

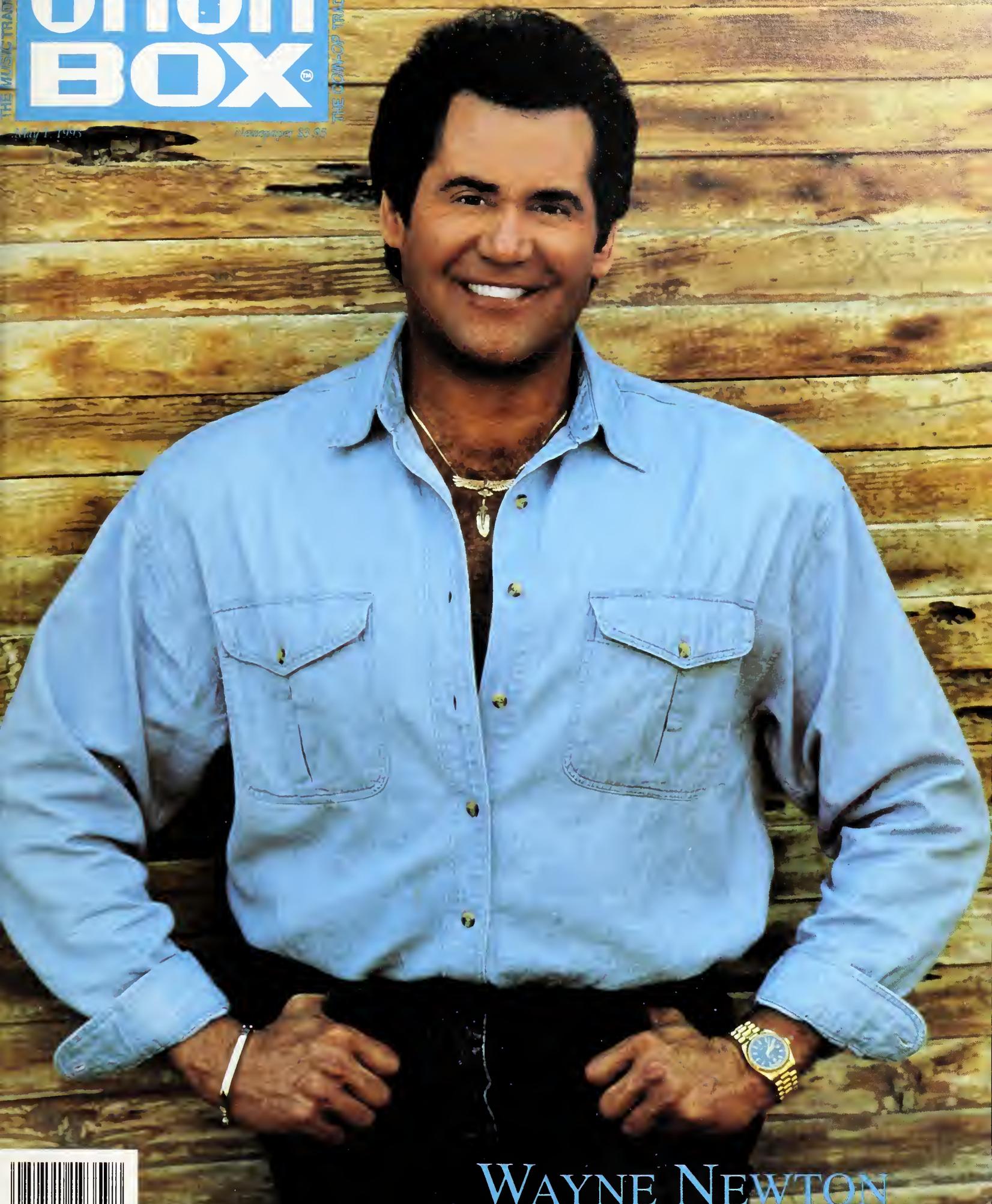
THE MUSIC TRADE MAGAZINE

CASH BOX™

THE COIN-OP TRADE MAGAZINE

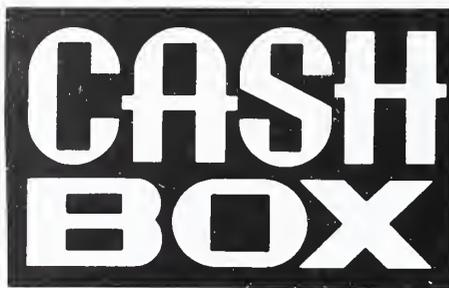
May 1, 1995

Newspaper \$3.95



WAYNE NEWTON





THE MUSIC TRADE MAGAZINE

STAFF BOX

GEORGE ALBERT
President and Publisher

FRED L. GOODMAN
Editor In Chief

CAMILLE COMPASIO
Director, Coin Machine Operations

RANDY CLARK
Los Angeles Editor

MARKETING

MARK WAGNER
Director, Nashville

JONATHAN PLATT (LA)
STAN LEWIS (NY)

EDITORIAL

MICHAEL MARTINEZ, Assoc. Ed.
(LA)

JOHN GOFF, Assoc. Ed. (LA)

BRAD HOGUE (Nashville Editor)

JOSEPH STANLEY, Assoc. Ed.
(Nashville)

NEIL ALUMKAL, Assoc. Ed. (NY)

FELICIA SCARANGELLO, Assoc. Ed. (NY)

CHART RESEARCH

ROBIN HESS (Nash)

ALAN REITANO (Nash)

PRODUCTION
SAM DURHAM

CIRCULATION

NINA TREGUB, Manager

PASHA SANTOSO

PUBLICATION OFFICES

NEW YORK

345 W. 58th Street Suite 15W

New York, NY 10019

Phone: (212) 245-4224

Fax: (212) 245-4226

HOLLYWOOD

6464 Sunset Blvd. (Suite 605) Hol-

lywood, CA 90028

Phone: (213) 464-8241

Fax: (213) 464-3235

NASHVILLE

50 Music Square West (Suite 804)

Nashville, TN 37203-3212

Phone: (615) 329-2898

Fax: (615) 320-5120

CHICAGO

1442 S. 61 St. Ave.

Cicero, IL 60650

Phone: (708) 863-7440

BRAZIL

CHRISTOPHER PICKARD

Est. da Gavea, 611/BL.2/304

Rio de Janeiro - RJ 22.610 - Brazil

Phone/Fax: (55-21) 322-2290

ITALY

MARIO DE LUIGI

"Music e Dischi"

Via De Amicis 47 201233

Milan, Italy

Phone: (902) 839-18-37/832-79-37

JAPAN

SACHIO SAITO

2-F Fujishiro-Bldg.

4-Chome, 30-4, Shinbashi

Minato-ku

Tokyo, Japan 105

Phone: 03 (5401) 2065

Fax: 03 (5401) 2067

UNITED KINGDOM

MICK GREEN

8 Pebble View Walk

Hopton-on-Sea, Norfolk, NR31 9SG

England

Phone and Fax: 0502-732040

CASH BOX (ISSN 0008-7289) is published weekly (except Christmas holidays) by Cash Box, 345 W. 58th Street Suite 15W, New York, NY 10019 for \$180 first class. Copyright 1993 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to CASH BOX, 345 W. 58th St. Suite 15W, New York, NY 10019

INSIDE THE BOX

COVER STORY

Wayne Newton Brings Vegas To Branson

Superstar Wayne Newton, having already conquered most of the free world with his sizzling live act, will open at his new 3,000-seat Wayne Newton Theatre in Branson, Missouri on May 1. Performing two shows a night, Newton has already sold out all the shows for 1993. For more on the gala opening and theatre...

—see page 3

Restless Heart Kicks Off Summer Tour

RCA country crossover sensations, Restless Heart, have just begun their summer tour, which no doubt will benefit greatly from their two latest smash singles, "When She Cries" and "Tell Me What You Dream," which hit pop and AC chart heights as well. With the new lp, *Big Iron Horses*, and new line-up, the group seems ready to ride the rails to glory.

—see page 18

NUMBER ONES

POP SINGLE

Looking Through Patient Eyes
P.M. Dawn
(GEE STREET/ISLAND)

R&B SINGLES

Freak Me
Silk
(ELEKTRA)

COUNTRY SINGLE

Nobody Wins
Radney Foster
(ARISTA)

RAP SINGLE

It Was A Good Day
Ice Cube
(PRIORITY)

POP ALBUM

Ten Summoners 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)

DANCE SINGLES

Fever/Bad Girl
Madonna
(MAVERICK/SIRE/WARNER BROS.)

CONTENTS

COLUMNS

Country Music	18
East/West	6
Rhyme/Rap	15
Rhythm	14
Indie News	17

CHARTS

Top 30 Rap/Dance LPs & Singles	15
Top 75 R&B LPs	14
Top 100 R&B Singles	12
Top 100 Pop LPs	10
Top 100 Pop Singles	8
Top 100 Country Singles	19
Top 75 Country LPs	22
Top 40 Gospel LPs	24
Top 40 Jazz LPs	16

DEPARTMENTS

News	3
Country	18
Gospel	24
Contemporary Christian	23
Coin Machine	25
Classifieds	27

Wayne Newton Brings Vegas To Branson

A LOT HAS COME AND GONE since Wayne Newton first set the entertainment world on fire as a precocious, big-voiced six-year-old. When Elvis Presley was still driving a truck, Wayne, almost 10 years his junior, had already sung before a president, toured with a Grand Ole Opry road show and released his first record.

While the Beatles were still scrambling for their early Liverpool gigs, Wayne, who was two years younger than John Lennon, was playing Las Vegas and appearing on the Jackie Gleason and Lucille Ball shows. He was headlining Vegas and releasing his first #1 record while Michael Jackson was still a toddler.

In a business that is, at best, volatile, and success sometime shortlived, Wayne has performed live, at last count, to more than 15 million people, and on television and record to many times that number. He has epitomized the talent, glamour and energy that is Las Vegas—the entertainment capital of the world—for so long that he is called “Mr. Las Vegas.”

“I’m still doing the kind of shows I’ve always done,” Newton says, “and I can tell you one thing. People may leave one of my shows disliking Wayne Newton, but they’ve never walked out saying, ‘He didn’t work hard for us’ or ‘He didn’t give us our money’s worth.’ I know what it means to save your money to go see someone perform, and I’ll work as hard as I have to to try and make sure they enjoy it.”

In a world where many singers consider themselves “artists,” so does Wayne. But he is not only an artist, he is the consummate entertainer. He not only sings but plays various instruments including guitar, piano, trumpet, banjo and fiddle as well. The energy and enthusiasm he brings permeate every aspect of his career. His latest CD, *Moods & Moments*, is a case in point. From “I Know So,” a rowdy opener which displays Wayne at his rollicking best amid some fiery picking, through “The Music That We Made,” a touching bit of romantic nostalgia, and “The Letter,” which Wayne brought to song from a letter written by his longtime friend Elvis Presley. The single hit #1 on both *Cash Box*’s pop and country charts and was named Best Music Video of the Year by TNN. The record showcases the passion and versatility that have kept Wayne a hot ticket for so long.

Beginning May 1, fans will also be able to enjoy Wayne in another new setting, the massive Wayne Newton Theatre in Branson, Missouri. He has already sold out all of his 1993 dates there. The \$14 million structure, which sits on 18 acres in what has become one of the country’s major entertainment centers, is already a yardstick by which others will measure state-of-the-art theatres.

This 76,000 sq. ft. venue contains 3,000 seats in a circular auditorium, with a stage measuring 100 by 70 sq. ft. The Virginian architectural style features two large second-story verandas on either side of the ground-level rotunda entry. Three one-and-a-quarter-size bronze Arabian horses, crafted in Mexico, are mounted in a pool out front. Across the 100 ft. high exterior back wall of the Wayne Newton Theatre is his 70 ft. by 30 ft. landmark autograph in red neon, which can be seen 15 miles away.

Wayne will headline at the Branson facility during six months of each year, and spend the other months performing in Las Vegas, maintaining homes in both cities. The biggest change that the Branson theatre affects is Wayne’s touring schedule. “I’ve traveled for so many years,” he said, “that it will be refreshing to stay put in one place for long stretches. I don’t know an entertainer who wouldn’t give his eye teeth to get off the road and still be able to perform just about every night.”

Among the dozens of major honors he’s received are the Medal for Distinguished Public Service, the Founder’s Award of St. Jude Children’s Hospital, the VFW’s Hall of Fame Award, the Humanitarian Award of the American Cancer Society’s Cancer Research Center, the American Legion’s Exceptional Citizen Award. He has been one of the National Jaycees’ Ten Outstanding Young Men of America. There is also a Wayne Newton star on the Hollywood Walk of Fame.

The people of Las Vegas and Nevada whom he so dearly loves have given him their highest honors

as well. He is one of only two people in Las Vegas history to receive the city’s Medal of Honor, he has been named Ambassador of Goodwill for the state, and he has seen Vegas’ McCarran International Airport’s main thoroughfare renamed “Wayne Newton Boulevard.”

Cash Box’s president and publisher, George Albert, longtime friend and admirer of Newton says, “When they coined the term, ‘superstar,’ they must have been thinking of Wayne Newton. There isn’t a facet of the entertainment industry that he hasn’t conquered. Now he’s going forward to conquer Branson. In my opinion, there has never been an artist who reached the stature of superstardom that he has. I am proud to be one of the first who played a small part of his success from the very beginning.”

In his 1989 autobiography, *Once Before I Go*, Wayne talked about what he was striving to accomplish. He wanted to be, he said, a man who “dares to dream and pursue it, using his head for himself and his heart for others...to leave the world a better place than he found it. I guess that’s what I hope to do.”



A&M SPLITTING A&M: It has been reported that the founding fathers of A&M Records, Herb Alpert and Jerry Moss, are leaving the company after 31 years. They had sold the company to PolyGram for \$500 million back in 1989, but their contracts with PolyGram were not supposed to expire until 1995. At presstime, there was no official statement from either A&M or PolyGram.

M.U.S.I.C. FOR KIDS: Mikhail S. Gorbachev and Billy Joel announced commitments along with co-chairs Eduard Schevardnadze and George Schultz to launch *Together For Our Children—M.U.S.I.C. (Musicians Unite with Stars to Immunize Children)*, the world's first global, televised relief project for children's health. Joel, along with wife, Christie Brinkley, appeared with Gorbachev to make the announcement via satellite teleconference.

The program is an outgrowth of "The Russian Winter Campaign," relief effort organized in 1991 by Schevardnadze, Schultz and the International Foreign Policy Association (IFPA) which has raised over \$30 million in food, medicine, vaccines and medical supplies in the past year. An internationally televised broadcast will drive the relief project and be taped at the Universal Amphitheatre June 23 and aired June 25 with portions of the program recorded throughout various parts of the world. Program will be distributed in the U.S. by All-American Television, Inc., broadcast globally by Radio Vision and produced by FYI, headed by Paul Flattery and Jim Yukich. Talent is currently being lined up.

MCA HOTLINE FOR CHESS: MCA Records, with the assistance of the Recording Industry Association of America (RIAA), has established a toll-free hotline, 1-800-MCA-4002, which consumers, retailers and fans of the Chess Records musical legacy can dial to report any suspected unauthorized Chess product.

The RIAA will receive incoming calls on a dedicated line in its Washington, D.C. office which will be answered by an operator from 10 a.m. to 6 p.m. (EST) and an answering system at all other times.

GIANT AND BMG AGREE: Rudi Gassner, president/CEO, BMG International, and Irving Azoff, co-owner/CEO, Giant Records, announced a new international agreement for the licensing and distribution of Giant Records outside of North America.

"Much like BMG's other licensing agreements for international exploitation, this new pact with Giant Records further emphasizes BMG's charge with building and developing new talent on a worldwide basis," says Gassner. "The music industry is a global industry, and in order to continue to keep ahead of the pack, we need to incorporate exciting, new repertoire into the mix. I look forward to our new association with Irving and Giant Records."

Azoff stated, "I know that our staff and artists appreciate the tremendous commitment Rudi and his excellent team at BMG International have made to Giant. BMG International's aggressive savvy is working wonders in the current music business climate, and we at Giant look forward to enjoying that same success abroad."

ARRON PASSING: Steve Arron, national distribution manager with Rhino Home Video, died in Los Angeles after a three-and-a-half year battle against cancer. He was 38. Arron is survived by wife, Diana. In lieu of flowers, contributions may be made to the Steve Arron Fund, in care of the American Film Institute, 2021 Western Ave., L.A., CA 90027. Proceeds will fund grants to filmmakers who want to produce experimental, non-mainstream movies.



A&M recording artist Bryan Adams was recently awarded a plaque commemorating the RIAA certification of sales of over 10 million copies worldwide of his album, *Waking Up The Neighbours*. Pictured (l-r) are: Bruce Allen, Adams' manager; Celia Hirschman, director of marketing/product manager, A&M; Adams; and Al Cafaro, president/CEO, A&M.

ON THE MOVE



Gallo



Gerston



Hale



Savage



Reynolds



Lima



Hinson



Fish

■ **A&M Records** has promoted **Richie Gallo** to the position of senior vice president of sales and distribution. He was most recently vice president of sales. ■ **Bril Flint** has been appointed vice president, strategic planning at **EMI Records Group North America**. He joins the company from his post as EMI Music's senior director, worldwide strategy and planning. ■ **Randy Gerston** has been named vice president, A&R for **Lightstorm Records and Music Publishing**. He was formerly A&R director at Arista Records. ■ **MCA Records** has upped **Kathleen Hale** to the post of vice president, special markets and products. She was senior director of the department. ■ **Daniel Savage** has been appointed director of marketing for **Mercury Records**. Most recently, he was director of market research and product development for PolyGram Group Distribution. ■ **Island Records** has tapped **Marthe Reynolds** to be national director, crossover promotion for Island's independent labels. Prior to joining the company, she served as general manager at Chemistry Records. ■ **Brian Lima** has been promoted to associate director, metal retail promotions at **Epic Records**. He joined the label in 1989 as retail manager in the metal department. ■ **Arista Records** has promoted two in its international department. **Gary Imhoff** has been named associate director, international artist development and publicity. He was manager of the department. **Nichols Manville** moves from coordinator to manager, international production and sales. ■ **Laura Hinson** has been upped to senior director, national AC promotion at the **PolyGram Label Group**. She had been national director, AC promotion for the company since 1991. ■ **Winterland Productions** has promoted **Rick Fish** to the position of senior vice president, Live Entertainment. He has been with the company for 19 years. ■ **Great Entertainment Merchandise Inc.**, the merchandising arm of PolyGram Diversified Entertainment, has announced several appointments. **Greg Morgan** has been named director, production; **Joseph Bongiovi** moves to manager, tour production; and **Kelly McDonald** becomes coordinator, tour. Most recently, Morgan was a production manager at Brockum Merchandising; Bongiovi was a tour coordinator for the company in L.A.; and McDonald worked for F.A.M.E. Inc., as the West Coast regional manager. ■ **Alan Fuller** joins the **Unistar Radio Networks** as vice president/western sales. He had been western regional sales and marketing manager for CBS Radio Networks.



TALENT REVIEW

Nanci Griffith

By Robert Adels

WILTERN THEATRE, LOS ANGELES, CA—In these days of narrowly and rigidly formatted radio, artists rush in where programmers fear to tread. But few artists provide the eclectic rush of song writer



and guitarist Nanci Griffith.

Nanci mourns the closing of the "open ear of radio"—a best of everything approach that once had commercial stations playing everything from The Everly Brothers to Nat King Cole and The Weavers. That kind of diversity not only shaped Ms. Griffith's own hard-to-categori-

ze music, but produced a generation that found time to reclaim folk music's legacy while broadening the spectrum of rock.

Although best known as a cutting-edge singer of her own country material (on Philo and later MCA), Nanci has chosen to shape both her Elektra debut (*Other Voices Other Rooms*) and her concurrent tour as a one-woman salute to the all-too-often-unsung songwriters of folk.

Her sold-out L.A. show on the edgy eve of the Rodney King civil rights trial verdict proved just how dedicated she is to her latest mission—and just how eagerly her fans are answering the call.

Within her generous 19-song set, seven cuts from her crusading new album provided the theme for the entire concert—a theme that extended to her selection of band members and back-up singers.

To help her deliver reverent renditions of Bob Dylan's "Boots Of Spanish Leather" and Tom Paxton's "Can't Help But Wonder Where I'm Bound," Ms. Griffith called on sweet-voiced folk vet Carolyn Hester to join her self-proclaimed "estrogen choir." This female harmony showcase included band member Lee Satterfield and opening act Iris DeMent on "Are You Tired Of Me Darlin'," which sounded amazingly contemporary for a song that was written in 1877.

Early in the evening, Nanci lovingly invoked the memory of the late Kate Wolf by featuring her former guitarist Pete Kennedy on "Across The Great Divide." Ms. Griffith called Kate "the guardian angel of folk" during her explanation of how her new album's concept took shape during a casual New Year's Eve conversation with Emmylou Harris.

While she couldn't persuade writer John Prine to join her on his "Speed Of The Sound Of Loneliness" in concert, Ms. Griffith did entice him into donning angel wings for the song's new video. Judging from the concert crowd's response, this synthesizer-savory arrangement sounds like the most potent single of Nanci's career.

Griffith's own songs also received their due during the evening—especially her unofficial Farm-Aid anthem "Trouble In The Fields," a rousing "It's A Hard Life Wherever You Go" (dedicated to a post-riot Los Angeles) and Kathy Mattea's soon-to-be single "Listen To The Radio." Nanci even included an as-yet-unrecorded winner which she penned with keyboardist James Hooker, a buddy song called "Don't Forget About Me."

Opening act Iris DeMent (Warner Bros.) proved unforgettable once again. Her twangy vibrato filled a hallowed hall like The Wiltern as easily as it had a small club like McCabe's—where she first charmed L.A. just one month earlier.

TALENT REVIEW

Belly

By Hilarie Grey



THE ROXY, WEST HOLLYWOOD, CA—Known best for her supporting roles as guitarist and sometime-songwriter in modern rock's Throwing Muses and The Breeders (with the Pixies' Kim Deal), Tanya Donnelly finally takes the creative reins with her new band, Belly, leading listeners on a fascinating journey through thick musical textures and spooky images mapping personal experience. Donnelly demonstrated her leadership skills to great effect for the capacity crowd, which stood mesmerized throughout the set.

On Belly's excellent debut album, *Star* (Sire/Reprise), Donnelly's lyrics twist sweet, fairy-tale images to reveal their darker implications. Couched in highly melodic, but slightly off-kilter settings, these snapshots can have the disarming effect experienced when first reading the original Grimm Borthers version of *Little Red Riding Hood*, only to turn the page and discover that the Woodcutter never arrives to save the day. Opening the set with a stark solo turn, "Someone To Die For," Donnelly immediately showed her prowess for creating edgy lullabies which capture the devastating underside of emotional longing. "Poor thing, do you have a sister?," she cooed. "Would you...step one tiptoe in hell for her?"

Amidst a web of guitar and bass, Donnelly's voice propelled the mysterious melodies along. While her ethereal, airy vocals lent a meditative quality in quiet moments like the opening of "Full Moon, Empty Heart," she also proved that she can wail with the best of them during rocking numbers such as the manic-paced "Slow Dog," and current single "Feed The Tree"—a strong, pumped-up reading in which "Take your hat off, boy/When you're talking to me" became an impassioned demand.

The short set (lasting just over one hour) was packed with highlights, including the steady-driving, bright "Gepetto," with its meditation, "If you bore him/You lose your soul to him," and "Stay," a hypnotic, swaying ballad which built beautifully. "Low Red Moon" was a dark and moody epic of romantic pain, with powerful, discordant guitar work sweeping Donnelly's voice from a tremulous whisper to a wailing cry—an emotional drain akin to Kate Bush's devastating "Get Out Of My House."

The visceral impact of Belly's music was enhanced by dramatic lighting, pulsing red and pink, as well as the solid presence of the band (which included brothers Tom and Chris Gorman on guitar and drums, respectively).

With its haunting and instantly compelling melodies, Belly's debut is easily one of the strongest albums of the year so far, rising high above the venomous pool of copycat grunge lately dominating alternative rock. With a forceful live show as additional supporting evidence, Tanya Donnelly's first leadership role is clearly a praiseworthy *Star* turn.

By Neil Alunkal

Cash Box EAST COAST



The 808 State concert turned Roseland into a raver's Lollapalooza **RAVE NEW WORLD:** The 808 State show at Roseland last Saturday was an all-night rave affair beginning at 11 p.m. and going 'til dawn, presented by the New York alternative station (that no one seems to be able to pick up) WDRE. More of a club or a warehouse rave than a concert, Roseland laid out an elaborate dance floor with laser shows and ambient film projections to house the three acts including **Mother Love Bone** and **Meat Beat Manifesto** as opening acts with various DJs before, between, and after the acts. A lower floor was opened up for more dancing and selling smart drinks, Chinese food, T-shirts, toys, ecstasy-abuse surveys and pacifiers.

The first act, Mother Love Bone, did not go on until midnight, declaring right off "We are not a rave band" and, like Meat Beat Manifesto and 808 State, they transcended techno with an alternative spin for the decidedly Disco 2000 freakshow of children that had gathered and, with their platform speakers and techno gadgetry, flew around like Batman on acid—one group of club kids even brought their own lighting device and set it up in the middle of the dance floor. The show proceeded like a typical after-hours warehouse rave with LSD and E-heads timing their tabs for 808 State who would finally go on at 3:30 a.m. They performed some instrumental techno numbers off their latest effort, *Gorgeous* (Tommy Boy) but it was songs like "In Yer Face" and "Cubik" that brought the house down along with a walk-on by techno god Moby. The encore consisted of their classic, ethereal driving song "Pacific 202" which featured a live, accompanying soprano saxophone.

CROATIAN ROCKER Nenad Bach initiated a musical effort to aid Bosnia-Herzegovina and Croatia's International Rescue Committee efforts for the nearly two million rape victims there with the release of the benefit song "Can We Go Higher?" (Rockworld/Sony) featuring Martin Sheen, Indigo Girls, Richie Havens, John Malkovich, Rick Danko, Garth Hudson of The Band, Ellen Burstyn, Michael York, Johnny Farina, Michael Penn, and Peter Hosapple. Nirvana bassist Krist Novocelic, Bosnian himself, also supported the cause by organizing a concert to benefit the relief effort with Nirvana, L7, and The Disposable Heros of Hipocracy in an Amnesty-backed charity concert. The IRC have also offered the national relief hotline, 1-900-40-PEACE, which includes a \$14.95 donation toward the effort with each call.

SOUND BITES: Skid Row are currently in the studio recording covers including classics by The Ramones, KISS, and Jimi Hendrix for a compilation called *B-sides Ourselves* (Atlantic)...Former Van Halen-er David Lee Roth was arrested in Greenwich Village's Washington Square Park last week in a marijuana bust that included 56 dealers and buyers including a number of NYU students...And U2 have announced Pearl Jam as their opening act for their coming world tour.

By Randy Clark

Cash Box WEST COAST



Bill Milliken (president and founder of CIS), Roger Hodson and Rick Davies of Supertramp, and A&M records chairman Jerry Moss.

CHARITY RAISES \$1.2 MILLION: The Cities In Schools (CIS) organization held their first Los Angeles Entertainment Industry Foundation fundraising gala on April 14, at the Beverly Hilton International Ballroom, where over 800 members of the music and film communities turned out to honor A&M records chairman Jerry Moss for his support.

CIS is the nation's largest non-profit dropout prevention program with projects in 478 schools. Organization founder Bill Milliken announced at the gala, the first Jerry Moss Music Resource Center will be established in California, to support students in public schools without access to such non-academic classes as music courses.

Entertainment was provided by comedian host, Paul Rodriguez, the music of Melissa Etheridge, Cece Peniston, and a reunion performance from Supertramp. Buddies Burt Bacharach and Herb Alpert also lent a hand in the evening's fun.

Celebrities and industry bigwigs filling the ballroom learned about the hands-on workings of the organization through an informative video, and a touching speech from a young female gang member from Long Beach, whose participation in the program has changed her life, and is heading her toward college and a chosen field of human services. The expanding 25-year old program helps students who face a range of problems, threatening not only their educational development, but substance abuse, teen pregnancies, and crime, receive personal and accountable services at their own schools.

ROCK N' ROLL AT THE HOLLYWOOD BOWL: Ex-Beatle Paul McCartney strapped on his old Hofner violin bass and howled into several vintage '60s classics from the "old group" as well as a couple of Wings ditties during his one-hour (and change) headlining contribution to the Concerts For the Environment's National Earth Day blowout show in Hollywood, April 16, which also featured Don Henley, 10,000 Maniacs, Steve Miller, P.M. Dawn, Kenny Loggins and Bruce Cockburn. Singer k.d. lang even made a brief backup stint during Paul's "Hope Of Deliverance."

Seeming a little uppity over the crowd's lesser reaction to the newer *Off The Ground* material, when the 50-year-old McCartney cranked into "Can't Buy Me Love" and the audience jumped to their feet screaming like they did 28 years earlier, Paul looked like a happy boy in his 20's all over again. Other songs from the Beatle-era included "We Can Work It Out," "Magical Mystery Tour," "Let It Be" and show closer, "Hey Jude," which brought out the entire evening's bill, along with former bandmate Ringo Starr. Fans with tickets to the complete show of Paul's current tour will be treated to even more of the good old stuff. And for those who don't, VH-1 will broadcast highlights and backstage antics of the Bowl show over the next couple of weeks. Later...



UK

By Mick Green

Today's Country Music—The European Potential

ON WEDNESDAY, APRIL 14, the Country Music Association made its biggest attempt yet to raise the profile of country music in Europe with a seminar in central London.

When you look at the progress country music has made in the American market it seems strange that 1990s country superstars are totally unknown in Britain—with the exception of Billy Ray Cyrus. The purpose of this promotion was to bring the qualities that country music has to offer to the general European media, particularly radio and television.

The response from those invited to attend, mainly British, was very encouraging and the seminar was really oversubscribed by people asking to attend when they heard about it. In addition nearly 40 members of the board of the CMA flew over for the occasion. Many of our national newspapers, our main radio stations, and lots of others involved in the music industry were given a very slick and efficient presentation after Ed Benson, executive director, CMA, opened the proceedings with a video that was virtually a montage of all of today's major country stars.

Equally impressive were the facts and figures given about what country has achieved in the USA, but not to the degree that the meeting was bogged down by sheer statistics. Dan Halyburton, KPLX Dallas/CMA chairman explained about country radio Stateside and Tim Blackmore (UK Radio Academy) informed us that airways were opening in Britain, and it was hoped that before too long we would have our own specialist country stations...but there was a lot of opposition from other specialist concepts.

It was explained that after the *Urban Cowboy* boom faded away Nashville realized that it did not have enough younger acts on its rosters and over the past few years has completely changed its approach with every label signing new, young, vibrant talent and appealing to the 18-35 age market. It was also stated that the songs seemed more important than the actual stars and American country music was very strong on lyrics.

Country Music Television (CMT) only arrived in Britain about five months before but already it had 320,000 subscribers and now plans to expand into Scandinavia and Germany and the rest of Europe. The problem in Britain is that CMT is on cable and that outlet is still in its infancy in the UK, and even by the year 2000 it will only be available to about a quarter of the population.

It was announced that a new British country music publication would be launched this year aimed at a younger audience and Group Editor-in-Chief Harry Doherty stressed that for it to succeed it had to have advertising support from the industry.

This theme was continued by many speakers in the Open Forum that followed with many clearly feeling that "talk was cheap" but when it came down to the nitty gritty record industry in the UK/Europe had never got behind country music in the way that it had other forms. Yet despite this, Martin Satterthwaite, the CMA European representative, was able to announce that country penetration of overall record sales had doubled in the past year in Britain...from 1.2% to 2.3%.

Figures, of course, can be made to prove anything and that improvement was probably caused by three things: (a) A compilation album called the *Ultimate Country Collection* which sold around 500,000 units; (b) The continuing amazing popularity of Irishman Daniel O'Donnell; and (c) The success of Billy Ray Cyrus. Apart from these, only about three other acts have managed to even get into the bottom of our Top 100 pop charts...and many major American country superstars cannot even get in our Country Top Ten!

It was explained that this is often because these stars are simply not available to promote their product in the UK being so much in demand at home. Paul Fenn, Asgard, announced that following the success of Mary-Chapin Carpenter's mini-tour earlier this year she will be coming back to Europe for three weeks in the fall.

The moderator then asked all the British representatives of the major record labels to explain their plans for their country artists over the next few months and the good news was that at least more country albums will be released...but it was significant that no company mentioned that they would actually have a budget to significantly promote the music.

It was announced that Vince Gill would be in London for promotion at the end of April and Suzy Bogguss would be touring here in September and would actually have her next album released here in advance of the US to tie up with the tour. Arista's Canadian star Michelle Wright was present

at the seminar and was staying in town for a few days for various promotional activities before appearing at a concert in Switzerland.

WEA had Nanci Griffith currently in our Top 30 and about to start a major UK tour. MCA said that plans were afoot to bring Trisha Yearwood to Europe in the fall and EMI hoped Garth Brooks would be available for interviews in September and would tour early 1994.

The most upbeat approach was probably from Phonogram who said they had advance copies of three of the cuts for Billy Ray Cyrus' next album entitled *It Won't Be The Last* and were confident that they would be able to chart him again.

CMT hosted the reception after the seminar and there was some excellent examples of the songwriting craft from Don Schlitz and Thom Schuyler two of Nashville's finest and most successful composers.

The CMA has passed the baton to the European outlets but whether they have the will, or the cash, to run with it will probably decide whether country music expands in one of the world's largest markets or simply carries on in the same old way. Those working in the industry in Britain will be looking carefully to see if there is any action now that the talking has finished.

NEWS FROM JAPAN

"BY OPTIMISTIC PROSPECTS on the market of the music industries of Japan (in the year) 2005, the total sales both of audio and video softwares in this country will exceed a big milestone of 1,000 billion yen (\$8.7 billion), about 2.5 times the total of 1992," says a report titled "The Investigation For The Prospect Of The Music Industries Of Japan For The 21st Century" issued by Record Industries Association of Japan (RIAJ) as a memorial event of the 50th anniversary of the foundation of RIAJ. In the report RIAJ continued, "If we take a strong outlook, the purchasing power at the individual level will continue to increase steadily year by year with larger growth in the middleagers than that of the younger generation. On the contrary, if we take a pessimistic forecast, the total sales in 2005 will reach within 500,000 or 600,000 million level (\$4.3 or \$5.1 billion). The most important factor for the prospect for (the) 21st century is a declining tendency of the population of younger generation in this country which will be quite sure and inevitable. So the growth of the music industries of Japan is largely depending upon the increase of the purchasing power of the middleagers. So, the marketing policy to expand middleage users will be the most important point. On the contrary to the audio market, the market of the video softwares is not heavily depending upon the young users that the sales in the 21st century for the video softwares will not be influenced by the declining tendency of the proportion of the younger generation in the total population in this country. From such point of view, we suppose, if we take the most optimistic standpoint, the total sales of video softwares in 2005 in Japan will increase to \$3.5 billion, almost three times over 1992. However, if we take a pessimistic standpoint, the total sales in 2005 will remain within about \$1.8 billion, up only 30% over 1992."

"YAH YAH YAH" by Chage & Aska on the Pony Canyon label was certified quadruple platinum by RIAJ in the singles section. Triple platinum went to "Aino Mamani Wagamamani Bokuwa Kimidakeo Kizutsukenai," B'z, BMG Rooms and "Makenaide" by Zard on Polydor. Five titles made double platinum, "Road" (The Koburyu), "Nanimo Ienakute Natsu" (J-Walk), both on Meldac; "Tokino Tobira" (WANDS), Toshiba; "Bokuraga Umareta Anohino Youni" (Used To A Child), Sony-Pony Canyon-Fun-house; and "Doukoku" (Shizuka Kudo), Pony Canyon. Platinum awards went to "Chotto/Kimini Aisareru Sonotameni" (Maki Daikoku), Toshiba EMI and "Wurechigai No Junjyou" (T-Bolan) on Zain Records. Gold went to 7 titles: "Tokaino Tenshitachi" (Tkao Horiuchi & Kei Un Suku), Toshiba EMI; "The Sun Also Rises" (Hound Dog), MMG; "Higurashi" (Youko Nagayama), Victor; "Kiss Ni Utarete Nemuritai (Kouji Yoshikawa), Toshiba-EMI; "Munasawagino After Noon" (Lindberg), Tokuma Japan; "Otoko No Jyouwa" (Fuyumi Sakamoto), Toshiba EMI; and "Kazenonakano Hinoyouni" (Kai-Five), Pony Canyon.

In the album section three titles made platinum: *Steps* by Keizo Nakanishi on Pioneer LDC; *The Moritaka* (Chisato Moritaka), Warner Music Japan; and *Kaikisen*. Five albums were certified gold: *Open Zoo* (Mariko Nagai), Fun house; *Special Best Collection* (Mariko Takahashi), Victor; *Bokutachi No Shippai* (Douji Morita), Warner Music Japan; *Encounter* (Sing Like Talking), Fun House; and *Womanism III* (Ann Luis), Victor.

LOCAL 45s TOP 10

TW	LW	ARTIST/ALBUM
1	1	AINOMAMANI WAGAMANANI-BOKUWA KIMIDAKEO KIZU TSUKENAI (BMG Rooms)...B'z
2	2	YAH YAH YAH (Pony Canyon)...Chage & Asaka
3	5	KONOMAMA KIMIDAKEO UBASARITAI (B Gram)...Deen
4	3	ROAD (Meldac)...The Koburyu
5	4	TOKINO TOBIRA (Toshiba EMI)...WANDS
6	7	MAKENAIDE (Polydor)...ZARD
7	8	MUNASAWAGINO AFTER SCHOOL (Tokuma Japan)...LINDBERG
8	-	DOLPHIN RING (For Life)...Anri
9	6	SURECHIGAINO JUNJYOU (Zain)...T-Bolan
10	-	WATAKUSHI NO NATSU (Warner Music Japan)...Chisato Moritaka

TOP 100 POP SINGLES

MAY 1, 1993



#1 SINGLE: P.M. Dawn



TO WATCH: Tasmin Archer



HIGH DEBUT: Janet Jackson

		Total Weeks ▼	Last Week ▼	Total Weeks ▼	Last Week ▼	
1	LOOKING THROUGH PATIENT EYES (Gee Street/Island 862 024)					
 P.M. Dawn	8	5			
2	LOVE IS (FROM "90210") (Giant 18630)					
 Vanessa Williams & Brian McKnight	4	12			
3	I HAVE NOTHING (FROM "THE BODYGUARD") (Arista 1-2527) Whitney Houston	1	10			
4	INFORMER (Atco/East 96112) Snow	2	14			
5	IF I EVER LOSE MY FAITH IN YOU (A&M 0111) Sting	7	6			
6	FREAK ME (Keia 64654/Elektra) Silk	10	7			
7	TWO PRINCES (Epic Associated 74804/Epic) Spin Doctors	3	11			
8	DON'T WALK AWAY (Giant 186) Jade	5	17			
9	CAT'S IN THE CRADLE (Stardog 864888/Mercury) Ugly Kid Joe	9	9			
10	I'M SO INTO YOU (RCA 62451) SWV	13	10			
11	WHO IS IT (Epic/ESK 74406) Michael Jackson	23	4			
12	THE CRYING GAME (FROM THE CRYING GAME) (SBK/ERG 50437) Boy George	14	6			
13	NUTHIN' BUT A "G" THANG (Death Row 53819/Interscope) Dr. Dre	12	11			
14	COMFORTER (Gasoline Alley 54596/MCA) Shai	11	12			
15	ANGEL (SBK 504406/ERG) Jon Secada	6	11			
16	BED OF ROSES (Jambco 864 852/Mercury) Bon Jovi	16	12			
17	NOTHIN' MY LOVE CAN'T FIX (Impact 54562/MCA) Joey Lawrence	19	7			
18	SIMPLE LIFE (MCA 54581) Elton John	19	5			
19	IT WAS A GOOD DAY (Priority 53817) Ice Cube	22	7			
20	ORDINARY WORLD (Capitol 44908) Duran Duran	17	14			
21	I'M EVERY WOMAN (FROM "THE BODYGUARD") (Arista 1-2519) Whitney Houston	15	14			
22	LIVIN' ON THE EDGE (Geffen PRO-4498) Aerosmith	28	4			
23	MR. WENDAL (Chrysalis 24810) Arrested Development	20	16			
24	HIP HOP HORRAY (Tommy Boy 554) Naughty By Nature	25	11			
25	A WHOLE NEW WORLD (ALADDIN'S THEME) (Columbia 74751) Peabo Bryson And Regina Belle	24	13			
26	LOVE U MORE (Columbia 74769) Sunscreen	29	6			
27	CONNECTED (Gee Street/Island 864744) Stereo Mc's	39	5			
28	THAT'S THE WAY LOVE GOES (Virgin 4KM 12650) Janet Jackson	DEBUT				
29	THE RIGHT KIND OF LOVE (FROM "BEVERLY HILLS 90210") (Giant 18718) Jeremy Jordan	26	18			
30	THAT'S WHAT LOVE CAN DO (Next Plateau/London 857 024/PLG) Boy Crazy	30	11			
31	FOREVER IN LOVE (Arista 1-24) Kenny G	27	16			
32	I GOT A MAN (Island 864 305/PLG) Positive K	32	17			
33	DOWN WITH THE KING (Profile 5391) Run D.M.C.	36	5			
34	7 (Paisley Park 5581/Warner Bros.) Prince & The N.P.G.	31	21			
35	DITTY (Next Plateau 3500) Paperboy	35	17			
36	THREE LITTLE PIGS (Zoo 14088) Green Jello	48	3			
37	SO ALONE (EastWest 98459) Men At Large	42	8			
38	SOMEBODY TO LOVE (Hollywood HR614792) George Micheal and Queen	DEBUT				
39	SWEET THING (Uptown 54586/MCA) Mary J. Blige	33	8			
40	BUDDY X (Virgin 12766) Neneh Cherry	49	6			
41	HEAL THE WORLD (Epic 74790) Michael Jackson	37	18			
42	THE MORNING PAPERS (Paisley Park/Warner Bros 5985) Prince & The N.P.G.	45	5			
43	LOVE DON'T LOVE YOU (Eastwest 98432) En Vogue	50	4			
44	KISS OF LIFE (Epic ESK 74848) Sade	44	6			
45	DEDICATED (Jive 42115) R.Kelly & Public Announcement	47	5			
46	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") (Arista 1-2490) Whitney Houston	40	21			
47	I'M GONNA GET YOU (Columbia 74814) Bizarre Inc.	46	11			
48	KNOCKIN' DA BOOTS (Luke 461) H-Town	87	2			
49	REBIRTH OF SLICK (COOL LIKE DAT) (Pendulum 6467/Elektra)			Digable Planets	41	20
50	WHAT YOU WON'T DO FOR LOVE (EM/VERG 50428) Go West	51	5			
51	TELL ME WHAT YOU DREAM (RCA 62468) Restless Heart	53	4			
52	MAN ON THE MOON (Warner Brothers 18642) R.E.M.	17	10			
53	SLEEPING SATELLITE (SBK/ERG 78013-42) Tasmin Archer	67	4			
54	TARZAN BOY (From Teenage Mutant Ninja Turtles III) (SBK/ERG 50424) Baltimore	56	3			
55	COME UNDONE (Capitol 44918) Duran Duran	69	2			
56	CANDY EVERYBODY WANTS (Elektra 64665) 10,000 Maniacs	55	6			
57	COME IN OUT OF THE RAIN (EMI 50417/ERG) Wendy Moten	52	7			
58	SILENCE IS BROKEN (Warner Bros. PRO-CD-5962) Damn Yankees	60	2			
59	DAZZY DUKS (TMR 3089/Bellmark) Duce	62	14			
60	I'LL NEVER GET OVER YOU (Arista 12518) Expose	68	5			
61	RHYTHM IS A DANCER (Arista 1-2437) Snap	59	34			
62	TONIGHT (Mercury 862016) Def Leppard	65	4			
63	IF I COULD (Columbia 74864) Regina Belle	83	2			
64	SHOW ME LOVE (Big Beat 10118) Robin S.	DEBUT				
65	I FEEL YOU (Sire 18600/Reprise) Depech Mode	43	7			
66	BEAUTIFUL GIRL (Atlantic 87383) INXS	58	8			
67	LOST IN YOUR EYES (Arista ASCD 2521) Jeff Healy Band	71	4			
68	TAP THE BOTTLE (Soul/MCA 54535) Young Black Teenagers	DEBUT				
69	WEAK (RCA 62521) SWV	DEBUT				
70	SUPERMODEL (YOU BETTER WORK) (Tommy Boy 542) Rupaul	54	8			
71	I SEE YOUR SMILE (Epic 74847) Gloria Estefan	34	8			
72	TOUCH MY LIGHT (Quality 19120) Big Mountain	DEBUT				
73	GET AWAY (MCA 54511) Bobby Brown	57	12			
74	EASY (Slash/Reprise pro 6056.2) Faith No More	63	6			
75	SOMEBODY LOVE ME (Reunion/RCA 62465) Michael W. Smith	64	6			
76	WHAT'S UP (Interscope 98430) 4 Non Blondes	78	2			
77	HERO (Atlantic 87360) Crosby/Collins	85	2			
78	THAT'S THE WAY LOVE IS (MCA 54618) Bobby Brown	DEBUT				
79	IF I EVER FALL IN LOVE (Gasoline Alley/MCA 54518) Shal	61	26			
80	ROMEO (Columbia 74876) Dolly Parton & Friends	66	3			
81	LET'S GO THROUGH THE MOTIONS (Uptown/MCA 54602) Jodeci	DEBUT				
82	HERE WE GO AGAIN! (Capitol 44865) Portrait	38	11			
83	GOOD OL' DAYS (Atlantic 87379) Levert	80	3			
84	IN THESE ARMS (Jambco/Mercury N/A) Bon Jovi	DEBUT				
85	BAD GIRL (Maverick/Sire 18650/Warner Bros.) Madonna	72	7			
86	SHOOP SHOOP (NEVER STOP GIVIN' YOU LOVE) (Reprise 18649) Michael Cooper	77	5			
87	FUNKY CHILD (Pendulum/Elektra 64672) Lords Of The Underground	70	5			
88	IN THE STILL OF THE NIGHT (Motown 2193) Boyz II Men	74	20			
89	PASSIONATE KISSES (Columbia 74795) Mary-Chapinenter	75	9			
90	HAT 2 DA BACK (LaFace 2-4043/Arista) TLC	73	10			
91	DO YOU BELIEVE IN US (SBK/ERG 50408) Jon Secada	81	27			
92	LITTLE BIRD (Arista 1-2508) Annie Lennox	84	11			
93	RUMP SHAKER (MCA 54388) Wreckx-N-Effect	76	24			
94	TELL THE TRUTH (Reprise 18673) Jude Cole	82	11			
95	REAL LOVE (Uptown/MCA 54455) Mary J. Blige	86	32			
96	GIVE IT UP, TURN IT LOOSE (Atco EastWest 98455) En Vogue	88	19			
97	SAVING FOREVER FOR YOU (Giant 18719) Shanice	79	25			
98	WHEN SHE CRIES (RCA 62412) Restless Heart	89	22			
99	SO CLOSE (A&M) Dina Carroll	90	5			
100	WALK ON THE OCEAN (Columbia 74706) Toad The Wet Sprocket	91	21			

POP SINGLES

POP SINGLES INDEX

7 Prince, McCracklin, Fulson (Controversy/WB,ASCAP)	34
A WHOLE NEW WORLD A. Menkin, T. Rice (Wonderland/BMI/Walt Disney,ASCAP)	25
ANGEL J.Secada M.A. Morejon (Esfelan,ASCAP/Foreign Imported,BMI)	15
BAD GIRL M. Ciccone, S. Pettibone (WB/Wobo Girl/Sheepsongs/MCA,ASCAP)	85
BEAUTIFUL GIRL A. Fariss (Polygram,ASCAP)	66
BED OF ROSES J.Bon Jovi (Polygram Int'l/Bon Jovi,ASCAP)	16
BUDDY X N.Cherry/C.Movey/K.Barnes/J.Bames (EMI Virgin Songs/Tricky Track Music,BMI)	40
CANDY EVERYBODY WANTS Drew, Merchant (Christian Buñal,ASCAP)	56
CAT'S IN THE CRADLE H.Chapin, S.Chapin (Story Songs,ASCAP)	9
COME IN OUT OF THE RAIN C. Boone, N. Lyras, E. Williamson Jr. (Square Lake/M.Squared/WB,ASCAP Cotton Row/Radio,BMI)	57
COME UNDONE Duran Duran (N/A)55	
COMFORTER C. Martin, M. Gaye, D. Van Renssaler (Music Corp. Of America,BMI/Gasoline Alley,ASCAP)	14
CONNECTED R. Birch, N. Hallan, H. W. Casey, R. Finch (EMI Virgin,ASCAP/Harrick/Longitude,BMI)	27
DAZZY DUKS Lanso,Creo,Taylor,Boy (Giglio Chez/Alvert,BMI)	59
DEDICATED R. Kelly (Willesden/R. Kelly, BMI)	45
DITTY Ferguson, Ferguson, Clark, Johnson, Troutman (Next Plateau/Cisum Ludes,ASCAP/Saja/Troutman,BMI)	35
DO YOU BELIEVE IN US J. Secada,M.A. Morejon (Esfelan,ASCAP Foreign Imported,BMI)	91
DON'T WALK AWAY V. Benford,R. Spearman (Gradington/MCA,ASCAP/Ronnie Onyx,BMI)	8
DOWN WITH THE KING Simmons, McDaniels, Phillips, Penn, Rado, Ragni, Macdermot (Pro Toons/Rough Groove/Smooth Flowin'/Pete Rock/EMI U Catalogue,ASCAP)	33
EASY L Richie (Jobete/Libren,ASCAP)	74
FOREVER IN LOVE K.G. (Kenny G/EMI Blackwood/Kuzu,BMI)	31
FREAK ME K. Sweat, R. Murray (Keith Sweat/E.A,ASCAP/Saints Alive,BMI)	6
FUNKY CHILD T. Wardrick, D. Kelly,M. Williams (Marley Marl/EMI,ASCAP)	87
GET AWAY T. Riley B. Belle, T. Haynes, B. Brown L. Silas (Zomba/Donril/WB/B Funk/Polygram Int'l/Toe Knee Hangs/MCA/Bobby Brown,ASCAP)	73
GIVE IT UP/TURN IT LOOSE T. McElroy,D. Foster (Two Tuff/Enuff/Inving,BMI)	96
GOOD OL' DAYS G. Levert,M. Gordon (Willesden/Trycop, BMI)	83
HAT 2 DA BACK D. Austin, L. Lopes,K. Wales (EMI/Darp, ASCAP Longitude/Music Corp.of America, BMI)	90
Heal The World (Mjac/Warner-Tamerlane,BMI)41	
HERE WE GO AGAIN M.Salsbury, E. Kirkland, P. Johnson, S. Wonder, S. Green (Hee Bee Dooinit/Unit 4/WB/Jobete/Black Bull,ASCAP/Doll Face/Stone Diamond,BMI)	82
HIP HOP HOORAY Naughtly By Nature (T-Boy/Naughtly,ASCAP)	24
I FEEL YOU M.L. Gore (Grabbing Hands/EMI,ASCAP/EMI Blackwood,BMI)	65
I GOT A MAN Positive K. J.M. Johnson, R. Baulista, B. Miller (Bigone,ASCAP/Step Up Front/Conduive/Rhythm Planet/Willesden,BMI)	32
I HAVE NOTHING (From "The Bodyguard") D. Foster,L. Thompson (Warner Tamerlane/One Four Three/Linda's Boys,BMI)	3
I SEE YOUR SMILE J. Secada, M.A. Morejon (Foreign Imported,BMI/Esfelan,ASCAP)	711
I WILL ALWAYS LOVE YOU D. Pardon (Velvet Apple,BMI) 46	
I'LL NEVER GET OVER YOU D. Warren (Real Songs,ASCAP)	60
I'M EVERY WOMAN N. Ashford, V. Simpson (Nick-O-Va,ASCAP)	21
I'M GONNA GET YOU Bizarre Inc.,Toni C. (Schnozza PRS/House Of Fun,BMI)	47
I'M SO INTO YOU B.A. Morgan (Bam Jams/Warner Tamerlane/Interscope Pearl,BMI)	10
IF I EVER FALL IN LOVE C. Martin (Gasoline Alley,BMI)	79
IF I EVER LOSE MY FAITH IN YOU Sing (Blue Turtle,ASCAP)	5
IN THE STILL OF THE NITE (I'LL REMEMBER) N/A (Looe,BMI)	88
INFORMER D. O'Brien, S. Mollkoe, E. Leary (Motor Jam/Green Snow/M.C. Shan,ASCAP)	4
IT WAS A GOOD DAY Ioe Cube, Isley Brothers, C. Jasper, A Goodman, S. Robinson (Gangsta Boogie/WB/EMI April/Bovina,ASCAP)	19
KISS OF LIFE Adu,Matthewman,Hale,Denman (Angel,PRS/Sony Music UK,PRS/Sony Tunes,ASCAP)	44
KNOCKIN' DA BOOTS A. Davidson, T. Riley,M. Smith (Pac Jam/Saja/Troutman,BMI)	48
LET'S GO THROUGH THE MOTIONS D.Swing,C.Elliott (EMI April/DeSving Mob/Back To The Geto,ASCAP)	81
LITTLE BIRD (La Lennox/BMG,ASCAP)	92
LIVIN' ON THE EDGE S. Tyler,J. Perry,M. Hudson (Swag Song/MCA/Buff Puppel,ASCAP)	22
LOOKING THROUGH PATIENT EYES A. Cordes, G. Michael (MCA,ASCAP)	1
LOST IN YOUR EYES T. Petty (Almo Music Corp,ASCAP)	67
LOVE DON'T LOVE YOU T. McElroy, D. Foster (Two Tuff/Enuff/Inving,BMI)	43
LOVE IS Tonio K.,J. Keller (WB/Pressmancherry/N.Y.M./Warner-Tamerlane/Pressmancherry/lossom,ASCAP/Chakerman,BMI)	2
LOVE YOU MORE Sunscreen (BMG,ASCAP)	26
MAN ON THE MOON Berry, Buck, Mills, Stpe (Night Garden/Unichappel,BMI)	52
MR. WENDAL Arrested Development (EMI Blackwood/Arrested Development,BMI)	23
NOTHIN' MY LOVE CAN'T FIX J. Lawrence, A. Forbes, E. Beall (Platinum Plateau/Inving,ASCAP/J. Lawrence/E. Beall,BMI)7	
NUTHIN' BUT A "G" THANG Snoop (Ain't Nuthin' Goin' On But Fu-ckin',ASCAP/Sony Songs, BMI)	13
ORDINARY WORLD Duran Duran (N/A)	20
PASSIONATE KISSES L. Williams (Lucy Jones,BMI) 99	
REAL LOVE N/A (Music Corp Of America/Second Generation Rooney Tunes,BMI)	95
REBIRTH OF SLICK Digable Planets (Wide Grooves/CiRo,BMI)	49
RHYTHM IS A DANCER B. Bonites,J. Garrett III, T. Austin, D. Butler (Hanseato/Intersong,ASCAP Songs Of Logic,BMI) 611	
ROMEO D. Parton (Velvet Apple,Mi)	80
RUMP SHAKER N/A (EMI April/Abdur Rahman/D.Wynn/Zomba,ASCAP)	93
SAVING FOREVER FOR YOU N/A (Realsongs,ASCAP)	97
SHOOP SHOOP M. Cooper,T. Shockency (Norcal Atlanta/Warner-Tamerlane/Playful,BMI)	86
SHOW ME LOVE A. George,F. McFarlane (Song A-Tron/Champion,BMI)	54
SILENCE IS BROKEN Tommy,Jack,Ted (Ranch Rock/Tranquility Base,ASCAP Warner-Tamerlane/Broadhead,BMI)	68
SIMPLE LIFE E. John, B. Taupin (Big Pig/Intersong U.S.A,ASCAP)	18
SLEEPING SATELLITE T. Archer,J. Beck,J. Hughes (EMI Virgin,ASCAP)	53
SO ALONE G. Levert, E. Nicholas, J. Little, E. Banks (Trycop/Ramal/Willesden,BMI)	37
SO CLOSE D. Carroll,N. Lewis (Polygram Int'l/MCA,ASCAP)	99
SOMEBODY LOVE ME M.W. Smith,W. Kirkpatrick (O'Ryan/Reunion,ASCAP Emily Boothe/Magic Beans, BMI)	75
SOMEBODY TO LOVE F. Mercury (Queen Music/Beachwood Music,BMI)	
SUPERMODEL Rupaui,L. Tee,J. Harry (T-Boy/Music Wharga Musica,ASCAP)	70
SWEET THING C. Khan, T. Maiden (MCA,ASCAP)	39
TARZAN BOY N. Hackett,M. Bassi (Screen Gems-EMI,BMI)	54
TELL ME WHAT YOU DREAM J. Leo, V. Melamed,T.B. Schmidt (Jeddrah,ASCAP Careers-BMG/Mopage/Jasperjeeters/August Wind/Longitude, BMI)	51
TELL THE TRUTH J.Cole (EMI Blackwood/Colesion,BMI/MCA,ASCAP)	94
TOUCH MY LIGHT Quino,G.T.Blakney,J.Cruz,M.Reinke (Euro Thec/RM,BMI)	
THAT'S THE WAY LOVE GOES J.Jackson, J. Harris III,T. Lewis (Flyte Tyme Tunes,ASCAP/Black Ice,BMI)	28
THAT'S THE WAY LOVE IS T.Riley,D.Shipp,A.Davidson,B. Brown (Zomba/Donril/Micon/EMI April/Abdur Rahman/MCA/Bobby BRROWN,ASCAP)	78
THAT'S WHAT LOVE CAN DO Stock, Aitken, Waterman (All Boys USA,BMI)	30
THE CRYING GAME G. Stephens (Southern/ASCAP)	12
THE MORNING PAPERS Prince (Controversy/WB,ASCAP)	42
THE RIGHT KIND OF LOVE T. Faragher, L. Golden, R. Nevil (MCA/Matak,Mad Fly,Dresden China/WB,ASCAP)	29
THREE LITTLE PIGS Green Jello,M. Leventhal (Jello R Us/Schmemetone/Chrysalis,ASCAP)	66
TONIGHT Clark,Collen,Elliott,Lange,Savage (Budgeton Rifida/Zomba,ASCAP)	32
TWO PRINCES Spin Doctors (Sony Songs/Mow B'low,BMI)	7
WALK ON THE OCEAN (Sony Tunes/Wet Spraket,ASCAP)	100
WEAK B.A.Morgan (Bam Jams,BMI)	
WHAT YOU WONT DO FOR LOVE B. Colwell,A. Keltner (The Music Forcea/Longitude,BMI)	50
WHEN SHE CRIES (EMI April,ASCAP Son Mare,BMI)	98
WHO IS IT M. Jackson (Mjac/Warner-Tamerlane/BMI)	11
TAP THE BOTTLE K. Ron,Firstborn,Flex,Shorhy, Terminator X (Shocklee,BMI)	

REVIEWS by Randy Clark

■ ROD STEWART: "Have I Told You Lately" (Warner Bros. 6161)

Out of the same format that brought us the multi-Grammy award sweep for Eric Clapton last month, Rod's redux rendition of the Van Morrison-penned love ballad was recorded live on a Universal Studios soundstage during his MTV taping of *Unplugged*. Rod's emotionally impassioned vocal performance is mixed in virtual studio perfection with Spanish guitar and a live string ensemble. From the Stewart album *Unplugged... And Seated*, produced by Patrick Leonard.



■ LINDSEY BUCKINGHAM: "Don't Look Down" (Reprise 6163)

As one of the more pure pop songs from his most recent solo album *Out Of The Cradle*, there is a hefty dose of Fleetwood Mac production quality to this track, almost to the point that you expect to hear the rest of the old gang chime in. Instead, Lindsey makes clever use of stereo vocal samples and other familiar production gimmicks from the glory days of the group in which Buckingham's artistic hand was a clear (if not the) dominant creative force. Richard Dashut coproduces.



■ THE POSIES: "Dream All Day" (DGC 4520)

Although this band is from Seattle (I know...) they thankfully aren't the same area sound with a different face. Hard as it may be to believe, somebody signed something that wasn't full-on grunge. Actually, this band sounds like a blend of '70s-sounding rock propelled by "grunge-influenced" guitar sounds, and an actual singalong chorus reminiscent of Blue Oyster Cult's "Don't Fear The Reaper." From the band's second album, *Frosting on The Beater*, produced by Don Fleming.



■ INNER CIRCLE: "Bad Boys" (Big Beat 5016)

This reggae single is well known by millions as the theme to the syndicated television show *Cops*. The verses and instrumental breaks may be the only part of the track most of us haven't already heard enough of. So with the CD single's five different mixes, the repetitious chorus could be more of this song than you can stand, but it is the first release from the Kingston, Jamaica group's self-titled album. Ian Lewis, Touster Harvey & Roger Lewis produce.



PICK OF THE WEEK:



■ GEORGE MICHAEL & QUEEN: "Somebody To Love" (Hollywood 10307-2)

Who better to stand in the shoes of the late, great Freddie Mercury than George Michael? You'll put any other guess aside once you hear this single (which was recorded live last year at Wembley Stadium in a tribute on behalf of Mercury) from the mini-album *Five Live*. George sings his version of the classic track like he was claiming it for himself. His vocal resemblance to Freddie is remarkable and sounds quite natural with Queen's lush backing. Artist royalties and record company net profits from this single, the mini-album, and concert video will be donated to the Mercury Phoenix Trust for distribution to AIDS charities worldwide.

TOP 100 POP ALBUMS

May 1, 1993



#1 SINGLE: Sting



TO WATCH: Sugar



HIGH DEBUT: Chris Isaak

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	TEN SUMMONER'S TALES (A&M 31454 0070)	STING	1	6	51	FUNKY DIVAS (Atco East/West 7 92121-2)(P2)	EN VOGUE	38	53
2	UNPLUGGED (Reprise 45024)(P3)	ERIC CLAPTON	2	32	52	AUTOMATIC FOR THE PEOPLE (Warner Bros. 45138)	R.E.M.	46	26
3	THE BODYGUARD (Arista 18699)(P6)	SOUNDTRACK	4	20	53	ANAM (Atlantic/AG 82409)	CLANNAD	91	3
4	POCKET FULL OF KRYPTONITE (Epic 47309)(P)	SPIN DOCTORS	5	34	54	SAN FRANCISCO DAYS (Reprise/Warner Bros 45116-2)	CHRIS ISAAK	DEBUT	
5	SONGS OF FAITH ANND DEVOTION (Sire/Reprise 9 45243-2)	DEPECHE MODE	3	4	55	NINE YARDS (Next Plateau/FFRR 1012)	PAPERBOY	69	8
6	12 INCHES OF SNOW (Eastwest 92207)	SNOW	8	11	56	HARD OR SMOOTH (MCA 10566)(P)	WRECKX-N-EFFECT	48	18
7	BREATHLESS (Arista 18646)(P2)	KENNY G	7	18	57	WHAT'S THE 411? (Uptown 10681/MCA)(P)	MARY J. BLIGE	51	32
8	THE CHRONIC (Death Row/Interscope 57128/Priority)	DR. DRE	12	27	58	SAVE HIS SOUL (A&M 0080)	BLUES TRAVELER	DEBUT	
9	LOOSE CONTROL (Keia/Elektra 611394)	SILK	11	13	59	HARVEST MOON (Reprise 45057)	NEIL YOUNG	50	21
10	14 SHOTS TO THE DOME (Def Jam/Columbia 53323)	L.L. COOL J	9	3	60	THE CHASE (Liberty 98743)(P5)	GARTH BROOKS	57	28
11	LOVE DELUXE (Epic 53178)(P)	SADE	13	20	61	METALLICA (Elektra 61113)(P6)	METALLICA	60	84
12	COVERDALE/PAGE (Geffen geld-2448)	COVERDALE/PAGE	6	4	62	GREATEST HITS (Epic 53046)	GLORIA ESTEFAN	66	20
13	TEN (Epic 47857)(P4)	PEARL JAM	15	69	63	COME ON COME ON (Columbia 48881)(G)	MARY-CHAPIN CARPENTER	53	38
14	ARE YOU GONNA GO MY WAY (Virgin 86984)	LENNY KRAVITZ	18	6	64	TAXI (Reprise/Warner 9 45246)	BRYAN FERRY	DEBUT	
15	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE... (Chrysalis 21929)(P)	ARRESTED DEVELOPMENT	10	10	65	PASSION (Columbia 48826)(G)	REGINA BELLE	64	8
16	SOME GAVE ALL (Mercury 510635)(P5)	BILLY RAY CYRUS	16	46	66	STAIN (Epic EK 52780)	LIVING COLOR	32	7
17	DANGEROUS (Epic 45400)(P4)	MICHAEL JACKSON	17	70	67	COOLEYHIGHHARMONY (Motown 6320)(P4)	BOYZ II MEN	65	98
18	19 NAUGHTY III (Tommy Boy 1069)	NAUGHTY BY NATURE	19	8	68	JADE TO THE MAX (Giant/Reprise 2466/WB)	JADE	70	12
19	HARD WORKIN' MAN (Arista 18716)	BROOKS & DUNN	22	7	69	KEEP THE FAITH (Mercury 514045)	BON JOVI	69	21
20	IT'S YOUR CALL (MCA 10673)	REBA McENTIRE	26	14	70	NO FENCES (Liberty 93866)(P9)	GARTH BROOKS	72	135
21	IT'S ABOUT TIME (RCA 66074)	SWV	23	12	71	ACROSS THE BORDERLINE (Columbia 52752)	WILLIE NELSON	71	2
22	TILL DEATH DO US PART (Rap-A-Lot 53818)	GETO BOYS	20	6	72	DARK SIDE OF THE MOON (XXX)	PINK FLOYD	74	2
23	REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum 61414)	DIGABLE PLANET	25	8	73	IN MY TIME (Private Music 82106)	YANNI	DEBUT	
24	THIS TIME (Reprise 4/2 45241)	DWIGHT YOAKAM	24	4	74	INGENUA (Sire 26840)(G)	K.D. LANG	63	55
25	DURAN DURAN (Capitol CD 798876-2)	DURAN DURAN	27	8	75	SHEPHERD MOONS (Reprise 26774)(P)	ENYA	77	71
26	IF I EVER FALL IN LOVE (Gasoline Alley 10762/MCA)	SHAI	21	13	76	WANDERING SPIRIT (Atlantic 822436/AG)(P2)	MICK JAGGER	75	8
27	SLOW DANCING WITH THE MOON (Columbia 53199)	DOLLY PARTON	29	6	77	CB4 (MCA 10758)	SOUNDTRACK	44	6
28	AMERICAS LEAST WANTED (Stardog 512571/Polygram)(G)	UGLY KID JOE	28	29	78	BASS: THE FINAL FRONTIER (Magic 9413/CDG)	D.J. MAGIC MIKE	55	4
29	BLACK TIE WHITE VOICE (Savage 74785-50212-2)	DAVID BOWIE	67	2	79	TIMELESS (THE CLASSICS) (Columbia 52783)(P3)	MICHAEL BOLTON	61	26
30	THE BLISS ALBUM...? (Gee Street/Island/PLG 47865)	P.M. DAWN	39	3	80	BOBBY (MCA 10417)(P)	BOBBY BROWN	56	31
31	ALADDIN (Walt Disney 60846)	SOUNDTRACK	34	20	81	GREATEST HITS (Hollywood 61265)(G)	QUEEN	83	26
32	HOME INVASION (Rhyme Syndicate/Priority P2 53858)	ICE-T	14	4	82	HERE COME THE LORDS (Pendulum/Elektra 61415)	LORDS OF THE UNDERGROUND	73	2
33	JON SECADA (SBK 98845)(P)	JON SECADA	36	35	83	OTHER VOICES, OTHER ROOMS (Elektra 61464)	NANCI GRIFFITH	68	6
34	CORE (Atlantic 82418)	STONE TEMPLE PILOTS	30	14	84	JACKYL (Geffen 24489)	JACKYL	87	25
35	HARBOR LIGHTS (RCA 66114)	BRUCE HORNSBY	80	2	85	US (Geffen 24473)	PETER GABRIEL	85	25
36	OUR TIME IN EDEN (Elektra 61385)	10,000 MANIACS	37	26	86	BRAND NEW MAN (Arista 18658)(P)	BROOKS & DUNN	76	48
37	ALIBIS (Atlantic 82483/AG)	TRACY LAWRENCE	31	3	87	(SYMBOL) (Paisley Park 45037)	PRINCE & THE N.P.G.	79	24
38	STAR (Sire/Reprise 45187/WB)	BELLY	41	7	88	HOUSE OF PAIN (Tommy Boy 1056)(G)	HOUSE OF PAIN	86	34
39	THE PREDATOR (Priority 57185)	ICE CUBE	35	19	89	BEASTER (Rykodisc 50260)	SUGAR	DEBUT	
40	BACDAFUCUP (RAL/Chaos/Columbia 53302)	OOJONYX	40	2	90	OHHL...ON THE TLC TIP (Arista 26003)(P)	TLC	78	57
41	UNPLUGGED (Chrysalis/ERG 21994)	ARRESTED DEVELOPMENT	42	3	91	WYONNA (Curb/MCA 10529)(P2)	WYONNA	82	51
42	LIVE: RIGHT HERE RIGHT NOW (Warner Bros. 45198)	VAN HALEN	43	8	92	I STILL BELIEVE IN YOU (MCA 10630)(P)	VINCE GILL	81	30
43	DIRT (Columbia 52475)(P)	ALICE IN CHAINS	59	26	93	THE ONE (MCA 10614)(P)	ELTON JOHN	96	40
44	DIVA (Arista 18704)(P)	ANNIE LENNOX	33	45	94	COUNTDOWN TO EXTINCTION (Capitol 98531)(P)	MEGADETH	89	37
45	THE CRYING GAME (SBK 89024/ERG)	SOUNDTRACK	45	7	95	BEVERLY HILLS, 90210 (Giant/WB 24465)	SOUNDTRACK	95	22
46	CEREAL KILLER SOUNDTRACK (Zoo/11038)	GREEN JELLO	49	3	96	READ BETWEEN THE LINES (RCA 61129)	AARON TIPPIN	88	8
47	LIFE'S A DANCE (Atlantic 82420)	JOHN MICHAEL MONTGOMERY	58	12	97	TOTALLY KROSSED OUT (Ruffhouse/Columbia 48710)(P3)	KRIS KROSS	90	53
48	GRAVE DANCERS UNION (Columbia 48898)	SOUL ASYLUM	47	20	98	BOOMERANG (LaFace 26006)	SOUNDTRACK	84	38
49	FOR REAL THO' (Atlantic/AG 82462)	LEVERT	52	3	99	TIME, LOVE & TENDERNESS (Columbia 46771)(P5)	MICHAEL BOLTON	98	101
50	PURE COUNTRY (SOUNDTRACK) (MCA 10651)(P)	GEORGE STRAIT	54	28	100	A LOT ABOUT LIVIN' (Arista 18711)	ALAN JACKSON	93	24



REVIEWS by Randy Clark

■ DIANA ROSS: *LIVE... Stolen Moments* (Motown 374636340-2)

On one magic night last December at the Ritz Theater in New York, the incomparable Ms. Ross performed an evening of classic jazz and blues tracks dating back to the 1920s, covering songs written by such timeless greats as George and Ira Gershwin, Rogers & Hart, Billie Holiday and many others. The album consists of 18 cuts, with a reprise of album opener, "Fine And Mellow." Naturally, the swingin' backup band are all top-flight jazz players. Produced by Ben Sidran. (Video available)



■ THE ROMANTICS: *Made In Detroit* (Westbound CDSWT 705)

Since they've spent who knows how long involved in law suits over past royalties, it hasn't been too inspiring for these rockers to put out new product recently. Their latest is a five-song EP with two of the cuts being raucous covers of Detroit funkmaster, George Clinton's "You And Your Folks," and "I Wanna Know." The three originals are pop/rock ditties in formidable Romantics fashion. Welcome former Blondie drummer Clem Burke. Ben Grosse and Joel Martin produce.



■ BRYAN FERRY: *Taxi* (Reprise 9 45246-2)

Ferry's latest effort (the first in five years) is a collection of songs Bryan has chosen to remake in his own unique fashion. Having proven a popular knack at this with previous covers of John Lennon and Elvis songs for other projects, this 10-cut album features Creedence's "I Put A Spell On You," often-covered classics "Will You Love Me Tomorrow," "Just One Look," "Rescue Me," and the timeless "Amazing Grace." Bryan Ferry and Robin Trower produce.



■ THE CRANBERRIES: *Everybody Else Is Doing It, So Why Can't We?* (Island 314-514 156-2)

Stealing the attention away from the fact this post-modern Irish group is actually a *band* instead of a vehicle for singer/songwriter Dolores O'Riordan, it's her lilting voice that captivates the curiosity and allows one to notice the subtle musical backing. The 12 original songs explore a mixed range of dreamy, easy-listening and soft, mid-tempo pop songs with only a trace of the band's Irish folk roots. Stephen Street (Smiths, Psychedelic Furs) produces.



■ AARON NEVILLE: *The Grand Tour* (A&M 31454 0086 2)

The second solo album from the angel-throated brother Aaron Neville is a 13-track collection of sensitive love ballads and pop songs, with tracks written by such notables as Diane Warren (album opener and first single "Don't Take Away My Heaven"), Bob Dylan ("Don't Fall Apart On Me Tonight"), and Leonard Cohen/Jennifer Warnes/Bill Elliot ("Song Of Bernadette"). Other stand-outs are Chuck Berry's rockin' "You Never Can Tell," and Marvin Gaye's "The Belles." Steve Linsey produces.



■ ORANGUTANG: *The Rewards Of Cruelty* (Imago 72787 21022-2)

From out of the Boston club scene, heavy alternative rockers Orangutang have emerged with a debut EP, a six-song romp kicking off with the garage-flavored "Mr. Cimbolista," which is also the first single. "Leo Tolstoy" is an open-styled alternative rock track. Some songs lean slightly more in the direction of Seattle, but the overall angst offered here have lyrical themes ranging from the silly to the observatory, held together with acid-punk guitar licks and poppy melodies. Don Zientara produces.



■ BOY ON A DOLPHIN: *Words Inside* (Modern 7 92242-2)

This hard-working band from Sheffield, England combines several different styles of musical backing to display singer/lyricist John Reilly's touching and world-conscious words delivered with his George Michael-ish voice. Accents on the 11-cut debut are the broad usage of African-inspired choruses and worldbeat rhythms, as well as the use of Spanish guitar and Latin beats. The inspirational title track holds a gospellesque tone. Boy On A Dolphin produce along with various producers.



POP ALBUMS INDEX

- | | | |
|------------------------------|-------------------------------|----------------------------|
| 10,000 Maniacs / 36 | Green Jelly / 46 | P.M. Dawn / 30 |
| AC/DC / 89 | Griffith, Nanci / 83 | Prince & The N.P.G. / 87 |
| Alice In Chains / 43 | Hornsby, Bruce / 35 | Queen / 81 |
| Anderson, John / 98 | House Of Pain / 88 | R.E.M. / 52 |
| Arrested Development / 15,41 | Ice Cube / 39 | Sade / 11 |
| Belle, Regina / 65 | Ice-T / 32 | Secada, Jon / 33 |
| Belly / 38 | Isaak, Chris / 54 | Shai / 26 |
| Blige, Mary J. / 57 | Jackson, Alan / 100 | Silk / 9 |
| Blues Traveler / 58 | Jackson, Michael / 17 | Snow / 6 |
| Bolton, Michael / 79,99 | Jackyl / 84 | Soul Asylum / 48 |
| Bon Jovi / 69 | Jagger, Mick / 76 | SOUNDTRACKS: |
| Boyz II Men / 67 | Jade / 68 | Aladdin / 31 |
| Bowie, David / 29 | John, Elton / 93 | Beverly Hills, 90210 / 95 |
| Brand Nubian / 82 | Kravitz, Lenny / 14 | The Bodyguard / 3 |
| Brooks & Dunn / 19,86 | Kris Kross / 97 | Boomerang / 98 |
| Brooks, Garth / 60,70 | L.L. Cool J / 10 | CB4 / 77 |
| Brown, Bobby / 80 | Lang, k.d. / 74 | Crying Game / 45 |
| Carpenter, Mary-Chapin / 63 | Lawrence, Tracy / 37 | Spin Doctors / 4 |
| Clannad / 53 | Lennox, Annie / 44 | Sting / 1 |
| Clapton, Eric / 2 | Levert / 49 | Stone Temple Pilots / 34 |
| Coverdale/Page / 12 | Living Color / 66 | Strait, George / 50 |
| Cyrus, Billy Ray / 16 | Lords Of The Underground / 82 | Sugar / 89 |
| Depeche Mode / 5 | McCartney, Paul / 73 | SWV / 21 |
| Digable Planet / 23 | McEntire, Reba / 20 | TLC / 90 |
| Dj. Magic Mike / 78 | Megadeath / 94 | Tippin, Aaron / 96 |
| Dr. Dre / 8 | Metallica / 61 | U2 / 81 |
| Duran Duran / 25 | Montgomery, John M. / 47 | Ugly Kid Joe / 28 |
| En Vogue / 51 | Morgan, Lorrie / 84 | Van Halen / 42 |
| Enya / 75 | Naugty By Nature / 18 | Williams, Christopher / 92 |
| Estefan, Gloria / 62 | Nelson, Willie / 71 | Wreckx-N-Effect / 56 |
| Ferry, Bryan / 64 | Onyx / 40 | Wynonna / 91 |
| G, Kenny / 7 | Paperboy / 55 | Yanni / 73 |
| Gabriel, Peter / 85 | Parton, Dolly / 27 | Yoakam, Dwight / 24 |
| Geto Boys / 22 | Pearl Jam / 13 | Young, Neil / 59 |
| Gill, Vince / 81 | Pink Floyd / 72 | |

PICK OF THE WEEK:



■ AEROSMITH: *Get A Grip* (Geffen GEFD-24455)

Listening to the latest pumpin' release from this time-tested, multi-generation-inspiring hard-rock band makes you wonder if they haven't discovered a fountain of youth. The 40-something gang still approach the recording process like they're delivering their debut album (which they did back in 1973). First single "Livin' On The Edge" has been ripping up rock radio and the singles chart for the last few weeks, and we should look for a respectably high chart debut on this 14-track album next week. Meanwhile, cuts like the title track, "Fever," "Shut Up And Dance," "Eat The Rich," hell, practically all the tracks, will have to wait their turn. Bruce Fairbairn produces.

CASH BOX CHARTS

TOP 100 R&B SINGLES

MAY 1, 1993



#1 SINGLE: Silk



TO WATCH: Michael Jackson



HIGH DEBUT: En Vogue

Total Weeks ▼
Last Week ▼

1	FREAK ME (Elektra 64654)	Silk	1	7	51	FOREVER IN LOVE (Arista 12482)	Kenny G	53	15
2	I HAVE NOTHING (Arista 12519)	Whitney Houston	2	6	52	REMINISCE (Uptown/MC 54526)	Mary J. Blige	41	21
3	KISS OF LIFE (Epic 74848)	Sade	3	8	53	SHOOP SHOOP (Peprise 18649)	Michael Cooper	45	17
4	SWEET ON YOU (Perspective 7418)	Lo-Key	4	8	54	HAT 2 DA BACK (Arista/LaChance 1-4009)	TLC	44	6
5	GOOD OL' DAYS (Atlantic 87379)	LeVert	6	7	55	GET AWAY (MCA 54511)	Bobby Brown	47	15
6	CAN HE LOVE YOU LIKE THIS (Virgin 12643)	After Seven	5	8	56	I GOT A MAN (Island 864)	Positive K	46	16
7	IF I COULD (Columbia 74864)	Regina Belle	7	6	57	IT HURTS ME (MCA 54528)	Jacci McGhee	49	18
8	ITS ALRIGHT (MCA62355)	Chante' Moore	12	4	58	COME IN OUT OF THE RAIN (EMI)	Wendy Mouton	55	12
9	TELLIN' ME STORIES (East West 98451)	Big Bub	11	7	59	I DON'T WANT TO CRY (Warner Bros. 18819)	Al B. Sure!	61	1
10	COMFORTER (Gasoline 54596)	Shal	2	11	60	LOVE DON'T LOVE YOU (EastWest 498585)	En Vogue	Debut	
11	LOVE THANG (Atlantic 85802)	Intro	15	9	61	CONFUSED (Qwest 18721)	Tevin Campbell	52	21
12	I'M SO INTO U (RCA)	SWV	6	6	62	BABY I'M FOR REAL (Virgin 12594)	After Seven	56	22
13	CAN'T STAND THE PAIN (Alpha/Intl. 787001)	Lorenzo	17	6	63	HEAL THE WORLD (Epic 74333)	Michael Jackson	60	17
14	SWEET THING (Uptown/MC 54526)	Mary J. Blige	19	5	64	LOVE MAKES NO SENSE (A&M 7706)	Alexander O'Neil	57	13
15	DEDICATED (Jive 42115)	R. Kelly & Public Announcement	15	12	65	WHO GOT THE PROPS (Nervous 20026)	Black Moon	58	8
16	IT WAS A GOOD DAY (Priority 53813)	Ice Cube	21	5	66	AIN'T NOBODY LIKE YOU (Giant 18849)	Miki Howard	64	6
17	NUTHIN' BUT A 'G' THANG (Solar/Epic 53816)	Dr. Dre	13	12	67	I GOT A THANG 4 YA (Perspective 0008)	Lo-Key	67	29
18	HONEY DIP (Capitol 44865)	Portrait	20	6	68	LOVE SHOULDA BROUGHT YOU HOME (LaFace 2-3045)	Toni Braxton	73	25
19	NEVER DO YOU WRONG (MCA 54573)	Stephanie Mills	25	10	69	FLEX (Columbia 74373)	Mad Cobra	62	25
20	WHO IS IT (Epic 74333)	Michael Jackson	27	3	70	LOVE'S TAKEN OVER (Silas 54321)	Chante' Moore	64	25
21	SO ALONE (Atco/EastWest 98459)	Men At Large	14	18	71	IF I EVER FALL IN LOVE (Gasoline 54518)	Shai	69	25
22	IF YOU EVER LOVED SOMEONE (Mercury 864784)	Walter Beasley	24	6	72	HERE WE GO AGAIN (Capitol 44865)	Portrait	70	24
23	NEVER BEFORE (Reprise 18648)	Simple Pleasure	21	8	73	SAVING FOREVER FOR YOU (Motown 18719)	Shanice	71	22
24	SEND FOR ME (Motown 2197)	Gerald Alston	23	3	74	GANGSTA (MCA 54555)	Bell, Blv, Devoe	72	21
25	THE THINGS WE DO (Atlantic)	Nona Gaye	29	5	75	ONE WOMAN (Giant 18687)	Jade	Debut	
26	INFORMER (Atco/EastWest 96112)	Snow	26	5	76	MAKE LOVE 2 ME (Alpha Intl. 787001)	Lorenzo	74	21
27	I SHOULD HAVE LOVED (Atlantic 87395)	Chuckii Booker	18	10	77	ALL DAY, ALL NIGHT (MCA 54474)	Stephanie Mills	75	21
28	TYPICAL REASONS (Soul Convention 74866)	Prince Markie Dee	36	4	78	ALL RIGHT NOW (MCA 54513)	Patti LaBelle	67	20
29	DOWN WITH THE KING (RAL)	Run DMC	30	2	79	YOU'RE THE LOVE OF MY LIFE (Next Plateau)	Sybil	DEBUT	
30	DITTY (Next Plateau 350012)	Paperboy	32	10	80	THAT'S THE WAY LOVE IS (MCA 54511)	Bobby Brown	Debut	
31	HOW I'M COMIN' (Def Jam 74811)	LL Cool J.	79	1	81	GO AHEAD AND CRY (Atlantic 87419)	Rude Boys	72	17
32	SO CLOSE (A & M 0206)	Dina Carroll	67	1	82	MR & MRS JONES (Capitol)	Freddie Jackson	83	17
33	HIP HOP HOORAY (Tommy Boy 554)	Naughty By Nature	33	12	83	WHO'S THE MAN (MCA 54543)	Heavy D and the Boyz	89	13
34	WRECKX SHOP (MCA 54388)	Wreckx-N-Effect	39	24	84	IT MUST BE LOVE (Motown 2194)	Good Girls	84	13
35	DON'T WALK AWAY (Giant 18687)	Jade	22	18	85	IT'S A SHAME (RuffHouse 74836)	Kriss Kross	85	12
36	WITH YOU (Scottie B.)	AZ-1	65	1	86	WEAK (RCA)	SWV	DEBUT	
37	MARY MARY (Jive 42102)	Hi Five	41	2	87	I WAS KING (Motown 2187)	Eddie Murphy	86	10
38	KNOCKIN' DA BOOTS (Luke 461)		99	1	88	EVERY LITTLE THING (Motown)	Christopher Will	Debut	
39	MR. WENDAL (Chrysalis 24810)	Arrested Development	38	15	89	GANGSTA BITCH (Tommy Boy 541)	Apache	78	6
40	I WILL ALWAYS LOVE YOU (Arista 12490)	Whitney Houston	37	21	90	ITS GONNA BE A LOVE (Arista)	Soul System	88	6
41	PLASTIC (Arista 4034)	PM Dawn	34	2	91	PUSH (Capitol 44850)	Tisha	90	6
42	CAN'T GET ANY HARDER (Scottie B 75352)	James Brown	54	1	92	REAL LOVE (Uptown/MC 54455)	Mary J. Blige	76	6
43	BORN TO BREED (Warner Bros. 18691)	Monie Love	31	3	93	PEOPLE EVERYDAY (Chrysalis 50397)	Arrested Development	80	6
44	I'M EVERY WOMAN (Arista 12519)	Whitney Houston	43	15	94	PUNKS JUMP UP (Elektra 64687)	Brand Nubian	63	6
45	A WHOLE NEW WORLD (CBS 6587)	Peabo Bryson/Regina Belle	42	20	95	RIGHT HERE (RCA 62355)	SWV	81	6
46	DAZZEY DUKS (TMR 71000)	Duice	35	6	96	WHAT ABOUT YOUR FRIEND (MCA 54523)	Chante' Moore	94	6
47	FUNKY CHILD (Elektra)	Lords O Thunder	51	4	97	HEY LOVE (Jive 42017)	Mr. Lee	87	6
48	IN THE STILL OF THE NIGHT (Motown 374631)	Boyz II Men	50	19	98	THE RIGHT KIND OF LOVE (Giant 18718)	Jeremy Jordan	59	6
49	REBIRTH OF SLICK (Elektra 64674)	Digable Planets	40	6	99	ANGEL (Capitol 55408)	John Secada	96	5
50	GIVE IT UP (Atco/EastWest 498585)	En Vogue	33	20	100	WHERE DO WE GO (Reprise 18784)	Simple Pleasure	97	5



R & B SINGLES INDEX

Ain't Nobody Like You (Virgin/Buffalo Music Factory/BMI)66
 All Day, All Night (MCA-ASCAP/Geffen Again/Music Corp. Of America-BMI)77
 All Right Now (Whole Nine Yards/Avid One/Mizmo/EMI Virgin-ASCAP/Casadida/Designe of Kenneth Karlin/Fabby Minny-BMI)78
 Angel ()99
 Baby I'm For Real (Jobete/Crystal Jukebox-ASCAP)62
 Born TO Breed MCA/Controversy/WB/Michael Anthony,ASCAP)43
 Can He Love You (Greenskirt/Kear/Sony Songs, BMI) 6
 Can't Stand The Pain ()13
 Can't Get Any Harder ()42
 Come In Out Of The Rain (Square Lake, ASCAP/ M. Squared, ASCAP/WB, ASCAP/ Cotton Row, BMI/Radicio, BMI)58
 Comforter (Music Corp. Of America, BMI/Gasoline Alley, ASCAP)10
 Confused (Willaire/Al B. Sure-I-ASCAP)61
 Dazzy Duke (Gigilo Chez, BM/Avort, BMI)46
 Dedicated (Willesden, BM/IR, Kelly, BMI)15
 Ditty (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BM/Troutman, BMI)30
 Don't Walk Away (Gradington/MCA-ASCAP/Ronnie Onyx-BMI)35
 Down With The King (Protoons/Rush GGroove/Smooth Flowin'/Pete Rock/EMI U, ASCAP)29
 Flex (Aunt Hilda/Zomba-ASCAP,Shadows Int'l-ASCAP)69
 Forever In Love (Kenny G., EMI Blackwood/Kuzu, BM) 51
 Freak Me (Sainte Alive-BMI) 1
 Funky Child (Marley Marl/EMI April, ASCAP)47
 Gangsta Bitch (Forked Tongue, ASCAP)89
 Gangsta (Hip City, ASCAP/Hi Frost, ASCAP)74
 Get Away (Zomba/Donril/WB/B Funk/Polygram Int'l/Toe Knee Hangs/MCA/Bobby Brown-ASCAP)55
 Give It Up, Turn It Loose (Two Tuff-Enuff/Irving-BMI)50
 Go Ahead And Cry (Trycep/Willesden/Ramal/Cleveland's Own/Rude News-BMI)81
 Good Ol' Days (Tricep/Willesden,BMI)5
 Hat 2 Da Back (EEM, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. of America,ASCAP)44
 Heal The World (Mijac, BM/Warner-Tamerlane, BMI/Hudmar, ASCAP)63
 Here We Go Again (Jobete/Black Bull/Unit 4-ASCAP,Doll Face/Stone Diamond-BMI)72
 Hey Love ()97
 Hip Hop Hooraay (T-Boy, ASCAP/Naughty, ASCAP)33
 Honey Dip (WB, ASCAP/O/B/O Itself, ASCAP/Hee Bee Doolit, ASCAP)18
 How I'm Coming ()31
 I Don't Want To Cry ()59
 If I Could (WB, ASCAP/ Spinning Platinium,ASCAP-EMI/Blackwood,BMI/ATV, BMI/Music Corp Of America,BMI)7
 If Ever I Fall In Love (Gasoline Alley, BMI/Music Corp. Of America, BMI)71
 If You Ever Loved Someone (Julorae, BMI)22
 I Got A Man (Step Up Front-BMI)56
 I Gotta Thang 4 Ya (New Perspective-ASCAP)67
 I Have Nothing (Warner-Tamerlane/One Four Three/Brenda'a Boys)2
 I'm Every Woman (Nick-O-Val-ASCAP)44
 I'm So Into You (Bam Jams, BMI)12
 Informer (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan ASCAP)26
 In The Still Of The Nite (I'll Remember You) (Llee-BMI)48
 I Should Have Loved (Big Giant/Count Chuckula, BMI) 27
 It Hurts Me (WB/Keith Sweat/E/A/Sony Tunes/Maestro B-ASCAP)57
 It Must Be Love (Careers-BMG, BM/Hudnall, BM/In Flight, ASCAP)84
 It's Alright (From South Central) (Buff Man, BM/Screw Box, BM/Fat Hat, BMI)8
 It's A Shame (So So Def, ASCAP/Artistic Control, ASCAP/Saja, BM/EMI April, ASCAP)85
 It's A Gonna Be A Lovely Day (From The Bodyguard) (Unichappell, BM/Golden Withers, ASCAP)90
 It was A Good Day (Gangsta Boogie, ASCAP/WB, ASCAP-EMI/April, ASCAP/Bovina, ASCAP)16
 I Waa King (Eddie Murphy, ASCAP/Rayclo, ASCAP/Perfect Ten, ASCAP/Pushy, ASCAP/Dub Plate, BMI/Aunt Hilda, ASCAP/Zomba, BMI)87
 I Will Always Love You (Velvet Apple, BMI)40
 Kiss Of Life (Angel,ASCAP/Sony Music UK,PRS/Sony Tunes,ASCAP) 3
 Knockin Boots ()38
 Love Makea No Sense (Avante Garde, ASCAP/New Perspective, ASCAP)64
 Love Shouda Brought You Home (Saba Seven/Kear/Ensign/Greenskirt-BMI)68
 Love'a Taken Over (EMI Blackwood/Chante 7-BMI,EMI April-ASCAP)70
 Love Thang (Frabensha/MCA/Frank Nitty/Velle/Ness, Nitty & Capone/Warner Bros./Geffen/edie Brickell, ASCAP)11
 Make Love 2 Me (Pelio/Scottsville/Walter Simmons-BMI)76
 Mary Mary (Zomba/4MW, ASCAP)37
 Mr. & Mrs. Jones (Warner-Tamerlane, BMI)82
 Mr. Wendal (EMI Blackwood/Arrested Development-BMI)39
 Never Before (Vangerrod,ASCAP)23
 Never Do You Wrong (MCA, ASCAP/Geffen, ASCAP/Music Corp Of America, BM/Geffen Again, BMI/Duboc, BM/Rodsongs, ASCAP/Almo, ASCAP)19
 Nothin But A G Thang (Ain't Nuthin Goin On But Fu-ckin,ASCAP/Sony Songs,BMI)16
 People Everyday ()93
 Pick It Up ()99
 Pleatic ()41
 Punka Jump Up To Get Beat Down (Def Jam, ASCAP/Dusty Fingers, BMI)94
 Puaah (Melody Girl, BM/LA Iunz, BMI)91
 Real Love (Peljo/Scottsville/Walter Simmons-BMI)92
 Rebirth Of Slick (Wide Grooves./Giro, BMI)49
 Reminace (Stone Jam/WB/Ness Nitty & Capone-ASCAP)21
 Right Here (Bam Jams-BMI)95
 Saving Forever For You (Realsongs-ASCAP)73
 Send For Me (Lijersnika/Mercy Kersy/Irving, BMI)24
 Shoop Shoop (Norcal Atlanta, BMI)53
 So Alone (Trycep/Ramal/Willesden-BMI)21
 So Close ()32
 Sweet On You (New Perspective,ASCAP)4
 Sweet Thing (MCA,ASCAP)14
 Telling Me Stories (Bug Herb's/Down Low/Davone Ravone Lee, BMI)9
 The Right Kind Of Love ()98
 The Things We Do (Virgin,ASCAP)25
 Typical Reasons (EMI Blackwood/Flow Tech/Music Corp. Of America/Second Generation Rooney Tunes, BMI)28
 What About Your Friends (D.A.R.P./Pebbltone/Tizbiz-ASCAP,Diva One-EMI)96
 With You ()36
 Where Do We Go ()100
 Whole New World (Aladdin'a Theme) (Wonderland, BM/Walt Disney,ASCAP)45
 Who Is It ()20
 Who Got The Props (Target Practice/Misam, ASCAP) 54
 Who's The Man? (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz It, ASCAP/Tony Dofat, BMI)83
 Wreckx Shop (EMI April/Abdur Rahman/Zomba/Donril/Tadej, ASCAP)34

REVIEWS by Randy Clark

■ DA YOUNGSTAS: *The Aftermath* (EastWest 79945-2). Producers: Various.

Listen to this, and you'll realize *The Aftermath* is for "The Wild Child" only. This second collection comes complete with languid jazz horn shots, hard (nearly metallic) beats and potent lyrics. There's nothing immature about this group. Lyrically advanced tracks include the previously mentioned "The Wild Child," "Crewz Pop," "Lyrical Stick Up Kids" and "Who's The Mic Wrecka." Weak kids shouldn't listen to these teens kick rhymes like veterans.



■ PAUL JACKSON, JR.: *A River In The Desert* (Atlantic Jazz 782441-2). Producers: Paul Jackson & others.

There's going to be comparisons to the playing of George Benson and Earl Klugh, but this man's guitar work covers the entire spectrum of jazz-cum-R&B instrumentalism. Even on the tracks that feature vocals, "Heaven Must Be Like This" (produced by Ollie Brown) and "Heaven," there is more playing than on the average adult or CHUrban. Artists like Greg Phillanganes, James Ingram, Jeff Lorber, Cornelius Mims, Harvey Mason and Glenn Jones join Jackson and make this a rich experience.



■ JEFF LORBER: *Worth Waiting For* (Verve/Forecast 314 517 998 2). Producer: Jeff Lorber.

Like Walter Beasley and Greg Osby, Jeff Lorber has learned from the funk dance grooves. In Lorber's case, the production work he did with Nu Shooz has given him an instinct for hooks. His strength is cross-pollinating musicians like Paul Jackson, Jr. (guitar), Art Porter (saxes), Paulino Da Costa (percussion), John Robinson (drums) and Dave Koz (saxes). The music should be taken as a whole, rich tapestry that works best listened to in one sitting. The album was indeed worth waiting for.



■ LUSCIOUS JACKSON: *In Search of Manny* (Grand Royal GR 001). Producers: Various.

Cookie Puss on the subways of New York with a rap attitude. It's not quite rap or punk. But it's definitely urban. It's hard where it has to be, calcified, white-girl bubblegum with wit and attitude. B-Boy Beats with smoky, white-girl vocals. Tracks of note on this EP include "Keep On Rockin' It" and "Life Of Leisure" stand out. Mike D of the Beastie Boys has acquitted himself well on this first signing for the label. But group leaders Jill Cunniff and Gabrielle Glaser are distinguished.



PICK OF THE WEEK



■ TIM DOG: *Do Or Die* (Ruffhouse/Columbia 9 53237). Producers: Tim Dog, Maurice Mo' Gallegos & Others.

So he don't give a huck! You could say that raps like these destroy the English language, but then, so do evening newscasters. But Tim Dog does step back to his detractors ("I Don't Give a F-K," "Grab You Gat). In a duet with KRS1, Dog sounds the most integrated, but "If I Was A Cop," an urban Robin Hood tale, is probably the most progressive. Those who would censor, take a close listen to "Hardcore," which says "(If) record company executives ever diss my s--t you're next." Indeed.

RHYTHM & BLUES

By M.R. Martinez

THE RHYTHM



Following their three sold-out performances at The Paramount in New York City recently, pop/soul chanteuse Sade and her band were presented with double-platinum plaques by Epic Records celebrating the sale of more than two million copies of Sade's *Love Deluxe*. Pictured at a post-concert party are (l-r): Hank Caldwell, senior vp/black music, Epic; Andrew Hale of the band; Sade; Dave Glew, president, Epic; Stuart Matthewman and Paul Spencer Denman of the band; and Richard Griffiths, executive vp, Epic.

ON A ROLL: He's as busy as most producer/composer/performers would like to be, and he gets to do such a wide range of projects that he never gets bored. We're talking about George Duke, who will get a chance to exhibit his multi-skilled acumen when he descends on the mid-July Montreux Jazz Festival. While there, Duke will premiere his jazz symphonic work "Muir Woods Suite" with a 90-piece Lille Symphony Orchestra, which will be augmented by frequent collaborators Stanley Clarke, Billy Cobham, and Airto Moreira. Ettore Strada will conduct the orchestra. And as if that were not enough, Duke will have a Montreux reunion with soulful songstress Anita Baker as musical director of her performance during the festival. Duke, his band, and the WDR Horns from Germany's WDR broadcast web will back Baker through a set of big-band standards. But wait, he's not finished, Duke will also be wearing his producer hat during the Montreux extravaganza, when he twists knobs for a live album for Giant recording artist Miki Howard.

Since release of his jazz-chart-topping Warner Bros. Records debut *Snapshot*, Duke has fired off a roll of well-framed projects, including his musical direction of the Disney benefit *For Our Children: The Concert*, two national tours with his own band and with Stanley Clarke, scoring and producing the soundtrack to the Steve Martin film *Leap of Faith*, produced albums for Chanté Moore and Everette Harp and tracks for Rachele Farrell and found time to serve as musical director for Disney's show to celebrate the new president.

So you say to yourself, "Shouldn't this man be taking a breather? Shouldn't he be trying to collect himself for a follow-up to his successful Warner Bros. album?" Not. Before invading Montreux, Duke will perform a pair of benefit shows for UNESCO, on July 2 in London and July 9 in Paris. He'll be joined by Chaka Kahn, James Brown, Herbie Hancock and others. In late April, Duke will be on tour in Japan. But before he goes, he'll take parting producer shots on tracks on the forthcoming albums by Keith Washington and Gladys Knight; he will executive produce the next Everette Harp album and he will have a song on the soundtrack to the Robert Townsend film *Meteor Man*. Duke might have given fans a snapshot of his capabilities on his last album. But it's clear he has a grasp of the big picture.

TOP 75 R&B ALBUMS

CASH BOX • MAY 1, 1993

1	LOSE CONTROL (Elektra 61394)	Silk	10
2	THE CHRONIC (Priority 57128)	Dr. Dre	15
3	THE BODYGUARD (Original Motion Picture Soundtrack) (Arista 18699)	Various Artists	18
4	IT'S ABOUT TIME (RCA 66074)	SWV	10
5	19 NAUGHTY III (Tommy Boy 1069)	Naughty By Nature	6
6	IF I EVER FALL IN LOVE (Gasoline 10762)	Shai	14
7	LOVE DELUXE (Epic 74734)	Sade	21
8	BERATHLESS (Arista 18646)	Kenny G	9
9	DANGEROUS (Epic 45400)	Michael Jackson	70
10	UNCUT DOPE (Priority 57183)	Geto Boys	10
11	FOR REAL THO' (EastWest)	Levert	3
12	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929)	Arrested Development	12
13	BOBBY (MCA 10417)	Bobby Brown	14
14	HOME INVASION (Priority 53858)	Ice-T	30
15	THE PREDATOR (Priority 57185)	Ice Cube	18
16	PASSION (Columbia 48826)	Regina Belle	7
17	FUNKY DIVAS (EastWest 92121)	En Vogue	53
18	REACHIN' (A NEW REPUTATION OF TIME AND SPACE) (Pendulum 61414)	Digable Planets	8
19	THE BLISS ALBUM (Gee Street 514517)	PM Dawn	3
20	12 INCHES OF SNOW (EastWest 92207)	Snow	9
21	14 SHOTS TO THE DOME (Def Jam 53325)	LL Cool J	1
22	CHANGES (MCA 10751)	Christopher Williams	16
23	WHAT'S TEH 411 (Uptown 10681)	Mary J. Blige	33
24	PORTRAIT (Capitol 03496)	Portrait	10
25	JADE TO THE MAX (GGiant 510-347)	Jade	10
26	HARD OR SMOOTH (MCA 10566)	Wreckx-N-Effect	10
27	UNPLUGGED (Chrysalis 21994)	Arrested Development	31
28	CB4 (Original Motion Picture Soundtrack) (LaFace 26006)	Various Artists	4
29	STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209)	.2PAC	7
30	OOOAH ON THE TLC TIP (LaFace 26003)	TLC	53
31	(SYMBOL) (Paisley Park 45037)	Prince	24
32	BLUE FUNK (MCA 10734)	Heavy D & the Boyz	10
33	IN GOD WE TRUST (Elektra 61381)	Brand Nubian	9
34	DAZZEY DUKS (TMR 71000)	Duice	10
35	PRECIOUS (MCA 10605)	Chante Moore	10
36	APACHE AIN'T SHIT (Tommy Boy 1068)	Apache	8
37	BACDAFUCUP (RAL/Chaos 53302)	ONYX	DEBUT
38	WHERE DEY AT (Perspective 1003)	Lo-Key	10
39	TAKIN' MY TIME (Virgin 86349)	After 7	29
40	BOOMERANG (LaFace 26006)	Various Artists	38
41	MEN AT LARGE (Atco/EastWest 92159)	Men At Large	40
42	I WANNA LOVE SOMEBODY (Jive 41510)	Angela Bofill	8
43	MARTHA WASH (RCA 66057)	Martha Wash	5
44	LOVE MAKES NO SENSE (Tabu/A&M 9501)	Alexander O'Neal	8
45	BORN INTO THE 90s (Jive 41469)	R. Kelly & Public Announcement	62
46	COOLEYHIGHARMONY (Motown 6320)	Boyz II Men	19
47	NINE YARDS (Next Plateau 1012)	Paperboy	9
48	KEEP IT GOIN' ON (Jive 41474)	Hi Five	33
49	MECCA & THE SOUL BROTHER (Elektra 60948)	Pete Rock & C.L. Smoot	41
50	NICE N' WILD (Atlantic 82410)	Chuckii Booker	27
51	SPICE I (Jive 41481)	Spice I	48
52	GET CLOSER (Reprise 26696)	Michael Cooper	5
53	BRIAN MCKNIGHT (Mercury 848605)	Brian McKnight	29
54	FEMME FATALE (Giant 24452)	Miki Howard	22
55	HOUSE OF PAIN (TommyBoy 1056)	House Of Pain	32
56	GENE RICE (RCA 66053)	Gene Rice	8
57	SEXY VERSUS (Warner Bros. 26973)	Al B. Sure!	26
58	THE TRIFLIN' ALBUM (Capitol 99354)	King Tee	9
59	WHUT? THEE ALBUM (Columbia 52967)	Redman	20
60	BACK TO THE HOTEL (Profile 1427)	Above the Law	8
61	SKILLS DAT PAY DA BILLS (Island 514057)	Positive K	6229
62	X-TRA NAKED (Epic 52464)	Shabba Ranks	25
63	BLACK MAFIA LIFE (Ruthless 24477)	Above the Law	9
64	TOTALLY KROSSED OUT (RuffHouse 48710)	Kris Kross	61
65	IT'S JIMI (Avenue 9105)	DJ Jimi	11
66	LIVE & LET DIE (Cold 5001)	Kool G Rap & DJ Polo	10
67	DEAD END KIDZ DOIN' LIFETIME BIDZ (Soul 10733)	Young Black Teenagers	9
68	GUERRILLAS IN THE MIST (EastWest 92206)	Da Lench Mob	27
69	GREATEST MISSES (Def Jam 53014)	Public Enemy	68
70	CYPRESS HILL (RuffHouse 47889)	Cypress Hill	69
71	UNPLUGGED (Columbia 52758)	Mariah Carey	42
72	VOLUME III: JUST RIGHT (Virgin 91771)	Soul II Soul	41
73	5150 HOME 4 THA SICK (Priority 10594)	Easy E	10
74	BUSINESS NEVER PERSONAL (RAL 52848)	EPMD	28
75	THE WOMAN I AM (Warner Bros. 26296)	Chaka Khan	48

By M.R. Martinez



THE RHYME

An eclectic mix of rap styles characterizes the Epic Records release *Rap Rhymes!: Mother Goose On The Loose*. Artists range from Kid 'N Play to Stacy Q. Pictured top (l-r): Kid 'N Play and Kid Frost. Pictured on the bottom are (l-r): Mellow Man Ace and Tone Loc.

WORD TO THE LOOSE GOOSE: There's something endearing about a group of modern-day rhyme artists performing fresh versions of classic nursery rhymes over def beats. You can readily find that happening on the Epic Records compilation *Rap Rhymes!: Mother Goose On The Loose*. Songs such as "Simple Simon," "Old Mother Hubbard," "One, Two Buckle My Shoe" and "Cock A Doodle Doo" are performed by artists such as Kid 'N Play, Kid Frost, Tone Loc, Mellowman Ace, James "Jay-E" Early and special guests Stacy Q, David Faustino (Bud Bundy of Fox-TV's *Married With Children*), and (this is real, people) Alvin & The Chipmunks. In fact, what would this collection be without an entry from the first rodents of kids TV?

"Nursery Rhymes were the first raps, after all," quips Mike Gardner, executive director of the project. Gardner, a veteran talent agent and artist's manager, after seeing four- to 10-year-old rap plebes picking up the beats at rap concerts, decided to put together an album. "Once the word got out to the rap community that the project was being done authentically, I had various hip-hop artists approach me about being on the album—more artists than I had room for."

Each artist was permitted to use their own producers, allowed to choose their own rhyme and given complete freedom in the studio to come up with takes on the original verses. The only caveat was to stay fairly faithful to the original. Kid 'N Play kick things in gear with "Simple Simon," but a real highlight is the bilingual version of "Cock A Doodle Doo" by Mellowman Ace.

SOUND NIBBLES: ~Thump Records is dropping lingo on the compilation *Lowrider Soundtrack Volume V*, which features a posse of L.A.-based rap and hip-hop artists that have united to promote racial harmony as tensions continue to fester in the wake of the recent verdict by a federal jury in the Rodney King beating case...You may have read it first in the *Cash Box* rap special, but now it's official. **Phat Farm**, a boutique featuring hip-hop fashions and accessories, has opened in the Soho district of New York City. The brainchild of rap impresario Russell Simmons, the Farm hosted a party for the chic hoi polloi and cognoscenti, who were treated to a fashion show of the store's clothes line by a quartet of comely models...**Boo-Yaa T.R.I.B.E.** members Samoan Godfather and Kobra Konvict are making cameo appearances in the upcoming Janet Jackson video to the song, "That's The Way Love Goes," which will be on her debut album for Virgin Records.

TOP 30 DANCE SINGLES

CASH BOX • MAY 1, 1993

1	FEVER/BAD GIRL (Maverick/Sire/Warner Bros. 40793)	Madonna	6	2
2	GIVE IT TO YOU (RCA 62434)	Martha Wash	2	5
3	I'M EVERY WOMAN (Arista 1-2520)	Whitney Houston	1	3
4	FAITH (IN THE POWER OF LOVE) (Epic 74887)	Rozalla	10	3
5	I FEEL YOU (Sire/Warner Bros. 40767)	Depeche Mode	4	3
6	BORN 2 B.R.E.E.D. (Warner Bros. 40641)	Monie Love	13	2
7	I'M SO INTO YOU (RCA 62452)	SWV	15	2
8	SHOW ME LOVE (Big Beat 10110)	Robin S.	DEBUT	
9	BOW WOW WOW (Immortal/Epic 74852)	Funkdoobiest	17	2
10	IT'S MY LIFE (Arista 1-2492)	Dr. Alban	DEBUT	
11	LITTLE BIRD (Arista 1-2522)	Annie Lennox	9	3
12	ROLL WITH THA FLAVA (Epic 74897)	The Flavor Unit Mc's	24	2
13	DOWN WITH THE KING (Profile 7391)	Run D.M.C.	DEBUT	
14	NUTHIN' BUT A "G" THANG (Death Row 53819/Interscope)	Dr. Dre	3	21
15	WRECKX SHOP (MCA 54532)	Wreckx-N-Effect	28	2
16	I'M RAVING (ARISTA 1-2525)	L.A. Style	DEBUT	
17	INFORMER (Atco EastWest 96112)	Snow	5	7
18	TOOK MY LOVE (Columbia 74862)	Bizarre Inc Featuring Angie Brown	DEBUT	
19	LOVE U MORE (Columbia 74807)	Sunscreen	8	6
20	REBIRTH OF SLICK (Pendulum 66369/Elektra)	Digable Planets	11	9
21	BOSS DRUM/PHOREVER PEOPLE (Epic 74898)	The Shamen	DEBUT	
22	MR. WENDAL (Chrysalis 24805)	Arrested Development	7	9
23	HOW I'M COMIN' (Def Jam/Columbia 74810)	L.L. Cool J.	DEBUT	
24	TAP THE BOTTLE (Soul 54536/MCA)	Young Black Teenagers	12	5
25	FUNKY CHILD (Pendulum/Elektra 66330)	Lords Of The Underground	DEBUT	
26	I GOT A MAN (Island 864 305)	Positive K.	16	3
27	CONNECTED (Gee Street/Island 864 393/PLG)	Stereo Mc's	DEBUT	
28	EXTERMINATE! (Arista 1-2545)	Snap Featuring Niki Haris	DEBUT	
29	FEEL LIKE SINGIN' (Nervous/Mercury 864 905)	Sandy B.	14	3
30	GET AWAY (MCA 54512)	Bobby Brown	18	5

TOP 30 RAP SINGLES

CASH BOX • MAY 1, 1993

1	IT WAS A GOOD DAY (Priority 53817)	Ice Cube	3	5
2	DOWN WITH THE KING (Profile 5391)	Run-D.M.C.	2	4
3	HOW I'M COMIN' (Def Jam/Columbia 74811)	L.L. Cool J.	6	3
4	TIME 4 SUM AKSION (Ral/Chaos 74794/Columbia)	Redman	1	6
5	TYPICAL REASONS (Columbia 74865)	Prince Markie Dee	9	4
6	FUNKY CHILD (Pendulum/Elektra)	Lords Of The Underground	5	5
7	BREAKER 1/9 (Relativity 1139)	Common Sense	7	5
8	PEACE TREATY (Eastwest 96098)	Kam	12	5
9	BORN 2 B.R.E.E.D. (Warner Bros. 018691)	Monie Love	13	5
10	ROLL WITH THE FLAVOR (Flavor Unit/Epic 74897)	Flavor Unit MC's	16	2
11	THROW YOUR GUNZ (JMJ/Ral 74766/Columbia)	Onyx	8	8
12	CROOKED OFFICER (Rap-A-Lot 53818)	Geto Boys	10	5
13	FLIP DA SCRIPT (Rowdy/Arista 5002)	Da King & I	15	4
14	GET THE POINT (Ruffhouse 74884/Columbia)	C.E.B.	4	7
15	WRECKX SHOP (MCA 54531)	Wreckx-N-Effect	21	2
16	TICK TOCK (Wrap/Ichiban 138)	Kilo	DEBUT	
17	I GET WRECKED (Ruffhouse/Columbia 74857)	Tim Dog	17	4
18	LOVE ME OR LEAVE ME ALONE (Elektra 64661)	Brand Nubian	19	4
19	NOTHIN' BUT A "G" THANG (Deathrow/Interscope 53819/Priority)	Dr. Dre	11	12
20	SALLY GOT A ONE TRACK MIND (Chemistry/Mercury 864 850)			
		Diamond/Nuerotics	14	5
21	LOTS OF LOVIN (Elektra 64662)	Pete Rock & C.L. Smooth	DEBUT	
22	PLASTIC (Gee Street/Island/PLG 864 966)	P.M. Dawn	25	3
23	BOW WOW WOW (Immortal/Epic 74852)	Funkdoobiest	27	3
24	HIP HOP HOORAY (Tommy Boy 554)	Naughty By Nature	18	7
25	OFF & ON (Mad Sounds/Motown 2199)	Trends Of Culture	DEBUT	
26	INFORMER (Atco EastWest 96112)	Snow	22	13
27	IT'S A SHAME (Ruffhouse 74836/Columbia)	Kris Kross	23	5
28	MR. WENDAL (Chrysalis 24810)	Arrested Development	26	11
29	WHO'S THE MAN? (Uptown 54543/MCA)	Heavy D. & The Boyz	24	11
30	V.S.O.P. (Ruthless/Reprise 40601)	Above The Law	20	4

ON JAZZ

Joe Sample and Marian McPartland

By Aaron Steinberg

Marian McPartland



"TAKE IT AND DO SOMETHING else to it. That's the way I felt with this album," says pianist Joe Sample, telling me about the making of *Invitation* (Warner Bros.). The record consists of classics you've probably heard over and over, yet it's likely you won't realize it. Tunes like "Stormy Weather," "Mood Indigo" and the ever-elastic "Summertime" are turned upside down in this laid-back collection.

When asked about the choices he made, Sample answers, "It had to sound fresh. There's a lot of songs I really like, but I knew that I couldn't move them, I couldn't budge them. Some songs I couldn't get into the genes of and change without destroying the essence of the song—I wanted to add something to the essence of the tune. 'Invitation' and 'A House Is Not A Home' gave me the most trouble. Finally, it just happened."

Speaking about the concept of establishing an individual contribution within a piece of music, I tried to get an impression of Joe's take on the approach of players he comes in contact with. "Well, I have some problems with some of the younger bulls holding onto the past. Fine—but make me feel like this is the first time I'm hearing it. Going back and playing it exactly as it was is, to me, very strange. I believe that a period of music is simply a reflection of a society at that particular time—it just pops out of the blue. That's the joy of it and that's what makes it so important. There wasn't any prescription for coming up with things. A style is like a photograph or a painting of a period of time."

For his next outing, Sample hopes to put together a band that picks up where his Crusaders left off, but starting from a soul-gospel-zydeco departure point. He won't say a word about which players he's considering using.

ALSO KEEPING A WATCHFUL EYE over the world of the piano and the scope of jazz is Marian McPartland, whose *Piano Jazz* radio program (weekly on National Public Radio) is in its 16th year. A pianist herself, she has met and played with a wide variety of characters. Performances and conversations with Dave Brubeck can be heard on the brand new *Piano Jazz* album (on Jazz Alliance) which features a couple duets on pieces like Brubeck's "In Your Own Sweet Way." I asked if having two pianists play at once as she often does ever makes a mess. "Oh, it's no problem. One plays the chords and baseline or melody or what-have-you. It's not so hard to stay out of the way." (Don't try this at home, folks.)

Talking about some of the people who have been on her show, she fondly spoke of Ahmad Jamal, Herbie Hancock and Dizzy Gillespie. "Having Diz on the show was really something. He said, 'You're playing stiff!' He had me clapping my hands, doing rhythm exercises right on the program. I probably *was* playing stiff, I was so nervous."

In 1970, she started her own record label called Halcyon. "In those days, people like Miles were the only ones being recorded. So I just decided I'd start my own." Many followed suit. Those albums are being re-issued on CD by Jazz Alliance. And whatever you do, don't ask Marian about persevering in a predominantly male arena. "Oh no! Not *that* one again! Really, it hasn't gotten in the way. No one's ever said, 'Who's the chick?'" At least I didn't ask her age. But she did have the good fortune to participate in

TOP 40 JAZZ ALBUMS

CASH BOX • MAY 1, 1993

1	BREATHLESS (Arista 18646)	Kenny G	1	9
2	SOUL EMBRACE (Manhattan 98946/Capitol)	Richard Elliot	2	7
3	WES BOUND (GRP 9697)	Lee Ritenour	3	5
4	CACHE (Columbia 46931)	Kirk Whalum	4	5
5	SO NEAR, SO FAR (Verve 517 674)	Joe Henderson	17	2
6	TRIBES, VIBES & SCRIBES (Verve/Forecast 514 198)	Inconginito	8	2
7	LIKE A RIVER (GRP 9689)	Yellowjackets	7	2
8	INVITATION (Warner Bros. 45209)	Joe Sample	9	2
9	KEEPIN' THE FAITH (Denon/Alegro 75286)	Steve Laury	16	2
10	DEEP SOUL (Par 2015)	Ronnie Laws	10	9
11	TRUEST HEART (GRP 9695)	Nelson Rangell	14	2
12	FICTIONARY (Geffen 24521)	Lyle Mays	21	2
13	SIMPLE LIFE (JVC 2016)	Kevyn Lettau	11	9
14	WHAT WE DO (Blue Note/Capitol 99586)	John Scofield Quartet	21	2
15	SNAPSHOT (Warner Bros. 45026)	George Duke	3	19
16	PORTRAIT OF THE BLUES (Manhattan/Capitol 99548)	Lou Rawles	28	2
17	FOREVER, ALWAYS (PAR 2018)	Wilton Felder	DEBUT	
18	I HEARD YOU TWICE THE FIRST TIME (Columbia 46083)	Branford Marsalis	12	21
19	THE NEW EDGE (GRP 9698)	Acoustic Alchemy	38	2
20	PLAY (JVC 2071)	Special Efx	38	2
21	JOSHUA REDMAN (Warner Bros. 45242)	Joshua Redman	DEBUT	
22	MUSIC FOR THE FIFTH WORLD (Manhattan/Capitol 99089)	Jack DeJohnette	DEBUT	
23	LETTER TO EVAN (GRP 9687)	Dave Benoit	6	15
24	THE VIEW FROM HERE (Verve Forecast 517 657)	Tom Grant	debut	
25	ON A ROLL (Sin-Drome 1805)	Fattburger	13	13
26	RHYTHM OF THE EARTH (Antilles 517075/Verve)	Jackie Mclean	15	13
27	PERFECTLY FRANK (Columbia 52965)	Tony Bennett	18	21
28	DEDICATION (Musidisc/One world 500362)	Bunny Brunell	debut	
29	SECRET STORY (Geffen 24468)	Pat Metheny	31	27
30	THINGS LEFT UNSAID (Paisley Park/Warner Bros. 45199)	Eric Leeds	debut	
31	JUST BETWEEN US (MoJazz/Motown 7000)	Norman Brown	19	19
32	SOUNDS AND VISIONS (Warner Bros. 45158)	The Earl Klugh Trio	debut	
33	STANDARDS (Atlantic 82419)	Mike Stern	25	15
34	COOL (Warner Bros. 26939)	Bob James/Earl Klugh	24	24
35	YIN-YANG (NYC 6001)	Steps Ahead	26	9
36	THE RETURN OF THE BRECKER BROTHERS (GRP 9684)	The Brecker Brothers	30	19
37	MALCOLM X THE ORIGINAL SCORE (40 Acres And A Mule 53190/Columbia)	Terence Blanchard	27	9
38	UPFRONT (Elektra 61272)	David Sanborn	34	40

the magic of 52nd Street in its heyday, in the same circuit as Charlie Parker, Diz and Art Tatum.

Thinking about artists who have come and gone, she mentioned Fats Waller, Duke Ellington and Bill Evans. And, like Joe Sample, she strongly encourages younger players to set their agendas on finding their own personal identity.

REVIEWS

By M.R. Martinez

■ **MICHEL PETRUCIANNI:** *Promenade With Duke* (Blue Note CDP 077 7 8059028). Producers: M. Petruccianni & Gilles Avinzac.

His fast fingers fly through a collection of blues, standards, grooves and the best of popular jazz. All in solo homage of Ellington. This giant talent beckons us with personal revelations. Incredibly personal, in fact, yet accessible, Petruccianni demonstrates that the lounge lizard in him lives a "Lush Life"; he follows a "Caravan" of tactful delights; and he often indulges "In A Sentimental Mood." But he can be as smooth as a "Satin Doll." If he is verbose at times, he compensates by being truthful. He plays how he feels.

■ **BYRON OLSON:** *Sketches of Miles* (Angel/EMI CDC 0777 7 54799 2 8). Producers: B. Olson & Charles Yassky.

We all miss Miles, and this tribute to his playing and influence on the music is set against Byron Olson's arrangements for chamber players and jazz soloists. The music, even with Davis' engaging minimalist blues riffs (*Sketches of Spain* and *Kinda Blue*, has an antiseptic feel to it. The juxtaposition of open playing (with an especially fine turn by trumpeter Randy Brecker on "Ghost Trumpet") and new classical arrangements make this a unique project. It illustrates that good music transcends time. Miles rumbles from the grave.





ARTIST SPOTLIGHT

Vanessa Rubin

By Felicia Scarangelo



TAKING RISKS while keeping your feet secured to the ground is a pretty good way to live one's life. This philosophy seems to appeal to young jazz vocalist, Vanessa Rubin. Prepared with a Bachelor of Arts degree in Journalism from Ohio State University, she worked in the New York City public school system while exploring the New York City jazz scene. A decade later she recorded *Soul Eyes* on RCA/Novus. This

debut album, stock full of veteran musicians, was garnished with rave reviews.

Now, a year later, Vanessa has released *Pastiche* (RCA/Novus), an adventurous endeavor. "I did a lot more decision making," Rubin remarks. "I took more chances this time and trusted myself more." She co-produced this album and is working with an array of new musicians, aside from trumpeter Eddie Allan and saxophonist Roger Byam, who play on *Soul Eyes* as well.

New York City's B. Smith's was the sight of the RCA release party celebrating *Pastiche*. Since this is not a review, only one word will be said about her performance—PERSONALITY. Vanessa believes, "It is important for people to be able to associate a personality with an artist." She adds, "A lot of people have enjoyed me more live than on the record." Perhaps this is the reason that *Pastiche*, while not a live album, has a live sound. Vanessa explains, "I did a lot of actual singing while the band was playing. There really wasn't a lot of overdubs. Those were actual live tracks, while *Soul Eyes* contained a mixture of live tracks. I went back and did some overdubbing on the first one, because as an artist you keep going back because you want everything to be perfect, and perfect is relative to a lot of things. Artists are always going back and saying 'Oh, I wish I had done it this way' or 'Oh, I wish I had done it that way.'"

Vanessa decided *Pastiche* would be different and imperfect. This time she decided to leave what she thought of as "imperfections" on the recording because "life is not perfect, music is not perfect, and jazz is a constant state of trying to create, improvise and search for something new." While growing up in Cleveland, Vanessa recalls, upon listening to a lot of records, "Everything seemed so perfect." She labeled Sarah Vaughn as one of these perfectionists. That is, until she noticed a flaw on a live recording at a live festival. "In a studio you can go back and fix things, but with a live performance, it is what it is for the moment." It was at this time that Vanessa realized the sparkle of capturing a moment. "That's what makes something that is captured at the moment so fantastic—the magic of that moment."

She is passionate about her work and loves to talk about it. "I've been doing a lot of radio interviews," she informs, listing tons of stations. Soon she will be in Washington, D.C. for Duke Ellington's birthday party.

Pastiche contains a great deal of original material. "I had to start doing some songs that people hadn't heard a million times," she says, "but it's nice to have [standards] in there too." She is trying to establish her own unique sound in a mass of talented jazz artists. "I want people to be able to identify my sound," she says, which is constantly in a state of development. With her personality, persistence and *Pastiche*, her sound will have no problem getting around.

INDIE

Back To Blow Out Your Face Again

By John Carmen



J. Geils Band

HATS OFF ONCE AGAIN to Rhino. Plundering the vaults, a time-honored tradition at the Rhino company, has produced another winner. This time, it's a retrospective from Boston's J. Geils Band, a double-CD entitled *Houseparty*.

In the wake of the Pixies, Belly, Lemonheads and a slew of lesser alternative lights, it would seem that Boston has always been the home of alternative rock. But before the punk explosion broke, the taste in the sweaty bars was for the blues, and J. Geils were the pioneers. Indeed, the '70s saw quite a few Boston-based blues bands land deals, but only Geils pierced the public's consciousness outside the confines of Rte. 128.

Signed in the wake of one of the most catastrophic hypes in music biz history (apparently, MGM Records felt with enough grease, the public would buy the idea that Boston was the next San Francisco, and created a "Bosstown sound" which featured some of the most forgettable combos in history. Anybody recall Ultimate Spinach?), J. Geils vindicated the Boston scene nicely, and the first disc in this set chronicles the band's early days. Most of disc two is culled from the band's three live records, which were its bread and butter. In vocalist Peter Wolf's words, "After the first two albums, people came up to me and said, 'You guys are so much more intense live, why not cut a live album?'" That album, *Full House*, was played like a 45 would be on Top 40 on Boston radio stations, and went on to become a staple of rock radio in other markets.

Also given a fair amount of play on disc two is the band's '80s pop side, which landed them their only #1 single, "Centerfold," and album *Freeze-Frame*. A big deal at the time, these sides don't really hold up to the blues covers and bluesy originals which, in tandem with their hyper performers, made their rep. Listening to Geils steamroll through Otis Rush, Contours and Willie Dixon, picking up the beat to move college kids feet is a real treat. And with Wolf's solo career stalled, and his former mates doing precious little (keyboardist Seth Justman did produce a Debbie Harry solo), a reunion seems inevitable. Although when the band was inducted into Boston's Rock Hall of Fame, Wolf declined to attend with the others. If Aerosmith can come back, then why not the true bad boys of Boston? Get with it guys, a dose of Geils can't hurt at all.

COUNTRY MUSIC

Country News Box

VH-1 TO LAUNCH VH-1 COUNTRY—As of April 23, 1993, VH-1 has joined the ranks of the country music world with the launch of *VH-1 Country Countdown*, a weekly series highlighting the chart-breakers of country music video. Grammy winner Lyle Lovett will host the initial two episodes. The series will air on Fridays at 4:00 p.m. and Saturdays at 9:00 p.m. (ET) VH-1's *Country Countdown* joins *This Is VH-1 Country* as regularly scheduled programming.

HARD ROCKIN' IN THE MUSIC CITY—Jock Weaver, the former president and CEO of Hard Rock International, the London-based stock exchange company that owned Hard Rock Cafes in London, New York, Dallas and Cancun, is establishing a diversified entertainment company in Nashville. "The Nashville Country Club is an entertainment company with an exclusive focus on the country music entertainment industry," Weaver said. "The company expects to grow by developing food, beverage, merchandising, retailing and relating country music-oriented operations." Initial plans call for the local Nashville Country Club groundbreaking to take place within a matter of months.

WILLIAM MORRIS ACQUISITION FINALIZED—The William Morris Agency, Inc. and Charles Dorris And Associates, Inc. have finalized an agreement which brings the Charles Dorris Agency into the WMA fold. Recognizing the importance of Christian music, WMA is further strengthening its commitment by acquiring the Charles Dorris Agency. Speaking for William Morris, vice-president and co-head of Nashville office Paul Moore said, "This acquisition positions WMA as the preeminent agency in the Christian music business. We are the only major agency to dedicate a department to the service of Christian music. We are excited about Charles Dorris joining our organization. This is the culmination of a long-term plan for expansion in Christian music and in the Nashville office."

PROMOTION EXPANSION FOR JAYSON—Jimmy Jay, president, and vice-presidents/co-owners, Jerry Davis and Jimmy Neal, of Jayson Promotions, Inc., with corporate headquarters located in Hendersonville, TN, have announced the opening of a western region branch office in Greeley, CO. Bill Hall will be the western representative of Jayson Promotions, Inc. The western office will specialize in production and talent consulting for fairs, rodeos and special events. It will be located at 1220 11th Avenue, Suite 201, Greeley, CO 80631. (303) 356-0506.

PUBLISHING GROWTH—Coinciding with the company's growing recognition in the music publishing community, Warner/Elektra/Asylum Music, Inc. has officially changed its name to WarnerSongs, Inc. according to Pete Fisher, publishing director. A joint venture involving Warner/Chappell Music and Warner Bros. Records/Nashville, the firm includes three publishing companies: WarnerBuilt Songs, Inc. (BMI), WarnerActive Songs, Inc. (ASCAP) and WarnerSource Songs, Inc. (SESAC). WarnerSongs is located at 1815 Division Street, Nashville, TN 37203. (615) 327-8422.

BMG Music Publishing has purchased the Lillybilly Music catalogue of noted writer/artist John Hiatt. Hiatt has also resigned an exclusive long-term, co-publishing agreement with the publishing company. The announcement was made by Nicholas Firth, president of BMG Music Publishing Worldwide.

ARTIST SPOTLIGHT

Restless Heart's Big Iron Horses Kicks Off Summer Tour

By Joseph Stanley



EIGHT YEARS AGO, Restless Heart released their first album on RCA records. Their first effort racked up three Top Ten singles on the country charts. The top single from that project, "Back To The Heartbreak Kid," is still a staple on many adult contemporary stations. What their first album mainly did, though, was put the young band squarely in the eyes of country music fans. The early groundwork that was done with *Restless Heart* paid off in a major way with their second album, *Wheels*, which racked up four consecutive number one singles and earned them their first gold record. Their next three albums got them three more number ones, four more Top Tens, and two more gold records.

Notwithstanding all this success, before their latest release, *Big Iron Horses*, Restless Heart was at a place where things could have gone very differently for them. "This could have been our last shot," says band member Paul Gregg. "If we hadn't come through on this album there was a chance that the label would have dropped us. With nothing to lose, so to speak, we decided to go to the edge and do what we had always wanted to do—make a record that was the best representation of the band as we saw it. It worked. I think it's the best album we've made to date."

Adding to the difficulties faced by the band at that time were the gloom-and-doom predictions that followed the leaving of Larry Stewart to follow a solo career. Drummer/singer John Dittich admits that they did audition for a new lead singer. "But no one quite fit. Then we started hearing a few whispers in the industry, things like, 'Without Larry Stewart, they're dead.' Well, that really clinched it. That's when we said, 'Damn the torpedoes! Full speed ahead! We'll do this four-piece, win, lose, or draw.' It really did cause us to reach deep down in ourselves and come up with something new."

And something new is what they produced, literally. *Big Iron Horses* was produced by the band members and Josh Leo. They have each taken turns with lead vocals on the album, showcasing their considerable vocal talents. Five of the tracks on the album were written or co-written by band members. There is a sense of "purpose rediscovered" on the album, and a freshness that Gregg says had been missing. "Things were so structured around Larry Stewart as lead singer. The changes have allowed us all to play a greater role in the creative process, and the band is stronger for it." The changes paid off with a Grammy nomination for the single, "When She Cries."

Restless Heart kicked off their Summer 1993 tour in Highland Heights, Ohio. They go out with a new show, "Something completely different," says Gregg. They have added two members to the band, Dwayne Rose and Chris Hicks. Through May the band will be playing dates in Texas, Alabama, and the Carolinas. "We want to get the crowd more into the show and do what music is intended to do—uplift people's spirits."

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

MAY 1, 1993



#1 SINGLE: Radney Foster



TO WATCH: Mary-Chapin Carpenter #41



HIGH DEBUT: Deborah Allen #46



#1 INDIE: Jamie Harper #56

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼
1	NOBODY WINS (Arista 2512)(CD)	3	14	52	SOME GAVE ALL (Mercury 872)(CD)	DEBUT
2	THE HEART WON'T LIE (MCA 54599)(CD)	2	10	53	LET THAT PONY RUN (Arista 2506)(CD)	31 15
3	SHE DON'T KNOW SHE'S BEAUTIFUL (Mercury 825)(CD)	4	11	54	LITTLE ANGEL (Liberty CDX54)(CD)	DEBUT
4	TONIGHT I CLIMBED THE WALL (Arista 2514)(CD)	5	10	55	SOMEBODY'S STEALIN' (Playback 0002)(CD)	J.R. Randolph 56 10
5	ALIBIS (Atlantic 87372)(CD)	7	9	56	NEW BABY BLUES (Starcut 0005)(CD)	Jamie Harper 57 10
6	BORN TO LOVE YOU (MCA 54515)(CD)	9	13	57	CLOSING THE DOOR (Lion 626923)(CD)	Del Pritchett 58 7
7	HEARTS ARE GONNA ROLL (Curb 1039)(CD)	11	10	58	COLD DARK WATERS (American Image)(CD)	Eddie Bond 59 7
8	MENDING FENCES (RCA 62419-2)(CD)	8	14	59	YOU'RE MY ONE AND ONLY YOU (Stargem)(CD)	Bill Wilkerson, Jr. 62 5
9	MY BLUE ANGEL (RCA 62430-2)(CD)	10	12	60	ANY ROAD (Mercury CDX54)(CD)	Corbin Hanner DEBUT
10	TENDER MOMENT (Arista 2523)(CD)	12	8	61	WISH I COULD GO FISHING (Fraternity)(CD)	Jack Reno 63 5
11	YOU SAY YOU WILL (MCA 54600)(CD)	14	8	62	I'M NOT WORTHY (Killer)(CD)	Scotty Owens 64 7
12	I'D RATHER MISS YOU (Warner Brothers 18668)(CD)	13	13	63	STANDING KNEE DEEP IN A RIVER (DYING OF THIRST)	
13	MADE FOR LOVIN' YOU (Epic 74885)(CD)	15	9		(Mercury 826)(CD)	Kathy Mattea 44 15
14	HARD WORKIN' MAN (Arista 2513)(CD)	1	12	64	WHEN MY SHIP COMES IN (RCA 62429-2)(CD)	Clint Black 45 13
15	I LOVE THE WAY YOU LOVE ME (Atlantic 87371)(CD)	21	6	65	OL' COUNTRY (MCA 54539)(CD)	Mark Chesnutt 54 15
	John Michael Montgomery			66	TRUE CONFESSIONS (Columbia 74845)(CD)	Joy White 55 13
16	NOW I PRAY FOR RAIN (Atlantic CDX49)(CD)	16	11	67	IT'S A LITTLE TOO LATE (Liberty 79600)(CD)	Tanya Tucker 60 14
17	AIN'T THAT LONELY YET (Epic 18590)(CD)	18	7	68	I FOUND SOMEBODY (Playback 0002)(CD)	Petrella 53 10
18	HIGH ROLLIN' (Epic 74856)(CD)	19	10	69	LOOK AT YOU GIRL (Liberty 79602)(CD)	Chris LeDoux 65 10
19	TELL ME WHY (Curb 54606)(CD)	22	3	70	WHAT A WOMAN WANTS (RCA 62420-2)(CD)	Lari White 66 10
20	ALRIGHT ALREADY (RCA 62474)(CD)	24	8	71	THE CHANGE (Arista 2528)(CD)	Michelle Wright 67 9
21	SOMEONE TO GIVE MY LOVE TO (MCA 54497)(CD)	23	12	72	1-800-FOOL (Stop Hunger)(CD)	Jack Hollingsworth 76 3
22	T.R.O.U.B.L.E. (Warner Brothers 718588)(CD)	25	5	73	HONKY TONKIN' FOOL (BNA 62432)(CD)	Doug Supernaw 69 9
23	HOMETOWN HONEYMOON (RCA 62495)(CD)	32	3	74	SHE KNOWS HOW I FEEL ABOUT LOVE (Killer KCD3)(CD)	
24	HONKY TONK ATTITUDE (Epic 74911)(CD)	27	5		Largent Brothers	77 4
25	SHOULD'VE BEEN A COWBOY (Mercury 843)(CD)	26	9	75	AMERICA, I BELIEVE IN YOU (Liberty 79634)(CD)	Charlie Daniels 73 6
26	TROUBLE ON THE LINE (Curb 1043)(CD)	29	5	76	THE TEARS IN MAMA'S EYES (Stargem)(CD)	Kevin Charles 70 16
27	BLAME IT ON YOUR HEART (Epic 74906)(CD)	28	5	77	COPENHAGEN (Step One 451)(CD)	The Geezinslaws 71 9
28	JUST AS I AM (Columbia 74896)(CD)	30	6	78	THE SUN ALSO RISES (Killer)(CD)	Pat Minter 68 6
29	NO FUTURE IN THE PAST (MCA 54540)(CD)	35	3	79	THE WINTER (Interstate 40)(CD)	Frank Pilgrim 72 11
30	OH ME, OH MY, SWEET BABY (Arista 2464)(CD)	34	4	80	ROMEO (Columbia 74876)(CD)	Dolly Parton 75 11
31	HEARTACHE (Liberty 79636)(CD)	33	5	81	HEARTLAND (MCA 54563)(CD)	George Strait 74 14
32	SHE'S NOT CRYIN' ANYMORE (Mercury 827)(CD)	6	14	82	I PICKED A BAD DAY (Playback)(CD)	Michelle Bishop DEBUT
33	LOVE ON THE LOOSE, HEART ON THE RUN			83	THERE WAS YOU (AND THERE WAS ME) (Fraternity 3608)(CD)	
	(MCA 54601)(CD)	37	5		Jim Sellars	85 2
34	AN OLD PAIR OF SHOES (Warner Brothers CDX53)(CD)	39	3	84	LOOK WHO'S NEEDING WHO (Step One 457)(CD)	Clinton Gregory 78 10
35	IF I HAD A CHEATIN' HEART (Liberty 79632)(CD)	36	8	85	IF YOU WANT A GOOD WOMAN (Interstate 40)(CD)	Ted's Boys DEBUT
36	A LITTLE BIT OF HER LOVE (RCA 62475)(CD)	38	5	86	IF YOU'VE NEVER SEEN LOVE (Playback)(CD)	Susan Smith DEBUT
37	SOMEBODY ELSE'S MOON (Epic 74912)(CD)	42	3	87	SIX PACK AWAY (Playback)(CD)	George Allison DEBUT
38	I GUESS YOU HAD TO BE THERE (BNA 62415)(CD)	40	3	88	LIKE OPENING YOUR PRESENTS (Gallery II)(CD)	Benny Northerm DEBUT
39	I WANNA TAKE CARE OF YOU (Liberty CDX53)(CD)	41	3	89	PASSIONATE KISSES (Columbia 74795)(CD)	Mary-Chapin Carpenter 79 15
40	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK			90	WHY BABY WHY (Liberty 79599)(CD)	Palomino Road 80 14
	(Atlantic 82422)(CD)	43	3	91	DRIVE TIME (BNA)(CD)	Lisa Stewart 81 7
41	THE HARD WAY (Columbia 74930)(CD)	52	2	92	TRYIN' TO HIDE A FIRE IN THE DARK (Liberty 79548)(CD)	Billy Dean 83 18
42	TELL ME ABOUT IT (Liberty 56985)(CD)	49	2	93	EVERYTHING COMES DOWN TO MONEY AND LOVE (Curb/Capricorn 18614)(CD)	Hank Williams, Jr. 82 9
43	WHAT MADE YOU SAY THAT (Mercury 864992)(CD)	46	4	94	I WANT YOU BAD (AND THAT AIN'T GOOD) (Epic 74786)(CD)	
44	LEARNING TO LIVE AGAIN (Liberty 79633)(CD)	17	12		Collin Raye	84 18
45	MAYBE YOU WERE THE ONE (Arista 2515)(CD)	47	2	95	HARD WAY TO MAKE AN EASY LIVING (Bellamy 9108)(CD)	
46	IF YOU'RE NOT GONNA LOVE ME (Giant)(CD)	DEBUT			Bellamy Brothers	86 7
47	MEMORY LANE (Curb 1041)(CD)	48	2	96	BROKEN HEARTLAND (Giant)(CD)	Zaca Creek 87 7
48	LIKE A RIVER TO THE SEA (Arista 2510)(CD)	20	11	97	LET ME KNOW (JTI 110690)(CD)	James Thornton 89 7
49	BACK WHEN (Columbia 74905)(CD)	50	4	98	WHAT PART OF NO (BNA 66047)(CD)	Lorrie Morgan 88 17
50	HEY BABY (MCA 54607)(CD)	61	2	99	ONCE UPON A LIFETIME (RCA 62428-2)(CD)	Alabama 90 15
51	WRONG'S WHAT I DO BEST (MCA 54604)(CD)	51	6	100	HONKY TONK WALKIN' (Mercury 833)(CD)	Kentucky Headhunters 100 14

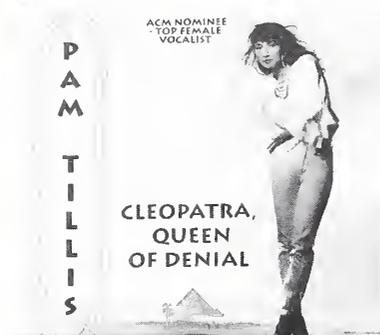
COUNTRY MUSIC

By Brad Hogue

SINGLES

OUT OF THE BOX

■ PAM TILLIS "Cleopatra, Queen Of Denial" (Arista)



Producers: Paul Worley/Ed Seay
Writers: P. Tillis/B. Dipiero/J. Buckingham
Album: *Homeward Looking Angel*

Here's a catchy tune from Arista's gold-selling Pam Tillis. The third single release from *Homeward Looking Angel*, "Cleopatra, Queen Of Denial" gives us a tongue-in-cheek look at

romantic estrangement. The song is complete with Egyptian guitars and all!

OUT OF THE BOX

■ SAMMY KERSHAW "Haunted Heart" (Mercury)



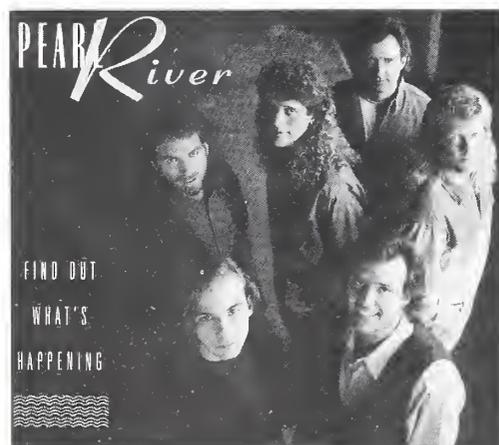
Producers: Buddy Cannon/Norro Wilson
Writers: Buddy Brock/Kim Williams
Album: *Haunted Heart*

The title cut from his new album, "Haunted Heart" indeed conjures apparitions of the heartbroken kind. The melody here sets the mood with a good-ole gospel/bluegrass beat,

and radio should certainly befriend Kershaw's new Casper.

ALBUM

■ PEARL RIVER *Find Out What's Happening* (Liberty)



Straight outta the box, Pearl River is giving the established country bands a reason to *Find Out What's Happening*. Hailing from the Philadelphia, Mississippi area Pearl River includes Jeff Stewart (lead vocals), Ken Fleming (drums), Chuck Ethredge

(guitars), Bryan Culpepper (keyboards/vocals), Joe 'Cat' Morgan (guitars/vocals), and Derek George (guitars/vocals). Their lead single, "Fool To Fall" is bound to garner due attention with nine select cuts remaining for future release. "I Wanna Be In The Picture" initiates the disc with energetic soulful playing and blues-tinged harmonies present throughout the album. Remember, this band was discovered by Glen Campbell Music's Marty Gambin, the man who opened the door for million-selling Alan Jackson. In their own words, Pearl River's got a "Good Thing Going." Jerry Crutchfield produces.

Cash Box COUNTRY REVIEWS

By Joseph Stanley

ALBUMS

■ DOLLY PARTON *Slow Dancing With The Moon* (Columbia)



Dolly Parton's latest album is nothing short of amazing. At a time when most artists that were popular in Dolly's heyday have faded to dim memories, Dolly is still going strong. This new collection could easily be called "The Essential Dolly Parton," for it covers a range of style and emotion from every period of her career, as well as one song, "What Will Baby Be," that explores the deepest roots of country music, the Celtic and Scottish music of the Middle Ages. The album begins in high gear with "Romeo," a fun, bawdy tune that

tells us what the ladies are really whispering about over at the bar. "(You Got Me Over) A Heartache Tonight" is more traditional country and "Put A Little Love In Your Heart" gives a nod to rock 'n' roll. Especially good are the title cut and "Whenever Forever Comes." The album closes with a stirring gospel anthem. This album will surely rank as one of Dolly's best ever.

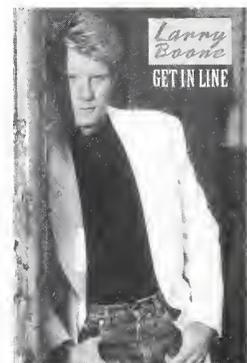
■ LARRY STEWART *Down The Road* (RCA)



The smooth vocal sound that helped to carry *Restless Heart* to seven #1 hits and three gold records is holding up well for Larry Stewart as he continues his solo career. The sound of *Down The Road* is much more

traditional than Stewart has done before, but the emotional power of his vocals carries over well to the traditional sound. "She's Alright Already" kicks off the album with pure western swing. The harmonies are strong and cohesive (not surprising, as Stewart does many of his own back-up vocals), and the musicianship, especially on the steel guitar, is excellent. As during his time with *Restless Heart*, Stewart's greatest strength lies in the ballads. Stewart's voice just lends itself to telling stories in song. The best on the album are "When I Close My Eyes," "She Needs Me," and "The Boy Down The Road." Scott Hendricks and Larry Stewart produce.

■ LARRY BOONE *Get In Line* (Columbia)



Larry Boone's latest offering, *Get In Line*, is country rock at its best. The title cut is charged with an energy that pops and crackles through the entire album. Though the lyrics call to mind sawdust-covered floors and cowboy boots, the guitar work throughout is reminiscent of the Memphis sound of the late '50s and early '60s. There is clear evidence of the Jerry Lee Lewis/Carl Perkins school of rockabilly, especially in "Daddy's Honky Tonk Heart" and "Hotel Coupe de Ville." There is a heavy blues connection on this album as well, as in "Call Me

When The Sun Goes Down" and "She's A Yum Yum." There is one ballad in the collection, but the true strength of the project is in the boogie-woogie blues beat of the other tunes.

Cash Box COUNTRY REVIEWS



By Joseph Stanley

Cash Box COUNTRY RADIO

HIGH DEBUT

1. DEBORAH ALLEN—"If You're Not Gonna Love Me"—(Giant)—#46

MOST ACTIVE

1. MARY CHAPIN CARPENTER—"The Hard Way"—(Columbia)—#41
2. MARTY STUART—"Hey Baby"—(MCA)—#50
3. ALABAMA—"Hometown Honeymoon"—(RCA)—#23
4. TANYA TUCKER/DELBERT McCLINTON—"Tell Me About It"—(Liberty)—#42
5. VINCE GILL—"No Future In The Past"—(MCA)—#29

POWERFUL ON THE PLAYLIST—The action cools off somewhat this week on our Top 100 Country Singles Chart with the biggest movers knocking off only (only?) 11 places on the chart. Mary-Chapin Carpenter takes "The Hard Way" up 11 to #41, while Marty Stuart's "Hey Baby" also moves 11 to take over the #50 slot. Alabama stays right in the thick of things this week, moving up another nine notches with "Hometown Honeymoon" to land at #23. Tanya Tucker and Delbert McClinton move up seven spots with ~"Tell Me About It" coming in at #42 this week. Vince Gill rounds out the top five with "No Future In The Past" taking six steps up to #29.

RADIO NEWS—Country Salutes Harley Davidson: *The American Motorcycle* is a one-hour radio special hosted by Travis Tritt and featuring Country's Harley-riding stars. The show will include Alan Jackson, Doug Stone, Wynonna Judd, Dwight Yoakam, Sammy Kershaw, and Terry McBride of McBride and the Ride as they share their thoughts on the spirit of American freedom and adventure that is embodied in these finely crafted machines. The show also includes songs by Dwight Yoakam, Alan Jackson, Travis Tritt, Kathy Mattea, McBride and the Ride and Willie Nelson. The special is available on compact disc and was produced by Ron Huntsman Entertainment Marketing, Inc.

CISS-FM/TORONTO ANNOUNCES PROMOTIONS—As a result of the overwhelming response to the successful launch in January of CISS-FM, Toronto's only FM country radio station, Gordon Rawlinson, president of Rawlco Communications, Ltd., is pleased to announce the promotion of Keith James to executive director of communications for CISS-FM, and Sandy Davis to general manager of CISS-FM. Keith James has been the station's general manager for the past year. Sandy Davis transfers to Toronto from Rawlco's Ottawa station, Majic 100.

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. MONEY IN THE BANK—John Anderson (BNA)
2. WHEN DID YOU STOP LOVING ME—George Strait (MCA)
3. GET IN LINE—Larry Boone (Columbia)
4. NOW YOU'RE TALKING—Dixiana (Epic)

CMT Top Ten Video Countdown

1. Alan Jackson Tonight I Climbed The Wall (Arista)
2. Tracy Lawrence Alibis (Atlantic)
3. Mark Collie Born To Love You (MCA)
4. Aaron Tippin My Blue Angel (RCA)
5. Lee Roy Parnell Tender Moment (Arista)
6. Brooks & Dunn Hard Workin' Man (Arista)
7. Reba McEntire/Vince Gill The Heart Won't Lie (MCA)
8. John Michael Montgomery I Love The Way You Love Me (Atlantic)
9. Little Texas I'd Rather Miss You (Warner Bros.)
10. Doug Stone Made For Lovin' You (Epic)

—compliments of CMT video countdown, week ending April 21, 1993.



OTHER VOICES IN CARNEGIE HALL—Following her recent sold-out show at NYC's Carnegie Hall supporting her Elektra debut, *Other Voices, Other Rooms*, Elektra Entertainment recording artist Nanci Griffith celebrated at a party held in her honor at The Russian Tea Room. Pictured (l-r) are: Steve Raibovsky, senior vice-president, A&R, Elektra Entertainment; David Bither, senior vice-president and general manager, Elektra Entertainment; Griffith; Bob Krasnow, chairman, Elektra Entertainment; Emmylou Harris; and Natalie Merchant of 10,000 Maniacs.



HEAVIER METAL TIME—First comes Gold, next comes Platinum. So far the year 1993 has given Diamond Rio lots to gleam about including a second consecutive nomination for the ACM's Top Vocal Group of the Year. Pictured (l-r) are: Monty Powell, producer; Gene Johnson; Dana Williams; Jimmy Olander; Tim DuBols, Arista Records VP/GM; Brian Prout; Marty Roe; Dana Truman; and Ted Hacker, manager. (Photo Credit: Beth Gwinn)



DELIVERING THE MUSIC—Mercury Nashville's Ronny Cox entertained label executives at his recent video debut and album release party at Nashville's Belcourt Cinema. Pictured (l-r) are: Mike Lawler, John Grady, Luke Lewis, Anne Weaver, Harold Shedd, Sandy Neese, Cox, manager Chuck Morris, and Steve Miller.

TOP 75 COUNTRY ALBUMS

CASH BOX • MAY 1, 1993

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

Last Week ▼ Total Weeks ▼

Cash Box COUNTRY INDIE

By Brad Hogue

INDIE FEATURE PICK

■ **MARSHALL TUCKER BAND**
"Walk Outside The Lines" (Cabin Fever Music)

Producers: Doug Gray/Jerry Eubanks
Writers: Garth Brooks & Charley Steff

Written by country sensation Garth Brooks, "Walk Outside The Lines" is a Country & Western shuffle tailor-made for the Marshall Tucker Band. A lively fiddle courses through its veins and adds to its delight.

INDIE CHART ACTION—Starcut's Jamie Harper leads the independent artists on this week's *Cash Box* Top 100 Country Singles chart with her latest single, "New Baby Blues" moving up to #56. Lion's Del Pritchett slides up to #57 with "Closing The Door," and American Image's Eddie Bond moves one to #58. Bill Wilkerson, Jr.'s current Stargem single, "You're My One And Only You," jumps three spots to rest at #59.

INDIE NEWS BRIEFS—Marty Martel & Midnight Special Productions says: Don't miss the Hall Of Fame Shows at the Grand Palace Theatre-Branson, MO on May 22 & 23, 1993 at 3:00 p.m. & 8:00 p.m. (Two shows daily). For tickets call (800)-5-PALACE. The shows will feature two days of 24-carat gold entertainment with appearances by Ralph Emery, Jimmy Dickens, Bill Monroe, Kitty Wells, Pee Wee King, and Grandpa Jones, among others. For more information call Marty Martel at (615) 822-6713.

Lee Smith recently formed *Musician's Biz* to cater to the needs of traveling musicians and music industry personnel. For a fee, Ms. Smith will gather bills and mail, etc. and send them to her clients on the road. If requested, she will make arrangements such as coordinating banking arrangements, buying & delivering gifts or even arranging for a client's car to be worked on. *Musician's Biz* also offers a phone answering service. Prior to her move to Nashville, Smith worked at a number of booking agencies on the East Coast. References are available. For more information call (615) 876-5812.



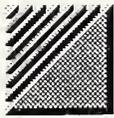
COUNTRY "GENTS"—Charlie Waller & The Country Gentlemen are having a great 1993 thanks to their fans and supporters. The legendary Waller & "The Gents" have been invited to appear on the Grand Ole Opry's "Super Star Spectacular" during Fan Fair at the Opry House on June 9, 1993 with such acts as Garth Brooks, Joe Diffie, Collin Raye, and Billy Ray Cyrus. The Gentlemen are making their first appearance in Branson, MO at The American Music Show Theatre June 13 and 14. For more information or open dates call: Len Holsclaw/Lendel Agency at (703) 347-2496.

#1 ALBUM
Brooks & Dunn



TO WATCH:
Dwight Yoakam #4

1	HARD WORKIN' MAN (Arista 8716)(P)	Brooks & Dunn	1	7
2	ALIBIS (Atlantic 82483)(G)	Tracy Lawrence	2	6
3	SLOW DANCING WITH THE MOON (Columbia 5319)	Dolly Parton	3	7
4	THIS TIME (Reprise 45241-2)	Dwight Yoakam	6	4
5	IT'S YOUR CALL (MCA 10673)(P)	Reba McEntire	4	15
6	PURE COUNTRY (Original Motion Picture Soundtrack)			
	(MCA 10651)(P2)	George Stralt	5	27
7	ACROSS THE BORDER (Columbia 52752)	Willie Nelson	19	3
8	WYNONNA (Curb/MCA 10529)(P2)	Wynonna Judd	7	53
9	COME ON COME ON (Columbia 48881)(P)	Mary-Chapin Carpenter	8	38
10	LIFE'S A DANCE (Atlantic 82420)	John Michael Montgomery	12	10
11	I STILL BELIEVE IN YOU (MCA 10630)(P)	Vince Gill	9	29
12	THE CHASE (Liberty 98743)(P5)	Garth Brooks	11	29
13	HAUNTED HEART (Mercury 514332)	Sammy Kershaw	13	5
14	SOME GAVE ALL (Mercury 3145)(P6)	Billy Ray Cyrus	10	46
15	OTHER VOICES, OTHER ROOMS (Elektra 61464)	Nancy Griffith	15	6
16	BRAND NEW MAN (Arista 07822)(P2)	Brooks & Dunn	16	84
17	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)			
	(Arista 18711-2)(P)	Alan Jackson	14	25
18	WATCH ME (BNA 66047-2)(G)	Lorrie Morgan	17	25
19	READ BETWEEN THE LINES (RCA 61129)	Aaron Tippin	23	56
20	SEMINOLE WIND (BNA 61029)(P)	John Anderson	20	61
21	AMERICAN PRIDE (RCA 66044-4)	Alabama	18	32
22	HOMeward LOOKING ANGEL (Arista 18649-2)	Pam Tillis	22	26
23	OUT OF LEFT FIELD (Curb/Capricorn 45225)	Hank Williams, Jr.	21	5
24	THE WHEEL (Columbia 52729)	Rosanne Cash	27	5
25	LONGNECKS AND SHORT STORIES (MCA 26630)(G)	Mark Chesnut	25	49
26	FIRE IN THE DARK (Liberty/SBK 98947)	Billy Dean	24	9
27	INGENUe (Sire/Warner Bros. 26840)	k.d. lang	30	7
28	DELTA DREAMLAND (Giant 24485)	Deborah Allen	28	2
29	RAVE ON (Mercury 512568)	Kentucky HeadHunters	26	7
30	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	32	79
31	t-r-o-u-b-l-e (Warner Bros. 45048)(P)	Travis Tritt	31	33
32	CONFEDERATE RAILROAD (Atlantic 82335)	Confederate Railroad	29	10
33	NO FENCES (Liberty 93866)(P9)	Garth Brooks	33	133
34	CAN'T RUN FROM YOURSELF (Liberty 98987)(G)	Tanya Tucker	34	25
35	LONESOME STANDARD TIME (Mercury 512567)	Kathy Mattea	41	2
36	DEL RIO, TX 1959 (Arista 18713-2)	Radney Foster	35	25
37	WHATCHA GONNA DO WITH A COWBOY (Liberty 98818)(G)			
		Chris LeDoux	39	35
38	THE HARD WAY (RCA 66003)(P)	Clint Black	36	38
39	HEARTS IN ARMOR (MCA 10641)(G)	Trisha Yearwood	37	29
40	GARTH BROOKS (Liberty 90897)(P4)	Garth Brooks	38	187
41	BIG IRON HORSES (RCA 66049)	Restless Heart	40	17
42	CAFE ON THE CORNER (Curb 77574)	Sawyer Brown	42	29
43	VOICES IN THE WIND (Liberty 98585)	Suzy Bogguss	43	22
44	IN THIS LIFE (Epic 48983)(G)	Collin Raye	44	32
45	GREATEST HITS PLUS (Columbia 52753)(G)	Ricky Van Shelton	45	33
46	MARK COLLIE (MCA 10658)	Mark Collie	46	9
47	FROM THE HEART (Epic 52436)(G)	Doug Stone	47	33
48	WHERE THERE'S SMOKE (Epic 52980)	Gibson/Miller Band	48	9
49	NICKELS & DIMES (Columbia)	Vern Gosdin	49	2
50	GREATEST HITS VOLUME I (Warner Bros. 5675)(G)	Randy Travis	50	27
51	CLOSE TO THE EDGE (Arista 186562)	Diamond Rio	51	23
52	WILD KENTUCKY SKIES (MCA 10672)	Marty Brown	DEBUT	
53	GREATEST HITS VOL. II (Warner Bros. 45044)(G)	Randy Travis	53	27
54	SURE LOVE (Curb 77581)	Hal Ketchum	54	28
55	MOODS AND MOMENTS (Curb 77556)	Wayne Newton	55	40
56	HONEYMOON IN VEGAS (Original Motion Picture Soundtrack)			
	(Epic 52845)(G)	Various Artists	56	29
57	DON'T ROCK THE JUKEBOX (Arista 8681)(P2)	Alan Jackson	52	98
58	WALLS CAN FALL (MCA 10652)	George Jones	61	22
59	THIS ONE'S GONNA HURT YOU (MCA 10596)(G)	Marty Stuart	59	38
60	SACRED GROUND (MCA 1054)	McBride & The Ride	57	9
61	FLYING COLORS (RCA 66090)	Robert Ellis Orall	58	5
62	FOR MY BROKEN HEART (MCA 54223)(P2)	Reba McEntire	62	76
63	STICKS AND STONES (Atlantic 82326)(G)	Tracy Lawrence	60	69
64	POCKET FULL OF GOLD (MCA 10140)(P)	Vince Gill	64	106
65	PAST THE POINT OF RESCUE (Curb 77450)(G)	Hal Ketchum	65	84
66	DIAMOND RIO (Arista 8673)(P)	Diamond Rio	66	95
67	BILLY DEAN (Liberty/SBK 96728)(G)	Billy Dean	63	20
68	EVERY TIME YOU SAY GOODBYE (Rounder 285)	Alison Krauss	71	7
69	TRISHA YEARWOOD (MCA 10297)(P)	Trisha Yearwood	68	90
70	GREATEST HITS II (RCA 61040)(G)	Alabama	70	75
71	EVERY TIME YOU SAY GOODBYE (Rounder 285)	Alison Krauss	57	6
72	DON'T GO NEAR THE WATER (Mercury 51061)(G)	Sammy Kershaw	69	69
73	HERE IN THE REAL WORLD (Arista 8623)(P)	Alan Jackson	67	157
74	ALL I CAN BE (Epic 47468)(G)	Collin Raye	72	82
75	ACES (Liberty 95847)(G)	Suzy Bogguss	73	76



Phil Driscoll

Straight Talk About His Latest Album And The Place Of Today's Christian Performer

By Joseph Stanley

IN 1978 Phil Driscoll left the world of secular music, a world where he played, toured and wrote with such greats as Joe Cocker, Steven Stills, and Leon Russell, to pursue a career in the Christian music field. This radical change grew out of his love for Christ, as Christ's love for him brought him back from the brink of destruction through drugs and alcohol. Fifteen years later and with the March release of his latest album, 16 albums later, Phil Driscoll is regarded as one of the most influential and talented Contemporary Christian entertainers today. In January of this year he performed at the Presidential Inauguration of Bill Clinton. He has been the recipient of three Dove Awards for Instrumental Album of the Year and was nominated twice for Grammy Awards.

It was quite a shock to listen to Driscoll's latest album, but a very pleasant shock. Driscoll's forté has always been the trumpet. On his new album, though, the horn takes a decidedly backseat place to his vocals and to the evangelical message he wants to share.

During the Gospel Music Association's 1993 Convention in Nashville, *Cash Box* got the chance to sit down with Phil and talk about his career, his new album, and his philosophy of the Christian musician's place in the music industry today.

Cash Box: As simply as you can make it, who is Phil Driscoll?

Phil Driscoll: Phil Driscoll is a rock and roll musician who is classically trained and who loves to play the trumpet. I'm a trumpet player/singer, which is a real dichotomy. In the old days I wrote and played with Joe Cocker, Blood Sweat and Tears; I went on the road with them. I started doing the studio thing and subsequently became involved with the drugs—basically with that whole lifestyle. In 1978, though, I had a very real experience with Jesus Christ. That changed my life. Because of that experience, though the style of music has not changed, the message I try to convey in the music has changed drastically. I just use what I have learned in the musical side of my life to communicate what I feel is important to me.

C.B.: How do you feel personally about the new album, *The Picture Changes*?

P.D.: To me...I've made records before and it's like, who can know when you've hit upon what you really needed to do in an album. On this one, though, ~~~I feel we've really broken some new ground for Phil Driscoll. I find that to be very exciting.

C.B.: This is your first album in which the focus has been vocal rather than instrumental. What is the major difference in you that makes this album so different?

P.D.: The mindset was different this time. On all my other albums I was mainly a trumpet player. I went through the personal struggle of, "Okay, when am I gonna play and when am I gonna sing?" The thing that changed this time was that we made the decision going into the studio that we were only gonna use the trumpet when it really yelled for it. We just found the best players we could find, and if there is a solo in there it's probably a guitar solo.

C.B.: You came from the rock arena to the Contemporary Christian scene. How do you view the reverse, the crossing over of Contemporary Christian performers to the mainstream?

P.D.: I have one thing to say about that. We're shooting ourselves in the foot. If you were a football player and you became a Christian, would you then play only Christian football? Or would you play

football period, but as a Christian? I am in the Christian marketplace, but I sometimes wonder if, instead of saying, "Let's make a Christian record," why we don't just say "Let's make a record, as Christians," and let the chips fall where they may.

C.B.: Do you see the ministry of Contemporary Christian Music today as being to the believers or to non-believers?

P.D.: I think that right now it is mainly to believers, and there is the fallacy. If we are really going to touch the world we are going to have to be able to put the music where the world is going to hear it. That is the challenge for Christian music today. My first record was for Word in 1969. That was then, as now, a Christian label. Through the years, though, I've watched CBS take Priority, I've seen MCA form Songbird; all kinds of secular music companies have formed or bought Christian divisions. Even so, it never seemed to be as viable as it could be because it was always like, "This kind of music is for them, and this music is for them over there..." The more I think about it the more I become convinced that if we're gonna do what we want to do, if we're gonna make the world a better place, if we're gonna touch people with God's love and communicate from a Godly perspective how we can live a better, happier life, our music must get into the real world. When we do that, though, we're gonna catch some flack for it. When Jesus was here the "religious" people stayed on Him because he spent so much time with sinners. I got some flack for doing the inauguration. People asked me, "Hey, Phil, why are you doing this? Have you lost your faith?" And I said, "No! I'm trying to share my faith."

C.B.: Can the transition be made, though, without compromise?

P.D.: There is the key to the whole matter. What we compromise to gain, we will surely lose. If we get input that says, "You can't say that. You can't put that in there," and the message is so watered down that no one knows if you're talking about the love between a man and his wife, a man and God, or between two monkeys, you've lost the cause. But we must also remember that Christians are human, and that they deal with things daily that Christian music tends to ignore. Our music must communicate a message. The only thing that got me out of drugs was music that worshipped God.

C.B.: Is there a danger of softpedaling the moral issues, a danger of not taking a stand?

P.D.: If a Christian artist plays music just for the sake of the music and does not take a stand, again, the cause is lost. People will think that the artist doesn't think his music is as good as the world's and they will begin to think the same way. On the new album I didn't say Jesus or God in every song, but the message of hope and love is still there. We sometimes have to take the religion out of the way to get the world to see the spirituality behind it. If we can manage not to compromise the message, yet remove the dogma and just show God's love we can win more people through music than through any other means. There are kids out there doing drugs, kids *not* doing drugs but living immoral, amoral lives; one way or another they are going to be hurt by it down the road. If we can show these kids God's love we can help a generation of young people that needs help more than any one before it. And what about the people in their 20's and 30's who are "successful," yet they still feel an emptiness inside? Can we not communicate to them a message of God's love for them? God's plan for our lives? That there is more to life than just a career? Music is like God. It communicates spiritual power. We hear a lot about the negative power of music—and it is there—but there is also a tremendous positive power. I'm not at all for censorship of secular music. That is a hoax. What we must do instead is to counter that darkness with the light of Jesus Christ. That is the bottom line. Christian music is the vehicle for that power of light; we *must* make the vehicle bigger.

TOP BLACK GOSPEL ALBUMS

CASH BOX • MAY 1, 1993

1	WE WALK BY FAITH (Tyscot 1403)	John P. Kee & New Life Community Choir	1	25
2	U KNOW (Savoy SC14812)	Anointed Pace Sisters	2	30
3	I'M GOING THROUGH (Savoy 7106)	Rev. Clay Evans	3	13
4	WHEN THE MUSIC STOPS (Sparrow 1324)	Darryl Coley	4	37
5	I'LL NEVER FORGET (Savoy 7107)	Dr. Charles Hayes	8	9
6	IN LIVING COLOR - "LIVE" (Blackberry 22033012)	Meivin Williams	5	20
7	STAND STILL UNTIL HIS WILL IS CLEAR (Air 10180)	Rev. E. Davis and the Wilmington Chester Mass Choir	6	26
8	MY MIND IS MADE UP (Word 48784)	Rev. Milton Brunson	7	53
9	HE'S WORKING IT OUT FOR YOU (Word/Epic 48785)	Shirley Caesar	9	63
10	I SING BECAUSE I'M HAPPY (Savoy 7102)	The Georgia Mass Choir	10	20
11	SEND YOUR ANOINTING (TM 2001)	TM Mass Choir	11	9
12	HE THAT BELIEVETH (Light 750769)	Chicago Mass Choir	12	20
13	TESTIMONY (Sparrow 1283)	Richard Smallwood Singers	15	12
14	SOMETHING ON THE INSIDE (Jive 42129)	Vanessa Bell Armstrong	20	5
15	LIVE IN DETROIT (Malaco 6009)	Rev. James Moore	13	44
16	FILL ME (Tribute 3643)	Keith Dobbins/Resurrection Mass Choir	14	12
17	FOCUS ON GLORY (Benson 8535)	Hezekiah Walker	17	26
18	WITH ALL MY HEART (Sparrow 1325)	Sandra Crouch	22	25
19	PERFECTING CHURCH (Selah 7509)	Marvin Winans	16	15
20	DAWN OF A NEW ERA (Benson 0056)	GMWA National Mass Choir	21	9
21	IT'S IN THE PRAISE (CGI 51416111)	Calvin Bernard Rhone	26	20
22	BETTER DAYS AHEAD (Malaco 4457)	Dorothy Norwood	18	6
23	LIVE WITH THE SOUTHWEST LOUISIANA MASS CHOIR (Malaco 4455)	Ruby Terry	19	15
24	ANOTHER CHANCE (Savoy 7109)	D.F.W. Mass Choir	27	2
25	THE COUNTRY BOY GOES HOME (Malaco 6001)	Willie Neal Johnson	24	44
26	GOIN' BACK (Paradise 27008)	Tri-State Mass Choir	28	9
27	GOD GETS THE GLORY (Malaco 6008)	Mississippi Mass Choir	23	63
28	THERE IS A FOUNTAIN (Faith 1992)	Rev. R.L. White Jr.	RE-ENTRY	
29	HE'S ALL OVER ME (Savoy)	Jeff Banks	35	2
30	ALIVE AND SATISFIED (Benson 2841)	Thomas Whitfield	30	53
31	LIVE AND ANOINTED (Malaco 6012)	The Jackson Southermaires	RE-ENTRY	
32	THANK YOU JESUS (Savoy 14811)	The New York Restoration Choir	32	42
33	SEMINAR 91 (Fixit)	Edwin Hawkins	37	4
34	I'M GLAD ABOUT IT (Malaco 14804)	Rev. T. Wright/Chicago Mass Choir	25	57
35	PH FACTOR (Word/Epic 53176)	PH Factor	36	9
36	USE ME (Air 10181)	James Bignon and Deliverance	29	30
37	HOLD ON (Word/Epic)	Greater Victory Temple	33	9
38	SALUTE TO THE CARAVANS (CGI 0004)	Various Artists	38	14
39	THROUGH THE STORM (Tribute 0946)	Yolanda Adams	40	12
40	THE BEST AND MUCH MORE (Blackberry)	Williams Brothers	34	4

Cash Box GOSPEL BEAT

WORD, INC. RECEIVES ACHIEVEMENT AWARD

—Word, Inc., was the recipient of the Gospel Music Association's 1993 Lifetime Achievement Award during the association's convention held during the first week of April. The company, begun by Jarrell McCracken, launched its first project, "The Game Of Life," 42 years ago. Since then Word has been the spearhead of the Contemporary Christian Music industry. Today Word is the world's largest Christian record company. They continue to the same spirit of innovation and achievement that was responsible for their early success. McCracken was a 1993 GMA Hall of Fame Inductee.

AND THE WINNER IS...—The Winans walked home winners in the three Gospel Music categories at the Second Annual Motor City Music Awards held recently in Detroit, Michigan. Marvin Winans & The Perfected Praise Choir won in the Outstanding Gospel Recording category for their debut album, *Introducing Perfected Praise*. Ron Winans Family and Friends took home the award for Outstanding Gospel Choir. The Winans group capped off a clean sweep by being named Outstanding Gospel Act.



QUESTION:—Who is the artist who has a new album, a new record deal, a new producer, and a new baby on the way? Answer: Steve Camp. Watch for Camp's debut Warner Alliance project, *Taking Heaven By Storm*, produced by Steve Omartian, to be released in May. The baby, Campster #4, won't be around until September. Pictured are Camp, Neal Joseph, president of Warner Alliance, and Omartian (seated).

Gospel Review

■ THE WILLIAMS BROTHERS *The Best Of and More-Live* (Blackberry)

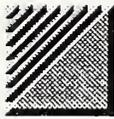
Although this trio can rock your socks off with their studio projects, it's in a live setting that this group really shines. They have picked a fitting title for this album, as it includes such age-old favorites as, "He'll Understand," "I Won't Let Go Of My Faith," "Prayer Made The Difference," "Jesus Will Never Say No," and "Jesus Will Fix It." Of the new material here, be sure to check out the slamming, "Nothing Blocking My View," featuring a scorching lead by Melvin Williams, and the smooth, soulful, ~"It Was You," which features a guest vocal performance by the Rev. Paul Morton, Sr.

■ CLC YOUTH CHOIR *Live... In The Spirit* (Command)

Once in a while there comes an album that seems to transcend the bounds of tradition while remaining traditional, an album that is "Contemporary Christian," but manages to go beyond the musical styles of Contemporary Christian music. It is even rarer that an album comes along that combines these two feats. The CLC Youth Choir has put together a package of the best praise and worship music available today. The powerful choral sound is set off by inspired solo performances and rounded off with superb musicians who could stand alone as a great jazz combo. Especially good on this album are "You Don't Know," "Holy, Holy, Holy," "Jesus, You're Everything," and "No Greater Love."

■ NEWSONG *All Around The World* (Benson)

Even before the release of this album, Newsong set the adult contemporary market abuzz with the title cut, "All Around the World," as it was selected by an independent consumer group as a hot item for AC stations. The rest of the album is a continuation of the power demonstrated in the title cut. The sound is one that anyone can enjoy regardless of their usual tastes. This collection combines the energy of rock with the thoughtful and thought-provoking lyrics normally associated with softer music. There is a lot of feeling in the ballads, especially in "Fingers and Noses" and "Hero of the Faith." The excitement in "It's A Wonderful Life" and "All Around The World" is infectious. Newsong has definitely put together a winner.



The Totals Are In—ACME '93 Ranked 'Second To None'!

CHICAGO—More than 254 companies occupied nearly 97,000 net square feet of exhibit space at the Sands Expo Center in Las Vegas (March 11-13) for the 1993 American Coin Machine Exposition. Registered attendance was 8613 and this figure included 4248 qualified operators, according to ACME Show Committee chairman Bill Cravens, who pronounced this event the largest in the convention's history.

"Programs aimed at increasing operator attendance were a primary objective for ACME '93," observed AAMA president Bill Rickett. The Coin-Op Olympics (which saw 150 ops competing), along with Redemption City and the Operator's Cocktail Reception proved to be popular events for operators.

"Redemption City," a 3,000 square foot redemption center, was a first this year, and a definite highlight of the show. Twenty-one companies displayed more than 40 pieces of redemption equipment, and were joined by 11 suppliers of redemption merchandise in this special exhibit. Surrounding "Redemption City" were 161 booths that housed manufacturers of redemption equipment and merchandise. The "Running Redemption With Profit In Mind" seminar, presented by Sue Monday (Spirit Design Group, division of Century Vending), Rhonda Fletcher (Bonita Marie International), and trade notable Frank Seninsky, was attended by nearly 250 operators (a record-setting attendance at an ACME seminar). Various other ACME educational programs also produced record crowds.

As evidence of ACME's international growth, this year's show attracted nearly 700 visitors from 38 countries, with 253 Canadian attendees and 300 coming in from Mexico.

Commenting on the success of the educational programs, Carol Lally of *Play Meter Magazine* (a co-sponsor of ACME), said "the educational benefit of ACME to operators continues to play a vital role in show planning. ACME will continue to provide outstanding seminars that help operators compete and succeed in their coin-op businesses."

The 1994 American Coin Machine Exposition will be held at the Rosemont/O'Hare Exposition Center in Rosemont, IL (suburban Chicago) during the period of Thursday, March 17 through Saturday, March 19.

Atari Promotes Bob Stewart To Mfg. V.P.

CHICAGO—Hide Nakajima, president of Atari Games, announced the promotion of Bob Stewart to vice president of manufacturing.

Stewart began his career with Atari Games twelve years ago, bringing with him considerable experience gained from owning his own fabrication company for precision metals and plastics. He worked his way up the ranks from supervisor to manager and, most recently, director of manufacturing. He is directly responsible for 125 employees in Atari's manufacturing operation including sub and final electro-mechanical assembly and automated PC assembly with full testing capabilities. In his new capacity, Stewart intends to expand Atari's contract manufacturing base and to continue to improve product

quality, reliability and factory response time.

"Bob is a valuable and dedicated employee, and we are fortunate to have a man of his caliber and experience to head our factory," stated Nakajima. "I have every confidence that Bob will strive to keep Atari on the leading edge in manufacturing, reliability and quality."



Bob Stewart

AMOA And Four Record Labels Host Big National 'Spring Into Action' Jukebox Promo

CHICAGO—New releases by country stars George Jones and Joe Diffie as well as upcoming pop artists Shawn Colvin and Take That will be featured in a "Jukebox Spring Into Action" promotion that will take place this May-June at thousands of jukebox locations nationwide. This 1993 event marks the fifth year of the promotion which involves jukebox operators and major record labels.

The effort is being jointly underwritten by the Amusement and Music Operators Association along with Sony Nashville and RCA, MCA and CBS Records. AMOA members own/service approximately half of the nation's estimated 250,000 45rpm and CD jukeboxes.

The artists and songs (all available on 45rpm and CD) in the promotion are: "Wrong's What I Do Best"/"Tonight The Bottle Let Me Down" by George Jones (MCA), from the CD *Walls Can Fall*; "Honky Tonk Attitude"/"Just A Regular Joe" by Joe Diffie (Sony Nashville), from the CD *Honky Tonk Attitude*; "It Only Takes A Minute"/"It Only Takes A Minute-Remix" by Take That (RCA), from the CD *Take That & Party*; and "I Don't Know Why"/"The Dead Of The Night" by Shawn Colvin (CBS), from the CD *Fat City*.

The promotion includes the placement of 20,000 posters, 250,000 table tents and special jukebox title strips at some 10,000 AMOA operator member jukebox locations. These materials highlight the featured artists and songs.

Operators may purchase the featured records from their one-stops, who in turn will provide them with the various display materials at no extra charge.

Coordinating the "Jukebox Spring Into Action" package is Sam Atchley, AMOA's record label liaison.

Each week an estimated 75-80 million Americans hear music on a jukebox and 1993 marks the 104th anniversary of the jukebox.



THE SEARCH IS OVER! Ralph Fleege of Mitchell Novelty Company in Milwaukee, Wisconsin is the winner of the Rowe/AMI Great American Jukebox Search. His 1954 AMI Model F-120 (pictured) is still on location and still earning money after 39 years, according to Fleege. "This vintage 1954 AMI model will be brought back to our Grand Rapids, Michigan factory where it was built and will be proudly displayed in our jukebox museum," stated Joel Friedman, Rowe's senior vice president.

It's Post-ACME Showtime At Atlas!

CHICAGO—Attendance ran as high as 375 at this year's post-ACME regional showing, hosted by Atlas Dist. in its Chicago facilities. Operators enjoyed plenty of food, beverages and a full array of the latest in new equipment, which was on display throughout the day-long event. Manufacturer reps were present for one-on-one dialogue; and then there were door prizes, which included such goodies as television sets, barbecues, portable phones and cordless drills. This year's event had special meaning in that it provided the opportunity for Atlas execs Jerry Marcus and Ed Pellegrini (along with their staff) to express personal gratitude on being chosen "Distributor of the Year" at the recently held ACME convention. To cap the festivities, Atlas hosted a thank-you dinner for manufacturers at the noted Zum Deutschen Eck restaurant!

Pictured in the accompanying photos are: (photo 1, l-r) Atlas' Aaron Dlugie with Larry Glick and Terry Gold of Just Games; (photo 2, l-r) Leprechaun's Bill Cravens with Howie Rubin; (photo 3, l-r) Jerry Marcus, Chicago op Ed Veslaquez, Ed Pellegrini and Pioneer's Dave Drouillard at the Pioneer juke; and (photo 4, l-r) Barry O'Brien (Standard), Jerry Marcus and John Doyle (Standard) displaying Standard Changemaker's "Distributor of the Year" award, which was presented to Atlas at this event!



AMOA Jukebox Top 30

FOR MONTH ENDING FEBRUARY 1993

THIS CHART	LAST CHART	COMPILED FOR THE AMUSEMENT & MUSIC OPERATORS ASSOCIATION'S JUKEBOX PROMOTION COMMITTEE	
		TITLE SONGWRITER(S)	ARTIST LABEL/DISTRIBUTING LABEL
* * No. 1 * *			
1	1	ACHY BREAKY HEART O. VON TRESS (BMI)	BILLY RAY CYRUS MERCURY 866522-7
2	3	FRIENDS IN LOW PLACES D. BLACKWELL, E. B. LEE (BMI/ASCAP)	GARTH BROOKS CAPITOL 44647
3	2	NOVEMBER RAIN RDSE (ASCAP)	GUNS N' ROSES Geffen S7-19067
4	9	THE THUNDER ROLLS P. ALGER, G. BROOKS (ASCAP)	GARTH BROOKS CAPITOL 44727
5	15	RODEO L. BASTAIN (BMI)	GARTH BROOKS CAPITOL 44771
6	6	SHAMELESS B. JDEL (BMI)	GARTH BROOKS CAPITOL 44800
7	5	BOOT SCOOTIN BOOGIE R. DUNN (BMI)	BROOKS & DUNN ARISTA 12440-7
8	—	EVERYTHING I DO I DO IT FOR YOU B. ADAMS, R. J. LANGE, M. KAMEN (ASCAP/BMI)	BRYAN ADAMS A & M 1567
9	14	HOW DO YOU TALK TO AN ANGEL B. CUFFING, S. TYRELL (BMI)	THE HEIGHTS CAPITOL 44890
10	7	BOHEMIAN RHAPSODY F. MERCURY (ASCAP/PRS)	QUEEN HOLLYWOOD 7-64794
11	17	SOMEWHERE OTHER THAN THE NIGHT K. BLAZY, G. BROOKS (ASCAP/BMI)	GARTH BROOKS LIBERTY 56824
12	4	WHAT SHE'S DOING NOW P. ALGER, G. BROOKS (ASCAP)	GARTH BROOKS LIBERTY 57733
13	—	SWEET HOME ALABAMA N/A (ASCAP/BMI)	LYNYRD SKYNYRD MCA 60191
14	—	BIG GOOBYE N/A	GREAT WHITE CAPITOL 57989
15	10	LAYLA E. CLAPTON, J. GORDON (BMI)	ERIC CLAPTON REPRISE 7-18787
16	—	DON'T ROCK THE JUKEBOX A. JACKSON, K. STEGALL, R. MURRAH (ASCAP/BMI)	ALAN JACKSON ARISTA 2220
17	11	JUMP J. MAULDIN (ASCAP)	KRIS KROSS COLUMBIA 38-74197
18	—	GOOD ENOUGH KEAR, GREENSKIRT (BMI)	BOBBY BROWN MCA 54517
19	—	OO YOU BELIEVE IN US N/A (ASCAP/BMI)	JON SECADA SBK 50408
20	24	TWO OF A KIND B. BOYD, W. D. HAYNES, D. REDBIBNS (ASCAP)	GARTH BROOKS CAPITOL 44701
21	12	I FEEL LUCKY M. C. CARPENTER, D. SCHLITZ (ASCAP)	MARY CHAPIN CARPENTER COLUMBIA 38-74345
22	—	END OF THE ROAD N/A (BMI)	BOYZ II MEN MOTOWN 2178
23	13	UNDOER THE BRIDGE A. KIEDIS, M. BALZARY (BMI)	RED HOT CHILI PEPPERS WARNER 7-18978
24	—	SEMINOLE WIND J. STROUD, J. ANDERSON (ASCAP)	JOHN ANDERSON RCA 62312
25	19	WHEN A MAN LOVES A WOMAN C. LEWIS, A. WRIGHT (BMI)	MICHAEL BOLTON COLUMBIA 74020
26	16	SHE IS HIS ONLY NEED D. LDGGINGS (ASCAP)	WYONNNA MCA S7-54320
27	18	MAMA I'M COMING HOME O. OSBOURNE, Z. WYLDE, L. KILMISTER (ASCAP)	OZZY OSBOURNE ERIC ASSOC 74093
28	—	WILO THING N/A	TONE LOC DELICIOUS VINYL
29	—	SHAKE THE SUGAR TREE P. WDRLEY, E. SEAY (N/A)	PAM TILLIS ARISTA 12454
30	—	PLEASE OON'T GO N. MORRIS (BMI)	BOYZ II MEN MOTOWN 2162

NATIONAL SAMPLING BASED ON BOTH 45 RPM AND CD POPULARITY.



CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted \$10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add \$80.00 to your present subscription price. Non-subscribers: \$260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of \$.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! AM. SAMMY: Task Force Harrier. ATARI: Road Riot S/D; Relief Pitcher; Tetris. BALLY: Super High Impact; Tri Sport. DATA EAST: Caveman Ninja; Tumble Pop; Capt. America; Vipor Trail. FABTEK: Raiden. IREM: Hammerin Harry; Dragon Breed. I-VIC: Birdie Try. KONAMI: Lightning Fighter; Simpsons; Sunset Riders; Turtle In Time. LELAND: Dragon Lair II; Indy Heat. LEPRECHAUN: Mutant Fighter. MERIT IND.: Tic Tac Trivia. NINTENDO: Super System-Practically new Nintendo system where youngsters go who are familiar with the Nintendo "Home Game" system. A bargain at \$1,195 as they are practically new. SEGA: Spiderman; Clutch Hitter. SMART IND.: Jackpot; Clean Sweep. SNK: Beast Buster. STRATA: Hot Shot Tennis; Rim Rockin Basketball. TAITO: Battle Shark; Space Guns. PINBALLS: PREMIER: Operation Thunder; Terminator 2; Hurricane. USED KITS: Atomic Punk \$395; Arabian Fight \$595; Brute Force \$50; Cabal \$95; Desert Assault \$95; Guardian of the Hood \$495; Knights of the Round \$695; Main Event \$25; Pac Mania \$15; Pig Out \$25; Punk Shot \$95; Rampart \$95; Wrestle Fest \$295. SNK Neo-Geo Six Game Model with large screen, large cabinet and six of the top games. Exactly like new, these games and cabinets will last for several years with contemplated frequent good games from SNK. A real bargain at \$1,995. NEO GEO PAKS Slightly used (cartridges): \$10 each: Magician Lord; Nam 1975; Super Spy. \$75 each: Cyberlip; Ninja Combat; Baseball Stars; Sengokei; King of Monster; Football Frenzy. \$100 each: Alpha Mission II. \$125 each: Super Baseball 2020. \$250 each: Art of Fighting. \$275 each: World Heroes. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

...

DIGAMART OWNERS- Is your Digamart "dome" scratched, broken, in need of replacement? Call Stone Amusement Co. for prices/quantity discounts. Kyle Copeland, 1-800-WM STONE.

...

FAN CLUBS

THE RASCALS, the Young Rascals, Joey Dee & the Starliters, the Hi-Fives, Felix Cavaliere, Gene Cornish, Dino Danelli, Eddie Brigati and David Brigati: Free information and pen pal service for fans of the Rascals and all Rascals-related artists. Please send your questions and a stamp to: The Rascals/Starliters Fan Club, P.O. Box 481, James A. Farley Building, New York, NY 10116-0481.

...

GRAPHICS AND DESIGN

With a deep understanding of the music business, blended with our razor sharp graphics, we will design and tailor make a product specifically for your promotions. From BOLO TIES to T-SHIRTS, let us put our craftsmanship to work for you. 1-800-7-COYOTE. ADOBE GRAPHICS AND DESIGN, INC.

...

PRODUCTION

Visit my 'NEW ARTIST NIGHTS' and 'SONGWRITERS NIGHTS' every Thursday, BUDGET HOST, I-65 and James Robertson Parkway and Sunday-Monday, HOLIDAY INN BRILEY PARKWAY. Let me also help with your next recording session. Contact: Steve 'Bulldog' Bivins, (615) 298-4366.

...

PROMOTION

PROMOTING YOUR HIT IS OUR #1 BUSINESS!! Mailouts and weekly trackings on Cash Box, R&R, Billboard and Gavin reporting stations. Let us customize a special mailout promotional plan just for your release. DINEYO MUSIC ENTERPRISES, P.O. Box 348, Fayetteville, GA, 30214-0348 or call (404) 461-3364.

...

SUBSCRIPTION ORDER:

PLEASE ENTER MY CASH BOX SUBSCRIPTION:

NAME _____

COMPANY _____

TITLE _____

ADDRESS _____

BUSINESS

HOME

APT NO _____

CITY _____

STATE/PROVINCE/COUNTRY _____

ZIP _____

NATURE OF BUSINESS _____

PAYMENT ENCLOSED

SIGNATURE _____

DATE _____

SUBSCRIBE NOW!

\$180.00 per year (U. S. A, Canada & Mexico)

\$225.00 per year Foreign Subscriptions

Enclose payment and mail to:

CASH BOX—Subscription Department

6464 Sunset Blvd., Suite 605

Hollywood, CA 90028

CASH BOXTM

PRESENTS

*Music in the
Movies and
Video*

EDITORIAL

Fred Goodman

ADVERTISING

Jonathan Platt (LA), Stan Lewis (NY),
Mark Wagner (Nash)

PHONE

(213) 464-8241, (212) 245-4224
(615) 329-2898