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4 HIM



CASH BOX

THE MUSIC TRADE MAGAZINE

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COVER STORY

4HIM: Strange Way To Save the World



FIVE CONSECUTIVE #1 radio singles, seven Dove nominations, "Best New Artist" Dove award and three top-selling albums have made Benson Music Group's 4HIM the sleeper sensation of the '90s. But Christian music's best kept secret isn't keeping quiet anymore. With the group's first Christmas release, *Season of Love*, due out in October, a secured spot on the much-sought-after, hot Young Messiah project and a 25-city tour scheduled for the fall, Mark Harris, Kirk Sullivan, Andy Chrisman, and Marty Magehee are staring straight down at a busy and successful fall schedule.

4HIM's soft pop-rock quartet sound has made the band a favorite to a surprisingly diverse audience. While the industry has been slow to jump on the band's fan wagon, consumers young and old have been flocking to the group's energetic, if not homogeneous, live performance. Melodic four-part harmonies and lush arrangements with enough guitar to make the music pop, 4HIM preaches and prods its audience with a decidedly motivated, inspirational message.

NUMBER ONES

POP SINGLE

Can't Help Falling In Love
UB40
(VIRGIN)

R&B SINGLES

Righ Here
SWV
(RCA)

COUNTRY SINGLE

In The Heart of A Woman
Billy Ray Cyrus
(MERCURY)

RAP SINGLE

Ruffneck
MC Lyte
(FIRST PRIORITY/ATLANTIC)

POP ALBUM

River Of Dreams
Billy Joel
(COLUMBIA)

R&B ALBUM

The World Is Your
Scarface
(RAP-A-LOT/PRIORITY)

COUNTRY ALBUM

In Pieces
Garth Brooks
(LIBERTY)

GOSPEL ALBUM

It Remains To Be Seen
Mississippi Mass Choir
(MALACO)

HIP-HOP ALBUMS

Menace II Society
Soundtrack
(JIVE)

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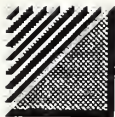
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RIAA AUGUST AWARDS: The Recording Industry Association of America's August certifications include 15 Gold, 12 Platinum and nine Multi-Platinum albums, seven Gold and two Platinum singles. Listed are: Motion picture soundtracks *Poetic Justice*, *Last Of The Mohicans*, *What's Love Got To Do With It*, all Gold; *Last Action Hero*, Platinum and *The Bodyguard* hit nine million. Single "I'm Gonna Be (500 Miles)" from *Benny & Joon* by **The Proclaimers** went Gold while **UB40's** "Can't Help Falling In Love" single from *Sliver* tapped Platinum.

Barbra Streisand's *Back To Broadway* marked her 31st Gold and 21st Platinum album while **Michael Jackson's** *Thriller* was certified this month for U.S. sales of 22 million, breaking its own all-time high to remain the highest certified title in RIAA history. Jackson's *Bad* also reached seven million in August while **Janet Jackson's** *janet.* hit triple Platinum. Non-related **Alan Jackson's** *A Lot About Livin' (And A Little 'Bout Love)* album reached double Platinum status. **Los Bukis' Quiereme** LP and **Gloria Estefan's Mi Tierra** LP are the first Latin albums awarded Gold this year. **Blind Melon** got its first Gold and Platinum for *Blind Melon* and first Platinum albums went to **H-Town's** *Fever For Da Flavor*, **John Michael Montgomery's** *Life's A Dance*, and **Tracy Lawrence's** *Alibis*.

AGREEIN', WHEELIN' & DEALIN': Arista has announced an agreement with **PGA Records**, beginning with its first release, *Total Devastation*. The newly formed, LA-based label is headed by **Patrick Armstrong**. Under the agreement with PGA, Arista will nationally release "Many Clouds of Smoke," as well as Total Devastation's forthcoming debut album. They will also work closely in relation to future signings and releases.

Beggars Banquet, UK-based indie, and **The Atlantic Group** have entered a multi-faceted U.S. licensing and distribution agreement, announced Atlantic Group co-chairman/co-CEO **Doug Morris** and **Beggars Banquet** founder and president **Martin Mills**. Terms are a two-tiered system: selected **Beggars Banquet** artists will be marketed by Atlantic Group, either via Atlantic Records or EastWest Records America, and distributed through WEA; other artists will be developed independently by **Beggars Banquet** and distributed via **ADA** (Alternative Distribution Alliance). In addition, the **Beggars Banquet** catalog will now be distributed in the U.S. by ADA.

Daniel Glass, president and CEO of **ERG**, announced the formation of **Pendulum Records'** joint venture between **ERG** and **Rogli Entertainment**. In the agreement **ERG** will acquire 50% interest in **Pendulum**. **Pendulum's** initial plans calls for the release of at least seven albums over the next year. **ERG** will market and promote releases in concert with the **Pendulum** staff. The principals of **Rogli Entertainment** are **Ruben Rodriguez** and **David Glinert**. As part of the transaction, **Rodriguez**, president/CEO of **Pendulum**, will oversee the day-to-day operations.

BAUM PASSING: Songwriter **Bernie Baum**, longtime member of **ASCAP**, died of diabetes complications August 28 in Yonkers, NY. During a career that began in 1949 **Baum** wrote music and lyrics for a wide range of artists from **Tony Bennett**, **Ray Charles** and **Elvis Presley** to **Eartha Kitt**, **Peggy Lee** and **Teresa Brewer**. Perhaps his best known hit was **Brewer's** "Music, Music, Music." He was 63 and is survived by wife **Ida** and two children, **Steven** of LA and **Carol** of NY.

GREENE BERKLEE DEGREE: Recording Academy president **Michael Greene** received an Honorary Degree from the **Berklee College of Music** September 7. This honor places **Greene** in the company of **Billy Joel**, **George Martin** and other past recipients.

ON THE MOVE

■ **Elektra Entertainment** has announced a couple of staff changes. **Chris**

Tobey has joined the company as vice president, sales. He comes to the label from **Rhino Records**, where he has been vice president of marketing since 1989. Also, **John Kohl** has been promoted to the post of national director, alternative marketing and promotion. He had been West Coast director, alternative promotion for the past year.

■ **Colin Reef** has been appointed vice president, chief financial officer for **Rhino Entertainment**. He was most recently vice president/finance & operations for **Epic Records**. ■ **Bonnie Barrett** has been named director, midline catalog sales at **Sony Music Distribution**. She was previously director of sales at **Sony Classical**. ■ **Epic Records** has tapped **Ellen Williams** as product manager. She joins **Epic** from **Motown Records** where she worked in product management and artist development. ■ **Mark Walker** has been appointed attorney at **PolyGram Holding, Inc.** Before coming to **PolyGram**, he was an associate at **O'Melveny & Myers** in the **Media Finance Group** for five years. ■ **Chrysalis Music Group** has hired **La-Ronda "Ronnie" Sutton** to the newly created position of director of Black music. She was manager of creative services at **EMI Music** for five years. ■ **Sterling Youngman** has been made director of video production at **November Records/R.E.D.** Most recently he produced and directed *Planet Teranex: Gulty*, a computer animation short. ■ **Elston Butler** has been named station manager/general sales manager for radio station **V103.9 (formerly KACE)**. He returns to the L.A./San Bernardino-based station after a two-year absence, during which time he worked for **KLSX-FM/KRLA-AM** and **KROQ-FM**.



Tobey



Kohl



Reef



Barrett



Williams



Walker



Sutton



Butler

INDUSTRY BUZZ

By Aaron Steinberg

Cash Box EAST COAST



McCoy Tyner: Performing with verve

AFTER THE NEW YORK SALSA FESTIVAL took NYC into the wee-wee hours (with performances by Marc Anthony and Tito Nieves), the town found itself awash in the cool breeze of steel drums on Labor Day, as nearly a million and a half enjoyed the West Indian-American Day Carnival Parade, which concluded four days of celebration. Upstate in Saratoga Springs, Peter Gabriel spearheaded a batch of performances related to his WOMAD label. Among the participants were PM Dawn and Gabriel himself.

OUR FAVORITE THINGS: McCoy Tyner and his trio closed out a weeklong stand at the Blue Note Sunday night before an enthusiastic SRO crowd. Tyner, though not the kind to while away the hours chatting with the audience, seemed in especially good spirits as he led his fired-up rhythm section through the set. He is thought of most readily, of course, as having been John Coltrane's pianist during the master's most acknowledged years, and today he has by no means abandoned the modal (or one scale) concepts they explored. Not to suggest he isn't his own man; he has said that he was merely pursuing his own intentions on the piano and that they happened to coincide with Coltrane's seminal musings.

They began the show with Tyner's "Home," a piece that paired a more traditional section of swing changes with a single, modal vamp that gave bassist Avery Sharpe a chance to display his unusual (in the jazz world) approach to soloing: dirty blues phrases and slapping and popping on the upright bass. As he continued, he moved into strumming repeated guitar chords, intriguing the audience an extra notch.

Continuing with a lightning-fast version of Coltrane's "Lazy Bird," they rounded out the set with a solo piece by Tyner that mixed bright, busy flourishes with sustained, moody moments. The untitled tune that followed seemed to focus the evening's best—African rhythms layered with Latin embellishments from drummer Aaron Scott provided a living foundation for Sharpe's single-line mantra, giving Tyner the space to take us out there. Together, they're a well-oiled unit, as one can hear on Tyner's *Turning Point* (Verve), a Grammy winner this year that finds the group holding down the fort for a big band performance.

ON THE STREET WHERE YOU LIVE there might be more history than you realize—this week the part of Avenue B in Manhattan that adjoins Tomkins Square Park was named "Charlie Parker Place" (Bird had a brownstone there in his later years), commemorating the life of a musician whose relationship with the city was as nurturing as it was symbiotic and fateful.

By Troy J. Augusto

Cash Box WEST COAST

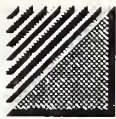


KIIS-FM hosted a benefit for the L.A. Unified School District's Performing Arts Program at the Palace. Musical performers included Inner Circle, Tag Team and SoCal reggae favorites Big Mountain. As if that wasn't enough, the station hired a gaggle of celeb look-a-likes to shock and amuse the gathered folk. Seen here, (l-r), hamming it up at the party are a faux RuPaul (too short), station jock Rick Dees, false Madonna (too young), phony George Michael (too-fake beard) and flim-flam Janet Jackson (too big). A fake Heidi Fleiss was seen in front of the club scalping tickets.

AS FOR THE REAL MTV AWARDS, the show had its ups and its definite downs. The evening's host, Hunk-of-the-Hour Christian Slater, turned in a workmanlike effort, acceptable but hardly as entertaining as past hosts. Dare we say bring back Arsenio? At times stiff and too low-key, Slater was simply out of his element. There's no doubting the man's acting abilities—he's one of the most exciting young actors in Hollywood—but awards show hosting is definitely not something Slater should include on his resume. The undisputed performance winner of the evening was the Neil Young/Pearl Jam jam on Young's "Rocking In The Free World," as unexpectedly arousing as anyone's ever been in the program's 10-year history. Other highlights included a moving turn from R.E.M. (when are they going to tour again?), Aerosmith's surprisingly potent rendition of "Living On The Edge," a new song from Pearl Jam (can't wait to hear the new album, due in mid-October) and this exchange, in the press tent, between k.d. lang and a male reporter: Reporter: "What was going through your mind when you did that *Vanity Fair* photo-shoot with Cindy Crawford?" lang: "Probably the same thing that would have been going through your mind!" Well said.

Other backstage moments to cherish included Tony Bennett (new album soon) shaking hands outside the media port-a-potty area; members of the Red Hot Chili Peppers changing their clothes, post-show, in front of their dressing room's open windows, much to the delight of a group of giggling looky-loos; the number of clueless reporters that asked celeb's opinion on the Michael Jackson scandal (few commented); and evening-long speculation on whether rapper Snoop Doggy Dogg (Calvin Broadus) would be able to elude police long enough to appear on the program with partner Dr. Dre. He did in fact manage to appear and then slip out of the area without being noticed by the boys in blue who were probably more interested in trying to get into the after-party. (Dogg has since been formally charged with murder stemming from a shooting August 25 that left one alleged gangmember dead. It's alleged that he was driving the vehicle that was carrying the triggerman, allegedly Snoop's bodyguard, McKinley Lee.) An odd onstage conversation took place between 7-foot drag queen/dance diva RuPaul and Milton Berle, whereby each seemed intent on insulting the other. Is this a great show or what?

Kodak moments at the party included the appearance, in full costume, of Heather, the little girl in the bee suit from the front of the Blind Melon album, an unexpected appearance from injured tennis star Monica Seles, who wasn't in a talking mood, and the paparazzi crush that hounded Peter Gabriel and Sinead O'Connor as they tried to enter the shindig. MTV will be rerunning the entire awards show everyday until next spring, when the channel announces the participants for the 1994 show. Can't wait.



TALENT REVIEW

Tears For Fears

By Scott Chambliss

WILTERN THEATRE, LOS ANGELES, CA—SHOUT! SHOUT! THERE'S SOMEONE LEFT OUT. The once successful pop duo Tears For Fears has been reduced to a solo effort from Roland Orzabal (no wonder he kept the name Tears For Fears), but be assured that former partner Curt Smith's presence should not be missed. The first of two Los Angeles appearances at the Wiltern Theatre was absolutely outstanding. Orzabal kicked off the set with the title track of the new Mercury album *Elemental*, the super-solid groove of which set the pace for a truly



entertaining and gimmick-free show.

Unlike previous T.F.F. tours, this had a simple "Elemental" quality without any gratuitous flash. The set list was comprised of primarily new material as well as a few hits from previous albums. Personal favorites were, "Break It Down Again," which is the first single from the new album and "Bad Man's Song," from the *Seeds Of Love* lp. The band was crisp and well-rehearsed, and performed with a prescient unity. *Elemental* combined with Orzabal's performance on this tour should nullify anyone's skepticism as to his ability to maintain the level of artistic fortitude that is associated with the Tears For Fears name.

TALENT REVIEW

Bobby "Blue" Bland/ Lowell Fulsom

By M.R. Martinez



Bobby Bland

THE PROUD BIRD, INGLEWOOD, CA—There are a plethora of pretenders playing blues, people who would rather be rock stars, but don't have the chops for that either. So instead they put on a pork pie hat, take some of the volume off their barroom rock and claim to be bluesmen. One person that will never be mistaken for a

poseur is the inimitable Bobby "Blue" Bland, who delighted a standing-room-only set with a collection of his hits, some obscure material and a few cover tunes.

Supported by a marvelous backing band, Bland moved easily from traditional blues to swingin' R&B and back again. The common thread, the connective tissue throughout, was those strands in throat, the vocal chords which give him his distinctive blues growl. Before the evening was over, Bland had some in the Sunday night audience dancing, unable to contain themselves. It was evident that the blues brought joy to those who imbibed Bland's intoxicating performance.

Guitarist Lowell Fulsom preceded Bland on the bill with a mellow set that showcased his minimalist soul. His guitar work, while not flashy, was soulful, communicative and ultimately skillful. Backed by a local band, Fulsom seemed undaunted as he played a number of standards and recognizable riffs. Fulsom was also a crowd pleaser on a night where there were several pleasurable moments.

TALENT REVIEW

Marc Cohn

By Fred L. Goodman



THE ROXY, WEST HOLLYWOOD, CA—When he won the Best New Artist Grammy a year ago, Marc Cohn seemed destined for superstardom. His new Atlantic album, *The Rainy Season*, with its hit single, "Walk Through The World," has brought him closer to that elite circle of artists. But it will probably be his live performances that will catapult him to the top. Watching him perform so effortlessly and engagingly on the Roxy stage, one could sense this club tour, with its intimate environs, will undoubtedly be the last chance to catch Cohn in so small a venue. It will be arenas from now on.

With an SRO crowd enthusiastically singing along with every tune and strongly suggesting his set list ("Welcome to Wednesday at the Roxy," Cohn joked with his fans. "It's 'You Call The Set' Night."). Opening with "Silver Thunderbird," one of the most beloved songs from his first album, Cohn set the tone for the evening with an impromptu verse about growing up in Cleveland that drew laughs and cheers from the audience. The entire set was a wondrous blend of both joyous and poignant tunes about life and love mixed with Cohn's wry sense of humor.

Cohn's eclectic musical style, which employs elements of folk, rock, R&B, gospel and blues, was evident on self-penned songs like "Dig Down Deep," "Perfect Love," "Paper Walls," "Miles Away" and "True Companion." For good measure, he also threw in covers of Van Morrison's "Into The Mystic" and Willie Dixon's "29 Ways." On "Old Soldier," Cohn was joined by friend and labelmate David Crosby, who was an inspiration for the tune. "Walkin' In Memphis," Cohn's biggest hit to date, served as the rousing finale.

Opening the evening's festivities was Melissa Ferrick, a singer/songwriter from Boston whose debut album on Atlantic is *Massive Blur*. Accompanying herself on guitar, Ferrick's ferocious strumming complemented her booming voice and quirky folk/rock tunes. Her debut single, "Love Song," was a standout.

UK

By Mick Green



Spin Doctors: UB40 #1; They B2

FOLLOWING THE NEWS reported last week that the British Singles Breakers Chart was facing a lot of criticism things have moved even faster than anyone could have ever anticipated with the trade weekly *Music Week* reinstating the Top 75 in place of the Top 40 and Breakers Chart that had only been in place three weeks!

The publication's editorial stated that the reason for reverting was simply pressure from the retail trade and other interested parties. They had received more telephone calls and letters regarding this one subject than anything else all year.

So we are back to square one, and everyone knows that square one was not a happy or successful place to be because, despite the UK singles market being the most successful in the world, it is generally considered by those who work in the industry to be in a state of crisis.

To put it simply there seems little point in releasing a single without an accompanying video. The revenue generated by singles simply doesn't justify this. The trade paper gave over the whole of its front page to this "single" issue and although no one seemed to know what to do all agreed that something must be done.

Retailers feel they cannot afford to stock singles because of the sheer pace of the market and the fact that singles now appear in four different formats. The labels and music publishers are still trying to break records and hoping that such single success will sell albums but there are less and less retailers to help them break new records.

Those retailers that remain are reluctant to stock singles and the labels have become so desperate to persuade them to stock them that around \$33 million worth of singles are given away each year

and this, in turn, has led some retailers to stop dealing direct with the record companies because they can buy singles cheaper in rival retailers' reject bins. This policy of handing out free product is condemned by virtually all the retail trade.

The record companies probably agree but they're reluctant to change because they're afraid they'll give an advantage to rivals. If this wasn't bad enough the variety of deals struck between retailers and suppliers is so varied that one major retail outlet says its stores charge up to seven different prices for CD singles depending on the deal they get.

The Breakers Chart was set up about seven months ago to try and rectify the matter but of the 32 records which have topped that list only five have gone on to the Top 40 and only **Shaggy** went all the way to the top spot. The more you look into the figures the worse it gets, more than 600 records appeared in the Breakers Chart since it was started and of these only 17 have even reached the Top 40. This is nearly a 98% failure rate!

So what is to be the next move? At present no one knows but it is clear that as soon as the silly summer season is over the various parties must sit down and discuss the matter until a sensible solution can be found.

YET ANOTHER WRIT... Even when an artist is long dead and gone it appears that their name can still appear in court cases and classical music has proved that it will not let pop have all the center stage in our courts. **BBC Audio International** is suing **Decca** and has issued a writ challenging the company to show why it cannot license for sale tapes recorded for the BBC by **Benjamin Britten**. Decca claims it had the composer/conductor under exclusive contract from 1957 until his death in 1976.

BBC Audio International has the **Britten Estate** and **Britten-Pears Trust** as joint plaintiffs. This case follows another similar one against **EMI** which, after 18 months of talks, ended with an out-of-court settlement allowing **BBCAI** to license recordings of broadcast performances made by some of EMI's "exclusive" artists.

All this comes along at a time when classical sales are continuing to make progress with second quarter sales almost 10% higher than 1992. This is good news because this section of the market really slumped following the 1990s Three Tenors-led boom.

THE CHARTS... Britain has its third Number One this year from a European act. **Culture Beat's** "Mr. Vain" grabbed the top spot having reigned supreme for eight weeks in Germany and having other, but less spectacular, success throughout the rest of Europe. The other European acts to dominate our charts this year were **2Unlimited** with "No Limit" and **Ace Of Base** with "All That She Wants."

This is the tip of an iceberg, however, because **Cappella**, **Roxette**, **Dr Alban**, **Haddaway**, **Usura** and **Snap** are other acts that have all made Top 10. It is a long while since European acts had such an effect on our charts.

In Britain **Gibbs** is a famous make of toothpaste but the **Gibb Brothers** must be putting a smile back on the faces of their publishers. Fifteen years ago they had no fewer than 14 UK hits and this year sees a resurgence of many of their songs. **Kim Wilde's** cover of "If I Can't Have You" scored, **Moses' "More Than A Woman"** and **Lulu's** recording of "Let Me Wake Up In Your Arms" have just been released and tipped to do well and the brothers themselves are currently at #25 with "Paying The Price Of Love" and two other versions of **Gibbs' songs** are scheduled for teen acts.

Tina Turner may be past 50 but she has proved she can still turn out the hits. Her remake of "Disco Inferno" is her 10th since making the big Five-O and equals **Frank Sinatra's** record for most hits when aged over 50. Overall it is her 31st hit.

As far as albums are concerned **UB40** and **Promises And Lies** still rule the roost but **Spin Doctors** and **Pocket Full Of Kryptonite** pull **U2** and **Zooropa** into third position. Highest new entry is **Adam Ant** with **Antmusic—The Best Of** at #7 and the only other new entry is **Boo Radley's Giant Step** at #17. **Terence Trent D'Arby** is the highest climber moving from #72 to #35 with **Symphony Or Damn**.



NEWS FROM JAPAN

ACCORDING TO RIAJ (Record Industries Association of Japan), the total shipments of audio and video softwares for July, 1993 here have been \$523 million, 6% up over the comparable month of the previous year. Volume for the same period equals 38.645 million units, a 26% increase. Breaking them down in items: audio softwares were \$404 million, 77% of the total and 15% up with 35.202 million units in volume, 91% of the total, up 24%. Video softwares were \$113 million, 22% of the total, 16% down, volume was 2.875 million units, 7% of the total, 12% down. Of the total audio softwares shipments, CDs were \$378 million, 18% percent up and a volume of 32.554 units, 29% up.

CD - R (COMPACT DISC RECORDABLE) for CD home recordings will be released here within the year by four hardware manufacturers and four disc companies. The manufacturers are **Kenwood, Nippon-Marantz, Pioneer and Yamaha**. Disc companies involved are **Taiyo-Yuden, TDK, Mitsui-Chemical and Mitsubishi-Chemical**. The announcement was made jointly by the participating companies. According to the manufacturers, high quality sounds will be able to be recorded by CD - R and these sounds will be able to be reproduced by common CD players in homes. The conditions for releasing will be disclosed soon, however, one of the manufacturers mentioned above said the retail sales price will be \$5,000.

ACCORDING TO A SURVEY conducted by RIAJ, the total number of record rental outlets throughout the country are 4,576 as of June, 1993, 9% down from the comparable month of the prior year. 89% of these shops are carrying out the rental business of video softwares at the same time.

ORQUESTA DE.LA.LUZ, a salsa group on BMG Victor, will be awarded the UN Peach Medal by the United Nations, a first for the Japanese artists. The group, Japanese Latin music performers, have collected amazing audiences at their concerts in the middle and Southern Latin American countries together with charity concerts the group performed in these countries. They have been ranked at the top of the Latin Music charts of the music trade papers here. According to a message from the United Nations to the group the reason for the award is as follows: "The group has contributed to the peace of the world and the harmony of the culture through their musical activities. They have given splendid appeals to the many people of the world to co-operate on getting beyond differences of human races, sex, languages and religions." An awards ceremony will be held at UN headquarters in New York on September 10, after which the group will concert tour in Peru, Puerto Rico, Colombia and Nicaragua.

SARAH, (Society for the Administration of Remuneration for Audio Home Recording), according to its president Miyuki Ishimoto, has started to collect royalties for home tapings of digital recordings from June 1st, according to the amendments of the copyright law which has instituted a system to collect royalties from digital home tapings for the copyright owners. Since instituting the system, 2 years ago, the royalty rate is 1% of the wholesale prices both of digital hard and softwares, which users must pay when purchasing these wares at retailers. The royalties rate will be re-examined and raised in the 3rd year. According to SARAH, the total royalties collected annyally is an estimated \$14 million.

LOCAL 45s TOP 10

TW LW

- | | | |
|----|---|--|
| 1 | 1 | SONS AND DAUGHTERS (Pony Canyon)... Chage & Aska |
| 2 | 2 | EROTICA SEVEN (Victor)... Southern All Stars |
| 3 | 3 | MANATSU NO YONOYUME (Toshiba EMI)... Yumi Matsutoya |
| 4 | 5 | NATSUNOHINO 1993 (Apollon)... Class |
| 5 | 4 | MAKE UP SHADOW (For Life)... Yosui Inoue |
| 6 | 6 | SHIMAUTA (Sony)... The Boom |
| 7 | - | MOONSHINE DANCE (Fun House)... Access |
| 8 | 8 | TSUBASAO HIROGETE (BGRAM)... Deen |
| 9 | 9 | POCKET BELL GA NARANAKUTE (Meldac)... Banri Kunitake |
| 10 | 7 | FRIENDS (Apollon)... Hideaki Tokunaga |

LOCAL CDs TOP 10

- | | | |
|----|---|--|
| 1 | - | ART OF LIFE (MMG)... X |
| 2 | - | 1/2 & 1/2 (For Life)... Anri |
| 3 | 1 | YURERU OMOI (BGRAM)... Zard |
| 4 | 2 | CLASSIX 1 (Epic Sony)... TMN |
| 5 | 5 | FACELESS MAN (Sony)... The Boom |
| 6 | 3 | CLASSIX 2 (Epic Sony)... TMN |
| 7 | 4 | AISURU HITOE (Sony)... Yumi Tanimura |
| 8 | - | JULIANA TOKYO VOL. 6 (Avex)... Omnibus |
| 9 | - | HITORIBOCCHI NO ALE (Kitty)... Anzenchitai |
| 10 | 6 | RIVER OF DREAMS (Sony)... Billy Joel |

FILM REVIEWS

The Joy Luck Club

By John Goff



The mothers and daughters of *The Joy Luck Club* (l-r): Kieu Chinh, Ming-Na Wen, Tamlyn Tomita, Tsai Chin, France Nuyen, Lauren Tom, Lisa Lu and Rosalind Chao.

TO BRING THE JOY LUCK CLUB to the screen at all must have looked like an impossible undertaking from the start: No special effects, no car chases, no killings, only one rape in a saga centering on eight women. Character development? Plot? Emotional and spiritual change? In a movie? "Unheard of! Get out of here with that garbage!" (A well-sharpened throwing star whistles through the steamy executive suite and embeds itself in the door)... "But it's a best seller, translated into 20 languages." (The SOUND of a cash register is heard.) "You've got 30 seconds, babe, pitch me. Make me love it."

Maybe that's not *exactly* the way it went down. Maybe it went to Oliver Stone from the beginning. Stone, as in *An Oliver Stone Production*, has been known to be undaunted by the daunting in the past, and teamed with co-executive producer Janet Yang, the opportunity for a mounting was present.

Still, to even consider bringing this to the screen was a formidable undertaking simply from a technical P.O.V. Amy Tan's novel sprawls from China to the U.S., two very different cultures and eras and tells eight stories of eight women from childhood to maturity. A totally linear script would have been an absolute impossibility and the non-linear one provided by Amy Tan and Ronald Bass was the only way it *could* work. Early on the flashbacks within flashbacks are momentarily confusing but it all comes clear soon enough and an audience adjusts to the designed format accepting each segment as almost a separate story with Beginning, Middle and End. Extensive voice-over narration from the character of the moment aids clarification for the following of the stories.

This undoubtedly will be viewed as a groundbreaking film; totally female-driven and Asian-American on top of that. It will require special handling to find its audience and bring them into the theatres. Maybe it'll require telling audiences *what* it is: Is it a *Woman's* film? A feminist picture? What *is* a *Woman's* film now? This certainly is *not* *Thelma And Louise*. What, as defined by a woman, *is* a "Woman's" film, story, picture now? Any answers out there? It will be interesting to follow.

Director Wayne Wang takes his time with the relationships between the various mothers and daughters, and this makes slow time for the slam-bangers, even in think pieces, audiences here are used to. Ultimately it works as a sometimes moving but sometimes predictable piece. Predictable in that each story has an obligatory tear-letting as each woman overcomes and understands something about themselves and each other. It's not all tears however. All emotions are given the once over at one time or another with a chilling baby death sequence forcing heads to turn away in what ultimately is recognized as anger from the screen.

Performances are uniformly good with France Nuyen standing out, given a character who, when her past periodically hits, becomes almost catatonic. The effect the inner misery has on the outer shell is chilling as depicted by Nuyen. Look for recognition come Oscar season. Tsai

Chin, most vocal of the mothers, presents a strong portrait. Lisa Lu and Kieu Chinh complete the elders. Lovely Ming-Na Wen is the meeting point of the daughters struggling to find their own way in bridging the old with the new. Various stages of that journey are seen through the eyes of Tamlyn Tomita, showing strength, Lauren Tom and Rosalind Chao.

Amir Mokri's photography often evokes Asian art in its composition and is generously pleasant. Music by Rachel Portman is fine. Maysie Hoy edited.

The Thing Called Love

By Brad Hogue

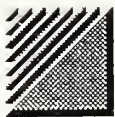


Samantha Mathis and River Phoenix find *The Thing Called Love* on stage in Nashville.

WHEN STRUGGLING SONGWRITERS get serious enough to chase their dreams to Music City, many things *can* happen. This film gives *some* insight into *some* of those things. While it doesn't exactly compare to Robert Altman's brilliant vision of *Nashville*, director Peter Bogdanovich's *The Thing Called Love* certainly has its moments. Following an advance screening here (in Nashville) a few weeks ago, the film received so much bad word-of-mouth that the idea of a limited or direct-to-video release is said to have been mulled over. Now, with the finished film in theaters, the reasons for Paramount's seeming loss of interest are not so visible. Yes, the blockbusters are sucking in the dough this summer, and in comparison, *The Thing Called Love* appears tame. It's really not.

The plot is built around an aspiring songwriter named Miranda Presley (Samantha Mathis), who leaves New York for the greener pastures of success found while waiting tables at the renowned songwriting haven, the Bluebird Cafe. There she is reluctantly befriended by Lucy (K.T. Oslin), the Bluebird's owner. Add to the mix a circle of fellow wanna-be songwriters, and you've got yourself some real life dramatics. Presley (no relation to Elvis) moves into a rundown hotel with an eccentric Southern peach named Linda Lue (Sandra Bullock), falls in love with the introverted up-and-coming performer Jim (River Phoenix), and eventually causes problems between Jim and his friend, Dale (Dermot Mulroney), who also seeks to be the object of Miranda's affection. Complications result from this triangular situation, and we find the characters actually becoming authentic in their own little selfish ways. Linda Lue realizes Music Row is not her ship-to-come-in-on, while Miranda and Jim's developing relationship ends in a too-quick marriage. Dale does end up with a Trisha Yearwood cut, though, and Yearwood makes a cameo appearance as herself.

Nashvillians have already filed complaint against the movie's portrayal of Nashville as the line-dance capital of the world, and about the geographical inaccuracies, and also about the differences in the real-life Bluebird vs. the one on film, *but*, for viewers living outside Music City, *The Thing Called Love* is a surprisingly interesting little film which sheds some really good light on Music City using basic characters and basic human emotions. I'd pay to see it again.



VIDEO REVIEWS

Over The Hill

By John Goff



THE BEAUTY OF AUSTRALIA is central to this home vid starring Olympia Dukakis as a widow whose children shunt her off. Chance to say something about ageism is lost in this poorly written and unevenly directed character piece. Dukakis does her best, but the material takes her down. One minute her character is totally self-sufficient and the next she the cliched figure of whining oldster. Derek Fowlds as a wandering, outback part-time dentist adds some nicely thought-through moments, and David McHugh's music is compelling. Still, the best thing about this is David Connell's photography and the beautiful down-under scenery. Actually worth the rental. New Line Home Video

The Trials Of Life

By J.G.



THIS IS AN ENTIRE SERIES, a 12-tape set, but if you have youngsters interested in life, or if you yourself are interested in life, the survival of life, nature or the scheme of living things you're not going to find anything better. Acclaimed naturalist Sir David Attenborough, also known for the wonderful series *Life On Earth* and *The Living Planet*, wrote and hosts this. Already shown and honored in Britain by the British Academy of Film and Television Arts as "Best Documentary Series," *Trials of Life* is being offered in individual tapes (12 separate units), gift sets of four installments each or a comprehensive collector's set. Not for the faint of heart; 40 wildlife cameramen went from the wild interior of jungles to the depths of the ocean to record animal survival and life and some of the instances are brutal. Much is beautiful, however, and all of it fascinating. Above all, it's real. Turner Home Entertainment.

VID BIZ

By John Goff

CROSS POLLINATIONS: Sony Corporation of America and Nabisco Biscuit Company have joined forces to cross-promote both companies' products "during the November/December 1993 holiday season."—Sony's Hottest Holiday Hits, starring the Crackers Ritz!—No, actually the campaign, which begins its assault November 1 with advertising on 66 million Nabisco packages will involve 19 Nabisco brands and 34 selected products from four Sony divisions: Sony Music (CD and cassettes), Columbia TriStar Home Video (home vid), Sony Imagesoft (video games) and Sony Electronics ("My First Sony" products). Also marks the first time four Sony companies have worked in tandem on a promotion. Campaign will end April 30, 1994... And this combination should truly "Clean Up": ABC Video and Lysol cleaning products will promo and distrib *Daytime's Greatest Weddings!* \$3 to \$5 rebate on the nuptials from venerable ABC Soap Operas *All My Children*, *General Hospital* (featuring wedding footage unseen in 30 years) and *One Life To Live* (each sold separately) with proofs of purchase from Lysol Deodorizing Cleaner, Lysol

Pine Action or Lysol Direct Multi-purpose Cleaner... Happy sudsing.

Estelle Getty shows the older generation how it's done in *Young At Heart, Body Conditioning With Estelle*.

FOR THE HEALTH CONSCIOUS: September 15 is the opening date for release of a new fitness tape from Video Treasures, Inc. starring *The Golden Girls'* Estelle Getty, which targets specifically the over-55 demographic group. Hey, don't grimace. One out of every four Americans, right now, is over 50 and lasting longer. That's a buck worth going after in any ad man's book. And it's further noted that people over 65 hold 50% of this nation's "discretionary" income and 77% of all—repeat—all financial assets. At any rate, this one is for those one-out-of-fours who maybe have not been doing what they should have been doing for the more rapidly maturing or matured body (one of Estelle's workouts can be done sitting down) and are now going to get serious and



TOP 30 VIDEO RENTALS

CASH BOX • SEPTEMBER 18, 1993

| | | | | |
|----|------------------------------|---|----|-------|
| 1 | THE BODYGUARD | (Warner Home Video 12591) | 3 | 3 |
| 2 | UNFORGIVEN | (Warner Home Video 12531) | 2 | 3 |
| 3 | A FEW GOOD MEN | (Columbia TriStar Home Video 27893-5) | 1 | 5 |
| 4 | SCENT OF A WOMAN | (MCA Universal home video 81283) | | DEBUT |
| 5 | HOME ALONE 2 | (Fox video 1989) | | DEBUT |
| 6 | THE CRYING GAME | (Live Home Video 69039) | 7 | 3 |
| 7 | MALCOLM X | (Warner Home Video 12596) | 8 | 3 |
| 8 | BRAM STOKER'S DRACULA | (Columbia TriStar Home Video 51413-5) | 4 | 4 |
| 9 | NOWHERE TO RUN | (Columbia Tri-Star Home video 52373) | | DEBUT |
| 10 | FOREVER YOUNG | (Warner Home Video 12571) | 5 | 15 |
| 11 | LEAP OF FAITH | (Paramount Home Video 32792) | 6 | 3 |
| 12 | BODY OF EVIDENCE | (MGM/UA Home Video M10287) | 10 | 5 |
| 13 | SOMMERSBY | (Warner home video 12649) | | DEBUT |
| 14 | SNIPER | (Columbia Tri-Star home video 70753) | | DEBUT |
| 15 | LORENZO'S OIL | (MCA/Universal Home Video 81290) | 14 | 3 |
| 16 | JENNIFER 8 | (Paramount Pictures/Paramount Home Video 32495) | 9 | 4 |
| 17 | AMOS & ANDREW | (Columbia TriStar Home Video 53263) | 18 | 3 |
| 18 | TEENAGE MUTANT NINJA TURTLES | (Columbia TriStar Home Video 52433) | 11 | 4 |
| 19 | ARMY OF DARKNESS | (MCA Universal home video 81288) | | DEBUT |
| 20 | UNTAMED HEART | (MGM/UA home video M902813) | | DEBUT |
| 21 | A RIVER RUNS THROUGH IT | (Columbia TriStar Home Video 51573) | 12 | 7 |
| 22 | THE DISTINGUISHED GENTLEMAN | (Hollywood Home Video 1716) | 13 | 7 |
| 23 | PASSION FISH | (Columbia Tri-Star home video 53283) | | DEBUT |
| 24 | HOWARDS END | (Columbia/Tristar 26773) | 16 | 7 |
| 25 | DAMAGE | (New Line Home Video 75833) | 15 | 5 |
| 26 | HOFFA | (Fox Video 1991) | 17 | 7 |
| 27 | MATINEE | (MCA/Universal Home Video 81481) | 19 | 4 |
| 28 | TOYS | (Fox Video 1992) | 20 | 6 |
| 29 | UNDER SIEGE | (Warner Home Video 12420) | 21 | 12 |
| 30 | PASSENGER 57 | (Warner Home Video 12569) | 22 | 7 |

extend their life expectancy. Give 'em hell, Estelle!...

And Jane Fonda's been aiming at "people of all ages and levels of fitness," for a good while now. A*Vision Entertainment is hitting the health market—same September 15 release date—and looking for a healthy payoff from three of Fonda's successful enterprises: the latest 1993 *Favorite Fat Burners* entry and, culled from past hits, *Jane Fonda's Pregnancy Workout* and *Jane Fonda's Start Up*. Fonda's line of workouts has been tremendously successful beginning with her first one in 1982. Since then she's had a new one on the market every year except for '88. As long as she continues to look like this there's no reason to think she won't be doing this for the 100+

demographic audience some day. Nothing succeeds like success you can see. Jam on, Jane!...



And for the younger older generation, prance to perfection with Jane Fonda, who's been at this game for a while, in *Jane Fonda's Favorite Fat Burners*. Looks like it works.

CASH BOX CHARTS

TOP 100 POP SINGLES

SEPTEMBER 18, 1993



#1 SINGLE: UB40



TO WATCH: Toni Braxton



HIGH DEBUT: Rod Stewart

| | | Total Weeks ▼ | Last Week ▼ | | | Total Weeks ▼ | Last Week ▼ | | |
|----|--|-------------------------------------|-------------|-----|-----|---|-----------------------------------|-------|----|
| 1 | CAN'T HELP FALLING IN LOVE (Virgin 12653) | UB40 | 1 | 100 | 53 | VERY SPECIAL (Cold Chillin 18437) | Big Daddy Kane | 44 | 6 |
| 2 | DREAMLOVER (Columbia 77080) | Mariah Carey | 11 | 3 | 54 | STAY FOREVER (Impact/MCA 54653) | Joey Lawrence | 63 | 5 |
| 3 | WHOMP! THERE IT IS (Bellmark 79001) | Tag Team | 3 | 11 | 55 | IT'S FOR YOU (FROM "THE METEOR MAN") (Motown 2207) | Shanice | 56 | 5 |
| 4 | RUNAWAY TRAIN (Columbia 74966) | Soul Asylum | 9 | 10 | 56 | STEP IT UP (Island 8624312) | Stereo MC's | 58 | 8 |
| 5 | I'M GONNA BE (500 MILES) (From Benny & Joon) (Chrysalis 21668) | The Proclaimers | 4 | 11 | 57 | LOVE FOR LOVE (Big Beat/Atlantic 98382) | Robin S. | DEBUT | |
| 6 | IF (Virgin 12676) | Janet Jackson | 8 | 5 | 58 | GET IT UP (LaFace/Epic Soundtrax/Epic 77059) | TLC | 48 | 8 |
| 7 | LATELY (Uptown/MCA 54652) | Jodeci | 7 | 11 | 59 | MEGA MEDLY (Reprise 40982) | Zapp & Roger | 74 | 2 |
| 8 | IF I HAD NO LOOT (Wing/Mercury 859056) | Tony! Toni! Tone! | 6 | 10 | 60 | SOMETHING IN YOUR EYES (MCA 54725) | Bell Biv DeVoe | DEBUT | |
| 9 | SLAM (Chaos 74882) | Onyx | 5 | 11 | 61 | CHIEF ROCKA (Pendulum 64631) | Lords Of The Underground | 61 | 6 |
| 10 | RIGHT HERE (HUMAN NATURE) (RCA 62614) | SWV | 17 | 5 | 62 | BY THE TIME THIS NIGHT IS OVER (Arista 07822) | Kenny G. And Peabo Bryson | 53 | 13 |
| 11 | WEAK (RCA 62521) | SWV | 2 | 15 | 63 | MORE AND MORE (Imago 25029) | Captain Hollywood Project | 55 | 14 |
| 12 | WILL YOU BE THERE (FROM "FREE WILLY") (Epic Soundtrax 77060) | Michael Jackson | 16 | 5 | 64 | CRY NO MORE (MCA 54650) | ll D Extreme | 57 | 11 |
| 13 | THE RIVER OF DREAMS (Columbia 77086) | Billy Joel | 22 | 3 | 65 | HAPPY (RCA 62538) | Legacy Of Sound Featuring Meja | 71 | 3 |
| 14 | ONE LAST CRY (Mercury P880) | Brian McKnight | 20 | 8 | 66 | SOMETHING'S GOIN' ON (Maverick/Sire/WB 18564) | U.N.V. | 62 | 11 |
| 15 | I DON'T WANNA FIGHT (Virgin 4KM-12652) | Tina Turner | 10 | 12 | 67 | BAD BOYS (Big Beat/Atlantic 98426) | Inner Circle | 65 | 15 |
| 16 | WHOOT, THERE IT IS (Wrap/Ichiban 0150) | 95-South | 13 | 10 | 68 | LOOKING THROUGH PATIENT EYES (Gee Street/Island 862024) | P.M. Dawn | 66 | 19 |
| 17 | BABY, I'M YOURS (MCA 5457) | Shai | 19 | 10 | 69 | LOVE IS (FROM "90210") (Giant 1863) | Vanessa Williams & Brian McKnight | 67 | 33 |
| 18 | ALRIGHT (Ruffhouse/Columbia 77103) | Kriss Kross Featuring Supercat | 26 | 3 | 70 | DON'T TAKE AWAY MY HEAVEN (A&M C240) | Aaron Neville | 70 | 11 |
| 19 | THAT'S THE WAY LOVE GOES (Virgin 4KM12650) | Janet Jackson | 12 | 20 | 71 | HEY MR. D.J. (Flavor Unit/Epic 77121) | Zhane | DEBUT | |
| 20 | CHECK YO SELF (Priority 53830) | Ice Cube Featuring Das Efx | 23 | 3 | 72 | NO RAIN (Capitol 44939) | Blind Melon | DEBUT | |
| 21 | RAIN (Maverick 40988) | Madonna | 28 | 7 | 73 | FREAK ME (Keia 64654/Elektra) | Silk | 54 | 21 |
| 22 | WHAT'S UP (Interscope 98430) | 4 Non Blondes | 15 | 16 | 74 | THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' (EastWest 98394) | YoYo | 77 | 2 |
| 23 | INSANE IN THE BRAINS (Ruffhouse/Columbia 77019) | Crypress Hill | 25 | 6 | 75 | THAT'S WHAT LITTLE GIRLS ARE MADE OF (MCA 54625) | Raven Symone | 73 | 2 |
| 24 | ANOTHER SAD LOVE SONG (Laface/Virgin 2-4047) | Toni Braxton | 37 | 5 | 76 | WIDE RIVER (Sailor/Polydor 859) | Steve Miller Band | 59 | 6 |
| 25 | FIELDS OF GOLD (A&M 31458) | Sting | 21 | 11 | 77 | LICK U UP (Luke 163) | H-Town | 75 | 2 |
| 26 | BREAK IT DOWN AGAIN (Mercury 314514875) | Tears For Fears | 27 | 6 | 78 | WHAT MIGHT HAVE BEEN (Warner Bros. 18516) | Little Texas | DEBUT | |
| 27 | I GET AROUND/KEEP YA HEAD UP (Interscope 96036) | Two Pac | 52 | 8 | 79 | IT'S ON (Tommy Boy 569) | Naughty By Nature | 88 | 6 |
| 28 | CRYIN' (Geffen 19256) | Aerosmith | 46 | 3 | 80 | REGRET (Warner Bros. 18586) | New Order | 68 | 11 |
| 29 | BOOM! SHAKE THE ROOM (Jive 42108) | Jazzy Jeff & The Fresh Prince | 39 | 3 | 81 | SUNDAY MORNING (Reprise 18461) | Earth Wind & Fire | DEBUT | |
| 30 | OOH CHILD (Eastwest 98398) | Dino | 33 | 6 | 82 | EVEN A FOOL CAN SEE (Warner Bros. 18561) | Peter Cetera | 69 | 5 |
| 31 | I'LL NEVER GET OVER YOU (Arista 12518) | Expose | 14 | 19 | 83 | GIRL, I'VE BEEN HURT (Eastwest 98438) | Snow | 72 | 13 |
| 32 | SHOW ME LOVE (Big Beat 10118) | Robin S. | 24 | 15 | 84 | I'M SO INTO YOU (RCA 62451) | SWV | 76 | 24 |
| 33 | HAVE I TOLD YOU LATELY (Warner Bros. 18511) | Rod Stewart | 29 | 15 | 85 | DELICATE (Columbia 77128) | Terence Trent D'Arby | DEBUT | |
| 34 | KNOCKIN' DA BOOTS (Luke 461) | H-Town | 30 | 16 | 86 | SOUL TO SQUEEZE ("From Coneheads") (Warner Bros. 18401) | Red Hot Chili Peppers | DEBUT | |
| 35 | DAZZY DUKS (TMR 3089/Bellmark) | Duice | 35 | 28 | 87 | DON'T WALK AWAY (Giant 186) | Jade | 78 | 31 |
| 36 | WHAT'S UP DOC? (CAN WE ROCK) (Jive 42127) | Fu-Schnickens With Shaquille O'Neil | 36 | 6 | 88 | HERO (Atlantic 87360) | Crosby/Collins | 80 | 14 |
| 37 | WHEN I FALL IN LOVE (Epic Soundtrack/Epic 77021) | Celine Dion & Clive Griffin | 42 | 4 | 89 | PETS (Warner Bros. 18480) | Porno For Pyros | 79 | 5 |
| 38 | RUN TO YOU (Arista 12581) | Whitney Houston | 32 | 9 | 90 | ABC-123 (Atlantic 87366) | Levert | 82 | 10 |
| 39 | ONE WOMAN (Giant 18606) | Jade | 31 | 9 | 91 | IN THESE ARMS (Jambco/Mercury 8620884) | Bon Jovi | 83 | 15 |
| 40 | I'M FREE (SBK 50434) | Jon Secada | 34 | 8 | 92 | KILLER/PAPA WAS A ROLLING STONE (Hollywood 64626) | George Michael/Queen | 84 | 7 |
| 41 | RUFFNECK (Priority/Atlantic 98401) | MC Lyte | 50 | 5 | 93 | A BAD GOODBYE (RCA 62503) | Clint Black/Wynonna | 87 | 7 |
| 42 | CREEP (Capitol 44932) | Radiohead | 49 | 8 | 94 | TEDDY BEAR (Scotti Bros 75360) | G-Wiz | 85 | 3 |
| 43 | DRE DAY (Atlantic 53827) | Dr.Dre | 40 | 10 | 95 | THREE LITTLE PIGS (Zoo 14088) | Green Jelly | 81 | 16 |
| 44 | REASON TO BELIEVE (Warner Bros. 18427) | Rod Stewart | DEBUT | | 96 | WANNA GIRL (Giant 18548) | Jeremy Jordan | 89 | 12 |
| 45 | CHATTAHOOCHIEE (Arista 1-2573) | Alan Jackson | 45 | 6 | 97 | CONNECTED (Gee Street/Island 864744) | Stereo MC'S | 91 | 17 |
| 46 | GIRL U FOR ME (Elektra 64643) | Silk | 41 | 9 | 98 | BACK SEAT OF MY JEEP/PINK COOKIES IN A PLASTIC BAG (Def Jam/Columbia 74984) | L.L. Cool J. | 92 | 7 |
| 47 | BELIEVE (Virgin 12662) | Lenny Kravitz | 47 | 6 | 99 | LIVIN' ON THE EDGE (Geffen 4498) | Aerosmith | 86 | 16 |
| 48 | CAN'T GET ENOUGH OF YOUR LOVE (Arista 1-2582) | Taylor Dane | 38 | 10 | 100 | I LIKE IT (Big Beat/Atlantic 98413) | Jomanda | 90 | 5 |
| 49 | HEY JEALOUSY (A&M 0242) | Gin Blossoms | 64 | 4 | | | | | |
| 50 | SWEAT (A LA LA LA LONG) (Big Beat/Atlantic 98429) | Inner Circle | 60 | 2 | | | | | |
| 51 | THE WAYS OF THE WIND (Gee Street/Island/PLG 862 475) | P.M. Dawn | 51 | 4 | | | | | |
| 52 | COME UNDONE (Capitol 44918) | Duran Duran | 43 | 15 | | | | | |



POP SINGLES INDEX

| | | |
|--|---|-----|
| ABC-123 | G.Levett,E.Nicholas,T.Scott (Trycep/Willesden/Ramal/Cleveland's Own) | 90 |
| ALRIGHT | J.Dupri (EMI April,So So Def/ASCAP) | 18 |
| ANOTHER SAD LOVE SONG | Babyface,D.Simmions (Ecaf,Sony Songs,Bobbie-Loo,Wamer-tamerlane/BMI) | 24 |
| BABY I'M YOURS | C.Martin,M.Gay (Music Corp.Of America,BMI/Cameo appearance By Ramones,ASCAP) | 17 |
| A BAD GOODBYE | C.Black (Blackened,BMI) | 93 |
| BAD BOYS | Inner Circle (Mad House,BMI) | 67 |
| BELIEVE | L.Kravitz,H.Hirsch (Miss Bessie,Hirsch/BMI) | 47 |
| BOOM! SHAKE THE ROOM | Zomba,Jazzy Jeff & Fresh Prince,House Jam,Forty Floors | 29 |
| UP, DESHANE | ASCAP/Bridgeport/BMI | 29 |
| BY THE TIME THIS NIGHT IS OVER | M.Bolton/D.Warren/A.Gold mark (Warner Tamerlane/ASCAP, Realsongs) | 62 |
| CAN'T GET ENOUGH | B.White (Unichappell,BMI) | 48 |
| CAN'T HELP FALLING IN LOVE | UB40 (Gladys,Williamson/ASCAP) | 1 |
| CHATTANOOCHEE | A.Jackson,J.McBride (Mattie Ruth,Seventh Son,Sony Cross Keys/ASCAP) | 45 |
| CHECK YO SELF | Ice Cube,DJ Pooh (WB,Gansta Boogie,MCA,Soul Assassians/ASCAP) | 20 |
| CHIEF ROCKA | A.Wardrick,D.Kelly,M.Williams,K.Hansford (Lotug,Marlie Marle,EMR April,Ghetto Man/ASCAP) | 61 |
| COME UNDONE | Duran Duran (NA) | 52 |
| CONNECTED | R.Birch,N.Hallan,H.W.Casey,R.Finch (EMI Virgin,Harrick/ASCAP/Longitude,BMI) | 97 |
| CREEP | Radiohead (Warner Chappell/WB,ASCAP) | 42 |
| CRYIN' | B.Fairbairn (Swag Song,MCA,Taylor Rhodes/ASCAP) | 28 |
| CRY NO MORE | R.White,K.Jackson,D.Willy (IID Extream/ASCAP) | 64 |
| DAZZY DUKS | Lanso,Creo,Taylor,Boy (Gigilo Chez/Alvert,BMI) | 35 |
| DON'T WALK AWAY | V.Benford,R.Spearman (Gradington/MCA,ASCAP/Ronnie Onyx,BMI) | 87 |
| DON'T TAKE AWAY MY HEAVEN | D.Warren (Realsongs,ASCAP) | 70 |
| DRE DAY | Dr.Dre,Snoop,C.Wolff (Aint Nuthin' Goin' On But Fu-kin'/ASCAP) | 43 |
| DREAMLOVER | M.Carey,D.Hall,W.Afanassieff (Rye Songs,Sony Songs/BMI/Stone Jam,Ness,Nitty & Capone/ASCAP) | 2 |
| FIELDS OF GOLD | Sting (Blue Turtle,ASCAP/) | 25 |
| FREAK ME | K.Sweat,R.Murray (Keith Sweat,E/A,ASCAP/Saints Alive,BMI) | 73 |
| GET IT UP | Prince (Tonna,ASCAP) | 58 |
| GIRL,I'VE BEEN HURT | (Motor Jam/Green Snow,M.C.Shan/ASCAP) | 83 |
| GIRL U FOR ME | K.Sweat,R.Murray (K.Sweat/Saints Alive/E/A/WB/EMI Blackwood,BMI) | 46 |
| HAPPY BAG | Snowman (BMG,Chrysalis/CPP/BMI) | 65 |
| HAVE I TOLD YOU LATELY | V.Morrison (Essential/Rightson,BMI) | 33 |
| HERO | P.Collins,D.Crosby (Hidden Pun/Hit & Run/Phillip Collins/PRS/Stay Straight,BMI) | 88 |
| I DON'T WANNA FIGHT | S.Duberry,Lulu,B.Lawrie (Chrysalis,ASCAP) | 15 |
| I GET AROUND | D.Anderson,R.Troutman,L.Troutman,S.Murdoch (GLG TWO/Rubber Band/Troutman/Ghetto Gospel,BMI) | 27 |
| I LIKE IT | R.Debarge,E.Debarge (Jobete/ASCAP) | 100 |
| I'LL NEVER GET OVER YOU | D.Warren (Real Songs,ASCAP) | 31 |
| I'M SO INTO YOU | B.A.Morgan (Bam Jams/Warner Tamerlane/Interscope Pearl,BMI) | 84 |
| IN THESE ARMS | J.Bon Jovi,R.Sambora,D.Bryan (Polygram Int'l/Bon Jovi/Agressive/Moon Junction,ASCAP) | 91 |
| INSANE IN THE BRAIN | L.Freese,S.Reyes,L.Muggered (Cypress Funky,Soul Assassins/MCA/ASCAP) | 23 |
| IF | J.Jam,T.Lewis,J.Jackson (Black Ice,Flyte Tyme,Jobete/ASCAP/Stone Agate/BMI) | 6 |
| IF I HAD NO LOOT | R.Wiggins,J.Bautista,W.Harriss (Polygram Int'l/Tony Toni Tone/LA Jay/Big Will/ASCAP) | 8 |
| I'M GONNA BE (500 MILES) | C.Reid,C.Reid (Warner Bros./ASCAP) | 5 |
| I'M FREE | J.Secada,M.A.Morejon (Estefan,ASCAP) | 40 |
| IT'S ON | V.Brown,K.Gist,A.Criss,D.Byrd (Elgy,BMI/T-Boy/Naughty,ASCAP) | 79 |
| KILLER/PAPA WAS A ROLLING STONE | Tinley,Seal,N.Whitfield,B.Strong (MCA,Stone Diamond,Beethoven,BMI) | 92 |
| KNOCKIN' DA BOOTS | A.Davidson,T.Riley,M.Smith (Pac Jam/Saja/Troutman,BMI) | 34 |
| LATELY | S.Wonder (Jobette/Blackbull,ASCAP) | 7 |
| LIVIN' ON THE EDGE | S.Tyler,J.Perry,M.Hudson (Swag Song/MCA/Beef Puppet,ASCAP) | 99 |
| LOOKING THROUGH PATIENT EYES | A.Cordes,G.Michael (MCA,ASCAP) | 68 |
| LOVE IS | Tonio K.,J.Keller (WB/Pressmancherry/N.Y.M./Warner-Tamerlane/Pressmancherry blossom,ASCAP/Chekerman,BMI) | 69 |
| MORE AND MORE | G.Schein,O.Reincke,J.Katzmann,T.Dawson-Harrison (JCM/Addition/Get Into Magic/WB,ASCAP) | 14 |
| ONE LAST CRY | B.McKnight,B.Barnes,M.Barnes (Pri/Let's Have Lunch,ASCAP/Rejoice,BMI) | 14 |
| ONE WOMAN | S.Vincent (EMI Unart,Sleeping Sun/BMI) | 39 |
| ONE WOMAN | V.Benford,R.Spearman (Gradington/MCA,ASCAP/Ronnie Onyx,BMI) | 33 |
| PETS | Pomo For Pyros (I'll Hit You Back,Vigin/BMI) | 89 |
| BACK SEAT OF MY JEEP/PINK COOKIES IN A PLASTIC BAG | J.T.Smith,QD III (Def Jam/L.L.Cool J/EMI/Marley Marl/Deep Tech,ASCAP) | 98 |
| RAIN | Madonna,A.Pettibone (WB,Webb Girl,Shepsongs,MCA/ASCAP) | 21 |
| REGRET | Gilbert,Hook,Morris,Sumner,Hague (Vitalturn/WB,ASCAP) | 80 |
| RIGHT HERE (HUMAN NATURE) | B.A.Morgan,G.Parker (Warner-Tamerlane,John Bettis,WB/ASCAP/Interscope Pearl,Bam Jams,ATV,Playfull,Loves Music,HL/WBM/BMI) | 10 |
| RUFFNECK | M.Riley,A.Davidson,W.Scott (Brooklyn Based,Top Billin',Smokin'Sounds,EMI April/ASCAP/Quick Time/BMI)41 | 38 |
| RUN TO YOU | N/A(N/A) | 38 |
| RUNAWAY TRAIN | D.Pimer (WB/LFR,ASCAP) | 4 |
| SHOW ME LOVE | A.George,F.McFarlane (Song-A-Tron/Champion,BMI) | 32 |
| SLAM | F.Scruggs,T.Taylor,C.Parker,Chryskillz (MJ/Chryskillz Muzik/Harriss Onyx,ASCAP) | 9 |
| SOMEBODY LOVE ME | M.W.Smith,W.Kirkpatrick (O'Ryan/Reunion,ASCAP Emily Boothe/Magic Beans, BMI) | 35 |
| SOMETHING'S GOIN' ON | J.Powe,D.Peete,J.Clay (Undercurrent/Maverick/Nomad,ASCAP) | 66 |
| SWEAT (A LA LA LA LA LONG) | L.Lewis,T.Harvey,R.Lewis (Mad House/BMI) | 50 |
| THAT'S THE WAY LOVE GOES | J.Jackson,J.Harris III,T.Lewis (Flyte Tyme Tunes,ASCAP/Black Ice,BMI) | 19 |
| THE RIVER OF DREAMS | D.Korchmar,J.Nicolo (Impulsive,EMI April/ASCAP) | 13 |
| THREE LITTLE PIGS | Green Jelly,M.Leventhal (Jello R Us/Schmemetone/Chrysalis,ASCAP) | 95 |
| VERY SPECIAL | A.Hardy,W.Jeffery,L.Peters (AZ,Cold Chillin Warner Bros.,At Home/ASCAP,Gefix) | 53 |
| WANNAGIRL | K.Thomas,T.Haynes (Yellow Elephant/Large Giant/Proshytunes,Sony Tunes,ASCAP) | 96 |
| WEAK | B.A.Morgan (Bam Jams,BMI) | 11 |
| WHEN I FALL IN LOVE | D.Foster (Chappell & Co.,Intersong U.S.A./HL/BMI) | 37 |
| WHAT'S UP | L.Perry (Stuck in the throat/ASCAP) | 22 |
| WHAT'S UP DOC | R.Rochford,J.Jones,L.Maturaine,K.Mckenzie,S.O'Neil (Willesten,Zomba/Chrysalis/BMI/Scratch "N" Source/ASCAP) | 36 |
| WHOMP! THERE IT IS | Tag Team (Alvert, BMI) | 3 |
| WHOO! THERE IT IS | J.McGowan,N.Orange (Jamie/Koke Moke & Noke/BMI) | 16 |
| WIDE RIVER | C.McArty,S.Miller (Salior/ASCAP) | 76 |
| WILL YOU BE THERE | Michael Jackson (Mijac,Warner-Tamerlane/BMI) | 24 |

REVIEWS By Troy J. Augusto

■ NIRVANA: "Heart Shaped Box" (DGC 4545)

Lead peek at Nirvana's new *In Utero* set is a twisted and dynamic song that should stifle any rumblings about the band's new album not being radio-friendly. Hell, even L.A. rock has-been KLOS is playing the damned thing every 10 minutes. What next, Motorhead on the *Tonight Show*? Punk-reared producer Steve Albini knows a good thing when he sees it, and, despite what you may have heard, keys on the band's many strengths: Kurt's slashing guitar and anxious vocals, Chris' steady and meaty bass thump and Dave's manic drumming.



■ REM: "Everybody Hurts" (Warner Bros. 18638)

This moving track from *Automatic For The People* might be a hard sell at radio, given the somber mood and suicide-related theme, but backed by the song's intensely powerful video clip, it may be a sleeper hit. Michael Stipe's silky vocals and the song's lush string section provide this track's main appeal. Different configurations of the single offer different non-album tracks, each worth searching for. Most modern and album rockers can find a place for this gem while hits radio should wait for the video to start a buzz.



■ EXPOSE: "As Long As I Can Dream" (Arista 2600)

Photogenic hit-making trio follows "I'll Never Get Over You (Getting Over Me)" with this down-tempo, uplifting ballad of strength and conviction. Ready-made for any adult-aiming or ballad-oriented outlets, though not one of the group's strongest performances. Penned by that wacky songwriting team of Diane Warren and the late Roy Orbison, this one is a perfect background companion for nights in front of the fireplace, afternoons in front of the dishwasher, or anything in between.



■ RED RED GROOVY: "Another Kind Of Find" (Continuum 12303)

Infectious and danceable tune is the bow from this retro-tectious outfit (does that make sense?) and has already caused quite a stir in the dance clubs of the world. Offered in staggering nine different versions and mixes, song sports a steady, head-bobbing beat, Blondie-esque vocals (courtesy of singer Lori Larson), sharp guitars and various grooveable rhythms, different on each mix. An effective and exciting blending of '80s dance-pop and '90s techno leanings, act is worth keeping a watchful eye on.



PICK OF THE WEEK



■ PRINCE: "Pink Cashmere" (Paisley Park/W.B. 5993)

From the newly renamed purple god comes the first single issue from his new *The Hits* series of compilations, a smooth and mellow flight of James Brown-inspired slow burn. Prince returns to familiar territory, thematically, crowing about lavishing the day's apple of his eye with all things worldly and luxurious. The question is: when can we see one of these strumpets, standing in purple rain, wearing only a raspberry beret and a pink cashmere? Better yet, when is this guy going to dust off his trusty guitar and rip it up? Chances are this tune comes with a video clip sure to titillate the MTV crowd, so hits radio should expect phone action on this mid-quality Prince piece.

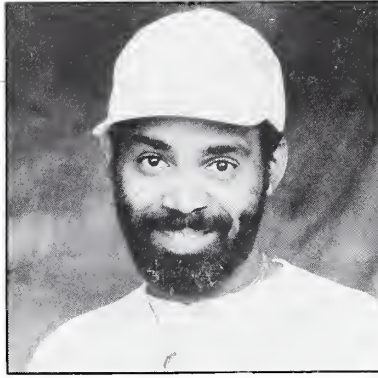
CASH BOX CHARTS

TOP 100 POP ALBUMS

SEPTEMBER 18, 1993



#1 ALBUM: Billy Joel



TO WATCH: Maze



HIGH DEBUT: Mariah Carey

| | Total Weeks ▼ | | Last Week ▼ | | | Total Weeks ▼ | | Last Week ▼ | | | |
|----|--|---------------------------------------|---------------------|-------|----|---------------|---|------------------------------|--------------------------|-------|-----|
| 1 | RIVER OF DREAMS | (Columbia 53003) | BILLY JOEL | 1 | 4 | 51 | LIFE'S A DANCE | (Atlantic 82420) | JOHN MICHAEL MONTGOMERY | 51 | 29 |
| 2 | BLIND MELON | (Capitol 96585) | BLIND MELON | 4 | 9 | 52 | WHOOMP! (THERE IT IS) | (Lfe/Bellmark 78000) | TAG TEAM | 52 | 4 |
| 3 | SLEEPLESS IN SEATTLE | (Epic 53764) | SOUNDTRACK | 3 | 6 | 53 | DANGEROUS | (Epic 45400)(P4) | MICHAEL JACKSON | 42 | 87 |
| 4 | BLACK SUNDAY | (Ruffhouse/Columbia 53931) | CYPRESS HILL | 2 | 4 | 54 | METALLICA | (Elektra 61113)(P6) | METALLICA | 55 | 100 |
| 5 | JANET | (Virgin 12650) | JANET JACKSON | 5 | 12 | 55 | CALL OF THE WILD | (RCA 66251) | AARON TIPPIN | 50 | 3 |
| 6 | CORE | (Atlantic 82418) | STONE TEMPLE PILOTS | 6 | 30 | 56 | BRIAN MCKNIGHT | (Mercury 848605) | BRIAN MCKNIGHT | 56 | 4 |
| 7 | PROMISES AND LIES | (Virgin 88229) | UB40 | 7 | 4 | 57 | NEVER LET ME GO | (Epic 53231) | LUTHER VANDROSS | 43 | 10 |
| 8 | THE BODYGUARD | (Arista/BMG 18699)(P6) | SOUNDTRACK | 10 | 36 | 58 | EVERYBODY ELSE IS DOING IT SO WHY CANT WE | (Island/PLG 514156) | THE CRANBERRIES | 64 | 3 |
| 9 | MUSIC BOX | (Columbia 53205) | MARIAH CAREY | DEBUT | | 59 | DEBUT | (Elektra 61468) | BJORK | 57 | 2 |
| 10 | GET A GRIP | (Geffen 24455) | AEROSMITH | 12 | 16 | 60 | LA SEXORCISTO | (Geffen 24460) | WHITE ZOMBIE | 60 | 2 |
| 11 | UNPLUGGED... AND SEATED | (Warner Bros 45289) | ROD STEWART | 13 | 10 | 61 | BETWEEN THE SHEETS | (Warner Bros 45340) | FOURPLAY | 58 | 2 |
| 12 | ZOOLOPA | (Island 314518) | U2 | 8 | 5 | 62 | JON SECADA | (SBK 98845)(P) | JON SECADA | 59 | 52 |
| 13 | THE WORLD IS YOURS | (Rap-A-Lot/Priority 53861) | SCARFACE | 9 | 2 | 63 | IF I EVER FALL IN LOVE | (Gasoline Alley 10762/MCA) | SHAI | 65 | 30 |
| 14 | FOR THE COOL IN YOU | (Epic 53558) | BABYFACE | 15 | 2 | 64 | DIRT | (Columbia 52475)(P) | ALICE IN CHAINS | 54 | 41 |
| 15 | GRAVE DANCERS UNION | (Columbia 48898) | SOUL ASYLUM | 14 | 28 | 65 | MTV PARTY TO GO VOL. 3 | (Tommy Boy 1074) | VARIOUS ARTISTS | 46 | 7 |
| 16 | BACK TO BROADWAY | (Columbia 44189) | BARBARA STREISAND | 11 | 6 | 66 | BREEDERS LAST SPLASH | (4AD/Warner Bros 61508) | THE BREEDERS | DEBUT | |
| 17 | IT'S ABOUT TIME | (RCA 66074) | SWV | 16 | 28 | 67 | PURE COUNTRY (SOUNDTRACK) | (MCA 10651)(P) | GEORGE STRAIT | 66 | 44 |
| 18 | SIAMESE DREAM | (Virgin 88267) | SMASHING PUMPKINS | 17 | 4 | 68 | POETIC JUSTICE | (Epic Soundtrack/Epic 57131) | SOUNDTRACK | 48 | 6 |
| 19 | IN PIECES | (Liberty 80857) | GARTH BROOKS | DEBUT | | 69 | UNDERTOW | (Zoo 11052) | TOOL | 70 | 3 |
| 20 | BREATHLESS | (Arista/BMG 18646)(P2) | KENNY G | 20 | 33 | 70 | CONFEDERATE RAILROAD | (Atlantic 82335) | CONFEDERATE RAILROAD | 70 | 25 |
| 21 | TEN SUMMONER'S TALES | (A&M 31454 0070) | STING | 28 | 23 | 71 | IT'S YOUR CALL | (MCA 10673) | REBA McENTIRE | 67 | 29 |
| 22 | POCKET FULL OF KRYPTONITE | (Epic 47309)(P) | SPIN DOCTORS | 26 | 50 | 72 | THIS TIME | (Reprise 4/2 45241) | DWIGHT YOAKAM | 71 | 21 |
| 23 | BIGGER, BETTER, FASTER, MORE | (Interscope/AG 92112) | 4 NON BLONDES | 23 | 15 | 73 | DEVINE COLLECTION | (Atlantic 82497) | BETTE MIDLER | 76 | 7 |
| 24 | A LOT ABOUT LIVIN' (AND A LITTLE ABOUT LOVE) | (Arista/BMG 18711) | ALAN JACKSON | 21 | 9 | 74 | STRICTLY 4 MY N.I.G.G.A.Z... | (Interscope 92209) | TWO-PAC | 77 | 6 |
| 25 | ARE YOU GONNA GO MY WAY | (Virgin 86984) | LENNY KRAVITZ | 27 | 23 | 75 | SOME GAVE ALL | (Mercury 510635)(P5) | BILLY RAY CYRUS | 74 | 62 |
| 26 | TONI BRAXTON | (LaFace/Arista 26007) | TONI BRAXTON | 25 | 5 | 76 | HARD WORKIN' MAN | (Arista/BMG 18716) | BROOKS & DUNN | 62 | 22 |
| 27 | BACDAFUCUP | (RAL/Chaos/Columbia 53302) | ONYX | 33 | 16 | 77 | MTV PARTY TO GO VOLUME 4 | (Tommy Boy 1075) | VARIOUS ARTISTS | 73 | 6 |
| 28 | BACK TO BASICS | (Warner Bros 9-45297) | MAZE | 53 | 2 | 78 | JUST ANOTHER BAND FROM EAST L.A. | (Slash/Warner Bros 45367) | LOS LOBOS | DEBUT | |
| 29 | THE 30TH ANNIVERSARY CONCERT COLLECTION | (Columbia 53230) | BOB DYLAN | DEBUT | | 79 | IN MY TIME | (Private Music 82106) | YANNI | 72 | 18 |
| 30 | NEW MISERABLE EXPERIENCE | (A&M 544039) | GIN BLOSSOMS | 35 | 4 | 80 | LOSE CONTROL | (Keia/Elektra 611394) | SILK | 68 | 29 |
| 31 | LAST ACTION HERO | (Columbia 57127) | SOUNDTRACK | 24 | 8 | 81 | KAMAKIRIAD | (Reprise 45230) | DONALD FAGEN | 87 | 11 |
| 32 | THE CHRONIC | (Death Row/Interscope 57128/Priority) | DR. DRE | 22 | 43 | 82 | RAGE AGAINST THE MACHINE | (Epic 52959) | RAGE AGAINST THE MACHINE | 78 | 4 |
| 33 | DA BOMB | (Ruffhouse/Columbia 57278) | KRIS KROSS | 18 | 3 | 83 | ALIBIS | (Atlantic 82483/AG) | TRACY LAWRENCE | 83 | 20 |
| 34 | TEN | (Epic 47857)(P4) | PEARL JAM | 30 | 86 | 84 | THE PREDATOR | (Priority 57185) | ICE CUBE | 80 | 35 |
| 35 | SONS OF SOUL | (Wing/Mercury 514933) | TONY! TONI! TONE! | 29 | 7 | 85 | FEVER FOR DA FLAVOR | (Luke 126) | H-TOWN | 63 | 17 |
| 36 | IT WON'T BE THE LAST | (Mercury 514758) | BILLY RAY CYRUS | 31 | 6 | 86 | TAKE A LOOK | (Elektra 61496) | NATALIE COLE | 69 | 8 |
| 37 | PABLO HONEY | (Capitol 81409) | RADIOHEAD | 37 | 8 | 87 | THE JERKY BOYS | (Select 61495) | THE JERKY BOYS | 90 | 3 |
| 38 | LIVE | (Columbia 47056) | JAMES TAYLOR | 19 | 3 | 88 | BIG TIME | (Warner Bros 45276) | LITTLE TEXAS | 82 | 3 |
| 39 | TELL ME WHY | (Curb/MCA 10529) | WYNONNA | 41 | 13 | 89 | SEX AND RELIGION | (Relativity 1132) | VAI | 79 | 4 |
| 40 | NO TIME TO KILL | (RCA 66239) | CLINT BLACK | 36 | 4 | 90 | UNPLUGGED | (Reprise/Warner Bros 45310) | NEIL YOUNG | 86 | 10 |
| 41 | MENACE II SOCIETY | (Jive/MCA 41509) | SOUNDTRACK | 34 | 9 | 91 | PORK SODA | (Interscope 92257) | PRIMUS | 81 | 16 |
| 42 | WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK) | (VIRGIN 88189) | TINA TURNER | 32 | 8 | 92 | SOUL DANCING | (Arista/BMG 18705)(P) | TAYLOR DAYNE | 84 | 5 |
| 43 | UNPLUGGED | (Reprise 45024)(P3) | ERIC CLAPTON | 39 | 48 | 93 | THE CHASE | (Liberty 98743)(P5) | GARTH BROOKS | 93 | 44 |
| 44 | DURAN DURAN | (Capitol CD 798876-2) | DURAN DURAN | 38 | 24 | 94 | PORNO FOR PYROS | (Reprise/Warner 45228) | PORNO FOR PYROS | 88 | 15 |
| 45 | FREE WILLY | (Soundtrax/Epic 57280) | SOUNDTRACK | 45 | 4 | 95 | 12 INCHES OF SNOW | (Eastwest 92207) | SNOW | 85 | 27 |
| 46 | SUNSHINE ON LEITH | (Chryslis 21668) | THE PROCLAIMERS | 47 | 8 | 96 | JURASSIC PARK | (MCA 10859) | SOUNDTRACK | 89 | 8 |
| 47 | ELEMENTAL | (Mercury 514275) | TEARS FOR FEARS | 49 | 7 | 97 | EVOLUTION | (Fontana/Mercury 514965) | OLETA ADAMS | 91 | 3 |
| 48 | MI TIERRA | (Epic 53807) | GLORIA ESTEFAN | 44 | 7 | 98 | OUR TIME IN EDEN | (Elektra 61385) | 10,000 MANIACS | 92 | 43 |
| 49 | LOVE DELUXE | (Epic 53178)(P) | SADE | 40 | 34 | 99 | HEARTBREAKER | (Capitol 89740) | O'JAYS | 94 | 4 |
| 50 | GRAND TOUR | (A&M 0086) | AARON NEVILLE | 61 | 4 | 100 | SLIVER | (Virgin 88064) | SOUNDTRACK | 95 | 9 |

POP ALBUMS

REVIEWS by Troy J. Augusto

■ **THE BREEDERS:** *Last Splash* (4AD/Elektra 61508)
Noisy effort from Kim Deal (Sonic Youth) side project is sort of a femme companion to the latest Dinosaur Jr album: lotsa noise and 'tude and opinion and unrefined, guitar-heavy fun. Prediction: the press will love it, just like Dino Jr, and the record-buying public will ignore it, just like Dino Jr. Too bad. Uninhibited vibe and casual delivery will appeal to college radio, where *Last Splash* is already being heavily sampled, while commercial alt/rock stations will also find much to like, most notably the spastic "Cannonball."



■ **IGGY POP:** *American Caesar* (Virgin 39002)
No stooge, Iggy, on *American Caesar*, as one of the most intense performers you're bound to encounter, strips away all the b.s., producing one of his most completely satisfying albums in many, many years. Eschewing the big-name guest stars and throwaway pop leanings of recent releases, Iggy lets the music do the shouting with absolutely no artificial ingredients. Yankee-slamming "Wild America," bitter "Jealousy," soul-searching "Fuckin' Alone," rockin' "Sickness" and update of "Louie Louie" pull no punches.

■ **KINKY MACHINE:** *Gouache & Ink On Livestock*. Private Collection. (MCA 10862)

T. Rex, the Clash, old Bowie and the Pistols all figure into Kinky Machine's odd and powerful style, a sound that one U.K. critic described as "everything rock should be." High praise, indeed, but the quartet seems up to the job of justifying the hype. Marc Bolan-like "Candy Deceit," first single "Shockaholic" (already a hit in Britain), love-lost true story "Going Out With A God" and critical "Swivelhead" stand out on a debut that comes with enough cocky swagger and bad-breath attitude to overshadow Seattle's latest.



■ **SHOTGUN MESSIAH:** *Violent New Breed* (Relativity 11164)

Shotgun Messiah changes musical hats with every release—the band's debut was glam-rock, the second treaded Skid Row waters—but seem to have found one that fits with this new set. Reduced to two members (who needs a drummer? It's the '90s!), focus is now solely on guitarist Harry Cody's fleet and hyper fingers and Tim Skold's menacingly delivered cyber-vox. The style is similar to Nine Inch Nails' first or Ministry's latest, and it works surprisingly well. Can't tell if alb is result of inspiration or derivation, but then, why ask why?



■ **UNREST:** *Perfect Teeth* (4AD 45401)

Quirky and intriguing Washington, D.C.-based trio is still looking for its musical niche and just may have found it on *Perfect Teeth*, Unrest's fifth full album, first to get wide, major label treatment. Produced by Duran's Simon LeBon, the record floats over varied musical terrain, though never straying too far from its spacy, Ride/Siouxie/Lush pop base. The dreamy "Stylize Ampersand," the pure pop pleasure of "Cath Carroll," dedicated to the U.K. cult heroine, and frisky "Light Command" are tops.



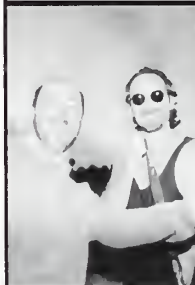
■ **THE OBLIVIOUS:** *America* (Daemon 19002)

Underground fave Holly Vincent, of Holly and the Italians semi-fame, returns to the fray fronting straight-ahead rock outfit the Oblivious and, magically, it's the '70s all over again. Punk-inspired, grunge-aware songs are energetic and steady—just like Holly. At times similar to Chrissie Hynde, older Joan Jett and Christina Amphlett, Vincent has a firm grip on her craft, moving to and from different moods and styles with an impressive ease. Smoky and seductive "Sleep" and hard-edged "Fired Away" are prime cuts.



■ **BIG ENJOYERS:** *Gronkin' Quiver* (Neabuzz 01931)

Likable though lightweight pop duo hails from Costa Mesa, CA and specializes in alternative pop that leans decidedly in the adult-contemporary direction. Drummer Tom Neas and instrumentalist/vocalist Jeff Bostock offer roots-y fare that recalls, at various times, the Byrds, Jefferson Airplane, Tom Petty and the Monkees. Simple arrangements, light delivery and boomer-targeted lyrics put the Big Enjoyers squarely in NAC and new-age radio territory. Will be huge in Las Vegas, Atlantic City and Branson, Missouri.



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PICK OF THE WEEK



■ **MARIAH CAREY:** *Music Box* (Columbia) Producers: Walter Afanasieff, Mariah Carey

Mariah learns from past histrionic missteps on her third full album, first since her *MTV Unplugged* appearance which obviously opened her eyes to the dramatic effect that dynamic control can have on a romantic pop song. Credit also producer Walter Afanasieff, whose soft touch and subtle spin at the sound helm gives *Music Box* a warmer, more accessible feel than Carey's enjoyed on past efforts. Uplifting, shot-in-the-arm song themes are highlighted by "Anytime You Need A Friend," runaway smash "Dreamlover," Bette Midler-like "Hero" and moving take on Badfinger's "Without You." Look for this title at the top of the charts for the rest of 1993, Garth Brooks notwithstanding.

TOP 100 R&B SINGLES

SEPTEMBER 18, 1993



#1 SINGLE: SWV



TO WATCH: Guru



HIGH DEBUT: Levert

Total Weeks ▼
Last Week ▼

| | | | | | | | | | | | |
|----|--|---------------------------------------|--------------------------------|----|----|-----|--|-----------------------------------|-------------------------------------|-------|----|
| 1 | RIGHT HERE (Human Nature)/Downtown | (RCA 62614) | SWV | 1 | 6 | 54 | ALWAYS | (A&M 0342) | Vesta | 65 | 2 |
| 2 | ANOTHER SAD LOVE SONG | (Laface/Arista 24047) | Toni Braxton | 3 | 8 | 55 | THERE'S NO LIVING WITHOUT YOU | (Mercury 862 548) | Will Downing | 62 | 3 |
| 3 | DREAMLOVER | (Columbia 77080) | Mariah Carey | 7 | 3 | 56 | WILL YOU BE THERE (FROM FREE WILLY) | (Epic Soundtrax/Epic 77090) | Michael Jackson | 54 | 3 |
| 4 | I GET AROUND/KEEP YA HEAD UP | (Interscope 96036) | 2-Pac | 5 | 7 | 57 | YOU BEEN PLAYED(FROM "MENACE TO SOCIETY") | (T.N.T./Jive 42140) | Smooth | 58 | 3 |
| 5 | IF | (Virgin 12676) | Janet Jackson | 2 | 5 | 58 | STREIHT UP MENACE(FROM "MENACE 11 SOCIETY") | (Jive 42138) | Mc Lyte | 56 | 3 |
| 6 | HEY MR. D.J. | (Flavor/Epic 77121) | Zhane | 15 | 3 | 59 | 40 DOG | (Third Stone/Atlantic 98400) | Sweet N Low | 64 | 3 |
| 7 | LOSE CONTROL/GIRL U FOR ME | (Keia/Elektra 64643) | Silk | 6 | 8 | 60 | LOVE FOR LOVE | (Big beat/Atlantic 98382) | Robin S. | 72 | 2 |
| 9 | RUFFNECK | (First Priority/Atlantic 98401) | Mc Lyte | 17 | 6 | 61 | THAT'S WHAT LITTLE GIRLS ARE MADE OF | (MCA 54625) | Raven Symone | 57 | 3 |
| 9 | FOR THE COOL IN YOU | (Epic 77109) | Babyface | 20 | 2 | 62 | DREAM IN COLOR | (Columbia 74975) | Regina Belle | 75 | 2 |
| 10 | LATELY | (Uptown/MCA 54652) | Jodeci | 4 | 12 | 63 | DO THE THANGS | (Atlantic 87328) | Levert | DEBUT | |
| 11 | ALRIGHT | (Ruffhouse/Columbia 77103) | Kriss Kross | 12 | 4 | 64 | LIGHT OF LOVE | (Capitol 44953) | Angie & Debbie | 88 | 2 |
| 12 | CHECK YO SELF | (Priority 53830) | Ice Cube / Das Efx | 8 | 3 | 65 | ALL THROUGH THE NIGHT | (Giant/Reprise 18414) | P.O.V w/JADE | DEBUT | |
| 13 | ONE LAST CRY | (Mercury 862404) | Brian McKnight | 14 | 7 | 66 | IT'S ON | (Tommy Boy 569) | Naughty By Nature | 48 | 7 |
| 14 | SOMETHING'S GOIN' ON | (Maverick/Sire/Warner Bros. 18564) | U.N.V. | 11 | 13 | 67 | WHAT'S UP DOC?(CAN WE ROCK) | (Jive 42127) | Fu-Schnickens With Shaquille O'Neil | 60 | 4 |
| 15 | IT'S FOR YOU(FROM "THE METEORMAN") | (Motown 2207) | Shanice | 18 | 4 | 68 | BREAKADAWN | (Tommy Boy 586) | De La Soul | DEBUT | |
| 16 | CRY NO MORE | (Gasoline Alley/MCA 54650) | ll D Extreme | 13 | 15 | 69 | WE GETZ BUZY | (Rowdy/Arista 35024) | Illegal | DEBUT | |
| 17 | SOMETHING IN YOUR EYES | (MCA 54725) | Bell Blv Devoe | 25 | 3 | 70 | FLOW JOE | (Violator/Relativity 1185) | Fat Joe | DEBUT | |
| 18 | WHOOMP (THERE IT IS) | (Life 79001) | Tag Team | 10 | 14 | 71 | PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP | (Def Jam/Columbia 74984) | L.L. Cool J. | 51 | 7 |
| 19 | I'M IN LUV | (Mercury 862 462) | Joe | 22 | 3 | 72 | DAZZEY DUKS | (TMR 71000) | Duice | 47 | 20 |
| 20 | GET IT UP (FROM POETIC JUSTICE) | (Laface/Epic Soundtrax/Epic 77059) | TLC | 16 | 4 | 73 | COME GO WITH ME | (Uptown/MCA 54704) | Christopher Williams | DEBUT | |
| 21 | IF I HAD NO LOOT | (Wing/Mercury 859056) | Tony! Toni! Tone! | 9 | 8 | 74 | COMING HOME TO LOVE | (Zoo 14099) | Coming Of Age | DEBUT | |
| 22 | VERY SPECIAL | (Cold Chillin' 18437) | Big Daddy Kane | 26 | 4 | 75 | JUST KICKIN'IT | (So So Def/Columbia 77119) | Xscape | DEBUT | |
| 23 | WEAK | (RCA 62521) | SWV | 23 | 14 | 76 | HEY THERE PRETTY LADY | (Perspective 7426) | Lo-Key? | 55 | 6 |
| 24 | LAI D BACK GIRL | (Warner Bros. 18422) | Maze Featuring Frankie Beverly | 32 | 3 | 77 | I DON'T WANT TO DO ANYTHING | (Uptown MCA 54709) | Mary J.Blige | DEBUT | |
| 25 | BABY I'M YOURS | (Gasoline Alley/MCA 54574) | Shai | 31 | 11 | 78 | STICKS AND STONES | (Capitol 44964) | Walter & Scotty | 59 | 4 |
| 26 | LICK U UP | (Luke 163) | H-Town | 21 | 6 | 79 | I DON'T WANNA FIGHT | (Virgin 12652) | Tina Turner | 63 | 11 |
| 27 | BOOM! SHAKE THE ROOM | (Jive 42108) | Jazzy Jeff & Fresh Prince | 46 | 3 | 80 | TRULY SOMETHING SPECIAL | (Virgin 12670) | After 7 | 67 | 6 |
| 28 | THAT'S THE WAY LOVE GOES | (Virgin 125650) | Janet Jackson | 27 | 14 | 81 | OOH WATCHA GONNA DO | (Profile 5400) | Run DMC | 81 | 1 |
| 29 | SOMEBODY ELSE WILL | (EMI 50462) | O'Jays | 30 | 4 | 82 | THE FLOOR | (Motown 2202) | Johnny Gill | 66 | 13 |
| 30 | LOVE NO LIMIT | (Uptown 54526) | Mary J. Blige | 29 | 13 | 83 | GRAZIN IN THE GRASS | (GRP 3046) | George Howard | 87 | 2 |
| 31 | SUNDAY MORNING | (Reprise 18461) | Earth Wind & Fire | 41 | 2 | 84 | I WANA HOLD ON TO YOU | (Island 862212) | Mica Paris | 70 | 8 |
| 32 | KNOCKIN' BOOTS | (Luke 161) | H Town | 28 | 14 | 85 | GIMME | (Reprise 18488) | Cheryl" Pepsii" Riley | 71 | 8 |
| 33 | ONE WOMAN | (Giant 18687) | Jade | 33 | 14 | 86 | PAY DAY | (Qwest/Warner bros. 18473) | Winans | 85 | 2 |
| 34 | LET ME BE THE ONE | (Atlantic 87347) | Intro | 34 | 8 | 87 | PASSIN' ME BY | (Deleicious Vinyl/Atlantic 98434) | The Pharcyde | 73 | 16 |
| 35 | HEAVEN KNOWS | (Epic 74996) | Luther Vandross | 43 | 2 | 88 | DO DA WHAT | (EastWest 98419) | 1 Of The Girls | 74 | 7 |
| 36 | SLAM | (JMJ/Chaos/Columbia 74882) | Onyx | 24 | 8 | 89 | LET ME ROLL | (Rap-A-Lot/Priority 53831) | Scarface | 76 | 6 |
| 37 | COME INSIDE | (Atlantic 87317) | Intro | 68 | 2 | 90 | I LIKE IT | (Big Beat/Atlantic 98413) | Jomanda | 77 | 6 |
| 38 | I GOT YOU | (Motown 2213) | Johnny Gill | 49 | 3 | 91 | 24/7 GOOD LOVIN' | (Eastwest 98403) | Big Bub | 78 | 6 |
| 39 | SEEMS YOU'RE MUCH TOO BUSY | (A&M 0140) | Vertical Hold | 37 | 11 | 92 | DAY BY DAY | (Capitol 44934) | Portrait | 79 | 7 |
| 40 | CHEIF ROCKA | (Pendulum 64631) | Lords Of The Undergrounds | 42 | 7 | 93 | LITTLE MIRACLES | (Epic 3474226) | Luther Vandross | 80 | 11 |
| 41 | MEGA MEDLEY | (Reprise 18420) | Zapp & Roger | 50 | 3 | 94 | BUMPIN' (ADAPTATION OF HUMPIN') | (Next Plateau/PLG 357021) | Paperboy | 83 | 4 |
| 42 | ABC-123 | (Atlantic 87366) | Levert | 36 | 13 | 95 | DON'T WALK AWAY | (Giant 18687) | Jade | 82 | 31 |
| 43 | SHOW ME LOVE | (Big Beat/Atlantic 10118) | Robin S. | 35 | 16 | 96 | THAT'S THE WAY LOVE IS | (MCA 54511) | Bobby Brown | 84 | 12 |
| 44 | INSANE IN THE BRAIN | (Ruffhouse/Columbia 77019) | Cypress Hill | 38 | 6 | 97 | SAY IT ISN'T OVER | (RCA 62540) | Five XI | 69 | 8 |
| 45 | WHOOT, THERE IT IS | (Wrap/Ichiban 0150) | 95 South | 19 | 17 | 98 | MY CUTIE | (MCA 54661) | Wreckx-N-Effect | 88 | 5 |
| 46 | APHRODISIA | (Tabu/A&M 7718) | Alexander O'Neal | 53 | 3 | 99 | FREAK ME | (Elektra 64654) | Silk | 90 | 21 |
| 47 | CHERISH THE DAY | (Epic 74980) | Sade | 61 | 3 | 100 | GIVE HIM A LOVE HE CAN FEEL | (Pendulum/Elektra 64655) | Tene Williams | 91 | 9 |
| 48 | UNCONDITIONAL LOVE | (Jive/MCA 42144) | Hi-Five | 45 | 8 | | | | | | |
| 49 | TRUST ME | (Chrysalis/ERG 24849) | Guru & N'Dea Davenport | 1 | | | | | | | |
| 50 | WANT YOU BACK | (RCA 62565) | ME-2-U | 52 | 5 | | | | | | |
| 51 | DRE DAY | (Death Row/Interscope/Atlantic 53827) | Dr. Dre | 39 | 12 | | | | | | |
| 52 | RUN TO YOU | (Arista 1-2570) | Whitney Houston | 44 | 7 | | | | | | |
| 53 | THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' | (EastWest 960544) | Yo-Yo | 40 | 7 | | | | | | |



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REVIEWS by M.R. Martinez

BUYAKA: The Ultimate Dancehall Collection (Big Beat Reggae 7 14233-2). Producers: Various.

There is a cornucopia of dancehall/toaster sounds on this 14-track collection, which also covers a plethora of topics. There are roots sounds, ala Sister Nancy, R&B-influenced dancehall vocals per Beres Hammond and dub mutations provided by folks like Terry Ganzie. Cutty Ranks turns in a rock steady/funk track with "Open Up." Another highlight is the track "Action," featuring Terror Fabulous with singer Nadine Sutherland.



GENERAL GRANT: Now Stand Tall (RA-Ra-CD 2001). Producers: Various.

Some of this work is D-lightful, some of it is D-stainful. But General Grant manages to meld R&B, traditional sounds, swirling textures and an easy back beat to form a unique musical approach. This could be headed for major crossover. The opening track, "So Good, So Good," is a sparkling example of how black contemporary pop and dancehall can be joined. The musical miscegenation continues with the album's first single, "Call Me." Other tracks of note include "Pure Hate 'N Actin' Normal" and "Feels Like Fire."



CHILLY TEE: Get Off Mine (MCA MCAD-10856). Producer: The Bomb Squad.

There's no unique mic flow on this record, but this album does provide some accessible hip-hop. Much of it falls between the cracks—not quite hard-core, not quite freestyle. Musically, tasty minimalist funk is the cornerstone. The title track, "Get Off Mine," uses the classic riff from the Isley Brothers' "It's Your Thing." "I Guess She Didn't Know" serves up some quirky funk, but very little rap and "Snap Ya' Neck To This" shows off The Bomb Squad's production.

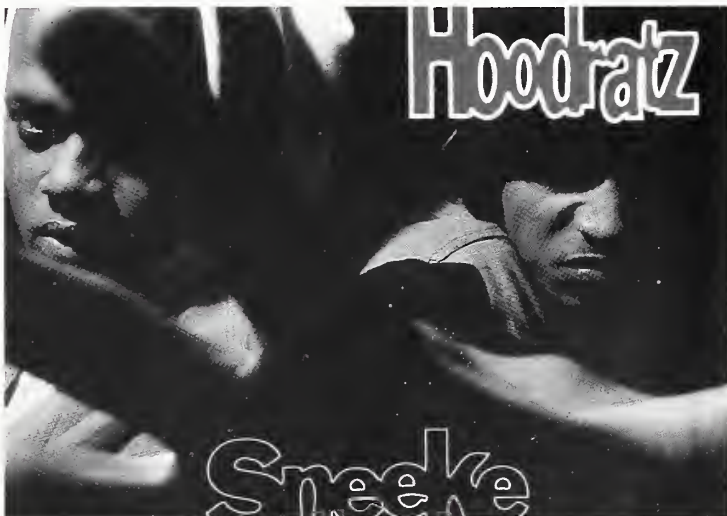


COMING OF AGE: Coming of Age (Zoo/BMG 72445-11064-4). Producers: Kashif, Charlie Singleton & Others.

This Southern California quintet benefits from some skillful, unobtrusive production which permits their engaging voices to gain center stage. The group is a talented entry in the ongoing retro-soul derby that continues to alter the black contemporary music landscape. The group shows up on tracks such as the a cappella "One In a Million" (the Isley Brothers classic "Between The Sheets," the funky kink of "You Turn Me On" and the irreverent "Lil' Hottie Got A Body." This group has a future.



PICK OF THE WEEK



HOODRATZ: Sneek Muthafukaz (Epic EK 53227). Producer: Doh-Doh. New York City Old School sensibilities are well represented on this 13-track commitment to strident hard core. Musically there is little remarkable on this collection. But lyrically, this group finds the flow and nerve to speak to people stealin' their rhymes ("Bootleggz"), the welfare system ("Free Cheese?"), treacherous poohnanny ("Murdered Ova Nuttin'") and never turnin' your back to those who smile but would do you harm (the album's title track, "Sneek Muthafukaz").

By M.R. Martinez

THE RHYTHM



It was a star-laced affair, featuring Oleta Adams at a special live listening session featuring songs from her new Fontana/Mercury Records album *Evolution*, some songs from her platinum-plus debut *Circle of One*. Some of the artists that showed for the event, held in early August included Wesley Snipes, Halle Berry, Tears For Fears leader Roland Orzabal, Debbie Allen, and pictured with Adams (above left) Rosie O'Donnell and Jody Watley.

JAZZ/ADULT NOTES: Indie and/or boutique labels are making some noise in the land of Jazz, Adult Contemporary, New Age and World Beat. Labels such as Sin-Drome, Gyroscope, Earth-Beat/Warner Bros., Lipstick, Windham Hill, Higher Octave, Mo-Jazz, Private Music and others are releasing such a dazzling array of adult, jazz-oriented and ethnic musics that it's becoming increasingly difficult to cubbyhole any of the music. Artists like Peter White and Jim Chapell whose respective Sin-Drome Records album *Promenade* and Real Music collection *Over The Top* have been chart staples in recent weeks, are but a pair of the artists of this ilk quietly adding to the cash flow at retail. Some product to keep an eye on includes the Gyroscope Records release of *Laraaji's Flow Goes The Universe* and *Harold Budd's Music For 3 Pianos*, both of which will make noise in the New Age market, and receive some adult airplay on some jazz stations. New releases on Windham Hill Records by Alex De Grassi, John Beasley, and Nightnoise will in varying degrees have an impact on the NAC market. DeGrassi's built-in following will move his record through the pipeline, Beasley's strong jazz album (including several star guest sidemen) will provide him some cash register fuel and the major tour by Nightnoise, with DeGrassi and formidable pianist Liz Story, will help with sell-through on this product.



Blue Note recording artist Benny Green earned major kudos as the recipient of the prestigious City of Toronto Glenn Gould International Protege Prize in Music and Communication. On hand during the presentation to Green, whose fourth Blue Note album was recently released, was legendary jazz pianist Oscar Peterson, also a Gould winner. The awards are given out by Canadian-based Glenn Gould Foundation. Pictured are (l-r): Bassist Ray Brown; guitarist Herb Ellis; drummer Jeff Hamilton; John Hnatyshyn, Governor General of Canada; Green; and (seated) Peterson.

TOP 75 R&B ALBUMS

CASH BOX • SEPTEMBER 18, 1993

| | | | | |
|----|---|--------------------------------|-------|----|
| 1 | THE WORLD IS YOURS (Rap-A-Lot/Priority 53861) | Scarface | 63 | 2 |
| 2 | BACK TO BASICS (Warner Bros.45297) | Maze Featuring Frankie Beverly | DEBUT | |
| 3 | FOR THE COOL IN YOU (Epic 53558) | Babyface | DEBUT | |
| 4 | BLACK SUNDAY (Ruffhouse/Columbia 53931) | Cypress Hill | 1 | 20 |
| 5 | TONI BRAXTON (LaFace/Arista 6007) | Toni Braxton | 3 | 3 |
| 6 | SONS OF SOUL (Wings/Mercury 514933) | Tony!Toni!Tone! | 5 | 6 |
| 7 | DA BOMB (Ruffhouse/Columbia 57278) | Kris Kross | 2 | 2 |
| 8 | janet (Virgin 87825) | Janet Jackson | 4 | 13 |
| 9 | MENACE II SOCIETY (Jive 41509) | Soundtrack | 6 | 10 |
| 10 | THE CHRONIC (Priority 57128) | Dr. Dre | 10 | 31 |
| 11 | IT'S ABOUT TIME (RCA 66074) | SWV | 9 | 26 |
| 12 | BACDAFUCUP (RAL/Chaos 53302) | Onyx | 14 | 16 |
| 13 | POETIC JUSTICE (Epic 57131) | Soundtrack | 7 | 5 |
| 14 | THE BODYGUARD (Original Motion Picture Soundtrack) (Arista 18699) | Soundtrack | 15 | 34 |
| 15 | HEARTBREAKER (EMI/ERG 89740) | The O'Jays | 8 | 3 |
| 16 | INTRO (Atlantic 82463) | Intro | 13 | 13 |
| 17 | THE UNTOLD TRUTH (Rowdy/Arista 37002) | Illegal | DEBUT | |
| 18 | LOVE DELUXE (Epic 74734) | Sade | 16 | 36 |
| 19 | BRIAN MCKNIGHT (Mercury 848605) | Brian McKnight | 18 | 9 |
| 20 | BETWEEN THE SHEETS (Warner Bros. 45340) | Fourplay | DEBUT | |
| 21 | NEVER LET ME GO (Epic 53231) | Luther Vandross | 11 | 9 |
| 22 | STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209) | 2PAC | 12 | 22 |
| 23 | FOR REAL THO' (Atlantic 82462) | LeVert | 25 | 18 |
| 24 | BORN GANGSTAZ (DJ West/Chaos/Columbia 52903) | Boss | 20 | 9 |
| 25 | LOVE'S THE PLACE TO BE (Mercury 518086) | Will Downing | 23 | 2 |
| 26 | BREATHLESS (Arista 18646) | Kenny G | 22 | 34 |
| 27 | AIN'T NO OTHER (First Priority 92230) | Mc Lyte | 26 | 6 |
| 28 | VOICE OFF JAMAICA (Mercury 518013) | Buju Banton | 33 | 2 |
| 29 | SOMETHING'S GOIN' ON (Mavrick/Warner Bros. 45287) | U.N.V | 21 | 5 |
| 30 | 21 & OVER (Loud/RCA 66280) | The Alkaholiks | DEBUT | |
| 31 | WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)(Virgin 88189) | Tina Turner | 17 | 7 |
| 32 | EVOLUTION (Fontana/Mercury 5114965) | Oleta Adams | 19 | 2 |
| 33 | EVERYTHING (Mercury 518016) | Joe | DEBUT | |
| 34 | LOSE CONTROL (Elektra 61394) | Silk | 24 | 25 |
| 35 | THE NEW BREED (Wrap/Ichiban 8120) | MC Breed | 28 | 12 |
| 36 | HERE COME THE LORDS (Pendulum/Elektra 61415) | Lords Of The Underground | 31 | 13 |
| 37 | WHOOMPI! (THERE IT IS) (Life/Bellmark 78000) | Tag Team | 36 | 3 |
| 38 | PROVOCATIVE (Motown 374636355) | Johnny Gill | 30 | 9 |
| 39 | FEVER FOR DA FLAVOR (Luke 126) | H-Town | 27 | 14 |
| 40 | HOOTIE MAC (MCA 10682) | Bell Biv DeVoe | 38 | 5 |
| 41 | JAZZMAZZ VOLUME 1 (Chrysalis 21998) | Guru | 29 | 11 |
| 42 | ALL OUT (Qwest/Warner Bros.452113) | The Winans | DEBUT | |
| 43 | TILL DEATH DO US PART (Priority 57183) | Geto Boys | 35 | 25 |
| 44 | IF I EVER FALL IN LOVE (Gasoline 10762) | Shai | 39 | 30 |
| 45 | WHEN SUMMER COMES (GPR 9724) | George Howard | 44 | 3 |
| 46 | RUFFTOWN BEHAVIOR (Luke 202) | Poison Clan | DEBUT | |
| 47 | DANGEROUS (Epic 45400) | Michael Jackson | 32 | 86 |
| 48 | SHOW ME LOVE (Big Beat/Atlantic 82509) | Robin S. | 42 | 3 |
| 49 | THE PREDATOR (Priority 57185) | Ice Cube | 34 | 33 |
| 50 | EAST RIVER DRIVE (Epic 47489) | Stanley Clarke | DEBUT | |
| 51 | TAKE A LOOK (Elektra 61496) | Natalie Cole | 37 | 7 |
| 52 | 14 SHOTS TO THE DOME (Def Jam 53325) | LL Cool J | 41 | 15 |
| 53 | QUAD CITY KNOCK (Wrap/Ichiban 8117) | 95 South | 40 | 12 |
| 54 | RIGORMORTIZ (Rap-A-Lot/Priority 53862) | DMG | 47 | 2 |
| 55 | FREE WILLY (Epic Soundtrax/Epic 57280) | Soundtrack | 52 | 3 |
| 56 | REPRESENT (Violator/Relativity 1175) | Fat Joe | 56 | 2 |
| 57 | UPTOWN MTV UNPLUGGED (MCA 10858) | Various Artist | 45 | 8 |
| 58 | JUDGMENT DAY (Righteous/Scarface 3001) | Pooh-MAN | 55 | 2 |
| 59 | YOU BETTER ASK SOMEBODY (Eastwest 92252) | Yo-Yo | 43 | 6 |
| 60 | PRECIOUS (MCA 10605) | Chante' Moore | 46 | 25 |
| 61 | IN THE NUDE (Luke 200) | Luke | 48 | 5 |
| 62 | BANGIN' ON WAX (Dangerous/Pump/Quality 19138) | Bloods & Crips | 57 | 14 |
| 63 | PASSION (Columbia 48826) | Regina Belle | 49 | 22 |
| 64 | LOVE REMEBERS (Warner Bros. 26685) | George Benson | 54 | 6 |
| 65 | JADE TO THE MAX (GGiant 510-347) | Jade | 51 | 25 |
| 66 | WHAT'S THE 411 (Uptown 10681) | Mary J. Blige | 58 | 46 |
| 67 | GHETTO DOPE (Rap-A-Lot 53859) | 5th Ward Boyz | 53 | 12 |
| 68 | MTV PARTY TO GO VOLUME 4 (Tommy Boy 1075) | Various Artists | 68 | 3 |
| 69 | GAS CHAMBER (Awol 719) | C-Bo | 62 | 4 |
| 70 | LOOKS LIKE A JOB FOR (Cold Chillin'/WB 45128) | Big Daddy Kane | 61 | 10 |
| 71 | A MATTER OF TIME (A&M 0010) | Vertical Hold | 50 | 6 |
| 72 | 19 NAUGHTY III (Tommy Boy 1069) | Naughty By Nature | 65 | 22 |
| 73 | CHANGES (MCA 10751) | Christopher Williams | 71 | 29 |
| 74 | BLUES SUMMIT (MCA 10710) | B.B. King | 74 | 6 |
| 75 | BAD BOYS (Big Beat/AG 92261) | Inner Circle | 75 | 13 |



By M.R. Martinez

THE RHYME



First Priority/Atlantic recording artist MC Lyte (in Nike hat) was recently hangin' tuff at New York's Hard Rock Cafe, where she ran into members of the newly signed Maverick Records act N' Phase. Members of the group include Tevin Williamson, Melvin Baxter, Al Boyd, Marlon Davis and Donnie Mayes.

SOUND NIBBLES: Pocketown Records recently debuted the group Koncrete Level with the single "Turnin' Me On." The old school track was written by group member JuJuan Williams. Felony Davis forms the other half of the duo...Snoop Doggy Dogg should check with fellow rapper Slick Rick, currently serving time in a New York state prison on weapons charges. Rick can tell Snoop, being sought by the Los Angeles Police Department for driving the getaway car in a murder beef, what it's like to have a high-charting record while being behind bars.

DR. BAYYAN'S CORNER: More singles reviews from a teen perspective. Parental Advisory -- "Maniac" -- Savvy/MCA MCA 5p-2757. Senseless violence is how the group Parental Advisory spells relief. Yes, this is a phat track, but there is no place for the positive here. It deals with mass murder, bags full of butcher knives and other treacherous things all chanted over a wicked Funkadelic riff...DMX -- "Born Loser" -- Ruffhouse/Chaos/Columbia -- OSK 5370. Does black youth from the ghetto have anything to lose? DMX doesn't think so, that's why he's going all out to make it on this record. DMX tells the story of how he was brought up to be a loser. The moral of the story is what comes around goes around. A super phat track, this disc is well-rounded both lyrically and musically...Nikita -- "All Over You, All Over Me" -- Motown 37 4610222. This ain't hip hop, but it is passionate, and Nikita expresses her desires without holding anything back. It's done creatively, but there's a sense that they were pressed for time while recording it.



Run DMC, who has made a remarkable return to spotlight with the Profile Records release *Down With The King*, recently received the Pioneer Award at the 2nd Annual 360 Degree Black Hip Hop Seminar. They join Afrika Bambaataa as a recipient of the award. Pictured are (l-r): Royall Bayyan, president/CEO of 360 Degrees Entertainment; Run and DMC of the group.

TOP 30 HIP-HOP ALBUMS

CASH BOX • SEPTEMBER 18, 1993

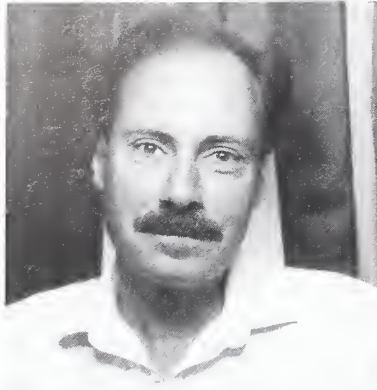
| | | | |
|----|--|--------------------------|-------|
| 1 | MENACE II SOCIETY (Jive 41509) | Soundtrack | DEBUT |
| 2 | THE CHRONIC (Death Row/Interscope 57128/Priority) | Dr. Dre | 1 34 |
| 3 | BACDAFUCUP (RAL/Chaos 53302) | Onyx | 3 8 |
| 4 | 12 INCHES OF SNOW (Atco EastWest 92207/AG) | Snow | 2 18 |
| 5 | BORN GANGSTAZ (DJ West/Chaos/Columbia 52903) | Boss | 4 1 |
| 6 | THE BLISS ALBUM (Gee Street 514517) | P.M. Dawn | 6 10 |
| 7 | THE PREDATOR (Priority 57185) | Ice Cube | 7 26 |
| 8 | 19 NAUGHTY III (Tommy Boy 1069) | Naughty By Nature | 5 17 |
| 9 | 14 SHOTS TO THE DOME (Def Jam/Columbia 53323) | L.L. Cool J | 10 10 |
| 10 | 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929) | Arrested Development | 9 18 |
| 11 | NINE YARDS (Next Plateau/FFRR 1012) | Paperboy | 12 16 |
| 12 | UPTOWN MTV UNPLUGGED (Uptown/MCA 1085) | Various Artists | DEBUT |
| 13 | GUAD CITY KNOCK (Wrap/Ichiban 8117) | 95-South | 16 4 |
| 14 | STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209) | 2Pac | 14 17 |
| 15 | TILL DEATH DO US PART (Rap-A-Lot 53818) | Geto Boys | 11 14 |
| 16 | DOWN WITH THE KING (Profile 1440) | Run-D.M.C. | 8 6 |
| 17 | BIZARRE RIDE II (Delicious Vinyl 92222) | The Pharcyde | 15 3 |
| 18 | JAZZMATAZZ VOLUME 1 (Chrysalis/ERG 21998) | Guru | 18 1 |
| 19 | LOOKS LIKE A JOB FOR... (Cold Chillin'/WB 45128) | Big Daddy Kane | 13 3 |
| 20 | CONNECTED (Gee Street/Island/PG 14061) | Stereo Mc's | 19 6 |
| 21 | REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum/Elektra 61414) | Digable Planets | 17 1 |
| 22 | HARD OR SMOOTH (MCA 10566) | Wreckx-N-Effect | 21 29 |
| 23 | WHICH DUBIE U B (Immortal/Epic 53212) | FunkDooiest | 20 5 |
| 24 | BANGIN' ON WAX (Dangerous/Pump/Quality 19138) | Bloods & Crips | 22 14 |
| 25 | OOOOOOHHH...ON THE TLC TIP (Laface/Arista 26003) | TLC | 25 1 |
| 26 | BASS: THE FINAL FRONTIER (Magic/CDG 9413) | D.J. Magic Mike | 23 1 |
| 27 | HERE COME THE LORDS (Pendulum/Elektra 61415) | Lords Of the Underground | 27 1 |
| 28 | THE NEW BREED (Wrap/Ichiban 8120) | MC Breed | DEBUT |
| 29 | TOTALY CROSSED OUT (Ruffhouse/Columbia 48710) | Kris Kross | 28 63 |
| 30 | WHO'S THE MAN (Uptown/MCA 10794) | Soundtrack | 24 7 |

TOP 30 RAP SINGLES

CASH BOX • SEPTEMBER 18, 1993

| | | | |
|----|---|----------------------------------|-------|
| 1 | RUFFNECK (First Priority/Atlantic 98401) | MC Lyte | 3 6 |
| 2 | PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP (Def Jam 74984/Columbia) | L.L. Cool J | 6 7 |
| 3 | INSANE IN THE BRAIN/WHEN THE S--T... (Ruffhouse/Columbia 77019) | Cypress Hill | 1 6 |
| 4 | CHECK YO SELF (Priority 53830) | Ice Cube | 7 2 |
| 5 | CHEIF ROCKA (Pendulum/Elektra 66302) | Lords Of The Underground | 4 6 |
| 6 | ALRIGHT (Ruffhouse/Columbia 77103) | Kriss Kross | 9 2 |
| 7 | GRAND GROOVE (Tuffbreak/A&M 0082) | Intelligent Hoodlum | 11 2 |
| 8 | LET ME ROLL (Rap-a-lot/Priority 53831) | Scarface | 14 2 |
| 9 | I GET AROUND/KEEP YA HEAD UP (Interscope/Atlantic 96036) | 2Pac | 5 4 |
| 10 | FLOW JOE (Violator/Relativity 1185) | Fat Joe | DEBUT |
| 11 | GOTTA GET MINE (Wrap/Ichiban 93154) | MC Breed | 15 3 |
| 12 | ALL SHE WANTED/HED RUSH (EastWest 96042) | Knuckleheadz | 18 3 |
| 13 | 40 BELOW TROOPER/ALL I THINK... (Warner Bros 40764) | Jungle Brothers | 2 10 |
| 14 | RECIPE (Chaos/Columbia 77081) | Boss | DEBUT |
| 15 | IBWIN' WIT MY CREW/BONNIE & CLYDE (EastWest 96054) | Yo Yo | 8 9 |
| 16 | INDO SMOKE (Epic 77026) | Mista Grimm | 17 2 |
| 17 | THIS IS IT Y'ALL (Chemistry/Mercury 862314) | Poizon Posse | DEBUT |
| 18 | VERY SPECIAL/STOP SHAMMIN (Cold chillin'/Reprise 18437) | Big Daddy Kane | DEBUT |
| 19 | SLAM (JMJ/Chaos/Columbia 74882) | Onyx | 12 25 |
| 20 | WHOOT, THERE IT IS (Wrap/Ichiban 0150) | 95 South | 13 11 |
| 21 | WHOOMPI! (THERE IT IS) (Life/Bellmark 7900) | Tag Team | 20 7 |
| 22 | WHAT'S UP DOC (Jive 42164) | Fu-schnickens w/Shaquille O'Neal | 22 12 |
| 23 | ROLL W/THE FLAVOR (MCA 54623) | Young Black Teenagers | DEBUT |
| 24 | DON'T GIVE ME NO BAMMER (In-a-minute 8001) | R.B.L. Posse | DEBUT |
| 25 | LET ME TURN YOU ON (Cold Chillin'/Reprise 18542) | Biz Markie | 10 6 |
| 26 | HUMPS FOR THE BLVD. (Psychotic 1203) | Rodney O & Joe Cooley | 16 4 |
| 27 | THIS IS IT/RIP IT UP (Ruffhouse/Columbia 74764) | Lin Que | 21 5 |
| 28 | WORK IT OUT (Luke 162) | Luke | 23 4 |
| 29 | SIX FEET DEEP (Rap-A-Lot/Priority 53823) | Geto Boys | 24 14 |
| 30 | EUPHORIA (Inderoc 0202) | Trique-Dik-Slik | 19 3 |

By Fred L. Goodman



Arthur Braun

IN THE DRIVER'S SEAT: Publishing veteran Arthur Braun is back in L.A. After a three-year stint in Florida as president of the music pub division of **The Kruger Organization (TKO)**, Braun brings his family and talents back to these shores with **Drive Entertainment**, the new recording and publishing concern formed by **Don Grierson** and **Stephen Powers**. While Grierson and Powers take care of the record side, Braun heads the pubbery as executive veep and general manager. He gets highly animated when discussing the new venture. "This [Drive] is very exciting," he says. "It's fun starting a new company with such industry vets like Don and Steve."

Braun's first order of business will be searching for songs to start building a catalogue. "We'll do it song by song, brick by brick," he explains. "We also will be acquiring existing catalogues as well. Whatever it takes to be successful."

Braun has the track record to help bring about that success. Before he was at TKO, he spent 15 years as head of the U.S. operations for the **Dick James Organization (DJO)**, which included the Elton John-Bernie Taupin catalogue as well as tunes by Roger Greenaway, Roger Cook and Don Black, among others. At various stages with DJO, Braun was headquartered in New York, Nashville and, from 1985-89, in Los Angeles. So the new gig has become a sort of homecoming for him.

Braun's looking forward to the challenge of building a company from scratch. "It's a very good time to be an independent publisher," he relates. "Because no matter how much acquiring takes place in this business, it still comes back to the basic writer who creates the product in the first place. If you don't have a place for writers to develop, you're not going to be building the future catalogues to be acquired in the next generation. I'm an old-fashioned type publisher. I do it the nuts-and-bolts way of creating songs of value for the copyright. It's easy to acquire if you want to pay the price. But to develop somebody that means something, that's where the skill comes in."

Welcome back, Arthur!

MILLIONS & MILLIONS!: "Georgia On My Mind," written by **Hoagy Carmichael** and **Stuart Gorrell**, and "More," written by **Norman Newell** (PRS), **Nino Oliviero** (SIAE), **Marcello Cioccolini** (SIAE) and **Riz Ortolani** (SIAE), have surpassed the coveted five million performance mark, according to BMI. The songs are only the sixth and seventh BMI-represented tunes to reach this performance plateau. "Georgia" is published by **Hoagland Music** and **peermusic**; "More" by **Elbo Music**, **E.B. Marks Music** and **C.A.M.**

If played continuously at an average length of three minutes per play, five million performances would take more than 28(!) years. Holy statement, Hoagy!

Cash Box MUSIC PUB

ARTIST SPOTLIGHT

Max Vague

By Joseph Stanley

WHEN YOU GO TO LOOK AT THE BACKGROUND OF MAX VAGUE, be prepared



for the name to fit. Max doesn't talk a lot about the early days of his career in Monterey, California, except to say that he taught himself to play keyboard and formed a band, **The Freeze**. He learned to write music and left Monterey for L.A., alone, in 1984. While there, he supported himself with his skills as a freelance graphic artist and wrote the scores for several documentaries, including a special on the **GM**

Sunrayer. All the time he was doing these "side jobs," as he sees them, he was laying the groundwork for his true purpose, which was anything but "vague": his own solo recording career.

When Vague begins to talk about his music a change comes over him; his eyes get brighter, his whole body becomes animated, a vehicle for conveying his feelings for the thing in his life that is most precious to him. Because he does feel so strongly about his work he is, when it comes studio time, a solo performer in nearly every sense of the word. Ninety percent of the music is played by Max. He does 98% of the vocals, 99% of the mixing, production and post production work on his albums. He is a technical wizard and perfectionist, and the quality and dedication he gives to his projects shine through on the finished product. His first CD was *Love In A Thousand Faces*.

Technical magic aside, though, Max is, at the core, an artist. In just the same way as a painter takes a canvas and, with subtle brushstrokes, brings out the various nuances of form and color in his painting that give it a sense of reality all its own, Max uses voice, music, and words to bring out the same nuances of color and form—and temperature and emotion and instinct and weather and lust and loss and hope and despair—to give his songs a sense of reality all their own. Each song is a painting, each album a tapestry.

The music of Max Vague is difficult to categorize; it's rock, but it's not, at least not in the narrow American view of rock. In feel as well as in scope the closest comparisons would have to be Peter Gabriel, Sting and the Cure. Strong Lennon influences are also evident. Max Vague's music is global in its outlook. All types of musical styles are mixed and matched in ways that should never work, yet, somehow, they do. On the current CD, *S.O.S. The Party's Over*, his second so far, there are washes of guitar power chords and simple acoustic melodies. Primitive percussion—shakers, sticks, guitar thumps—lies in the same groove as the most advanced synthesizer sequencers available today.

As incredible as the music is, it takes a decided backseat to the lyrical strength of the album. The lyrics are simple, yet symbolic; there are several different levels of meaning to several of the songs. Of course, to quote the old saying, the fact that "it's got a good beat and you can dance to it," doesn't hurt the appeal of the CD a bit. In fact, several of the songs simply defy immobility; ya gotta dance to "Crying" (the best song about lust I've ever heard), "Lie" (all the songs on the album have one-word titles), "S.O.S.," and "Believe." The final gist of the album is neo-psychedelic. In fact, it comes back at the end to "S.O.S.," completing the trip.

In addition to the upcoming release of the *S.O.S. The Party's Over* CD with a live concert featuring a four-piece band at Nashville's **Ace Of Clubs** Sept. 16, 1993, fan clubs are forming in Japan as well as in the U.S. Also Vague and his label, **MetroLord Records** are currently shopping for major label distribution. For information on Max Vague or to find out how to get your own CD or cassette call **MetroLord Records** at (615) 251-7527.

Photo courtesy of Steve Green



Where there is hope, there is life.

Please join us as the City of Hope presents
its "Spirit of Life" Award to Alain Levy on
Thursday, September 30 at 7:00 pm at the
Beverly Park Estates.

For more information and reservations,
call Scott Goldman at (213) 626-4611.

LABEL PROFILE

Shiro Records

SHIRO GUTZIE, president of Shiro Records and its parent company Shiro Music Productions, has found his company being considered an international record company. But Gutzie, who launched Shiro Records in July 1991, has a different philosophy in how they break their artists. Unlike other independents who spend all their time trying to break their acts in the U.S., Shiro feels otherwise. "I see the world as our market. We believe in the global appeal of our acts. The goal is worldwide sales."

Presently Shiro Records is distributed in 26 countries and plans 20 international releases and six domestic albums per year. Currently experiencing success with Tomi Kita in S.E. Asia, Shiro Records is now focusing on its upcoming U.S. releases.

Global soul? That's what Civilization brings to their self-titled debut EP to be released September 28. This five-track collection was produced by band leader Doug de Forest, who, along with vocalist Al Berry, has been around the business for a while, touring with various acts. Most of the tracks give you an experience different from your everyday pop album, especially the first single "Mountain." Both artists draw on eclectic sounds from music the world over.

Civilization utilizes instruments from such far off nations as Uganda, Nigeria and the Ivory Coast. The band is influenced by ritual music from India, Asia and the Middle East; as well as new rock and soul groups from England and here in the States. Doug de Forest has worked with Martha Reeves and Patrick O'Hearn and was obviously influenced by both artists. But de Forest is no clone. In fact, he built and patented his own musical instrument called the "Modus Novus," a highly advanced percussion system. If that weren't enough, de Forest has entered the interactive multimedia arena using technology he refers to as "Live Video."

Berry comes out of the Peabody Conservatory at John Hopkins University where he studied and later met Christopher Max. Max took Berry on tour and a career was launched after hooking up with Max's producer Nile Rodgers. Rodgers, one of the most successful producers around, led Berry to gigs with Lionel Richie, Lenny Kravitz and the late Stevie Ray Vaughn. At just 28, Berry already has quite a resume; but he hopes to stand in the spotlight soon with his new group.

Shiro, who also writes and produces music adds, "We are concentrating on making the best possible music without compromising the integrity of our artists."

REVIEWS

By M.R. Martinez

■ **J.K. FEATURING DAVE WECKL:** *Special* (Lipstick LIP 89142). Producer: Jorg (J.K.) Kluetgens.

German-based bassist J.K. and company, including respected jazz/fusion drummer Dave Weckl, conjure up memories of the old fusion days, when groups like Return To Forever, Passport and others who stretched sonic sensibilities from different perspectives. Each track serves as a recollective moment in the dialect of jazz fusion. With J.K. playing bass lead on several tracks, the dynamics of each composition are different. The tracks "Special," "I Still Love You" and

"Ride Home" best demonstrate the diversity of fusion on this album.



TOP 30 JAZZ ALBUMS

CASH BOX • SEPTEMBER 18, 1993

- 1 **NO ONE WORSHIPS THERE ANYMORE** (Homeland 5139) . Bruce Haynes 1 7
- 2 **PARDON ME, I'VE BEEN PARDONED** (Manuel MFBC4) Manuel Family Band 2 7
- 3 **OHI I WANT TO SEE HIM** (Psalms Min. 107) Susie Luchsinger 3 7
- 4 **ALL OF THIS AND HEAVEN TOO** (HIS Prod.) Don Vinson 4 7
- 5 **FORGOTTEN FRIENDS** (Expression 2001) Ken Holloway 7 7
- 6 **CRAZY 'BOUT JESUS** (Expression 2004) Randy Coward 11 5
- 7 **BURN BRIDGE BURN** (Independent) Cross Country 9 6
- 8 **LET'S GET THE DEVIL OUT OF HERE** (Kings Day 12692) Judy Deramus 8 7
- 9 **MAMA PRAYS** (Intersound 7011) Terri Lynn 6 7
- 10 **THE MIDDLE MAN** (Heartwrite 71192) David Patillo 5 7
- 11 **GOD'S NEVER TOO LATE** (Gospel Choice 1005) Del Way 10 7
- 12 **EACH STEP I TAKE** (Morning Star) Fox Brothers 12 7
- 13 **AMERICA IN GOD WE TRUST** (Victory) Bill Holcomb 13 7
- 14 **PRAY PRAY PRAY** (Circuit Rider) W.C. Taylor 15 7
- 15 **WELL DONE** (Damascus) Terry Lee Goffey 16 7
- 16 **I HEARD ABOUT A STONE** (Some Dawn) Kevin Spencer 17 7
- 17 **A VERY SPECIAL GRACE** (Homeland 5136) Walt Mills 14 7
- 18 **THERE BUT FOR THE GRACE OF GOD** (Word 9357) . Paul Overstreet 18 7
- 19 **DIAMONDS FROM DUST** (Dovesong) Pam Walker 19 2
- 20 **WAY DOWN DEEP** (Homeland) White River 20 3
- 21 **THEY SEE MY DADDY IN ME** (Homeland 9073) . . Margo Smith & Holly 21 7
- 22 **BLESSINGS COME IN DIFFERENT COLORS** (HIS Prod.) . Bill Adams 22 7
- 23 **ONE OF THESE DAYS** (Heartlook) Rivers & Owens 23 7
- 24 **ALL I WANT, ALL I NEED** (Expression) Kathy Yoder 24 2
- 25 **DEEP WELL** (Calvary) Freemans 25 4
- 26 **IN HIS WILL THERE IS A WAY** (Riversong 2862) . . Jeff & Sheri Easter 28 7
- 27 **THESE LAST DAYS** (S&A Family) Steve & Annie Chapman 26 7
- 28 **LET MY FAITH BEGIN TO MOVE** (Homeland 63) Billy Walker 27 7
- 29 **GLORY BOUND** (HIS Min.) Brian Elliott DEBUT
- 30 **LOVE IS AN UPHILL CLIMB** (Benson 2090) Vince Wilcox DEBUT

■ **ERIC REED:** *It's All Right To Swing* (MoJazz 37463 7006-2). Producer: Delfeayo Marsalis.

Eric Reed mostly lives up to the sentiment expressed in the album title with



the help of a mostly tight rhythm section (Gregory Hutchinson on drums and acoustic bassist Rodney Thomas Whitaker). Reed's playing alternates between rhythmic and lyrical, but he rarely separates the two in a song. His chordal structure is intriguingly angular. Perhaps his most introspective playing comes on the second track of the album, the aptly titled "In A Lonely Place." He renders a tasty cocktail-lounge

version of the standard "You Don't Know What Love Is."



COUNTRY NEWS BOX

SRO 1993 Nominees Announced

NASHVILLE—Nominees for the 1993 SRO Awards, recognizing outstanding professional achievement within the country music touring industry, have been announced by the Country Music Association. The SRO Awards will be presented Friday, October 1 during SRO '93, CMA's annual entertainment expo, which takes place September 30 - October 2 at the Nashville Convention Center.

The nominees for the 1993 SRO Awards are:

TALENT BUYER/PROMOTER OF THE YEAR:

- Joe Gehl, The Gehl Group, Ft. Lauderdale, FL
- Ron Jett, The Grand Palace, Branson, MO
- Jim McCormick, Valley Forge Music Fair, Devon, PA
- Cindy Mills, Concerts In The Country, Cumming, GA
- George Moffett, Variety Attractions, Zanesville, OH
- Bob Romeo, Don Romeo Agency, Omaha, NE
- Tom Trzos, The Palace At Auburn Hills, Auburn Hills, MI

NEW TOURING ARTIST OF THE YEAR:

- Suzy Bogguss, Billy Dean, Tracy Lawrence, Little Texas, John Michael Montgomery, Aaron Tippin

TOURING ARTIST OF THE YEAR:

- Garth Brooks, Brooks & Dunn, Billy Ray Cyrus, Vince Gill, Travis Tritt

ROAD MANAGER OF THE YEAR:

- Leonard Arnold (Trisha Yearwood), Tim Bowers (Ricky Van Shelton), Kelly Brooks (Garth Brooks), Carson Chamberlain (Alan Jackson), Mark Chamberlain (Travis Tritt), Mike Copeland (Marty Stuart), Terry Elam (Vince Gill), Graeme Lagden (Reba McEntire), Gene Roy (Kenny Rogers)

SUPPORT SERVICES COMPANY OF THE YEAR:

- Audio Visions, Omaha, NE; Bandit Lites, Knoxville, TN; RA Roth Lighting, Tucker, GA; Showco, Dallas, TX; Vari-Lites, Dallas, TX

FESTIVAL/SPECIAL EVENT OF THE YEAR:

- Farm Aid, Ames, IA; Houston Livestock Show & Rodeo, Houston, TX; Jamboree In The Hills, Wheeling, WV; June Jam, Ft. Payne, AL; West Fest, Copper Mountain, CO

CLUB/THEATRE OF THE YEAR:

- Cheyenne Saloon, Cheyenne, WY; Coyote's, Louisville, KY; Crazy Horse SteakHouse, Santa Ana, CA; Grizzly Rose, Denver, CO; Toolies Country, Phoenix, AZ

VENUE OF THE YEAR:

- Billy Bob's, Ft. Worth, TX; Dollywood, Pigeon Forge, TN; The Grand Palace, Branson, MO; Lanierland, Cumming, GA; Opryland USA, Nashville; Palace At Auburn Hills, Auburn Hills, MI; Radio City Music Hall, New York City

TALENT AGENCY OF THE YEAR:

- Buddy Lee Attractions, Nashville
- Creative Artists Agency, Nashville
- Monterey Artists, Nashville
- William Morris Agency, Nashville
- World Class Talent, Nashville

ARTIST MANAGER OF THE YEAR:

- Narvel Blackstock, Starstruck Entertainment, Nashville
- Ken Kragen, Kragen & Co., Los Angeles
- Jack McFadden, McFadden Artists Corp., Nashville
- Stan Moress, Moress Nanas Shea Entertainment, Nashville
- Bob Titley, Bob Titley & Associates, Nashville

TALENT AGENT OF THE YEAR:

- Steve Dahl, Monterey Artists
- Joan Saltel, Buddy Lee Attractions
- Dave Schuder, Buddy Lee Attractions
- Rick Shipp, William Morris Agency
- Bob Younts, Bobby Roberts Entertainment

PUBLICIST OF THE YEAR:

- Jennifer Bohler, Starstruck Entertainment
- Cathy Gurley, Gurley & Co.
- Pam Lewis, PLA Media
- Nancy Russell, Shock Ink
- Evelyn Shriver, Evelyn Shriver Public Relations

RADIO - SMALL MARKET:

- KFGO, Fargo, ND; KMIX, Turlock, CA; KTTS, Springfield, MO; WLWI, Montgomery, AL; WOVK, Wheeling, WV; WWNC, Asheville, NC

RADIO - MEDIUM MARKET:

- KWEN, Tulsa, OK; WAMZ, Louisville, KY; WCOS, Columbia, SC; WESC, Greenville, SC; WMSI, Jackson, MS; WSIX, Nashville, TN; WUSY, Chattanooga, TN; WZZK, Birmingham, AL

RADIO - LARGE MARKET

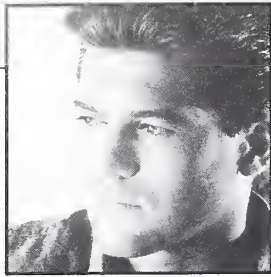
- CISS, Toronto, Ontario, Canada; KMPS, Seattle, WA; KNIX, Phoenix, AZ; KSAN, San Francisco, CA; KSCS, Ft. Worth, TX; WQYK, St. Petersburg, FL; WUSN, Chicago, IL; WWWW, Detroit, MI; WYAY, Atlanta, GA; WYNY, New York City

Other events on the SRO '93 agenda include four talent showcases featuring 25 of country music's exciting entertainers, a full-service exhibit marketplace, an in-depth international conference, seminars and one-on-one roundtable discussions. SRO is geared toward individuals and companies involved in the touring industry, but anyone wanting to learn more about this key segment of the music industry is encouraged to attend. Current member registration will be \$225. New member registration will be \$275. Registration for individuals who are not eligible for CMA membership but who wish to attend SRO '93 is \$290. For more information about SRO '93 call (615) 244-2840.

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

SEPTEMBER 18, 1993



#1 SINGLE: Billy Ray Cyrus



TO WATCH: Mark Chesnutt #34



HIGH DEBUT: Alabama #35



#1 INDIE: Kevin Charles #54

| | | Total Weeks ▼ | Last Week ▼ | | Total Weeks ▼ | Last Week ▼ | |
|----|---|---------------|-------------|-----|--|-------------|----|
| 1 | IN THE HEART OF A WOMAN (Mercury 934) | 3 | 11 | 49 | EASIER SAID THAN DONE (Arista 2564) | 25 | 14 |
| 2 | THANK GOD FOR YOU (Curb 77574) | 2 | 11 | 50 | WHY DIDN'T I THINK OF THAT (Epic 77025) | 28 | 13 |
| 3 | AIN'T GOING DOWN (TIL THE SUN COMES UP) (Liberty 79795) | | | 51 | I'LL CRY TOMORROW (RCA 66210) | 30 | 11 |
| | | | | 52 | HERE GOES NOTHING (BFE/BMG 18562) | 39 | 12 |
| 4 | HOLDIN' HEAVEN (MCA 54659) | 4 | 6 | 53 | FALLIN' NEVER FELT SO GOOD (Columbia 18465) | 43 | 7 |
| 5 | WORKING MAN'S PH.D (RCA 66251) | 7 | 12 | 54 | I NEVER CARED FOR MORNINGS (LRK Records KC693) | 57 | 6 |
| 6 | ONLY LOVE (Curb/MCA 54689) | 6 | 9 | 55 | EVERY LITTLE THING (Giant 42449) | 45 | 16 |
| 7 | A THOUSAND MILES FROM NOWHERE (Reprise/Warner Bros. 6057) | | | 56 | I'M THE ONLY THING (I'LL HOLD AGAINST YOU) (MCA 54716) | | |
| | | | | | | | |
| 8 | A COWBOY'S BORN WITH A BROKEN HEART (Curb 1038) | 1 | 11 | | | | |
| 9 | LOOKING OUT FOR NUMBER ONE (Warner Bros. 18463) | 8 | 14 | 57 | JANIE BAKER (RCA 66267) | 51 | 5 |
| 10 | PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Epic 77071) | 8 | 14 | 58 | WEST TEXAS SAM (Platinum Plus AACDX 1101) | 47 | 15 |
| | | | | 59 | CAN'T BREAK IT TO MY HEART (Atlantic 82483) | 58 | 8 |
| | | | | | | | |
| 11 | ONE MORE LAST CHANCE (MCA 54715) | 9 | 9 | 60 | I WISH (Hickory 75407) | 49 | 15 |
| 12 | IF I DIDN'T LOVE YOU (Arista 2578) | 10 | 8 | 61 | LAY AROUND AND LOVE ON YOU (RCA 66117) | 63 | 6 |
| 13 | WHAT'S IT TO YOU (Giant 24511-2) | 18 | 7 | 62 | WE GOT THE LOVE (RCA 66049) | 64 | 2 |
| 14 | BEER AND BONES (Atlantic 28420) | 13 | 12 | 63 | DOWN ON MY KNEES (MCA 54670) | 53 | 17 |
| 15 | LET GO (Asylum 61554-2) | 14 | 10 | 64 | IT SURE IS MONDAY (MCA 54630) | 55 | 14 |
| 16 | EASY COME, EASY GO (MCA 54717) | 15 | 11 | 65 | LOST IN THE NEON LIGHTS (Beltune TV8-3) | 54 | 17 |
| 17 | NO TIME TO KILL (RCA 66239) | 17 | 11 | 66 | EVERY TIME I ROLL THE DICE (Liberty 79002) | 69 | 5 |
| 18 | THIS ROMEO AIN'T GOT JULIE YET (Arista 2580) | 20 | 4 | 67 | CHATTAHOOCHEE (Arista 2560) | DEBUT | |
| 19 | NOTHIN' BUT THE WHEEL (Epic 77076) | 19 | 5 | 68 | SHAME SHAME SHAME SHAME (MCA 54668) | 56 | 16 |
| 20 | JUST LIKE THE WEATHER (Liberty 79763) | 21 | 8 | 69 | DANCE WITH THE ONE THAT BROUGHT YOU (Mercury 923) | 61 | 15 |
| 21 | HE AIN'T WORTH MISSING (Mercury 918) | 27 | 10 | | | | |
| 22 | TRASHY WOMEN (Atlantic 82335) | 22 | 7 | | | | |
| 23 | HURRY SUNDOWN (MCA 54688) | 24 | 10 | 70 | RHYTHM AND BOOZE (Rockin' J TV8-1) | 59 | 12 |
| 24 | DOES HE LOVE YOU (MCA 54719) | 23 | 6 | 71 | HAUNTED HEART (Mercury 873) | 75 | 5 |
| 25 | WHAT MIGHT HAVE BEEN (Warner Bros. 6159) | 29 | 8 | 72 | HELLO EARTH (Platinum Plus AAPL1101) | 65 | 19 |
| 26 | THAT WAS A RIVER (Epic 77118) | 29 | 8 | 73 | WHY DID I WAKE UP (Treasure) | 76 | 3 |
| 27 | HALF ENOUGH (BNA 66047) | 33 | 3 | 74 | HOLD ON, ELROY (Arista 2579) | 77 | 4 |
| 28 | RENO (BNA 62537) | 33 | 3 | 75 | MOMMA'S ROCKING CHAIR (Killer) | 60 | 6 |
| 29 | SHE USED TO BE MINE (Arista 2602) | 11 | 16 | 76 | WEEKEND SITUATION (Fraternity CP0001) | 78 | 4 |
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| 32 | I FELL IN THE WATER (BNA 62621) | 31 | 6 | 79 | IT'S YOUR CALL (MCA 54496) | 70 | 18 |
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| | | | | 92 | A MIND OF HER OWN (Liberty 79654) | 85 | 23 |
| | | | | 93 | MAXINE (Kottage KCDD0094) | 87 | 15 |
| 41 | GRAND TOUR (A&M 31454) | 46 | 2 | 94 | WHEN DID YOU STOP LOVING ME (MCA 54642) | 71 | 10 |
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| 44 | MY SECOND HOME (Atlantic 82483) | DEBUT | | 97 | THAT SUMMER (Liberty 79736) | 91 | 23 |
| 45 | TWO STEPS IN THE RIGHT DIRECTION (Atlantic 5226) | DEBUT | | 98 | WHATEVER WAY THE WIND BLOWS (MCA 54678) | 94 | 19 |
| | | | | 99 | TELL ME WHY (MCA 54606) | 88 | 12 |
| | | | | 100 | HOMETOWN HONEYMOON (RCA 62495) | 98 | 23 |
| 46 | TRUE BELIEVER (Liberty 79668) | 41 | 4 | | | 95 | 23 |
| 47 | OL' RED (Giant 24490) | 42 | 6 | | | | |
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REVIEWS by Brad Hogue

■ WILLIE NELSON "Still Is Still Moving To Me" (Columbia CSK 77184)

From his most brilliant recording to date, *Across The Borderline*, "Still Is Still Moving To Me" is a captivating little single strengthened by a Spanish-acoustic guitar mix, poetic lyrics and an upbeat Willie vocal which is as interpretive, strong, and powerful as ever. Written by the Red-headed Stranger himself, the Tex-Mex ditty employs a really fast-paced rhythm with a distant crying steel that's gonna put you out there in another time or place if you listen closely and let the music do the talking. Don Was produced.



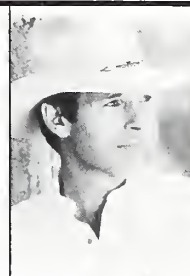
■ JEFF KNIGHT "Easy Street" (Mercury CDP 977)

A much stronger approach than his previous singles, "Easy Street" just might be the one to make people remember Jeff Knight's name. Written by T.J. Knight & Curtis Wright, the tune blends a haunting enough melody with the rich-man-poor-man theme which is so popular in country music today. It just might work if radio catches on soon enough. Bud Logan & Harold Shedd produced.



■ CHRIS LEDOUX "Every Time I Roll The Dice" (Liberty DPRO-79002)

His Liberty debut was a golden success thanks to Garth Brooks. Now let's see how LeDoux fares alone with "Every Time I Roll The Dice," the second single from his *Under This Old Hat* CD. Written by Max D. Barnes & Troy Seals, the mid-tempo waltzer has cowboy Chris singing with a cool country fiddle, accompanying steel, and some well-placed lead licks. The lady in the song is likened to a card game, and "I'm holding on for dear life..." Jimmy Bowen & Jerry Crutchfield produced the track.



■ DARON NORWOOD "If It Wasn't For Her I Wouldn't Have You" (Giant PRO-CD-6447)

This type of song has worked well in the past, so Giant's trying it again with Daron Norwood. "If It Wasn't For Her I Wouldn't Have You" says it all basically. J.L. Wallace & Terry Skinner wrote the tune of losing infatuation and finding real love. James Stroud & Jeff Carlton produced the light-hearted track.



PICK OF THE WEEK



■ DALE DANIEL "Coming Back To Haunt Me" (BNA 66283-2/4)

Sultry, sexy and captivating. This one deserves some attention immediately! I haven't read her bio yet and don't know what she looks like as we go to print, but after listening to "Coming Back To Haunt Me," I'm a little haunted myself. From her BNA debut, *Luck Of Our Own*, this attention-grabbing tune was written by Dale Daniel & Rick Bowles with Jerry Crutchfield producing. Excellent stuff—radio's gonna love it!

TOP 75 COUNTRY ALBUMS

CASH BOX • SEPTEMBER 18, 1993

 The square bullet indicates strong upward chart movement
 (G) = Gold (RIAA) Certified (P) = Platinum (RIAA) Certified

Last Week ▼ Total Weeks ▼

#1 ALBUM
Garth Brooks

TO WATCH:
Alan Jackson #2

| Rank | Album | Artist | Chart |
|------|---|-------------------------|--------|
| 1 | IN PIECES (Liberty 80857) | Garth Brooks | DEBUT |
| 2 | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P2) | Alan Jackson | 1 45 |
| 3 | IT WON'T BE THE LAST (Mercury 514758) | Billy Ray Cyrus | 2 11 |
| 4 | TELL ME WHY (Curb/MCA 10822)(P) | Wynonna | 3 16 |
| 5 | NO TIME TO KILL (RCA 66239) | Clint Black | 4 7 |
| 6 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P2) | George Strait | 5 47 |
| 7 | HARD WORKIN' MAN (Arista 18716)(P) | Brooks & Dunn | 6 28 |
| 8 | THIS TIME (Reprise/Warner Bros. 45241-2)(P) | Dwight Yoakam | 7 24 |
| 9 | ALMOST GOODBYE (MCA 10851) | Mark Chesnutt | 12 11 |
| 10 | CONFEDERATE RAILROAD (Atlantic 82335)(G) | Confederate Railroad | 17 30 |
| 11 | LIFE'S A DANCE (Atlantic 82420)(P) | John Michael Montgomery | 10 29 |
| 12 | COME ON COME ON (Columbia 48881)(P) | Mary-Chapin Carpenter | 8 58 |
| 13 | IT'S YOUR CALL (MCA 10673)(P2) | Reba McEntire | 9 35 |
| 14 | BIG TIME (Warner Bros. 45276) | Little Texas | 13 15 |
| 15 | WIND IN THE WIRE (Warner Bros. 45319) | Randy Travis | 26 2 |
| 16 | ALIBIS (Atlantic 82483)(P) | Tracy Lawrence | 15 25 |
| 17 | TOBY KEITH (Mercury 514421) | Toby Keith | 16 18 |
| 18 | CALL OF THE WILD (RCA 66251) | Aaron Tippin | 34 3 |
| 19 | NO FENCES (Liberty 93866)(P10) | Garth Brooks | 18 153 |
| 20 | A BRIDGE I DIDN'T BURN (Columbia 48992) | Ricky Van Shelton | DEBUT |
| 21 | THE CHASE (Liberty 98743)(P5) | Garth Brooks | 11 49 |
| 22 | UNDER THE KUDZU (RCA 07863) | Shenandoah | 24 5 |
| 23 | SOLID GROUND (BNA 66232) | John Anderson | 14 11 |
| 24 | OUTSKIRTS OF TOWN (Curb 77626) | Sawyer Brown | 31 3 |
| 25 | I STILL BELIEVE IN YOU (MCA 10630)(P) | Vince Gill | 20 50 |
| 26 | LITTLE LOVE LETTERS (Giant/Warner Bros. 24499) | Carlene Carter | 23 10 |
| 27 | BRAND NEW MAN (Arista 18658)(P3) | Brooks & Dunn | 27 103 |
| 28 | ROPIN' THE WIND (Liberty 96330)(P9) | Garth Brooks | 28 98 |
| 29 | HEARTS IN ARMOR (MCA 10641)(P) | Trisha Yearwood | 29 48 |
| 30 | LET GO (Asylum 61544) | Brother Phelps | 30 5 |
| 31 | RED & RIO GRANDE (BNA 66133) | Doug Supernaw | 40 10 |
| 32 | WYNONNA (Curb/MCA 10529)(P3) | Wynonna | 32 73 |
| 33 | CLAY WALKER (Giant 24511-2) | Clay Walker | 33 2 |
| 34 | ONLY WHAT I FEEL (Epic 53226) | Patty Loveless | 21 19 |
| 35 | t-r-o-u-b-l-e (Warner Bros. 45048)(P) | Travis Tritt | 22 53 |
| 36 | SOME GAVE ALL (Mercury 3145)(P7) | Billy Ray Cyrus | 25 65 |
| 37 | WATCH ME (BNA 66047)(G) | Lorrie Morgan | 19 44 |
| 38 | SLOW DANCING WITH THE MOON (Columbia 53199)(G) | Dolly Parton | 38 27 |
| 39 | GARTH BROOKS (Liberty 90897)(P4) | Garth Brooks | 39 209 |
| 40 | TEMPTATION (Morgan Creek 20018) | Shelby Lynn | 42 7 |
| 41 | HAUNTED HEART (Mercury 14332) | Sammy Kershaw | 41 25 |
| 42 | DAY IN THE SUN (Columbia 53559) | Darryl & Don Ellis | DEBUT |
| 43 | SPINNING AROUND THE SUN (Elektra 61502) | Jimmie Dale Gilmore | DEBUT |
| 44 | HONKY TONK ATTITUDE (Columbia 530021) | Joe Diffie | 44 18 |
| 45 | AMERICAN PRIDE (RCA 66044)(P) | Alabama | 43 53 |
| 46 | WHERE THERE'S SMOKE (Columbia 52980) | Gibson/Miller Band | 47 28 |
| 47 | THE GRAND TOUR (A&M) | Aaron Neville | DEBUT |
| 48 | DON'T ROCK THE JUKEBOX (Arista 8681)(P2) | Alan Jackson | 36 117 |
| 49 | GREATEST HITS 1990-1992 (Liberty 81367) | Tanya Tucker | 50 18 |
| 50 | IN THIS LIFE (Epic 48983)(G) | Collin Raye | 53 51 |
| 51 | DRIVE (Arista 18691) | Steve Wariner | 35 5 |
| 52 | DEL RIO, TX 1959 (Arista 18713) | Radney Foster | 52 68 |
| 53 | MARK COLLIE (MCA 10658) | Mark Collie | 37 29 |
| 54 | FROM THE HEART (Epic 45303)(G) | Doug Stone | 54 53 |
| 55 | TRUE BELIEVER (Liberty 80805) | Ronnie Milsap | 55 5 |
| 56 | SONGS FROM AN AGING SEX BOMB (RCA 56227) | K.T. Oslin | 56 18 |
| 57 | HOMEWARD LOOKING ANGEL (Arista 18649)(G) | Pam Tillis | 57 46 |
| 58 | JOSHUA JUDGES RUTH (Curb/MCA 10475) | Lyle Lovett | 46 8 |
| 59 | OTHER VOICES OTHER ROOMS (Elektra 61464) | Nanci Griffith | 59 25 |
| 60 | UNDER THIS OLD HAT (Liberty 80892) | Chris LeDoux | 45 39 |
| 61 | ACROSS THE BORDERLINE (Columbia 52752) | Willie Nelson | 49 23 |
| 62 | READ BETWEEN THE LINES (RCA 61129)(P) | Aaron Tippin | 58 78 |
| 63 | CAFE ON THE CORNER (Curb/Capitol 77574) | Sawyer Brown | 63 51 |
| 64 | SURE LOVE (Curb 77581) | Hal Ketchum | 48 47 |
| 65 | CAN'T RUN FROM YOURSELF (Liberty 98987)(G) | Tanya Tucker | 65 45 |
| 66 | GREATEST HITS (MCA 10653) | Patty Loveless | 66 14 |
| 67 | RICKY LYNN GREGG (Liberty 30135) | Ricky Lynn Gregg | 67 18 |
| 68 | IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P2) | Travis Tritt | 70 13 |
| 69 | SEMINOLE WIND (BNA 61029)(P) | John Anderson | 69 81 |
| 70 | BIG IRON HORSES (RCA 66049) | Restless Heart | 51 49 |
| 71 | TRACY BYRD (MCA 10649) | Tracy Byrd | 60 59 |
| 72 | WHAT COMES NATURALLY (Mercury 314514-710) | Ronna Heeves | 61 60 |
| 73 | KELLY WILLIS (MCA 10789) | Kelly Willis | 62 8 |
| 74 | FIRE IN THE DARK (Liberty/SBK 98947) | Billy Dean | 75 30 |
| 75 | FOR MY BROKEN HEART (MCA 10400)(P2) | Reba McEntire | 71 95 |

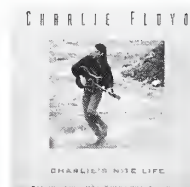
REVIEWS by Brad Hogue

STEPHANIE DAVIS *Stephanie Davis* (Asylum 61546-2)

Even though this is her first record, Stephanie Davis will spend the rest of the summer and fall of 1993 opening shows for Garth Brooks, who has cut several of her songs. Playing before such an audience will indeed put her music to the test, and we'll know real soon how radio's going to react. About the album: *Stephanie Davis*, while balanced with some light and uplifting tunes like the lead single called "It's All In The Heart," the super-sweet "Summer Nights In Dixie" and the shuffling "Lone Star Swing," is made strong through the vivid scenes conjured by the high-lonesome ballads like "Wind," "Talking To The Moon" and "Why Can't He Be You." Writing all but three of the songs contained here, Davis enlisted the aid of Asylum Nashville president/producer Kyle Lehning to make the album.



CHARLIE FLOYD *Charlie's Nite Life* (Liberty C2-80475)



This one really takes you for a ride! From Liberty's latest signee, Charlie Floyd, *Charlie's Nite Life* gives a musical adventure which begins with the boarding of a "Southbound Train" of Floyd's own design, and ends with a close listen to "Grandma's Song." In between, stops are made at the jukebox when Charlie says "Mama Raised Me Right," but later decides that "Good Girls Go To Heaven" and "By George I'm Jonesin'." Once in a while an artist comes out of the shoot with style, and let me tell you—this guy's got what it takes to make it: sex appeal, talent, and Liberty behind him all the way. Watch for the masses to catch on quickly and listen to radio for the lead single, "I've Fallen In Love (And I Can't Get Up)." Jimmy Bowen & Clyde Brooks produced some excellent tracks here. Good stuff!

BOBBIE CRYNER *Bobbie Cryner* (Epic AEC 53238)

Daddy may have laid the blues on her, but Epic's Bobbie Cryner gives the impression that she's able to lay down some blues of her own. With a haunted, smoky voice that's reminiscent of some of Patty Loveless' better stuff, Cryner's debut is indeed an artistic success. Commercially, let's see where Epic takes her, 'cause Cryner's a triple threat attack of talent, voice and looks. She also finds Emmylou Harris & Dwight Yoakam lending vocal support to the project—Harris sings on "Too Many Tears Too Late" and Yoakam duets on the Buck Owens classic "I Don't Care." In her own words, "My music's not polite, it's not easy...but it's real and it's true." And isn't that what we're all looking for—something real and true? I'd say yes, and "Go Bobbie!" Doug Johnson & Carl Jackson produced this hot country newcomer.



PICK OF THE WEEK

JIMMIE
DALE
GILMORE



JIMMIE DALE GILMORE *Spinning Around The Sun* (Elektra 9 61502-2)

Originally part of the Elektra/Nonesuch American Explorer Series label, Jimmie Dale Gilmore's music created a virtual whirlwind of critical acclaim for last year's *After Awhile* release. With the Elektra release of this year's *Spinning Around The Sun*, Gilmore provides even more of an eclectic roots mix of sophisticated music filled with short stories of grief and salvation. His approach demonstrates the ability to weave a tapestry of ridiculously honest emotions using a voice that's simultaneously ethereal, graceful and fiercely penetrating. Integrity aside, country radio is not likely to befriend Jimmie Dale Gilmore's music, so take the advice of an impressed critic and buy this disc. Unlike *After Awhile*, *Spinning Around The Sun* devotes considerable time to other people's material: two Butch Hancock songs, "Just A Wave" and "Nothing Of The Kind," Al Strehli's "Santa Fe Thief" and "So I'll Run," Jo Carol Pierce's "Reunion," and remakes of "I Was The One," "Mobile Line," and Hank Williams' "I'm So Lonesome I Could Cry." Emory Gordy, Jr. produced.



By Brad Hogue

HIGH DEBUTS

1. ALABAMA—"Reckless"—(RCA)—#35
2. SAMMY KERSHAW—"Queen Of My Double Wide Trailer"—(Mercury)—#36
3. CLINTON GREGORY—"Master Of Illusion"—(Step One)—#43
4. TRACY LAWRENCE—"My Second Home"—(Atlantic)—#44
5. ROGER BALLARD—"Two Steps In The Right Direction"—(Atlantic)—#45

MOST ACTIVE

1. MARK CHESNUTT—"Almost Goodbye"—(MCA)—#34
2. TURNER/NICHOLS—"Moonlight Drive-In"—(BNA)—#48
3. REBA MCENTIRE/LINDA DAVIS—"Does He Love You"—(MCA)—#24
4. PATTY LOVELESS—"Nothin' But The Wheel"—(Epic)—#19
5. BROOKS & DUNN—"She Used To Be Mine"—(Arista)—#29

POWERFUL ON THE PLAYLIST—Billy Ray Cyrus tops the *Cash Box* Top 100 Country Singles chart once again this week as he moves up two from last week "In The Heart Of A Woman." Mark Chesnutt was a huge mover this week as was BNA's Turner/Nichols. Both moved a whopping 14 spots forward, Chesnutt to #34 with "Almost Goodbye," and Turner Nichols to #48 with "Moonlight Drive-In." Reba McEntire & Linda Davis jumped nine spots up to #24 with "Does He Love You." Brooks & Dunn take their change-of-pace ballad, "She Used To Be Mine" eight places higher to #29. Another eight-spot mover was Patty Loveless' "Nothin' But The Wheel," up to #19. Moving seven with "One More Last Chance" is Vince Gill, who slides into the #11 spot. Moving six spots this week is McBride & The Ride's "Hurry Sundown," and rounding out the significant movers is Collin Raye's "That Was A River," also climbing six spots to rest at #26.



(L-r) Step One Records president Ray Pennington is pictured here with new signee Gene Watson and *Cash Box* radio promoter Chuck Dixon. They are all ready to come out of the chutes with Watson's new single, "There's A Snake In The House."

RADIO NEWS—Klint Reid Associates, based in Chicago, Illinois is marketing *Country Video Today*, a music video program developed for television and designed as a unique and cost-efficient way for country radio to produce a weekly video program. For every station who has entertained thoughts of producing a video show, but found costs too exorbitant, *Country Video Today* is the answer. It was developed specifically with the concerns of radio in mind. Klint Reid Associates will produce a weekly, "plain wrap" video program using the station's own personalities as the hosts of the show, thereby adding a local flavor and personalized touch. *Country Video Today* is available on a first-come, first-served basis within each respective market. For additional info contact The Entertainment Marketing Group at (615) 256-6329.

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. MARK COLLIE—"Something's Gonna Change Her Mind" (MCA)
2. RICK TREVINO—"Just Enough Rope" (Columbia)
3. JOHN BERRY—"Kiss Me In The Car" (Liberty)
4. TWISTER ALLEY—"Dance" (Mercury)
5. RONNA REEVES—"He's My Weakness" (Mercury)

CMT Top Ten Video Countdown

1. Tracy Byrd Holdin' Heaven (MCA)
2. Sawyer Brown Thank God For You (Curb)
3. Wynonna Only Love (MCA)
4. Joe Diffie Prop Me Up Beside The Jukebox (Epic)
5. Aaron Tippin Workin' Man's P.H.D (RCA)
6. Billy Ray Cyrus In The Heart Of A Woman (Mercury)
7. Dwight Yoakam A Thousand Miles From Nowhere (Reprise)
8. Boy Howdy A Cowboy's Born With A Broken Heart (Curb)
9. Vince Gill One More Last Chance (MCA)
10. Clay Walker What's It To You (Giant)

—Compliments of CMT video countdown, week ending Sept. 8, 1993.

Cash Box COUNTRY RADIO

Cash Box COUNTRY INDIE

INDIE CHART ACTION—Leading the *Cash Box* independents again this week is Kevin Charles on LRK Records with "I Never Cared For Mornings," which climbs up three to #54. Congratulations to Kevin for maintaining his position as #1 indie for three weeks in a row! Trailing behind him is Ernie Ashworth with "I Wish" moving up three to #60 for the Hickory label. Bobby Hood on the Belltunes label takes "Lost In The Neon Lights" up to #65 this week, also up four notches, while Norris Stewart climbs five this week to #70 with "Rhythm & Booze."

INDIE FEATURE PICK

■ Dave Busch "The Flood Of '93" (Heartland Music)

Rain! Rain! Rain! Here's a timely one. Dave Busch gives his own account of "The Flood Of '93." Similar to Waylon Jennings in vocal stylings, Busch ponders over the Midwest situation in company of excellent production with strong rhythms, jammin' drums and well-done vocals. Lyric's pretty cool too. Give it a shot!



The Marshall Tucker Band recently shot their new music video for "Down We Go" off their latest Cabin Fever Music album *Walk Outside The Lines*. The video was shot near Asheville, NC on the Blue Ridge Parkway, Spartanburg, SC and Union, SC. Pictured (l-r) are: Doug Gray, lead singer/producer/director; Ken Mandel, director; Jim Gerik, producer/director; and Nick Gutfreund, Cabin Fever Music.



Liberty Records artist Chris LeDoux made a bang during his recent debut appearance on *The Tonight Show With Jay Leno*. He performed a cut from his new CD *Under This Old Hat* complete with pyrotechnics.



Ed Benson (right), executive director of the Country Music Association, discussed "The Power Of Country Music" at a recent meeting of the Nashville Advertising Federation (NAF). Members were also treated to a performance by songwriter Richard Leigh. Pictured (l-r) are: Larry Frankenbach, president of the NAF; Leigh; and Benson.

ARTIST SPOTLIGHT

Michael Grady

By Joseph Stanley

IN THE HEART OF AMERICA'S BIBLE BELT, preachers' kids often have the reputation of being the most ornery children in the neighborhood. A lot of this can come from the pressure of unrealistic expectations set by their peers and their parents. In a sense, they are constantly "in the spotlight." Perhaps this is the reason that more and more "PK's" are making their mark in the spotlight of country and Christian music. Paul Overstreet, Holly Dunn, Mark Lowry, Russ Taff, and Shenandoah's Mike McQuire have all known the pressures of the PK spotlight, as well as the joys of the spot-



light at center stage.

New Christian rock-a-billy artist Michael Grady is yet another example of Christian music's "preacher-boys." Like all good country music, his songs reflect the routes of his family's life, their pilgrimage through trials and temptations, joys and sorrows. In fact, Grady's music is so lyrically meaty that he has been described as "Paul Overstreet with an edge."

After Grady failed to make the basketball team in junior high, his father encouraged him to learn how to play guitar. "I came home from school every day and picked up that old guitar," Grady says. "Pretty soon I wrote my first song called 'Comfort Me Lord.'" It didn't take long for the music bug to get into Michael's blood. He taught his best friend to play bass and they put together a band called Chosen Generation. The group gained a good following and traveled throughout Indiana, "booking ourselves out of telephone booths," says Grady.

At 17, Grady moved back to Georgia with his family. He started one of central Georgia's most popular family nightspots. The Lightclub became a frequent stopping place for acts en route to Atlanta and Florida. After high school, Grady decided to go to a small Bible college in Tennessee, but, once there, his mind kept going back to a recording project that he had started at an Atlanta studio. He soon met Marcee, his future wife, and thoughts of Atlanta were moved to the back burner until a traveling preacher stopped in Cleveland, TN, and heard Michael's music. He offered to fund the completion of the Atlanta project if Grady would go on the road with him.

Michael took the opportunity, leaving Marcee behind, but a short while later, he says, "my love drew me back to Marcee." They were married and moved to Knoxville to serve at a church there. In 1990 Michael and Marcee recorded a contemporary Christian album called *Mercy River*.

In 1992 Michael, Marcee, and their daughter, Lydiah, moved to Nashville to begin work on a second recording project, which, he believes, will define him as a country artist. Michael recently completed a tour through Texas where, he says, "The music was received with equal enthusiasm in clubs and churches," which is the aim of Christian music—to get the message to *all* the people. Grady will also be performing at two showcases in Nashville this month, at the Southern Living show on September 8, and at 12th & Porter Restaurant on the 16th.

Grady hopes that his music will serve as a bridge, bringing a message of faith and family values to the public. "I think my music can touch the heart of American families in places and in issues that they are facing. Country music is so popular right now that it gives us a creative way to draw people to hear what we're saying."



Christian Country artist Don Vinson (l) pays a visit to Vern Jackson during Jackson's recent stay at Nashville's Baptist Hospital following emergency surgery on an ulcer. He is now out of the hospital and doing much better.



Dwayne Allen of the Oak Ridge Boys recently visited the Homeland offices and stopped downstairs at Suite 16 Studios to listen to a few tracks from White River's new album. Pictured (standing, l-r) are: Cheyenne president Bill Traylor, Ronny Ricks, Bob Ashley, Benny Wood and Terry Exley. (Seated) Gene Reasoner, Dwayne Allen.

CHRISTIAN COUNTRY NEWS

CHRISTIAN SONGWRITER'S NIGHT ANNOUNCED—

Nashville's Christ Church (15354 Old Hickory Boulevard) has announced a Christian Writers' Night. The showcases are held every second Thursday of each month. Showcases will begin at 7:30 and end at 9:30 in the Thompson Building at the Christ Church facilities.

Each showcase will feature performances by six writers. Each writer will be allowed to perform once a quarter in order to allow as many writers as possible to be involved. Each writer must be booked in advance. Each month will also feature a performance by an accomplished guest writer who will also offer business tips and critiques of other artists on a one-on-one basis. There will also be a guest speaker each month. These will be varied to represent all facets of the writing and business ends of the industry.

The next writers' night will be Thursday, September 9, 1993. The guest writer will be Steve "Bulldog" Bivins. There will be two guest speakers, Tom Long of ASCAP and Bruce Koblish, executive director of The Gospel Music Association. For further information contact Connie Dale, PO Box 3221, Brentwood TN, 37024 or call (615) 333-1172.

ATTENTION! ATTENTION! ATTENTION!—In the past few weeks it has come to our attention that radio stations are having some difficulty getting Christian Country product. If you want your artists' songs to chart (and who doesn't!), the song must be reported to our chart department by our reporting stations. For the song to be reported by our stations, the music must be in rotation and be played by the stations. The stations CANNOT PLAY WHAT THEY DO NOT HAVE.

How can that problem be remedied? Call *Cash Box* immediately and request a list of our reporting stations (get a subscription form as well, while you're at it, so you can easily keep track of the charts). Then, as soon as product becomes available, make sure that all of the stations receive copies of the product. The results of radio play will be seen in increased retail sales and, very likely, a place on the Christian Country Charts which will, along with making everyone involved with the project *very* happy, add its momentum to the increased retail sales.

To get a copy of our reporting station list call (615) 329-2898 and ask for the charts department, or write to *Cash Box Magazine* 50 Music Square South, Suite 804, Nashville, TN 37203, Attn. Chart Dept. Our message is the cargo, radio is the vehicle, product is the fuel that keeps the vehicle going; it's time for a fill-up. Thanks a bunch.

CONTEMPORARY CHRISTIAN REVIEWS

By Joseph Stanley

■ TROY JOHNSON "Good (To Have The Lord In Your Shoes)" (Word)

This is a clear case that, sometimes, you can indeed judge a book by its cover. When the advance copies of this CD were shipped a few weeks ago, I was ver impressed by the quiet, strong look of the package. In what has become a highly competitive industry, hype seems to have overshadowed substance. The obvious lack of hype in a package has come to indicate that the music to be found inside can stand on its own, speaking for itself. "Good (To Have The Lord In Your Shoes)" is a clear example of that. This is a slickly produced, keyboard/synth driven jamming, funky, groove-powered hit. The strong Christian message comes out strong; the song begins with the words, "I've got a message for all of you skeptics...." Johnson's vocals are reminiscent of LeVert and other R&B heavy hitters. The music is smooth and engaging. A great debut.

■ NEWSONG "Got Me Going" (Benson)

Somehow it seems that the popularity of the latest album from Newsong, *All Around The World*, seems to grow exponentially. By the time "Got Me Going" gets finished tearing up the charts it is sure to be at an unprecedented high. When trying to figure out which secular group these guys sounded most like (to sort of give those not familiar with their style an idea of what they're missing), I couldn't really come up with a match. I finally settled on this: Newsong sounds like what it would be like to hear Michael Bolton sing lead for Huey Lewis and the News. The message is strong and clear: "Your love has got me going around the world." The music is a hot, swingy, jazzy, rocking uptempo dance cut. Great song, guys!

■ MARGARET BECKER "Keep My Mind" (Sparrow)

There is nowhere in the musical world—Christian, secular, or other—anyone to rival Margaret Becker. There are many male vocalists who tackle the "blue-eyed-soul" approach, but among female vocalists...To be sure, who would want to compare pipes with the likes of Natalie Cole, Dionne Warwick and Aretha Franklin? This green-eyed diva, however, meets and surpasses the standards for vocal excellence. When you figure in her vast writing talent and the message of hope and salvation carried by her music, she takes the cake. This song is no exception. It reaches beneath the surface and MOVES you. It makes you want to "keep your mind on higher things." Give this one an A+.

ALBUM FEATURE PICK

■ GEOFF MOORE & THE DISTANCE *Evloution*(ForeFront)

One of the greatest dangers a reviewer faces is that, in the face of such a huge volume of music, the good, the bad, and the ugly can sometimes tend to meld together. Cynicism creeps in and one begins to look at all music with a jaded eye. Luckily, every so often an album comes along that "makes the scales fall from one's eyes." *Evolution* is just such an album. This collection gets back to the basics in a number of ways. In the face of so many "social issues," basics like the fallacy of Darwinian evolution can fall by the wayside. Here, evolution is "redefined" as the growth one sees in his life with Christ in "Evolution...Redefined." The old standard "I Can See Clearly Now" makes a great followup to the lead-off single. "Life Together" gets to the most basic of basics—our love for each other doesn't just make life better, it makes it possible. "Heart To God, Hand To Man" also picks up on this theme. Musically, this album is basic as well. Strong, guitar-based, harmony-driven rock takes us back to a pre-grunge era. The sound is fresh, crisp and appealing. The album is lyrically strong without being pushy or preachy. Altogether it is a complete, solid, basic powerful collection of songs.

CONTEMPORARY CHRISTIAN

CASH BOX • SEPTEMBER 18, 1993

| | | | | |
|----|--|----------------------------|-------|----|
| 1 | HE IS ABLE (Warner Alliance 4146) | Steve Camp | 1 | 6 |
| 2 | A REASON TO LIVE (Word 9258603) | Cindy Morgan | 3 | 7 |
| 3 | WALK ON BY (Sparrow 51327) | Susan Ashton | 4 | 7 |
| 4 | SAVE ME (Warner Alliance 4148) | Michael English | 2 | 8 |
| 5 | OVER YOU (Star Song 8189) | David Meece | 12 | 7 |
| 6 | STEADY ME (Sparrow 1344) | Out Of The Grey | 11 | 5 |
| 7 | PSALM 100 (Star Song 8275) | Keith Brown | 5 | 7 |
| 8 | WHEN IT COMES TO LOVE (Benson 29602) | 4HIM | 8 | 4 |
| 9 | I THIRST FOR YOU (Myrrh 6925382) | Randy Stonehill | 7 | 8 |
| 10 | WANNA BE (Myrrh 6925382) | First Call | 10 | 7 |
| 11 | LONG LOOK (Word 9361609) | Sandi Patti | 15 | 5 |
| 12 | HEAVEN IS COUNTING ON YOU (Word 929460x) | Ray Boltz | 16 | 4 |
| 13 | I BELIEVE (Reunion 78726) | Wes King | 6 | 11 |
| 14 | I CAN'T BELIEVE MY EYES (Star Song 8264) | Gaither Vocal Band | 9 | 8 |
| 15 | THE GREATEST LOVE (Word 4228625) | Phil Driscoll | 20 | 4 |
| 16 | PICTURE PERFECT (Reunion 71721) | Michael W. Smith | 16 | 4 |
| 17 | STRONG LOVE (Star Song 8251) | Newsboys | 14 | 8 |
| 18 | STEP BY STEP (Myrrh 6953386) | Bryan Duncan | DEBUT | |
| 19 | GOT ME GOING (Benson 29874) | Newsong | 26 | 2 |
| 20 | KEEP MY MIND (Sparrow 51343) | Margaret Becker | 25 | 2 |
| 21 | MIDNIGHT OIL (Star Song SGD3044) | Phillips, Craig & Dean | DEBUT | |
| 22 | THE MAKER OF NOSES (Reunion) | Rich Mullins | 24 | 3 |
| 23 | SOMETHING REAL (ForeFront 3009) | Code of Ethics | 23 | 5 |
| 24 | GOOD (TO HAVE THE LORD IN YOUR SHOES) (Word 2602572) | Troy Johnson | 22 | 3 |
| 25 | GETTING STRONGER (Sparrow 1370) | Bob Carlisle | 13 | 11 |
| 26 | IT'S GOOD TO BE ALIVE (ForeFront 2935) | Geoff Moore & The Distance | 19 | 11 |
| 27 | GIVE THANKS (Star Song 8255) | Mylon & Friends | 17 | 9 |
| 28 | INNOCENT EYES (Sparrow 51327) | Susan Ashton | DEBUT | |
| 29 | YOU'LL NEVER KNOW (Dayspring 4234625) | Rachel Rachel | 21 | 11 |
| 30 | LOVE DIVINE (Myrrh 6954617) | Phil Keaggy | 29 | 11 |

CHRISTIAN COUNTRY

CASH BOX • SEPTEMBER 18, 1993

| | | | | |
|----|---|-----------------------|-------|---|
| 1 | NO ONE WORSHIPS THERE ANYMORE (Homeland 5139) | Bruce Haynes | 1 | 7 |
| 2 | PARDON ME, I'VE BEEN PARDONED (Manuel MFB4) | Manuel Family Band | 2 | 7 |
| 3 | OH! I WANT TO SEE HIM (Psalms Min. 107) | Susie Luchsinger | 3 | 7 |
| 4 | ALL OF THIS AND HEAVEN TOO (HIS Prod.) | Don Vinson | 4 | 7 |
| 5 | FORGOTTEN FRIENDS (Expression 2001) | Ken Holloway | 7 | 7 |
| 6 | CRAZY 'BOUT JESUS (Expression 2004) | Randy Coward | 11 | 5 |
| 7 | BURN BRIDGE BURN (Independent) | Cross Country | 9 | 6 |
| 8 | LET'S GET THE DEVIL OUT OF HERE (Kings Day 12692) | Judy Deramus | 8 | 7 |
| 9 | MAMA PRAYS (Intersound 7011) | Terry Lynn | 6 | 7 |
| 10 | THE MIDDLE MAN (Heartwrite 71192) | David Patillo | 5 | 7 |
| 11 | GOD'S NEVER TOO LATE (Gospel Choice 1005) | Del Way | 10 | 7 |
| 12 | EACH STEP I TAKE (Morning Star) | Fox Brothers | 12 | 7 |
| 13 | AMERICA IN GOD WE TRUST (Victory) | Bill Holcomb | 13 | 7 |
| 14 | PRAY PRAY PRAY (Circuit Rider) | W.C. Taylor | 15 | 7 |
| 15 | WELL DONE (Damascus) | Terry Lee Goffey | 16 | 7 |
| 16 | I HEARD ABOUT A STONE (Some Dawn) | Kevin Spencer | 17 | 7 |
| 17 | A VERY SPECIAL GRACE (Homeland 5136) | Walt Mills | 14 | 7 |
| 18 | THERE BUT FOR THE GRACE OF GOD (Word 9357) | Paul Overstreet | 18 | 7 |
| 19 | DIAMONDS FROM DUST (Dovesong) | Pam Walker | 19 | 2 |
| 20 | WAY DOWN DEEP (Homeland) | White River | 20 | 3 |
| 21 | THEY SEE MY DADDY IN ME (Homeland 9073) | Margo Smith & Holly | 21 | 7 |
| 22 | BLESSINGS COME IN DIFFERENT COLORS (HIS Prod.) | Bill Adams | 22 | 7 |
| 23 | ONE OF THESE DAYS (Heartlook) | Rivers & Owens | 23 | 7 |
| 24 | ALL I WANT, ALL I NEED (Expression) | Kathy Yoder | 24 | 2 |
| 25 | DEEP WELL (Calvary) | Freemans | 25 | 4 |
| 26 | IN HIS WILL THERE IS A WAY (Riversong 2862) | Jeff & Sheri Easter | 28 | 7 |
| 27 | THESE LAST DAYS (S&A Family) | Steve & Annie Chapman | 26 | 7 |
| 28 | LET MY FAITH BEGIN TO MOVE (Homeland 63) | Billy Walker | 27 | 7 |
| 29 | GLORY BOUND (HIS Min.) | Brian Elliott | DEBUT | |
| 30 | LOVE IS AN UPHILL CLIMB (Benson 2090) | Vince Wilcox | DEBUT | |

ARTIST SPOTLIGHT

Walt Mills



THERE ARE FEW, IF ANY, in the Christian Country field today, who possess as rich and varied a musical history as Homeland recording artist Walt Mills. When asked about his earliest musical influences, Walt will invariably name such country music legends as Bill Monroe, Lester Flatt, Earl Scruggs and Hank Williams, Sr. "And then you turn around," he exclaims, "and my hero is Ray Charles." To be sure, any attempt to pin Walt Mills into a single category is a frustrating—shall we say impossible—effort, though he does turn out some serious country sounds. He explains it this way: "It's a mixture of things I like, that have touched me and continue to touch me, and somehow it comes out in what I do."

A native Texan, Walt spent his early years nurturing those country roots in the local country music shows. He remembers the early days as "a bunch of us just kickin' around...trying to get a start." The "bunch" included the likes of Jim Reeves and Willie Nelson, all at the "starving artist" point in their lives. In 1954, Walt's life took a turn in a different direction when he gave his life to God in June of that year; God was prepared to use him.

By the late 1960s, Walt's talents brought him into contact with Buck and Dottie Rambo. Soon after, on Buck's recommendation, Walt was signed to the Benson label. The hit single "Running Free," from his debut album, *It's Jesus They Need*, earned Walt a place on the secular country charts. The mid-'70s brought a move to the Word label and another crossover hit, this time to the pop charts with "You Got The Power."

By 1980, though, Walt had left the recording studio for the TV studio and, to this day, he is a frequent guest on the TBN Network. In 1989 Walt signed with Homeland Recording and Publishing, a relationship that seems to only grow stronger as time goes by. Walt is currently working on his fifth album for the label, coming off of the tremendous success of *Hotel Hallelu*. The album promises to be the best ever from Mills, packed with the diversity he has become known for.

CCM News Briefs

WORD RECORDING ARTIST SANDI PATTI will sing "The Star Spangled Banner" at the dedication of the Francis Scott Key Park/Star Spangled Banner Monument. The dedication ceremonies will take place in Washington, D.C. on Tuesday, September 14, 1993. Other celebrities participating in the dedication include E.G. Marshall, Dionne Warwick and Harvey Purcell. President Clinton has also been invited to make a special appearance. Well known for her rendition of "The Star Spangled Banner," Patti first performed the work during the rededication of the Statue Of Liberty in 1986. During the Gulf War, Sandi again led the nation with her rendition of the song. She has also sung the work for several Disney specials, a nationally televised USO special, and the Indianapolis 500.

KEITH KIRKWOOD, GENERAL MANAGER OF INTER-SOUND Christian Music, has announced a new national and international distribution agreement with Impact Records, effective immediately. Formerly distributed through Word, Inc., the label releases primarily inspirational recordings, including projects from such artists as Jim Cole, Cindy Epstein, Brent Henderson, Kelly Connor and Image. Intersound will distribute Impact releases to the CBA and secular markets.

WARNER ALLIANCE ARTIST STEVE CAMP is the proud new father of William Marshall Camp. The bundle of joy arrived August 24 at 6:20 p.m., seven pounds and 18 inches long. Mom Kim and baby Marshall are doing fine. This makes number four for the Camp family. Maxfield is 4, Johnston is 2, and Jordan Ruth is 1. Congrats, Steve! **ELEPHANTS ON THE MOVE!!!** Formerly based in Dana Point, California, Pakaderm Records has moved. Their new address is: 617 Bradley Ct., Franklin, TN 37064. Their new phone numbers are: (615) 370-1705, (615) 370-1712 (fax). In explaining the move, David Del Sesto, label and marketing director says that, "Due to the heartwarming acceptance of our label since our first release in 1989 and the recent successes of Kelli Reisen and Guardian, it has become more important for Pakaderm to have a physical presence in the Christian Music capital. We're excited by the move and this opportunity that God gives us to be in personal contact with our peers on a daily basis."

AL DENSON HOLDS SECOND ANNUAL MUSIC CAMP—Benson recording artist Al Denson recently held the second annual Al Denson Music Camp. Chosen on the basis of audition tapes, over 85 artists and musicians from across the country attended the weeklong conference, which was held in Dallas, Texas. Participants attended seminars which covered everything from how to deal with sound equipment to what's involved in making a record. They also received expert advice on performance and recording techniques, as well as other aspects of the music business. Industry leaders such as Denson, writer and recording artist Paul Smith and A&R director Troy Van Liere participated.



Word recording artist Wayne Watson is finishing his first major studio release in nearly three years. A *Beautiful Place* is scheduled for an October 6 release. Pictured recently in the studio are (l-r): Mike Atkins, Atkins Muse & Associates, Inc., personal manager; Lynn Keesecker, A&R for Word Records; Wayne Watson; Greg Nelson, producer.



IFPA Spells Success For 'Sam's'!

CHICAGO—Sam's Amusement Company of Kenosha, Wisconsin is among the newest members of the AMOA-International Flipper Pinball Association, having joined the ranks in March of 1993, the goal being to translate local interest in pinball into a successful venture for the company as well as the community.

As noted by company president Sam Iaquina, "Joining AMOA-IFPA allowed us to provide a level of competition and team participation that would benefit the local taverns and ourselves. Pinball has become a very popular item, the craze of the '90s, and on top of that, you don't have to be a skilled player to enjoy it."

According to Iaquina, the league has been successful in bringing more players and patrons into area bars. "It's worthwhile for us regardless of whether or not we see the financial benefits right away," he said. "The point is the league is establishing the customer and location loyalty that is important to our company."

Lisa Iaquina, pinball league coordinator at Sam's, totally agrees. "We joined IFPA to build our base, promote good will in the community, and solidify customer loyalty," she explained. "It's the best opportunity we have, as operators, to keep our locations happy."

Sam's held the first of five local tournaments on June 12, with 12 to 20 entrants participating in each of the events. The first actual league match took place on July 12 with 11 locations and 15 teams involved.

Lisa credits IFPA with getting the program off the ground. "Things wouldn't have been nearly as easy if I would have had to start from scratch and do it all myself," she said. "The IFPA program is a complete turn-key operation. The advice and guidance available from IFPA headquarters and fellow members is a real advantage."

As preparations for the fall season begin, Sam's is receiving calls from location owners and players who are anxious to participate in the program.

Further information regarding leagues and membership may be obtained by contacting Doug Young at AMOA-IFPA, P.O. Box 442, Muskego, WI 53150 or phoning 414-422-0600.

Pictured alongside one of the league pins are Lisa and Sam Iaquina, enjoying the sweet smell of success and the prospects of future leagues!



Lisa and Sam Iaquina

Data East's Last Action Hero Pin

CHICAGO—Data East USA, Inc. announced the release of their latest pinball machine, *Last Action Hero*, featuring Arnold Schwarzenegger. Schwarzenegger's proven money-making capabilities together with his international celebrity status combined with the noted Data East technology make for a truly outstanding package!

As noted by Joe Kaminkow, vice president of engineering at Data East Pinball, "*Last Action Hero* is loaded with special features that are certain to make location earnings soar."

The new piece includes such features as a Ruger Blackhawk .45 Caliber Pistol to propel the ball onto the playfield; hit music from the popular AC/DC, Queensryche and Megadeth heard through the industry's leading sound source, the BSMT 2000. As the game action ensues, watch the Super Crane carry the ball from ramp to ramp for 4- and 5-ball play, and you'll feel the earth shake as it moves across the playfield. Other exciting features include Dual Captive Ball action for 3- to 6-ball play, Magic Ticket Magnets, and up to 13 separate dynamite feature mini-games with up to 6-ball play.

Further information regarding the availability of *Last Action Hero* may be obtained through factory distributors or by contacting Data East USA, Inc., 1850 Little Orchard St., San Jose, CA 95125-1045.



Data East's Last Action Hero.

COIN MACHINE / NEWS

VNEA Announces Slate Of Officers For '93-'95 Term

CHICAGO—Gene Urso of Madison Coin Machine (Monona, Wisconsin), has been appointed president and chairman of the board of the Valley National Eight-Ball League Association for the term ending June 30, 1995. Urso, a past president of AMOA, has been an active board member for the past nine years and was the 1993 recipient of the Warren Kelley Meritorious Service Award.

Other officers of VNEA include: Cheryl McCown of Charles Recreation (Eugene, OR), 1st vice president & executive committee chairperson; Gary Benson of High Country Games (Fort Collins, CO), 2nd vice president & treasurer; Gary Nelson of Stansfield Vending (LaCrosse, WI), 3rd vice president & chairman of the committee for the committees; Vince Leavey of Western Automatic Amusement (London, Ontario, Canada), director at large; Paul Huebler of Huebler Industries (Linn, MO), manufacturer director; and Chuck Milhem of Valley Recreation Products (Bay City, MI), secretary. Milhem also serves as Valley's liaison to the VNEA board.

NAMA To Open Southern Regional Office; Julianna Belcher Named Southern Manager

CHICAGO—James A. Rost, president of the National Automatic Merchandising Association, announced the appointment of Julianna B. Belcher of Marietta, Georgia to the newly created position of southern manager and counsel.

Ms. Belcher will open a regional office of NAMA in the Atlanta area, marking the association's first office in the southeast part of the country. NAMA's other regional offices are located in Encino, California (near Los Angeles) and in Reston, Virginia (near Washington, D.C.). The association's headquarters are in Chicago.

"I am pleased that Julianna is joining NAMA," commented Rost. "Her presence in the Atlanta area will allow us to better serve our Sunbelt members and affiliated state councils."

Belcher is an attorney who is a member of the state bars of both Florida and Georgia. She has worked for law firms in both states and for the State of Florida House of Representatives. A graduate of the University of Florida, Belcher has both an M.B.A. and a law degree from Florida State University.

NAMA is the trade organization representing vending/foodservice operators, equipment manufacturers and related suppliers throughout the United States.



Julianna B. Belcher

Country Goes Pop!



Billy Ray Cyrus (l) and Arsenio Hall are shown backstage after Cyrus' recent appearance on Hall's nighttime show, where Cyrus debuted his current hit single, "In The Heart Of A Woman." The country heartthrob is currently on an extensive U.S. tour to promote his new Mercury Nashville album, *It Won't Be The Last*.



Rosanne Cash celebrates backstage at The Paramount in NYC after her recent performance supporting her Columbia album, *The Wheel*. Pictured (l-r) are: Cash's manager, Will Botwin of Side One Management; Burt Baumgartner, Columbia sr. vp, promotion; Cash; Elaine Locatelli, Columbia director, adult contemporary promotion; Jay Krugman, Columbia vp marketing, East Coast; and Jerry Lembo, Columbia vp, adult contemporary promotion.



After performing his country hit, "The Grand Tour," on *Nashville Now*, A&M artist Aaron Neville (l) was treated with a surprise introduction to George Jones, the legendary singer who originally made the song famous. The tune, from Neville's album of the same name, is the first Aaron Neville track ever released as a country single.

CLASSIFIED AD RATE

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COIN MACHINES

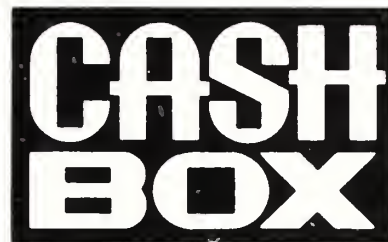
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