

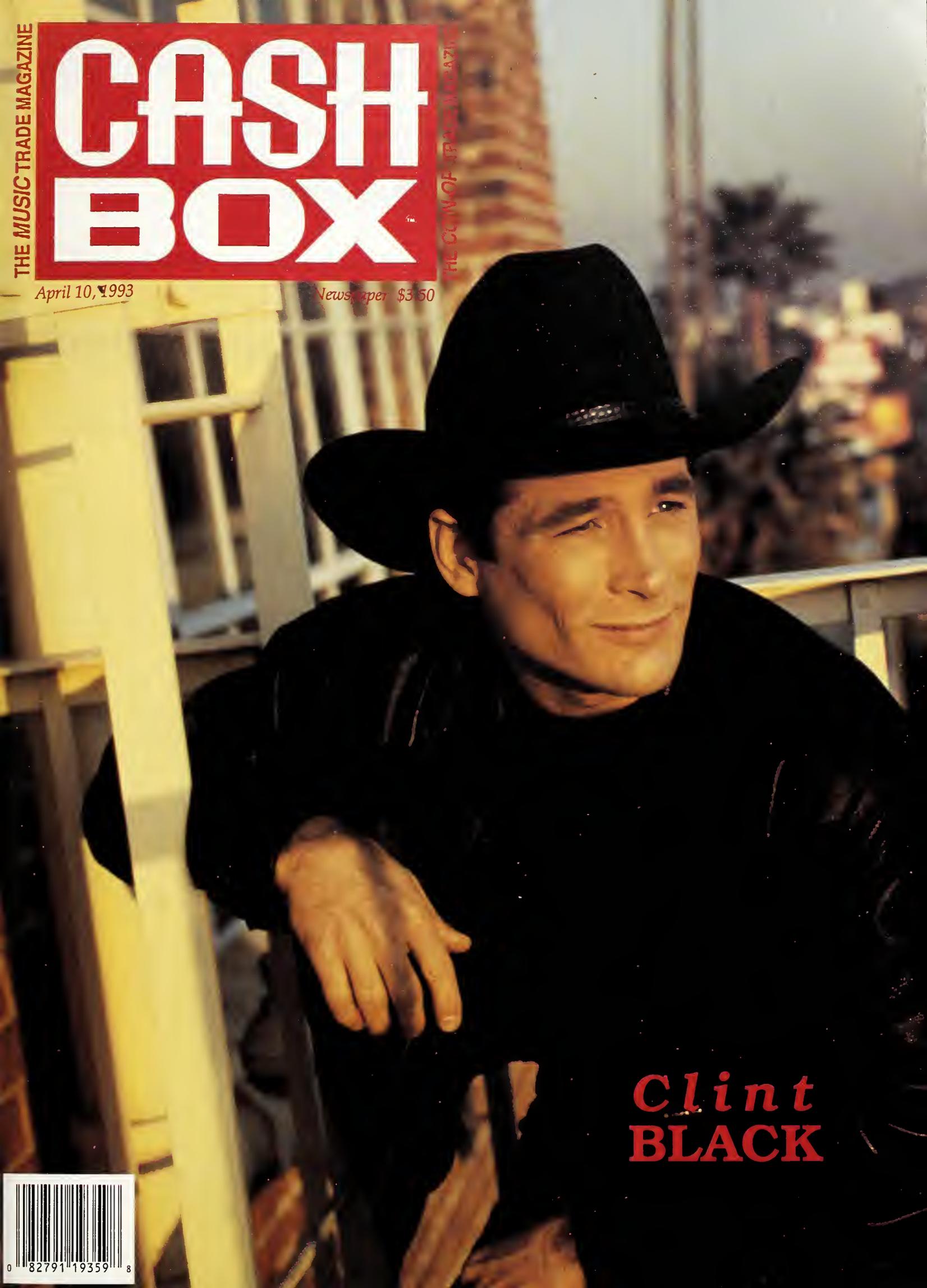
THE MUSIC TRADE MAGAZINE

# CASH BOX

THE MUSIC TRADE MAGAZINE

April 10, 1993

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*Clint*  
**BLACK**



# CASH BOX

THE MUSIC TRADE MAGAZINE

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**COVER STORY**

## Clint Black: Getting It *The Hard Way*



**WHEN CLINT BLACK** finally graduated from performing in the Houston, Texas nightclubs to major label status, he became "A Better Man," as his debut single was the only debut song by a new male country artist to hit #1 in 15 years. After *Killin' Time* for a little while, his first album yielded five #1 singles—a feat unprecedented in any style of music, and remained at the #1 position for 32 consecutive weeks. Those singles pushed Black's debut album to double-platinum status, and he was soon named Best New Male Vocalist by both the Country Music Association and the Academy Of Country Music, in addition to winning a host of other awards. Black was the only artist to receive both the ACM Best New Male Artist and Male Vocalist Of The Year awards in the same year.

Now a multi-million-selling RCA recording artist, Black has continuously demonstrated he's a force to be reckoned with. A tireless performer, Black performed over 150 dates in front of over 1.5 million people in 1992 alone. With a road crew of 52, six buses, five trucks and one of the most elaborate productions in the concert business, the Texas Troubadour has added four band members to his show, meaning an array of 10 musicians will join him on stage in support of his latest album, *The Hard Way*.

**NUMBER ONES**

**POP SINGLE**

I Have Nothing  
Whitney Houston  
(ARISTA)

**R&B SINGLE**

I'm So Into U  
SWV  
(RCA)

**COUNTRY SINGLE**

When My Ship Comes In  
Clint Black  
(RCA)

**RAP SINGLE**

Throw Your Gunz  
Onyx  
(JMJ/RAL/COLUMBIA)

**POP ALBUM**

Ten Summoner's Tales  
Sting  
(A&M)

**R&B ALBUM**

Lose Control  
Silk  
(ELEKTRA)

**COUNTRY ALBUM**

Hard Workin' Man  
Brooks & Dunn  
(ARISTA)

**GOSPEL ALBUM**

We Walk By Faith  
John P. Kee  
(TYSCOT)

**RAP ALBUM**

The Chronic  
Dr. Dre  
(DEATH ROW)

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**AIDS DANCE-A-THON:** The fifth annual AIDS Dance-A-Thon has been set for Sunday, April 18 at the Los Angeles Sports Arena. Seven thousand people are expected to attend. **Madonna** and **R.E.M.'s Michael Stipe** have sent out appeal letters for participants.

Because of space limitations, admission to the Dance must be limited to pre-registered participants who bring a minimum of \$75 in contributions with them to turn in at the Dance. Dancers can be sponsored and individuals can be registered by calling 213-466-9255.

The Dance-A-Thon is a benefit for AIDS Project Los Angeles. This year a portion of the funds raised will also go to ACT UP/LA, Aid for AIDS, Being Alive, Bienestar/GLLU, Minority AIDS Project and Rue's House.

**NEW NARM BOARD & OFFICERS:** The National Association of Recording Merchandisers has announced Board Officers for the coming year. They are: President—**Stephen Strome**, Handleman Co., Troy, MI; Vice President—**Scott Young**, Wherehouse Entertainment, Torrance, CA; Treasurer—**Ann Lieff**, Spec's Music & Movies, Miami, FL; and Secretary—**Barney Cohen**, Valley Record Dist., Woodland, CA. Newly elected to the Board is **Rachelle Friedman**, J&R Music World, New York, NY. Directors continuing terms are: **Arnie Bernstein**, The Musicland Group, Minneapolis, MN; **Mary Ann Levitt**, The Record Shop, Sausalito, CA; **John Salstone**, M.S. Dist., Elk Grove, IL; **Carl Rosenbaum**, The Flip Side, Palatine, IL; **Robert Schneider**, Western Merchandisers, Amarillo, TX; and **Mark Siegel**, Blockbuster Music Corp., Burbank, CA.

**11TH T.J. MARTELL CHARITY CELEB:** Celebrity participants from music, TV and film are being recruited for the T.J. Martell Foundation's annual Rock N' Charity Celebration in L.A. May 16-23. Highlight of the week is celebrity softball Sunday, May 23, the only event open to the public.

Other events will include a tennis match Sunday, May 16; first celebrity billiards tournament Tuesday, May 18; a Golf Classic May 20 and bowling tourney May 22. A western party and silent auction is scheduled for May 21. Proceeds from all events will benefit the T.J. Martell Foundation/Neil Bogart Memorial Fund. For more information contact: **Sue Gold** at Gold Public Relations, Inc., 213-851-2561.



RCA Records and Chicago's B96 recently joined forces to raise money for the Ronald McDonald Foundation through a promotion that involved a dance compilation CD. One dollar from each disc sold went to the Foundation, raising \$5,000 for the charity. Pictured (l-r) are: **Tom Matheson**, general manager, B96; **Dean Govostis**, board of directors, McDonald's Corp.; **Chris Hensley**, senior director, field promotion, RCA; **Ronald McDonald**; and **Dave Shakes**, program director, B96.

## Atlantic's Cooper At AmFAR

**AmFAR's BOARD OF DIRECTORS** has selected Atlantic Records' senior vice president/general manager/West Coast, **Paul Cooper** as a member of their National Council.

Cooper joins fellow National Council members **Warren Beatty**, **Phil Donohue**, **David Geffen**, **Richard Gere**, and **Barbra Streisand** among others, as a leader in the fight against AIDS. By lending their names, National Council members make a public statement of moral support of AmFAR's cause and mission.

## ON THE MOVE



Mitchell



Moritomo



Maska



Solis



Shelton



Troisi



Cooper



Moreno

■ **Motown Records** has promoted **Michael Mitchell** to senior vice president of communications/product development. He most recently was vice president of communications. Product development is a new department at Motown and Mitchell will head it. ■ **Toi Moritomo** has been upped to vice president, pre-production at **MCA Records**. She was previously director of the department. ■ **Geffen Records** has tapped **Mike Maska** as national sales director. He was Northeast regional sales manager for the label. ■ **Eilyn Solis** has been appointed director, media relations, East Coast at **Epic Records**. Two years ago, she became associate director of the department. ■ **Warner Bros. Records** has named **Troy Shelton** director of national rap promotion. Before this, he was co-director of national rap promotion. ■ **Jeanine Troisi** has been appointed national sales director for **Lipstick Records**. She formerly held a similar position at **Great Northern Arts/Invasion Records**. ■ **Tony Nicole Tony Records** has made **Dennis White** a distribution and marketing partner. White was president of CEMA and spent over 27 years at Capitol/EMI in various capacities. ■ **Midnight Music**, a co-venture between Mercury Records and PolyGram Music Publishing, has named **Jocelyn Cooper** president. Previously, she was director of creative services at Warner Chappell Music. ■ **James Moreno** has been appointed to the newly created position of director of marketing at **PolyGram Music Publishing Group**. He held a similar post at Windswept Pacific Entertainment for two years. ■ **MTV Japan** has tapped **Vinnie Longobardo** as executive producer and director of programming. During the last year-and-a-half, he has served in the same capacity for MTV Asia. ■ **Debbie Hanna** has been slotted as field sales manager/special products at **WEA's** Los Angeles branch. She came to WEA in 1989 as a sales rep for the New Orleans market, a position she held until this recent appointment. ■ **Jeffrey Fayman** and **Yoav Goren** have formed a new music production company, **Immediate Music**, which is based in Santa Monica, CA. The firm will concentrate on providing music for feature films, TV series, commercials and other projects. ■ **Propaganda Films** has imported four European directors to its music video division: **Nico Meyer** from Germany, **Paul Boyd** from Scotland, and **Max & Dania** from England. ■ **Mark Siegel**, president of the domestic music division of **Blockbuster Entertainment Corp.**, is resigning effective April 5 to create a private investment consulting firm. He will continue as a special consultant to Blockbuster on music industry matters. **Gerald W.B. Weber**, the company's senior v.p. of operations, will assume Siegel's responsibilities in addition to his duties for the domestic home video division.

# TOP 100 POP SINGLES

APRIL 10, 1993



#1 SINGLE: Whitney Houston



TO WATCH: Tasmin Archer #72



HIGH DEBUT: Aerosmith #51

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼
<b>1</b>	<b>I HAVE NOTHING (FROM "THE BODYGUARD")</b> (Arista 1-2527)	2	7	Whitney Houston	<b>48</b>	<b>KISS OF LIFE</b> (Epic ESK 74848) . . . . . Sade 52 3
<b>2</b>	<b>INFORMER</b> (Atco/East 96112) . . . . . Snow	1	11		<b>49</b>	<b>SO ALONE</b> (EastWest 98459) . . . . . Men At Large 51 5
<b>3</b>	<b>NUTHIN' BUT A "G" THANG</b> (Death Row 53819/Interscope) . . . . . Dr. Dre	3	8		<b>50</b>	<b>WHO IS IT</b> (Epic/ESK 74406) . . . . . Michael Jackson 57 2
<b>4</b>	<b>TWO PRINCES</b> (Epic Associated 74804/Epic) . . . . . Spin Doctors	8	8		<b>51</b>	<b>LIVIN' ON THE EDGE</b> (Geffen PRO-4498) . . . . . Aerosmith DEBUT
<b>5</b>	<b>DON'T WALK AWAY</b> (Giant 186) . . . . . Jade	4	14		<b>52</b>	<b>DEDICATED</b> (Jive 42115) . . . . . R.Kelly & Public Anouncement 54 2
<b>6</b>	<b>ORDINARY WORLD</b> (Capitol 44908) . . . . . Duran Duran	5	11		<b>53</b>	<b>IN THE STILL OF THE NIGHT</b> (Motown 2193) . . . . . Boyz II Men 44 17
<b>7</b>	<b>I'M EVERY WOMAN (FROM "THE BODYGUARD")</b> (Arista 1-2519)	7	11	Whitney Houston	<b>54</b>	<b>EASY</b> (Slash/Reprise pro 6056 2) . . . . . Faith No More 56 3
<b>8</b>	<b>BED OF ROSES</b> (Jambo 864 852/Mercury) . . . . . Bon Jovi	6	9		<b>55</b>	<b>COME IN OUT OF THE RAIN</b> (EMI 50417/ERG) . . . . . Wendy Moten 55 4
<b>9</b>	<b>LOVE IS (FROM "90210")</b> (Giant 18630)	18	9	Vanessa Williams & Brian McKnight	<b>56</b>	<b>WHAT YOU WON'T DO FOR LOVE</b> (EMIVERG 50428) . . . . . Go West 62 2
<b>10</b>	<b>ANGEL</b> (SBK 504406/ERG) . . . . . Jon Secada	14	8		<b>57</b>	<b>CANDY EVERYBODY WANTS</b> (Elektra 64665) . . . . . 10,000 Maniacs 59 3
<b>11</b>	<b>COMFORTER</b> (Gasoline Alley 54596/MCA) . . . . . Shai	11	9		<b>58</b>	<b>LOVE DON'T LOVE YOU</b> (EastWest 98432) . . . . . En Vogue 1 1
<b>12</b>	<b>IF I EVER LOSE MY FAITH IN YOU</b> (A&M 0111) . . . . . Sting	24	3		<b>59</b>	<b>SAVING FOREVER FOR YOU</b> (Giant 18719) . . . . . Shanice 45 22
<b>13</b>	<b>I'M SO INTO YOU</b> (RCA 62451) . . . . . SWV	13	7		<b>60</b>	<b>REAL LOVE</b> (Uptown/MCA 54455) . . . . . Mary J. Blige 47 29
<b>14</b>	<b>CAT'S IN THE CRADLE</b> (Stardog 864888/Mercury) . . . . . Ugly Kid Joe	17	6		<b>61</b>	<b>TARZAN BOY (From Teenage Mutant Ninja Turtles III)</b> (SBK/ERG 50424) . . . . . Baltimora DEBUT
<b>15</b>	<b>THE RIGHT KIND OF LOVE (FROM "BEVERLY HILLS 90210")</b> (Giant 18718) . . . . . Jeremy Jordan	15	15		<b>62</b>	<b>PASSIONATE KISSES</b> (Columbia 74795) . . . . . Mary-Chapinenter 53 6
<b>16</b>	<b>MR. WENDAL</b> (Chrysalis 24810) . . . . . Arrested Development	12	14		<b>63</b>	<b>I'M GONNA GET YOU</b> (Columbia 74814) . . . . . Bizarre Inc. 58 8
<b>17</b>	<b>MAN ON THE MOON</b> (Warner Brothers 18642) . . . . . R.E.M.	19	7		<b>64</b>	<b>SOMEBODY LOVE ME</b> (Reunion/RCA 62465) . . . . . Michael W. Smith 66 3
<b>18</b>	<b>FREAK ME</b> (Keia 64654/Elektra) . . . . . Silk	23	4		<b>65</b>	<b>BUDDY X</b> (Virgin 12766) . . . . . Neneh Cherry 70 3
<b>19</b>	<b>A WHOLE NEW WORLD (ALADDIN'S THEME)</b> (Columbia 74751)	9	10	Peabo Bryson And Regina Belle	<b>66</b>	<b>CONNECTED</b> (Gee Street/Island 864744) . . . . . Stereo Mc's 84 2
<b>20</b>	<b>FOREVER IN LOVE</b> (Arista 1-24) . . . . . Kenny G	16	14		<b>67</b>	<b>SHOOP SHOOP (NEVER STOP GIVIN' YOU LOVE)</b> (Reprise 18649) . . . . . Michael Cooper 68 2
<b>21</b>	<b>LOOKING THROUGH PATIENT EYES</b> (Gee Street/Island 862 024)	38	2	P.M. Dawn	<b>68</b>	<b>TELL ME WHAT YOU DREAM</b> (RCA 62468) . . . . . Restless Heart DEBUT
<b>22</b>	<b>7</b> (Paisley Park 5581/Warner Bros.) . . . . . Prince & The N.P.G.	10	18		<b>69</b>	<b>THE MORNING PAPERS</b> (Paisley Park/Warner Bros 5985) Prince & The N.P.G. 75 2
<b>23</b>	<b>THAT'S WHAT LOVE CAN DO</b> (Next Plateau/London 857 024/PLG)	20	8	Boy Crazy	<b>70</b>	<b>FUNKY CHILD</b> (Pendulum/Elektra 64672) . . . . . Lords Of The Underground 72 2
<b>24</b>	<b>HIP HOP HORRAY</b> (Tommy Boy 554) . . . . . Naughty By Nature	22	8		<b>71</b>	<b>SUPERMODEL (YOU BETTER WORK)</b> (Tommy Boy 542) . . . . . Rupaul 60 5
<b>25</b>	<b>NOTHIN' MY LOVE CAN'T FIX</b> (Impact 54562/MCA) . . . . . Joey Lawrence	32	4		<b>72</b>	<b>SLEEPING SATELLITE</b> (SBK/ERG 78013-42) . . . . . Tasmin Archer DEBUT
<b>26</b>	<b>SWEET THING</b> (Uptown 54586/MCA) . . . . . Mary J. Blige	1	5		<b>73</b>	<b>DO YOU BELIEVE IN US</b> (SBK/ERG 50408) . . . . . Jon Secada 65 24
<b>27</b>	<b>IT WAS A GOOD DAY</b> (Priority 53817) . . . . . Ice Cube	30	4		<b>74</b>	<b>I'LL NEVER GET OFER YOU</b> (Arista 12518) . . . . . Expose 93 2
<b>28</b>	<b>THE CRYING GAME (FROM THE CRYING GAME)</b> (SBK/ERG 50437) . . . . . Boy George	40	3		<b>75</b>	<b>TONIGHT</b> (Mercury 862016) . . . . . Def Leppard DEBUT
<b>29</b>	<b>I GOT A MAN</b> (Island 864 305/PLG) . . . . . Positive K	29	14		<b>76</b>	<b>TELL THE TRUTH</b> (Reprise 18673) . . . . . Jude Cole 67 9
<b>30</b>	<b>HEAL THE WORLD</b> (Epic 74790) . . . . . Michael Jackson	25	15		<b>77</b>	<b>LITTLE BIRD</b> (Arista 1-2508) . . . . . Annie Lennox 69 9
<b>31</b>	<b>SIMPLE LIFE</b> (MCA 54581) . . . . . Elton John	1	3		<b>78</b>	<b>GIVE IT UP, TURN IT LOOSE</b> (Atco EastWest 98455) . . . . . En Vogue 71 16
<b>32</b>	<b>HERE WE GO AGAIN!</b> (Capitol 44865) . . . . . Portrait	25	16		<b>79</b>	<b>SO CLOSE</b> (A&M) . . . . . Dina Carroll 79 2
<b>33</b>	<b>DITTY</b> (Next Plateau 3500) . . . . . Paperboy	34	14		<b>80</b>	<b>WHEN SHE CRIES</b> (RCA 62412) . . . . . Restless Heart 78 19
<b>34</b>	<b>I SEE YOUR SMILE</b> (Epic 74847) . . . . . Gloria Estefan	36	5		<b>81</b>	<b>WALK ON THE OCEAN</b> (Columbia 74706) . . . . . Toad The Wet Sprocket 73 19
<b>35</b>	<b>BAD GIRL</b> (Maverick/Sire 18650/Warner Bros.) . . . . . Madonna	27	5		<b>82</b>	<b>EVERYTHING'S GONNA BE ALRIGHT</b> (Uptown 54523/MCA) . . . . . Father MC 74 16
<b>36</b>	<b>I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD")</b> (Arista 1-2490) . . . . . Whitney Houston	28	19		<b>83</b>	<b>NO MISTAKES</b> (MCA 54554) . . . . . Patty Smyth 63 11
<b>37</b>	<b>GET AWAY</b> (MCA 54511) . . . . . Bobby Brown	35	9		<b>84</b>	<b>LOST IN YOUR EYES</b> (Arista ASCD 2521) . . . . . Jeff Healy Band DEBUT
<b>38</b>	<b>I FEEL YOU</b> (Sire 18600/Reprise) . . . . . Depeche Mode	37	4		<b>85</b>	<b>STAND</b> (Capitol 44905) . . . . . Poison 64 8
<b>39</b>	<b>REBIRTH OF SLICK (COOL LIKE DAT)</b> (Pendulum 6467/Elektra)	39	17	Digable Planets	<b>86</b>	<b>I'D DIE WITHOUT YOU (FROM "BOOMERANG")</b> (LaFace/Arista 2-4034) . . . . . P.M. Dawn 77 28
<b>40</b>	<b>DOWN WITH THE KING</b> (Profile 5391) . . . . . Run D.M.C.	48	2		<b>87</b>	<b>GANGSTA BITCH</b> (Tommy Boy 541) . . . . . Apache 85 8
<b>41</b>	<b>RUMP SHAKER</b> (MCA 54388) . . . . . Wreckx-N-Effect	33	22		<b>88</b>	<b>WHAT ABOUT YOUR FRIENDS</b> (LaFace/Arista 2-4025) . . . . . TLC 76 29
<b>42</b>	<b>RHYTHM IS A DANCER</b> (Arista 1-2437) . . . . . Snap	43	31		<b>89</b>	<b>NEVER A TIME</b> (Atlantic 87411) . . . . . Genesis 80 20
<b>43</b>	<b>LOVE U MORE</b> (Columbia 74769) . . . . . Sunscreen	50	4		<b>90</b>	<b>DEEPER AND DEEPER</b> (Maverick/Sire 18639/WB) . . . . . Madonna 1 15
<b>44</b>	<b>IF I EVER FALL IN LOVE</b> (Gasoline Alley/MCA 54518) . . . . . Shai	42	23		<b>91</b>	<b>NO ORDINARY LOVE</b> (Epic 74734) . . . . . Sade 83 20
<b>45</b>	<b>DAZZY DUKS</b> (TMR 3089/Bellmark) . . . . . Duice	46	11		<b>92</b>	<b>STEAM</b> (Geffen 191) . . . . . Peter Gabriel 82 14
<b>46</b>	<b>BEAUTIFUL GIRL</b> (Atlantic 87383) . . . . . INXS	49	5		<b>93</b>	<b>SWEET THING</b> (Atlantic 4900-2) . . . . . Mick Jagger 86 7
<b>47</b>	<b>HAT 2 DA BACK</b> (LaFace 2-4043/Arista) . . . . . TLC	31	7		<b>94</b>	<b>THE LAST SONG</b> (MCA 54510) . . . . . Elton John 87 21
					<b>95</b>	<b>LOVE SHOULDA BROUGHT YOU HOME (FROM "BOOMERANG")</b> (LaFace 2-4035/Arista) . . . . . Toni Braxton 88 19
					<b>96</b>	<b>QUALITY TIME</b> (Jive 42109/RCA) . . . . . Hi-Five 89 15
					<b>97</b>	<b>STAND UP (KICK LOVE INTO MOTION)</b> (Mercury 864 604) . . . . . Def Leppard 90 14
					<b>98</b>	<b>FAITHFUL</b> (EMI/ERG 50411) . . . . . Go West 92 20
					<b>99</b>	<b>WALKING ON BROKEN GLASS</b> (Arista 1-2452) . . . . . Annie Lennox 91 29
					<b>100</b>	<b>I GOT A THANG 4 YAI</b> (Perspective 0008/A&M) . . . . . Lo-Key? 95 19



## SINGLES

■ **RAY CHARLES:** "A Song For You" (Warner Bros. PRO-CD-5977)

With all due respect to the original rendition of this Leon Russell classic, when Brother Ray does a take on another artist's work, it's a compliment to be sure. Flattery aside, what you might need to watch out for is, if he did it better. Cause you can damn well bet he did it more soulful. This arrangement features a rich string section, a bluesy piano, and the passionately evocative vocals of one of the greatest song stylists of our time. Richard Perry produces.



■ **CHRIS ISAAK:** "Can't Do A Thing (To Stop Me)" (Reprise PRO-CD-6000)

This has got to be about the closest sounding single to his one big hit "Wicked Game" Chris could come up with. Trying to reclaim ground by imitating himself might seem like the logical thing to do, but using the same instruments and production style makes this song only come off more like an attempt at re-creating what once was (without the hook strength). The cut should at least be appreciated by his fans. Isaak's career champion Erik Jacobsen produces.



■ **TREY LORENZ:** "Just To Be Close To You" (Epic ESK 74934)

The man whose career was launched by singing alongside Mariah Carey on her *Unplugged* special has been enjoying solo success with a few of the singles from his self-titled debut album (which Carey championed and produced). This latest release is a Lionel Richie-penned R&B ballad showing Lorenz' vocal versatility on renditions of both the album cut (Mariah mix), a relaxed hip hop mix by Mark C. Rooney and Mark Morales, and a smooth a cappella album version.



■ **THE FLUID:** "Mister Blameshifter" (Hollywood PRCD-10296-2)

The grunge sound, with all its punk angst became a staple for the Sub Pop label, and it was Seattle (Nirvana and Pearl Jam) that got all the glory. This Denver-based band had also been signed there prior to their current Hollywood Records debut *purplemetalslakemusic*, due out next week. This group doesn't exactly shatter the grunge mold, but record companies still haven't found another style to exploit yet. Mike Bosley and The Fluid produce.



## ALBUMS

■ **LIZ LARIN:** *Test Your Faith* (Atlantic 7 82414-2)

Larin's solo debut effort is an ambitious 10 tracks of various pop and rock styles. Her proficiency as a multi-instrumentalist (she plays guitar, bass, keyboards and percussion), songwriter, and singer shines on several cuts, including the title track, and first single "The Color Red." Vocal similarities to Annie Lennox (in her Eurythmics days) may lead to a few comparisons, and clearly they could share some of the same fans. Al Nalli produces.



■ **PRESENCE:** *Inside* (Smash 162-888 003-2)

This English alternative rock/pop band is the latest creation of Laurence Tolhurst, former keyboardist of The Cure. Although specific "Cure" comparisons could be negligible, the overall sound can be attributed to many different bands emerging from England by way of MTV in the mid '80s (Simple Minds, Tears For Fears, even U2). The 12 lyrically poetic cuts range musically from the ethereal and dance-ish to the solemnly romantic. Presence produces themselves.



■ **BUTTHOLE SURFERS:** *Independent Worm Saloon* (Capitol CDP 7 98798 2)

These guys have somehow survived as a band since the early '80s, touring mostly and sporadically releasing an album or two on as many indie labels. Signing with a major label and recording a 17-song album with a big name producer (John Paul Jones, legendary bassist from Led Zeppelin) you'd think should push this hardcore thrashin' punk band either into the limelight or into obscurity. Be warned: This is the outer limits of what alternative is supposed to be. Yee-ha!



■ **MARS LASAR:** *The Eleventh Hour* (Real Music RM-0022)

Adult Alternative goes galactic with Australian keyboardist/composer Mars at the helm of his synthesized sophomore album. Using a blend of texturized real sounds (violins and woodwinds) big synthetic pads, world beat rhythms, voice patches, and soft-spoken, nearly subliminal messages, Lasar creates an atmosphere of cosmic inner/outer spaciousness. The 16-track musical mission boldly goes where no composer has gone before. Produced and arranged by Mars Lasar.



## PICK OF THE WEEK:



■ **AEROSMITH:** "Livin' On The Edge" (Geffen PRO-CD-4498)

This pre-release single is from these time-tested rockers' upcoming lp *Get A Grip*, their first studio album in nearly four years. Although the group rarely attacks socio-political issues, this song brings up topics that run the gamut of nearly everything that's gone wrong in the world, with Steven Tyler screaming in admirable fashion and the rest of the boys sounding as solid and in-your-face as ever. Rock jocks should be proud to spin this track which, hard as it may be to believe, kicks open the door to the third decade of these guys making records (debut Jan. '73). Brendan O'Brien mixes the Bruce Fairbairn production.

## PICK OF THE WEEK:



■ **ST. THOMAS:** *Electric City* (TNT 0001-2)

Here's something new. Both a new band, and new label. Although metal radio has already jumped onto their first released single, "I Hate... Pt.1" (an angry, hard-thrashin' mosh-pit romp, which sounds off by throwing lyrical Molotov cocktails at everything from the media, to money and power, censorship, to war and politics in general). Okay. The rest of the 12 songs have a different edge. So it may come as a pleasant surprise to some that a new group has the guts to exercise their right to some dynamics in style. Even though the group still calls themselves "hard rock," each track has its own individual lure. Dito Godwin produces.

By Neil Alunkal

## Cash Box EAST COAST



U2: The "Mysterious" Middle East

**MO' ROCKIN'**: The coming flavor of the month seems to be that of El Morocco and the Middle East. With the patriotic stigma of Desert Storm passing with Bush, and "ethnic" decidedly in for the globally networking '90s, trendies are starting to look east to El Morocco. From U2's "Mysterious Ways" video to the Oscar-winning *Aladdin* soundtrack, the Middle East was unveiled to American pop culture last year and is spreading beyond belly dancers and falafel. The high-fashion circles have put in similar predictions for spring fashion, while travel sections call Morocco the place to be, and even New York nightclubs are getting in on the game with *Time Cafe's* Moroccan-themed Fez backdropping a monopoly of society pictures not to mention the veteran mid-towner El Morocco and the occasional belly-dancing stints at Soho's chic-ery, *Casa La Femme*.

As far as new music, however, the diva of the subcontinent is decidedly Ofra Haza. While in the late '80s she crossed Yeminite folk song over to chart-topping house music with "Im Nin Alu," she has now returned with a new, sensuous album *Kiryia* (Shanachie/EastWest). If you want the real thing, scan the World Beat section of your local record store or ask a multi-voweled NYC cabbie.

**CONCERTS**: You kind of need a twin—or rather a quadruplet—when Prince, Sade, Belly/Veloccity Girl (Sire/Sub Pop), House of Pain/Rage Against the Machine (Epic/Sony), Cell (Geffen/DGC), Bronski Beat and Mephiskapheles (Nervous) all play the same nights, as they did the other week!

**PRINCE AND SADE** did the blockbusters of course—Prince doing his last Radio City date for the unpronounceable Paisley Park (Warner Bros.) album with special guest Lenny Kravitz (Virgin). Sade ruled The Paramount touring for her newest *Love Deluxe* (Epic) with Me Phi Me opening, though they both deserve spankings: Sade for not performing the song from the cameo she made in *Absolute Beginners*, and Me Phi Me for being so hooked on his lost cap that Spike Lee gave him, and talk of positivity to not perform "Sad New Day." Special mention must be given to lighting designer Phillip "KY" Cabot who augmented the mood-dominated sublimity of Sade's outpourings. Opening with a cascade of blue-light rain and proceeding with schemes abstractly representing seasons and landscape, Cabot provided an evocative slide show of Sade's emotional travels.

**OTHER BANDS** that moved through Manhattan last week include Ugly Kid Joe (Mercury), Jimmy McGriff, Dinosaur Jr./Ride (Sire/Warner Bros.), Quicksand/Therapy? (Polydor/A&M), Chia Pet (Shimmy Disc), Falafel Mafia (Nervous), Drivin'-N-Cryin' (Island), Fastbacks (Sub Pop), and Mudhoney.

Coming Up: 808 State (Tommy Boy), Roseland, April 17; Jesus Jones/Stereo MCs (EMI/Gee Street), Roseland, April 22; Lemonheads (Atlantic), Academy, April 27.

By Randy Clark

## Cash Box WEST COAST



All the goodies included in the re-issued *Dark Side Of The Moon* package.

**LET'S DO THE TIME WARP AGAIN**: Capitol Records is celebrating the 20th anniversary of the release of Pink Floyd's *Dark Side Of The Moon* album, one of the biggest selling records of all time, by releasing a limited edition commemorative box set.

Interestingly, despite worldwide sales of over 25 million copies, the landmark album only ever received "gold" certification, as platinum certification did not come about until 1976, and did not apply retroactively. Capitol has completely digitally remastered the album for the occasion, and is kicking off the release in fashionable retro-style.

Teaming up with classic rock station KLSX for a remote simulcast of the album, invited industry guests were treated last week to a listening party complete with laser show, wireless headphones and beanbag chairs at a party with Timothy Leary and original moonwalker, astronaut Buzz Aldrin at the Wilshire Ebell Theater in Los Angeles. Meanwhile, the public was also invited to show up at the party site and participate in the festivities by tuning in and cranking up their car radios and watching a light show put on in the sky.

Chart statistics on the album are incredible, and arguably may never be broken. Although "Money" was the only #1 single to come from the effort in the U.S., no singles were ever released in the U.K. The album stayed on the chart for 741 weeks (Sgt. Pepper was less than 200) only to re-emerge the following month, although it was only #1 for one week. *Dark Side Of The Moon* continues to be a catalog mainstay.

**YO-YO-YO, I WANNA HOLD YOUR HAND**: An issue is rising over rights allegedly given two entrepreneurs to record an album of songs by The Beatles to be done by various rap artists in the hip-hop style.

Copyright owner Michael Jackson is contesting the permission reportedly granted by the former creative director of his ATV Music, the publishing company handling much of the Beatles catalog which Jackson bought for \$60 million several years ago. After a widely publicized dispute regarding the commercial use of the song "Revolution" for a Nike ad, ATV is politely walking on egg shells regarding the exploitive usage of the catalog. Current creative director Martha Williams issued a statement saying "We have not licensed any project concerning rap and the Beatles catalog, nor are there any plans to do so in the future."

Despite cease and desist orders sent from ATV, the pair continue to hold their ground on the "Beatlerap" project and plan to take the matter further. Watch for details. Yo, strawberry fields forever, peace. Next week...



## Satanic Canines?

By John Carmen

**IT MAY BE SAID** that '70s-styled punk rock in 1993 is less-than-relevant, the equivalent of Merseybeat in 1977. After all, the original punks were rebelling against a static mainstream whose musical fare was sterile for the most part and unendurable to anybody that wanted a little noise in their aural menu. But today, there are so many sub-genres catering to every conceivable taste. A mainstream doesn't really exist.

Nor does the original sound of punk. Put on *Never Mind The Bollocks* or *Ramones* today, and man, do they sound quaint compared to speed-metal, or grindcore, or dance-hall, whatever modern youth's cup of poison of the minute seems to be. But there are some who still stick to the roar of hard-rock minus metal posing, and the premiers in this tiny genre are New Jersey's **Devil Dogs**.

A big deal in Spain, Japan and Australia, The Devil Dogs are a virtual unknown in the U.S. A trio made up of guitarist/smarmmeister **Andy Gortler**, bassist **Steve Baise** and drummer **Joe Vincent**, the Devil Dogs are embarking on a European tour to push their **Crypt** compilation, *30 Sizzling Slabs*.

If you long for the era when guitar solos were brief and to the point, where songs said it and left in under three minutes (the doctrine of the godfather, Phil Spector), and melodies over din, the Dogs are your best friend. Reminiscent of the Dictators, Johnny Thunders' Heartbreakers, the Ramones, Rezillos and every suburban/garage kid band who'd just visited CBGB for the first time, the Devil Dogs' bark and bite are very much all right. Their originals are in the snot-nose vein of the original punksters, rave-ups like "Pussywhipped" and "354" as well as their masterpiece "Brand New Chevy" rank right along with the masters. Their covers of punk classics like DMZ's "Ball Me Out" don't quite fare so well, even at breakneck speed, the first versions are best still, and when the Dogs roll through Beach Boys and Freddie Cannon, you don't ever forget that sometimes less raunch works better.

Live in L.A., the Devil Dogs were about 50/50, their overt Jerseyisms went either over the heads of the assembled or were ignored altogether. Bassist Baise is the group's standout, in the great John Entwistle tradition, he's the band's premier soloist, and his harmonies were spot-on as well. The boy has a future beyond punk, as do the other Dogs, but whether or not they choose this well-worn path is the real issue.

## Court, Subcommittee Consider Copyright Issues

By M.R. Martinez

**THE REDEFINITION OF COPYRIGHT** protection for musical works is being advanced on two fronts. Last week, the U.S. Supreme Court agreed to decide whether owners of copyrights on musical works can stop people from performing parodies of the compositions for profit. The justices are set to hear an appeal by the 2 Live Crew, which a lower federal court ruled had violated federal copyright law when it recorded and distributed a send-up of Roy Orbison's hit "Oh, Pretty Woman."

On another front, RIAA president Jay Berman and others in the recording industry testified before the House Judiciary Subcommittee on Intellectual Property and Judicial Administration on the issue of performance rights on sound recordings, attempting to fill a gap in the U.S. Copyright Law which allows the exploitation of recordings without payment to or permission of record companies or performers. Advanced digital technology, which allows digital cable audio services to deliver CD-quality music on a subscription basis, bypassing record company and performer accounting avenues.

The Supreme Court case could have broad impact on pop music and on political satire. If the nation's highest court accepts the lower court view, then commercial musical parody doesn't qualify for an exception to copyright law. Under current law, copyright owners may refuse permission to reproduce musical work, and if use is allowed, they may charge a fee. But the copyright law permits satirical use is "criticism, comment, news reporting, teaching...or scholarship." The U.S. District Court in Cincinnati said that 2 Live Crew's "Oh, Pretty Woman" parody did not qualify as commentary.

Lawyers for the Luke Records rap group headed by Luther Campbell said the ruling was significant because Nashville, Tenn., where Acuff-Rose Music, Inc. which administers the Orbison song is located, is covered by the Cincinnati court. Luke lawyers claim that the court's interpretation of fair use is narrower than that of federal appeals courts in Los Angeles and New York. 2 Live Crew offered to pay appropriate royalties for use of the music in their lyrical parody, but Acuff-Rose refused. A decision in the case isn't expected until next year.

The hearing involving digital audio subscriptions, according to Berman's testimony, in behalf of the Recording Industry Assn. of America, hinges on the issue of protecting income due to the industry from all forms of use of recordings. "If the U.S. recording industry is to continue to be one of the shining stars of our nation's economy and cultural heritage, as well as a primary source of audio programming, this fundamental unfairness must be remedied," Berman commented during the March 25 hearings.

Subcommittee chairman William J. Hughes (D-N.J.) called the hearing in response to challenges posed to the present system by technological advances, as well as the need to address U.S. laws in the context of international copyright negotiations. Joining Berman in testimony were Nic Garnett, director general of the International Federation of the Phonographic Industry, and music representatives Mark Tully Masagli of the American Federation of Musicians and Bruce York of the American Federation of Television & Radio Artists.

## TALENT REVIEW

### Grand Hotel

By Robert Adels



**CERRITOS CENTER FOR THE PERFORMING ARTS, CERRITOS, CA**—"Star-free" national tours of Broadway musicals are usually unreliable marketing tools for original cast albums. But the unique history of *Grand Hotel: The Musical* and the high-quality of its current bus-and-truck company have coalesced into an entertaining exception.

Due to unprecedented legal bickering between its creators, the RCA/Victor BMG cast album of *Grand Hotel* wasn't released until the show's Tony-winning Broadway run had ended. By the time the original cast was re-assembled in BMC's Studio A for the session (in April of last year, almost three years after the show's opening night), an untimely death had already claimed original leading man David Carroll.

A less Broadway-committed label might have chosen to cancel the entire project. But BMC's sense of history and the power of the show itself harmonized to produce a posthumous cast album with current-run excitement.

The original cast welcomed new leading man Brent Barrett with open arms to create the Grammy-nominated album. Now audiences are likewise welcoming the all-new, no-name cast of the show's current touring company (produced by Music Theatre Associates and the Troika Organization).

Designed to play short runs in a long list of successive bookings, the current *Grand Hotel* is by necessity not as grand as the New York original. The revolving door set, cast and orchestrations have all been downsized—but the company's consummate professionalism and lofty energy levels more than compensate. With its original Santa Loquasto costumes and jazz-hot/German-hefty score intact, this *Grand Hotel* is grandiose in all essential respects.

The show is a people-watcher's paradise set in Berlin just before the rise of Hitler. This musical stage adaptation of MGM's classic 1932 film drama owes almost as much to the legacy of Broadway's '70s smash *Cabaret* in its re-creation of gloom-and-doom backdrop for its life-affirming storyline.

The album's Hydra-like legal problems were the unfortunate result of a score with two heads and three faces. The showstoppers (like the Charleston-jazzy "Maybe My Baby Loves Me" and the male-bonding extravaganza "Let's Take A Glass Together") were written by the legendary *Kismet* team of Robert Wright & George Forrest. But the score's romantic and dramatic climaxes were penned by Tony-winning *Nine* composer Maury Yeston. The new production goes even further than the original in ironing out the musical differences and presenting a more cohesive whole.

The sound design of George Huckins combined with the audio expertise of the Cerritos Center facility and staff allow audiences to hang on every note and word. It's rare to find such attention to detail in a long-running musical, let alone in a week-long production.

The road show's ensemble cast is uniformly excellent, with standout performances by leading man Jean-Claude Alton and supporting female Amanda Watkins. While most touring companies rely on the name value of a celebrity ill-suited to their part, here's a happy exception that casts the show itself as the true star.

The current incarnation of *Grand Hotel* is the best marketing tool a cast album could have.

## TALENT REVIEW

### Mary's Danish

By Hilarie Grey



**THE PALACE, HOLLYWOOD, CA**—On their third Morgan Creek album, *American Standard*, Mary's Danish has synthesized the best of the eclectic grab-bag of influences which made them an alternative favorite into a tuneful, hard-rocking, and still completely original sound. The six-member L.A. band, with big, brash guitars and heavy rhythms surrounding the passionate close harmonies of vocalists Julie Ritter and Gretchen Seager, offered an energetic set at Hollywood's Palace which effectively mixed hard-rock grit with finesse.

Opening with the heavy, pumping bass-driven indictment of phony evangelism, "God Said," the band immediately set the fans who packed the dance floor bobbing, moshing and stage diving. Explosive tunes like the freight train-speed romp "Porcupine," and "Leave It Alone," the appealingly angry, raucous exercise which should become a hard-rock classic, kept the adrenaline flowing.

Although the majority of songs in the set were plucked from *American Standard*, Mary's Danish also brought out the bite in some older tunes. A sonic wall of guitar augmented Seager's wailing vocal on "Shanty Pig," (from 1989's *There Goes The Wondertruck*) while the quirky, edgy movement of "Juliet's Blanket" (from 1991's *Circa*) was transformed into a tuneful guitar blowout.

This is not to say that Mary's Danish has lost its range of influences in the new, heavy mix. On the contrary, the granite-solid setting incorporated everything from jazz to funk. "The Living End" moved from smoky blues into a dramatic, near-psychedelic bridge. "Weeping Tree" was a showcase for contrasts as well, with thoughtful, quiet verses (augmented by Ritter's gentle accordion backdrop) set against intense guitar passages. The band also turned in a pounding cover of Jimi Hendrix's "Foxy Lady," replacing *Circa*'s horns with angular guitar blasts.

At the heart of this bone-crunching music machine are the dynamic vocal personalities of Seager and Ritter, whose strong and brash blend is a growling, emotionally charged flipside to B-52's Kate Pierson and Cindy Wilson. Solo turns were offered as well, with Ritter turning in a compelling performance of "O Lonely Soul, It's A Hard Road," with Janis Joplin-esque intensity in her gestures.

The band also showed great poise during the show's only ugly moment, when a few scuffling, stage-jumping fans toppled several band members during "Don't Crash The Car Tonight." Drummer James Bradley, Jr. vamped gracefully while the band re-grouped, guitars were re-tuned, and Seager admonished the crowd with surprising good humor. The band eventually finished off the song, and even returned for additional encores.

Personally as well as musically, Mary's Danish demonstrated a combination of style and power which set them far above the "standard" of typical pop-alternative bands.



## SXSW '93

By Oskar Scotti

**SOMETIME BACK IN THE EARLY '70S** David Bowie, reeling from the effects of a three-day rock festival in the UK, penned a stirring account called "Unwashed And Slightly Dazed" that chronicled the hand-to-mouth conditions of those wild extravaganzas of yesteryear. In all likelihood Bowie would have felt a pang of nostalgia had he attended SXSW '93, for the conditions—discounting the elements of time and space—were eerily similar. In many ways the pop-fest/seminar is an urbanized and departmentalized bastard grandchild of Woodstock—sans the outdoor plumbing.

Centered at the recently constructed Austin Convention Center in Texas the event involved 3,500 registrants with assists from at least another thousand "unofficial guests" who intermingled at every opportunity. Rock, folk and worldbeat groups played around the clock and represented every state in the Union plus Finland, Hungary, Germany and Great Britain. In addition to live music there were spoken-word performances by major label celebs Exene Cervenka and Robyn Hitchcock.

Though it was impossible to attend more than a handful of the scheduled seminars, a few of the more germane topics included "International Publishing," "A&R Demo Reviewing" and "Songwriting: The Creative Process." Luckily it was not all dry goods; there were nutty debates about Texas Hot Sauce and groupies. The latter discussion featured world-famous rock runabout Pamela Des Barres who revealed her unsavory antics of yesteryear.

In keeping with the lighter side of things, there were miles of aisles of merchandising. Whether you wanted to buy or browse there was everything from BMI to the latest in T-shirt designs to survey. Plus many groups who played during the shindig also had CDs and accessories for sale. Certainly the organizers were accomodating.

Of course the backbone of the event is music. Whatever your preference—be it lava-fed, bubbling R&B or jalapeno hot Tex-Mex—it was abundant in a thousand variations. No small army could have managed to check out every band that played, but it was grand fun trying. This year several guests trucked around on roller blades in a futile attempt to be two places at once and it's anyone's guess as to what like schemes will be tried next year. The clubs of Austin, while they may good naturedly try and outhype each other all week, interface smoothly throughout SXSW and comprise a mutually beneficial support system.

Both the clubs and event volunteers were eager to help you; regardless of whether your quest was the nearest vegetarian restaurant or compatible ATM machine. If the organizer's mission was to make the four-day fete a conducive environment to meet new people, hear new music and learn new things, then they succeeded admirably. The convention, held annually in the Texas state capital, is rapidly setting the standard that all other music seminars are judged. No doubt David Bowie would be the first to agree.

### UK

By Mick Green



David Bowie: Charting again

**THERE HAS NOT BEEN ONE** single item dominating the music scene in Britain during March but the *Singles* chart has been grabbing a lot of the headlines.

The truth of the matter is that with so many singles being released, all too often the debut appearance of a record is the highest it goes, making it very difficult for the retailers to know just what to stock and the chart totally volatile. With this in mind the *Breakers Chart* was introduced but so far without affecting anything very much.

This, in turn, has led the British companies to reconsider the number of singles they are releasing and the number of formats they release them in. EMI Records has decided not to release any singles in support of the next clutch of rock albums it is about to promote.

Probably tinkering with the way the charts are promoted will not affect the charts in the way the industry would like, but is the importance of the *Singles* chart past its sell-by date and is it relevant anymore. That said, since the labels starting releasing less singles it seems to be improving...less is better perhaps!

At the end of March new acts **Jamiroquai** ("Too Young To Die") and **Therapy?** ("Shortsharpshock") were just outside the Top Ten and seemed to have got a foothold at least. But the older established acts **Michael Jackson** ("Give In To Me") and **Annie Lennox** ("Little Bird/Love Song For A") helped give the chart a more varied outlook and the "S" Factor held the top three places with **Shaggy** ("Oh Carolina"), **Snow** ("Informer") and **Shabba Ranks** ("Mr. Loverman") respectively—this is one of the most successful times for reggae.

From a Brit point of view, however, it must be nearly six months since we had a locally produced Number One and it may be up to a couple of the older acts—**Cliff Richard** and **David Bowie**—to redress the balance. Cliff had his 62nd Top Ten British hit when debuting at Number 8 with "Peace In Our Time"...this is a record matched by no other pop act. Bowie got his new **Arista** career off to a flying start when he notched up his 23rd Top 10 hit with "Absolute Beginners"...something neither of these two guys are!

Richard and Bowie may have been around a long while but one album that is causing a lot of waves was recorded *before either of them were born*. This is the *Ultimate Glenn Miller* collection and with it just outside the Top Ten it is the oldest material ever to chart—being recorded from between 49 and 54 years ago.

**COURTING SUCCESS?** The courts are still playing a prominent part in the British music industry. Local independent radio finally won its two-year battle with PPL when the Copyright Tribunal rejected most

of the record industry's arguments for higher airplay royalties.

After 24 months and more than a million pounds spent on legal fees the PPL is left with total yields almost unchanged. Latest news is that the record industry is digging even deeper into its coffers to find more legal fees and appeal against the rulings.

The Midem problems look like ending up in court yet again. This time **Tring International** is suing The Midem Organisation for expelling it—particularly because they did it in front of TV and press coverage.

In a Paris court they are claiming a total of around 200,000 pounds. Apparently, the action was taken because of a statement made by Midem saying they stand by the expulsion despite a court ruling that reinstated Tring.

The **Performing Rights Society** in Britain has also got itself into a lot of trouble with changes of the executives not yet finalized and rumors that there could be legal action from independent radio stations. On top of that, several major acts have made public the fact that they are unhappy about the length of time that it takes to get their money from royalties. U2 manager **Paul McGuinness** is thought to be near hauling the PRS before the European Commission over royalties he believes are outstanding.

The **Virgin Group** is also in the news with its legal rows with **British Airways** but is to buy out **TVam's** 50% stake in **Virgin Radio** giving it full ownership of the first national popular/rock music commercial station.

**OTHER NEWS:** Following the US launch about a year ago, **BMG** is to launch a children's label, for kids up to nine years old, called **BMG Kidz UK** from this May.

The **CMA** is planning a major presentation after Easter in an attempt to raise the profile of country music in Britain. Around 40 CMA board members are flying in, and this is the first time that such a thing has been attempted outside the USA...it may be a coincidence but suddenly we seem to have a lot more country albums released here. It is estimated that despite the **Brit Awards** generating half a million extra album sales the extra business fell short of last year. **k.d. lang** seems to have been the main person to gain with her *Ingenue* album re-entering the Top 10 and selling an extra 100,000 copies.

# FILM/VIDEO/TV

## TOP 10 SOUNDTRACK ALBUMS

CASH BOX • APRIL 10, 1993

1	THE BODYGUARD (Arista 18699)	1	14
2	ALADDIN (Walt Disney 60846)	2	11
3	CB4 (MCA 10758)	4	1
4	THE CRYING GAME (SBK/ERG 89024)	5	1
5	PURE COUNTRY (MCA 10651)	8	1
6	BOOMERANG (LaFace 26006)	3	30
7	BEVERLY HILLS, 90210 (Giant 24465/WB)	7	14
8	SISTER ACT (Hollywood)	5	12
9	BEAUTY AND THE BEAST (Walt Disney 60618)	6	20
10	SINGLES (Epic 52476)	9	30

## TOP 10 MUSIC VIDEOS

CASH BOX • APRIL 10, 1993

1	METALLICA: A YEAR AND A HALF.. (Elektra \$19.95 ea/34.95 both)	1	12
2	U2, ACHTUNG BABY: THE VIDEOS, THE CAMEOS... (Polygram \$19.95)	2	17
3	GUNS-N-ROSES: USE YOUR ILLUSION 1&2 (Geffen Home Video \$19.98 ea/34.98 both)	6	11
4	THIS IS GARTH BROOKS (Liberty Home Video \$24.98)	7	6
5	BILLY RAY CYRUS: LIVE (Polygram \$19.95)	5	10
6	THIS IS MICHAEL BOLTON (Sony Music Video \$19.98)	3	10
7	ERIC CLAPTON: UNPLUGGED (Warner Reprise Video \$19.98)	4	4
8	BRUCE SPRINGSTEEN: MTV PLUGGED (Sony Music Video \$19.98)	8	10
9	SMITHS: COMPLETE VIDEO COLLECTION (Warner/Reprise \$19.98)	9	7
10	LIZA MINELLI: LIVE FROM RADIO CITY MUSIC HALL (SMV \$19.98)	10	6

## "Soul"-ful Robert Kraft

By B. Gregory



Robert Kraft

**AT AGE 38, ROBERT KRAFT** has already had a career in music that someone 20 years older would envy. He has had songs recorded by such artists as Bette Midler, The Manhattan Transfer, Roberta Flack and Los Lobos. He has produced albums for Midler, Johnny Mathis and even Bruce Willis.

1992 was a very good year for Kraft. His song "Beautiful Maria Of My Soul" from the film *The Mambo Kings* was nominated for best song at this year's Academy Awards. The song lost to Kraft's longtime friend, Alan Menken and his song "A Whole New World" from *Aladdin*, but Kraft, who produced the album version of Menken's *The Little Mermaid*, has only praise for his fellow composer. "I am so in awe of his ability. I'm flattered to be on the same category as him. He's just nailing it, he's writing great songs and there's no competition between us."

For Kraft, the nomination was the highest honor. "Unless you've been nominated, you don't know how great it is for that five-week period between the nomination and the awards. All the attention, all the fawning. So there's this great period between late winter and early spring where you are on top of the world."

Kraft has been extremely busy during this period, but not composing more music. Right after *The Mambo Kings* Kraft was approached by director/producer Brian Henson to create a new record label, Jim Henson Records, and also take on the title of vice president of music for Jim Henson Productions. When

asked why he would change directions at this point in his career, Kraft stated that he had become interested in children's music while he was producing *The Little Mermaid* soundtrack and that during that period he also became a father. "It's very rewarding to be able to relate to my kids. My five-year-old is proud that his father knows Kermit and Miss Piggy and that really means something to me. I'm thrilled that I get to work for a great company like Jim Henson Productions."

Kraft acknowledges the fact that Walt Disney Records practically owns the children's music market, but he feels there is room in this market for more than one company. "They do fantastic work at Disney, but there is room for more creativity and more things for people to do, which is exactly what we're doing at Henson."

Kraft says Jim Henson Records will do "Muppet"-oriented material such as the upcoming *Muppet Beach Party Album*, but he is especially excited about an album that will be released in conjunction this fall with the premiere of the Henson-produced TV series *City Kids* on ABC. "It's going to be a

teenage, hip-hop album that young people will really get into and remind a lot of people of the TV show *Fame*. Another upcoming album is *Old Brown Ears Is Back*, a collection of songs that Jim Henson recorded in London, many years ago as one of his favorite characters, Rowlf, the piano-playing dog. Kraft found the songs when he was cataloging the vast Henson song library. "I found these 14 songs and added a full orchestra to them that I think kids and their families will love."

Kids and families are a market that until recently was untapped and Kraft is fully aware of that. "Baby boomers, my contemporaries, are having kids and with the success of films like *Home Alone*, Hollywood is just now realizing that. This puts the Jim Henson company in a unique position to burst into the 21st century with a Walt Disney-like juggernaut on family entertainment."

Kraft is extremely pleased to be leading the way in this new market of "Family Music." But don't rule out his return to writing and producing more film scores. "This is my day job, and right now it's taking up all my time, but if a studio or producer wants me to write another score I'll make the time to do it."

So Robert Kraft has the best of both worlds musically. A respected composer that the adults admire, and a leader on the cutting edge of family music that will hopefully appeal to the child in all of us for a long time to come.



By M.R. Martinez

## THE RHYTHM



The L.A. Music Relief Committee recently delivered a \$10,000 check to the community (see story below). Pictured at the delivery are (l-r): Anthony Jiles, urban field manager for PGD Distribution; Oscar Fields, senior vp, sales, marketing and distribution, Motown; Hank Wylie, product development manager for urban, UNI Distribution; Joey Quarles, senior director of product development, black music, UNI; Alvin Burkhalter, owner of V.I.P. Records, in South Central L.A.; Lisa Session, product development coordinator, BMG; Tyrone Metcalfe, field sales manager, black music marketing, WEA; Velma Union, accountant, L.A. Music Relief Committee; Sam Ginsberg, general manager, Abbey Road; and Andy Collar, black music marketing manager, Sony Music Distribution.

**MONEY, NO LIP SERVICE:** There are some in the industry who are attempting to put money where their lip service has already been. The L.A. Music Relief Committee, comprised of a myriad of professionals, from the senior executive ranks to field staff, has been collecting money to help re-establish a major community-based record retail store in South Central that fell victim to fire damage and looting during the April-May uprising last year. To date, the committee has raised \$100,000, and also aids various stores in the re-stocking and re-fixturing of some stores. A work-relief program for some employees was instituted by MCA Records. The program provides six weeks of temporary employment for many of those who were ousted from jobs because of the fire, looting and violence.

One recipient of the helping hand extended by the industry was South Central's three-record store chain V.I.P. Records, which sustained heavy damage at two of its locations. Store owner Alvin Burkhalter recently received \$10,000 from the committee and also got \$20,000 in credit so that he could re-stock the music. Other stores that have benefitted from the committee's efforts include Ruby's Records, Mid-City Records, Delicious Records and Spin-Off Records, all of which suffered extensive damage and theft last year.

**A RETURN, NOT A COMEBACK:** Like the character Norma Desmond, the aging actress in *Sunset Blvd.*, who said, "This is not a comeback; I'm making my return," Kool & The Gang has returned from a three-year recording absence with the JRS/Mogull Entertainment's *Unite*, an album that is distinctly theirs, but offers up some fresh twists, grooves and energy. Tracks like "Dance" harken to the "Jungle Boogie," "Hollywood Swingin'" days, while "Summer" is essentially a reprise of the mellow jazz character the group exhibited on "Summer Madness." The post-disco, pop era that pushed the act to consistent platinum sales is represented by tracks such as "Pretty Little Miss" and "Heart." But the Gang's young blood, including lead vocalists Shawn McQuillar, Odeen Mays, Jr. and Sennie Martin keep it hip-hop funky, especially on the Godfather of Soul tribute, "Brown." *Unite* is a worthy return.

## TOP 75 R&B ALBUMS

CASH BOX • APRIL 10, 1993

1	LOSE CONTROL (Elektra 61394)	Silk	1	7
2	THE CHRONIC (Priority 57128)	Dr. Dre	2	12
3	19 NAUGHTY III (Tommy Boy 1069)	Naughty By Nature	5	4
4	THE BODYGUARD (ORIGINAL MOTION PICTURE SOUNDTRACK) (Arista 18699)	Various Artists	3	15
5	IF I EVER FALL IN LOVE (Gasoline 10762)	Shal	3	12
6	LOVE DELUXE (Epic 74734)	Sade	9	3
7	IT'S ABOUT TIME (RCA 66074)	SWV	10	7
8	DANGEROUS (Epic 45400)	Michael Jackson	9	67
9	BREATHLESS (Arista 18646)	Kenny G	7	15
10	WHAT'S THE 411 (Uptown 10681)	Mary J. Blige	11	30
11	BOBBY (MCA 10417)	Bobby Brown	8	27
12	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929)	Arrested Development	12	47
13	JADE TO THE MAX (Giant 510347)	Jade	13	7
14	REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum 61414)	Digable Planets	16	5
15	PASSION (Columbia 48826)	Regina Belle	22	4
16	CHANGES (MCA 10751)	Christopher Williams	14	13
17	UNCUT DOPE (Priority 57183)	Geto Boys	31	7
18	THE PREDATOR (Priority 57185)	Ice Cube	15	15
19	FUNKY DIVAS (EastWest 92121)	En Vogue	27	50
20	HARD OR SMOOTH (MCA 10566)	Wreck-N-Effect	20	7
21	OOOON ON THE TLC TIP (LaFace 26003)	TLC	18	50
22	LOVE MAKES NO SENSE (Tabu/A&M 9501)	Alexander O'Neal	28	5
23	STRICTLY 4 MY N.I.G.G.A.Z.... (Interscope 92209)	2PAC	21	4
24	12 INCHES OF SNOW (EastWest 92207)	Snow	37	6
25	BLUE FUNK (MCA 10743)	Heavy D & The Boyz	19	7
26	PORTRAIT (Capitol 93496)	Portrait	17	7
27	IN GOD WE TRUST (Elektra 61381)	Brand Nubian	26	6
28	BORN INTO THE 90'S (Jive 41469)	R. Kelly & Public Announcement	23	59
29	(Symbol) (Paisley Park 45037)	Prince	29	21
30	PRECIOUS (MCA 10605)	Chante Moore	24	7
31	CB4 (ORIGINAL MOTION PICTURE SOUNDTRACK) (MCA 10754)	Various Artists	Debut	
32	BOOMERANG (ORIGINAL MOTION PICTURE SOUND TRACK) (LaFace 26006)	Various Artists	25	35
33	MEN AT LARGE (Alco/EastWest 92159)	Men At Large	30	38
	DAZZEY DUKS (TMR 71000)	Duice	36	7
35	FEMME FATALE (Giant 24452)	Miki Howard	32	19
36	THE TRIFLIN' ALBUM (Capitol 99354)	King Tee	39	6
37	APACHE AIN'T SHIT (Tommy Boy 1068)	Apache	33	5
38	GET CLOSER (Reprise 26686)	Michael Cooper	38	1
39	WHERE DEY AT (Perspective 1003)	Lo-Key	41	7
40	TAKIN' MY TIME (Virgin 86349)	After 7	44	26
41	KKEP IT GOIN' ON (Jive 41474)	Hi Five	49	30
42	MARTHA WASH (RCA 66057)	Martha Wash	42	1
43	I WANNA LOVE SOMEBODY (Jive 41510)	Angela Bofill	46	5
44	SKILLS DAT PAY DA BILLS (Island 514057)	Positive K	35	3
45	COOLEYHIGHHARMONY (Motown 6320)	Boyz II Men	41	17
46	SPICE I (Jive 41481)	Spice I	47	45
47	IT'S JIMI (AveNUE 9105)	D.J. Jimi	43	8
48	WHUT? THEE ALBUM (Columbia 52967)	Redman	45	18
49	LIVE AND LET DIE (Cold 5001)	Kool G Rap & DJ Polo	48	7
50	MECCA AND THE SOUL BROTHER (Elektra 60948)	Pete Rock and C.L. Smoot	61	38
51	DEAD END KIDZ DOIN' LIFETIME BIDZ (Soul 10733)	Young Black Teenagers	53	6
52	BLACK MAFIA LIFE (Ruthless 24477)	Above The Law	52	6
53	NINE YARDS (Next Plateau 1012)	Paperboy	51	6
54	HOUSE OF PAIN (Tommy Boy 1056)	House Of Pain	56	29
55	GENE RICE (RCA 66053)	Gene Rice	70	5
56	X-TRA NAKED F2P6M (Epic 52464)	Shabba Ranks	40	22
57	NIICE N' WILD (Atlantic 82410)	Chuckii Booker	54	24
58	CYPRESS HILL (RuffHouse 47889)	Cypress Hill	58	66
59	TOTALLY KROSSED OUT (RuffHouse 48710)	Kris Kross	50	48
60	BACK TO THE HOTEL (Profile 1427)	N2Deep	55	26
61	BRIAN MCKNIGHT (Mercury 848605)	Brian McKnight	57	26
62	SEXY VERSUS (Warner Bros. 26973)	Al B. Sure	59	23
63	GUERRILLAS IN THE MIST (EastWest 92206)	Da Lench Mob	60	24
64	GREATEST MISSES (Def Jam 53014)	Public Enemy	62	23
65	UNPLUGGED M-TV (Columbia 52758)	Mariah Carey	63	39
66	REAL LOVE (Arista 18679)	Lisa Stansfield	61	69
67	VOLUME III: JUST RIGHT (Virgin 91771)	Soul II Soul	65	38
68	5150 HOME 4 THA SICK (Priority 10594)	Easy E	66	7
69	BUSINESS NEVER PERSONAL (RAL 52848)	EMPD	67	25
70	THE WOMAN I AM (Warner Bros. 26296)	Chaka Khan	68	46
71	RACHELLE FERRELL (Capitol 93796)	Rachell Ferrell	69	7
72	HEAVEN AND EARTH (Reprise 26849)	Al Jarreau	71	46
73	THE DARK ROADS (Rap-A-Lot 57192)	Seagram	70	6
74	BROTHERHOOD CREED (Gasoline 46823)	Brotherhood Creed	72	44
75	VOLUME I (Motown 6352)	East Coast Family	73	22

# TOP 100 R&B SINGLES

APRIL 10, 1993



#1 SINGLE: SWV



TO WATCH: Chanté Moore



HIGH DEBUT: Gerald Alston

Total Weeks ▼  
Last Week ▼

Rank	Single	Artist	Total Weeks	Last Week
1	I'M SO INTO U (RCA)	SWV	1	3
2	FREAK ME (Elektra 64654)	Silk	13	5
3	NUTHIN' BUT A "G" THANG (Solar/Epic 53816)	Dr. Dre	3	9
4	HIP HOP HOORAY (Tommy Boy 554)	Naughty By Nature	6	9
5	COMFORTER (Gasoline 54596)	Shai	5	9
6	SO ALONE (Atco/EastWest 98459)	Men At Large	2	15
7	DEDICATED (Jive 42115)	R. Kelly & Public Announcement	7	9
8	I HAVE NOTHING (Arista 12519)	Whitney Houston	9	3
9	SWEET ON YOU (Perspective 7418)	Lo-Key	11	5
10	KISS OF LIFE (Epic 74848)	Sade	8	5
11	GOOD OL' DAYS (Atlantic 87379)	LeVert	14	4
12	HAT 2 DA BACK (Arista/La Chance)	TLC	12	3
13	CAN HE LOVE YOU LIKE THIS (Virgin 12643)	After Seven	16	5
14	ITS ALRIGHT (MCA 55448)	Chanté Moore	97	1
15	TELLING ME STORIES (EastWest 98451)	Big Bub	19	5
16	LOVE THANG (Atlantic 85802)	Intro	29	7
17	IT WAS A GOOD DAY (Priority 53813)	Ice Cube	25	2
18	SHOOP SHOOP (Reprise 18649)	Michael Cooper	18	14
19	SWEET THING (Uptown/MC 54526)	Mary J. Blige	22	2
20	I SHOULD HAVE LOVED (Atlantic 87395)	Chuckii Booker	17	7
21	REBIRTH OF SLICK (Elektra 64674)	Digable Planets	20	3
22	WELCOME TO MY LOVE (Capitol 44892)	Rachelle Ferrell	15	9
23	IF I COULD (Columbia 74864)	Regina Belle	21	3
24	CAN'T STAND THE PAIN (Polydor)	Lorenzo	31	3
25	HONEY DIP (Capitol 93496)	Portrait	33	3
26	MR. WENDAL (Chrysalis 24810)	Arrested Development	28	12
27	NEVER BEFORE (Reprise 18648)	Simple Pleasure	30	5
28	I GOT A MAN (Island 864)	Positive K	32	13
29	I'M EVERY WOMAN (Arista 12519)	Whitney Houston	10	12
30	TYPICAL REASONS (Columbia)	Prince Markie Dee	99	1
31	DON'T WALK AWAY (Giant 18687)	Jade	35	15
32	IF YOU EVER LOVED SOMEBODY (Mercury)	Walter Beasley	36	3
33	NEVER DO YOU WRONG (MCA 54573)	Stephanie Mills	23	7
34	DITTY (Next Plateau 350012)	Paperboy	39	7
35	DAZZEY DUKS (TMR 71000)	Duice	26	3
36	RUMP SHAKER (MCA 54388)	Wrexx-N Effect	47	22
37	GET AWAY (MCA 54511)	Bobby Brown	27	12
38	GIVE IT UP (Atco/East West 498585)	En Vogue	43	17
39	THE THINGS WE DO (Atlantic)	Nona Gaye	45	2
40	I WILL ALWAYS LOVE YOU (Arista 12490)	Whitney Houston	34	18
41	INFORMER (Atco/EastWest 96112)	Snow	24	10
42	COME IN OUT OF THE RAIN (EMI)	Wendy Mouton	24	3
43	SLOW AND SEXY (Epic 74257)	Shabba Ranks	56	23
44	A WHOLE NEW WORLD (CBS 6587)	Peabo Bryson & Regina Belle	95	17
45	IN OUR LOVE (Perspective)	Caron Wheeler	41	2
46	HEAL THE WORLD (Epic 74333)	Michael Jackson	40	14
47	REMINISCE (Uptown/MC 54526)	Mary J. Blige	94	18
48	LOVE MAKES NO SENSE (A&M 7706)	Alexander O'Neil	18	10
49	NATALIE (Warner Bros. 18819)	Al B. Sure	53	15
50	ANGEL (Capitol 50408)	Jon Secada	93	2
51	FOREVER IN LOVE (Arista 12482)	Kenny G	38	12
52	NO ORDINARY LOVE (Epic 74734)	Sade	77	19
53	CONFUSED (Qwest 18721)	Tevin Campbell	79	18
54	PUNKS JUMP UP (Columbia 74373)	Mad Cobra	88	2
55	IT HURTS ME (MCA 54528)	Jaccl McGhee	44	15
56	PICK IT UP (Luke 454)	Home Team	48	18
57	CRAZY LOVE (A&M 0034)	CeCe Peniston	81	14
58	AIN'T NOBODY LIKE YOU (Giant 18849)	Miki Howard	86	3
59	WHO GOT THE PROPS (Nervous 20026)	Black Moon	51	5
60	EVERYTHING'S GONNA BE ALRIGHT (MCA 54523)	Father M.C.	96	14
61	LOVE SHOULDA BROUGHT YOU HOME (La Face 2-3045)	Toni Braxton	87	22
62	NO RHYME, NO REASON (Warner Bros. 18756)	George Duke	52	18
63	GIVE IT TO YOU (RCA 62433)	Martha Wash	46	7
64	TIME 4 SUM AKSION (RAL/Columbia)	Redman	50	3
65	PUNKS JUMP UP (Elektra 64687)	Brand Nubian	54	3
66	I GOT A THANG 4 YA (Perspective 0008)	Lo-Key	55	26
67	LOVE'S TAKEN OVER (Silas 54321)	Chanté Moore	57	22
	IF I EVER FALL IN LOVE (Gasoline 54518)	Shal	76	22
69	HERE WE GO AGAIN (CAPITOL 44865)	Portrait	89	21
70	BABY I'M FOR REAL (Virgin 12594)	After Seven	58	19
71	SAVING FOREVER FOR YOU (Motown 18719)	Shanice	78	19
72	GANGSTA (MCA 54555)	Bel Biv DeVoe	58	18
73	MAKE LOVE TO ME (Alpha Intl. 787001)	Lorenzo	60	18
74	ALL DAY ALL NIGHT (MCA 54474)	Stephanie Mills	61	18
75	ALL RIGHT NOW (MCA 54513)	Patti LaBelle	62	17
76	IN THE STILL OF THE NIGHT (Motown 374631)	Boyz II Men	80	16
77	HEAD BANGER (Ral/Chaos 74700)	EMPD	63	15
78	GO AHEAD AND CRY (Atlantic 87419)	Rude Boys	64	14
79	MR. & MRS. JONES (Capitol)	Freddy Jackson	82	14
80	WHO'S THE MAN (MCA 54543)	Heavy D And The Boyz	83	10
81	IT MUST BE LOVE (Motown 2194)	Good Girls	90	10
82	IT'S A SHAME (RuffHouse 74836)	Kris Kross	84	9
83	7 (Paisley Park 18824)	Prince	65	10
84	I WAS KING (Motown 2187)	Eddie Murphy	91	3
85	GANGSTA BITCH (Tommy Boy 541)	Apache	66	3
86	ITS GONNA BE A LOVE (Arista)	Soul System	67	3
87	PUSH (Capitol 44850)	Tisha	92	3
88	REAL LOVE (Uptown/MC 54455)	Mary J. Blige	68	3
89	COME A LITTLE CLOSER (RCA)	Gene Rice	85	3
90	PEOPLE EVERYDAY (Chrysalis 50397)	Arrested Development	69	3
91	RIGHT HERE (RCA 62355)	SWV	70	3
92	SEND FOR ME (Motown 00000)	Gerald Alston	Debut	
93	WHAT ABOUT YOUR FRIEND (MCA)	Chanté Moore	72	3
94	HEY LOVE (Jive 42017)	Mr. Lee	73	3
95	BORN TO BREED (Warner Bros.)	Monie Love	Debut	
96	WHERE DO WE GO (Reprise 18784)	Simple Pleasure	75	2
97	WICKED (Priority)	Ice Cube	100	1
98	FUNKY CHILD (Elektra)	Lords of Thunder	98	1
99	THE RIGHT KIND OF LOVE (Giant 18718)	Jeremy Jordan	49	3
100	WHO IS IT (Epic)	Michael Jackson	Debut	



By M.R. Martinez

## THE RHYME



EastWest recording artists Kam, Da Youngstas and SNOW recently joined fellow WEA artists The Pharcyde, the Jungle Brothers, Intro and others at special NY Live College Night at the City Club in New York. The College Night was sponsored by W.U.S.U.P., the WEA Urban Street and University Program, which focuses on college radio. In the picture above are (l-r): Tarik, Da Youngstas; Stuart Johnson, field marketing rep, black music, WEA; Kevin Gibbs, northeast regional promotion manager, EastWest; SNOW; Kam; Karen Mason, national director of marketing, EastWest; Qu 'Ran, Da Youngstas; and Michelle Joyce, national urban coordinator. In the picture below standing are (l-r): Producer/manager D.J. Eddie "F" Ferrell; Atlantic northeast R&B promotion manager Lynne Poole; Kenny Greene of Intro; Atlantic national promotion director of black music Van James, Buddy Wike of Intro; and Sharon Washington, Atlantic manager of black music publicity. Pictured kneeling are (l-r): Jeff Sanders of Intro; and Richard Nash, Atlantic senior vp of black music division.



### REVIEWS

■ **HEAVY D & THE BOYZ:** *Blue Funk* (Uptown/MCA UPTD-10734). Producers: Various.

This is perhaps one of the most diverse albums—musically and content-wise—that will get played on radio and *still* enjoy underground play. Heavy D and crew come pop style on tracks like "Truthful" and the dancehall raver "Girl." But they get harder on tracks like "It's A New Day." The title track is a tongue-in-cheek version of the hard style, but it is merely a prelude to the fun, funky closer of this 13-track collection, "A Bunch Of Niggas." The Big Belly Lover is in full spectrum effect on this tome.

■ **JUST-ICE:** *Guntalk* (Savage/BMG 74785-50211-4). Producers: Kurtis Mantronik & O.C. Rodriguez.

This is gangsta rap, pure and simple. The music, the rap style and, of course, the subject matter go straight to the heart of darkness in the inner city without illuminating the angst that eclipses their souls. The violent rap is boastful, if not germane to current sociological issues. But Just-Ice and his crew attempt to keep the music lively, if not danceable. Best tracks include "Girls N' Guns," "Freestyle," and the dancehall cut "Give Mi Pass."

## TOP 30 RAP ALBUMS

CASH BOX • APRIL 10, 1993

1	THE CHRONIC (Death Row/Interscope 57128/Priority)	Dr. Dre	1	7
2	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF. (Chrysalis 21929)	Arrested Development	2	42
3	12 INCHES OF SNOW (Atco EastWest 92207/AG)	Snow	9	2
4	HARD OR SMOOTH (MCA 10566)	Wreckx-N-Effect	4	14
5	THE PREDATOR (Priority 57185)	Ice Cube	5	11
6	STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209)	2Pac	DEBUT	
7	TOTALLY CROSSED OUT (Ruffhouse/Columbia 48710)	Kris Kross	9	42
8	IN GOD WE TRUST (Elektra 961381)	Brand Nubian	DEBUT	
8	CB4 (MCA 10758)	Soundtrack	DEBUT	
10	BLUE FUNK (Uptown 10734/MCA)	Heavy D. & The Boyz	3	3
11	NEVA AGAIN (Street Knowledge/East West 92208)	KAM	DEBUT	
12	5150 HOME 4 THA SICK (Ruthless 53815/Priority)	Eazy E	7	7
13	BLACK MAFIA LIFE (Ruthless/Giant 24477/WB)	Above The Law	DEBUT	
14	DAZZEY DUKS (TMR 71000/Bellmark)	Dulce	8	3
15	APACHE AIN'T SHIT (Tommy Boy 1068)	Apache	DEBUT	
16	X-TRA NAKED (Epic 52464)	Shabba Ranks	10	5
17	CYPRESS HILL (Ruffhouse 47889/Columbia)	Cypress Hill	21	46
18	TILL DEATH DO US PART (Rap-A-Lot 53818)	Geto Boys	DEBUT	
19	NINE YARDS (Next Plateau/FFRR 1012)	Paperboy	14	2
20	WHERE DEY AT? (Perspective 1003/PLG)	Lo-Key?	16	16
21	WHUT? THEE ALBUM (Ral/Chaos 52967/Columbia)	Redman	DEBUT	
22	MACK DADDY (Def American 26765)	Sir Mix-A-Lot	DEBUT	
23	HOUSE OF PAIN (Tommy Boy 1056)	House Of Pain	13	27
24	BACK TO THE HOTEL (Profile 1427)	N2Deep	17	33
25	DEAD ENZ KIDZ DOIN' LIFETIME BIDS (Soul 10733/MCA)	Young Black Teenagers	DEBUT	
26	THA TRIFLIN' ALBUM (Capitol 99354)	King Tee	6	2
27	ILLEGAL BASS (Newton 2210)	Bass Outlaws	24	5
28	SKILLS DAT PAY DA BILLS (Island 514057/PLG)	Positive K	23	3
29	WHAT? THEE ALBUM (Ral/Chaos 52967/Columbia)	Redman	12	17
30	GUERRILLAS IN THE MIST (Atco EastWest 92206)	Da Lench Mob	19	19

## TOP 30 RAP SINGLES

CASH BOX • FEBRUARY 20, 1993

1	THROW YOUR GUNZ (JMJ/Ral 74766/Columbia)	Onyx	2	5
2	GET THE POINT (Ruffhouse 74884/Columbia)	C.E.B.	3	4
3	NOTHIN' BUT A "G" THANG (Deathrow/Interscope 53819/Priority)	Dr. Dre	1	9
4	TIME 4 SUM AKSION (Ral/Chaos 74794/Columbia)	Redman	6	3
5	HIP HOP HORRAY (Tommy Boy 554)	Naughty By Nature	5	4
6	IT WAS A GOOD DAY (Priority 53817)	Ice Cube	13	2
7	FUNKY CHILD (Pendulum/Elektra)	Lords Of The Underground	10	2
8	MURDER SHE WROTE (Mango 530131/Island)	Chaka Demus & Pliers	4	2
9	CROOKED OFFICERR (Rap-A-Lot 53818)	Geto Boys	9	2
10	DOWN WITH THE KING (Profile 5391)	Run-D.M.C.	20	1
11	SALLY GOT A ONE TRACK MIND (Chemistry/Mercury 864 850)	Diamond/Nuerotics	18	2
12	V.S.O.P. (Ruthless/Reprise 40601)	Above The Law	8	2
13	I GET WRECKED (Ruffhouse/Columbia 74857)	Tim Dog	DEBUT	
14	BREAKER 1/9 (Relativity 1139)	Common Sense	1	2
15	BORN 2 B.R.E.E.D. (Warner Bros. 018691)	Monie Love	15	2
16	MR. WENDAL (Chrysalis 24810)	Arrested Development	7	8
17	INFORMER (Atco EastWest 96112)	Snow	11	11
18	TYPICAL REASON (Columbia 74865)	Prince Markie Dee	DEBUT	
19	PEACE TREATY (Eastwest 96098)	Kam	23	2
20	WHO'S THE MAN? (Uptown 54543/MCA)	Heavy D. & The Boyz	12	8
21	YABADABADOO (Select 66349)	Chubb Rock	14	5
22	FLIP DA SCRIPT (Rowdy/Arista 5002)	Da King & I	DEBUT	
23	EVERYTHING'S GONNA BE ALRIGHT (Uptown 54524/MCA)	Father M.C.	22	11
24	IT'S A SHAME (Ruffhouse 74836/Columbia)	Kris Kross	17	2
25	GETTIN IT ON (Atlantic 87399)	Shawnie Ranks	29	2
26	DITTY (Next Plateau 350012)	Paperboy	27	7
27	LOVE ME OR LEAVE MEE ALONE (Elektra 64661)	Brand Nubian	DEBUT	
28	REBIRTH OF SLICK (Pendulum 64674/Elektra)	Digable Planets	29	19
29	I GOT A MAN (Island 864305/PLG)	Positive K	18	16
30	FREEDOM GOT AN A.K. (Atco EastWest 96090)	Da Lench Mob	16	7

# TOP 200 POP ALBUMS

CASH BOX • APRIL 10, 1993

bullet indicates strong upward chart movement

- 1 TEN SUMMONER'S TALES (A&M 31454 0070)
- 2 UNPLUGGED (Reprise 45024)(P3)
- 3 THE BODYGUARD (Arista 18699)(P6)
- 4 COVERDALE/PAGE (Geffen gef6-2448)
- 5 ARE YOU GONNA GO MY WAY (Virgin 86984)
- 6 POCKET FULL OF KRYPTONITE (Epic 47309)(P)
- 7 BREATHELESS (Arista 18626)(P2)
- 8 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE... (Chrysalis 21929)(P)
- 9 LOSE CONTROL (Kala 61394/Elektra)
- 10 TEN (Epic 47857)(P4)
- 11 12 INCHES OF SNOW (EastWest 92207)
- 12 THE CHRONIC (Death Row/Interscope 57128)(Priority)
- 13 TILL DEATH DO US PART (Rap-A-Lot 53818)
- 14 19 NAUGHTY III (Tommy Boy 1069)
- 15 SOME GAVE ALL (Mercury 510635)(P5)
- 16 DANGEROUS (Epic 45400)(P4)
- 17 REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum 61414)
- 18 DURAN DURAN (Capitol CD 798876-2)
- 19 IF I EVER FALL IN LOVE (Gasoline Alley 10762)(MCA)
- 20 LOVE DELUXE (Epic 53178)(P)
- 21 LIVE: RIGHT HERE RIGHT NOW (Warner Bros. 45198)
- 22 HARD WORKIN' MAN (Arista 18716)
- 23 STAIN (Epic EK 52780)
- 24 SLOW DANCING WITH THE MOON (Columbia 53199)
- 25 INGENUE (Sire 26840)(G)
- 26 IT'S YOUR CALL (MCA 10673)
- 27 DIVA (Arista 18704)(P)
- 28 AUTOMATIC FOR THE PEOPLE (Warner Bros. 45138)
- 29 OUR TIME IN EDEN (Elektra 61385)
- 30 IT'S ABOUT TIME (RCA 66074)
- 31 THE PREDATOR (Priority 57185)
- 32 AMERICAS LEAST WANTED (StarDog 512571/Polygram)(G)
- 33 ALIBIS (Atlantic 82483)(AG)
- 34 FUNKY DIVAS (A&M EastWest 7 92121-2)(P2)
- 35 ALADDIN (Walt Disney 60846)
- 36 HARD OR SMOOTH (MCA 10566)(P)
- 37 WHAT'S THE 411? (UpTown 10687)(MCA)(P)
- 38 WANDERING SPIRIT (Atlantic 822436)(AG)(P2)
- 39 COME ON COME ON (Columbia 48881)(G)
- 40 HARVEST MOON (Reprise 45057)
- 41 TIMELESS (THE CLASSICS) (Columbia 52783)(P3)
- 42 CB34 (MCA 10758)
- 43 THE CRYING GAME (SBK 89024)(ERG)
- 44 OTHER VOICES, OTHER ROOMS (Elektra 61484)
- 45 BOBBY (MCA 10417)(P)
- 46 CORE (Atlantic 82418)
- 47 THE CHASE (Liberty 98743)(P5)
- 48 BASS: THE FINAL FRONTIER (Magic 9413)(CDG)
- 49 SHEPHERD MOONS (Reprise 26774)(P)
- 50 KEEP THE FAITH (Mercury 514045)
- 51 METALLICA (Elektra 61113)(P6)



#1 ALBUM: Sting



HIGH DEBUT: Ice-T

- 52 METALLICA (Elektra 61113)(P6)
- 53 DREAM THEATER (Geffen 45024)(P3)
- 54 COVERDALE/PAGE (Geffen gef6-2448)
- 55 ARE YOU GONNA GO MY WAY (Virgin 86984)
- 56 POCKET FULL OF KRYPTONITE (Epic 47309)(P)
- 57 BREATHELESS (Arista 18626)(P2)
- 58 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE... (Chrysalis 21929)(P)
- 59 LOSE CONTROL (Kala 61394/Elektra)
- 60 TEN (Epic 47857)(P4)
- 61 12 INCHES OF SNOW (EastWest 92207)
- 62 THE CHRONIC (Death Row/Interscope 57128)(Priority)
- 63 TILL DEATH DO US PART (Rap-A-Lot 53818)
- 64 19 NAUGHTY III (Tommy Boy 1069)
- 65 SOME GAVE ALL (Mercury 510635)(P5)
- 66 DANGEROUS (Epic 45400)(P4)
- 67 REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum 61414)
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- 95 BOBBY (MCA 10417)(P)
- 96 CORE (Atlantic 82418)
- 97 THE CHASE (Liberty 98743)(P5)
- 98 BASS: THE FINAL FRONTIER (Magic 9413)(CDG)
- 99 SHEPHERD MOONS (Reprise 26774)(P)
- 100 KEEP THE FAITH (Mercury 514045)
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- 102 DREAM THEATER (Geffen 45024)(P3)
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- 145 CORE (Atlantic 82418)
- 146 THE CHASE (Liberty 98743)(P5)
- 147 BASS: THE FINAL FRONTIER (Magic 9413)(CDG)
- 148 SHEPHERD MOONS (Reprise 26774)(P)
- 149 KEEP THE FAITH (Mercury 514045)
- 150 METALLICA (Elektra 61113)(P6)

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- 108 PORTRAIT (Capitol 93496)
- 109 CHIPMUNKS IN LOW PLACES (Sony Kids 53006)(Epic)
- 110 FEAR (Columbia 47309)(G)
- 111 LUCK OF THE DRAW (Capitol 96141)(P4)
- 112 CONNECTED (Gee Street/Island 14061)
- 113 GARTH BROOKS (Liberty 90897)(P3)
- 114 PRECIOUS (Slias 10605)(MCA)
- 115 FRANK BLACK (4.A.D./Elektra 61467)
- 116 T-R-O-U-B-L-E (Warner Bros. 45048)(G)
- 117 BLUE FUNK (MCA 10734)
- 118 OUT OF LEFT FIELD (Curb/capricorn/WB 45225)
- 119 USE YOUR ILLUSION I (Geffen 24415)(P3)
- 120 SISTER ACT (Hollywood 61334)
- 121 RAVE ON! (Mercury 12568)
- 122 CAN'T RUN FROM YOURSELF (Liberty 98987)
- 123 THE BEST OF VAN MORRISON (Mercury 841970)
- 124 FIRE IN THE DARK (SBK 98947)(Liberty)
- 125 PHANTOM OF THE OPERA HIGHLIGHTS (Polydor 831563)
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- 127 BANGIN ON WAX (Dangerous/Pump/Quality 19138)
- 128 BEAUTY AND THE BEAST (Walt Disney 60618)(P)
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- 135 PATTY SMYTH (MCA 10633)
- 136 5150 HOME 4 THA SICK (Ruthless 53815)(Priority)
- 137 CYPRESS HILL (Ruffhouse 47889)(Columbia)
- 138 BLIND (DGC 2479)
- 139 CLASSIC GUBEN (Hollywood 61311)(P)
- 140 BROKEN (Interscope 92213)(P)
- 141 TEMPLE OF THE DOG (A&M 5350)(P)
- 142 WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)
- 143 SINGLES (Epic 52476)(P)
- 144 NEVA AGAIN (Street Knowledge/ East West 92208)
- 145 THE COMFORT ZONE (Wing/Mercury 843522)(P)
- 146 DAZZY DUKE (TMR 71000)(Bellmark)
- 147 THE WHEEL (Columbia 52729)
- 148 FEELS LIKE RAIN (Silvertone/Jive 41498)
- 149 MEN AT LARGE (EastWest 92159)
- 150 HEARTS IN ARMOR (MCA 10641)(G)
- 151 BLOOD SUGAR SEX MAJIK (Warner Bros. 26681)(P3)
- 152 25 (Columbia 53172)
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- 154 TOAD THE WET SPROCKET 101 32
- 155 BONNIE RAITT 1 92
- 156 STEREO MC'S DEBUT
- 157 GARTH BROOKS 105 149
- 158 CHANTE MOORE 110 8
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- 160 TRAVIS TRITT 107 28
- 161 HEAVY D. & THE BOYZ 117 10
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 161 THE IMMACULATE COLLECTION (Sire/Warner Bros. 26440)(P3)  
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 167 SOUL PROVIDER (Columbia 45012) . . . . . MICHAEL BOLTON 162 192  
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 186 PERFECTLY FRANK (Columbia 52965) . . . . . TONY BENNETT 160 24  
 187 CAPE ON THE CORNER (Curb 77574) . . . . . SAWYER BROWN 165 16  
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 90 IMAGES AND WORDS (Aico East/West 92148) . . . . . GARTH BROOKS 86 77  
 91 ROPIN' THE WIND (Liberty 96330)(P8) . . . . . CHRISTOPHER WILLIAMS 98 10  
**92** CHANGES (Uptown 10751)(MCA) . . . . . DEPECHE MODE DEBUT  
**93** SONGS OF FAITH ANND DEVOTION (Sire/Reprise 9 45243-2)  
 . . . . . D.J. MAAGIC MIKE DEBUT  
**94** THIS IS HOW IT SHOULD BE DONE (Magic 9411) . . . . . AARON TIPPIN 104 5  
 95 READ BETWEEN THE LINES (RCA 61129) . . . . . MARIAH CAREY 82 39  
 96 LIVE MTV UNPLUGGED (Columbia 52758)(P) . . . . . DWIGHT YOAKAM DEBUT  
**97** THIS TIME (Reprise 4245241) . . . . . JOHN ANDERSON 1 54  
 98 SEMINOLE WIND (BNA 61029)(G) . . . . . DINOSAUR JR. 146 2  
**99** WHERE YOU BEEN (Sire 45108) . . . . . GENESIS 81 16  
 100 LIVE: THE WAY WE WALK VOLUME I (Atlantic 82452)  
 . . . . . ALABAMA 88 30  
 101 AMERICAN PRIDE (RCA 66041)(G) . . . . . DEF LEPPARD 92 48  
 102 ADRENALIZE (Mercury 512185)(P3) . . . . . JOEY LAWRENCE 91 4  
 103 JOEY LAWRENCE (Impact 10659) . . . . . NIRVANA 93 76  
 103 NEVERMIND (DGC 24425)(P4) . . . . .

# MTV TOP 20 VIDEOS

CASH BOX • APRIL 10, 1993

1 7 (Paisley Park/WB) . . . . . Prince & The N.P.G. 1 10  
 2 IN BLOOM (VER. 2) (DGC) . . . . . Nirvana 2 12  
 3 STAND UP, KICK LOVE INTO MOTION (Mercury) . . . . . Del Leppard 3 12  
 4 GIVE IT UP; TURN IT LOOSE (EastWest) . . . . . En Vogue 4 6  
 5 MAN ON THE MOON (WB) . . . . . R.E.M. 5 7  
 6 SAVING FOREVER FOR YOU (Giant) . . . . . Shallice 6 7  
 7 GET AWAY (MCA) . . . . . Bobby Brown 7 6  
 8 SOMETIMES SALVATION (Del/American) . . . . . The Black Crowes 8 10  
 9 RUMP SHAKER (MCA) . . . . . Wreckx-N-Effect 9 11  
 10 STEAM (Geffen) . . . . . Peter Gabriel 10 6  
 11 I'M EVERY WOMAN (Arista) . . . . . Whitney Houston 11 5  
 12 GARDEN OF EDEN (Geffen) . . . . . Guns N' Roses 12 5  
 13 ORDINARY WORLD (Capitol) . . . . . Duran Duran 13 5  
 14 MR. WENDAL (Chrysalis) . . . . . Arrested Development 14 4  
 15 I WILL ALWAYS LOVE YOU (Arista) . . . . . Whitney Houston 15 12  
 16 BED OF ROSES (Jambco/Mercury) . . . . . Bon Jovi 16 4  
 17 TWO PRINCES (Epic) . . . . . Spin Doctors 17 3  
 18 HERE WE GO AGAIN (Capitol) . . . . . Portrait 18 3  
 19 I LOVE YOU PERIOD (Del/American) . . . . . Dan Baird 19 8  
 20 STAND (Capitol) . . . . . Poison 20 3

Williams, Chris-  
 lopher / 92  
 Williams, Hank  
 Jr. / 118  
 Williams, Vane-  
 sa / 145  
 Wreckx-N-Effect  
 / 37  
 Wynonna / 71  
 Yearwood,  
 Trisha / 150  
 Yoakam, Dwight  
 / 97  
 Young, Neil / 41  
 ZZ Top / 168  
 Raye, Collin / 199  
 Redman / 178  
 Red Hot Chili  
 Peppers /  
 151,131  
 R.E.M. / 27,191  
 Restless Heart /  
 164  
 Sade / 20  
 Screaming Trees  
 / 196  
 Secada, Jon / 34  
 Shai / 19  
 Silk / 9  
 Sir Mix-A-Lot /  
 184  
 Smyth, Patty /  
 135  
 Snow / 11  
 Soul Asylum / 62  
 Jade / 72  
 Jesus Jones /  
 194  
 Jodeci / 181  
 John, Elton / 74  
 KAM / 144  
 Kelly, R. / 174  
 Kentucky Head-  
 hunters / 121  
 Kravitz, Lenny / 5  
 Kris Kross / 75  
 Lang, k.d. / 25  
 Lawrence, Joey /  
 103  
 Costello, Elvis /  
 33  
 Coverdale/Page  
 / 4  
 Cypress Hill / 137  
 Cyrus, Billy Ray /  
 142  
 Lemonheads /  
 158

53 COOLEYHIGHEARMONY (Motown 6320)(P4) . . . . . BOYZ II MEN 42 95  
**54** DIRT (Columbia 52475)(P) . . . . . ALICE IN CHAINS 57 23  
 55 BRAND NEW MAN (Arista 18658)(P) . . . . . BROOKS & DUNN 48 45  
 56 GREATEST HITS (Epic 53046) . . . . . GLORIA ESTEFAN 53 17  
 57 STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209) . . . . . 2PAC 45 5  
 58 PURE COUNTRY (SOUNDTRACK) (MCA 10651)(P) . . . GEORGE STRAIT 54 25  
**59** PASSION (Columbia 48826)(G) . . . . . REGINA BELLE 74 5  
**60** NINE YARDS (Next Plateau/FRR 1012) . . . . . PAPERBOY 69 6  
 61 OHH... ON THE TLC TIP (Arista 26003)(P) . . . . . TLC 56 54  
**62** GRAVE DANCERS UNION (Columbia 48898) . . . . . SOUL ASYLUM 72 17  
 63 US (Geffen 24473) . . . . . PETER GABRIEL 58 22  
 64 I STILL BELIEVE IN YOU (MCA 10630)(P) . . . . . VINCE GILL 59 27  
 65 (SYMBOL) (Paisley Park 45037) . . . . . PRINCE & THE N.P.G. 60 21  
 66 BOOMERANG (LaFace 26006) . . . . . SOUNDTRACK 1 35  
 67 NO FENCES (Liberty 93866)(P9) . . . . . GARTH BROOKS 67 132  
 68 GREATEST HITS (Hollywood 61265)(G) . . . . . QUEEN 61 23  
 69 NATIVE TONGUE (Capitol 988961) . . . . . POISON 65 5  
 70 HOUSE OF PAIN (Tommy Boy 1056)(G) . . . . . HOUSE OF PAIN 71 31  
 71 WYNNONNA (Curb/MCA 10529)(P2) . . . . . WYNNONNA 66 48  
 72 JADE TO THE MAX (Giant/Reprise 2466)(WB) . . . . . JADE 73 9  
 73 OFF THE GROUND (Capitol 80362) . . . . . PAUL MCCARTNEY 70 5  
**74** THE ONE (MCA 10614)(P) . . . . . ELTON JOHN 79 37  
 75 TOTALLY KROSSED OUT (Ruffhouse/Columbia 48710)(P3) . . . KRIS KROSS 68 50  
 76 TIME, LOVE & TENDERNESS (Columbia 46771)(P5) . . . MICHAEL BOLTON 76 98  
 77 JACKYL (Geffen 24489) . . . . . JACKYL 80 23  
 78 A LOT ABOUT LIVIN' (Arista 18711) . . . . . ALAN JACKSON 64 21  
 79 COUNTDOWN TO EXTINCTION (Capitol 98531)(P) . . . . . MEGADETH 78 30  
 80 EROTICA (Maverick 45031/Warner Bros./Sire) . . . . . MADONNA 77 20  
 81 ACHTUNG BABY (Island 510347)(P4) . . . . . U2 75 67  
 82 IN GOD WE TRUST (Elektra 961381) . . . . . BRAND NUBIAN 85 6  
**83** HOME INVASION (Rhyme Syndicate/Priority P2 53858)  
 . . . . . LORRIE MORGAN 90 20  
**84** WATCH ME (BNA 66047) . . . . . CLANNAD DEBUT  
 85 ANAM (Atlantic/AG 82409) . . . . . BELLY 106 4  
**86** STAR (Sire/Reprise 45187)(WB) . . . . . JOHN MICHAEL MONTGOMERY 95 9  
**87** LIFE'S A DANCE (Atlantic 82420) . . . . . DENIS LEARY 99 4  
**88** NO CURE FOR CANCER (A&M 0055) . . . . . AC/DC 87 20  
 89 LIVE (Aico 92215) . . . . . DREAM THEATER 84 11  
 90 IMAGES AND WORDS (Aico East/West 92148) . . . . . GARTH BROOKS 86 77  
 91 ROPIN' THE WIND (Liberty 96330)(P8) . . . . . CHRISTOPHER WILLIAMS 98 10  
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# COUNTRY MUSIC

## RYMAN Renovation Set!

**NASHVILLE**—The course has been set to renovate the interior of the historic Ryman Auditorium, for 31 years home of the Grand Ole Opry in downtown Nashville. The goal is to have the Ryman open by June 1, 1994, as an active performance venue and museum, according to its owner, Gaylord Entertainment Co. In 1989-90 Gaylord invested more than \$1 million to clean, stabilize and restore the exterior of the red-brick Gothic structure and to re-roof it. The total renovation of the Ryman is estimated to exceed \$8 million. Work on the support building is to begin early this summer, and the building's current museum tours will continue until early autumn. The interior work will start next winter, leading to a rededication in time for 1994's International Country Music Fan Fair. "When finished, the Ryman will have approximately 1,500 prime seats, and I believe it instantly will become one of America's coveted performance locations," said E.W. Wendell, president and CEO of Gaylord Entertainment, which also owns the Grand Ole Opry and the entertainment attractions of Opryland USA.

## In Other News...

**ATTENDANCE RECORDS WERE BROKEN** at the 24th Annual Country Radio Seminar, held March 3-6, 1993 at Nashville's Opryland Hotel and Convention Center, as the total attendance for the record-breaking event hit 1,994 attendees. The attendance broke last year's record-setting mark of 1,705 and shattered the previous record of 1,414 set in 1990. Next year's CRS—the 25th Anniversary—will be held March 2-5, 1994, at the Opryland Hotel & Convention Center. Plans are already in the works.

**THE FARM AID VI BENEFIT CONCERT** will be televised live from Ames, Iowa, on Saturday, April 24, on TNN: The Nashville Network. Coverage of Farm Aid VI will be presented as part of a series of specials commemorating The Nashville Network's 10th anniversary. TNN will televise eight hours of *Farm Aid VI* live from 4:00 PM until 12:00 midnight (all times Eastern). A benefit to raise funds for America's family farmers, *Farm Aid VI* will include performances by Willie Nelson, John Mellencamp and Neil Young, co-founders of the non-profit organization. Additional performers include Paul Simon, Travis Tritt, Marty Stuart, Tammy Wynette, Ricky Van Shelton, John Conlee, Delbert McClinton, El Dorado, Alice In Chains, Soundgarden, Charlie Daniels Band, Don Was with Ringo Starr, Levon Helm, and Jonell Mosser, Bryan Adams, Dwight Yoakam, Jay Hawks, The Pipefitters with Lou Diamond Phillips, and The Highwaymen (Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson). Since Farm Aid was founded in 1985, the organization has granted over \$10.5 million to more than 100 farm groups, hotlines, churches, and service organizations in 43 states, according to Carolyn Mugar, executive director of Farm Aid.

**FINDING THE TALENT**—The final date for receipt of entries to this year's Alabama June Jam Talent Search, sponsored by Bama jams and jellies, has been extended to April 12, 1993. The talent search winner will open for country music supergroup Alabama before 60,000 people or more at June Jam XII, June 12th, 1993. To enter the first round of the June Jam Talent Search competition, send a cassette with three of your performances and a \$25 check or money order to: ATTN: Talent Search, Alabama June Jam, P.O. Box 929, Fort Payne, AL 35967.

Music City Music is another event for aspiring talents. The Nashville Entertainment Association (NEA) has scheduled July 7 & 8, 1993 for its third annual showcase event which gives unsigned country artists/groups the opportunity to perform before audiences of industry executives. Unsigned (no major label affiliations) self-contained artists should write the NEA for an application at P.O. Box 121948, Nashville, TN 37212, or call (615) 327-4308.



**LOVELESS LIVE**—Epic Nashville recording artist Patty Loveless recently gave a 90-minute live concert broadcast from The Roxy in L.A. which was carried on over 190 radio stations. Pictured (l-r) at Sony Music Nashville's post-broadcast party at Spago are: Loveless; Michael P. Schulhof, Sony Music Entertainment chairman; and Roy Wunsch, Sony Music Nashville president.



**ANOTHER ONCE**—ASCAP recently held a #1 party for "Once Upon A Lifetime" at their Nashville offices. The song was written by Frank Myers and Gary Baker, published by Dixie Stars Music, Josh Nick Music and Zomba Enterprises, recorded by Alabama. Pictured (l-r) are: Bob Beckham of Dixie Stars Music, Frank Myers, Nicholas Myers, ASCAP's Merlin Littlefield, Josh Myers, Baker, producer Larry Lee and Mike Hollandsworth of Zomba Enterprises.



**MATTEA LIVE**—Kathy Mattea was greeted by her Mercury Nashville family after her recent performance at The Roxy in L.A. Pictured (l-r) are: Mercury Nashville artist Randy Sharp, president Luke Lewis, Mattea, vice president of promotion Anne Weaver, and artist/actor Ronny Cox.

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

APRIL 10, 1993



#1 SINGLE: Clint Black



TO WATCH: Sawyer Brown #41



HIGH DEBUT: Diamond Rio #53



#1 INDIE: Kevin Charles #47

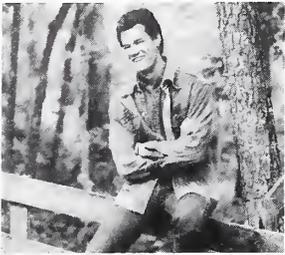
		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼	
1	WHEN MY SHIP COMES IN (RCA 62429-2)(CD)	3	10	50	BLAME IT ON YOUR HEART (MCA 54601)(CD)	60	2
2	IT'S A LITTLE TOO LATE (Liberty 79600)(CD)	2	11	51	COPENHAGEN (Step One 451)(CD)	53	4
3	LEARNING TO LIVE AGAIN (Liberty 79633)(CD)	5	9	52	DRIVE TIME (BNA)(CD)	52	4
4	OL' COUNTRY (MCA 54539)(CD)	4	12	53	OH ME, OH MY, SWEET BABY (Arista CDX51)(CD)	DEBUT	
5	LET THAT PONY RUN (Arista 2506)(CD)	6	12	54	THE WINTER (Interstate 40)(CD)	58	8
6	HARD WORKIN' MAN (Arista 22513)(CD)	7	9	55	I FOUND SOMEBODY (Playback 0002)(CD)	57	7
7	SHE'S NOT CRYIN' ANYMORE (Mercury 827)(CD)	8	11	56	WHAT MADE YOU SAY THAT (Mercury 622)(CD)	DEBUT	
8	THE HEART WON'T LIE (MCA 54599)(CD)	9	7	57	BACK WHEN (Columbia CDX52)(CD)	DEBUT	
9	NOBODY WINS (Arista 2512)(CD)	11	11	58	SOMEBODY'S STEALIN' (Playback 0002)(CD)	61	7
10	TONIGHT I CLIMBED THE WALL (Arista 2514)(CD)	13	7	56	NEW BABY BLUES (Starcut 0005)(CD)	62	7
11	STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) (Mercury 826)(CD)	12	12	60	WRONG'S WHAT I DO BEST (MCA 54604)(CD)	64	3
12	SHE DON'T KNOW SHE'S BEAUTIFUL (Mercury 825)(CD)	15	8	61	CLOSING THE DOOR (Lion 626923)(CD)	65	4
13	MENDING FENCES (RCA 62419-2)(CD)	14	11	62	IF I HAD MY WAY (Interstate 40)(CD)	63	7
14	HEARTLAND (MCA 54563)(CD)	1	11	63	AMERICA, I BELIEVE IN YOU (Liberty 79632)(CD)	69	3
15	BORN TO LOVE YOU (MCA 54515)(CD)	16	10	64	COLD DARK WATERS (American Image)(CD)	68	4
16	MY BLUE ANGEL (RCA 62430-2)(CD)	17	9	65	I WANT YOU BAD (AND THAT AIN'T GOOD) (Epic 74786)(CD)	65	15
17	I'D RATHER MISS YOU (Warner Brothers 18668)(CD)	18	10	66	TRYIN' TO HIDE A FIRE IN THE DARK (Liberty 79548)(CD)	45	15
18	HEARTS ARE GONNA ROLL (Curb 1039)(CD)	19	7	67	HARD WAY TO MAKE AN EASY LIVING (Bellamy)(CD)	47	4
19	ALIBIS (Atlantic)(CD)	20	6	68	COUNTRY RADIO (Stop Hunger)(CD)	50	13
20	NOW I PRAY FOR RAIN (Atlantic CDX49)(CD)	22	8	69	COUNTRY MUSIC HEAVEN (Curb 1033)(CD)	59	8
21	ROMEO (Columbia 74876)(CD)	21	8	70	BROKEN HEARTLAND (Giant)(CD)	55	4
22	YOU SAY YOU WILL (MCA CDX50)(CD)	31	5	71	A STRONGER LOVE (Gallery II 0002)(CD)	66	7
23	LIKE A RIVER TO THE SEA (Arista 2510)(CD)	23	8	72	I'M NOT WORTHY (Killer)(CD)	76	4
24	LOOK WHO'S NEEDING WHO (Step One 457)(CD)	24	7	73	SHE NEVER COULD DANCE (Gallery II 0002)(CD)	67	7
25	TENDER MOMENT (Arista 2523)(CD)	26	5	74	WHAT PART OF NO (BNA 66047)(CD)	70	14
26	HIGH ROLLIN' (Epic 74856)(CD)	27	7	75	YOU'RE MY ONE AND ONLY YOU (Stargem)(CD)	81	2
27	SOMEONE TO GIVE MY LOVE TO (MCA 54497)(CD)	28	9	76	WISH I COULD GO FISHING (Fraternity)(CD)	84	2
28	MADE FOR LOVIN' YOU (Epic 74885)(CD)	29	6	77	THE SUN ALSO RISES (Killer)(CD)	86	3
29	TRUE CONFESSIONS (Columbia 74845)(CD)	34	10	78	ONCE UPON A LIFETIME (RCA 62428-2)(CD)	71	12
30	LOOK AT YOU GIRL (MCA 79602)(CD)	39	7	79	HONKY TONK WALKIN' (Mercury 833)(CD)	72	11
31	AIN'T THAT LONELY YET (Epic)(CD)	32	4	80	ALL THESE YEARS (Curb 1031)(CD)	73	17
32	I LOVE THE WAY YOU LOVE ME (Atlantic CDX52)(CD)	33	3	81	GET ME JUST AS CLOSE TO HER AS YOU CAN (Interstate 40)(CD)	74	16
33	PASSIONATE KISSES (Columbia 74795)(CD)	10	12	82	FANTASIES OF YOU (Stargem 001)(CD)	75	11
34	ALRIGHT ALREADY (RCA 62474)(CD)	35	5	83	JUST ONE NIGHT (MCA 54494)(CD)	77	18
35	WHAT A WOMAN WANTS (RCA 62420-2)(CD)	36	7	84	LET ME KNOW (JTI 110690)(CD)	85	4
36	SHOULD'VE BEEN A COWBOY (Mercury 843)(CD)	37	6	85	SHE KNOWS HOW I FEEL ABOUT LOVE (Killer KCD3)(CD)	DEBUT	
37	HONKY TONK ATTITUDE (Epic 74911)(CD)	42	2	86	PULL THE TRIGGER (Killer KCD6)(CD)	78	10
38	THE CHANGE (Arista 2528)(CD)	38	6	87	GRANDFATHER'S CLOCK (Killer)(CD)	79	9
39	JUST AS I AM (Columbia 74896)(CD)	41	3	88	RODEO MAN (Tschilar)(CD)	80	8
40	HONKY TONKIN' FOOL (BNA 62432)(CD)	40	6	89	QUEEN OF MEMPHIS (Atlantic CDX42)(CD)	82	19
41	TROUBLE ON THE LINE (Epic 74911)(CD)	51	2	90	DRIVE SOUTH (Liberty 79520)(CD)	83	17
42	IF I HAD A CHEATIN' HEART (Liberty 79632)(CD)	43	5	91	MY STRONGEST WEAKNESS (MCA/Curb 10529)(CD)	87	14
43	HEARTACHE (Liberty 79636)(CD)	44	2	92	MONKEY BUSINESS (Seaside Rel)(CD)	89	3
44	T.R.O.U.B.L.E. (Warner Brothers 718588)(CD)	46	2	93	LEAVIN'S BEEN A LONG TIME COMIN' (RCA 623977)(CD)	92	17
45	WHY BABY WHY (Liberty 79599)(CD)	25	11	94	TOOK IT LIKE A MAN, CRIED LIKE A BABY (Evergreen 1170)(CD)	93	9
46	A LITTLE BIT OF HER LOVE (RCA)(CD)	54	2	95	HIGH ON A MOUNTAIN TOP (MCA 10596)(CD)	94	13
47	THE TEARS IN MAMA'S EYES (Stargem)(CD)	49	13	96	BOOM! IT WAS OVER (RCA 623357)(CD)	95	19
48	EVERYTHING COMES DOWN TO MONEY AND LOVE (Curb/Capricorn 18614)(CD)	48	7	97	NOBODY LOVES YOU WHEN YOU'RE FREE (BNA 62431)(CD)	96	9
49	LOVE ON THE LOOSE, HEART ON THE RUN (Stargem)(CD)	56	2	98	ROCK ME (IN THE CRADLE OF LOVE) (Giant 5818)(CD)	97	14
				99	IN A WEEK OR TWO (Arista 2457)(CD)	98	19
				100	GOLDEN YEARS (Warner Brothers)(CD)	99	3

By Brad Hogue

## SINGLES

### OUT OF THE BOX

■ **RANDY TRAVIS** "An Old Pair Of Shoes" (Warner Bros.)



**Producer:** Kyle Lehning  
**Writers:** Jerry Foster/Art Masters/Johnny Morris  
**Album:** *Greatest Hits Vol. 1*

Traditional country from one of the new traditionalists, "Old Pair Of Shoes" provides all the necessary elements for a hit, including lyrics which could have been sung by the legends.

### OUT OF THE BOX

■ **PEARL RIVER** "Fool To Fall" (Liberty)

**Producer:** Jerry Crutchfield  
**Writers:** Wood Newton/Larry Stewart  
**Album:** *Find Out What's Happening*



With songs like this and harmonies like these, Pearl River's tenure as new faces will be short-lived. "Fool To Fall" brings to mind another little band that navigated the rivers of popular music, and remembering correctly, they had a hit or two also. Good stuff!

## ALBUM

■ **DEBORAH ALLEN** *Delta Dreamland* (Giant)

Deborah Allen and company reveal an engaging view inside the intricacies of human emotion on *Delta Dreamland*. Following the lead single, "Rock Me," radio will next be treated to the subtle



balladry of "If You're Not Gonna Love Me." Unusual for a current artist, Allen wrote or co-wrote all selections on the album, (applause, applause!) which range from the soothing groove of "Chain Lightning," to the crying

heartbreak of "All The Loving And The Hurting Too." If *Delta Dreamland* is any indication of what Allen has in store for the country community, then stand back. Rafe VanHoy produces, with Allen as co-producer.

## Cash Box COUNTRY REVIEWS

By Brad Hogue

## SINGLES

### OUT OF THE BOX

■ **MARY-CHAPIN CARPENTER** "Hard Way" (Columbia)



**Producers:** John Jennings & Mary-Chapin Carpenter  
**Writer:** Mary-Chapin Carpenter  
**Album:** *Come On Come On*

Like its predecessors, Mary-Chapin's newest single has class. It's an inventive inspiration to do a tid-bit of soul-searching.

### OUT OF THE BOX

■ **CORBIN/HANNER** "Any Road" (Mercury)



**Producers:** Harold Shedd/Joe Scaife/Jim Cotton/Corbin/Hanner  
**Writers:** Corbin/Hanner & Kevin Herring  
**Album:** *Just Another Hill*

This duo has been growing stronger with each single, and "Any Road" will take 'em even further. Good harmonies and a strong hook should garner some attention once radio catches on.

## ALBUM

■ **RICKY LYNN GREGG** *Ricky Lynn Gregg* (Liberty)



Liberty's newest catch, Ricky Lynn Gregg hails from the turf of Texas with a sound that's indeed big and wide. A stew of country, blues and rockabilly, Gregg's Liberty debut certainly pushes the envelope a bit. Styles range from the rockin' debut single, "If I Had A Cheatin' Heart" to the vulnerability of "No Place Left To Go" and "Cheyenne." Gregg is authentic and catchy. Chuck Howard produces.

# COUNTRY MUSIC

By Joseph Stanley

## SINGLES

### OUT OF THE BOX

- **CONFEDERATE RAILROAD** "When You Leave That Way, You Can Never Go Back" (Atlantic)



**Producer:** Barry Beckett  
**Writers:** Steve Clark/Johnny MacRae

**Album:** *Confederate Railroad*

Confederate Railroad's latest single will no doubt add to their growing popularity. This ballad about a life of regrets will pull at the heartstrings, especially now when there is such a focus on family values. The harmonies are very clear and the music is above

average. It's a very good ballad.

### FEATURE PICKS

- **GUY CLARK** "Boats to Build" (Asylum)

**Producer:** Guy Clark/Miles Wilkinson  
**Writers:** Guy Clark and Verlon Thompson  
**Album:** *Boats To Build*

Legendary songwriter Guy Clark shows once more how legends are made with this folksy, optimistic song about change and the old adage, "Life goes on." It's clear that Clark is not about to rest on his laurels when he's got boats to build.

- **MARTY BROWN** "It Must Be The Rain" (MCA)

**Producer:** Richard Bennett  
**Writer:** Marty Brown  
**Album:** *Wild Kentucky Skies*

This rocking little tune makes it finally possible to tap your feet in time with the heartbreak. It's unusual and gratifying to find a song that deals with a heartache without sounding overly sentimental and saccharine sweet. Great song!

\*CORRECTION: Editor's Note: Celinda Pink was incorrectly credited to Atlantic Records in last week's reviews. Pink is a Step One artist.

## ALBUM

- **SAMMY KERSHAW** *Haunted Heart* (Mercury)



Sammy Kershaw's latest album is his best effort yet. The songs on this collection have a wide range of themes and sounds. The album begins with a hot little number called, "A Memory That Just Won't Quit." It has a slightly Cajun feel that makes it hard to get it out of your head. The next tune, though, takes the writing honors for the collection hands down. "Queen Of My Double Wide

Trailer" is small-town life in a nutshell and is sure to bring a smile. "Neon Leon" and "Cry, Cry Darlin" are bluesy, giving the musicians a chance to strut their stuff. The ballads are everything ballads should be. "Still Loving You" and "I Can't Reach Her Anymore" are especially good. The title track is not the strongest song on the album, but it is a solid tune and a good choice for the first single. Buddy Cannon and Norro Wilson produce.

## Cash Box COUNTRY REVIEWS

By Joseph Stanley

### HIGH DEBUT

1. **DIAMOND RIO**—"Oh Me, Oh My Sweet Baby"—(Arista)—#53

### MOST ACTIVE

1. **SAWYER BROWN**—"Trouble On The Line"—(Curb)—#41  
2. **PATTY LOVELESS**—"Blame It On Your Heart"—(Epic)—#50  
3. **TRISHA YEARWOOD**—"You Say You Will"—(MCA)—#22  
4. **CHRIS LEDOUX**—"Look At You Girl"—(Liberty)—#30  
5. **ROBERT ELLIS ORRALL**—"A Little Bit Of Her Love"—(RCA)—#46

**POWERFUL ON THE PLAYLIST**—Sawyer Brown and Patty Loveless lead a large group of big movers this week on the *Cash Box* Top 100 Country Singles chart. Sawyer Brown's "Trouble On The Line" and Loveless' "Blame It On Your Heart" both moved up 10 points to #41 and #50 respectively. Trisha Yearwood's "You Say You Will" is at #22 this week, having moved up nine places. Chris LeDoux also moves up nine spots with "Look At You Girl" coming in at #30, and Robert Ellis Orrall moves "A Little Bit Of Her Love" up eight notches to #46.

**RADIO NEWS**—Country Radio Broadcasters Expand Board: Ed Salamon, president of Unistar Radio Networks was recently elected to the presidency of the Board of Directors of Country Radio Broadcasters, Inc. Annual elections were held as a part of the 24th annual Country Radio Seminar in Nashville. The board also voted to add three new seats in the radio category and one new At Large seat. The new officers for the board are: vice president—Shelia Shipley, MCA Records Nashville; secretary—Charlie Cook, McVay Media; treasurer—Jeff Walker, Aristo Media. New board members include John Blassingame, WGAR Radio/Cleveland, OH; Gene Bridges, KLAC Radio/Los Angeles, CA; Gene Dickerson, KRMD Radio/Shreveport, LA; Steve Ennen, WUSN Radio/Chicago, IL; Debi Flischer, Columbia Records; Tari Laes, Tandem Promotions; and Charlie Ochs, WQMZQ Radio/Washington, DC.

### 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. **MAYBE YOU WERE THE ONE**—Dude Mowrey (Arista)  
2. **TAKE ANOTHER RUN**—Paul Overstreet (RCA)  
3. **MISSING YOU**—Kenny Rogers (Reprise)

## CMT Top Ten Video Countdown

1. **Mark Chesnut**O! Country (MCA)  
2. **Radney Foster**Nobody Wins (Arista)  
3. **Billy Ray Cyrus**She's Not Cryin' Anymore (Mercury)  
4. **Clint Black**When My Ship Comes In (RCA)  
5. **Brooks and Dunn**Hard Workin' Man (Arista)  
6. **Reba McEntire/Vince Gill**The Heart Won't Lie (MCA)  
7. **Kathy Mattea**Standing Knee Deep In A River (Mercury)  
8. **Restless Heart**Mending Fences (RCA)  
9. **Alan Jackson**Tonight I Climbed The Wall (Arista)  
10. **Tracy Lawrence**Alibis (Atlantic)

—compliments of CMT video countdown, week ending March 31, 1993.

## Cash Box INDIE INSIGHT

**WHAT A HOOT!**—Gene Hoots, from Mattoon, Illinois, has gone from starting the nation's first Burger King Drive-In Restaurant to writing country songs. He started picking out tunes on a piano at his grade school when he was nine years old. At 17, he led a band playing local dances.

Now, after getting sidetracked for 40 years in the restaurant business, two of his compositions are about to break nationally on **Fraternity Records**, America's oldest continuously operating independent record label. **Jack Reno** sings "I Wish I Could Go Fishin'" and "I Hate This Lovin' You," two of the more than 75 copyrighted songs written by Hoots since he started songwriting in 1990.

The road to musical success has been shorter but just as bumpy as his 40 years in the restaurant field. His Burger King Drive-In has no connection with the nationally known chain. He was first, and repeated attempts by the larger company to come into his home territory have failed, and while Hoots had no desire to go national with his restaurant, his music is a different story. "I made six trips to Nashville, made over 60 demos, and talked with as many publishers who would talk to me," Gene said. "It wasn't until I read Shad O'Shea's book, *Just For The Record*, that I finally understood what I had to do. It's both fun and exciting, and it's a whole lot easier than flipping burgers."



# Bill Wilkerson, Jr.

New release...

## "You're My One And Only You"

Debut **CASHBOX** — #81 Bullet

on

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## TOP 75 COUNTRY ALBUMS

CASH BOX • APRIL 10, 1993

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

Last Week ▼ Total Weeks ▼

#1 ALBUM  
Brooks & Dunn



TO WATCH:  
Tracy Lawrence #5

1	HARD WORKIN' MAN (Arista 8716)(G)	Brooks & Dunn	1	4
2	IT'S YOUR CALL (MCA 10673)(P)	Reba McEntire	2	12
3	SLOW DANCING WITH THE MOON (Columbia 5319)	Dolly Parton	8	4
4	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P2)	George Strait	3	24
5	ALIBIS (Atlantic 82483)(G)	Tracy Lawrence	12	3
6	I STILL BELIEVE IN YOU (MCA 10630)(P)	Vince Gill	6	26
7	WYNONNA (Curb/MCA 10529)(P2)	Wynonna Judd	7	50
8	COME ON COME ON (Columbia 48881)(P)	Mary-Chapin Carpenter	4	35
9	THE CHASE (Liberty 98743)(P5)	Garth Brooks	5	26
10	SOME GAVE ALL (Mercury 3145)(P6)	Billy Ray Cyrus	11	43
11	BRAND NEW MAN (Arista 07822)(P2)	Brooks & Dunn	9	81
12	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711-2)(P)	Alan Jackson	13	22
13	AMERICAN PRIDE (RCA 66044-4)(G)	Alabama	15	29
14	WATCH ME (BNA 66047-2)(G)	Lorrie Morgan	14	22
15	OTHER VOICES, OTHER ROOMS (Elektra 61464)	Nancy Griffith	23	3
16	SEMINOLE WIND (BNA 61029)(P)	John Anderson	10	58
17	t-r-o-u-b-l-e (Warner Bros. 45048)(G)	Travis Tritt	22	30
18	LIFE'S A DANCE (Atlantic 82420)	John Michael Montgomery	31	7
19	RAVE ON (Mercury 512568)	Kentucky Headhunters	20	4
20	HOMeward LOOKING ANGEL (Arista 18649-2)	Pam Tillis	19	23
21	FIRE IN THE DARK (Liberty/SBK 98947)	Billy Dean	18	6
22	HEARTS IN ARMOR (MCA 10641)(G)	Trisha Yearwood	17	26
23	HAUNTED HEART (Mercury 514332)	Sammy Kershaw	50	2
24	CONFEDERATE RAILROAD (Atlantic 82335)	Confederate Railroad	21	7
25	INGENUe (Sire/Warner Bros. 26840)	k.d. lang	26	4
26	OUT OF LEFT FIELD (Curb/Capricorn 45225)	Hank Williams, Jr.	74	2
27	LONGNECKS AND SHORT STORIES (MCA 26630)(G)	Mark Chesnutt	25	46
28	NO FENCES (Liberty 93866)(P9)	Garth Brooks	24	130
29	CAN'T RUN FROM YOURSELF (Liberty 98987)(G)	Tanya Tucker	16	22
30	CAFE ON THE CORNER (Curb 77574)	Sawyer Brown	28	26
31	THE HARD WAY (RCA 66003)(P)	Clint Black	30	35
32	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	32	76
33	THE WHEEL (Columbia 52729)	Rosanne Cash	60	2
34	READ BETWEEN THE LINES (RCA 61129)	Aaron Tippin	38	53
35	DEL RIO, TX 1959 (Arista 18713-2)	Radney Foster	33	22
36	BIG IRON HORSES (RCA 66049)	Restless Heart	34	14
37	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)(G)	Chris LeDoux	37	32
38	VOICES IN THE WIND (Liberty 98585)	Suzy Bogguss	27	19
39	MARK COLLIE (MCA 10658)	Mark Collie	42	6
40	GARTH BROOKS (Liberty 90897)(P4)	Garth Brooks	40	184
41	CLOSE TO THE EDGE (Arista 186562)	Diamond Rio	35	20
42	GREATEST HITS PLUS (Columbia 52753)(G)	Ricky Van Shelton	43	30
43	GREATEST HITS VOL. I (Warner Bros. 5675)(G)	Randy Travis	29	24
44	IN THIS LIFE (Epic 48983)(G)	Collin Raye	36	29
45	FLYING COLORS (RCA 66090)	Robert Ellis Orrall	44	3
46	THIS ONE'S GONNA HURT YOU (MCA 10596)(G)	Marty Stuart	41	42
47	DON'T ROCK THE JUKEBOX (Arista 8681)(P2)	Alan Jackson	39	94
48	WHERE THERE'S SMOKE (Epic 52980)	Gibson/Miller Band	45	6
49	FROM THE HEART (Epic 52436)(G)	Doug Stone	48	30
50	SURE LOVE (Curb 77581)	Hal Ketchum	46	24
51	GREATEST HITS VOL. II (Warner Bros. 45044)(G)	Randy Travis	47	24
52	HONEYMOON IN VEGAS (Original Motion Picture Soundtrack) (Epic 52845)(G)	Various Artists	49	26
53	WALLS CAN FALL (MCA 10652)	George Jones	54	19
54	SACRED GROUND (MCA 1054)	McBride & The Ride	51	6
55	MOODS AND MOMENTS (Curb 77556)	Wayne Newton	55	37
56	FOR MY BROKEN HEART (MCA 54223)(P2)	Reba McEntire	52	73
57	EVERY TIME YOU SAY GOODBYE (Rounder 285)	Alison Krauss	53	4
58	STICKS AND STONES (Atlantic 82326)(G)	Tracy Lawrence	58	66
59	TRISHA YEARWOOD (MCA 10297)(P)	Trisha Yearwood	55	87
60	ACES (Liberty 95847)(G)	Suzy Bogguss	56	73
61	ALL I CAN BE (Epic 47468)(G)	Collin Raye	65	79
62	GREATEST HITS II (RCA 61040)(G)	Alabama	57	72
63	DON'T GO NEAR THE WATER (Mercury 51061)(G)	Sammy Kershaw	59	66
64	POCKET FULL OF GOLD (MCA 10140)(P)	Vince Gill	62	103
65	HERE IN THE REAL WORLD (Arista 8623)(P)	Aian Jackson	63	154
66	DIAMOND RIO (Arista 8673)(P)	Diamond Rio	61	92
67	BILLY DEAN (Liberty/SBK 96728)(G)	Billy Dean	64	17
68	PAST THE POINT OF RESCUE (Curb 77450)(G)	Hal Ketchum	66	81
69	WHAT DO I DO WITH ME (Liberty 95562)(P)	Tanya Tucker	67	86
70	THE TIME HAS COME (RCA 66002)	Martina McBride	70	8
71	RUMOR HAS IT (MCA 10016)(P)	Reba McEntire	71	128
72	THIS TIME (Reprise 45241-2)	Dwight Yoakam	DEBUT	
73	LIFE IS MESSY (Columbia 47985)	Rodney Crowell	73	42
74	THE DIRT ROAD (Curb/Capitol 94260)	Sawyer Brown	68	102
75	FREEBORN MAN (Step One 0070)	Clinton Gregory	75	46



**A LITTLE FAITH**—Martha Sharp, senior vice president of A&R and Jim Ed Norman, president of Warner/Reprise/Nashville are pictured here with new signee Faith Hill, who will release her debut disc in the fall.



**OH BROTHER**—Former Kentucky HeadHunters Ricky Lee and Doug Phelps have signed to Asylum Records as Brother Phelps. Pictured at the signing (l-r) are: Doug Phelps; Jeff Davis, manager; Kyle Lehning, Asylum president; Steven Sharp, senior director of national promotion, Asylum; and Ricky Lee Phelps. (Photo Credit: Don Putnam)



**WRANGLER MAVERICKS**—MCA recording group The Mavericks recently signed an exclusive booking agreement with Entertainment Artists, Inc. Pictured (l-r) are: Rob Battle, vice president EA; Bobby Reynolds, The Mavericks; Dan Wojcik, president EA; Raul Malo, The Mavericks; and Tim Tye, vice president EA.

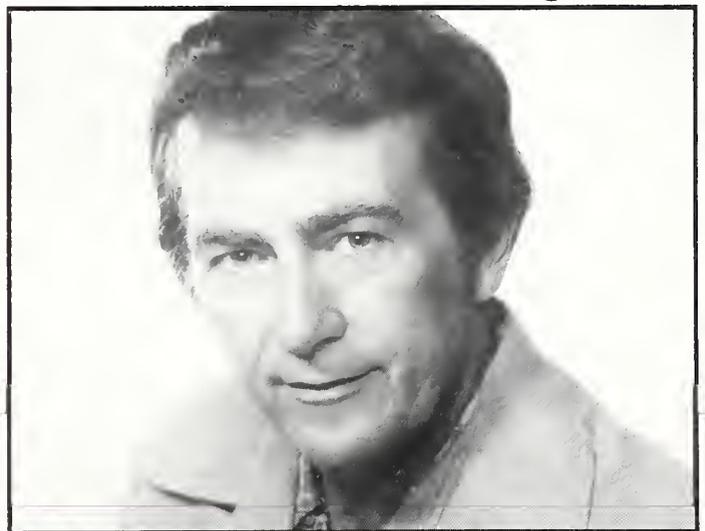
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## **JACK RENO IS BACK!**

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Written by **GENE HOOTS**  
Produced by **SHAD O'SHEA**  
National Promotions by **CHUCK DIXON**

## CONTEMPORARY CHRISTIAN MUSIC

# A Tradition Of Growth And Change

By Joseph Stanley

**SINCE THE FIRST CENTURY**, Christians began meeting from house to house in the synagogues, marketplaces, and eventually in the caves and tombs which offered them protection from persecution. The music of the faith has been "contemporary." In those times it was contemporary with the "psalms, hymns, and spiritual songs" which the Jewish converts brought with them.

As time passed, the music of the church maintained its roots in the 1st century but it also kept pace with the music of whatever era it found itself. Beethoven, Bach, Handel and Wagner are names that are found in nearly every hymnal. Though they seem archaic today, we must remember that in their day they were the "contemporary" musicians of the time. They turned their genius to write songs of praise and worship to God. One of the most surprising examples of "contemporary" songs of worship is that the melody of "Amazing Grace" was originally a popular British pub tune.

In the 20th century we can see the way the music of the faithful has developed almost inseparably from secular music. The growth of blues, from which came jazz, rock, and R&B that we know today stemmed directly from the black spiritual songs sung in churches and fields and homes at the turn of the century. As the Black Gospel movement grew, it gave us the mass choirs, groups like the Dixie Hummingbirds, and the Gospel greats, Mahalia Jackson, Andrae Crouch and Rev. James Cleveland.

On the other end of the spectrum, the bluegrass and mountain music spawned country music and its own Gospel giants, The Jordanaires, The Chuck Wagon Gang and The Lewis Family.

When rock 'n' roll hit the scene, though, artists with conviction and faith found the way rather difficult. To the Gospel establishment, rock music was wholly secular. Artists like Phil Driscoll and others found their way into the secular music industry. Eventually it became clear to all that, just as with "Amazing Grace," contemporary music could be a powerful medium to further the cause of Christ. *Jesus Christ, Superstar* and *Lightshine* made their impact felt on and off Broadway.

In 1974 a group called Second Chapter of Acts released an album. Soon after, other artists followed. Phil Driscoll found his way back to Christian music. Names that before had been familiar to only Gospel music lovers found their way into the mainstream of music: Sandy Patti, Michael W. Smith, Amy Grant. In the late 1980s a group called Stryper, playing a harder brand of Christian music than had ever even been considered 10 years before, found themselves at #1 on the pop charts with "Honestly."

Today, Contemporary Christian artists such as Amy Grant, Michael W. Smith, Michael Card and Steven Curtis Chapman carry the message of God's love and hope to sold-out concert halls and on the airwaves with a sound that appeals to their ears and a message that appeals to their souls. It is further proof that the message of Christ will always be contemporary. ~

## Cash Box GOSPEL BEAT

### HAVE YOU HEARD THE WORD?

Word Records has announced the impending release of several albums from various members of the Word family of artists. These include the following: *Plain And Simple* from former RCA R&B artist Troy Johnson; *Spiritual Love Affair*, from Anointed; *Sodom And America* by XL with DBD; *Everlasting Love* by Nu Vision; *True Role Model* by BrotheRedge; and *No Room 2 Breath* by the Dynamic Twins.

### AFRICAN CHILDREN'S CHOIR PERFORMS WITH MICHAEL

Grammy-nominated Maranatha Music artists, The African Children's Choir recently performed with pop superstar Michael Jackson and The United Nations International School Choir. The concert was in conjunction with Jackson's Heal The World Foundation and was to benefit the children of war-torn Sarajevo. The performance was held at Hangar 9 of the JFK Airport in New York City. Close to 94,000 pounds of food, blankets, winter clothing, and shoes valued at \$2.1 million were air-shipped to Sarajevo.



Michael Jackson poses with a member of the African Children's Choir and a member of the United Nations International School Choir at a recent concert in Hangar 9 at JFK Airport in New York City.

### WORLD-RENOWNED GOSPEL GREAT DIES

Veteran gospel entertainer, producer, promoter and national director of Malaco Records Gospel Division, Franklin D. Williams died suddenly March 2, 1993 in Savannah, GA of acute cardiorespiratory arrest. Mr. Williams was returning to Jackson, Mississippi after a performance with the Mississippi Mass Choir. Williams was the lead singer with the Jackson Southernaires and the founder of the Mississippi Mass Choir.



## Gospel Review

### ■ Tavani *Urban Missionaries* (Broken)

Linda is formerly "Peaches," of the hit R&B duo of the '70s, Peaches and Herb. Stephen has written songs for such notables as Smokey Robinson and others. Together they form the husband and wife team of Tavani. The title of their debut gospel project is fitting. The music in this package is quite urban, with hot, heavy-hitting R&B-flavored jams. To add to the excitement, the duo has called on some of their friends. Marcus Miller, Michael Omartian, Michael Ruff, Rose Stone, Paul Jackson, Jr. and Kirk Whalum, all join in to help on this album.

### ■ D.O.C. *Pullin' No Punches* (StarSong)

If you can believe it, this posse has grown tremendously on an artistic edge from their Grammy-nominated debut album, *So How Ya Livin'*. On this release the hip-hop grooves are on a harder edge, the material comes out of the box with more force, and the vocal performances are top-notch. This project can only enhance the group's ever-rising stature within the industry along with their growing allegiance of fans.

### ■ Sam Levine *Something To Believe* (Brentwood Jazz)

This label has made a name for itself in the quickly expanding Christian Jazz arena. Featured here is Sam Levine, recognized as one of Nashville's top session players. Enclosed within the confines of this musical groove are a number of original jams along with such standards as "Let Us Break Bread Together," "Amazing Grace," "People Get Ready," and "What A Wonderful World." The latter features a guest vocal appearance by the famed Fairfield Four. This album is just another addition to the Brentwood label's growing list of quality recordings.

## New Releases...

1. THE BEST OF AND MORE—LIVE (Blackberry)—The Williams Brothers
2. TALES OF WONDER (StarSong 8247)—White Heart
3. THIS SIDE OF HEAVEN (StarSong 8275)—Keith Brown
4. INTO THE SON (Myrrh)—Dakoda
5. SAINTS & SINNERS (ForeFront 8275)—Michael Anderson

## TOP BLACK GOSPEL ALBUMS

CASH BOX • APRIL 10, 1993

1	WE WALK BY FAITH (Tyscot 1403)	John P. Kee & New Life Community Choir	1	22
2	U KNOW (Savoy SC14812)	Anointed Pace Sisters	4	27
3	IN LIVING COLOR-LIVE(Blackberry 22033012)	Melvin Williams	5	17
4	WHEN THE MUSIC STOPS(Sparrow 1324)	Darryl Coley	3	34
5	MY MIND IS MADE UP (Word 48784)	Rev. Milton Brunson	2	50
6	I'M GOING THROUGH (Savoy 7106)	Rev. Clay Evans	8	11
7	HE'S WORKING IT OUT FOR YOU (Word/Epic 48785)	Shirley Caesar	8	24
8	STAND STILL UNTIL HIS WILL IS CLEAR(Air 10180)	Rev. E. Davis, Jr.'s Wilmington Chester Mass Choir	9	24
9	I SING BECAUSE I'M HAPPY (Savoy 7102)	Georgia Mass Choir	6	17
10	TESTIMONY(Sparrow 1283)	The Richard Smallwood Singers	10	9
11	LIVE WITH THE SOUTHWEST LOUISIANA MASS CHOIR (Malaco 4455)	Ruby Terry	16	12
12	I'LL NEVER FORGET(Savoy 7107)	Dr. Charles Hayes	23	6
13	SEND YOUR ANOINTING (TM 2001)	TM Mass Choir	17	17
14	PERFECTING CHURCH (Selah 7509)	Marvin Winans	11	12
15	LIVE IN DETROIT (Malaco 6009)	Rev. James Moore	18	41
16	HE THAT BELIEVETH (Light 750769)	Chicago Mass Choir	13	17
17	FOCUS ON GLORY (Benson 8535)	Hezekiah Walker	12	23
18	DAWN OF A NEW ERA (Benson 0056)	GMWA National Mass Choir	22	6
19	I'M GLAD ABOUT IT (Malaco 14804)	Rev. T. Wright/Chicago Interdenominational Mass Choir	14	54
20	IT'S IN THE PRAISE (CGI 51416111)	Calvin Bernard Rhone	20	17
21	WITH ALL MY HEART (Sparrow 1325)	Sandra Crouch	21	22
22	THE COUNTRY BOY GOES HOME(Malaco 6010)	Willie Neal Johnson	25	41
23	FILL ME (Tribute 3643)	Keith Dobbins/ Resurrection Mass Choir	19	9
24	THANK YOU JESUS (Savoy 14811)	New York Restoration Choir	26	39
25	ALIVE AND SATISFIED (Benson 2841)	Thomas Whitfield	15	50
26	USE ME (Air 10181)	James Bignon and Deliverance	31	27
27	GOD GETS THE GLORY (MALACO 6008)	Mississippi Mass Choir	28	60
28	BETTER DAYS AHEAD (Malaco 4457)	Dorothy Norwood	30	2
29	SOMETHING ON THE INSIDE (Malaco)	Vanessa Bell Armstrong	29	2
30	PH FACTOR(Word/Epic 53175)	PH Factor	33	6
31	SALUTE TO THE CARAVANS (CGI 0004)	Various Artists	27	11
32	GOIN' BACK (Paradise 27008)	Tri-State Mass Choir	40	6
33	HANDELS MESSIAH: A SOULFUL... (Warner/Reprise 26980)	Various Artists	24	13
34	HOLD ON (Word/Epic 53176)	Greater Victory temple	34	6
35	THROUGH THE STORM (Tribute 0946)	Yolanda Adams	32	9
36	NOW I CAN SEE (Malaco 6011)	Florida Mass Choir	38	31
37	LIVE AND ANOINTED (Malaco 6012)	The Jackson Southernaires	35	34
38	TRUST IN JESUS(Tyscot)	Mark Hubbard	Debut	
39	SEMINAR '91 (Fixit)	Edwin Hawkins	Debut	
40	THE BEST AND MUCH MORE(Blackberry)	Williams Brothers	Debut	

## TOP 30 GOSPEL SINGLES

CASH BOX • APRIL 10, 1993

1	WHEN GOD IS IN THE BUILDING (Savoy 14812)	The Anointed Pace Sisters	1	13
2	WE WALK BY FAITH (Tyscot 1430)	John P. Kee	2	17
3	HE'S WORKING IT OUT (Word/Epic 48785)	Shirley Caesar	4	32
4	JESUS SAVES (Selah 7509)	Marvin Winans	7	4
5	STAND STILL UNTIL HIS WILL IS CLEAR (Air 10180)	Rev. E. Davis, Jr.	8	4
6	I'M GOING THROUGH (Savoy 7107)	Rev. Clay Evans	5	4
7	IN MY NAME (Word 7684)	Rev. Milton Brunson	3	32
8	JOY (Savoy 7102)	Georgia Mass Choir	16	2
9	WHEN THE MUSIC STOPS (Sparrow 1234)	Daryl Coley	12	3
10	STEP BACK, LET GOD DO IT (Savoy 7107)	Dr. Charles Hayes	15	2
11	MY MIND IS MADE UP (Tyscot 6826)	John P. Kee	6	11
12	BE WITH ME JESUS (Blackberry 2203)	Melvin Williams	9	12
13	IT SHALL BE DONE (Sparrow 1234)	Daryl Coley	12	3
14	SEND YOUR ANOINTING (TM 2001)	TM Mass Youth Choir	DEBUT	
15	HALLELUJAH (Warner Alliance 6521)	Handel's Messiah	14	21
16	WHAT HE'S DONE FOR ME (Sparrow 1447)	Richard Smallwood	17	21
17	LIVE IN ME JESUS (CGI 51416111)	Calvin Bernard	DEBUT	
18	LEANING ON JESUS (Fixit)	Edwin Hawkins	DEBUT	
19	HE THAT BELIEVETH (Light 750769)	Chicago Mass Choir	23	12
20	THANK YOU JESUS (Savoy 14811)	The New York Restoration Choir	11	32
21	JESUS IS THE LIGHT (Benson 8535)	Hezekiah Walker	13	32
22	I STOOD ON THE BANKS (Malaco 6009)	Rev. James Moore	24	32
23	USE ME (Air 10180)	James Bignon	18	8
24	LET EVERYTHING PRAISE HIM (Benson 2451)	Thomas Whitfield	20	17
25	IT'S IN JESUS (Tribute 5445)	D. Harper/New Jersey Mass Choir	22	14
26	MY MIND IS MADE UP (Word 48784)	Rev. Milton Brunson	19	32
27	TROUBLE DON'T LAST ALWAYS (Savoy 14804)	Rev. Timothy Wright	21	8
28	GOD IS MOVING (Sparrow 3213)	Sandra Crouch	25	21
29	ALL IS WELL (Savoy 5425)	G.M.W.A./Salt Lake City	26	21
30	NOW I CAN SEE (Malaco 6011)	Florida Mass Choir	28	25

## ARTIST SPOTLIGHT

### Pam Thum

By Joseph Stanley

**PAM THUM**, like so many of today's Contemporary Christian artists, was born into a family whose musical inclinations run as deeply as their faith. Her parents are missionary evangelists who travel through this country and overseas with a small group of associates. In addition to their preaching, they sing and present Christian dramas. Pam began to perform at the age of two, and a year later she made her first record. Being taught on the road by her mother, the messages of Christ and music were taught to her along with reading, writing, and arithmetic. "I'm in awe of how my parents raised me, because I didn't just see Jesus in church," Pam recalls. "They brought Him into every part of my life, and taught me that he's my best friend....My singing became an offshoot of my life with Christ. I got to go on a stage and sing about Him, too."

Pam began performing as a solo artist in college, leaving after two years to pursue her ministry. In 1987 Tracy Balin recorded one of Pam's songs, "We Are An Army." It quickly moved into the Top 10 on the Christian charts and led to a songwriting deal with the McSpadden Music Group. In March of 1992 Thum's management got a demo tape to Benson, and two months later they signed her to a recording contract.

Her debut release on Benson, a self-titled project produced by Robert White Johnson and Bill Cuomo, is based on solid rock tracks combined with deep, powerful, Christ-centered lyrics.

Pam sums up the philosophy that's behind her ministry in this way: "I had a little girl come up to me after a concert and tell me that when I sang she felt like she was being hugged by Jesus. That touched me so deeply it brought tears to my eyes.... When people hear a song of mine, I want them to feel touched by Jesus."



**Trading Places**—The Newsboys' lead singer John James takes over the video camera to film drummer/vocalist Peter Furler singing lead for their new video, "Out Of My System." In the background are: (l-r) Jibba, on guitar, keyboardist Corey Pryor, and Kevin Mills, the band's new bassist.



**TAKE FIVE!**—On the set of his latest video, "Serve The Lord," Carman and producer/instrumentalist David Foster take a break from filming. "Serve The Lord" is the first release from *The Absolute Best*, Carman's debut album on the Sparrow label.



By Camille Compasio

## AROUND THE ROUTE

**ONE OF THE CIRCUMSTANCES** that prevented my attendance at ACME '93 was the death of my dear, wonderful father, who is now at rest in the company of his beloved wife and son. I'll miss you, Dad.

**SOME OF THE FEMALE SHOWGOERS** we spoke with, who were so involved in pre-convention preparations, they were not aware of the number of "women in coinbiz" who had changed positions and company affiliations until they got to the exhibit floor and wondered "what is she doing in this booth?" Shelly Sax, formerly of Data East Pinball, was most visible at the Capcom exhibit in her capacity as administrative assistant in the firm's coin-op products division. It's a safe bet she's enjoying California living. Right, Shel? Mary Hermanson, formerly with Konami, now serves as sales and marketing administrator at Jaleco. Darlene Lamz, formerly with Jaleco, has joined Data East Pinball in the capacity of executive sales administrator.

**THE FIRST POST-CONVENTION** call to the *Cash Box* office came from Jerry Marcus of Atlas Dist.—and it afforded us the opportunity to congratulate him (along with Ed Pellegrini and the entire Atlas staff) for being singled out to receive the AAMA "Distributor of the Year" award! Did he see anything interesting at the show? Yes—such as the *Flip 'n Win* and *Wheel 'em In* redemption pieces, along with a good lineup of product in the Namco and Sega exhibits. Capcom showed some interesting stuff and he made special mention of SNK's outstanding *NEO GEO* system which has some new titles including *Three Count Bout* that should really appeal to ops.

**THE NEW ROWE NOSTALGIA LASERSTAR** CD juke, intro'd at ACME, got a terrific reception in the factory's exhibit, according to veepee Joel Friedman. This model was totally designed, engineered and built by Rowe, incidentally; and, we understand, the re-designed sound system is among its most outstanding features. Delivery is scheduled for April...Joel also proudly noted that Rowe once again received the 1992 "Best Jukebox of the Year" award, which was voted upon by U.S. operators. Our congratulations!

**WHILE THE NEW AMERICAN SAMMY CORP.** team in the U.S. is composed of seasoned members of the trade, ACME '93 marked their first convention under the new banner. As you know, American Sammy Corp. transferred its entire U.S. operation from California to Elk Grove Village, IL early this year. Their new 6-button, 2-player, vertical, shoot-em-up kit was unveiled at ACME and pronounced "one of the best shoot-em-up games on the floor," by many showgoers, from what sales and marketing manager Natalie Kulig tells us! The name of the game is *Diaoh*. A key message being conveyed by the new team is, "we are not just another kit company...we have ambitious future plans and some phenomenal projects just around the corner...we will be putting a great deal of effort into dedicated and redemption equipment..." So, keep your eye on American Sammy Corp. Right, Yoshi, Rick, Jim, David, et al! Natalie also noted that the firm recently acquired 32-bit hardware which makes for very interesting future possibilities.

**AS WE WERE WRAPPING UP** this week's column various post-convention distrib showings were in progress. Among them—C.A. Robinson's big events in San Francisco (3/24) and Los Angeles (3/26); with the latter preceded by the distrib's annual cocktail/dinner party on March 25 at Matteo's on Westwood Blvd.; and the daylong Atlas Dist. gathering in Chicago.

## AAMA Appoints Associate Director

**CHICAGO**—The appointment of Elaine B. Kite to the newly created position of associate director of the American Amusement Machine Association was announced by AAMA president Bill Rickett. Commenting on the appointment, Rus Strahan, chairman of the AAMA Transition Committee, said "We are happy to have a professional on board with Elaine Kite's expertise. She brings with her more than 10 years of solid association experience, including marketing, public relations, government relations and general management."

AAMA will be relocating its offices from Woodbridge, Virginia to the Chicago area in July of this year.

Kite's previous experience includes a tenure as director-communications for the Equipment Leasing Association where she managed the association's communication programs and increased advertising revenue by more than 30 percent within the first six months. Prior to that, she was associate director-communications for the Cosmetic, Toiletry, and Fragrance Association, where she was instrumental in developing and implementing an international marketing plan, which increased the association's publications revenue from \$220,000 to \$1.1 million in less than three years.

"Elaine Kite has the can-do attitude and marketing and media relations experience to lead AAMA in its increased effort to promote the industry," stated Robert C. Fay, AAMA's executive vice president. "She will also play an integral role in AAMA's July, 1993 relocation to Chicago." Fay stressed that "in addition to managing the marketing, public relations and government relations areas, Kite will assist with the annual trade show as well as AAMA's Charitable Foundation."

Along with her communications experience, Kite is an accomplished editor and writer whose work has been published in the trade as well as the corporate press.

At present, she is in the process of establishing residence in the Chicago area.



Elaine B. Kite

# COIN MACHINE

## American Laser Games Intros *Mad Dog II* Two-Player

**CHICAGO**—A two-player version of American Laser Games' *Mad Dog II: The Lost Gold* was introduced by the factory at the recently held ACME convention in Las Vegas. According to Stan Jarocki, ALG's director of marketing and sales, "The two-player version will enable operators to increase their revenue on *Mad Dog II*...and provide a more competitive experience for players as they try to best their friends."

The two-player version of *Mad Dog II: The Lost Gold* will follow the same story line as the original. Players get half a map to hidden gold treasure from a dying prospector and obtain the other half from a mission padre. A choice of three guides—Buckskin Bonnie, The Professor or Shooting Beaver—assist players in reaching the treasure; and the choice of guides determines the different scenarios players will encounter. Along the way, there are the sharpshooting henchmen of the notorious Mad Dog McCree, as well as renegade Indians, bandidos and other bad guys that stand between the player and the gold.

Further information about this new piece may be obtained through factory distributors.

### New Modification Kits

The Albuquerque, New Mexico-based factory has also introduced a modification kit which allows operators to change Leland's *Dragon Lair II* to any of ALG's cinema action products.

*Dragon's Lair II* utilizes a Sony 1450 Laser Disc Player, which is also at the heart of ALG game units. The modification kit includes all necessary electronic components and parts to accept ALG software kits. The ALG games which will be available in these modification kits include *Space Pirates*, *Who Shot Johnny Rock?* and *Gallagher's Gallery*.

"The modification kit allows the operator to change an older game into a fresh money maker at a fraction of the cost for a new game," stated Stan Jarocki. "We think this will satisfy a need in the market because we've had numerous requests from operators and distributors for this type of conversion kit."

Conversion kits for *Dragon's Lair II* will be available through American Laser Games' distributors beginning in mid-March.

## PLE's Coin-Op "LaserKaraoke" Debuts At ACME

**CHICAGO**—Among the key attractions in the Pioneer Laser Entertainment exhibit at this year's ACME convention were three complete coin-op LaserKaraoke systems, known as the AMS-50, 101 and 303. The units complement PLE's LaserJuke CD jukeboxes and offer a full range of laser entertainment possibilities for restaurants, bars, clubs and entertainment centers.

Each AMS system includes a commercial LaserKaraoke player or autochanger; 22 laser discs that provide over 600 music videos complete with lyrics (AMS-50 and 303 only); a stereo mixing amplifier; microphone; POP package and an equipment case for greater portability.

"We're excited about bringing LaserKaraoke to the coin-op in-

dustry," commented Bud Barnes, director of marketing for Pioneer Laser Entertainment. "Karaoke's proven entertainment potential, matched with our complete systems featuring the reliability and sound clarity of laser discs, will offer everything an operator needs to create a new source of revenue.

Also shown in the PLE exhibit were the LaserJuke CJ-V99 and CJ-V55LR CD players with newly configured front-door graphics. The CJ-V99 offers two separate amplifiers and 54-disc capacity. Convenience options include background music, infrared remote control, an optimizer to minimize delay between songs, a microphone paging system and computer compatibility.

The CJ-V55LR is a "location-ready" unit featuring 4-way and built-in ambient speakers. It offers 54-disc capacity for a total of over 800 songs. The economical price of this unit is matched with a number of features, including a user-friendly keyboard, rotating menu, and functions such as best hits, auto play, free play and album play.

### Future Developments

Pioneer's continued development of laser technology was demonstrated by a U.S. prototype of a CD-recording vending machine currently in use in Japan. The company plans to test market units here in America during the coming months. One of its possible applications includes consumer LaserKaraoke recording venues.

Also displayed at ACME was the LaserActive system, developed by sister company Pioneer Electronics USA, Inc. Employing LD-ROM interactive capabilities, this breakthrough system combines realistic, full-motion video and the superb sound of LaserDisc technology for video games and other ap-

plications. Its advantages over CD-ROM include superior audio and video qualities and greater storage capacity, according to the company.

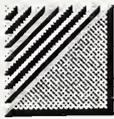
While there are no current plans to bring LaserROM to coin-op, the demonstration at the Pioneer booth offered a glimpse of its future possibilities.



PLE's 'CJ-V99' CD Jukebox



PLE's 'CJ-V55LR' CD Jukebox



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### COIN MACHINES

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