.

Ellis had many releases through Sun Recording. He has performed with many top entertainers, including Jerry Lee Lewis and Charlie Rich, among others. His last recording with Stargem was called Genuine. He was nominated the Most Promising Male Vocalist of the Year by the major Independent Record Label Awards committee in 1991. As an entertainer, he has travelled from coast to coast in the United States and has given concerts in France, Germany and Sweden. He has also performed on Nashville Now and produced a popular video called "Sunday Father."

"Musically," James says, "The only difference between Ellis James and Orison is the production quality is better now, and we're more focused on better material now. Appearance-wise, I wore the mask when I was Orison and I guess it gave some impression of an Elvis-like character. We're going to change that, and we're gonna go with some real good material that'll really hit for us."

His latest hit on Stargem, "Feel Right," climbs to a bulleted #57 this week on the Cash Box Top 100 Country Singles chart. James is booked through Pro Star Productions at (513) 839-1021.
“I Have A Dream” Outreach Update

By Joseph Stanley

AROUND THE MIDDLE OF APRIL we brought you a story about a unique sort of outreach effort that’s taking place in the inner city areas of Los Angeles and the equally unique young woman who is the driving force behind it, Paula Phillips. At that time Paula was seeking radio stations to pick up and play the song, “I Have A Dream,” and the accompanying public service announcement to raise funds for direct efforts to assist children in troubled neighborhoods. I recently spoke with Paula, who says that the response to both the song and the outreach itself has been beyond her wildest dreams. At the time the article first ran, there were some 100 stations across the country that had pledged their support. Since then the song has been picked up by a number of networks; the result has been that they have lost track of exactly how many stations are playing the song. In addition to the expanded airplay, Paula and “I Have A Dream” have been featured on a number of national and internationally syndicated shows such as:

CBN Radio: Christian Countdown USA with Bob Bauer; New Music Spotlight, Featured Artist HeartSong Magazine with Greg Fentress; Featured Song, Artist, and Guest Tell America with Roberta Borechi; Featured Guest Let Us Rejoice with Bob Bauer; Featured Song, Artist, and Guest CCM Radio: Top 20 Countdown Featured Song and Artist; Audio Magazine Featured Song and Artist; Time Will Spent Featured Song, Artist and Guest. US Radio Network: Youth Talk USA with J.W. Brinkley; Featured Song and Guest.

“This has been a great beginning,” says Paula, “But it is just that, a beginning. I have an album coming out in the fall with the song included on it, and I am hoping we can find some sort of distribution outlet that will allow the proceeds from the album to do as much for the kids as we have been able to do with the song.”

The song is still available, and the effort and help from radio is still needed. There is not a whole lot of glitz and glamor involved in this project. There is, however, an incredible amount of love for children, and an opportunity to reach out to these kids with love and music.

“My overall sense of what is happening with ‘I Have A Dream’ is that people are falling in love with the song and what it stands for,” Paula adds. “We have worked with literally thousands of kids, putting positive things back into their lives. I know we all wonder at times if things really can get better in the world, but when I look at what has happened in the past year I know that they can. IF and WHEN we focus our lives and reach out to help wherever and whenever we can.”

For more information on The Dream Fund Outreach and the song “I Have A Dream,” contact The Dream Fund Outreach, PO Box 4767 Westlake Village, CA 91359, or call (805) 494-4960. DO IT!!!

CHRISTIAN COUNTRY NEWS

GATLIN SIGNS WITH WILLIAM MORRIS: The William Morris Agency, among the largest management and booking agencies in the world, has announced the signing of Steve Gatlin to an exclusive booking contract. Steve, formerly a member of The Gatlin Brothers, recently completed a project with Cheyenne Records which will be released in August under Cheyenne’s new distribution agreement with Intersound Christian Music. For all booking information contact the Christian Music Department at the William Morris Agency at (615) 385-0310.

CHRISTIAN COUNTRY GOES TO THE WOODS: Recently White River, Bruce Haynes and Judy Deramus were featured performers at the 21st annual Kiamichi Owa Chito Festival of the Forest in Beaver’s Bend State Park near Broken Bow, OK. These three acts drew the largest crowd ever assembled for the festival’s “Gospel Night.” A crowd of over 4,000 crowded into the amphitheater by the river at the park to hear those premier Christian Country acts.

Pictured at the Kiamichi Owa Chito Festival Of The Forest near Broken Bow in August, OK, are the Christian Country artists that made up the festival’s “Gospel Night” performance. Pictured are (l-r): Bob Ashley, Benny Wood and Gene Reasoner of White River; Judy Deramus; Bruce Haynes.

Homeland/Cheyenne Records Ink Deal With Intersound

BILL TRAYLOR, PRESIDENT OF HOMELAND RECORDS AND CHEYENNE RECORDS, together with Tom Ramsey and Kirkwood of Intersound Christian Music, announced on July 8 a new distribution deal between the companies. Formerly distributed by Word, Inc., catalog product and new releases from Cheyenne Records and Homeland Records will now be distributed through Intersound’s Atlanta offices, effective immediately.

“We are thrilled to begin a new distribution relationship with Intersound Christian Music for Homeland and Cheyenne Records,” states Traylor. “Tom Ramsey is an old and trusted friend, and we look forward to the expansion of our market base for CBA and the general market through the professional efforts of Intersound.”

August 1 will mark the six-year anniversary of Nashville-based Homeland Records. Home to such well-known Southern Gospel artists as The Cathedrals, The Speers, Walt Mills, The Piefers and The James Blackwood Quartet, new releases for the fall include “Keepin’ The Faith” from Erichly, “We Have Won” from John Starnes, and One Day Closer Home by Walt Mills.

Although Cheyenne Records was just introduced in May of this year, it has already made a name for itself as the first record label devoted exclusively to the growing format of Christian Country music.

Cheyenne releases for the fall include “New Stew from The Days,” “You Tell Me” by Paula McCullia, “Love Can Carry” by Steve Gatlin, Heavenly High from Bruce Haynes, and Have A Little Faith by White River. These will be the first ever released by this promising young label.

For more information on specific projects and artists released on Cheyenne or Homeland Records, contact Bethni Hemphill, Homeland/Cheyenne publicity director, at (615) 327-1240. Sales orders may be directed to Intersound Christian Music’s telemarketing staff by calling 1-800-945-3039 or through the company’s various regional representatives.

Atlanta-based Intersound Christian Music, a division of Intersound Entertainment, currently distributes product from Bluestone Records, an extensive line of classical music, and is developing their own roster of top-notch artists. Their current roster includes Karyn List, Terri Lynn, Janie Friee and Roy Clark, as well as an upcoming fall release from Jennifer Holliday.
ARTIST SPOTLIGHT

Julie Miller

By Joseph Stanley

I WOKE UP THIS MORNING

with echoes of joy and laughter still bouncing around in my head and heart. That’s really unusual for me, especially on a Thursday. Thursdays seem to drag along most of the time as I take care of buswork, and the week limps on toward the weekend. Never content to simply accept a good thing when it comes along, I began to try to figure out why I felt so good. About halfway into the five-block walk from my apartment to the office it hit me: I get to do the article on Julie Miller today.

Interviewing artists is one of my favorite parts of this job. It is never the same twice, even with the same artist. Sometimes, though, even the most exciting part of a job can seem old hat. The air conditioning in my office has been on the blink this week, and as I made my way over to the Word, Inc. offices yesterday I was already looking ahead to a tall glass of tea and a nap underneath the AC at home. Fifteen minutes later, as a smiling, laughing Julie Miller stepped off the elevator apologizing for being late (“We got the wrong building!”) all thoughts of home vanished. This was not going to be like any interview I had ever done. In the first five minutes I saw that, as with no other artist I’ve ever talked with, Julie Miller and her music are one.

As Marie Lehman got us set up in an interview room we chatted about the Millers’ move to Nashville last week. She and her husband Buddy drove in from L.A., unloaded the U-Haul, and left the next morning for a festival near Chicago. Finally we got situated and settled down for the process of “The Interview,” an effort that lasted about two minutes.

“Usually,” I started, “I begin my interviews with the same question and then let things make their own way from there. So, in your own words…”

“Oh, no! Oh, no!” She began laughing hysterically. “It’s not... it’s not, Who is Julie Miller?” is it?” She dissolved into gales of laughter. And she was right. When we had recovered enough to talk again she answered the question. “I am a Gospel Sybil, I guess. No. This is better: Julie Miller is a rainbow of many colors.” And we laughed some more.

From that point “The Interview” became a conversation between friends. “It’s interesting that you should use that term, ‘Rainbow,’” I said. “That’s the exact impression I got when I listened to the album [Orphans and Angels], that it was a rainbow of emotion, of musical styles, of themes. Where does it all come from? I think that is the real answer to the question of who is Julie Miller. You go from the anger, the pure rage of ‘S.O.S.’ to the deeply painful, wounded message of ‘Precious To God.’ Where does it come from?”

“Ah! It’s funny that you should bring up those two songs. I think that more than any other songs on the album, those two were the greatest releases for me. It felt so good to be able to say in a song, as in ‘S.O.S.,’ I am disgusted at how cheaply Hollywood portrays sex. And ‘Precious To God’ was an even greater release than that, to finally get out in a song the feelings that I carried for so long. A friend of mine recently said to me ‘When you sing the line, “She can use a smile just like a barrier/she can count the pieces of her heart,” why don’t you just say ‘I.’” But I think that people get the message without me saying ‘I,’ and the thing that blows my mind is that I have met so many people lately that say they feel, or have felt, the same way. You come to see that there are just so many people out there behind the ‘Christian smile’ that are so tortured inside, it’s just heartbreaking.”

As she says those words tears well up into her eyes and the truth is there: the pain that those people are feeling is felt equally by this young woman. “I just can’t believe how many people there are who feel that way. And almost everyone of them thinks they’re alone in it. ‘Precious To God’ comes from the little girl inside that feels so shameful, so... ookie, that she can’t be saved, but who just wants to be okay with God and accepted by God. God had to get me to the point that I could admit that I felt that way in some part of me, and since then He has been sending me messages of love and tenderness and steadily reassuring me that I am precious to Him. That we all are.”

What about the title, Orphans and Angels?

“I guess it’s that we have all been orphaned in a sense through sin, through our separation from God,” Miller responds. “The angels are the angels of mercy that God sends to comfort us, to lead us home. I want people to know that they don’t have to be orphans, that God wants to adopt them, to love them, to show them how truly precious they are to Him.”

The rest of the conversation lasted about an hour and a half more. Altogether we talked nearly two hours—four times longer than a typical interview and much, much more than I could possibly transcribe here. The overall feeling that was left behind, though, was that of having been in the presence of prismatic love: the light of God and Jesus shines through Julie Miller, creating a rainbow of color, of music, of feeling, of lyrics that touch our very longing to be loved by and, ultimately to be with our Father in heaven. Julie radiates with the certainty that she, and each and every one of us, is indeed precious to God.
Gospel Music

Tyscot Records: Moving Onward and Upward

By Tim A. Smith

DR. LEONARD SCOTT, owner of 17-year-old, Indianapolis-based Tyscot Records, can truly identify with the lyrics of the popular gospel classic that say, "The road is rough and the going gets tough and the hills are hard to climb." That is just how 1993 started for Scott and the label recognized as the oldest Black-owned and operated label in the gospel music industry.

The problems arose when Spectra Distribution, the company which handled all distribution for Tyscot at that time, abruptly closed its doors, filing for Chapter 7 bankruptcy, freeing itself from obligations to its creditors. Spectra's demise dealt Tyscot a severe blow. "When the dust had settled," says Scott, "We had lost over $300,000. We had plans to do some exciting things. Spectra going under shook us up a bit, to the point that we went back and did some reorganizing. It didn't quite knock us out, but it came close."

The reorganization resulted in a new company logo, a new company focus, and three distribution/licensing deals that Scott feels "should strengthen the position of the company."

The first deal was with another major independent label in the gospel music industry, Atlanta International Records. "We talked to a number of people immediately after we learned of the Spectra situation," says Scott. "We even considered handling our own distribution. In the long run, though, the deal Atlanta International offered seemed to best fit our situation."

That deal, though, was only the beginning. In order to take advantage of John P. Kee's rising popularity in the Contemporary Christian marketplace, Scott negotiated a deal with Nashville-based, CCM giant Star Song Communications. "The deal calls for Star Song to distribute the product of John P. Kee as well as other product that would fit into the CBA market," explains Scott.

Finally, Tyscot and Kee just recently entered into an agreement with mainstream music giant Jive/Zomba Records. That deal calls for Jive/Zomba to make Kee's product available to the mainstream market as well as providing Kee with a production outlet via Jive.

Having secured these distribution outlets, one of Tyscot's main goals is to take John P. Kee to the "next level" in his career. "John is at the top right now as far as strictly gospel music is concerned," says Scott. "But we feel that gospel can and will go on to another level, a level where gospel artists will be selling at gold and platinum status without having to cross over to pop or R&B. We feel that John has the potential to do that. We'd like to boost John to that level, and then move our other artists to where he is now. That is our goal."

In spite of the turmoil the company has been through, things are extremely bright for the future of Tyscot Records. "What's ahead for us is exciting," says Scott. "Looking back some four or five years ago, we were the #10 label in the gospel music market. That was exciting. The following year we were #9, and last year we were #7, with John P. Kee named by Cash Box as the top gospel artist. As you can see, we are slowly but surely moving toward the #1 spot, and with God's help, we'll get there."

Gospel Beat

THE RISE OF GOSPEL BLUES—Noted author Michael Harris has written a book tracing the "authentic" history of gospel music. The Rise of Gospel Blues: The Music of Thomas Andrew Dorsey In The Urban Church traces the rise of gospel blues as seen through the career of its founding figure, the late Dr. Thomas A. Dorsey. The book also tells the story of the development of religious and social thought in African-American urban culture from the end of the 19th century through the Great Migration period. The book is published by the Oxford University Press of New York.

NEW LABEL, NEW RELEASE—Another new label has burst onto the rapidly expanding gospel music front. Detroit-based Aviday Records, headed by David Robinson and distributed nationally by Laurie Records, has announced the upcoming release of its debut projects. Soon to hit the streets are The Futch Brothers with Tried Of This World, and, from the nephew of gospel music matriarch Dr. Mattie Moss Clark, James Moss' debut entitled Last & Evil Daze.
LyNae Schleyer Joins NAMA Staff

CHICAGO—LyNae J. Schleyer, of Palos Heights, IL, joined the National Automatic Merchandising Association staff as manager-meeting services. She replaces Marie M. Shaw, who departed the association to pursue other interests.

In her new position, Schleyer will assist in the preparation, promotion and execution of two convention/trade shows per year as well as other smaller meetings for NAMA. In addition, she will assist in the planning, site selection, hotel and travel contract negotiations and related duties, according to Richard M. Geerdes, vice president-member services.

Prior to joining NAMA, Schleyer served as manager of meetings and events at Merchandise Mart Properties, Inc. in Chicago. Previously, she was supervisor of groups, hotels and vacations for Corporate Travel Consultants of Oakbrook Terrace, IL. She is a Certified Meeting Professional (CMP) and a member of Meeting Planners International.

A native of Everly, Iowa, Schleyer was graduated from Milford Community High School (now Okoboji) in Milford, Iowa; and from Northwestern College (Orange City, Iowa). She and her husband, Charles, reside in Palos Heights, IL.

AMOA Is Looking At A Record-Breaking Expo '93!

CHICAGO—With booth sales nearing the one thousand mark and trade enthusiasm reaching an all-time high, the forthcoming annual AMOA convention is expected to rank among the association's biggest and best to date. Expo '93 will take place October 21-23 at the Anaheim Convention Center in Anaheim, California.

Show officials anticipate that the new venue for this major trade event will serve to enhance operator attendance not only from throughout the state of California but from neighboring areas as well.

This year's Expo format will, once again, contain something for everyone, in terms of education, product and special activities. The seminar program, for example, will encompass a wide range of subject matter, including such topics as "Saving The Family Business: Tax Implications of 'Changing of the Guard'; "Depreciation: Learn How To Make Money"; "Vending Development From A Through Z"; "Video Gaming: What's Hot? What's Not," among others. If the issue is pertinent, it will be covered during these sessions.

The traditional Spouse Program for the ladies of AMOA will be held on Thursday, October 21, starting with lunch at Orange County's elegant Center Club, during which a fashion show will be sponsored by the famous Nordstrom retailer. Afterwards, the ladies can shop to their hearts' delight at Nordstrom and numerous other exquisite boutiques in the adjacent shopping plaza.

On Friday evening, the annual AMOA Awards Show and Banquet will take place at the Anaheim Hilton & Towers, with Kenny Loggins, one of the most noted performers/songwriters in the entertainment world, as headliner. Be sure to order your tickets in advance inasmuch as tables and seating will be assigned on a first-come, first-served basis.

The Hesch Scholarship Raffle will hold drawings and auctions each afternoon at 3 p.m. during the run of the show. Grand Prize will be a new car (make and model to remain a secret until you see it at the Hesch raffle booth). Raffle tickets are priced at $25 each or a book of five for $100.

A new convenience this year will be the Galaxy Expcord which registrants can use throughout their stay to secure such information as lists of exhibitors offering specific products on the show floor; schedule of events; messages, etc. All you do is insert the card into one of the various Expcord message centers located around the exhibit hall.

For further information regarding the show contact AMOA headquarters, 401 N. Michigan Ave., Chicago, IL 60611-4267.

PMT Offers New LaserKaraoke Summer Program

CHICAGO—Effective July 1, Pioneer New Media Technologies (the entertainment division of Pioneer Electronics) began offering new "Mix 'N Match" LaserKaraoke entertainment packages. The series contains three different combination sets, each featuring Pioneer's CLD-V101 LaserKaraoke player with assorted extras. They will be available for a limited time.

The CLD-V101 player is being offered as part of each package at up to 25 percent savings over the regular dealer price. Add-on sets include the Starter Kit, Country Pack and Hardware Pack.

"The 'Sounds of Summer' program offers a special opportunity for entertainment entrepreneurs to install or expand LaserKaraoke in their venues," according to PMT's director of marketing Bud Barnes. "And since summer is all about fun and diversion, the timing couldn't be better."

The Starter Kit features the CLD-V101 player along with 10 WKV compilation laser discs; the Country Pack includes five country compilation laser discs; and the Hardware Pack comes with two microphones and a carrying case for the Laser Disc player.

The "Sounds of Summer" program allows customers to purchase the CLD-V101 player in tandem with any of the three packages. With each additional player purchase, another "Summer" set can be selected.

Further information may be obtained through factory distributors or by contacting Pioneer New Media Technologies, Inc., 2265 E. 220th St., Long Beach, CA 90810.
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