Wynonna Tells Us "Wy"
MELLENCAMP'S FLOOD RELIEF
JANET DOES IT JUSTICE
PACINO: Pick Up The Scent
MELON & MELLENCAMP TO FLOOD: John Mellencamp and Blind Melon, in conjunction with MTV will come together to aid relief efforts in the American heartland with three special performances to be held in Chicago at the World Music Theatre July 28, Indianapolis' Deer Creek Music Center July 29 and St. Louis' Riverfront Amphitheatre July 31.

All tickets will be sold on a first-come, first-served basis with a six-ticket limit per person. Proceeds from the concerts will go to the American Red Cross and food, clothing or water as additional donations.


Time Warner AudioBooks will be a full-service company, including acquisition, editorial, production, marketing, sales, and distribution departments. The company will have fully-staffed offices in both Los Angeles and New York. From the outset the company will be involved in a wide array of product lines, both traditional and non-traditional. As expected, the company will release audio versions of print titles published by TW's trade book companies, Warner Books and Little, Brown, as well as those from other publishers.

The first releases from TW AudioBooks are scheduled for this fall. They include The Diary of Jack the Ripper, The Best Cat Ever by Cleveland Amory, Touched by Angels by Eileen Elias Freeman, Impulse by Michael Weaver, The 10 Natural Laws of Successful Time and Life Management by Hyrum W. Smith, and 14 titles in the Health Journeys series by Belleruth Naparstek.

GABRIEL TOUR CALLED SUCCES: Gabriel's first-ever tour will roll out behind them on Peter Gabriel's sold-out U.S. concert tour, the Music Industry AIDs Organization, LIFEbeat, reported as making a tremendous impact on young concertgoers via its Tour Outreach program.

LIFEbeat will have been able to come by the organization's information tables at several venues throughout the tour, where they can pick up educational materials and condoms, as well as information about AIDs service groups in their communities to which they can turn for help.

On the Gabriel tour, LIFEbeat is represented in Detroit, MI, Cleveland, OH, Philadelphia, PA, Chicago, IL, Oakland, Los Angeles, San Diego, CA, Phoenix, AZ, Atlanta, GA and Miami, FL. In total, the AIDS service organization will be featured at 14 sites throughout the artist's American tour, with the potential to reach thousands of people across the country. For more information, please call LIFEbeat at (212) 243-3240.

TANQUERAY ROCKS TALENT CONTEST: The Fourth Annual Tanqueray Rocks Talent Contest is in search of rock 'n' roll's future stars, offering bands a chance at winning $10,000 and a national tour.

The nationwide search, now in its fourth year, will hold regional semi-finals in Los Angeles, San Francisco, Boston, Chicago and Miami. Three bands chosen from taped entries will perform live for a panel of rock experts in each city. All semi-finalist bands will receive $500, with the finalist from each city receiving $1,000, a NightHawk SP guitar courtesy of Gibson USA, and a trip to New York City to compete in the Finals at The Grand.

To enter, bands should submit an audio cassette of 20 minutes or less of original music by September 3. Entries will be judged by a panel of rock 'n' roll experts in each city in the following categories: musicianship, overall sound, technique, originality, and performance potential. There is no fee to enter; all band members must be 21 years or older to participate.

Entries should include an official entry form, a black-and-white photo of the band and a proof of age of all members. Entry forms can be picked up at all participating clubs. Send entries to Tanqueray Rocks Talent Contest c/o Bragan Nymyan Cofarelli, Inc., 9171 Wilshire Blvd., Penthouse Suite, Beverly Hills, CA 90210-5550.

ON THE MOVE

Kirkland

Brett Kirkland has been appointed general manager/senior vice president, marketing for Capitol Records. Since 1983, he has been president and owner of Second Vision, an artist management firm. Simultaneously, from 1990 until the present, Kirkland was president of Mute Records. TriStar Music Group has tapped Howard Gabriel as vice president, sales & marketing. He joins TriStar from Continuum Records, where he served as executive vp/general manager. Rene Bell has been named vice president of A&R for Liberty Records. She will direct the A&R staff in maintaining and developing contacts with writers, publishers and the Liberty roster. She will also actively seek out new talent for the label. MCA Records has made a few staff changes. Kelly Haley has been upped to national publicity director, Black music. She was previously East Coast director, publicity, Black music. Paula Tuggey has been promoted to the post of assistant A&R director, national singer songwriter. She was L.A. national promotion manager. Amy Macy has been appointed associate director of marketing for MCA Nashville. Macy was most recently assistant national campaign manager at RCA Records. A&M Records has announced two promotions. Shari Guynn is now national sales manager. She was executive assistant to the manager of promotion/marketing. Prashant Bhatia has become national publicity coordinator. He was assistant to the vice president. Columbia Records has appointed two A&R men. Jim Welch is director, A&R. He joins the company from Earache Records, where he was label director. Josh Sarubin is now manager, A&R. He was manager, rock/metal retail division. He has been named the regional manager, promotion/marketing for Zoo Entertainment. He was most recently regional promotion manager for Scotti Brothers.

Boati

Robert Boati has been named vp/general manager for Nashville-based Alpine Records, has been promoted to national promotion manager at the label. Rick Shoemaker has been promoted to director of national promotion. Shoemaker was former promotions employee for Nashville-based Alpine Records, has been promoted to national promotion manager. He has been senior vice president of the department for over three years. BMI has made several staff changes recently. Robert Boati has joined the staff of BMI's legal department. He was a civil litigator for several firms in New York City. Also William Bird, Robert Glanville and Matt Gute have been upped to the newly created positions of regional manager-national accounts. They all have licensing experience at the performing rights organization. PolyGram Special Markets has announced two appointments. William Crowley has been named vice president, sales development. Prior to joining ISP, he was director, marketing and new product development for Time-Life. Mort Spilman is now director, retail accounts. He is principal of Sight & Sound Marketing. Lori Weintraub has been named president/CEO of Time Warner AudioBooks. She is currently executive vp of A Vision Entertainment, a position she will retain in addition to her new company (vacant). Roland Corp. US has appointed Dennis Houlihan president. He most recently was general manager of the Technics musical instruments division at Panasonic. Marcha Coursey has joined Kid's Touring Company as national tour manager. Coursey worked for Contemporary Christian recording artist Dallas Holm for eight years in public relations, concert booking and promotions prior to this appointment.

The blue-ribbon judging panel of the national "Help Heal L.A. Through Music" song contest recently met with representatives of the Musicians Institute in Hollywood to select finalists. Pictures (l-r) are: John Brahney (LASS); Connie Ambrosch (Bug Music); Aaron Meza (SGA); Harriet Schock (songwriter); Ron Sobel (ASCAP); Jerry Garazza (MI); Pamela Phillips-Oland (songwriter); Michael Greene (NARAS); Dexter Moore (BMI); Christi Motola (exec. producer); Melissa Komorsky (Bug Music); Nik Venet (Godsdog Records); Rebecca Natalia (MI); and Rodney Gordy (Motown Publishing).
INDUSTRY BUZZ

By Aaron Steinberg

Atlantic Records co-chairmen/co-CEOs Ahmet Ertegun and Doug Morris recently hosted a party at Mortimer's Restaurant in the Big Apple to celebrate the release of Atlantic's vice chairman Jerry Wexler's autobiography, Rhythm And The Blues. The tome, co-written by David Ritz and reviewed in Cash Box's July 3 issue, follows Wexler's legendary career as one of the top producers in the record industry. Pictured (l-r): Morris, Wexler and Ertegun.

THE 1993 NEW MUSIC SEMINAR sprang into being on Tuesday, promising to be "leaner and meaner" than in preceding incarnations. An issue well-raised—the much-ballyhooed convention has previously been more of an expression of the quantity of clubs and acts (new and old) than a glimpse at rising stars who deserve to be marvelled at or shot down. With practically no dinosaurs, many less venues and a dictated limit on the number of acts per bill (there have been as many as 20 other years—no kidding!), the Seminar seems to be shearing itself into digestible shape. Scaling down aside, the question persists—in an industry that is as foreboding as it is gigantic, how many million wunder-bes are there?

It's enough to make you give up talking, shave your head and paint yourself blue. East Village performance artists The Blue Man Group are living testimony to the perils of information overload, as they ushered in the Seminar with an appearance at the Palladium. They pound on tubes (their show's namesake) and metallic drums as they spit gumballs and various kinds of goo. They also fiendishly devour Cap'n Crunch as I once did until my mother happened upon the list of ingredients.

IF YOU'VE BEEN WONDERING about the plight of the woman in the biz these days, you may have to keep wondering. An NMS-related panel and show at Tramps held by I.W.O. (International Women's Organization for Live Music) was so poorly attended that they stopped it in its tracks. On a more optimistic note, Sylvia Rhone (CEO and chairman of EastWest Records) accepted a prize for excellence during NMS' opening ceremonies on Wednesday. She is the first African-American woman to head a major label.

HARKING BACK TO LIFE before the deluge of NMS, Tito Nieves performed his salsa music for an enormously enthusiastic audience at Central Park's SummerStage on Sunday. As the band kept the pulse, he entertained the crowd with an involved, badwuy tale that I'm sorry I missed (it was in Spanish) before launching into some all-out grooving. Accessible to gringos everywhere is Put Your Heart On-Salsa in English (RNM/Sony). Opening for him was the South Bronx's La India, who mix salsa with hip hop. A standout from their set was a Billie Holiday sequence featuring an interpretation of "Good Morning Heartache."

By Troy J. Augusto

Cash Box WEST COAST

Never trust a man who signs a contract with a cigar in his mouth. That's Stray Cat's singer/guitarist Brian Setzer, seated, applying his John Hancock to a document that not only makes official his new solo recording deal with Disney-owned Hollywood Records but makes him a member-for-life of the Mickey Mouse Club. Looking over his sharply attired shoulder are (l to r): Hollywood marketing veep Jim Martone, Setzer's manager Dave Kapian, Hollywood exec v.p. Wesley Hein and the label's prez Peter Paterno.

THE FINALISTS FOR THIS YEAR'S MTV Video Awards were announced last week and R.E.M. and its clever vid for "Man On The Moon" and Aerosmith for "Living On The Edge," each came away with five nominations, topping all comers. It was also announced that the awards show, to be held again at the Universal Amphitheatre (after a one-year trip to Pauley Pavilion), will be hosted by actor Christian Slater, who drew praise for his participation in this year's MTV Movie Awards. As for live entertainment this time 'round, R.E.M., Janet Jackson and Aerosmith, along with other to-be-named guests, will be performing on the September 2 show. In the new R&B category, Prince and the N.P.G., En Vogue, Boyz II Men and Mary J. Blige are that entry's first nominees.

BILLY JEAN KING and Elton John have put together what's being called the first annual Smash Hits Fundraiser, a two-day music and tennis benefit which aims to raise money for John's AIDS Foundation. L.A.'s Great Western Forum will be the site September 22 for a World Team Tennis Match, featuring, among others, King, John McKerrowe, Jimmy Connors and Martina Navratilova. The following evening, Elton will perform a private concert for contributors to the cause. Other celebrities serving as co-chairs for the event include Don Henley, Elizabeth Taylor, MCA Music Group prez Al Teller, Tammy Wynette and Melissa Etheridge. Tennis tix are available from the Forum box office and Ticketmaster, while info on the concert and an invite-only, post-event dinner is available at (213) 386-8014.

WORLD DOMINATION RECORDS gave word last week that the company has broken ties with its partners at Capitol Records. In a surprisingly optimistic tone, W.D. pres Dave Allen said: "I'm very excited about what this means to the future of World Domination. Our relationship with Capitol helped get us on our feet, but we reached a point where they couldn't do anything more for us." Though the label's product will continue to be distributed by CEMA, the Cahuenga Blvd.-headquartered imprint will operate as an independent for the foreseeable future.
UK
By Mick Green

Michael breaks his own record

THE GOOD NEWS SEEMS TO BE that the second quarter figures from the CIN seem to underline the fact that Britain is gradually emerging from the recession...at least as far as record sales are concerned.

Figures just released show that album sales are up 5.9% on the same period for last year and singles have even better rising 7.6%—thanks to healthy sales from the likes of Ace Of Base and UB40.

It is always wise not to read too much into one set of figures because albums were actually down 2% from January to March but the data shows that both 1993 singles and album sales are 2% above 1992. When it comes to the actual cash equivalent, however, the figure is likely to be higher because of the continuing shift towards CDs...single CDs rose by 54% and albums by 26% over the previous year.

How did the various labels fare? The singles figures show that London Records were the most successful during the period concerned with just more than 10% with Virgin in second spot with a 6.3% slice of the cake—both labels are associated with PolyGram and they handled 31.9% of the singles distribution. The albums leader is Sony's Columbia with a 4.3% share.

MORE MUSIC FOR SATELLITE: A big boost for country music in particular is expected with the news that the new Astra Satellite Channel will be on offer by the UK's satellite company Sky as part of a new Multi-Channel package. This is because CMT (Country Music Television) will be broadcast 16 hours a day from the beginning of September.

CMT is already broadcast 24 hours a day on cable but cable is only available at present to a very small minority of homes in Britain—currently just over 300,000 people subscribe to CMT. Sky, however, is available to virtually every home in the country if they purchase the necessary receiver and subscribe to the program. Part of the same multi-package also includes MTV and the competitive price of the new multi-offer should mean that more people will take up the offer and increase MTV's profile as well.

Another advantage for country music is that once people buy the satellite receivers they will also be able to pick up the first 24-hour total country music station available in Britain. QCNR broadcast country music 24-hours a day across Europe via the system.

MORE CHANGES AT RADIO: BBC, particularly Radio One (our major outlet for pop music), has been making the headline news in national papers over the last month because of changes that new executives have been planning and much debate has been going on regarding the future format of the national TV and radio broadcasting organization.

Many of these changes have been forced on the institution because of a gradual deregulation of radio with more and more licenses being issued or reissued. Currently in the London area eight radio licenses are up for grabs—six existing ones and two new ones. There have been 48 applications and 18 of these are music-based with AOR heading the field but rock, soul, dance and easy listening are also represented.

This time there are also three applications for 24-hour country music stations. The leader in this area seems to be Eagle Radio, which has a very strong experienced radio team led by Mike Powell plus the country expertise of Tony Byworth. London Country Radio, another contender, also has a good mix of radio knowledge and experience with country music. If either of these or the other country contender, London Live/London Sound Radio, do get a franchise this will be Britain's first 24-hour country station. The decisions are expected to be made by the fall. London, of course is not the whole of the UK but it does have a catchment area of 7.5 million and it is where the bulk of the music industry is based.

CHARTS... U2's Zooropa album is skorching the rest out of the charts. It shipped platinum (300,000) and was expected to sell more than 100,000 in week one and it certainly outsold the remainder of the Top 10 albums all added together! And success of this nature also gives a boost to sales right across the board during the often quiet summer period.

This makes five #1s out of six from U2 as far as their studio albums are concerned. The odd one out was Achtung Baby but which was released on the same week as Michael Jackson's Dangerous back in November 1991 and lost the battle for supremacy then.

Incidentally, Jackson is still getting single hits from that album. The eighth single from Dangerous, "Will You Be There?", is at #9 this week and this means he has had seven Top Ten hits from this album—an all-time record beating the six generated by the same artist from both Thriller and Bad.

For the second time this year we have had a new single that has made its debut at the top spot—our charts have been running 41 years, and this has only happened 31 times! Take That's "Pray" has taken the #1 slot and it's the group's eighth hit but their first chart topper—"Why Can't I Wake Up With You" only made #2. Perhaps we shouldn't be surprised that a newcomer take the top because more than half this week's Top 25 are making their debut.

It used to be the '50s and '60s that labels looked at when they were making revivals but MCA has a couple of '70s remarke showing strong. Kim Wilde has her biggest hit for five or so years with her remake of the Yvonne Elliman song "If I Can't Have You" at #12 and Dannii Minogue dips into the Melba Moore hit list to put "This Is It" at #15.
ARTIST SPOTLIGHT

Christopher Franke

"NATURE WANTED ME TO BE a painter, but by accident I became a musician." Words from a man of actually very few words...Christopher Franke. Born in Berlin, Germany in 1953, this wizard of electronic music is known for having two separate musical lives. There was that brilliant career with the band Tangerine Dream, and now there is life after T.D. for Christopher. Following 25 albums with Tangerine Dream (seven Gold), Franke is forming his own identity now with new original music. It doesn't end there.

If there is one artist that works more in the studio than Tangerine Dream, who had an 18-year span of hit albums, it is Franke. He is constantly working on new projects including TV miniseries, feature films and, of course, solo albums. His latest release on Sonic Images Records is called The London Concert. It is a live album from a concert his fans demanded he do after leaving Tangerine Dream, recorded live at the Royal Apollo Theater in London. Some would say it is fairly risky to release a live album of New Age music, but the response has been tremendous. After just a short time out and not even a tour, as yet, The London Concert has charted in the Top 10. Christopher's fans asked him repeatedly to give that performance over again and he figured a live album would probably satisfy them all. It did.

Franke's film compositions are nothing to be taken lightly either. His credits include Risky Business (with Tangerine Dream), Eye Of The Storm, McBlain and most recently Universal Soldier on Sonic Images Records.

He has an Emmy nomination pending for his work on Tommyknockers, the recent Stephen King TV miniseries; and hopes to complete an interactive CD-ROM music project in the near future. Through the use of music computers and sound samplers, he is able to draw on his experience to create a sound that is unequalled in the business.

In January, 1991, Franke founded the Berlin Symphonic Film Orchestra in order to find the right balance of acoustic and electronic instruments. He found it; and shortly after, released his first solo album called Pacific Coast Highway, a Top 10 New Age album. That effort was the end result of a two-year break from his old band, and a journey up the California coast with his wife Dorothy. The airplay of "Wheels On Beach Park" and "Black Garden View" helped propel that album into many CD players around the world. In fact, "Black Garden View" was so popular that it showed up on the live recording London Concert, along with his biggest radio hit, "Private Diary." That single alone has generated great exposure for the London Concert and found many new listeners, as well as some old ones. "Private Diary" is being called "the New Age song with a beat." With a new album due out in early '94, and a possible U.S. tour, Franke has his hands full. Just the way he likes it.

RIAA's Berman Lauds Digital Performance Bill

By M.R. Martinez

RIAA PRESIDENT JAY BERMAN has always urged his association members to wage strenuous fights against the uncompensated and unauthorized use of its recording artists' work in the face of the rise of each new technology. Lobbying vigorously with the elected power elite in Washington, D.C. the Recording Industry Assn. of America, in conjunction with other associations, has fought for a return on investment in intellectual properties, and also to retain control over how their work is used in the marketplace.

The current RIAA focus is on proposed legislation that would bolster the U.S. Copyright Law and provide greater protection for sound recording artists' work in the digital performance arena. The "Digital Performance Rights In Sound Recordings Act of 1993," a bill introduced by Democratic Congressmen William J. Hughes (NJ) and Howard Berman (CA), would give copyright owners of sound recordings the exclusive right to control digital transmission of their works.

The most provocative push for such legislation came back in April, when Berman spoke to participants at the World Intellectual Property Organization (WIPO) symposium at Harvard University. It came after testimony delivered to Congress on the issue of performance rights. During recent WIPO negotiations in Geneva on upgrading the level of protection in sound recordings worldwide, it was evident the United States needed performance right protection in order for recording companies and performers to fully share in profitable overseas performance royalty pools.

The RIAA's Berman hails the Hughes-Berman measure for helping the industry keep up with the technological advancements. "The introduction of this bill couldn't have come at a better time," the RIAA president said recently. "The technology is racing fast ahead of us." While there is a definite concern stemming from the CD home-taping issue (a concern that has shadowed the industry from the old analog days), commercial broadcast of CD's through digital over-the-air broadcasts is more urgent concern. At the Harvard symposium, Berman said the industry may pursue a subscription service program or seek agreements with broadcasters not to publish song schedules and to limit the number of tracks played from a given album.

While the proposed legislation is making its way through the House Judiciary Subcommittee on Intellectual Property and Judicial Administration (of which Hughes is chairman and Berman a member), the RIAA's Berman said, "In this era of advancing digital technology, it is vital that performers and record companies be protected from unlicensed exploitation."

"All That I Do" is the title of the debut single by 17-year-old Perspective recording artist Bobby Ross Avila (c), who had seven of the 15 tracks on his My Destiny album produced by Perspective top honchos and hit meisters Jimmy Jam (l) and Terry Lewis.
WITH A VOICE THAT SELLS MILLIONS, Wynonna Judd has become an established recording artist with an emerging artistry. It all began with the Judds' famous live audition for a record deal, backed only by Wynonna's guitar, in the office of RCA's Joe Galante. Then their first show, playing to an audience of 10,000 as opening act for the Statlers in 1984. Then the hits began rolling and kept coming—23 of them—and the awards started piling up. The Country Music Association's Horizon Award for 1984 was the first of their eight CMA awards. They won the first of four Grammys in 1985. Album sales have soared to over 11 million worldwide, including six gold, three platinum and one double platinum.

When the Judds' career came to an end due to Naomi's contracting chronic hepatitis years earlier during her nursing career, Wynonna was living in a fishbowl. At 27, she had to face the world alone for the first time, musically as well as emotionally. She signed to a new label, teamed up with a new producer, Tony Brown, found her own songs for the first time, and worked with a new studio band. She debuted as a solo singer on network TV at the American Music Awards with a performance of "She Is His Only Need." Copies of the single were then overnighted to radio stations, and by the end of the next day, Wynonna found herself an accepted solo star on country radio.

The album release of Wynonna was treated as a major event in the music press, garnering the lead review in Rolling Stone and a rave from the New York Times, which dubbed it "a faultless '90s country album." The first single slammed into the #1 spot with three more to follow: "I Saw The Light," "No One Else On Earth," and "My Strongest Weakness."

"I think these last two years were a real chance for Wynonna to feel like an artist," said Judd, now 29, to Cash Box. "Last year was my winter year. I was so introverted and so insecure at times I just wanted to go back to the bus where it was safe for me, because that was where mom and I had lived for so many years. Now I feel like I'm in my spring. I feel stronger. I feel really alive. I'm much more open to things I've never done before—so right now things are really good and I enjoy every day because I also feel like I'm into the extra part of my career. The eight years I had with mom were the most exciting, wonderful years of my life, and anything past that is extra."

The "extra" to which Wy so nonchalantly refers already includes triple-platinum sales of her Curb/MCA debut, Wynonna, with the sophomore project, Tell Me Why, currently at #3 on the Cash Box Top 75 Country Albums chart, also selling like wildfire. Her current duet with Clint Black, "A Bad Goodbye," which serves as the lead single from Black's No Time To Kill album hits #1 this week on the Cash Box Top 100 Country Singles chart. The lead single from Wynonna's new album, "Tell Me Why," reached that same point just eight weeks ago on June 5, with the second single release, "Only Love," currently climbing at #32.

Wynonna has also teamed up with Black for the Miller Lite-sponsored Black & Wy tour, which is currently criss-crossing the country and receiving kudos from critics. As part of a national ad campaign, Wy will also appear in an advertisement in the August 23 issue of People magazine promoting her Liberty Optical line of eyewear and sunwear. According to personal manager Ken Stilts, we can expect a fall release for Wynonna's 1994 album. If it's anything like the first two, Wynonna fans will surely be pleased.

"The most important part of all this now," Wynonna says, "is the chance to say 'thanks.' That's the greatest experience. If you miss that then you're missing the whole point. I think my biggest challenge is to say thanks and try to feel peaceful and content no matter where I am—because I'm in a different state every day in a strange hotel room. If I don't feel content and peaceful, then I've missed my calling. When I start to feel really, really strange under the umbrella of success, I pick up the phone and call my mother, because we never outgrow our need for our mother. (laughs) She knows who I am. She knows me better than anybody, and she has a way of jerking my neck and pulling me back into reality. I dial 1-800-EGO'S-IN-PLACE (laughs again). Seriously, Mom and I are still 50/50 partners in this, and I feel real strong about that. Everything we do we share. That's really important to me. It gives me a sense of purpose."
TALENT REVIEW

David Benoit
By Brad Pressman

THE GREEK THEATRE, LOS ANGELES, CA—If you like loud guitars, electrifying lights and 50,000 megawatts of power...go see Def Leppard! On the other hand, if you enjoy a wonderful evening under the stars listening to some great Contemporary Jazz, the Greek Theatre was the place to be last week. David Benoit was the man of the hour, playing some of the best instrumental melodies that have delighted his fans for years.

"Letter To Evan," the title track from his newest CD, began the set after Kenny Rankin and Strunz & Farah began the evening. From there, Benoit took the crowd on a musical journey that featured a 12-piece orchestra and a couple of special guests: sax pro Eric Marienthal, who plays on most of Benoit’s albums, and Russ Freeman, the lead guitarist for the Rippingtons. Benoit and Freeman, in fact, announced that they will release an album together sometime soon. They treated the audience to a preview of what that effort might be like.

The crowd really got into things after hearing such Benoit signatures as “Linus & Lucy” and “Kei’s Song.” By the end of the evening, there were 22 players on stage belting out these incredible songs most of us know from Benoit’s studio work. If you closed your eyes for a minute, you’d have sworn you were at the Hollywood Bowl listening to the L.A. Philharmonic. But then you opened them and saw individuals who, without a doubt, are at the top of their profession in Contemporary Jazz. All in all, it was just a beautiful evening of great music, great weather and a great setting.

Paul Westerberg/School Of Fish
By Troy J. Augusto

THE WHISKY, WEST HOLLYWOOD, CA—Anticipation was high, very high actually, for this, Paul Westerberg’s first post-Replacements Los Angeles appearance. And to say that Paul’s fans got their money’s worth would be a severe understatement. Ninety minutes was given to tracks from his amazing new Sire album, 14 Songs, as well as faves and more obscure cuts from most of the ‘Mats (the Replacements nickname) releases.

The (over) packed house was treated to the best of Paul’s solo work, including show-opener “Waiting For Somebody” (from the Singles soundtrack), the punk-y “Down Love,” the subtly infectious “Dice Behind Your Shades” and the Rolling Stones-y “Knockin’ On Mine.” Kept honest by a most rambunctious backing band, Westerberg appeared both confident and comfortable as song after song was greeted with increasingly loud applause.

Surprising to many was the large number of Replacements’ songs that Westerberg offered. Silly “Waitress In The Sky,” “Left Of The Dial,” both from the fine Tim album, “I Will Dare” and crowd-pleaser “I’ll Be You” were the best of the ‘Mats lot. Also included in the sweaty set was a goof cover of the Monkees’ “Daydream Believer” and “Another Planet,” originally recorded by obscure British band The Lonely Ones.

After the show, the first of two at the Whisky, Westerberg greeted friends and well-wishers in the cramped dressing room area and seemed exhausted but pleased with the show, a preview of sorts for an expected L.A. theater appearance later this summer.

L.A.’s own School Of Fish opened the evening with an enjoyable set of stripped-down, all-rock tunes from its two Capitol albums. A fine companion act for Westerberg, “Complicated,” “Half A Believer,” both from the band’s new Human Cannonball release and “3 Straight Days,” a semi-hit from the quartet’s debut, were highlights.
CASH BOX PRESENTS

Music in the Movies and Video

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**FILM REVIEWS**

**Another Stakeout**

*By John Goff*


**WHAT ELSE ARE YOU GONNA DO?** If one *Stakeout* makes a bundle Another *Stakeout* oughta make another bundle. Well, that's today's prevailing decision-making logic anyway. Is Yet Another *Stakeout* in the six-years-hence future? Don't look for a franchise in or out of this one.

The first one had some interesting elements plus a streamlined balance of danger, suspense, comedy and romance. Another *Stakeout*, in attempting to repeat the lightning strike, brings back essentially the same production team and actors and some of the same elements but the balance is off and certainly not streamlined as it tips more into slapstick.

Danger the impending threat moving in from another part of the country (this time Las Vegas in the form of mob hit man Miguel Ferrer—who gives the best performance in the piece). Suspense: Repeat of, "Will they get caught planting the phone bugs?" Yes, Emilio Estevez gets caught here. Little suspense. Comedy: Slapstick addition of Rosie O'Donnell on stakeout with the duo. Ho-hum. Romance: Uncredited Madeleine Stowe is relegated to Richard Dreyfuss' apartment or mom's whining about getting married, not central to the situation and the character seems placed there for a single overheard-phone-conversation gag. (It's fun that Ms. Stowe choose not to take a credit.) She's wasted in relationship to the plot, hence, no romance to the plot.

John Badham returns as executive producer/director. It's *A John Badham Movie* O.K.? A spite of the fact Jim Kouf is credited with returning to write the script and co-produce with Cathleen Summers and Lynn Bigelow, the freshness of the first one is sweaty in this second lap around the track. It has become just a little too cute, a little too violent, a little too vaudevillian, well, just a little too.

This time Dreyfuss winds up in a garbage truck fight instead of fish for the requisite stench-in-the-captain's office scene, which is carried just that little too. He and Estevez have fun with their roles, a little too, etc. O'Donnell as the stakeout-wife of Dreyfuss. Dan Lauria returns with a promotion to captain with a loss of action. What price recurrence? Dannis Farina and Marcia Strassman are the stakeout subjects this time with Cathy Moriarty the in-hiding subject. John Rubinstein is a slick prosecutor.

Film is a Touchstone Pictures presentation of a Jim Kouf/Cathleen Summers/Lynn Bigelow production of a John Badham movie (phew), Buena Vista Pictures Distribution.

**Poetic Justice**

*By John Goff*

**ONLY ONE GUN BLAZES** in John Singleton's new film. Not exactly what audiences have come to expect from a story set in South Central Los Angeles and that may—probably will have—a lessening impact at the boxoffice. There are fireworks but they're of the human nature kind because *Poetic Justice* is—a love story. It ain't *Sleepless in South Central* though. It's a love story from Singleton's black perspective and, as a writer he infuses emotional elements in the central male/female relationship universal enough to cut across color lines for empathy, but it's not going to be enough to insure the boxoffice success of *Boys In The Hood*. That shouldn't, however, stop the powers that be from investing in Singleton projects, and it shouldn't stop Singleton from continuing to expand into new areas. There areas where success isn't measured monetarily.

Singleton is growing as a filmmaker. Growth needs to be encouraged, not penalized because one project doesn't make more money than the last one, unless that project is a remake of the last one. This one is different. Don't compare Boys with Justice because they go through different gates. The only gate they share is the boxoffice, which should not be the criteria for comparison.

The design begins with a "Once upon a time in South Central Los Angeles..." legend on screen and diffuses down from an on-drive-in screen, white, penhouse love story to making-out-in-cars and the killing which sets the rest of the film, and central character, Justice (Janet Jackson), in motion. Moving into the streets, businesses, homes of the territory, up the California coast to Oakland and back to L.A., Singleton's love story comments on the black territorial human condition, introduces and lets us grow concerned about a couple of characters but leaves them stranded without resolution (one literally on the road between L.A. and Oakland). But he manages to keep his love story central while showing the varying degrees and stages of m/f relationships without preaching on the betterment of either one of the other.

As both writer and director Singleton is on more comfortable footing when dealing with the male perspective. The women, except for Justice, fall into stereotypical patterns. So do the men, except for Lucky (Tupac Shakur). These two move differently through the maelstrom of shouting and manipulation. That's good, that's what sets them apart for focus, but writer Singleton puts the words in Shakur's mouth while he lets Maya Angelou do that for Jackson. The result is that Jackson's performance is pretty bland, reactionary mostly, with the inner feelings expressed through the voice-over poetry which her character writes (poetry provided by Angelou). Justice is poetic, therefore *Poetic Justice*. The actress has one strong, believable moment on the journey as she speaks about her mother and grandmother. The rest of the time she's pretty much playing it cool and passive. The few moments of breakout do not add to a complete portrait.

Performance of the film is given by Shakur. It is a complete one and he gives the role varying layers of controlled and uncontrolled anger, hurt, concern and comedy. Ultimately the core of the piece emotionally is given over to his character when he makes the move to patch up the relationship with Jackson with an apology and a dropping of the macho image to convey the message, "We have to change ourselves inside and admit our wrongs" in order to grow and have a partnership relationship.

Regina King turns in a bravura performance as Justice's best friend with a drinking problem and Tyra Ferrell is strong as an astute businesswoman. Joe Torry has some fine moments as Shakur's preening, sel-dulging counterpart best friend. Roger Guenveur Smith turns in a sensitive beginning performance when we are shown that something is wrong, but then gets lost along the way and isn't dealt with further. No resolution. Angelou sits in for some commentary on the condition at a picnic.

Peter Lyons Collister's photography is postcard beautiful on the trip up coast and the sequence taking the foursome out of Los Angeles onto that trip is composed wonderfully, incorporating the burned-out hull of a store building as a lead-out to the pastel and pastoral outdoors of the place after breaking the bonds of L.A. Stanley Clarke's music supplements without drawing attention. Steve Nicolaides and John Singleton produced the Columbia Pictures production.
VID BIZ

Miramar’s Mind’s And Beyond Certified Platinum By RIAA

SEATTLE-BASED MIRAMAR PRODUCTIONS, specializing in video albums which fuse original instrumental music to visuals, has had dual computer animation longform videos certified platinum by the Recording Industry Association of America (RIAA).

The Mind’s Eye, released May 21, 1991 and Beyond The Mind’s Eye, released October 27, 1992, both posted sales of over 200,000 units each in July, giving them the distinction of being Miramar’s best-selling video albums to date. The Mind’s Eye, Miramar’s first computer animation video has been hailed by critics and retailers as a one-of-a-kind breakthrough in video entertainment. Its follow-up, Beyond The Mind’s Eye, featuring an original score by Grammy Award winner Jan Hammer, is the company’s fastest-selling album. It attained platinum status less than eight months from release.

Only four longform videos achieved multi-platinum status in the first six months of 1993 according to RIAA, in addition to the Miramar product there were Billy Ray Cyrus’ Live On Tour and Garth Brooks’ This Is Garth Brooks.

Miramar is distributed by BMG Video, division of Bertelsmann Music Group.

VIDEO REVIEWS

Scent Of A Woman

By John Goff

M. O. AHN! He’s here, in your face and in your home video section. Not just Al Pacino, whose central performance in this film deservedly earned him an Academy Award, but the sensitive portrayal of co-star Chris O’Donnell, Martin Brest’s direction and the brilliant screenplay by Bo Goldman. Scent is just as satisfying on the TV screen as it was on the big one, and you can rock and roll it back and forth as much as you want to savor the nuances of Pacino’s portrayal. Enjoy, MCA Universal Home Video.

How U Like Me Now

By J.G.

DARRYL ROBERTS hocked the computer he wrote the screenplay on to begin raising money to film this one. It’s great when a low budgeter gains attention and the activity should be encouraged more than it is (but those pioneers always been getting that and obstacles put in front of them—Roger Corman just sneers back as he laughs on the way to the bank). Roberts, as writer/producer/director/co-star, earned his auteurship the hard way with this look at male/female relationships. Film shows its budget seams, script is not subtle and Roberts, as “conscience” of the piece is pronych as writer and rigid as a performer MCA Universal Home Video.

Tangerine Dream—Three Phases

By M.R. Martinez

THERE’S NOTHING STOCK about the music of Tangerine Dream, even when presented on the concert stage in standard settings. Well, standard with a few tricks supplied by director Michael Boydston. The most compelling images supplied by this three-part video—which encompasses concert performance, images projected from the minds of the band and spectral images from their celluloid/video past—come from the stage, where use of a floating video screen makes the players larger than life. Miramar

Falling Down

By J.G.

THIS STRUCK A CHORD, several actually, with audiences in its theatrical release and caused equal amounts of concern and cheering. Could have been more disturbing if the Michael Douglas rampaging character had been a regular Joe simply cracked by the heat and the pressures of making ends meet instead of the just-over-the-borderline psycho he is. Still, he gives strong conviction to the role and balanced with the Robert Davi retching cop character questioning his own motivation, the piece is compelling and well worth the look. Warner Home Video.
CASH BOX

CHARTS

TOP

100 POP

SINGLES

JULY 31, 1983

#1 SINGLE: UB40

TO WATCH: SWY

HIGH DEBUT: G-Pop

## CASH BOX CHARTS

### Top 100 Pop Singles

**July 31, 1983**

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<td>UB40</td>
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<td>2</td>
<td>THREE LITTLE PIGS</td>
<td>UB40</td>
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<td>3</td>
<td>MIDNIGHT WITH THE LION</td>
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<td>I'M GONNA BE (500 MILES)</td>
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<td>THAT DAY THAT YOU TOOK MY HEART</td>
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**Total Weeks**

- UB40: 14
- SWY: 12
- Tag Team: 8
- The Proclaimers: 5
- UB40: 4
- UB40: 8
- UB40: 11
- UB40: 12
- UB40: 14

**New Entrants**

- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1

**Debut Dates**

- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1

**Re-Entries**

- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1

**Special Features**

- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1

**Chart Summary**

- UB40: 14
- UB40: 12
- UB40: 8
- UB40: 5
- UB40: 4
- UB40: 11
- UB40: 10
- UB40: 9
- UB40: 8
- UB40: 7

**Additional Notes**

- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1

**Top 10 Songs**

1. UB40
2. UB40
3. UB40
4. UB40
5. UB40

**Chart Leader**

- UB40: 1

**Special Features**

- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1
- UB40: 1
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**Total Weeks in the Top 100:**

- **Newbies:**
- **Veterans:**

**Highest Debut Positions:**

- **1:**
- **2:**
- **3:**
- **4:**
- **5:**
- **6:**
- **7:**
- **8:**
- **9:**
- **10:**
## POP ALBUMS

### REVIEWS by Troy J. Augusto

#### BJORK: Debut (Elektra 61446)

The former Sugarcubes vocalist returns with her first proper solo effort. While Debut bears resemblance in many ways to her output with the old band, particularly Bjork's tendency to style-genre that doesn't necessarily go together, what separates the album from most of the '80s material is that she manages those musical marriages without the unintentional contradictions that saddled much of that band's music. Very involving recording requires multiple listens to fully appreciate. "Come To Me" and lead single "Human Behaviour"-shine.

#### IAN MOORE: Ian Moore (Capricorn 42018)

Former Joe Ely sidekick Moore's debut is a soulful and personal collection of straight-ahead blues, stirring bal- lads and raucous-rockers that elevates Moore as one of the country's premier young blues guitarists. Wounded on the likes of Muddy Waters, Steve Ray Vaughan and Mississippi John Hurt, Moore avoids the copycat syndrome that befalls many young blues players, taking inspiration from his heroes but crafting his own unique and quite pleasing style. The moving "Nothing," lead single "How Does It Feel" and soulful romp "Satisfied" are gems on this solid freshman effort.

#### W.A.S.P.: The Crimson Idol (Capitol 99443)

Three years in the making, The Crimson Idol is leader Blackie Lawless' entry into the tricky world of rock opera. It's the semi-autobiographical story of Jonathan, a misunderstood and confused young man who finds that the road to success is paved with less than gold. The story itself, while predictable at times, is fairly engaging, though it does tend to overextend itself. An A for effort, but a longshot for chart action. Kudos to former Kiss contributor Bob Kulick for stunning guitar work.

### POP ALBUMS INDEX

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| 420                       | Osbourne, Ozzy        |
| 420                       | Paperboy              |
| 420                       | Pearl Jam             |
| 420                       | Plant, Robert         |
| 420                       | P.M. Dawson           |
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| 420                       | The Proclaimers       |
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| 420                       | Aladdin               |
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| 420                       | Last Action Hero      |
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| 420                       | Metropolitan          |
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| 420                       | Paperboy              |
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| 420                       | Plant, Robert         |
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| 420                       | The Proclaimers       |
| 420                       | Radiohead             |
| 420                       | Sade                  |
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| 420                       | Shai                  |
| 420                       | Silk                  |
| 420                       | Snow                  |
| 420                       | Soul Asylum           |
| 420                       | Soundtracks           |

### PICK OF THE WEEK

#### VARIOUS ARTISTS: Grownheads Soundtrack (Warner Bros. 45345)

Executive Producers: Michael Ostin and Peter Afterman

The musical partner to the soon-to-be overexposed SNL spin-off flick boasts a strong line-up of classic material ("Kodachrome" from Paul Simon, Soft Cell's "Tainted Love"), curious cover assignments (k.d. lang and Duran's Andy Bell do the Stray 
And Summer nugget "No More Mea"). Barrenaked Ladies with a not-so-take on Public Enemy, Digable Planets update "Little Rennie") and strong unreleased cuts (R.E.M. and the Chili Peppers). But that good news is buoyed by an insipid version of "Magic Carpet Ride" by Slash and Michael Moore and a useless tune called "Chale Jao" from appropriately named new act Babble.

#### JEFF BECK & THE BIG TOWN PLAYBOYS: Crazy Legs (Epic 53562)

Album is a frighteningly faithful tribute to Gene Vincent & The Blue Caps and that band's original boogie guitarist Cliff Gallup—frightening because Beck and his backup, the Birmingham, England-based Playboys, hit the bullseye on each and every song, all taken from Vincent's playlist. Project has been on Beck's back burner for quite some time and its release now is appropriate as it's the first issue since the death of his labelmate and friend, Stevie Ray Vaughan. True blue American Rock 'n Roll and it feels like the first time.

#### OZRIC TENTACLES: Jurassic Shift (IRS 13236)

By way of England's indie Dovetail Records comes the first American release of this England-based, post-psychedelic act. While the band's previous recordings, isochronous with overmind with mind-scuttering amounts of progressive, multi-cultural psychodelia. No vocals get in the way of what the band calls "a mental journey via soundwaves." "Teng Shui" and title track are good starting marks for those unfamiliar with Ozric Tend-acles, named for an imaginary breakfast cereal, and its very unique brand of rock 'n roll.

#### CANDLEBOX: Candlebox (Maverick/Sire 45331)

Aggressive, guitar-driven rock from, of all places, Seattle. But beware: if you hang up, be assured: Candlebox are no grunge-come-lately's. The sound is more middle-American hard rock, leaving the flannel and the Dr. Martens and the casual drug references to the Sub-Pop rejects still kicking around Seattle, looking for record deals that are not coming. Powerful, window-rattling vocals; fiery and tasty guitar fills and just enough swagger to appeal. Sounds like a success story in the making.

#### TRIPPING DAISY: Bill (Island Red 5002)

Bill is the first release on the new Island Red imprint, formerly Indigo Records, and is also the debut from this Dallas, Texas-based, female-fronted band. Tripping Daisy aren't quite alternative (there's too much standard hard rock arrangement for that tag) yet they aren't really a metal act, either. A New Yorker, a Texan, an Addict, a fellow Texan the Buck Pets and Saigon Kick, this band warrants a watchful eye as their local buzz could easily become a national noise. "One Through Four" and angry "Triangle" are solid cuts.
#1 SINGLE: Tag Team

**WHOMP (THERE IT IS)** (Life 79001)

**LATELY** (Uptown/MCA 54655)

**SOMETHING'S GOIN' ON** (Maverick/Sire/Warner Bros. 18554)

**LOSE CONTROL/GIRL U FOR ME** (Kalea/Elektra 64643)

**THAT'S THE WAY LOVE GOES** (Vergin 126550)

**WEAK** (RCA 62521)

**KNOCKIN' BOOTS** (Luke 161)

**IF I HAD NO LOOT** (Weg/Mercury 855068)

**WHOOOT, THERE IT IS** (Wap/Jewish 0110)

**CRY NO MORE** (Gasoline Alley/MCA 64560)

**LOVE NO LIMIT** (Uptown 54528)

**ANOTHER SAD LOVE SONG** (Laceaxe/Arista 34047)

**ABC-123** (Atlantic 87936)

**SHOW ME LOVE** (Big Beat/Atlantic 10118)

**SLAM** (Avici/Chaos/Columbia 74892)

**SEEMS YOU'RE MUCH TOO BUSY** (A&M 0146)

**ONE LAST CRY/Mercy 862404**

**GET AROUND/KEEP YA HEAD UP** (Interscope 90106)

**UNCONDITIONAL LOVE** (Jive/MCA 24144)

**SOMEONE ELSE WILL** (EMI 55642)

**LET IT UP** (From Poetic Justice) (LaFace/Epic Soundtrax/Epic 77095)

**LET ME BE THE ONE** (Atlantic 87347)

**ONE WOMAN** (Giant 1987)

**INSANE IN THE BRAIN** (Ruffhouse/Columbia 77019)

**DAZZLEY DUKES** (THR 71000)

**BABY I'M YOURS** (Gasoline Alley/MCA 54574)

**RIGHT HERE** (Human Nature)/Downtown (RCA 62914)

**EVERY LITTLE THING** (Uptown/MCA 54003)

**ONE DEATH** (Row/Interscope/Atlantic 53827)

**RUN TO YOU** (Arista 12570)

**UM UM GOOD** (West 98438)

**PASSIN' ME BY** (Deuceye/Vinyl/Atlantic 98434)

**RUFFNECK** (First Priority/Arista 98401)

**DO WHAT** (East/West 84189)

**DAY BY DAY** (Capitol 44924)

**GIMME** (Reprise 18488)

**IF** (Virgin 12067)

**SAY IT ISN'T OVER** (RCA 62540)

**VERY SPECIAL** (Cold Chillin' 18437)

**IT'S FOR YOU** (From 'The Meteorian') (Motown 2207)

**I'M SO INTO U** (RCA 62451)

**LITTLE MIRACLES** (Epic 3472462)

**I DON'T WANNA FIGHT** (Virgin 12062)

**I WANNA HOLD ON TO YOU** (land 862212)

**THE FLOOR** (Motown 2202)

**DON'T WALK AWAY** (Giant 18687)

**LIKE IT** (Big Beat/Arista 56413)

**CHEF ROCKA** (Pendulum 46341)

**IT'S ON** (Tommy Boy 569)

**PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP** (Del Jam/Columbia 74984)

**THAT'S THE WAY LOVE IS** (MCA 54511)
REVIEWs

by M.R. Martinez

**NEMESIS:** Temple of Boom (Profile PCD-14415) Producers: Nemesis

Solid production, a great sense of humor and phat bumpin' beats bring this entire debut album alive with the sound of rhyme and music. Working closely with fellow Texan Rob C., the Nemesis crew flows with a mix of hardcore and playful lyrics especially on "CANTJUGURITOUT!" They get harder on tracks like "Brand New Tool." Lead rap sounds like the affectations of Too Short. These guys claim that Texas has superseeded Angel Town as the gang and crime capital of the U.S. Well, at least the music is getting more attention.

**URBAN SPEECH:** 1To Something (Reprise 2-45132) Producers: Urban Speech

British R&B/soul continues to find its way across the pond. With the opening track ("Rainbow Man") forward, an aromatic delicacy of sound is served up in an appealing array of flavors. The presentation has the feel of some hip-hop nation in a far-away place. Other top tracks include "Caged Bird," "Will You Be There," and the first single, "Void The Temptation." Radio will be scratching their heads over this one.

**JOVANNI SALAH:** Caged Bird (Atlantic 82478-4) Producers: G. Salah & Rob C.

There's plenty of funky attitude—musically and lyrically—on this debut. From the opening track ("Rainbow Man") forward, an aromatic delicacy of sound is served up in an appealing array of flavors. The presentation has the feel of some hip-hop nation in a far-away place. Other top tracks include "Caged Bird," "Will You Be There," and the first single, "Void The Temptation." Radio will be scratching their heads over this one.

**GEORGE HOWARD:** When Summer Comes (GRP GRD-9724) Producer: G. Griffin

He has an incredibly distinct soprano saxophone voice and is able to turn pop and soul gems into a new music event. Howard has always risen above other soloists on his instrument by covering previous hits, like the first single from this 10-song collection, the High Masekela hit "Grazin' In The Grass." While there are always elements of jazz in his playing, the lyrical quality of his presentation makes most of the material adult contemporary. It's the type of music you listen to with a friend, at the end of the day, with your shoes off. Or your boots on.

**PICK OF THE WEEK**

**EDDIE GRIFFIN:** Message In The Hat (Epic EK 53806) Producers: Various

"This one. He's cool, he's got that. It's cool work to go on." The music is funky, the singing sly, the backing vocals sassy, and it's all about a would-be crook. And this is a comedy album. But rising star comic Griffin uses music to hook you into an album that covers a spectrum of tragically funny issues, from politics to Somalia to the horror of the homeless people, Rodney King and the uprising to White Music (including Operal, pussy and the first AIDS monkey). Griffin ends the album with a rock music send-up, "Mommy Has To Go."
By M.R. Martinez

Columbia Records says, "Let's Dance," as in dancehall, and their latest addition to the genre is female DJ Carla Marshall, whom the label recently signed for an outside-of-Jamaica debut. Pictured at the signing in the back row are (l-r): Fred Eirich, vp/gm of Columbia; John Igrasia, director, business affairs; Patrick Lindsay, Shadows International; Don Ienner, president, Columbia. Front row (l-r): Denise Jones, personal manager; Marshall; Maxine Slowie, manager of A&R, East Coast for Columbia.

DR. BAYYAN'S CORNER: More singles reviews from a teen perspective. Kirk Whalum—"The Language Of Life"—Columbia CSK 5251. God bless this brother, who is able to express his deepest passions about life through the glorious noise of his horn. This track seizes the senses and allows a listener to feel a full cup of feelings. Real! This reviewer felt like he was on the balcony of his penthouse, sipping the very best root beer, while spending time with that special hollie...Jamiroquai—"When You Gonna Learn?"—Columbia 4K 74925. Funky. It sounds like '70s disco, with an up-to-date feel and attitude. There's a serious electronic vibe, but the song is very sophisticated and I can see this hittin' on the radio. But this sounds like something on the club tip and for those who are really into this vibe...2Unlimited—"Tribal Dance"—Critique/Radikal 01624 1550-2. So it's a dance track, and you think it's senseless? Not this one. The group's purpose for being a group is at the core of these lyrics about one love and one peace. This is a healthy dance record, that, well, you can dance to...Prince Markie Dee & The Soul Convention—"Some-thin' Special"—Soul Convention/Columbia 7 8924. Markie Dee is trying too hard to be rough, while at the same time, being soft enough for the females, which is almost impossible to accomplish. Females like it hard, too. I do, however, give props to the dope samples on the "93 Remix," and the "Sub-Ghetto Mix" of this single. Real.

Education has become a preoccupation for those folks at Sony Music Entertainment Corp. Along with Toyota Motor Sales, USA, Inc., Sony recently paid a special tribute through the "Celebrate the Soul of American Music," a promotion during June, Black Music Month. The performance, featuring a cornucopia of artists and broadcast through syndication, benefited the non-profit Cities In Schools, Inc., which is aimed at Drop Out Prevention. Later, members of Sony Music were part of a blue-ribbon committee that helped raise funds for the United Negro College Fund. Columbia recording artist Mark deBolton has organized a fundraiser at the Dorothy Chandler Pavilion in Los Angeles. Pictured after the UNCF function are (l-r): William H. Gray, president of the UNCF; actress Jayne Kennedy Overton; Bolton; and LeBaron Taylor, senior vp Sony Music Entertainment Corp.
THE RHyme

By M.R. Martinez

MINUS THE POLICE, (I-TR) ARE Darryl James, editor-in-chief of Rap Sheet Magazine; Rodney O and Joe Cooley photographed by Mark Koenhe (a contributor to the magazine) being detained by the Santa Monica Police Department, while doing an interview in a park across the street from the magazine's offices. They were considered suspects in an auto theft.

A LACK OF SUPREMACY: You're walking down the street and you stop at a crosswalk, standing near a young man wearing a Gotob Boys (Raiders, White Sox, you know the look) T-shirt, a seriously slicked, short pony tail, baggy jeans, and then another young man wearing black jacket, jeans, jack boots, with a closely-cropped crew cut. You nearly withdraw from the corner, believing that one will rob then kill you and that the other may call you by some vile racial epithet, then kill you. It doesn't matter what your ethnic or racial make-up might be, you just feel the people embodying these images might make you a victim.

The Santa Monica (CA) Police Department must have thought that L.A.-based rappers Rodney O and Joe Cooley, being interviewed in mid-July by Rap Sheet Magazine editor Dar- ryl James at a park across the street from the mag's offices, were prime suspects in an auto theft. They were summarily cuffed up and told not to move. Happens everyday, you say? Well, you're right. But, we'll get back to this point.

Apparently nobody at the multi-ethnically staffed Subway sandwich shop knew that manager Christopher Fisher, among eight alleged white supremacists arrested in Los Angeles by federal authorities recently, was a member of a group called the Fourth Reich Skinheads—an alleged group of neo-nazi youth terrorists accused of a plot to assassinate Rodney King, the Rev. Cecil Murray of the First AME Church and other ethnic leaders in order to start a race war. Fisher and the others were arrested after a more than 18-month undercover operation by the feds.

Joe Cooley, Rodney O, and the magazine editor were just sitting in the open at the park with a tape recorder between them, doing an interview. Fisher and crew were allegedly planning murder and mayhem en route to a racial Armageddon.

Why? Why, that is, do we make assumptions about people based on physical appearance, and how will the ongoing assumptions about the appearance of young African-American men, and the new information about the seemingly innocent appearance of young Euro-Americans, affect our perceptions and quality of our spirit? Convenience and/or paranoia? There are no socio-political analyses forthcoming here. But divine common sense demands questions. The magazine editor is interviewing these guys about their F** New York album when they were detained. The trio claims that despite repeated queries concerning why they were being detained, they were only told they fit the description of car thieves. When asked if there were exactly three car thefts, one SMPD officer reportedly replied “Well, you're black, aren't you?” It was the first time the issue of race came up, according to Rodney O, Joe Cooley and James. It takes a pipe bomb and threats against community leaders to get that sandwich maker arrested. And then police have to look real hard to find the guy.

TOP 30 HIP-HOP ALBUMS

CASH BOX • JULY 31, 1983

1. MENACE II SOCIETY (Columbo 74489) • Onyx
2. THE CHRONIC (Death Row/Warner/75128) • Dr. Dre
3. BACDAP|U|C (R.A.L./Chase 53500) • Onyx
4. 12 INCHES OF SNOW (Atco East/West 92027/A) • Snow
5. BORN GANGSTAZ (Dj West/Crahos/52903) • Boss
6. THE BLISS ALBUM (Gee Street 51457) • Ice Cube
7. THE PREDATOR (Priority 51780) • Guru
8. 19 NAUGHTY III (Tommy Boy 1069) • Naughty By Nature
9. 14 SHOTS TO THE DOME (Uptown/MCA 53023) • LL Cool J
10. 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21920)

11. NINE YARDS (Next Plateau/FRR 1012) • Paperboy
12. UPTOWN MTV UNPLUGGED (Uptown MCA 1093) • Various Artists
13. QUAD CITY KNOCK (Warishish 8117) • 5 South

14. STRICKLY 4 MY N.G.I.A.Z. (Interscope 92029) • 2 Pac
15. TILL DEATH DO US PART (Rap-A-Lot 53818) • Geto Boys
16. DOWN WITH THE KING (Profile 1440) • Run-D.M.C.
17. BIZARRE RIDE II (Delicious Vinyl 92227) • The Pharcyde
18. JAMZATT'S VOLUME I (Chrysalis/ERS 21908) • Guru
19. LOOKS LIKE A JOB FOR... (Cold Chillin/W 45218) • Big Daddy Kane
20. CONNECTED (Gee Street/Atlantic 14061) • Slee's
21. READIN' & RAPPIN' NEW REFUTATION OF A FONT & SPACE (Pendulum/Elektro 61414) • Digable Planets
22. HARD OR SMOOTH (MCA 10666) • Wreck-F'N-Eflect
23. WHICH DUBIE U B (Immortal Epic 50312) • Funk-Doobiest
24. BANGIN' ON WAX (Dangerous Pump/Quake 12/28) • Souls Of The Underground
25. OOOOOHHHH...ON THE TLC TIP (Latto/Arena 20003) • TLC
26. BASS: THE FINAL FRONTIER (Magic/CDG 9413) • DJ Magic
27. HEROME THE LORDS (Pendulum/Elektro 61415) • Lords Of The Underground
28. THE NEW BREED (Wrap/ishin 8120) • MC Breed
29. TOTALLY CROSSBRED (Ruffhouse/Columbia 48710) • Kris Kross
30. WHO'S THE MAN (MCA/10794) • Soundtrack

TOP 30 RAP SINGLES

CASH BOX • JULY 31, 1983

1. SLAM (JMJ/Columbia 74482) • Onyx
2. HWIN WIT MY CREW/BONNIE & CLYDE (East/West 96054) • Yo Yo
3. INSANE IN THE BRAIN/WHEN THE TRASH IS TELLING (Gold/5 South) • Cypress Hill
4. WHOOT, THERE IT IS (Waxin8chion 1015) • 95 South
5. 40 BELOW TROOPER/ALL I THINK... (Warner Bros. 40766) • Jungle Brothers
6. 5 FEET BELOW (Rap-A-Lot/Priority 53823) • Geto Boys
7. RUFFNECK (First Priority/Atlantic 98401) • MC Lyte
8. REIGN OF THE TEC (Relativity 1194) • The Beatnuts
9. PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP (Def Jam 74964/Columbia) • LL Cool J
10. HUMPS FOR THE BLVD. (Psychotic 1200) • Rodney O & Joe Cooley
11. CHEIF ROCKA (Pendulum/Elektro 6330) • Lords Of The Underground
12. LET ME TURN YOU ON (Cold Chillin/Reprise 18543) • Biz Markie
13. PASSIN' ME BY (Delicious Vinyl/Atlantic 78434) • Pharcyde
14. I GET AROUND/KEEP YA HEAD UP (Interscope Atlantic 96026) • 2 Pac
15. WHOOMPH! (THERE IT IS) (Life/Balkin 7900) • Tag Team
16. DRE DAY (Death Row/Elektro 53027) • Dr. Dre
17. THIS IS IT/RIPT IT UP (Ruffhouse/Columbia 74764) • Lin Que
18. WORK IT OUT (Luke 162) • Luke
19. EUPHORIA (Intron 0020) • Trique-Dik-Silk
20. TONIGHTS THE NIGHT (Def Jam/Columbia 74958) • Redman
21. WHERE I'M FROM (Pendulum/Elektro 8044) • Digital Underground
22. GOTTA GET MONEY (Warishish 82314) • MC Breed
23. TRIGG'S GOTS NO HEART (Live 42316) • Spice
24. PROTECT YA NECK/Lord Rca (62544) • Wu-Tang Clan
25. LOTS OF LOVIN' (Elektro 46642) • Pete Rock & C.L. Smooth
26. HITTIN' SWITCHES (Uptown MCA 56464) • Erick Sermon
27. HEAD OR GUT (Remember 310) • Illegal
28. ALL SHE WANTED/HED RUSH (East/West 90042) • Knuckleheadz
29. CREWZ POP (East/West 90068) • Da Youngsta
30. DEEPER (Def Jam/Columbia 74737) • Boss
By Jake Stanton

R.I.P. LEAD SINGER FOR the Seattle-based Gits, Mia Zapata. According to police reports Mia’s body was found recently in south Seattle, apparently strangled. The loss of Mia was a great loss to the local Seattle music scene because, in the words of CIZ Records owner Daniel House, “Mia was the type of artist fellow musicians automatically honor and respect... Mia had a passion and enthusiasm about her that was unmatched by many others.” Along with her obvious musical talent Mia also was a noted painter and poet. It’s another sad example of senseless violence that is encompassing our generation and the only losers in this downward spiral of violence are ourselves. The irony of it all is that we are the only ones that can change the tide. A benefit concert took place the night of Tuesday, July 20 at the RKCNDY in Seattle and participants included Love Battery, Sage, Maxi Badd, and the D.C. Beggars. All money collected will be put toward a reward fund. The Gits request that any remembrances be directed to the Women’s Action Coalition at 1202 E. Pike #1057, Seattle, WA 98122.

IN OTHER CIZ RECORDS NEWS publicist Jenny Bendel has decided to pursue her own independent publicity business. She’ll be vacating her post at the end of the month and her replacement, Fischer will take over. If you have any cool bands for Jenny to work you can reach her at 206-325-3722.

IN COOL PUNK ROCK NEWS: On the heels of the success of the D.I.Y. compilation Rhino Records is releasing Faster And Louder: The History Of Hardcore Punk. The two-disk set will include such well-remembered names like The Dead Kennedys, Circle Jerks, Bad Brains, Suicidal Tendencies, The Wipers, Red Kross, Husker Du, Fear, X, Wire, D.O.A. and will also introduce the unvary to the likes of SSDecontrol, The Dils, Negative Approach, DYS, Stranglehold (excellent), Angry Samoans, Stains, Government Issue, The Urinals, Mission of Burma, Meatmen, Bobby Soxx and G.G. Allin (another R.I.P.) plus bands that shaped the backbone for the “Punk Era,” and where the likes of Nirvana, Pearl Jam and Sonic Youths got their ideas. Rhino seems to have done a five-star job of putting together this who’s who compilation of Punk learning from the shortcomings of the D.I.Y. series. Although I’m still trying to figure out how Really Red achieved a slot on the first disk. Definitely a compilation that will levitate the neighbors, and worth owning.

I DON’T KNOW where this fits but, it seems that Harry Dean Stanton (the consummate Repo Man, Alien, Paris, Texas) has a band called the Cheap Dates. The Dates have been gigging around the L.A. area. They apparently play a potpourri of blues standards and Harry has been known to play the harmonica upside down about half a bottle into the set. Talk about a band that makes you want to drink scotch anyway.

IN INTERESTING COLLABORATION NEWS, it seems that jazz bassist Michael Manring is working with Primus’ drummer Tim Alexander and ex-Testament guitarist Alex Scollnick on a yet unnamed project for Windham Hill Records. Release is set for sometime this fall. Can you say crossover?

VIDEO REVIEW

LEMONHEADS: Two Weeks In Australia

RELEASED BY A*VISION, Atlantic Records' video division, LEMONHEADS: Two Weeks In Australia adds to the plethora of Evan Dando material that is saturating the world lately. According to Dando, Australia is his favorite country in which to mellow out. The viewer gets glimpses into the life on the road with the "Alternagod" of our time. Plus some snippets of ethereal philosophy from Evan and his band members, Nic Dalton and David Ryan. Plus how all these members got together and are related to other acts of the same genre.

The highlight of this vid is the collection of Lemonheads videos that are scattered throughout, including the legendary "Mrs. Robinson," "It’s A Shame About Ray," "Being Around" plus some rarely seen vids like "It’s About Time" and "My Buddy." Shot by ex-Lemonhead Jesse Peretz, who, by the way, shot all the group's videos, Two Weeks In Australia is a worthy collection for the devotee.
COUNTRY MUSIC

COUNTRY NEWS BOX

Martinovich To Leave Sony Music

MIKE MARTINOVICH, the respected marketing vice president for Sony Music Nashville, has chosen to depart the music giant after a career that has taken him from St. Louis to Atlanta to Cincinnati to Sony's New York headquarters and, in 1989, to Music City. "I'm choosing this course so I will be free to respond to opportunities which continually surface, created in large part by new technologies and rapidly evolving consumer trends," said Martinovich. Sony Nashville president Roy Wunsch commented: "Mike has been wanting this for quite some time...and I had been asking him to reconsider for the past year. He's a tremendously talented marketing veteran whom I and the rest of Sony Nashville will greatly miss. We have worked out an agreement for Mike to work with us at least until year's end."

Gaylord Entertainment To Reorganize

PROMPTED BY TREMENDOUS GROWTH, Gaylord Entertainment Company has announced a reorganization of its cable networks division. David Hall, a founder of TNN: The Nashville Network and its general manager for 10 years, has been named senior vice president of cable networks where he will oversee the future growth of the division. Kevin Hale, formerly general manager of Gaylord's KSTW-TV in Seattle-Tacoma, will replace Hall as general manager of the The Nashville Network. In addition to TNN, the cable networks division includes CMT: Country Music Television and CMT Europe. Both CMT and CMT Europe are jointly owned by Gaylord Entertainment Company and Group W Satellite Communications in Stamford, Connecticut, with Gaylord being the majority owner.

Also considered part of the networks division realignment was the naming of Hal Willis as vice president and general manager worldwide of Country Music Television in March of this year. Willis was formerly senior legal counsel with Gaylord Entertainment Company representing the cable networks division. Both Willis and Hale report to Hall, who will continue to oversee the operations of all three networks while also furthering international expansion of CMT. Hall has been with the company since 1966 when he worked for the company's local television station while earning his electrical engineering degree from Vanderbilt University.

WEEKNIGHT REVAMP—TNN will revamp its weeknight evening program schedule this fall, introducing four new series: Music City Tonight, a 90-minute nightly primetime entertainment series; Country News, a 30-minute nightly entertainment news report; Dance Line, a 30-minute nightly dance instruction series; and Video Countdown, a weekly one-hour show highlighting the week's top country music videos. The announcements were made by C. Paul Corbin, TNN's director of programming, at the National Cable Forum presented to the Television Critics Association meeting in Universal City, California. Corbin also announced that Her Hair, which ranks among the longest-running television series and which had its last telecast in syndication on June 26, will join the TNN Saturday night schedule. The series will feature select episodes from the mid-'70s through the final episodes. The week of September 27 will be a premiere week on TNN, with Dance Line and Country News debuting on Monday, September 29, at 7:00 p.m. and 7:30 p.m., respectively, (all times Eastern) and later that week Video Countdown (Friday, October 1, 8:00 p.m.) and Her Hair (Saturday, October 2, 10:00 p.m.). Music City Tonight, which will replace TNN's popular 10-year-old series Nashville Now and will feature TNN veterans Lorrie Bridge and Charlie Chase, will debut three weeks later on Monday, October 18 at 9:00 p.m.
Patti Miner sings...

"Here Goes Nothing"
Produced by Billy Joe Burnette

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PORTLAND, OR 97204

Management:
John Riding
Cleo Mason
Phone 801-373-3777
Fax 801-373-1862

National Cash Box Promotion:
Chuck Dixon
Phone 615-754-7492
**COUNTRY SINGLES INDEX**

**COUNTRY SINGLES INDEX**

**CASH BOX**

**July 31, 1993**

**PICK OF THE WEEK**

**REVIEWS** by Brad Hogue

**LORRIE MORGAN** “Half Enough” (BNA 66047)

Beautiifully done! Mid-tempo shuffle from Morgan’s Watch Me album, “Half Enough” blends super-cool country production from Richard Landis with an unmistakable Lorrie vocal that pushes the tune all the way over the top. Written by Wendy Waldman and Reed Nelson, “Half Enough” has more than enough to take the BNA superstar to #1 again.

**DARRYL & DON ELLIS** “10 Minutes Till” (Epic 53559)

These guys have really come a long way. From their forthcoming Epic release, My Day In The Sun, “10 Minutes Till” reveals a distinct and memorable vocal blend combined with a good country hook and some good engaging lyrics happening deep down in the mix. Bucky Jones, Rory Michael Bourke & Charlie Black wrote the new Ellis boys tune with Doug Johnson and Ed Sea producing.

**CONFEDERATE RAILROAD** "Trashy Women" (Atlantic 82335)

A bar room stomp from their Cold-selling Atlantic debut, “Trashy Women” shows us the rowdy side of the train-riding railroaders. Written by Chris Wall and produced by Barry Beckett, look for significant airplay at this “trashy” part, guys. This one’s a bit ahead of the curve, but be careful to not alienate certain audiences with an “trashy” part.

**BILLY DEAN** “I’m Not Built That Way” (Liberty 98947)

From his album, Fire In The Dark, “I’m Not Built That Way” is certainly a good song, but it sounds a lot like everything else that’s out there right now. Must be the right time of year for mid-tempo. Written by George Teren and Don Frimmer, Jimmy Bowen & Billy Dean produced the track.

**MARTINA MCBRIDE** “My Baby Loves Me” (RCA 07863)

The first cut from her sophomore album, The Way That I Am, “My Baby Loves Me” has it all written single all over it. Already a hit video, look for this one to grab hold of radio and not let go.

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A bar room stomp from their Cold-selling Atlantic debut, “Trashy Women” shows us the rowdy side of the train-riding railroaders. Written by Chris Wall and produced by Barry Beckett, look for significant airplay at this “trashy” part, guys. This one’s a bit ahead of the curve, but be careful to not alienate certain audiences with an “trashy” part.

**BILLY DEAN** “I’m Not Built That Way” (Liberty 98947)

From his album, Fire In The Dark, “I’m Not Built That Way” is certainly a good song, but it sounds a lot like everything else that’s out there right now. Must be the right time of year for mid-tempo. Written by George Teren and Don Frimmer, Jimmy Bowen & Billy Dean produced the track.

**MARTINA MCBRIDE** “My Baby Loves Me” (RCA 07863)

The first cut from her sophomore album, The Way That I Am, “My Baby Loves Me” has it all written single all over it. Already a hit video, look for this one to grab hold of radio and not let go.
COUNTRY ALBUMS

TOP 75 COUNTRY ALBUMS

CASH BOX • JULY 31, 1986

This square bullet indicates strong support from hit radio. (G) = Gold (RCA) Certified (P) = Platinum (RCA) Certified

#1 ALBUM

Billy Ray Cyrus

1. "Maxene" by Billy Ray Cyrus

2. "A Lot About Livin' (And a Little 'Bout Love)" by Alan Jackson

3. "Tell Me Why" by Wynonna Judd

4. "Pure Country" by George Strait

5. "This Time" by Dwight Yoakam

6. "Come On Come On" by Mary Chapin Carpenter

7. "Solid Ground" by John Anderson

8. "Hard Workin' Man" by Brooks & Dunn

9. "It's Your Call" by Reba McEntire

10. "Alibi" by Tracy Lawrence

11. "The Chase" by Garth Brooks

12. "Only What I Feel" by Patsy Loveless

13. "Life's A Dance" by John Michael Montgomery

14. "Watch Me" by Lorie Morgan

15. "Almost Goodbye" by Mark Chesnutt

16. "Brand New Man" by Brooks & Dunn

17. "Toby Keith" by Toby Keith

18. "The Road That I'm On" (Warner Bros. 45046)(P)

19. "Confederate Railroad" by Confederate Railroad

20. "Still Believe In You" by Vince Gill

21. "Some Gave All" by Billy Ray Cyrus

22. "Big Time" by Garth Brooks

23. "Little Love Letters" by Caroline Carter

24. "Read Between The Lines" by Aaron Tippin

25. "No Fences" by Garth Brooks

26. "American Pride" by Alabama

27. "Wynonna" by Wynonna Judd

28. "Across The Borderline" by Willie Nelson

29. "Haunted Heart" by Sammy Kershaw

30. "Ropin' The Wind" by Garth Brooks


32. "Can't Run From Yourself" by Tanya Tucker

33. "Homeward Looking Angel" by Pam Tillis

34. "Honky Tonk Attitude" by Joe Diffie

35. "Big Red" by Gretchen Wilson

36. "Dancing With The Moon" by Dolly Parton

37. "Ingenue" by Sia

38. "No Strings Attached" by Doug Supernaw

39. "Joshua Judges Ruth" by Lyle Lovett

40. "Tracy Byrd" by Tracy Byrd

41. "One World" by Restless Heart

42. "Hearts In Armor" by Trisha Yearwood

43. "From The Heart" by Doug Stone

44. "Mark Collie" by Mark Collie

45. "Don't Rock The Jukebox" by Alan Jackson

46. "Rickie Lynn Gregg" by Rickie Lynn Gregg

47. The Wheel" by Roseanne Cash

48. "Kelly Willis" by Kelly Willis

49. "That's The Woman I Love" by Chris LeDoux

50. "Greatest Hits" by Patty Loveless

51. "Semidoll Whitney" by John Anderson

52. "Fire In The Dark" by Billy Dean

53. "In This Life" by Collin Raye

54. "Big Iron Horses" by Restless Heart

55. "Voices In The Wind" by Surya Bajaj

56. "Other Voices Other Rooms" by Nanci Griffith

57. "Greatest Hits II" by Randy Travis

58. "Where There's Smoke" by Gibson Miller Band

59. "Cowboys And Short Stories" by Mark Chesnutt

60. "This One's Gonna Hurt You" by Mark Chesnutt

61. "Lead Me Not" by Lari White

62. "Del Rio, TX 1969" by Radney Foster

63. "Greatest Hits Plus" by Ricky Van Shelton

64. "Sure Love" by Hal Ketchum

65. "Hurry Sundown" by McBride & The Ride

66. "It's All About Change" by Travis Tritt

67. "Wave On" by Kentucky Headhunters

68. "Pocket Full Of Gold" by Vince Gill

69. "The Hard Way" by Clint Black

70. "Take It To The Corner" by Sawyer Brown

71. "For My Broken Heart" by Reba McEntire

72. "Greatest Hits I" by Randy Travis

73. "Delta Dreamland" by Deborh Allen

74. "Diamond Rio" by Diamond Rio

75. "Lonesome Standard Time" by Kathy Mattea

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Album Available on CD & Cassette
By Joseph Stanley

HIGH DEBUTS

1. DIAMOND RIO—“This Romeo Ain’t Got Julie Yet”—(Arista)—#43
2. JOE DIFFIE—“Trop Me Up Beside The Jukebox”—(Epic)—#42

MOST ACTIVE

1. TRAVIS TRITT—“Looking Out For Number One”—(Warner Bros.)—#33
2. TRACY LAWRENCE—“Can’t Break It To My Heart”—(Atlantic)—#6
3. WYNONNA JUDD—“Only Love”—(Curb/MCA)#32
4. TRACY BYRD—“Holdin’ Heaven”—(MCA)#30
5. TOBY KEITH—“He Ain’t Worth Missing”—(Mercury)#40

POWERFUL ON THE PLAYLIST—Travis Tritt leads this week’s pack of movers and shakers on Cash Box’s Top 100 Country Singles chart. “Looking Out For Number One” is wearing its way to number one, moving up nine notches this week to #33. Tracy Lawrence shouldn’t have any trouble breaking it to his heart that his latest, “Can’t Break It To My Heart,” rockets into the Top 10 this week, moving up seven slots from #13 to #6. Tracy Byrd is “Holdin’ Heaven” at #25 this week, a five-notch move from last week’s #30 position, and Toby Keith moves “He Ain’t Worth Missing” up five to #40.

RADIO NEWS—KASE FM 101, Austin and Central Texas’ radio leader, has been named a finalist for two prestigious industry awards. The National Association of Broadcasters selected KASE as a finalist for the 1993 Marconi Award for the country radio station of the year. The winners for the awards will be announced in September in Dallas at the NAB Radio Convention. In Other News...Kitty Moon, president of Scene Three, announced that World Fest-Houston’s Best Video Award of The Year Award has gone to the Nashville-based film and TV production company. Scene Three’s music video “Little Texas” for Joyce White won the Grand Award for Best Music Video of all music categories.

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. SHAWN CAMP—“Fallin’ Never Felt So Good” (Reprise)
4. DOLLY PARTON—“Full Circle” (Columbia)
5. CONFEDERATE RAILROAD—“Trashy Women” (Atlantic)

CMT Top Ten Video Countdown

1. Alan Jackson ............... Chattahoochee (Arista)
2. Pam Tillis ................. Cleopatra, Queen Of Denial (Arista)
3. Mark Chesnutt ............. It Sure Is Monday (MCA)
4. Carlene Carter .............. Every Little Thing (Giант)
5. Reba McEntire ............. It’s Your Call (MCA)
6. Tracy Lawrence ............ Can’t Break It To My Heart (Atlantic)
7. Sammy Kershaw ............. Haunted Heart (Mercury)
8. Shenandoah ................. Janie Baker’s Love Slave (RCA)
9. Little Texas ............... What Might Have Been (Warner Bros.)
10. Confederate Railroad .... When You Leave That Way... (Atlantic)

—Compliments of CMT video countdown, week ending July 21, 1993.
ARTIST SPOTLIGHT

Del Way and Susie Luchsinger

By Joseph Stanley

THIS WEEK’S ARTIST SPOTLIGHT takes a look at two of the artists nominated for the first annual Christian Country Music Awards, Del Way, nominated in the Male Vocalist of the Year and Songwriter of the Year categories, and Susie Luchsinger, nominated as Female Vocalist of the Year.

UNLIKE MANY OF THE ARTISTS in the Christian music industry, Del Way was not brought up in an atmosphere of Christianity. Up until the time he accepted Christ as his Savior, much of his life had been spent hanging out in taverns and honky-tonks. On February 3, 1980, all of that changed as Del gave his life to Christ. He soon found himself spending the time he used to spend in bars studying God’s word, striving to grow spiritually.

Having loved music all his life, Del decided to pursue a career in Gospel music, turning his talents to God’s service. Before he left Texas to come to Nashville in pursuit of that dream, he attended the funeral of a young man in Kerrville. It was there that God placed a burden on his heart to reach out to the lost there, so he put the dreams of Nashville behind him and, in July of 1996, began the Calvary Temple Church. The group of 12 that first met beneath an oak tree has grown into a congregation of 500 that are building a new building in a prime location, debt-free.

Having answered God’s call to reach the lost has also led Del to reaching his goals in music. As a singer and songwriter he reflects upon his life and the love that he has for the Father, as well as his desire to see the lost brought to Christ. With help from his wife, Cindy, and his family, Del balances the duties of pastoring Calvary Temple Church and taking care of his music ministry as well as making TV appearances such as TBN’s Praise The Lord and, with Cindy, hosting the PTL program on a monthly basis.

Though he leads a very active life, maintaining a fresh love and relationship with Christ and taking time with his family remain top priority for Pastor Del Way.

SUSIE MCENTIRE LUCHSINGER grew up in a family filled with music and love. When she was in the seventh grade she began singing with her sister Reba and brother Pake in various places around the country. Then in 1980, as her sister Reba’s career began to take off, she went on tour with her as a back-up singer and companion. In the meantime she met and married Paul Luchsinger, a professional steer wrestler. She toured with Reba for two years, had a son, and continued performing with her brother, Pake. Before too long, though, the strain of their careers began to take a toll on the Luchsinger’s marriage.

In 1984, though, things began to turn around. Paul and Susie felt it was God’s will for them to tour the rodeo circuit together with their three children. Paul would compete and Susie sang. After coming into a deeper relationship with the Lord, Susie decided to sing Christian music. Her songs reflect a special testimony of God’s redeeming grace. “My family had what the world said we needed: money, success, security. But we were still falling apart,” she says. “Jesus healed our marriage and brought peace, love, and joy back into our lives.”

Whether at a state fair or on television, Susie’s message is the same: The relationship she has with Christ is the one that makes all of the others work.

CHRISTIAN COUNTRY NEWS

COUNTRY LINE EXPANDS: The syndicated radio show that began broadcasting Christian country music across Canada five years ago has recently added three stations to its network. WHOF-640 AM in Evesham, Florida, KJIM in Sherman/Denison, Texas and KAKN in Nenana, Alaska, have all added the show to their broadcast roster. For more information on Country Line contact them at (313) 822-0024.

ATLANTIC FIGHTS THE FLOOD—Atlantic Records artist Tracy Lawrence, the Label, and Feed The Children recently teamed up to help out victims of the floods in the Midwest. On Friday, July 16, Lawrence and representatives from Feed The Children brought in a tractor trailer to receive donations at the Atlantic Records Nashville office. The trailer will remain at the offices until it is completely filled, then it will be taken to the flood-stricken areas, and the food will be distributed by the relief organization. For more information visit Country Line contact them at (313) 822-0024.

WITH HER SONG “DRIFTWOOD” at number five on the Christian Country Charts, Judy Dermanus has become the first solo female vocalist in the format to have had a song in the Top 10 for three consecutive months. Congratulations, Judy!

CHRISTIAN COUNTRY REVIEWS

By Joseph Stanley

MICHAEL ANDERSON: Saints And Sinners (ForeFront)

Country mixes with a little bit of rock and a little bit of delta blues to make a unique, powerful sound. The result is an album that is among the best to come along in quite a while. Michael Anderson has an edgy, gut-level quality to his voice that lends itself equally to the emotional of the ballads on this collection as it does the songs where he lets his hair down a bit more. The songs get into your head and don’t want to get out—and that’s good, ’cause the messages here are well worth hanging onto. Among the best on the album are “Have A Little Faith In Me,” “God’s Been Good To Me,” and the title cut. This album is definitely bound for the permanent collection.

TERRI LYNN: Inside A Tear (Intersound)

Though the field of Christian Country Music has grown by leaps and bounds in the past several years, male performers still outnumber their female counterparts by about five to one. That being the case, it is especially gratifying when a new female artist comes along who is as talented as Terri Lynn. With the release of Inside A Tear, Lynn has definitely given the industry a reason to sit up and take notice. The songwriting and vocals on this collection rival any to be found in any facet of the music industry. Add to that the message carried here—that of God’s love, Godly living, and the healing that can take place “inside a tear,” and this project attains a height where it stands alone. Extra good on this one are the title cut, “Beside Still Waters,” “Just Married,” and “He’s The One On The White Horse.”
Integrity Announces Self-Distribution

IN WHAT IT CALLS “RIGHT TIMING”, Integrity Music has decided to begin distributing its own choral products to CBA retailers, CBA distributors and choral dealers effective August 1.

"From the beginning, Integrity Music’s heart and vision have been to serve the church; we grew out of the church," says Mike Coleman, president of Integrity Music. "It's very natural for us to provide products that enable music directors and congregations to experience the presence of God through praise and worship. We believe that this is the next step, for Integrity Music to start broadening its service to the church."

Prior to this decision, Integrity Music choral product had been produced in conjunction with Sparrow Corporation and distributed to the CBA market by Sparrow Distribution. With the distribution change, Integrity will now handle all of its own warehousing, shipping and billing.

The CBA market can order all choral products through Christian music print sales specialist Sam Mehaeff of Royal Marketing, Inc., who will be handling product as a sales representative of Integrity Music. "Integrity Music has the type of product we will be proud to sell, and will be consistent with our current image in the marketplace and quality of product that we offer," says Mehaeff. "As their exclusive sales agency, Royal Marketing will provide the resources Integrity needs to market its product. I’m very excited about the opportunity to work with them."

Integrity Music will be expanding its role in serving churches with new product. This expansion will include keyboard and solo/duet books as well as seasonal and non-seasonal material. Integrity Music is also meeting the special interest needs of the church. The recent introduction of "The Blessing Song" octavo from the recording "I Love You" is quickly gaining sales momentum by providing a perfect resource for baby dedications.

The best example of things to come is the precedent-setting musical, God With Us, since its release in February 1993, God With Us has been heralded as "the greatest Christian musical in 20 years." It has remained on the Church Music Report's Non-Seasonal Musical Chart for the fifth consecutive month, as well as on the Contemporary Christian Music charts for the past nine weeks.

Recently, God With Us has had a successful encore performance attended by over 3,000 people at one of Dallas' largest churches, Prestonwood Baptist. From its top-ranked ratings to sales and performances, God With Us is fast becoming the most popular church musical of the 90's.

In addition to the success of God With Us, Integrity Music offers a full range of other Choral materials including choral books, octavos, orchestrations, rehearsal tracks, accompaniment trax, and studio vocal books. "Give Thanks," "Song Of The Nations," "Mighty Warrior," and "God Will Make A Way" are some of the best-selling octavos offered.

For more information call (800) 821-2890.

CCM News Briefs

TOP R&B ARTIST COLLABORATES WITH COMMISSIONED—Chucki Booker, one of R&B's top young talents as an artist, songwriter and producer, is slated to join Benson's Fred Hammond on the production of the next album from Commissioned, one of contemporary Christian music's top urban/contemporary acts. The album and attendant video are slated for an early 1994 release.

NEW BOOKING AGENCY OPENS—J. Hardy & Associates, a Christian-based booking agency, has opened in Nashville. Formerly with the William Morris Agency, owner Joyce Hardy brings over 10 years of booking experience to the industry, having worked with top artists such as Michael English, 4HIM and Petra. There are three artists currently on the new agency's roster, but Hardy would like to add to that number as the agency grows. For more info, call (800) 477-4801.

Hardy's offices are in the United Artists Tower on Music Square in Nashville.
The Steeles: Making A Joyful Noise

By Tim A. Smith

FOR MUCH TOO LONG, the Minneapolis-based Steele family—J.D., Fred, Jearyln and Jevetta—have been carrying around the "best kept secret" tag. These siblings should be able to shake that label finally, as the world takes notice of their debut album for Elektra Musician Records, Heaven Help Us All.

This album touches many bases: blues, jazz, pop, R&B, without losing sight of their roots in traditional gospel. From the rich vocal harmonies of the title cut, the 1970 Stevie Wonder-penned tune calling for peace, unity, and understanding, to the inspiration-filled "Big God," this album the Steeles can be proud of and excited to call their own. "This album is what we wanted it to be," says Jevetta. "It really is 'us.' It would be easy to go out there and do what everyone else does, but we felt we had to take a creative risk."

On the same note, J.D., who co-wrote seven of the album's 10 songs, explains, "We want to make real music. We want to find a way to express a good message through our music and still be contemporary."

The Steeles have a rich, varied and treasured foundation in Gospel music. Beginning in Gary, Indiana under the tutelage and leadership of their father, J.D. Steele, Sr., the two brothers and two sisters were frequently sharing the stage, as youngsters, with such legends as Mahalia Jackson, Rev. James Cleveland and the Staple Singers. J.D. reflects, "From the time we were just tots, our father would get us on every gospel show that came to Gary. Having a career in music was just a sort of natural evolution for us."

Their big break came in 1982, when they performed with the Broadway musical, The Gospel at Colonus. In addition to a successful Broadway run, the group toured Europe with the production as well as appearing on the soundtrack recording.

Soon afterwards, other musical doors began to open for the Steeles. The group appeared on albums by pop stars Kim Carnes and the Fine Young Cannibals. Prince caught wind of their talent and had them appear in his 1990 movie, Graffiti Bridge. They also performed on the soundtrack and two other Prince albums, Diamonds and Pearls and Androgyne as well as several other projects for Prince's Paisley Park Records. Not to be outdone, legendary producers Jimmy Jam and Terry Lewis made use of the group's talents on Karen White's smash 1991 album, Ritual Of Love.

The songs on Heaven Help Us All find the Steeles traveling back to their roots in gospel music. The overall consensus of the group is this: "The lyrics reflect everything we were raised to believe in."

The title cut has a special meaning for them. It is their own personal way of sending a message to the world. "That was the last song we recorded," recalls J.D. "We wanted to do something a cappella, a song with a message we thought everyone needed to hear. We came up with 'Heaven Help Us All' shortly after the L.A. riots in 1992. We feel that the song as well as the other messages conveyed in the album reflect people's feelings today."
COIN MACHINE

By Camille Compasio

TWO SHORT WEEKS AGO I made mention in this column of the continuous rains the Midwest had been experiencing, complete with flooded basements, viaducts (where vehicles were submerged), streets, etc. Fortunately enough, the situation then was minimal by comparison to what has since transpired in Iowa (particularly Des Moines), Quincy, Illinois and sections of Missouri, to name just a few of the communities that have been enduring the devastating effects of the flood of '93. Shame on me for complaining about the lack of sunshine in Cicero, Illinois at that time. It has since reappeared together with temperatures in the upper 80's but I would gladly relinquish it to our fellow citizens in Iowa to relieve the miseries they have been experiencing. The TV-network news is keeping us all well informed, and what we are viewing is heartbreaking, isn't it?

I made a few calls to operators this past week to get a closer handle on the situation as it applied to trade people. The Howard Music premises in Davenport, Iowa were dry—thank God! However, Don White told us that two or three of their locations had been hard hit, to the point where equipment had to be either elevated or returned to the shop. A similar situation existed at Rich & Junnie's Coin in Dubuque. As Joleen Hedley reported, a huge dike had been built in the aftermath of a '65 flood, which has thus far protected the area. Their premises were unscathed but some of their locations were not so fortunate. Jerry Nissenbaum's Wonder Corp., in South St. Louis can also be numbered among the lucky ones who suffered no flooding damage at all; however, a number of their locations were pretty hard hit. Let us hope and pray that by the time this column makes print, the flood of '93 will be history and the victims will be well on their way to recovery!

A very interesting discussion on security, applicable to the coin-op industry, was presented by Gary Woods and Floyd Barlow of the Illinois Electronic Security Association. Their presentation focused on the Interactive Technologies, Inc. state-of-the-art system which is utilized extensively by numerous government agencies to protect facilities as well as personnel. Hundreds of ITI systems have been installed throughout the world by the U.S. government to protect the homes and families of U.S. embassy and consulate employees. Interactive Technologies, Inc. is located at 2266 North Second Street, North St. Paul, MN 55109.

In addition to the educational program and business meetings, a number of recreational and social activities were scheduled, including the annual Guys & Gals Golf Tournament, president's reception and barbecue on Friday; the annual banquet and PAC Auction on Saturday and the annual Golf Tournament on Sunday morning. The ICMAO-PAC auction raised over $27,000 and the Video Gaming auction raised over $24,000. The various items up for auction were provided by many of the trade's manufacturers.

Next year's convention will be held June 24-26, 1994 at the Marriott Lincolnshire.

Alan Schafer Departs Valley

CHICAGO—Alan Schafer has resigned from Valley Recreation Products to pursue other business interests, according to an announcement from Dick Shelton, senior vice president and general manager of the Bay City, Michigan-based firm.

Schafer had been with Valley for nearly 25 years, during which time he served in a number of management positions culminating with vice president of sales, his most recent title. His years with Valley produced one success after another along with consistent, substantial growth. He is well known and highly respected in the industry, most notably by distributors and operators who worked closely with him over the years. Throughout his tenure at Valley he was a very visible figure at countless trade shows.

Company president Chuck Milhem joined Dick Shelton in expressing appreciation for “Alan’s many contributions to Valley” and regret over his departure. “Alan is a unique individual with many excellent and long-standing distributor and operator relationships,” commented Shelton. “We all wish him the very, very best in his new ventures.”

Big Turnout at ICMAO Annual Convention

CHICAGO—The 1993 Illinois Coin Machine Operators Association annual convention last month (June 25-27) saw excellent attendance and a highly productive educational program. Convention site was the Inn at Eagle Creek in Findlay, Illinois.

The seminar agenda included discussions on such topics as “Income Forecasting,” “Interactive Games” and “Banking Recognition of Coin-Ops,” presented by AMOA president Craig Johnson; “Communicating With Legislators,” conducted by Illinois State Representative Larry Hicks; “ICMAO & Illinois,” conducted by ICMAO lobbyist Zack Stamp; and a “Video Gaming Update” by Ray Schroyer, chairman of the association’s Video Gaming Committee.

CHICAGO—IIPA (International Flipper Pinball Association) has moved its headquarters. New address is P.O. Box 442 (S73 W16485 Janesville Rd.), Muskego, WI 53150. Phone number is: 414-422-0600; FAX is: 414-422-0707. Be sure to adjust your records accordingly since executive director Doug Young wants to be certain that correspondence and phone calls are not delayed.
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