NATALIE COLE HAS FORGED A FRESH IDENTITY

With release of her latest Elektra Entertainment album, *Take A Look*, which has remained a steady seller since entering the *Cash Box* Pop Albums chart six weeks ago. Together with her current tour, more people are being treated to the magic she created two years ago with a collection of songs paying tribute to her late, great father, Nat “King” Cole.

Undeniable is her success with 1991’s *Unforgettable—With Love*, which sold more than 8 million copies and earned her seven Grammys. While that album helped rally a following composed of jazz enthusiasts and older fans, her new album is a 18-song symphony of jazz and classic pop standards with fresh treatment. Again at the helm are Unforgettable producers Tommy LiPuma and Andre Fischer.

While this album is a partial sequel to her *Unforgettable* album, Cole says, “I think it would have been a mistake to do the R&B/pop thing so soon after this... and I think it would equally have been a mistake to do a “Vol. II” because it would create such a stigma in my career.”

Cole believes that *Take A Look*—the album and the tour—would establish her as an artist in her own right.

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Motown Gets Dutch Treat

By M.R. Martinez

POLYGRAM HAS ACQUIRED MOTOWN RECORDS—Including its current roster of 30 artists, the catalog of more than 30,000 master album recordings that date back to the company’s inception in the ‘60s as well as television, film and video production interests, the company’s merchandising arm and the right to the Motown trademark. Dutch-based PolyGram, which also reported a net profit rise of 19 percent, invested $301 million acquiring the Los Angeles-based Motown. The acquisition assets before valuation of Motown’s recorded music catalog, less other liabilities, amount to a deficit of $24 million.

The company was acquired by PolyGram from a group of investors led by Boston Ventures, a New England-based private investment limited partnership specializing in the media and communications industry. Borrowings used to fund the purchase of Motown will be repaid in part with proceeds from a 10 million share equity offering, subject to market conditions and regulatory approval.

Although Jheri/Busby, who has served as president/CEO of the company since it was sold in 1988 by founder Berry Gordy, will remain on as president, Tabu Records founder Clarence Avant will be named chairman, and Gordy will be named chairman emeritus. Martha Crowninshield of Boston Ventures will remain on the board of Motown as that company will retain some financial interest in the label, which has been the home to such music legends as Smokey Robinson and The Miracles, The Temptations, Diana Ross, Marvin Gaye, Lionel Richie and Stevie Wonder, and has enjoyed recent successes with artists such as Boyz II Men, Shance and Another Bad Creation. The company recently bowed the MoJazz label and has an adjunct rap label called Mad Sounds.

Motown has been distributed by PolyGram in the U.S. and in foreign markets through licensing arrangements since 1991. But PolyGram president and CEO Alain Levy said in a statement that, “With PolyGram’s additional investment in Motown, particularly in the artist and repertoire areas of the business, I believe we can help this important label expand its influence and success, not just in music but in other entertainment fields.”

Busby said in the joint statement that, “The Motown family of artists and employees have thrived under PolyGram’s distribution. The PolyGram management team not only understands the importance of Motown’s legacy, but has the vision to secure Motown’s ongoing success into the 21st century.

Levy commented: “I am pleased to lead such an esteemed board of directors. This is a once-in-a-lifetime opportunity, and with Jheri Busby’s creative vision and Alain Levy’s fortitude and resolve we will form an insurmountable team and forge new frontiers.

Levy has reportedly maintained that Motown would remain autonomous, although one report quoted him as saying that he would review the Motown structure to see how it might operate more efficiently. Levy said in the report that he did not anticipate any layoffs, and that part of the Motown vision is to create jobs.

PASSINGS: Pioneering concert promoter and personal manager Tom Hulett died July 30 in Los Angeles after a long battle with cancer. He was 55.

Hulett co-founded the national concert promotion company, Concerts West in 1967 and was instrumental in establishing the national concert promotion business beginning with tours held in West Hollywood and the legendary Clearwater Revival. In the ‘80s he established Tom Hulett and Associates management company and guided the careers of such artists as Warrant, the Beach Boys, Earth Wind & Fire, Moody Blues, Three Dog Night and Frank Zappa.

Hulett is survived by wife Charlene, daughter Tina and son Donnie, all of L.A., and his mother and a brother in Seattle. Family has requested donations be made to the USC Norris Cancer Center, 1420 San Pablo St., L.A., CA 90033.

Brett Cantor, 25-year-old Chrysalis Music Group A&R talent scout died at the hand of an unknown assailant, July 30. An investigation into his death is currently being conducted by the Los Angeles Police Department.

Brett Cantor was found dead at his home in West Hollywood by his brother, who is also an employee of the company. Cantor had been working with such artists as the Black Eyed Peas, No Doubt and the Beastie Boys.

Brett was just starting to make a name for himself in the music industry and was known for his passion for music and his dedication to the art form.

CEMA IS TARGET’S ‘VENDOR’; CEMA Distribution recently received Target Stores’ 1992 ‘Vendor of the Year Award.’ Target selects the award winners based on dependability, cooperation, shared risk, industry leadership, creativity, financial contribution and quality of product.

We recognize those vendors who have reflected exemplary performance in a variety of key areas,” remarked Bob Pollock, divisional merchandising manager music, movies & books, Target Stores. “CEMA is one of those commendable companies which help our business run smoothly by consistently delivering high-quality product with tremendous efficiency and reacting to our needs.”

HOLLYWOOD HOCKEY: Celebs and athletes will hit the ice August 18 for the “Upper Deck-Luc Robitaille-KLOS Rock ‘N The Huck Celebrity Hockey Game” at the Great Western Forum to benefit the T.J. Martell Foundation/Neil Bogart Memorial Fund. Los Angeles Kings Luc Robitaille will captain one team while KLOS morning team Mark & Brian co-captain the other, each with an array of celebrities from the entertainment and sports worlds.

As a added bonus, tickets to the Celebrity Hockey Game will only be $25 and are on sale at all Southern California Ticketmaster outlets, including Robinsons-May, Music Plus, The Great Western Forum box office and Robitaille’s Ice-O-Plex arena in North Hills. B.U.M. Equipment will provide uniforms for both teams.

MINIDISC PROMO LAUNCHED: In a strong show of marketing support, five leading consumer electronics companies have joined forces to launch the first nationwide MiniDisc cross-promotion. The promotion is designed to increase the sale of MiniDisc hardware, as well as pre-recorded music in hundreds of music retail locations across the U.S.

From August 1 through December 31 customers who purchase any home, car or portable MiniDisc product from AIWA, JVC, Sanyo, Sharp, or Sony will receive a MiniDisc sampler that contains more than 70 minutes of music from artists representing the Capitol/EMI, DMP, Rykodisc, Sony Music and Warner Music labels. Each consumer will also receive a booklet that contains 30 coupons, each good for $2.00 off the regular price of any pre-recorded MiniDisc title in stock. In total, this represents a $75 incentive value for every MiniDisc customer, regardless of the product they purchase.
Brian Eno: Him 2

AFTER THE FLOOD of the New Music Seminar, the city sank into a slow simmer and I, for one, went in search of some escape (much like the unpopular but sublime early-80s Journey video game Escape). First I stepped into Visiones, a little jazz club on the block from Washington Square Park, to hear renowned drummer Marvin “Smitty” Smith lead his quintet of New York “cats” through a set of original tunes. These guys are core members of a small circle of players who are responsible for recent trends in developing jazz. Bassist Reggie Washington, guitarists David Gilmore and Smitty are in Steve Coleman’s 5 Elements, the revolutionary group that has made ever-shifting, odd-time signatures its calling card; Gilmore and saxophonist David Binney are members of Lost Tribe, who have just released their first, eponymous album (produced by Walter Becker on Windham Hill Jazz).

Finesse is what these men have in truckloads—it seems any idea that could come to mind, be it polyrhythmic, melodic or tonal, is expressed instantaneously without batting an eye. It’s a thrill to see them go at it. The compositions were Gilmore’s, Smitty’s and Binney’s—all impressive in their phrasing and harmonic inferences, all allowed each player fertile ground for blowing. Yet upon leaving Visiones (sometimes referred to as “Fusiones”) I couldn’t help but notice that none of the music was going through my head. It’s a feeling I get at these shows fairly often. The technical aspects are awe-inspiring, but the savage beauty of the unsoothed, Smitty in, any situation is an elasticated performer and seems right at home, but what may be seen as his only shortcomings as a player are indicative of what much of this breed of music needs a shot in the arm of: focus. Perhaps they’re reacting to a world in which sound bites hit you over the head with dull, basic messages. But maybe they’ve so afraid of being redundant that they never repeat a phrase, which becomes redundant. Figure that out.

Last night, I travelled an extra four blocks (and across time and space) to see the Art Farmer Quintet at Sweet Basil. Farmer moved to Europe in the 60s, finding the scene there more vital, though he has frequently returned to perform. He began his set with two tunes by a Viennese composer which showcased the exceptionally mellow tone of his trumpet and the unusual simplicity of his melodic ideas. He doesn’t play much, but like Miles, what he puts there is there for a reason. Thinking of his tone, it’s worth noting that for years he switched to the warmer, darker flugelhorn, perhaps switching back to trumpet when Chuck Mangione came out with Feels So Good, cover the instrument in cheesy goo. A taste of Farmer’s music awaits all interested parties on The Best Of Art Farmer (Epic).

Other brand new avenues of escape are coming our way: Columbia/Sony is bringing the machinery of major distribution to earache Records, the thresh/industrial metal/grindcore label that will take your mind off all your concerns and give you a whole set of new ones, namely Napalm Death, Godflesh, Carcass, Lawnmower Deth and Fudge Tunnel. Once your brain has finally leaked out your ears, you can turn to a catalogue of solely ambient music—Caroline is starting Gyroscope Records, its first release being U2 producer and ambient guru Brian Eno’s latest.

By Trey J. Augusto

Cash Box WEST COAST

Despite the obvious excitement generated by photos like this one, attempts to re-form the original line-up of legendary hard ratters Black Sabbath have failed. Singer Ozzy Osbourne, seen here, on the right, checking his ticket, has returned to work on his next solo project. “As always,” said the Ozz-man, “I wish the other members much success with their next album.” Hey Beavis, he said ‘member! ROB KAHANE, WHO HANDLES management chores for the likes of Morrissey, Jody Watley, George Michael and exciting young band Sunscreen, and Peter Paterno, Hollywood Records pres., have announced the creation of Los Angeles-based Acme Records, a new full-service label to be distributed, like Hollywood, through Elektra Entertainment. The new imprint’s first signing is former MCA act the Lightning Seeds. The highly regarded Kahane will be the label’s president, with Mark Schimmel taking the company’s senior vp/general manager role. Given Kahane Entertainment’s extensive ties to the industry, ACME should prove to be an exciting venture, according to Schimmel: “We’re open to all kinds of music, with an enthusiasm on pop/alternative. After 15 years as agents and managers, our network is vast. Now, instead of taking acts to other labels, we’ll keep them here.” Monique Rozendaal will direct ACME’s A&R department.

THE PAST COUPLE OF weeks have afforded L.A. club-goers opportunities to catch a bunch of promising new bands, both signed and, as yet, unsigned. The Troubadour hosted a San Diego A&R night featuring the best of that area’s increasingly vibrant scene. Drive Like Jehu, a band that shares some members with Interscope act Rocket From The Crypt, and Fluf, featuring rock photographer O, were the best of the bands offered that night. Also at the Troub recently was the area debut of Southern rockers Brother Cane who, despite a too-dead-on version of the Allman Bros. “Whipping Post,” showed much promise. The same night, across town at the Whisky, Capitol unveiled one of its new acts, I Mother Earth. This edge-y alternative group also shows a lot of potential, though some parts of its set were definitely better than others. The Roxy was the place last week as Fontana act Catherine Wheel wowed the packed, industry-heavy house with its unique spacey sound. The band’s new album is a more balanced and mature effort than last year’s debut, possibly positioning this intriguing Brit bunch as a band to watch.
REVIEW

Aerosmith

By Brad Pressman

PACIFIC AMPHITHEATRE, COSTA MESA, CA—The lights go down...the crowd roars...then BAM!! 150,000 watts of pure rock hits you right in the face! Costa Mesa will never be the same since Aerosmith rocked the Pacific Amphitheatre last Saturday night. A bar of "Dream On," a change in "Walk This Way," and Steve Tyler was back in the saddle again supporting Aerosmith's latest release Get A Grip. For an hour and 45 minutes the six-member band danced, sang and played nearly all of the hits that got them there. Tyler even did a front flip during one of the songs...I think he forgot to take his Ritalin! I don't mean to date the band, but they've been making hits since the early 70's...and Tyler isn't exactly in his 20's.

Go tell him that.

The place was packed to the hilt—even the festival-seating lawn area shook with bodies loving the band they grew up with. This was a plain and simple, no-nonsense, all-out rockfest complete with a better-than-average light show, and a circular drum stage that rotated (a la Neil Peart for you Rush fans).

What made this concert so enjoyable was that Aerosmith actually played the same versions of the songs that were on their albums. With the exception of a few short solos from guitarist Joe Perry, there were no long pauses, costume changes or wasted time between songs. This is something you don't see that much anymore from the newer bands who rely heavily on video support for a good show. Nope, all these fans got was what they wanted...Aerosmith just as the band was in its prime...loud! Tyler, adorned in skin-tight, red satin pants and a tank top, kept the crowd's energy so high they didn't sit down once after the lights went out. It was the kind of night that took you back to the carefree days of the 70's...minus the bellbottoms!

TALENT REVIEW

Village People

By J. Scott

PALACE THEATRE, HOLLYWOOD, CA—GROOVY! Disco is back in full swing at Hollywood's Palace Theatre with the Village People performing such classic hits as "YMCA," armed-forces recruitment ditty "In The Navy," and, of course, the timeless "Macho Man." Highlights of the standout performance included the opening number, "American Male," which combined both the glam tendecies and the show-biz glitz of this flamboyantly theatrical group.

The boisterous crowd did their part, too, as many in the audience showed up in Village People-inspired attire, as well as bell bottoms, leisure suits and macrame. Much of the youngish crowd were in their mid-20s, mere children when these disco survivors were in their hit-making prime.

The Palace Theatre's "Retro Nights" are bringing back the 70's with future shows in the series from Evelyn "Champagne" King, Rose Royce, War, Hispanic Mc's and the Dazz Band. Coming up soon are the Gap Band, Tavares and the Tramps. Soon to follow will be "Retro Dance Night" at The Palace every Sunday.

Africa Fete/Reggae Roadblock

By M.R. Martinez

OLYMPIC VELODROME, DOMINGUEZ HILLS, CA—The African diaspora was in full effect here when a group of African music artists and reggae artists combined to share the fantasy of a One Dot world, professing the unity required for people of color to succeed. It was a totally politically correct event, complete with a number of arts-and-crafts shops, an audience that wanted to be entertained, but the 5,000 people that came (most didn't arrive until the heat began to diminish near the end of sunlight) seemed more interested in reggae headliners Culture, Third World and Pato Banton than they did the unique grouping of African artists.

The African Fete contingent did not ignite the crowd that trickled in early during the early afternoon set that lasted more than four hours, although there was a considerable bonfire of energy coming from the stage. Headliner Baaba Maal, complete with traditional garb, talking drums, both indigenous and modern music textures galvanized the audience, which came from the meager shade in the grandstands to the concrete infield to dance to the heavy groove pushed out by Maal's ensemble. The traditional dancing, set to accessible funkiness, made several of the African people in attendance dance with them, in the tradition. The lure of real African artists, most of them singing in French or in the languages native to their various homelands, brought an eclectic and colorful audience. While Maal finished with a flourish, including a finale that brought all the groups back onstage.

Angeline Kido of Benin by way of Paris, combined energetic stage presence with some serious funk, but could not make the audience respond beyond polite reception. Ismael Lo's set was quiet, breezy and was the least energetic of the bands to play the Fete. Haitian-based group Boukman Eksperyans, with their dancers and jambalaya of Western and African sounds was a smart choice to kick in the proceedings. But in all, the Fete struggled to warm the audience on a day when heat kept many ticketholders at home for the reggae portion of the show.

Culture, Third World and Pato Banton were an apt mix of acts, hailing from different eras and styles of reggae, but ultimately blurring into variations on the same festival theme. Was this Reggae Sunsplash, the Bob Marley Day Festival or an extended set at the Music Machine?
FILM REVIEWS

So I Married An Axe Murderer

By John Goff

Mike Myers and Axe Murderer? Nancy Travis

SO I MARRIED AN AXE MURDERER is a curious piece, or pieces of work. The ingredients of farce are there, so are straight comedy, love story, mystery and thriller. They are all there, they’re not blended into one another or smoothed out. Say this were a map and we followed it; we would swim out of the Pacific to come ashore on a peak of the Rocky Mountains. Sometime the crossover from state line to state line is jarring.

There’s some fun along the way, though whether it’s enough to make this a strong boxoffice entry beyond the first week is doubtful.

Mike Myers is coming off the hit Wayne’s World but this TriStar Pictures release won’t see that success. Here Myers takes on dual roles, as father and son, with the son role being the film’s center. When Myers has a character to get behind, or some specific nonsense, he’s fine, but as a support or in straight-playing, leading-man type situations his energy level drops, as if he doesn’t quite know what he’s doing there. But as the father, with a Scottish accent and a delightful attitude to work with, he’s marvelous. Some of the best moments in the film are with him in that persona.

Nancy Travis is sparkling as the love interest/suspected axe murderer. Her performance is nicely layered and makes the transitions better than others. She has the mystery aspect written into her character to aid her in successfully maneuvering through the field which helps her overall but it’s a fine performance.

Another delightful performance is from Brenda Fricker as Myers’ mother and Amanda Plummer adds to her growing list of solid characters as Travis’ offbeat sister. Anthony LaPaglia turns in some good moments as undercover cop pal who wants police work to be more like it is on TV and Alan Arkin works his wiles as a police captain trying to become a TV-like icon in the station. Others of note are cameos by Charles Grodin, Phil Hartman, Steven Wright and Michael Richards.

Thomas Schlamme directs the Thomas Schlamme Film, and each area, taken separately is fine, as perhaps sketches or TV skits—it’s the whole which doesn’t come together.

Robbie Fox’s screenplay suffers from the same, can’t-see-the-forest, etc. but give him credit for attempting to munge these various elements. Perhaps they worked on paper or within Fox’s writer’s mind, and they come close at times on film. You find yourself wanting them to all come together and maybe finding a new path, but it doesn’t happen here.


FILM REVIEWS

Robin Hood: Men In Tights

By J.G.

Cary Elwes scatters a few shots in Robin Hood: Men In Tights

YOU ALWAYS EXPECT A GOOD LAUGH from a Mel Brooks film. There are a couple in Robin Hood: Men In Tights but not, unfortunately a fine, sustained one as he’s served up so many times before. The best laugh in this Robin is Cary Elwes’ poke at Kevin Costner’s accent, or lack of one, as the serious Robin. Everyone knew it was coming. The suspense was “when” and “how,” and it hit the bullseye.

The majority of the rest of it doesn’t so much fall flat as it plays “safe.” Good comedy, especially in the Brooks’ vein, needs to puncture something, but in today’s political-, ethnic-, sexual-, gender-, etc. correctness and tip-toeing atmosphere, somebody’s going to get upset. O.K., so he’s sending up the movie Robin Hood: Prince Of Thieves (even though it did as good a job of sending itself up as anybody else could possibly do), within the context of that a filmmaker can jump into many other areas, of films, society, politics, anything… and should. Brooks does but without a lot of bite. And where there are teeth there is also a tension which tempers the audience’s reaction, as if “Big Brother” is looking over its collective shoulder.

There is a moment which pretty much summarizes that: when Brooks, as Rabbi Tuckman, comes upon Robin and his band of men, in tights, questions their sexuality. "Fageloses?" he asks. Uh-oh, the audience doesn’t so much laugh as nervously chuckle, expecting a line of pickets to immediately be thrown up around the theatre. It simply points up the fact that the world is losing its sense of humor about itself with all the special groups which feel themselves "special" enough to be exempt from humor and, unfortunately, the rest of the world’s need to bow to these "special" groups. When creativity starts tiptoeing around the minefield hidden by eggshells, the laughter is all over.

It would be wonderful to see the old Mel Brooks say, "The hell with everybody," and take on the climate of today’s fear of insulting, fear of encroaching and stick the needles as he can do in all the “correct” balloons floating around now. Call it Robbing Humor: Laughter In Chains. Brooks & Evan Chandler & J. David Shapiro did the script from a story credited to Shapiro & Chandler. Like the other Sherwood Forest piece, the picture is almost walked off with by the same character, the flamboyant sheriff, here played by Roger Rees. Dom DeLuise turns in a Marlon Brando Godfather impression with top-notch results and Robert Ridgely has fun as a lisping hangman while Tracey Ullman delights as the old witch.

Cary Elwes near reprises his Princess Bride role in attitude and displays a flare for swordplay. Amy Yasbeck makes an attractive Maid Marian, even in the steel chastity belt and Mark Blankfield has some fun moments as blind Blinkin. Richard Lewis is fun with his moving mole.

Brooks sometimes delights in reminding us we’re watching a movie (it ain’t brain surgery, folks), including bagel-dunking grips behind scenes during a swordfight and a spear bumping the camera, and that’s fun, as if we’re caught watching something we’re not supposed to see. But the really good belly laugh is missing here.

Brooks produced and directed the Brooksfilms production in association with Gaumont for Twentieth Century Fox release.
VIDEO REVIEWS

Bad Lieutenant
By John Goff

A COLD LOOK at a bad cop, and a tremendous performance by Harvey Keitel makes this release a hot one. Keitel was Oscar-nominated, well deserved, for his work as the title character. He gets under the skin and into the drugged-up heart and dark soul of the out-of-control cop. Abel Ferrara, who co-wrote, with Zoe Lund, and directed gets enough dirty realism on film to make you feel the need for a shower after watching. Frontal male nudity of the star is included. Rated NC-17 in 96-minute version, it’s also available R-rated at 91 minutes. Live Home Video releasing.

Charlie Mingus Sextet/Dexter Gordon Quartet
By M.R. Martinez

FILM FOOTAGE OF SEMINAL JAZZ artists is frequently little more than archival footage, a preservation of history with little entertainment value. Two releases from Shanachie’s video catalog are a contrast study of this concept. The set by Mingus’ stellar sextet during a gig in Oslo, Norway is 59 minutes of Mingus and the music, very little ambiance, save the three camera set-up under the direction of Bjorn Bryn, who uses a series of close-ups that show the various artists’ technique. The kinescope seen to the 1964 footage gives the feel of an early TV variety show. More ambiance and filmic direction are provided for the late ‘70s segment of Jazz At The Maintenance produced by Iowa Public Television (Iowa?). Director/producer John Beyer captured more of Gordon’s personality as well as some of the more enduring qualities of his music on this 58-minute clip. Both videos are important to history, and for sheer music value, both are a bargain. Shanachie Entertainment Corp.

Morrissey: The Malady Lingers On
By Troy J. Augusto

THE FORMER SMITHS frontman takes the viewer on a half-hour tour of Berlin, Phoenix, Nice and a host of other semi-exotic locales, all in the name of that blessed music medium, the promotional video clip.

TOP 30 VIDEO RENTALS
CASH BOX • AUGUST 14, 1993

| BRAM STOKER’S DRACULA (Columbia TriStar Home Video 51413-9) | DEBUT |
| 2 | FOREVER YOUNG (Warner Home Video 12571) |
| 3 | A RIVER RUNS THROUGH IT (Columbia TriStar Home Video 51578) |
| 4 | THE DISTINGUISHED GENTLEMAN (Hollywood Home Video 1716) |
| 5 | HOFFA (Fox Video 1991) |
| 6 | HOWARDS END (Columbia/TriStar 26779) |
| 7 | BODY OF EVIDENCE (MGM-UA Home Video M10287) |
| 8 | TOYS (Fox Video 1992) |
| 9 | PASSERG 57 (Warner Home Video 13420) |
| 10 | THE MIGHTY DUCKS (Walt Disney Home Video 15585) |
| 11 | UNDER SEIGE (Warner Home Video 13420) |
| 12 | DAMAGE (New Line Home Video 7583) |
| 13 | GLENGARRY GLEN ROSS (Fine Home Video 69021) |
| 14 | CONSENTING ADULTS (Hollywood Home Video 1523) |
| 15 | USED PEOPLE (Fox Video 1993) |
| 16 | HERO (Columbia TriStar Home Video 51565) |
| 17 | TREPASS (MCA/Universal Home Video 81218) |
| 18 | KNIGHT MOVES (Republic Pictures Home Video 2000) |
| 19 | SCHOOL TIES (Paramount Home Video 32290) |
| 20 | SNEAKERS (MCA/Universal Home Video 81726) |
| 21 | JENNIFER 8 (Paramount Pictures/Paramount Home Video 32498) |
| 22 | RESERVOIR DOGS (Live Home Video 69892) |
| 23 | THE CEMETARY CLUB (Touchstone Home Video 1781) |
| 24 | ENCHANTED APRIL (Paramount Home Video 15114) |
| 25 | BEST OF THE BEST 2 (Fox Video 3080) |
| 26 | A LEAGUE OF THEIR OWN (Columbia TriStar Home Video 51228) |
| 27 | THE LAST OF THE MOHICANS (Fox Video 1986) |
| 28 | THE PLAYER (Columbia TriStar Home Video 75831) |
| 29 | JOHNNY SUEDE (Miramax Film/Paramount Home Video 15114) |
| 30 | BOB ROBERTS (Live Home Video 69898) |

Most of the tracks are lifted from the angst-streicken playboy’s last Reprise/Warner Bros. album. Highlights include: clip for “Tomorrow,” a single-camera-shot piece that follows Morrissey and band as they meander through the back alleys of Nice, and a bizarre boy-meets-girl story in “You’re The One For Me Fatty.” Warner Reprise Video.

Miramar Names Michael Latham Sales & Marketing Director

SEATTLE, WA—Michael Latham has hired on at Miramar Productions as director of alternative sales and marketing. He joins Miramar from a 13-year stint with Radio Shack/Tandy Corporation.

"I’ve witnessed the overwhelming growth of Miramar, and in the back of my mind I’ve always felt our paths might cross,” said Latham. “When the opportunity arose to join Miramar, I accepted without hesitation.”

Latham was involved in bringing Miramar video albums into alternative consumer retail markets such as Radio Shack, which is currently one of Miramar’s largest alternative accounts. "From my first viewing of Miramar’s video albums, I knew there was huge customer potential,” said Latham. “I am confident sales of Miramar’s entertainment and educational programs will continue to grow at a pace far beyond original expectations.”
Cash Box MUSIC PUB

Cash Box

Dance-rock quartet, Tone Poets, have signed a publishing/production pact with All Nations Music. Pictured at the ink- ing are: (l-r): David Quan, All Nations; Chris Mancini, All Nations; Tone Poets Derek James, Paige Jackson and Lee Wagner; Mike Leventhal, group's attorney; Billy Meshel, All Nations proxy; Joey Alkes, group's manager; Tone Poet Tim Walston; and All Nations staffers David Bishoff and Eddie Gomez.

Paisley Park Records has announced a couple of appointments. John Dukakis has been named general manager of the label and will work out of the Los Angeles office. He joined Paisley Park earlier this year as vice president from Bob Woolf Associates, where he was senior partner. Also working out of the L.A. office will be Kerry Gordin who was tapped as vice president of A&R and artist development. Most recently he was owner and operator of KG Entertainment Group, a multi-interest entertainment company. David Simone has been promoted to the position of senior vice president of business affairs at Capitol Records. He joined the company in October, 1992 as vp of the department. Hollywood Records has added two vets to its A&R staff. Bob Pfeifer and Nick Terzo have been named vice presidents of A&R. Pfeifer held a similar post at Epic Records; Terzo was senior director of A&R at Columbia Records. Ginger Greager has been upped to director, media & artist relations for Mercury Records. She was associate director of the department. Warner Bros. Records has promoted Helena Coram to the post of artist relations manager. She has been artist relations assistant for two years, working for Sony Music. She has had a couple of staff changes. Connie Baer has been appointed vice president, marketing. She was most recently a partner at the Gary Group, an L.A.-based entertainment marketing agency. Also, Rick Hughes has been named to the newly created position of regional country promotion manager. He had been director, promotion, Northeast region at MCA Records. Eric Brooks has been upped to executive director of promotions for Priority Records. He had been director of promotions at the label. Atlantic Records has announced several appointments. Jena Rankin has been named A&R coordinator and administrator/West Coast. She was executive assistant to senior vp, Danny Goldberg, Seth Gershman and Kris Metzdorf were promoted to managers of national alternative radio promotion. Gershman was coordinator of national college radio promotion, while Metzdorf was national college radio coordinator. Jason Peri is now national manager, A/C promotion for Arista Records. He comes to the company from AIM Marketing. Zoo Entertainment has added Norma DeShields as regional manager R&B promotion, based in Chicago. She has worked for Stax/Becky Records in the capacity of national R&B promotion coordinator. Liberty Records has advanced three promotion regionals to vice president of regional promotion positions. Changes include John Curb to Western region, Terry Stevens to Midwest region, and Jay Jenson to Southwest region. Cindy Rose Painter has been named to the newly created position of director, planning and development, for Country Music Television. She was previously a promotion coordinator for The Nashville Network.
UK
By Mick Green

Sarah Jory

BACK IN 1981 Chris and Bev Jackson held the first Notts Americana in a field adjacent to a local pub. It attracted a few American cars, presented three local country bands and about 200 people turned up to see it.

This year more than 5,000 specialist American cars were exhibited plus many Harley Davisons and more than 400 American motor homes...and 35,000-plus people paid to attend.

The attendance figure was slightly down from 1992 but that was because the weather forecast was not good and virtually the whole of the event is held in the open air...always a bad risk factor in Britain. As it was, it rained on the first act to appear on the Saturday and when the final band, Fever, appeared on Sunday evening they tempted fate and lost when they opened with "The Thunder Rolls!"

Despite more of the acts on the rock 'n' roll stages having had hit records in the past, it was the country stage that drew much bigger crowds all weekend, and it is clear that Brit country fans like the concept of this event.

The Jacksons feel that country music and American cars naturally go together and try to book acts on the hard edge of country and usually have one or two American acts mixed in with some of the best of British. Friday evening saw around 1,000 fans braving the cold to see three such acts.

The festival headliners were George Hamilton IV and his son George Hege Hamilton V...but strangely enough the son was the name at the top of the advertising (he has a strong following with Brit country fans) and Dad was only added when Californian Heather Myles had to drop out due to contractual problems between her American and British management representatives.

Hege Hamilton currently is a writer for Tree in Nashville and could be signing a recording deal with a major within the next few months...his father was drawing full houses in Britain before Hege was born!

The Saturday show commenced at 11:15 a.m. and it only rained for a few minutes. A variety of Brit acts appeared including even a bluegrass one. The show, and weekend, was stolen by top British Female Entertainer Sarah Jory and her four-piece, all-male band. Sarah is not yet 23 but has already been a professional for more than 10 years and has played in many European countries and America. She has also opened for acts like Eric Clapton and Glen Campbell.

Initially Jory started simply as a pre-teen steel guitar player but over the past few years has developed as not only a mandolin, banjo and guitar picker but also as a singer. The lady has tremendous energy on stage and covers every inch of it.

Jory's band is really tight, and altogether this makes for a very visual show...and, most important of all, the camera loves her. In Britain she is signed to the indie label Ritz and a new single and support video is planned for October. This will be an original song as will the majority of songs on the next album due out at the beginning of next year. When they finished, the Sarah Jory Band got two standing ovations—she is probably the best shot Britain has of creating an international country star.

Sarah was followed by George Hamilton IV and again he was very well received by the audience. They were on their feet demanding more when he closed after a typical George IV program. The man has paid his dues and the Brit audience respects him for it. I felt this was one of the most vibrant shows I have seen him perform of late—probably because he was backed by Britain's best country outfit—the Stu Page Band.

What a contrast with George Hege Hamilton V when he followed a little later. His image is nothing like his father's and his music is equally different. He used the band that normally accompanies him on his trips to Britain, Fever, and they mold together perfectly.

This trip Hamilton V presented around 10 new songs that he had written. The potential was there for all to see—he knows the Brit audience well and always slips in a few old favorites that they know...but does them completely his own way. This was another act the large audience clearly appreciated.

The Stu Page Band were equally impressive in their own set. Stu has a great voice, plays excellent guitar and fiddle but what lifts him apart, in my opinion, is his songwriting. Recently he has been in Nashville recording for Playback, having won an international talent search. Also EMI has taken an interest and negotiations are taking place. For the past three years the fans have voted Page's band our top group—and justifiably so.

Sunday opened at 10 a.m. with the best weather of the weekend and George Hamilton IV supplied a gospel show which, despite the early hour, attracted more than 1,000 people. It opened with just George and his guitar, a handful of gospel songs and a great storyline but three-quarters of the way through his son joined him on stage to play and sing harmonies. The crowd loved it.

During the rest of the day the bands that followed showed just how far the UK country bands have come in a few years with virtually all of them providing a lot of good original songs. Lemon Grass and M.G. Greaves & Lonesome Toe deserving special mention. Top-of-the-bill was TV personality, gynecologist, country singer/songwriter and probably British country's most outrageous character—Hank Wangford & The Lost Cowboys. Tongue-in-cheek remarks, but the man is clearly sincere.

Are the Jacksons superstitious? It looks like it because next year is the 13th and they have decided that they cannot risk the weather again. It is time to move the festival up to the next gear. They have already announced that the country shows will be held in a huge 8,000-seater marquee and that at least three big American names will be headlining. Britain's biggest country music event plans to get even bigger.
Top 100 Pop Singles

August 17, 1993

1. **Can't Help Falling in Love** (Vera Lynn) by The Proclaimers - 10 weeks
2. **All I Wanted Was a Heart** (Motown) by SWV - 13 weeks
3. **Walking Away** (MCA) by Tag Team - 9 weeks
4. **I'm Gonna Be (500 Miles)** (From Benny & Joon) by Chrysalis (21666) - 9 weeks
5. **Soul Asylum** (Virgin) by Soul Asylum - 8 weeks
6. **Check Yourself** (Priority) by Ice Cube Featuring Da Efx - 9 weeks
7. **Show Me Love** (Big Beat) by Robin S. - 13 weeks
8. **Have I Told You Lately** (Warner Bros.) by Rod Stewart - 13 weeks
9. **What's Up** (Interscope) by 4 Non Blondes - 14 weeks
10. **Fields of Gold** (A&M) by Sting - 16 weeks

**Chart Notes**

- **86** (SBK) by Fu-Schnickens (1905) - 9 weeks
- **37** (Arista) by Dion & Houston - 12 weeks
- **26** (Atlantic) by Slick - 10 weeks
- **29** (Warner Bros.) by 2Pac - 8 weeks
- **18** (EMI) by Every Little Thing - 6 weeks

**Upcoming Songs**

- **49** (Luta) by Ken Boothe - 11 weeks
- **50** (Chrysalis) by Alvin Roker - 12 weeks
- **51** (MCA) by George Benson - 13 weeks

**Highest Debut**

- **53** (Arista) by Michael Jackson - 13 weeks

**Other Notable**

- **55** (Virgin) by James Ingram - 14 weeks
- **56** (Rolling Stone) by Whitney Houston - 16 weeks
- **57** (Warner Bros.) by Dr. Dre - 18 weeks

**Debut Chart**

- **58** (Epic/Street) by Ice Cube - 19 weeks

**Top 5**

1. **I Can't Help Falling in Love** (Vera Lynn) - 10 weeks
2. **All I Wanted Was a Heart** (Motown) - 13 weeks
3. **Walking Away** (MCA) - 9 weeks
4. **I'm Gonna Be (500 Miles)** (From Benny & Joon) - 9 weeks
5. **Soul Asylum** (Virgin) - 8 weeks

**Total Weeks**

- **60** (Warner Bros.) by Whitney Houston - 14 weeks
- **61** (MCA) by James Ingram - 14 weeks
- **62** (Street) by Ice Cube - 19 weeks
**REVIEW**

**By Troy J. Augosto**

**JAZZY JEFF & FRESH PRINCE:** "Room Shake The Room" (Jive 421107)

The Fresh Prince (aka Will Smith) leaves Bel Air behind, but not too far behind. Cut scenes harder than any single on this duos has so far produced will but still be well received at mainstream outlets. Great on-track vocals and strong hooks that will make Hammer blush for sure, as well as an aggressive vocal delivery that'll even attract a hard-core B-boy enthusiast.

**BRIAN MAY:** "Too Much Love Will Kill You" (Hollywood 10343)

One of the highlights from May's current solo project, this ballad could easily have fallen off of any Queen record (they all had at least one ballad). Elton John-like piano frames this tender song and showcases May's stirring voice, incredibly similar actually, to that of the late Queen frontman, Freddie Mercury. Overdramatic string middle may scare off some rockers, but rest assured, the simple beauty of this one won't be lost on adult programmers.

**MICK JAGGER:** "Wired All Night" (Atlantic 5029)

New track from CF: Liver Lips is probably the closest that his current album gets to Rolling Stones territory. Backed by blues/boogie band the Red Devils, Mick here sounds more like the '60s Stones. slicker than a ray of light on his bands entire last album. Upbeat and rowdy, "Wired All Night" is an easy add at rock outlets and may even work well at more aggressive Top-40 stations. Nice to see the band keep the questionable tendencies he showed, solo-wise, in the '80s.

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**DEFINITION FX:** "Something Inside (No Time For Nonsense)"

Alternative rockers and radio outlets with rave leanings will be hard-pressed to ignore this infectious and quite unusual debut entry from this Australian techno-rock/semi-industrial band. Quickly paced and musically aggressive, the song is one of the highlights of the groups current tour. And unlike most bands of the genre, they deliver quite nicely in the live setting. Clubs will also enjoy the extra remix versions courtesy of Ministry leader Al Jourgensen, who's apparently a big fan of the band. Keep an eye on this one.

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**PICK OF THE WEEK**

**MARIAH CAREY: "Dreamlover" (Columbia 5328)**

Carey tones down the vocal histrionics here, her seductive, captivating voice flowing smoothly and beautifully on this spritely, sprained produced love song, the first from her third album. The hottest new song currently on Top-40 playlists, "Dreamlover" is a basic yet moving song of devotion and should see strong radio action through the rest of the summer, with adult formats sure to join the fray any day now. The move (at least on this cut) away from glass-shattering overkill towards a more subtle singing style could actually mean more fans for this most exciting, already wildly popular star.
**REVIEWS by Troy J. Augusto**

**GEORGE THOROGOOD & THE DESTROYERS: Retreat (EMI 89529)**

Thorogood's eighth studio album, like its predecessors, is mostly made up of covers of his favorite blues and boogie masters: Willie Dixon has three cuts here, the best of which, "Howlin' For My Baby," was co-written with Howlin' Wolf, Bob Diddley's fairly obscure "Cops And Robbers," one of Junior's coolest tunes; and John Lee Hooker's fiery "Want Ad Blues." The album's lone Thorogood-penned tune, the tired, uninspired "Baby Don't Go," is a fine example of why George's albums are mostly comprised of covers.

**MICHAEI MCDONALD: Blink Of An Eye (Reprise)**

The former Doobie Brother steps away from the rocking material that filled his last two albums, this time concentrating on a more adult-contemporary approach. Songs of love lost, family bonding, personal loyalty and heartbreaking are blessed by McDonald's moving baritone, with "Matters Of The Heart," radio track "I Stand For You," and a moving take on the Carole King-penned "Hey Girl" rising to the top of this satisfying collection. Adult radio and Michael's long-time fans find much to cheer about here.

**DAVE CLARK FIVE: The History Of The Dave Clark Five (Hollywood 61482)**

This exhaustive (and, at 50 whopping tracks, exhausting) double-length album gathers all of the wildly popular group's hits, as well as B-side, album tracks and even a few rarities. Second only to The Beatles' success in the mid-'60s, the DC5 had an amazing string of pop smashes, many of which were inspired by the Fab Five's huge American exploits. Clark himself coordinated compilation which finally brings the band to compact disc, possibly making the DC5 the last of the rock era greats to see the CD light.

**FREE WILLY: The Smell Of Stormy Weather (MCA)**

Free Willy has a certain charm and appeal, but it's a film that could have been a lot better. The main character, a young boy named Mattie, is a bit too old to be a kid, and the supporting cast is weak. The only redeeming factor is the music, which includes such tunes as "Stormy Weather," "Ain't Misbehavin'" and "Swingin' The Blues." Overall, it's a disappointing release.

**THE STREISAND, SWEET, III: The Soundtracks of the 80s (Elektra)**

Barbra Streisand, Barbra Streisand, Barbra Streisand... The reigning Queen of Pop has lent her vocals to numerous soundtracks over the past decade, often with mixed results. "In the Heat of the Night," "The Color Purple," "Crocodile Dundee," "The Blues Brothers," and many more have featured her signature voice. While some of her contributions are memorable, others are less so. Overall, a must-have for Streisand fans and movie buffs alike.

**REVIEWS**

**JASON WRIGHT: All I Need Is You (Elektra)**

Wright's new album is a departure from his previous work, incorporating elements of soul, R&B, and pop. The production is polished and the songs are well-written, but there's a lack of standout tracks. Overall, it's a solid effort that should appeal to fans of his previous work.

**THE MacGyvers: MacGyver the Musical (Polygram)**

A musical adaptation of the hit TV show is a concept that's been done before, but this one falls flat. The songs are generic and the acting is wooden. The only redeeming factor is the chemistry between the cast, but even that doesn't quite make up for the lackluster performances. A disappointing release for fans of the show.

**PICK OF THE WEEK**

**SMASHING PUMPKINS: Siamese Dream (Virgin 88267)**

Produced by Butch Vig and Billy Corgan, if there's one band in all of modern rock that's poised for big things, for whom descriptive superlatives are being reserved, it's Chicago's Smashing Pumpkins. After just one full album, 1991's masterpiece Gish, the quartet seems destined for either an awesome, inspiring charge into the mainstream or a Nirvana (a band that these guys are forever compared to) or a rapid, self-destructing descent into the fringes of what we'll call the rock 'n' roll lifestyle. Either way, Siamese Dream, the piece of work that will no doubt take the band to those two places, is a masterpiece of an album; 13 cuts of anxious and moving guitar rock that, come year's end, will be looked at as one of 1993's most revealing and mesmerizing efforts.
<table>
<thead>
<tr>
<th>#1 SINGLE</th>
<th>Tag Team</th>
<th>TO WATCH: Janet Jackson</th>
<th>HIGH DEBUT: TLC</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td>WHOOMP (THERE IT IS) (Lil' 79001)</td>
<td>Tag Team</td>
<td>11</td>
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<td><strong>2</strong></td>
<td>LATELY (Uptown/MCA 54652)</td>
<td>Jodeci</td>
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<td><strong>3</strong></td>
<td>SOMETHING'S GOIN' ON (Maverick/Sire/Warner Bros. 18564)</td>
<td>U.N.V.</td>
<td>10</td>
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<td>LOSE CONTROL/GIRL U FOR ME (Ketta/Elektra 68443)</td>
<td>Silk</td>
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<td>Janet Jackson</td>
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<td>WEAK (RCA 62921)</td>
<td>SWV</td>
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<td><strong>7</strong></td>
<td>KNOCKIN' BOOTS (Lyle 161)</td>
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<td>IF I HAD NO LOOT (Wing/Mercury 859506)</td>
<td>Tony! Toni! Tone!</td>
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<td>WHOOT, THERE IT IS (W/Napphire 0156)</td>
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<td>CRY NO MORE (Gasoline Alley/MCA 54650)</td>
<td>I D Extreme</td>
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<td><strong>11</strong></td>
<td>LOVE NO LIMIT (Uptown 54526)</td>
<td>Mary J. Blige</td>
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<td>ANOTHER SAD LOVE SONG (Lil'aw/Arista 24047)</td>
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<td>ABC-123 (Atlantic 73966)</td>
<td>LeBron 15</td>
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<td>SHOW ME LOVE (Big Be/Live Atlantic 10118)</td>
<td>Robin S.</td>
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<td><strong>15</strong></td>
<td>SLAM (JMJ/Chaos/Columbia 74682)</td>
<td>Onyx</td>
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<td><strong>16</strong></td>
<td>SEEMS YOU'RE MUCH TOO BUSY (A&amp;M 15149)</td>
<td>Vertical Hold</td>
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<td>ONE LAST CRY (Mercury 8592404)</td>
<td>Brian McKittrick</td>
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<td>I GET AROUND/KEE YA HEAD UP (Interscope 90398)</td>
<td>2-Pack 18</td>
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<td><strong>19</strong></td>
<td>UNCONDITIONAL LOVE (Jive/MCA 62144)</td>
<td>Hi-Five</td>
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<td>SOMEBODY ELSE WILL (EMI 50462)</td>
<td>G'Jays</td>
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<td><strong>21</strong></td>
<td>GET IT UP (FROM POETIC JUSTICE) (Lil'aw/Epic Soundtrack/Epic 77959)</td>
<td>TLC DEBUT</td>
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<td>LET ME BE THE ONE (Atlantic 8347)</td>
<td>Intro 23</td>
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<td>ONE WOMAN (Giant 19687)</td>
<td>Jade 11</td>
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<td>INSANE IN THE BRAIN (Ruffhouse/Columbia 71019)</td>
<td>Cypress Hill 24</td>
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<td>DAZZER DUKU (EMI 74574)</td>
<td>TM 217</td>
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<td>BABY I'M YOURS (Gasoline Alley/MCA 54574)</td>
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<td>RIGHT HERE (Human Nature/Downtown) (RCA 62614)</td>
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<td>EVERY LITTLE THING (Uptown/MCA 54603)</td>
<td>Christopher Williams</td>
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<td><strong>29</strong></td>
<td>ORE DAY (Death Row/Interscope/Lotus 53827)</td>
<td>Dr. Dre</td>
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<td><strong>30</strong></td>
<td>RUN TO YOU (Arista 1/2578)</td>
<td>Whitney Houston</td>
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<td>UM UM GOOD (Eastwest 96435)</td>
<td>Men At Large</td>
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<td><strong>32</strong></td>
<td>PASSIN' ME BY (Deele/Tino/Vinyl/Atlantic 84434)</td>
<td>The Pharcyde</td>
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<td>RUFFNECK (First Priority/Atlantic 98401)</td>
<td>MC Lyte</td>
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<td>DO DA WHAT (East/West 98419)</td>
<td>I O/T The Girls</td>
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<td><strong>35</strong></td>
<td>DAY BY DAY (Capitol 44930)</td>
<td>Portrait</td>
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<td>GIMME (Reprise 81886)</td>
<td>Cherly Pepsi Riley</td>
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<td>LP (Virgin 12679)</td>
<td>Janet Jackson</td>
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<td>SAY IT ISN'T OVER (RCA 62540)</td>
<td>Five X</td>
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<td>VERY SPECIAL (Cold Chillin' 18437)</td>
<td>Big Daddy Kane DEBUT</td>
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<td>IT'S FOR YOU (FROM THE METEORMAN) (Motown 2207)</td>
<td>Sha-Rock</td>
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<td><strong>41</strong></td>
<td>I'M SO INTO U (RCA 62451)</td>
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<td>LITTLE MIRACLES (Epic 3472426)</td>
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<td>DON'T WANT A FIGHT (Virgin 12652)</td>
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<td>I WANNA HONK ON TO YOU (Island 862112)</td>
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<td>THE FLOOR (Motown 2200)</td>
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<td>DON'T WALK AWAY (Giant 18867)</td>
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<td><strong>47</strong></td>
<td>LIKE IT (Big Be/Live Atlantic 98413)</td>
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<td><strong>48</strong></td>
<td>CHEEF ROCKA (Pendulum 64631)</td>
<td>Lords Of The Undergrounds</td>
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<td><strong>49</strong></td>
<td>IT'S ON (Tommy Boy 569)</td>
<td>Naughty By Nature</td>
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<tr>
<td><strong>50</strong></td>
<td>PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP (Def Jam/Columbia 74164)</td>
<td>L.L. Cool J</td>
<td>41</td>
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<tr>
<td><strong>51</strong></td>
<td>THAT'S THE WAY LOVE IS (MCA 54611)</td>
<td>Bobby Brown</td>
<td>24</td>
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</tbody>
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**Top 50 R&B Singles of 1993**

**Weeks #1**

**1. WHOOMP (THERE IT IS)** (Lil' 79001)

**2. LATELY** (Uptown/MCA 54652)

**3. SOMETHING’S GOIN’ ON** (Maverick/Sire/Warner Bros. 18564)

**4. LOSE CONTROL/GIRL U FOR ME** (Ketta/Elektra 68443)

**5. THAT’S THE WAY LOVE GOES** (Vergin 125650)

**6. WEAK** (RCA 62921)

**7. KNOCKIN’ BOOTS** (Lyle 161)

**8. IF I HAD NO LOOT** (Wing/Mercury 859506)

**9. WHOOT, THERE IT IS** (W/Napphire 0156)

**10. CRY NO MORE** (Gasoline Alley/MCA 54650)

**11. LOVE NO LIMIT** (Uptown 54526)

**12. ANOTHER SAD LOVE SONG** (Lil’aw/Arista 24047)

**13. ABC-123** (Atlantic 73966)

**14. SHOW ME LOVE** (Big Be/Live Atlantic 10118)

**15. SLAM** (JMJ/Chaos/Columbia 74682)

**16. SEEMS YOU'RE MUCH TOO BUSY** (A&M 15149)

**17. ONE LAST CRY** (Mercury 8592404)

**18. I GET AROUND/KEE YA HEAD UP** (Interscope 90398)

**19. UNCONDITIONAL LOVE** (Jive/MCA 62144)

**20. SOMEBODY ELSE WILL** (EMI 50462)

**21. GET IT UP (FROM POETIC JUSTICE)** (Lil’aw/Epic Soundtrack/Epic 77959)

**22. LET ME BE THE ONE** (Atlantic 8347)

**23. ONE WOMAN** (Giant 19687)

**24. INSANE IN THE BRAIN** (Ruffhouse/Columbia 71019)

**25. DAZZER DUKU** (EMI 74574)

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

**27. RIGHT HERE** (Human Nature/Downtown) (RCA 62614)

**28. EVERY LITTLE THING** (Uptown/MCA 54603)

**29. ORE DAY** (Death Row/Interscope/Lotus 53827)

**30. RUN TO YOU** (Arista 1/2578)

**31. UM UM GOOD** (Eastwest 96435)

**32. PASSIN' ME BY** (Deele/Tino/Vinyl/Atlantic 84434)

**33. RUFFNECK** (First Priority/Atlantic 98401)

**34. DO DA WHAT** (East/West 98419)

**35. DAY BY DAY** (Capitol 44930)

**36. GIMME** (Reprise 81886)

**37. LP** (Virgin 12679)

**38. SAY IT ISN’T OVER** (RCA 62540)

**39. VERY SPECIAL** (Cold Chillin’ 18437)

**40. IT’S FOR YOU (FROM THE METEORMAN)** (Motown 2207)

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

**42. LITTLE MIRACLES** (Epic 3472426)

**43. DON'T WANT A FIGHT** (Virgin 12652)

**44. I WANNA HONK ON TO YOU** (Island 862112)

**45. THE FLOOR** (Motown 2200)

**46. DON'T WALK AWAY** (Giant 18867)

**47. LIKE IT** (Big Be/Live Atlantic 98413)

**48. CHEEF ROCKA** (Pendulum 64631)

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

**50. PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP** (Def Jam/Columbia 74164)

**51. THAT'S THE WAY LOVE IS** (MCA 54611)
**Reviews**

by M.R. Martinez


Pooh-Man may not be the last angry man, but he'll make you think so on this 14-track collection of hard rhyme and its time. Fresh off his big-screen debut in Menace II Society, Pooh decides to go long and deep on the dark side of rhyme, especially in the title track, the first single "Body Bag," "What's Really Going On," and "Ant Banks Diz." Two other tracks that illustrate the Pooh-Man's flow are "Cash Flo" ("Bitch better have my money!") and the O'Jays-inspired "Backstabber."

- **1 OF THE GIRLS**: 1 Of The Girls (East/West, 92214-2). Producers: Gerlad Leter & others.

Stylistically, somewhere between TLC and En Vogue lies 1 Of The Girls, who benefit greatly from the production of wunderkind Gerald Leter. The hook-filled tracks on this 11-song album are radio-ready and fit the urban profile. Harmonies are in full effect, but not as sophisticated as En Vogue, but more complete than the T.I.C. crew deliver. But they don't have the pure funkiness of TLC. But they will undoubtedly establish an identity with the material and the proper attitude. "Do What Ya" and "Ain't Givin' Up Nothing" show up.

**Digital Odyssey/Variety Artists**: A Cybersonic Adventurer (Moonstone Music M 5086-2).

Varians: Various.

This collection of rave music envisions the post-disco dance gloves. The electronic textures prevail throughout. Occasionally, there is a little soul injected into the proceedings, like on "I Can't Get No Sleep" by the Masters At Work, featuring the intermittently soulful vocals of India. Other tracks that get you movin' include "Join Me In The Morning" from Skypets and "Jumps" from Booka. "L.O.S." from Skypets. "L.O.S." from Skypets. Etc. Some of the tracks may miss the mark, but overall it's a good representation of rave music.

**Summer To-Go**

**Pick of The Week**

- **Cypress Hill**: Black Sunday (Ruffhouse/Columbia CK 35831).

Producers: D.J. Muggs & T-Ray.

The first Cypress Hill album was all that, and the follow-up would seem to be all that — and a little bit more. Here's its distinct flow, the rich, phat beats. But this long-awaited, 14-track collection boasts more unique textures than many of the current rap and hip-hop product. It's evident from the opening track, "I Wanna Get High," which segues into some dope jazz bass beats, rhymes and beats on "I Ain't Givin' Out Like That." Many of the tracks on this album could soar as high as the current single, "In The Rain," which has helped this album bump up to the top of the charts — on the rap side. Looks like Cypress Hill is on the climb.
THE RHYTHM

Backstage at Madison Square Garden, RCA Records president Joe Galante (r) and senior vp of black music Skip Miller (l) presented platinum plaques to the label's high-charting urban act, SWF. For their debut release, It's About Time. The New York-based trio (l-r) Lelee, Taj and Coko of the group—were performing as part of the Coca-Cola Summerfest tour.

DR. BAYYAN'S CORNER: Vesta -- "Always" -- A&M 31458 8181 2. This track is on because the breaks seem to come in exactly the right time with different instruments. There's an LP and radio version, and the radio version concentrates on the melody while the LP version concentrates on Vesta's unique voice...Mix Factory -- "Take Me Away" -- Moonshine Music M 55305-2. The music is thick. The song is whole. It takes you away—just like Calgon—to a deep, adrenaline rush. Alison Williamson adds to the intensity, the digital sounds make for fantasy. The effect is a strong recommendation. Real...Men At Large -- "Would You Like To Dance (With Me)?" -- EastWest PRCD 4951-2. This song is excellently executed, and it could become a major radio hit. The flair doesn't blaze like previous work, but it still jumps LARGE.

SAMPLES: Gene Chandler, Jerry Butler, Curtis Mayfield, John Lee Hooker and others are featured in the fourth set of Vee-Jay Records' re-releases. Some of the jazz artists included are Lee Morgan, Arnett Cobb, Wardell Gray and Bill Henderson. Gospel releases are paced by the Original Gospel Harmonettes featuring Dorothy L. Coates...The Global Satellite Network, which syndicates the Rockline program, is scheduled to be beam a special two hours featuring the speeches and music surrounding Dr. Martin Luther King's "I Have A Dream" speech, which he made on Aug. 28, 1963. FM radio stalwart Jim Ladd will host this segment of GSN's Headsets and share some of his personal reflections on King and the civil rights movement...Another Bad Creation recently completed the video to their latest single "Where's Ya Little Sista?" The single is culled from their upcoming album It Ain't What You Wear, It's How You Play It. The video was filmed in the group's hometown of Atlanta.

Capitol recording quartet Portrait recently earned gold for their single "Here We Go Again," and were congratulated for their writing on "Can't You Just See How I Feel" which is recorded by Motown recording artist Shanice and featured in the upcoming Robert Townsend film Meteor Man.
U R B A N

By M.R. Martinez

THE RHUTHE

Ice Cube's "Check Yo Self" is starting to smoke up the charts. DR. BAYYAN'S CORNER PART II: More singles reviews from a teen perspective. Ice Cube – "Check Yo Self" – Priority PCDS 53830. This single is making noise on radio and the video is poppin' on the tube. The cautionary fable is helped by the presence of Das EFX. The radio remix of 'It was a Good Day' and that song's remixed instrumental track have more flavor than the original. The bonus track, "24 With A U"...Tone Loc featuring Born JamERICANs – "Hit The Coast" – Delicious Vinyl/Atlantic PRCD 5199. There's some real toasted flavor on this (we ain't talkin' that chant s-t). The music has the Caribbean feel, the flow alternates between straight jack rap and the Jamaican school. If you think you're at home, it’s just the music...Monie Love – "In A Word Or 2/Wheel of Fortune" – Warner Bros./Paisley Park 940832-2. Although I reviewed "In A Word Or 2" before, for the record, I gave it two snaps up. The maxi single, however, contains a D-Nice, 40th Street mix, and the additional track "Wheel of Fortune. The original album version of "In A Word Or 2," is the best... Raw Breed – "Rabbit Stew" – Nuff Nuff/Continuum Records 12305-2. All the hip-hop acts you hear these days have been influenced by someone else. By listening to the lyrics and the tone of their voices, you can see that this group borders on the booty because they aren’t trying to be original. The booty rappers just took a bite of some other rappers stuff, this is why Raw Breed sounds like a stew...

GHETTO RECORDS HAS BEEN pumping up the volume on Chocolate's Chocolate's Life In A Day LP and the single "Riz’n Son." But nobody seems to hear it. The label held a release party back in early July at Puente Hills, CA's Fantasia and more recently at L.A.'s Glam Slam. But according to The Rhyme column source Cory Bell says that the presentations "weren’t all that." At the July 30 Glam Slam gig Bell says that Chocolate (who has claimed that Vanilla Ice ripped him off of his work) performed the single, then passed the mike among labelmates and friends Flex Box, Tre Duece and others for a little freestyle. Depite advertising, Jive recording artist Spice I and CPO were no shows.

Judgement Day is the title of the new album by Oakland-based rapper Pooh Man (r), who will release his third album on controversial rapper Paris' Scarface Records. Pooh Man appears in the box office film hit, Menace II Society.
Capcom Launches Slam Masters National Tournament

CHICAGO—Millions of video game players from across the nation will soon have the opportunity to compete for phenomenal prizes by participating in the official Slam Masters National Team Battle Royal Tournament, a multi-city, nationwide video game competition, sponsored by Capcom USA, Inc. and noted publications, DieHard, Video games, and Next Generation. The first national arcade game tournament of its size and caliber, highlights the debit of Saturday Night Slam Masters, a unique four-player wrestling title packed with features ideally suited for head-to-head tournament competition.

In the official Slam Masters National Battle Royal Tournament, teams of two will first compete locally in a double elimination contest at one of the nearly 300 participating arcade and family amusement sites across the country, during the period of August 28 through September 6. Local team winners will then move on to the second round Regional Finals to be held on September 26 at various designated locations nationwide. Regional winners will go on to compete in the Grand Finals in San Diego, California, October 9 through October 10.

Top prizes include a pair of Super Street Fighter II games. Additional prizes for names and poll include home video game systems, game software, among others. All participants will receive an official, collector's edition Slam Masters T-shirt and poster.

Additional information regarding the tournament, registration, etc. may be obtained by calling Capcom's official hotline at 900-600-2003. Information will be updated on a weekly basis. Details will also be contained in Game Fan magazine's September issue.

"The Slam Masters National Team Battle Royal Tournament is the largest and most aggressive mega-marketing program ever designed to support a coin-operated video arcade game," stated Joseph Morici, senior vice president of Capcom. "Having garnered a tremendous response from distributors, game operators and players, our tournament promises to set a new standard in the area of product promotion for the arcade market."

GAME FEATURES

Saturday Night Slam Masters features 10 all-new comical contenders, ranging from Jumbo "Flap" Jak, a big-bellied bad boy from Canada, to King Rasta "Mon," a wild raging jungle man—who slams, stomp, throw objects and pin their way to victory in a series of "no rules necessary" matches. The game also contains a special Team Battle Royal mode, allowing four players (two teams of two) to wrestle head-to-head simultaneously in the ring—a feature well suited for tournament competition.

The game is housed in a special deluxe tournament style cabinet, designed exclusively for the Slam Masters Team Battle Royal Tournament. The launching of Saturday Night Slam Masters also highlights the introduction of Q-Sound, a patented, three-dimensional virtual audio technology, offering state-of-the art sound capability, which will now be incorporated into all future Capcom video arcade games.

JAMMA Prexy Announces Creation of AAG

CHICAGO—Hayao Nakayama, president of JAMMA, announced the creation of the Video Game International Anti Counterfeiting Advisory Group (AAG), an international organization, funded by JAMMA, for the purpose of combating counterfeiting problems.

The AAG will gather evidence of infringements, provide training to U.S. Customs and police officers, interact with foreign governments and assist JAMMA members in protecting their intellectual property rights.

Some American video game makers are also expected to join the organization. Nakayama further advised that the American Amusement Machine Association and JAMMA have agreed to appoint Robert C. Fay, executive director of AAMA, to serve as superintendent of AAG. Fay will administer the day-to-day operations of AAG and will also supervise the regional directors of investigations in Europe, Latin America and Asia, who will be conducting anti-counterfeiting activities in those regions.

"We are very grateful to AAMA for its cooperation in this very important project, and we are optimistic that through Fay's efforts, the worldwide counterfeiting problems will be greatly reduced," stated Nakayama.

Fay has already hired Rhyn Traylor, a former DEA agent, to serve as regional director of investigations in Latin America; and Vince Gambino, a former IRS agent, to head up operations in Spain and Italy. Traylor served 11 years in the DEA in South America and conducted operations at the Los Angeles Airport before retiring. Gambino, who currently resides in Italy and has served in various U.S. embassies, was assigned to the American Embassy in Rome.

As noted by Fay, "The AAG is going to take an extremely aggressive approach to combating counterfeit activities. This concept has long been needed, and I am delighted to serve as its first superintendent," he continued. "Our investigators will gather evidence of intellectual property rights infringements and will also work with prosecutors and government officials regarding tax and under evaluation matters as they pertain to counterfeiting," he added.

From Japan, a member of the JAMMA Intellectual Property Committee was elected as deputy superintendent of AAG.

AAMA Participates In FanFest '93

CHICAGO—The American Amusement Machine Association took part in major league baseball's All-Star FanFest Exposition in Baltimore, Maryland (7/9-13), site of this year's All-Star Baseball Game, by sponsoring the "FanFest Arcade," a coin-operated amusement game area which featured a mix of baseball-oriented games and the industry's top sellers.

With the help of AAMA president Steve Koenigsberg (State Sales & Service-Baltimore), and a number of AAMA members who provided equipment, the FanFest Arcade proved to be one of the most heavily trafficked areas in the Baltimore Convention Center. Throughout the five-day event over $4,000 in quarters went into the game's cash boxes. This money will be donated to the Children's Defense Fund.

According to AAMA associate director Elaine Kite, the 150,000 people attending gave AAMA the opportunity to do a short consumer survey to determine details on when, where and how often people play coin-operated games.

"As an incentive for completing the survey, we had a drawing to win a personally autographed Barry Bonds' baseball bat," said Kite. "AAMA p/r programs coordinator Angela Orlando, who was on site at FanFest, collected 6,600 survey cards. The results are now being tabulated and will be published in the near future.

"We are really pleased that we were able to get this many responses to the survey," Kite added. "The results will give us a look at where the industry is headed."

The "All-Star Video Challenge" was another AAMA-sponsored FanFest event. Over 500 children competed for highest score on Slammation, a baseball-themed pinball game manufactured by Williams/Bally/Midway of Chicago. Ten-year-old Dante Chinni of Ellicott City, Maryland was named "King of the Arcade," after scoring a high of 227,360. Chinni received a framed autographed poster of Ken Griffey, Jr. and Sr., a complimentary one-day admission to FanFest and VIP treatment in the FanFest arcade.

CONGRATULATIONS GUYS! Data East's Jurassic Park pinball machine has been the subject of extensive mass media exposure and national promotions not to mention all of the related merchandise that has been hitting the market, as a result of the tremendous success of the big grossing movie—and the popularity of the pin itself, of course. Did we mention awards? Well, most recently the pin was voted the "Most Popular Game" at the Scottsdale, Arizona Pinball Show. Pictured with the trophy are the members of the Jurassic Park design team, including John Carpenter, Joe Kaminishk, Neil Falconer, Lonnie Ropp and Lyman Sheats. Quite an impressive award, isn't it!
COUNTRY NEWS BOX

It's CMA Awards Time Again

NASHVILLE—Suzy Bogguss and Brooks & Dunn will co-host a press conference on Thursday, August 12 at 9:45 a.m. in front of the Grand Ole Opry House in anticipation of the final nominees for The 27th Annual CMA Awards. The awards special, extended for the first time to three hours, will be telecast live by CBS Television on September 29 at 8:00 p.m. (EDT).

Vince Gill and Clint Black will co-host the show, Gill, for the second consecutive year. A native of Oklahoma, Vince Gill is a six-time CMA Award winner currently riding high on the success of his latest platinum-sellinMCA release, I Still Believe In You. Twice a CMA Award winner, Clint Black burst onto the country music scene in 1989 with his RCA debut, Killin' Time. Four years later, the title of his latest LP, No Time To Kill, is certainly more indicative of his musical life. The one-time construction worker from Houston is now one of country music's biggest-selling stars. He fulfilled a lifetime ambition in 1991 when he became a member of the Grand Ole Opry. "Vince Gill and Clint Black are two of the most popular entertainers in country music today," said Ed Benson, CMA executive director. "Last year, Vince's quick wit was a highlight of the top-rated CMA Awards. This year, we know we can expect Vince and Clint to provide some spontaneous and magical moments."

The first music awards special to be carried on network television, The CMA Awards show has consistently scored highly in the ratings. According to A.C. Nielsen, over 48 million people watched the 1992 telecast. Walter C. Miller of Los Angeles will produce and direct this year's broadcast. Donald K. Epstein will write the script.

SPREADING THE WORD—The Country Music Association reports that its Project Literacy campaign now boasts participation from more than 30 major recording artists and is enjoying continued success in heightening awareness of national literacy issues. First implemented by CMA to recognize the problem of illiteracy, Project Literacy gained high visibility in 1991 when CMT: Country Music Television joined the campaign by providing production assistance as well as free telecast time for public service announcements featuring top country artists. Since that time, over 2,200 spots have been broadcast, representing $750,000 in CMT advertising time for the project. The list of artists appearing in PSAs includes Suzy Bogguss, Garth Brooks, Carlene Carter, Mark Collie, DeAnna Cox, Rodney Crowell, Billy Dean, Joe Diffie, Holly Dunn, Radney Foster, Vince Gill, George Jones, Patty Loveless, Mac McAnally, Reba McEntire, Kathy Mattea, John Michael Montgomery, Paul Overstreet, Restless Heart, Dan Seals, Dawn Sears, Ricky Van Shelton, Ricky Skaggs, Randy Travis, Travis Tritt, Steve Wariner, Kevin Welch, Tom Wopat, Trisha Yearwood and Dwight Yoakam.

BLAME IT ON WHO? When Patty Lovelies' debut Epic single, "Blame it On Your Heart," topped the charts, BMI hosted a celebration for Loveless and the songwriters Harlan Howard and Kostas (right). (Photo Credit: Beth Gwinn)

Super "Boys" Debut Album

EVERYBODY WANTS TO BE A COWBOY, or so they say. Dallas Cowboy Troy Aikman has announced that all of his proceeds from the sale of the Super Boys album, Everybody Wants To Be A Cowboy, will go to the Troy Aikman Foundation benefitting disadvantaged children. Midwest Records president Clay Thompson stated, "Due to the overwhelming public response, 30,000 units have been shipped to retail. Early responses look great! We are starting to get recorders." A limited number of footballs and posters with the collectible signatures of Troy Aikman, Jay Novacek, Randy White, Darrell Russell, Joe Avezzano and Walt Garrison are being made available for free for promotional giveaways. "We're going to let people have fun!"

BREAKING PAR--The tees were all in place as celebrities from the world of show business and sports joined Arista recording artists, Diamond Rio, for their Second Annual Celebrity Golf Classic held on Thursday, June 8, at the Hermitage Golf Course. This year's Classic benefited the American Lung Associations' wellness programs and the P.D.E.'s (Professional Drivers for Entertainers), raising over $200,000. Major sponsors included local Budweiser distributor, Ajax Turner, Laredo Boots, Outback Steak House and International Artist Management.

DOLLY'S NEW DEAL—Superstar entertainer Dolly Parton and Sandollar Productions have signed an exclusive agreement with Walt Disney Television to develop and produce television series, it was recently announced by Richard H. Frank, president, The Walt Disney Studios. In addition to television series, Walt Disney Television will have right of first refusal on movies for television and television specials developed through her production company, Sandollar Productions Inc., co-owned by partner Sandy Gallin. While Parton is not required to star in these productions under the terms of the agreement, it is anticipated that she will star in at least some of them.

DOUBLE TAKE: Billy Ray Cyrus takes a second look at his new wax figure that recently was inducted into the Movieland Wax Museum in Buena Park, CA. Cyrus became the first country artist and the 253rd star to be inducted into the museum.

JUST A HOOD: Country hunk Ricky Van Shelton flexes his muscles during the taping of "A Couple Of Good Years Left," his latest video and single from A Bridge I Didn't Burn, his first studio album in two years. The former pipeline knows his way around an engine, but offering acting direction was (left): George Flanigan of Deaton Flanigan Productions; assistant cameraman Anthony Hardwick; and Creacnezo Notario, director of photography. (Photo Credit: Kim Stanton)
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<td>IT SURE IS MONDAY</td>
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<td>CAN'T BREAK IT TO MY HEART</td>
<td>(Atlantic 92463)</td>
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<td>WHY DIDN'T I THINK OF THAT</td>
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<td>RENO</td>
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<td>I'll Cry Tomorrow</td>
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<td>ONE MORE LANT CHANCE</td>
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<td>NOBODY BUT THE WHEEL (Epic 7707)</td>
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<td>FALLIN' NEVER FELT SO GOOD</td>
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<td>42</td>
<td>MY LOVE BEGS ME</td>
<td>(MCA 66299)</td>
<td>43</td>
</tr>
<tr>
<td>43</td>
<td>DANCE WITH THE ONE THAT BROUGHT YOU</td>
<td>(Mercury 929)</td>
<td>7</td>
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<tr>
<td>44</td>
<td>MONEY IN THE BANK</td>
<td>(BNA 62507)</td>
<td>15</td>
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<tr>
<td>45</td>
<td>A MIND OF HER OWN</td>
<td>(Liberty 79654)</td>
<td>10</td>
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<tr>
<td>46</td>
<td>TELL ME ABOUT IT</td>
<td>(Liberty 50658)</td>
<td>43</td>
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<tr>
<td>47</td>
<td>THE HARD ROAD</td>
<td>(Columbia 74290)</td>
<td>17</td>
</tr>
<tr>
<td>48</td>
<td>DADDY LAID THE BLUES ON ME</td>
<td>(Episcopal 77044)</td>
<td>5</td>
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<tr>
<td>49</td>
<td>COME ON MR. LONELY</td>
<td>(Coca Cola 101)</td>
<td>9</td>
</tr>
<tr>
<td>50</td>
<td>WHATEVER WAY THE WIND BLOWS</td>
<td>(MCA 54678)</td>
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**Total Weeks: 71**
## TOP 75 COUNTRY ALBUMS

**CASH BOX**
**AUGUST 14, 1993**

### #1 ALBUM

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>A LOT ABOUT LIVIN' (AND A LITTLE 'bout LOVE)</td>
<td>Alan Jackson</td>
<td>1</td>
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### #10 ALBUM

<table>
<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>THE SUGAR LAND EXPRESS</td>
<td>Marty Stuart</td>
<td>10</td>
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### #20 ALBUM

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<tr>
<th>Album</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>COMING HOME WITH THE MOON</td>
<td>Willie Nelson</td>
<td>20</td>
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### #30 ALBUM

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<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>ONCE UPON A TIME</td>
<td>George Strait</td>
<td>30</td>
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### #40 ALBUM

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<tr>
<th>Album</th>
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<th>Peak Position</th>
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<tbody>
<tr>
<td>STORIES FROM THE PORCH</td>
<td>Merle Haggard</td>
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### #50 ALBUM

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<tr>
<th>Album</th>
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<tr>
<td>THAT'S THE WAY LOVE SONGS ARE</td>
<td>Reba McEntire</td>
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### #60 ALBUM

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<tr>
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<tbody>
<tr>
<td>ALL I DO IS WIN</td>
<td>Jimmy Buffett</td>
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### #70 ALBUM

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<tr>
<th>Album</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>NO COUNTRY FOR OLD MEN</td>
<td>Robert Earle Williams</td>
<td>70</td>
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### #80 ALBUM

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<thead>
<tr>
<th>Album</th>
<th>Artist</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>THE MUSIC OF JIMMY DILLON</td>
<td>Jim Ed Brown</td>
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### #90 ALBUM

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<tbody>
<tr>
<td>COMING UP</td>
<td>Contemporary Country</td>
<td>90</td>
</tr>
</tbody>
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### REVIEWS

**By Brad Howe**

**CLAY WALKER**

**Clay Walker** (Giant/Warner Bros. 24513-2)

Already hot from the strength of one of the highest debuting records by any new artist, "What's It To You," Clay Walker's self-titled Giant debut does not fall short of high expectations. Like another native of Texas named Clint Black, Walker's debut reveals a competent artist at work. Whether or not Clay's debut will do for him what Black's Killin' Time did remains to be seen, but don't count out the notion. Radio has a way of befriending true talent. James Stroud produces.

**RONNA REEVES**

**What Comes Naturally** (Mercury 314-5147 710-2)

What Comes Naturally is an album which finally showcases Ronna Reeves as a multi-faceted talent in the country music industry. With an overspill of self-assurance and songs from the likes of Billy Dean, Marty Stuart, Ken Steed and Kye Fleming, Ronna's latest Mercury release gives us both country kickers and soft ballads with equal intensity. Kicking off with a rousing "She Wins," select cuts include "Can't Be Anything But Love," "How Could You?" and "He's My Weakness." Clyde Brooke & Harold Shedd produced the project.

**BROTHER PHELPS**

**Let Go** (Asylum 61544-2)

The Brothers Phelp show us once and for all that they're still made of music! Their first single, "Let Go," is flying up the charts with the rest of the album encompassing a wide breath of material showcasing tight Brother harmonies and illustrating a strong respect for all kinds of country music. From the spry numbers like "Hot Water" and "We Used To Live," to the sublimity of "Four Leaf Clover" and personal testimonial of "What Goes Around," this is an album to watch. The brothers produce as well.

**RONNIE MILSAP**

**True Believer** (Liberty CL-92085)

Certainly one of the most respected performers alive, Ronnie Milsap's debut Liberty release, True Believer, is one of his most diverse recordings to date. With a combination of country, R&B, pop, jazz and rock, it's no wonder he's coming on strong. The title cut off the album has already made friends with radio, and 10 cuts remain for future release. Hot ones here include "Desperate Man," "Better Off With The Blues" and "I'm Playing For You." Milsap produces with Bob Galbraith.

---

### PICK OF THE WEEK

**MATTHEWS, WRIGHT, & KING**

**Dream Seekers** (Columbia CK 53198)

Acoustic-based harmonies and traditional country themes add strength to the latest Columbia release from Matthews, Wright & King, appropriately titled Dream Seekers. The trio's three-part harmony trademark is perfected here with well-written songs providing a solid backing anchor. Produced by Grammy-winning producer Randy Scruggs, Dream Seekers shows us that traditional doesn't have to mean predictable. Give it a listen—this is good stuff! Standouts include "I Got A Love," "She's Letting Go," "Big Money" and the title cut.
COUNTRY MUSIC

CASH BOX  AUGUST 14, 1993

By Joseph Stanley

HIGH DEBUTS

1. GARTH BROOKS—“Ain’t Goin’ Down (Till the Sun Comes Up”) (Liberty) #90
2. CONFEDERATE RAILROAD—“Trashy Women” (Atlantic) #40
3. LORRIE MORGAN—“Half Enough” (BNA) #64
4. MARTINA MCBRIDE—“My Baby Loves Me” (RCA) #18

MOST ACTIVE

1. JOE DIFFIE—“Prop Me Up Beside The Jukebox” (Epic) #30
2. TRACY BYRD—“Holdin’ Heaven” (MCA) #17

POWERFUL ON THE PLAYLIST—The introduction of eight new songs onto the Top 100 slows things way down on the chart this week. Joe Diffie is the big mover, moving up eight points to #30 with “Prop Me Up Beside The Jukebox.” Tracy Byrd is “Holdin’ Heaven” at #17, a five-notch jump from last week. Five other artists moved up four notches. Things should pick up a bit more next week as these new releases get worked into the mix.

RADIO NEWS—KBOE RADIO in Oskaloosa, Iowa, is interested in promoting a concert and auction to raise money for flood relief in southern Iowa. Artists that would like to donate items for the auction or who are touring in that area and would like to participate in the concert should contact Ralph Bright or Scott Ewing at (515) 673-3493.

COUNTRY RADIO A GROWTH INDUSTRY—According to the 1993 Country Music Association Radio Survey, the number of full-time country radio stations in the U.S. and Canada has jumped to a total of 2,402, an increase of 199 stations over last year. When the list was first published in 1961 there were only 81 full-time stations. In 1975 there were more than 1,000. The growth in the past year shows just how immensely popular Country Music is, and how viable a format it is for radio.

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. COLLIN RAYE—“That Was A River” (Epic)
2. CONWAY TWITTY—“I’m The Only Thing” (MCA)
3. DESERT ROSE BAND—“What About Love” (MCA)
4. TURNER NICHOLS—“Moonlight Drive-In” (BNA)
5. DARYL & DON ELLIS—“Ten Minutes Till” (Epic)

CMT Top Ten Video Countdown

1. Mark Chesnutt
   • • • • • • • • • • • It Sure Is Monday (MCA)
2. Carlene Carter
   • • • • • Every Little Thing (Giant)
3. Tracy Lawrence
   • • • • Can’t Break It To My Heart (Atlantic)
4. Shenandoah
   • • • Janie Baker’s Love Slave (RCA)
5. Little Texas
   • • • • • What Might Have Been (Warner Bros.)
6. Doug Supernaw
   • • • • Reno (BNA)
7. Pam Tillis
   • • • Cleopatra, Queen Of Denial (Arista)
8. Hal Ketchum
   • • • Mama Knows The Highway (Curb)
9. Billy Ray Cyrus
   • • • In The Heart Of A Woman (Mercury)
10. Sammy Kershaw
    • • • Haunted Heart (Mercury)


BY JOSEPH STANLEY

INDIE CHART ACTION—Leading the Cash Box independents this week is Michelle Danielle on Stop Hunger with “Come On Mr. Lonely” which climbs up three to #56. Trailin’ behind her is Fraternity’s Billy Crain. His latest, “I Saw Elvis” moves up one this week to #59. Jamie Harper’s “Different Drum” moves to #61 for the Starcut label. Del Pritchett’s “Your Tight Fitting Jeans” stands at #22 on the Lion label.

INDIE FEATURE PICKS

■ NORIS STEWART “Rhythm & Booze” (Rockin’ J TV8-1)
   This is a rocking roadhouse tune about the bar where crying in your beer is not an option. It will bring to mind some of Hank Williams, Jr.’s earlier efforts. It should do pretty well on radio, with a catchy hook and good interpretation.

■ STACI JOHNSON “A Woman Always Knows” (TCD TV8-2)
   Impressive. This latest from Staci Johnson is a heartfelt, well-done commentary on the secrets in a woman’s heart, secrets that her husband doesn’t think she knows about his cheating ways. This is one of the best songs Staci has done.

■ BOBBY HOOD “Lost In the Neon Lights” (Belltone TV8-3)
   Things are getting hot down at Marty’s Bar with the latest tune from Bobby Hood! This mid-tempo ditty sets your feet to tapping and, if you’re not careful, you just might have to get up and dance. Be sure to listen to this one.

■ MONTE LEE “Why Did I Wake Up” (Treasure TV8-4)
   Sometimes the dream is much better than real life, as we’re shown once more in this mid-tempo tearjerker. The beat makes it great for dancing, and the vocals are as smooth as silk. Give it a spin!

■ ERNIE ASHWORTH “I Wish” (Scotti Bros. 74507)
   This is the first release from a compilation called The Hickory Masters, which spotlights artists that were on the Hickory record label founded by Roy Acuff and Fred Rose. It’s great to hear the oldies once again, and “I Wish” is among the best of ’em.

JUST BEING GENTLE: Americana Television Network - Stan Hitchcock’s Heart To Heart TV Show & Video Company, which spotlights artists that were on the Hickory record label founded by Roy Acuff and Fred Rose. It’s great to hear the oldies once again, and “I Wish” is among the best of ’em.

Cash Box COUNTRY RADIO

Cash Box COUNTRY INDIE
Steve Gatlin: The Inside Story

By Joseph Stanley

IT WAS 38 YEARS AGO, at the tender age of four, that Steve Gatlin was launched on the course of a musical career. His sister LaDonna urged their mother, Billie Christine, to let Steve, Larry, who was seven, and Rudy, who was only two-and-a-half, perform in a talent show in Abilene, Texas. The young entertainers won first prize.

For a long time after that, though, Steve did a little bit of just about everything but music. After getting his degree from Texas Tech in Lubbock, he taught school for a year, worked in the West Texas oil fields, and ran his own lawn and garden business.

Eventually, Steve, Rudy, and LaDonna formed a group called Young Country. The group spent a year touring with Tammy Wynette. This association led Steve to Nashville in 1975, and shortly thereafter he joined Larry and Rudy to become The Gatlin Brothers. For the next 17 years the band toured heavily, somewhere finding time to make 23 albums.

Though the Gatlin Brothers were brought up with a strong church background, the pressures of the road and the Vice that so often accompanies huge success began to take their toll. In 1984 Larry entered a treatment program for drug and alcohol addiction.

At that time Steve looked at his own life and decided that it was time to make a change, to re-dedicate his life to his Lord, re-introducing Christian values into every part of his life. As the band came to the end of their Adios tour, Steve made plans to merge his reputation as an artist with his love for gospel music. He did a concert at his church, and Bill Traylor, president of Homeland/Cheyenne Records, asked him if he'd like taught school for two years, went on the road, worked in the West Texas oil fields, and ran his own lawn and garden business.

Eventually, Steve, Rudy, and LaDonna formed a group called Young Country. The group spent a year touring with Tammy Wynette. This association led Steve to Nashville in 1975, and shortly thereafter he joined Larry and Rudy to become The Gatlin Brothers. For the next 17 years the band toured heavily, somewhere finding time to make 23 albums.

What lies ahead for Steve? "Well, the Gatlin Brothers are still together as a group," Steve explains. "The Adios tour was just our way of saying we were getting off of the road. We still plan to perform together—perhaps in Branson, or Myrtle Beach, or maybe Nashville."

And as for his career in Christian Country Music? "I think Christian Country is getting ready to explode," Steve says. "Christian music is really growing and country music is incredibly hot. Add to that the numbers of country artists who are looking to make a statement about their faith and you can see the tremendous potential for good that this thing has. As for myself, I would love to do another album. I’ve talked with Cheyenne about it, and it is definitely a possibility. For now, though, we’re just taking things one step at a time."

The Fox Brothers are all smiles after appearing on TNN’s Nashville Now with host Ralph Emery. They were scheduled to appear after being nominated as Independent Country Group of the Year and, for the fifth consecutive time, Gospel Group of the Year in the TNN/Music City News Awards. Pictured (l-r) are: Randy Fox, Roy Fox, Lee Burch, Emery, Erick Foster, Derrick Conner and Lynn Fox.

CASH BOX  AUGUST 14, 1993

CHRISTIAN COUNTRY

Hommelend/Cheyenne Distribution Moving To Intersound

By Joseph Stanley

INTERSOUND CHRISTIAN MUSIC in Atlanta recently announced that they would begin handling distribution of product for Homeland Recording and Cheyenne Records, Homeland’s division devoted entirely to Christian Country music. After years of affiliation, the decision was made to re-introduce a new relationship for the two Nashville-based labels. Bill Traylor, president of Homeland Recording and Cheyenne Records, recently spoke to us about the move and the changes that it will—and will not—entail for Word and Homeland/Cheyenne.

“Our relationship with Word has been very successful, exciting, and a very positive relationship since the very beginning,” says Traylor. That beginning came in 1991, when Word sought a company to manage and maintain Canaan Records, Word’s southern gospel division. “And our relationship with Word in that regard has been terrific,” Traylor continues. “We have established a continued relationship with Word regarding Canaan Records for an additional three years. We look forward to building Canaan Records even stronger and better than before.”

In forming their long-range strategy, though, Word decided that it wanted to reduce the number of new releases that it would come forward with in any given year. In order to achieve those target levels, the company requested that their affiliated labels got their own number of releases. As a relatively young organization, however, Traylor felt that Homeland and Cheyenne needed to maintain a higher number of new releases in order to continue the momentum of growth that the company now has. “Consequently,” says Traylor, “Word’s long-term business plan and our long-term business plan didn’t quite coincide.”

The result was a new agreement between Word and Homeland/Cheyenne that will best meet the needs of both companies. The new agreement basically provided that: A) Homeland will continue its long-term relationship with Word in maintaining and managing Canaan Records and its artists.

B) Homeland and Cheyenne Records will be moved from Word distribution to Intersound Christian Music distribution.

“Homeland is very excited about our new relationship with Intersound, and about our continuing relationship with Word,” says Traylor, summing things up.
Word Moving To Nashville

EFFECTIVE OCTOBER 1, 1993, Word Records and Music will be moving its headquarters from Dallas, Texas to Nashville. The move places the industry’s largest recorded and print music producer in the hub of development activity for the rapidly growing Contemporary Christian music genre. “Word has led the Christian music industry’s development for 40 years,” Word president Roland Lundy states. “We plan to continue in our leadership role and felt that a move to Nashville would make us more effective, able contributors to this industry’s future.”

Word will relocate its music publishing, sales, children’s entertainment and creative services divisions to Nashville. Also, the music-related special products area of Word’s parent company, Thomas Nelson Publishers, will consolidate with Word. Following the move and consolidation, the company, which currently occupies the second floor of the Crystal Terrace office building in Nashville, will expand to the sixth floor to house the 75- to 80-member Nashville staff. The 35 Word employees not relocating to Nashville include telemarketing and field sales representatives.

A four-person executive committee will guide Word Records and Music through its future development. The committee includes company principals Lundy, president and committee chair; Jerry Weimer, executive vice president; Loren Balman, senior vice president, artist and creative development; and David Howell, vice president, finance and business affairs.

Benson Makes Distribution Deals

In other industry developments this week, Benson Music Group has made two distribution deals to further the distribution of their own and other labels’ music.

In the first deal, Benson is “farming out” the distribution of some of their artists in the mainstream market. Benson has joined forces with CGI Records to distribute and market several of Benson’s urban contemporary/black gospel artists into the mainstream arena.

The California-based CGI, headed by former A&M senior vice president, Billy Gilbert, will be concentrating on such artists as Hezekiah Walker and the Love Fellowship Crusade Choir, the Gospel Music Workshop Of America Mass Choir, Albertina Walker and The Thomas Whitfield Company. Commissioned will be one of the first Benson artists to be marketed and distributed by CGI, with an audio and video project due out in early 1994.

Benson will continue to represent their urban contemporary/black gospel artists exclusively in the CBA marketplace.

In addition to the deal with CGI, Benson has entered into a long-term distribution with contemporary/urban label Crystal Rose. Based in Detroit, MI, Crystal Rose is owned by Michael Powell, Brian Speers and Ben Whitfield. The label’s current roster includes Special Gift, Lisa Scott and Larry Whitfield.

With the addition of Crystal Rose, Benson now distributes six labels as well as the Benson label. The other labels are New Haven Records, Broken Records, Cumberland Records, Urgent Records and RiverSong.
The Winsans Go All Out
By Tim A. Smith

SINCE THEIR DEBUT ALBUM, Introducing The Winsans, in 1981, the Winsans have become the barometer by which the state of urban contempor ary gospel music is measured. The "Fab Four" of gospel, Ronald, Michael, and twins Marvin and Carvin, from a city already recognized for its rich musical heritage, Detroit, have earned the acknowledgment and respect of their peers in mainstream music. This is easily seen when looking at the credits on their last two albums, Decisions, and the gold record-earner, Return. The names on the liner notes read like a "Who's Who" of music: Anita Baker, Michael McDonald, Teddy Riley, Aaron Hall, Stevie Wonder, Michael J. Powell and Kenny G. Their latest album, All Out, continues this tradition of excellence with such names as R. Kelly, Gerald LeVert, Lalah Hathaway, Kenny Loggins, Michael J. Powell and country music star Ricky Van Shelton.

How does a gospel group command the attention of such mainstream superstars? Cash Box caught up with Carvin Winsans and asked him about this and other aspects of the group and the new album.

"A lot of times when artists know that we're getting ready to go into the studio, we get calls at Warner Bros. from people wanting to do something with us," Winsans explains. "When you hear the names we hear, it gets hard to turn people down. On this album, many of the guest artists appearing came to us through the Christmas special we did last year."

R. Kelly, one of the hottest properties in urban music today, is featured on the album's first single "Payday" and "Extra Mile." Lalah Hathaway, daughter of the late, great Donny Hathaway, is heard on "It's Not Heaven." Pop icon Kenny Loggins is featured on the beautiful ballad, "Love Will Never Die," and popular country artist Ricky Van Shelton lends his vocal talents to the Winsans' first venture into country music, "If He Doesn't Come Tonight." Regarding that track, jokes Carvin, "We'll just have to wait to hear from the country folks on that one."

How does the group feel about being held in such high esteem throughout the industry? "It's flattering to know that artists from the mainstream side of the industry have respect for what we do and what we sing about," says Carvin. "While we were in the studio working on this album, we never had any problems with anyone getting 'out of line,' so to speak. They all came in with an open mind and put the 'star' ego on the shelf. Everyone seemed to be of the frame of mind that, 'This is the Winsans' project, and I want to do well.' And that makes you feel even better about your music. Everyone came in and went along with how we felt, how we viewed the album."

Although Marvin has been noted as the group's principal songwriter, Carvin is quickly gaining a reputation throughout the industry for his growing talents in this area. "Personally, I've been doing a lot of writing for the group, and for other artists as well," Carvin explains. "I've written songs for Peabo Bryson, Regina Belle and Whitney Houston. I wrote some of the material on this new album. My serious love is songwriting. It touches a different area. To see a song come to life is amazing to me. Vocally, when you work with four people, there's only so much you can do. You have to stay within the bounds of that chemistry and learn that you can't stop on this person or that person. As a group you have to blend, to pull back to make the group thing work."

That is why the Winsans are where they are today; they know how to make the blend work.

All Out is the Winsans' way of taking their music and message beyond all boundaries. "We want this album to touch all phases of music," says Carvin. "Country, pop, R&B, gospel, rap—we want to cross all of it. Our goal is to pull out all of the stops and go all out to let people of all walks of life to hear the message of the Winsans, the message of Christ, soon to come."
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