STING: Summoning The Hits
Conversation with ALAN MENKEN
Executive Profile: RCA'S RON FAIR
PIA'S Infomercial
INSIDE THE BOX

COVER STORY
Sting: Summoning The Hits
Superstar Sting received his highest chart debut to date when his latest A&M album, "Ten Summoner's Tales," came on Cash Box's Album Chart at #1 a few weeks ago. Since then, the company's marketing strategy has kicked in to help sustain the excitement. Where does it go from here? To find out...

Conversation With Alan Menken
Just a few weeks after grabbing two Academy Awards for his song, "A Whole New World," and his Aladdin score, composer Alan Menken tells Cash Box what's on his musical horizons.

Executive Profile: RCA's Ron Fair
Ron Fair has returned to RCA. This time he holds the prestigious position of senior vice president, A&R West Coast/staff producer. He discusses his role at the label and what he looks for in a hit.

Pia's Infomercial
Singer Pia Zadora is about to start a new trend—an infomercial to sell her latest album, Pia, The Platinum Collection.

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NUMBER ONES

POP SINGLE
1 Have Nothing
Whitney Houston
(ARISTA)

R&B SINGLES
Puff Daddy
Silk
(ELEKTRA)

COUNTRY SINGLES
Hard Workin’ Man
Brooks & Dunn
(ARISTA)

GOSPEL ALBUM
We Walk By Faith
John P. Kee
(FYSCOT)

PAP SINGLES
Tim 4 Sum Aksion
Redman
(RAL/CHAOs)

POP ALBUM
Ten Summoner's Tales
Sting
(A&M)

R&B ALBUM
Lost Control
Silk
(ELEKTRA)

COUNTRY ALBUM
Hard Workin’ Man
Brooks & Dunn
(ARISTA)

R&B ALBUM
14 Shots To The Dome
L.L. Cool J
(DEF JAM/COLUMBIA)
SHORT AND SWEET(?): Complete press release on April 14, deadline states — "As of today, the lawsuit between MCA and PolyGram concerning Motown Records has been completely settled to all parties' satisfaction."

NAVARRE TO DISTRIB GLOBAL: Eric Paulson, president/CEO of Navarre Corporation, announced the signing of a national distribution agreement with Global Pacific Records, Inc. and all of its affiliated labels, including Black Horse Records. Global, previously distributed by WEA, is moving forward in the alternative rock genre. "I speak for everybody here at Navarre," Paulson stated, "when I say how extremely proud we are to be affiliated with the dedicated personnel and cutting-edge music of Global Pacific and Black Horse."

Global’s first through Navarre will be a May release of Morgan Fisher’s “Echoes Of Lennon.” First Black Horse release will be in July from Michael Aston followed by a debut release of San Diego’s Whirl. Black Horse also plans an annual compilation release comprised of new material from current artists and showcasing new talent. Global Pacific Records president/CEO Howard Sapper said, "After years of watching Eric Paulson and Navarre from a distance, I’m delighted to enter the exciting realm of a national, alternative music company in the ’90s. The reaction time of this distribution network will allow our artists prioritization and focus."

WHERE’S A RAGING RHINO SETTLE?: Anywhere it wants. In this instance the ever-expanding Rhino Entertainment Company (which includes Rhino Records, the new FORWARD label, Kid Rhino, and Rhino Home Video) for its fourth move since its 1978 foundation has chosen the entire second floor of the Atria West building at 10635 Santa Monica Blvd., L.A., CA, 90025. New phone number is (310) 474-4478, FAX, (310) 441-6575; Publicity Dept. FAX is (310) 441-6578.

JUST FIDDLIN’ AROUND: The 33rd Topanga Banjo/Fiddle Contest, Dance and Folk Arts Festival has been set for May 2, 9 a.m. to 6 p.m. at the Paramount Ranch, Agoura, in the Santa Monica Mountains National Recreation Area. Event features banjo, fiddle, guitar, mandolin, specialty instruments, band, and singing contests, three invited guest bands, a Songwriter’s Showcase, Storytelling, Cowboy Poetry, Artisan and Crafter’s booths, demonstration and participatory dancing. Tickets will be $6 and $2 at the gate.

EastWest Records America has made a deal with MotorJam Records in which MotorJam will serve as an additional repertoire source to EastWest. MotorJam has already brought #1 act Snow to the label, and the next project will be alternative rock group Dog Society. Pictured (l-r) are: (Standing) David Eng, co-president; MotorJam; (Standing) Wendy Goldstein, sr. director A&R, EastWest; Sylvia Rhone, chairman/CEO, EastWest; Merlin Bobb, sr. vp A&R, EastWest.

ON THE MOVE

Kenny Hamlin has been appointed senior vice president and general manager of Asylum Records. He previously was senior vice president, sales and distribution for Elektra. RCA Records has announced several staff changes. Dave Loncao has been named vice president, album rock promotion. Before joining the label he co-managed John Mellencamp. Also at RCA, Sue Raffman has been appointed manager, production; John Match production associate; and Jimmy Waters administrator, product library. Priority Records has formed a new rock/alternative division under the direction of Priority executive vice president Stephen Drash and newly appointed divisional vp/gm, Jeff Neben. Also at Priority, Alyssa Pisano has been upped to vice president of marketing and creative services. She was previously executive director of marketing. Don Harder has been appointed senior vice president, information technology, EMI Records Group North America. He comes to the company following 18 years with international accounting firm Ernst & Young, where he served as a partner since 1982. Sony Music International has announced several appointments. Frank Welzer has been named president, Latin America. He had been president and general manager of Sony Discos, the post filled by George Zamora, who was vice president of marketing at the company. Hans Beugger, formerly vice president of Latin American operations, has been appointed senior vice president, Latin American affairs. Kookie Gonzalez has become national rap promotion manager for Warner Bros. Records. He comes to the label after a 10-year stint with Island Records, where he was national director of promotion. Mercury Records has named Cheryl Tyrrell marketing manager. Prior to joining Mercury, she conducted independent artist relations for Warner Bros. Records. Pam Marcello assumes the new position of director, video promotion at MCA Records. She was previously director of marketing at MCA. Elektra Entertainment has appointed Tracy Leshay director, national, secondaries, pop promotion. She was national manager, CHR promotion. Brian Sutnick has been named international production manager, international marketing for PolyGram Holding Inc. He started as an intern in the department three years ago. Rhino Records has promoted John Hagelston from the position of publicity/coordinator to manager of national publicity. BMI has expanded Leslie Morgan’s role at the organization. She has been appointed associate director, corporate relations and will remain circulation manager and a member of the editorial staff of BMI Music World. Laura Engel, previously vice president of L.A. Personal Development, has opened her own management firm, Engel Entertainment. The company is located in L.A.
Matthew Sweet helps out on Sweet Relief

THE ONGOING SUIT against Negativeland's former SST label for their alleged copyright infringements in their satirical track "U2," by Island Records and Warner Chappell Music was finally resolved with the latter collecting $90,000 in settlement. However, now Negativeland is suing SST after Negativeland published a magazine The Letter U And The Numerals 2 chronicling the legal fiasco. SST sued for infringement with Negativeland's use of SST letterhead in the magazine and on press releases and breach of contract for refusing to pay the damages of the lawsuit. Negativeland have retained pro bono support and have launched a countersuit against SST for withholding royalties. Negativeland has released the Free CD funded by fan donations and will make tour dates on the West Coast.

Meanwhile the members of U2 are struggling in the studio to get their yet-untitled EP (on Island) out for the slated May release. The word is that the five to six-song collection is heavily dominated by The Edge's guitar. It is rumored that one of the songs may be Bono covering the Sinatra classic, "One For The Road," a drinking song that Bono would sing privately to the group and to roadies on the tour plane, until they insisted he record it. No rest for the giants, U2 will begin their European tour May 9 in Rotterdam.

GET WELL: Pearl Jam, Lou Reed, Matthew Sweet, Soul Asylum, Michael Penn, Lucinda Williams, and Maria McKee have recorded the Sweet Relief album featuring songs of folk singer Victoria Williams who was diagnosed with MS. The money will be added to the already $20,000 Williams received from benefit concerts in New York and L.A. last year to provide for her health care.

ELVIS HAD A GOOD YEAR with his good side on the postage stamp and now novelist Jack Womack's oddbook Elvisy, which portrays a sci-fi take on The King where, after a holocaust, Elvis cults reach a stalemate in battle until one side goes back in time to the 1950s to kidnap Elvis.

THE NEW YORK NIGHTCLUB, Peace threw a party last week for James Brown to commemorate the return of the Godfather of Soul with his album Universal James (Scotti Bros), produced by S.O.U.L. System's (C+C Music Factory) Clivilles and Cole and Soul II Soul's Jazzie B. Brown has also released two compilations of his "classic" periods James Brown's Greatest Hits (Polygram) and Soul Pride: The Instrumentals (1960-1969) (Polydor) which covers two volumes, "Ain't it Funky Now" and "Funky Drummer."

INXS singer Michael Hutchence dropped in at Santa Monica Airport to announce the group's May 8 concert at Barkar Hangar, one stop on their 10-city Get Out Of The House tour beginning May 7 in San Francisco. Pictured (l-r) are: Hangar-owner Judy Barkar, promoter Bill Silva, Hutchence, KROQ's-jock Richard Blade, and co-promoter Andy Hewitt.

THE 1993 NATIONAL EARTH DAY CONCERT will be over by the time this is read, but as of this writing, the big-name lineup of the April 16 Hollywood Bowl show has expanded to include the hosting talents of comedian, Chevy Chase, and the music of Don Henley.

Chase and Henley joined the stellar roster of musical talent featuring Paul McCartney, The Steve Miller Band, 10,000 Maniacs, k.d. lang, Kenny Loggins, Bruce Cockburn, and P.M. Dawn, with others to be expected. Catch all the information on your local Earth Day events by calling 1-800-I-ECO-ACT. West Coast events continue throughout May 1. Details and an overview of the show itself will be in next week's Cash Box.

Meanwhile, as part of Concerts For The Environment's "Sound Action" campaign, the venerable Hollywood Bowl will be undergoing an environmental audit, which will evaluate the facility and its practices and come up with ways to enable the operation to become more environmentally and economically efficient. A team from EConsultants (this So. Cal.-based company's main gig), will prepare a report on the venue's recycling and composting, energy efficiency, water conservation, air quality and hazardous materials to determine where Bowl management can make environmental improvements. Audits of this sort have proven to be both practical and profitable for other venues across the country (New England's Foxboro Stadium has saved more than $60,000, 12 tons of paper and plastic, and 180,000 kilowatt hours of electricity in the two years since their audit). How bad can that be? Too bad the IRS doesn't conduct their audits the same way.

FROM THE FOR-YOUR-INFORMATION FILE: The National Association of Recording Arts and Sciences (the same folks who bring you the Grammys) routinely put on informative and educational seminars for members of NARAS as well as the public in general. The latest of these events was held last week on the Chaplin Soundstage at A&M Records and addressed the often confusing topic of music publishing.

A panel of experts consisting of Bob Fed, president and CEO of the Burt Bachrach Music Companies; head of Rondor Music (son of Alan) Lance Freed; former MCA Music Publishing president and current president of Leed's Entertainment Leeds Levy; and current vice president of creative services at MCA Carol Ware. Representatives from BMI and ASCAP were also on hand, Dexter Moore and Todd Brebec, respectively, as well as hit songwriters Tena Clark, the multi-award-winning David Foster with his wife and Oscar-nominated collaborator, Linda Thompson.

The panel fielded questions from the information-starved group, giving knowledge and helpful insights into their respective fields. Future seminars include topics such as "Music On Film," scheduled for May 3, featuring keynote panelist, Henry Mancini. Interested parties seeking additional info should contact the L.A. Chapter of NARAS at (818) 843-8253. Or you can just call up and breathe heavy. Next week...
TALENT REVIEW

John Sebastian

By Robert Adels

THE STRAND, REDONDO BEACH, CA—Put-on smirks continue to eclipse genuine smiles on the face of rock. Through all of its musical changes, rock’s standard “cool” visage has remained a variant on the detached look of disinterest or the snarling scorn of disdain.

John Sebastian is the exception that proves the rule. This singer/composer’s wall-to-wall smile has been the unofficial logo of his own “good-time rock” since his 60’s days with The Lovin’ Spoonful.

Supporting Sebastian’s first album in 17 years (Tar Beach on the indie Shanachie label), that patented facial expression makes a very well-welcomed return on a long-overdue national tour. This contagious grin-fest recently climaxed in a Sunday night concert at The Strand that attracted more smiles than a Colgate TV commercial marathon.

Three decades after his string of Kama Sutra/Lovin’ Spoonful hits, and two decades after his solo work on Reprise, Sebastian still looks and talks like the slightly blissed-out but ever-exuberant teenager of our collective youth.

Backed by his most eclectic band to date (New York Rock & Soul Review guitarist Jimmy Vivino, drummer James Wermwirth and Jim Kweskin Jug Band vet Fritz Richmond on jug and washboard bass), Sebastian carefully assembles a show that could easily develop into a groundbreaking, off-Broadway musical autobiography.

Sebastian’s setlist is his best-known rock songs with stories and examples of their roots-music inspirations. He employs a Sleepy John Estes/Hank Rachel blues to introduce “Younger Girl.” Mississippi John Hurt’s “Spoofull” doubles as the source for his first band’s name as well as his own classic “Lovin’ You.” And Johnny Cash’s “I Walk The Line” cues a clear path to “Nashville Cats.” His anecdotes about folk legends Jean Ritchie and Lightnin’ Hopkins prove as pivotal to his show as Sebastian self-demanded “Summer In The City” and “Daydream.”

New material from his Tar Beach album is just as well received. “You And Me Go Way Back” is a rare, mature love song that deserves an even longer life than “Did You Ever Have To Make Up Your Mind.” “Freezin’ From The Inside Out” is an unexpected and personal primal scream that makes his happy songs seem all the more realistic. By working his Tar Beach title tune into an audience sing-along, this harbinger of urban summer easily delivers more grit than the entire Beach Boys catalog.

While the passage of time has had no discernible impact on John’s looks, charm or speaking voice, it has definitely changed his singing approach. Solo, his lower register is now more suited to classic blues and his newer material than it is to his Spoonful legacy.

This turn of events allows you to focus on Sebastian’s previously unappreciated harmonica virtuosity, guitar expertise and innate talents as a band catalyst. This combination is ultimately more fascinating than just another solo turn on the comeback trail. In fact, John’s Spoonful material works so seamlessly well with duet vocals from guitarist Jimmy Vivino that comparisons with days gone by seem totally unnecessary.

If good-time music for the ‘90s sounds like a contradiction in terms, go see John Sebastian in concert. Orpour some of his Tar Beach into your CD player. You’ll be stuck on ‘em both for life.

TALENT REVIEW

Van Morrison

By Hilario Grey

THE SHRINE AUDITORIUM, LOS ANGELES, CA—Rock legend Van Morrison chose Easter Sunday for his first live appearance in Los Angeles in over three years, leading many fans to speculate that the set would take on mystic overtones, concentrating on the singer’s most recent spiritually oriented works. They were correct in part, for although the newly inducted Rock & Roll Hall Of Fame member delivered a highly accessible, hit-packed soul revue, the energy between the excellent band and the crowd gave the show the uplifting feel of a gospel revival.

Morrison’s performance took on a playf ul, lighthearted tone as he led the band through a brassy set (which included many of the songs from his two Best of PolyGram collections) full of his signature, full-throated brand of scat, and plenty of opportunity for audience sing-a-longs. Running the gamut from folk-influenced love ballads to gruff blues-inflected rants, Morrison’s voice was as powerful and emotionally resonant an instrument as ever.

With the help of a tight group of excellent musicians, Morrison enlivened many of his classic songs with unique new arrangements and lyric phrasings. "Moondance," for example, took on an unexpected dark swing quality with its whirling Hammond organ undertake.

It was these little touches of detail that made Morrison’s two hours fly by. Throughout the program, the band made great use of percussion textures (including bongos and sparkling bits of triangle), vocal harmony and dynamics to create hushed, cathedral-like settings (as on “In The Garden”) which grew steadily into bright, full-scale soul jams. Vibraphone and soprano sax were featured prominently in the mix as well, creating gentle, lilting versions of songs like “Brown Eyed Girl,” and the evening’s biggest surprise, a stately and charming rendition of “Star Of The County Down,” from Morrison’s collaboration with The Chieftains, Irish Heartbeat.

Though Morrison took barely a moment’s pause between songs, shunning nearly all banter, he incorporated many moments of irreverent humor into the music, tossing about phrases like “Kilroy was here,” and, most notably, leading the band members through a campy, finishing-school like “elocution lesson" during “Gloria.” In grand James Brown style, band members rallied the audience with the call, “Will you stand for The Man?” As an exhilarating cap to this decidedly non-sacred-toned Easter blowout, “Gloria” had fans dancing in the aisles, pumping their fists and singing—making a truly joyful noise for the holiday.

TALENT REVIEW

Guys And Dolls

By Stan Lewis

MARTIN BECK THEATRE, NEW YORK CITY, NY—Cash Box caught up with Guys And Dolls at its first anniversary on Broadway and found out what all the fuss is about. Director Jerry Zaks’ sparkling production of what many consider to be the quintessential—and best—American musical is perfect.

The brilliant cast is led by Nathan Lane (Nathan Detroit), Faith Prince (Miss Adelaide), Josie de Guzman (Sarah Brown) and Tom Wopat (Sky Masterson) and the evening is the fastest two-and-a-half hours I’ve ever spent in the theatre. The classic score and witty book are as fresh as the day Frank Loesser and Abe Burrows penned them over 40 years ago.

Nathan Lane is hilarious as the beleaguered Nathan Detroit; Tony Award winner Faith Prince can bring down the house with one flash of her eyes; Josie de Guzman sings like a bell and Tom Wopat brings strength and a terrific legit voice to his role. Wopat is leaving the cast and returning to Nashville to pursue his country singing career. Broadway newcomer Burke Moses steps into the role on April 12. Lane and Prince are comic masters with their “Sue Me” duet. De Guzman and Wopat thrill with “I’ll Know” and “I’ve Never Been In Love Before.” Wopat’s “Luck Be A Lady” is terrific. Walter Bobbie’s s11 o’clock number, “Sit Down You’re Rockin’ The Boat,” is delirious. Also noteworthy is Hershel Sparber in the Big Jule role.

The Grammy Award-winning RCA Victor recording is the second-best thing to being there, but “More I Cannot Wish You” than to get to Broadway’s Martin Beck Theatre if you can!
STING: Summoning The Hits

By Fred L. Goodman

WHEN, BACK IN 1978, THE POLICE burst onto the pop/rock scene with "Roxanne," a tuneful, reggae ditty about a "lady of the evening," most people were amused by the lead singer/bassist/writer’s unique moniker—Sting. We thought this certainly was not a name that would live on in rock ‘n’ roll history as one of its most influential stars. We were wrong. Over the past 15 years, Sting has not only enjoyed commercial success with hit after hit with the Police and then in his solo career, but he also has met with critical acclaim as well.

His latest endeavor may become the most successful of all. Debuting on Cash Box’s Top Pop Album Chart at #1 a few weeks ago, Sting’s new A&M album, Ten Summoner’s Tales, is already surpassing his earlier efforts in both instant retail response and raves from the jaded members of the rock press. A&M’s vice president of national album promotion, J.B. Brenner, remarks, “You don’t work records like this, they work you. Trying to manage a record that generates such immediate response is like trying to hold on to a comet’s tail. If every record I had to work was made like this, I’d still have all my hair.” Mariel Pastor, the director of product development at the label, points out that the out-of-the-starting-gate frenzy is only the tip of the iceberg. “There’s also the home video of the album,” she says. “It’s the first time a major artist has released an entire album-length video simultaneously with an audio release.” She also stressed the media blitz accompanying the release, including tons of TV, radio and print interviews (Sting hosted Saturday Night Live in February, and he’ll be on the cover of Rolling Stone in a few weeks). Kathryn Schenker Associates is handling the publicity.

Schenker’s job is certainly made easier by all the kudos the new album is receiving. Guy Garcia in Time magazine writes, “Sting serenades the listener like a storyteller turning pages in the book of love,” and in Spin, Elysa Gardner says, “Sting continues to emphasize his flair for haunted, existential romance...serving the bittersweet cocktail with a wry twist.” Cash Box’s own Randy Clark, in his review, noted that the LP “does not fail to please or amaze.”

About Ten Summoner’s Tales, which was produced by Sting and Hugh Padgham, Sting himself says, “It’s a pop record in the truest sense. I wanted to make an album for the fun of it, the craft of it—to engage the band musically. There’s a clash of styles and motifs that’s quite deliberate.” The supporting trio on the record consists of guitarist Dominic Miller, keyboardist David Sancious, and
drummer Vinnie Colaiuta, and they constantly meet the challenges of the intricate chord and time changes that Sting’s compositions throw at them. “Ideas start to really crackle in a band that works well together,” Sting declares.

The first single from the album, “If I Ever Lose My Faith In You,” is a Top Ten smash, and in a few weeks, A&M will follow it up with the wistful ballad, “Fields Of Gold.” Other standout tracks are “Love Is Stronger Than Justice,” “Seven Days,” and “It’s Probably Me,” which Sting co-wrote with Michael Kamen and Eric Clapton and was used in Lethal Weapon 3.

In addition to the media bombardment, Sting is on a world tour that will feature mostly arena dates. However, there are also several stadium dates in which he will open for the Grateful Dead.

Sting warmed up for the tour with an appearance at Carnegie Hall in March to benefit his efforts with saving the rain forest. He was joined that evening by fellow superstars George Michael, Bryan Adams and James Taylor. Sting has always been altruistic when it comes to various causes. Over the years he has performed at such major fundraising events as Live Aid, several tours for Amnesty International and, of course, his momentous work with saving the rain forest.

Ten Summoner’s Tales, the title of which is a pun on the original derivation of Sting’s surname (Sumner) and a reference to one of Chaucer’s Canterbury Tales, has once again put Sting in the limelight and underscored the fact that he has become one of rock music’s enduring and endearing artists. With the album, video and tour, Sting will surely dominate charts and hearts for a long time to come.

As Sting points out about the album’s finale, “Epilogue (Nothing About Me),” the song ends with a series of climbing notes. “It’s a chromatic run off into eternity. It doesn’t end. It keeps going.” So does Sting.

“I wanted to make an album for the fun of it, the craft of it—to engage the band musically.”

—Sting

Sting Fact Sheet

Solo Albums:
- 1985 The Dream Of The Blue Turtles
- 1986 Bring On The Night
- 1987 ...Nothing Like The Sun
- 1988 Nada Como El Sol, Selecciones Especiales En Espanol Y Portugues (Nothing Like The Sun album sung in Spanish and Portuguese)
- 1991 The Soul Cages
- 1993 Ten Summoner’s Tales

Films:
- 1979 Quadrophenia
- 1980 Radio On
- 1981 Artemis ’81
- 1982 The Great Rock ‘n’ Roll Swindle
- 1982 Brimstone And Treacle
- 1984 Dune
- 1985 The Bride
- 1985 Plenty
- 1985 Bring On The Night
- 1987 Julia And Julia
- 1988 Stormy Monday
- 1989 The Adventures Of Baron Munchausen

Home Videos:
- 1984 The Police: “The Synchronicity Concert”
- 1987 Sting: The Videos Part 1
- 1988 ...Nothing Like The Sun (video compilation from the LP)
- 1991 Soul Cages Concert
- 1992 Sting Unplugged
- 1993 Ten Summoner’s Tales
Infomercials New Music Marketing Trend? Pia, Platinum Pioneers Possibilities

By John Goff

HISTORICALLY NEW TRENDS have always been viewed with skepticism, often even revulsion, especially in the world of entertainment. Consider: the stage elite looked down their royal noses from their thrones behind the footlights at the fledgling cinema, but didn’t motion pictures (considered a fad at the time) hang on? The silents looked askance at the talkies and didn’t the moguls and stars of movies look down from their lofty perches and scoff at the budding television (also considered a fad) industry? Stars refused for years to step down from the silver screen into the tube, but eventually did. They refused to do commercials, but they eventually did. All very profitably also. That’s the name of the game—the bottom line.

Now, along comes Infomercials. Not a lot has been said about them thus far—perhaps they’ve been primarily concerned with pitching household goods and cosmetics—but maybe history has given mouths a perspective on holding their tongues inside until a considered fad has become a proven. Infomercials aren’t going away. Indeed, they gained a noteworthy measure of acceptance with Ross Perot’s use of them during his campaign for the presidency last year. A lengthy section of Daily Variety on Infomercials last month recognized the burgeoning and profitable market and listed the top seven infomercial categories as: Health and Fitness, Beauty and Personal Care, Recreation and Leisure, Automotive, Self-Improvement, Crafts and Kitchen and Household. Notice anything missing?—Right, Entertainment product.

No more. Pia Zadora and her long-time manager Tino Barzie are pioneering the field in a big way with Pia, The Platinum Collection and you can bet your next profound opinion some big business eyes are on them.

Barzie, who’s also executive producer of Pia, The Platinum Collection, met with Cash Box and outlined the plans for the project, which is a beautifully packaged three-CD or three-cassette set of Pia performing 39 standard classics which include “Smile (Though Your Heart Is Breaking),” “Day By Day,” “Come Rain Or Come Shine” and “I Am What I Am.”

Barzie and Pia aren’t approaching this haphazardly. They secured David Sams and Renee Kenneth of David Sams Industries, Inc. to produce the infomercial (DSI also distributes) and Barzie got Vincent Falcone and his orchestra to “come over from Sinatra.” (Pia opened for Sinatra and it was The Man who advised and encouraged her to sing the standards.) The London Philharmonic Orchestra also backs the singer. Platinum of the title comes from the all-platinum tunes which comprise the product.

The half-hour infomercial itself has been tested in over a dozen markets across the country in preparation for the April 1 launch and, according to Barzie, has a “4.8 to 1 ratio” for dollar return. The departure from straight pitch to entertainment to emphasize the quality of the product was attested to, Barzie says when “people thought it (the infomercial) was a special. People called the (onscreen) number to find out when it would air again... We even got calls three weeks later” after the airing from people who had written down the 800 number and then saved up the money to make the purchase.

Barzie states, “It’s the first half-hour infomercial featuring a single recording artist.” Other companies have spotlighted three or more artists on a single infomercial but Pia, The Platinum Collection is all Pia and she performs three tunes in their entirety. “All Of Me,” “Pennies From Heaven” and “I Am What I Am.” It’s a combination of entertainment with information and commercial which hasn’t been matched in the marketplace heretofore—a groundbreaker.

Pia and Barzie know there’s an audience for the standards but that audience isn’t the people who frequent record and tape stores, they’re not the people radio stations are playing for nowadays. But Barzie feels they have it targeted with the infomercial, “The people who get up at 7 a.m...and go to bed at midnight.” The mature audience.

Florida, demographically considered a mature audience region, gave them terrific feedback, over 1,100 units sold after one airing in the Tampa area. Unlike a TV or radio commercial or print ad, Barzie states, the infomercial is the “cheapest form of promotion and returns instant response.” You put the product in front of the buyers, give them a phone number and they buy. That’s response, right now. No waiting. Beyond that the name and address “goes on a mailing list, for next year’s release.”

Pia, The Platinum Collection, Barzie stated, will come out under RCA which will follow up with Pia, Only For Romantics. Barzie was meeting with RCA last week and the label reportedly wanted to put Platinum in stores. Barzie seemed convinced the infomercial is the way to go. Two hundred Platinum units have gone out to radio stations around the country. Pia has plugged the infomercial on Larry King Live, Vicki Lawrence, and at press time had scheduled appearances on Regis And Kathie Lee and The Joan Rivers Show among others. All timed to lead to and coincide with the April 1 TV air hit of the infomercial.

On the King show Pia explained that Sinatra had encouraged her to sing these tunes and she sings them because she loves them. She sings them also because she is one of the few carrying on a genre of music which deserves to be perpetuated, and she’s damned good at it. She was asked on the King show what she was, “Alto’s Soprano?” “I’m a better,” she replied.

The primary purveyors of this type of music don’t get around much anymore. The only one of the old gang still carrying a pretty full load is Tony Bennett. Linda Ronstadt has carried the torch a short way, Harry Connick, Jr. tooted a few miles, but there aren’t many standing in front of a 35-piece orchestra and singing, making the vocals and arrangements the centerpiece. In actuality she’s carrying on a tradition and doing a helluva job of it.

But it all comes down to the bottom line—$5, and it appears we’re going to be seeing more companies going the infomercial route after the results of Pia, The Platinum Collection are known in this coming month.

Pia Zadora
TOP 10 SOUNDTRACK ALBUMS
CASH BOX • APRIL 24, 1993

1. THE BODYGUARD (Arista 16099) ........................................ 1 14
2. ALADDIN (Walt Disney 90849) ...................................... 2 11
3. CB4 (MCA 10578) ...................................................... 4 1
4. THE CRYING GAME (SBK/ERG 89021) ......................... 5 1
5. PURE COUNTRY (MCA 10651) ...................................... 8 1
6. BOOMERANG (L'acteur 20006) ...................................... 3 30
7. BEVERLY HILLS, 90210 (Giant 24465/WB) ..................... 7 14
8. SISTER ACT (Hollywood) ............................................. 5 12
9. BEAUTY AND THE BEAST (Walt Disney 60618) ............. 6 20
10. SINGLES (Epic 52476) .............................................. 9 30

TOP 10 MUSIC VIDEOS
CASH BOX • APRIL 24, 1993

1. CATS CRADLE (Stardog/Mercury) .................................. Ugly Kid Joe 3
2. NOTHING BUT A "G" THANG (Interscope) ....................... Dr. Dre 5
3. I HAVE NOTHING (Arista) ........................................... Whitney Houston 7
4. INFORMER (Aston/EastWest) ......................................... Snow 1
5. LIVIN' ON THE EDGE (Geffen) ...................................... Aerosmith 14
6. DON'T WALK AWAY (Giant) .......................................... Jadex 4
7. FREAK ME (Elektra) ................................................... Silk 14
8. IF I EVER LOSE MY FAITH (A&M) ................................. Sting 10
9. HIP HOP HOORAY (Tommy Boy) ................................... Naughty by Nature 2
10. DREAMS (Warner Bros) ............................................. 11

Conversation With Alan Menken
By B. Gregory

Menken (r) with his lyricist, Howard Ashman
GETTING A HOLD OF ALAN MENKEN was almost as hard as getting a meeting with the Pope. The multi-Oscar-winning composer was in the middle of at least a dozen phone calls to his New York office. "I'm sorry, since the Oscar ceremony, everybody wants to talk to me."

I congratulated him on his run of Academy Awards. In three years Menken has won six Oscars for his scores for the soon-to-be-classic films, The Little Mermaid, Beauty And The Beast and Aladdin. Not only did he win for the score but his songs - "Under The Sea" and "Beauty And The Beast" - that he wrote with the late Howard Ashman - "A Whole New World" that he wrote with Tim Rice also won.

Menken is pleased with the awards, but he attributes his success to Walt Disney Productions for allowing him to be able to create such timeless pieces. "They have given me total freedom and great stories to work with. It has been a great relationship." With all the attention given to the three Oscar-winning films, Menken's score to the film Newsies was almost totally forgotten. "The film did not do well, but the soundtrack has sold very well." The reason a soundtrack can survive a movie that no one saw? "Kids, they hear the songs and music and tell their parents to buy the CD. It's like having a billion little A&R people."

Menken is best known for his collaborations with Ashman. Ashman died of AIDS in 1991. Menken says while he and Ashman had the most success, he has always collaborated with other lyricists including Tim Rice and Jack Feldman, Stephen Schwartz and the late Tom Eyen who also died of AIDS. "Tim did most of the lyrics for Aladdin after Howard died, Jack did Newsies, Stephen and I are currently working on the next Disney animated project, Pocahontas and Tom wrote the lyrics for a Broadway show we wrote years ago called Kicks that is finally going to be produced this year."

Other Menken projects in the works are the score for the upcoming film Life With Mikey that stars Michael J. Fox and a stage version of Beauty And The Beast that is currently in production. "We are going to keep everything intact, but we are going to add some new songs and some songs that Howard and I wrote that didn't make it to the movie."

When the conversation went back to this year's Oscars, Menken acknowledged that Dolly Parton's song, "I Will Always Love You" from The Bodyguard would probably have won the Best Song award if it had been eligible. "I was walking out of the theater thinking that song would be hard to beat. Then I found out that Parton had written the song a few years back, and I was greatly relieved."

Menken plans to work on both stage and film. He'd also like to try his hand at opera one day. "Tim and I have talked about doing something like that. You know, he has experience in that field with Jesus Christ Superstar and Evita." As for writing pop songs that are not part of a movie or play, that's a little more difficult. "I like having a well-rounded stock to work off of. I've found my niche in music and am very happy there."

One of Alan's assistants tells him that he has another meeting. "I'm sorry, things have just been hectic." I tell him I got enough and appreciate his time. "Tell your readers that the stage version of Beauty And The Beast is going to knock 'em dead and that I hope they come out to see it."

I tell him that I'll get that in. "Great. Off to another meeting." It is safe to say that Alan Menken is at the top of his game musically. Let's hope that he stays there for some time to come.
**SINGLE REVIEWS** by Randy Clark

**BAD BOYS BLUE:** "Save Your Love" (Zoo ZP17109-2)

Shades of early Motown gone disco. With its pure pop melody, pushed along by a more-cerebral bass line and sweeping vocal harmonies, this multi-cultural, Euro-dance group find themselves in the forefront, offering a listenable alternative to our urban dance clubs. Hendrix/Hartman produce.

**BELLY:** "Feed The Tree" (Sire/Reprise PRO-CD-5929)

The trio's first single from their debut album Star, is a new music/acoustic-based track, written and fronted by former Throwing Muses vocalist, the whisperingly childlike and soft-sung Tanya Donelly. The disjointed lyrical quality of the stories she tells is the result of Tanya tapping into the dreams that dance in her head at night. Michael H. Bauer mixes the tracks engineered by Tracy Chisolm and produced by Gil Norton.

**KING MILLIESE:** "Detachable Penis" (Atlantic PRC015)

Having already shot a respectable wad at college radio and now looking for penetration of the mainstream, this band's highly requested comical tune is an offbeat narrated tale of a misplaced appendage giving a new meaning to the term Unplugged. Meanwhile, the album has since spawned its second release, "Happy Where We Trapped." Kramer, engineer Steve Watson and King Millie produce.

**PRAISE:** "Easy Way Out" (Giant PRO-CD-6048)

It's hard to tell exactly what language singer Miriam Stockley is singing in, and by her own admission, isn't necessarily ours all the time. The viseral lyrics provided by the multilingual Stockley could well be channeled from beyond the other side, yet somehow they meld perfectly into the soothing yet danceable sonic backdrop provided by her composer/instrumentalists colleagues, Simon Goldberg and Geoff MacCormack, who take production credits as well.

**PICK OF THE WEEK:**

**TAKEN:** "It Only Takes A Minute" (RCA RD) 62485-2

Currently one of the most popular teen idols, this group of cosmetically correct singer/dancers have already mined chart gold at home with this remake of the 1975 Tavares Top 10 disco hit, as well as two previous U.K. releases, and now you're getting up to a white, dance/ pop/voi bed left by The New Kids On The Block here on our shores. Although the song is still familiar to those who survived the '70s, the new slammmin’ dance jam from their album Take That And Party thrown down on this track is designed for America's younger demographics. The radio version of the single is produced by Nigel Wright.
POPCORES

ALBUMS UP & COMING

4 NON BLONDES (Interscope AG) Bigger, Better, Faster, More
ALICE IN CHAINS (Columbia) Dirt
BLUES TRAVELER (A&M) Save His Soul
BUTTHOLE SURFERS (Sub Pop) Independent Worm Saloon
RAY CHARLES (Warner Bros.) My World
HOTHOUSE FLOWERS (London) Songs From the Rain
IRON MAIDEN (Capitol) A Real Live One
MOODY BLUES (Polydor) A Night At Red Rocks
VAN MORRISON (Mercury) The Best Of...
PHARCYDE (Delicious Vinyl) Bizarre Ride II

Bigger, Songs world

POPOP ALBUMS

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ALBUM REVIEWS by Randy Clark

IRON MAIDEN: A Real Live One (Capitol CDP 7 81546 2)
Having waited nearly eight years to release another live album, the monster metal men have compiled an 11-song collection of the newer tracks from their 1992 tour featuring cuts from Somewhere In Time, Seventh Son Of A Seventh Son, No Prayer For The Dying and (mostly) Fear Of The Dark. Another live album to be released later this year's songs from before '86, A Real DEADOne, will bid the farewell of singer, Bruce Dickinson. Produced and mixed by bassmono Steve Harris.

WARREN ZEVON: Learning To Hitch (Giant 9 24493-2)
Dierk Zevon fans will want to have this collection of live solo performances from his last tour, even though it unfortunately isn't recorded all that well. In fact, this effort is in its rarest possible state (Warren accompanying himself, on guitar, piano or keyboard, recorded live-to-DAT in various locations). The album contains 14 tongue-in-cheek folk songs spanning his 12 album career, plus three new ditties (17 tracks). Warren produces along with Duncan Aldrich.

THE JUDYSATS: Pain Makes You Beautiful (Sire/Warner Bros. 9 45155-2)
This homegrown (Knoxville, Tennessee) group of post-modern rocker's third full-length album is a 12-song romp exploring a world of various moods, rhythms and motifs of their new wave/pop. The band's unstructured and freeform musical style mixed with singer/lyricist Jeff Hieck's quirky poetic imagery is an oddly easy-listening form of folk rock, although its tap roots are well grown into alternative soil. Produced, mixed and engineered by Kevin Molony.

COP SHOOT COP: Ask Questions Later (Inter- scope 7 92250-2)
Alright, this isn't the first group of angry musical anarchists to dive-bomb your face or force-feed you your head with sheer volume. Heavy> Ubethurbultit. These guys use two bass players, samplers, sheet metal for percussion and a twisted sense of humor with which to serve up their aggressive/sarcastic beast. But several of the 13 tracks surprisingly have memorable melodic hooks. Yup. Standouts are the rippin' album opener, "Surprise, Surprise," and the Doors-influenced "Room 429." Produced by Cop Shoot Cop and Martin Bisi.

JULIANNA RAYE: Something Peculiar (Reprise 9 45081-2)
Although her musically diverse style and aesthetically pleasing vocal tone took an impressive route in getting to our ears, setting aside the nepotistic implications and favored status offered by influential record producers and major label execs, Julimana's debut effort is not outside the realm of esoteric/artsy new female singer/songwriters signed recently. Between the mercurial methods exhibited on this all-original, 11-track album, standout cuts are the moody title track, the wry, Eastern-influenced "I'll Get You Back," and the bouncy "Limbo." ELO mastermind, Jeff Lynne helms the production.

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<th>Artist/Label</th>
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<td>2</td>
<td>I HAVE NOTHING</td>
<td>Ariwa 12519</td>
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<td>3</td>
<td>KISS OF LIFE</td>
<td>Epic 74848</td>
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<td>4</td>
<td>SWEEET ON YOU</td>
<td>(Perspective 7418)</td>
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<td>5</td>
<td>CAN HE LOVE YOU LIKE THIS</td>
<td>Virgin 12643</td>
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<td>6</td>
<td>GOOD OL' DAYS</td>
<td>Atlantic 8739</td>
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<td>7</td>
<td>IF I COULD</td>
<td>Columbia 74864</td>
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<td>8</td>
<td>COMFORTER</td>
<td>Gasoline 54956</td>
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<td>9</td>
<td>DEDICATED</td>
<td>(Jive 42119)</td>
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<td>10</td>
<td>I'M SO INTO U</td>
<td>(RCA SW)</td>
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<td>11</td>
<td>TELLIN' ME STORIES</td>
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<td>IT'S ALRIGHT</td>
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<td>13</td>
<td>NUTHIN BUT A 'G' THANG</td>
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<td>SO ALONE</td>
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<td>SHOULD HAVE LOVED YOU</td>
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<td>INFORMER</td>
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<td>HIP HOP HOORAY</td>
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<td>THE THINGS WE DO</td>
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<td>DOWN WITH THE KING (R&amp;B)</td>
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<td>32</td>
<td>DITTY</td>
<td>(West Plaza 300012)</td>
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<td>33</td>
<td>GIVE IT UP</td>
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<td>34</td>
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<td>35</td>
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<td>Bobby Brown</td>
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<td>49</td>
<td>IT HURTS ME (MCA 54528)</td>
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<tr>
<td>50</td>
<td>IN THE STILL OF THE NIGHT</td>
<td>(Motown 374631)</td>
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**Top 100 R&B Singles**

**April 24, 1983**

1. FREAK ME
2. I HAVE NOTHING
3. KISS OF LIFE
4. SWEEET ON YOU
5. CAN HE LOVE YOU LIKE THIS
6. GOOD OL' DAYS
7. IF I COULD
8. COMFORTER
9. DEDICATED
10. I'M SO INTO U
11. TELLIN' ME STORIES
12. IT'S ALRIGHT
13. NUTHIN BUT A 'G' THANG
14. SO ALONE
15. LOVE THANG
16. IT WAS A GOOD DAY
17. CAN'T STAND THE PAIN
18. SHOULD HAVE LOVED YOU
19. SWEET THING
20. HONEY DIP
21. NEVER BEFORE
22. DON'T WALK AWAY
23. SEND FOR ME
24. IF YOU EVER LOVED SOMEONE
25. NEVER DO YOUR WRONG
26. INFORMER
27. WHO IS IT PM
28. HIP HOP HOORAY
29. THE THINGS WE DO
30. DOWN WITH THE KING
31. BORN TO BREED
32. DITTY
33. GIVE IT UP
34. PLASTIC
35. DAZZLE DUKS
36. TYPICAL REASONS
37. I WILL ALWAYS LOVE YOU
38. MR. WENDAL
39. WRECKX SHOP
40. REBIRTH OF SLICK
41. REMINISCENCE
42. A WHOLE NEW WORLD
43. I'M EVERY WOMAN
44. HAT 2 DA BACK
45. SHOP SHOP
46. I GOT A MAN
47. GET AWAY
48. MARY MARY
49. IT HURTS ME
50. IN THE STILL OF THE NIGHT

51. FUNKY CHILD
52. CONFUSED
53. FOREVER IN LOVE
54. CAN'T GET ANY HARDER
55. COME IN OUT OF THE RAIN
56. BABY I'M FOR REAL
57. MAKE SENSE
58. WHO GOT THE PROP
59. THE RIGHT KIND OF LOVE
60. HEAL THE WORLD
61. I DON'T WANT TO CRY
62. FLEX
63. PUNKS JUMP UP
64. AN'T NOBODY LIKE YOU
65. WITH YOU
66. I GOT A THANG 4 YA
67. SO CLOSE
68. LOVE'S TAKEN OVER
69. IF I EVER FALL IN LOVE
70. HERE WE GO AGAIN
71. SAVING FOREVER YOU
72. GANGSTA (MCA 54555)
73. LOVE SHOULDA BROUGHT YOU HOME
74. MAKE LOVE 2 ME
75. ALL DAY, ALL NIGHT
76. REAL LOVE
77. ALL RIGHT NOW
78. GANGSTA BITCH
79. PEOPLE EVERYDAY
80. RIGHT HERE
81. GO AHEAD AND CRY
82. MR & MRS JONES
83. IT MUST BE LOVE
84. IT'S A SHAME
85. I WAS KING
86. HEY LOVE
87. IT'S GONNA BE A LOVE
88. WHO'S THE MAN
89. PUSH
90. NO RHYME, NO REASON
91. CRAZY LOVE
92. EVERYTHING'S GONNA BE ALRIGHT
93. WHAT ABOUT YOUR FRIEND
94. GIVE IT TO YOU
95. WHERE DO WE GO
96. WELCOME TO MY LOVE
97. KNOCKING BOOTS
98. 100 NO ORDINARY LOVE
A&M recording artist Ce Ce Peniston was joined by RCA recording group SWV during a congratulatory visit to Los Angeles station KKBT "The Beat" on its third anniversary. SWV is also celebrating the recent gold certification of their debut album, "It's About Time." Pictured at the station celebration are (l-r): Leeea, SWV; Shirley Clark, Beat DJ; Taj, SWV; Peniston; Cliff Winston, Beat; and Coko, SWV.

SAMPLES: The New Orleans Jazz Heritage Festival will be the subject of a May 5 PBS-TV special, Let The Good Times Roll, a documentary highlighting the best of the festival's eclectic mix of traditional jazz, rhythm and blues, gospel, Latin, zydeco, worldbeat and other Delta sounds. Live performances by artists such as Buckwheat Zydeco, Aaron Neville and the Zion Harmonizers. Archival footage of artists such as Louis Armstrong, Fats Domino and Mahalia Jackson will also be part of the music included in the project.

REVIEWS


Georges Collinot, host Afropop Worldwide, NPR Afropop Worldwide, the world music program distributed by National Public Radio, recently had its fifth anniversary which is being celebrated by the opening of the airwaves in Zimbabwe to the show. Hosted by Cameroon native Georges Collinot and produced by Sean Barlow for World Music Productions, Afropop Worldwide is heard each week on over 200 public radio stations across the United States and in the United Kingdom on BBC S. Two stations on the Zimbabwe Broadcasting Corp. will now carry the program.

THE RHYTHM

By M.R. Martinez
**THE RHYME**

Da Youngsta who this week released the second EastWest Records album, *The Aftermath*, will appear on the Fox-TV show *In Living Color* April 25, when they will perform the track “Crewz Pop.” Pictured backstages with some of the Fly dancers and cast are (l-r): Taji of Da Youngsta; *In Living Color*’s “Fly” girl Jennifer Lopez; Tank of Da Youngsta; choreographer Rosie Perez; and Quan of Da Youngsta.

**SOUND NIBBLES:** Culver City, CA-based R & M Distribution, Inc. has expanded the list of record labels it will distribute, including the Hard To Face album by U-Neek & Cleava, on Los Angeles-based U-Neek Records. R & M is also distributing Plain Rap Records, which features artists such as Rappers Collective Thoughts... MTV debuted April 18 a chronicle of the young life and expansive career of Ice-T in its latest Rockumentary. The half-hour bio covered T’s life as a street hustler in Los Angeles, his stint as a gang member on through his rise as a controversial recording star and film actor... Grammy-winning act Arrested Development is releasing a special live performance album, *Arrested Development Unplugged*, which was recorded during an episode of MTV Unplugged. The album features several tracks from the award-winning debut Chrysalis/EMI Records album, 3 years, 5 Months & 2 Days in the Life Of...

**REVIEWS**

**MONIE LOVE:** In A Word Or 2 (Warner Bros. 94504-2). Producers: Various.

Monie has perfected her largely smooth-out rap style, the music is tighter, and she is speaking on some legitimate topics. Her single "Born 2 B.R.E.E.D.*" is crossing over urban and pop. She is politically topical on this single. B.R.E.E.D. stands for Build Relationships where Education and Enlightenment Dominate. There are no gangsta anthems or aforocentric manifestos. Instead, with songs like "Full Term Love," "Let A Woman Be A Woman," and "Da Children," Monie speaks on women’s issues from the harder-edged urban perspective. Musically the most accessible track headed for crossover appeal is "Full Term Love," which is also about becoming a mother.

**MOBB DEEP:** JUVENILE HILL (4th & Broadway/Island 162-444 053-2). Producers: Mobb Deep & others.

Like the title, this record is about the hell visited upon and delivered by the nation’s youth. Tracks like “Me & My Crew,” “Locked In Spotof,” "Peer Pressure," "Bitch Ass Nigga" and "Stomp Em Out" acquit the duo of Havoc and Prodigy admirably with a mix of minimal groove and phat samples from Sly & The Family Stone to David Porter. This Queens crew provide stylistic rap that borders on pop, until you listen closely to the lyrics. They provide knowledge that belies their youth. The track that might become the sleeper anthem for the Mobb Deep gang is “Project Hallways.” From the streets to design school classrooms, this is an alternately gritty and smooth montage.

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**TOP 30 RAP ALBUMS**

**TOP 30 RAP SINGLES**
EXECUTIVE PROFILE

Ron Fair
By Fred L. Goodman

"YOU'RE EITHER A GENIUS or an asshole," says Ron Fair, senior vice president, A&R West Coast/staff producer at RCA Records. "Every day as an A&R person, the arrow swings over your head either way. If you're having hits, you're a genius. If not, you're a bum. And never the twain shall meet. It's a tough racket."

Whether through skill or luck or a little of both, Fair has demonstrated more of the genius side than the bum side in over a decade in the A&R "racket." Before he joined RCA a few months ago (this is his second stint with the label), Fair enjoyed a string of successes at EMI Records in New York. Most notably, he was responsible for creating the seven million-selling soundtrack to Pretty Woman. He signed Go West (executive-producing their latest album), Brenda Russell, Wendy Moten and Rosie Aina. He produced the O'Jays 1991 Top 5 R&B hit "Emotionally Yours" and was executive producer of the gold album of the same title. All this plus being heavily involved with platinum-plus acts like Roxette and EMF and the development of Caron Wheeler and Najee. He also has held A&R posts at Island and Chrysalis.

A native of Los Angeles, Fair seems excited about being back on this coast, working for his former label. He spoke to Cash Box recently to discuss his and RCA's future. "I feel very positive now about what's starting to happen at the label," he states, pointing to the recent hit records by SWV and Restless Heart. Fair is also thrilled about the new Bruce Hornsby album and other acts "in the pipeline" including Five XI, NKRU, Me 2 U, Nikki Harris, Suzette Charles and British teen phenoms Take That. "The roster is starting to look balanced," he boasts.

Fair will be producing some records as well. He has already produced two cuts on jazz saxophonist's Warren Hill's lp. Hill is currently enjoying some crossover AC success with the "Passion Theme" from Body Of Evidence as well as being featured on Restless Heart's new single, "Tell Me What You Dream." Future Fair productions depend on several factors. "I tend to want to do a certain kind of record," Fair explains. "Songs with interesting chord changes, grooves, melodies. I'm more attracted to someone who sings and plays their ass off on a killer melody. In that respect I guess I'm kind of old-fashioned. The last of a dying breed."

That "breed" includes some of today's hottest producers, men that Fair names as his heroes: David Foster, Walter Afanasieff, Arif Mardin and Russ Titelman. "Russ is the patron saint of the in-house producer," Fair exclaims. "He has taken it to its highest place."

Perhaps Ron Fair is well on his way to take it even higher.

INDIE NEWS

Come As You Are
By John Carmen

OH, WHAT COULD BE better or, for that matter, worse than being flavor of the month. Everyone loves you, at least for an instant. The press hangs on every word, Spin magazine and MTV 120 Minutes pay homage. You're a genius, everything is coming up roses. And then...

Nobody must know this feeling better than Come's lead singer Thalia Zedek. In the early '80s, her combo, the Dangerous Birds, were an edgy cross between the Go-Go's and the Delta 5, the next big thing to bust out of the Northeast (which they didn't). Then came Uzi, heavy on the Nick Cave tip, a college radio rave, which also died a premature death. After Uzi was Live Skull, thought to be the next Sonic Youth in some circles, but apparently that sentiment didn't translate into truths. So now...

Her new combo, Come, combines the smart pop sense of the Dangerous Birds, the ominous dissonance of Live Skull and the cumulative wisdom 13 years as an almost-ran. Zedek is one of the most compelling performers in rock music, snaring out her fury over her backing trio's din. Come is not quite as jagged and ragged an ensemble as her previous groups. There's a hint of even good-timey, garage rock in there (well, she is, after all, from Boston, it had to come out sooner or later), and the love of semi-trad rock is there too, as evidenced by the totally straight cover of the Rolling Stones' "I Got The Blues."

Ah, Bohemia! Tougher than Courtney Love will ever be, cooler than a thousand Riot Grrrls, Zedek is the real article, a product of an unremittingly unfriendly and fickle club circuit and scene, and without a trace of the rancid, self-promoting instincts that may have kept her out of the public eye until now, but will eventually destroy the aforementioned offenders.

Now the Come has an album under their belts, the heavy-on-the-Velvet Underground tip 11/11 on Matador. They are free to sign wherever they like. Featured in a Newsweek piece on so-called "Grunge in the Wake of Nirvana" (a sentiment that lasted maybe a month. The noose of time is tightening on this trendy shit, n'est pas?), the bids were and are coming fast and furious. With Patti Smith in absentia, Chrissie Hynde covering 10cc and Joan Jett in temporary limbo, let's make a real star outta this woman. It's time, and if anybody has put in their dues, it's Thalia Zedek.
Gaylord's Reach Extends To 2nd Avenue

**Gaylord Entertainment Company** will build a new state-of-the-art entertainment venue in downtown Nashville that complements the company's renovation of the Ryman Auditorium, company officials announced. In addition to the new facility on historic Second Avenue, the company also plans to provide water taxis which will operate on the Cumberland River and provide access to downtown from the Opryland USA complex. "We think this new Second Avenue facility and our water taxis, combined with our plans to renovate the historic Ryman Auditorium, will provide Nashville visitors with exciting entertainment options, whether in downtown or at Opryland," said E.W. Wendell, president and chief executive officer of Gaylord Entertainment Company. The new facility will be located at 116-124 Second Avenue North. It will be a country music dance club that will also accommodate concerts as well as television tapings and live shows. The as-yet-unnamed facility will cost approximately $7.5 million. The Opryland Hotel will manage the facility. Entertainment will be coordinated by Opryland's entertainment department in conjunction with the Grand Ole Opry's talent lineup at the Ryman, while television operations will be managed by TNN and the water taxi system will be operated by the General Jackson staff. Construction will begin immediately with a grand-opening scheduled for June 1994.

Third Coast Signings & Such...

Adding to the eclectic roster of artists backed by Nashville record labels, **Liberty Records**, president Jimmy Bowen has signed "father of fusion" David Axelrod to a recording contract. In making the announcement, Bowen said: "I have had a tremendous amount of respect for David Axelrod through the years—a respect that is matched only by my excitement over his upcoming visionary Liberty recording. David continues to break new ground."

**Capricorn Records** president, Phil Walden has announced the signing of Austin-based singer/guitarist Ian Moore to a recording contract. Moore, who composed the hit label after a stint in the Joe Bonsall band, will replace David Grissom in the lead guitar slot. With his Capricorn debut recently finished, a national tour will commence with the album's July release. Getting back to country, superstar Randy Travis has signed an exclusive representation agreement with **Creative Artists Agency**, it was recently announced by Travis manager Lib Hatcher-Travis. First-lady of country music Tammy Wynette has signed with Buddy Lee Attractions for personal appearance representation worldwide. Wynette was formerly with the William Morris Agency. Buddy Lee Attractions has also signed long-time country hitmaker Ronnie Milsap, and comedian Yakov Smirnoff for exclusive worldwide representation. Buddy Lee agent Sol Saffian was recently named Pollstar Third Coast Agent Of The Year. Saffian has also been made a senior vice president at the Buddy Lee Agency. Tandy Rice's Top Billing International has signed George Lindsey, star of the popular TV series the Andy Griffith Show, to exclusive representation. **EMG - The Entertainment Marketing Group** has announced the exclusive representation of recording artist Larry Boone. Monterey Artists has signed Warner/Reprise recording artist Shawn Camp to an exclusive agency agreement. Cimarron River Songs has signed country music artist/writer Darlene Austin as a staff writer. Little Big Town Music Group has announced the signing of Karen Staley as an exclusive writer for a joint-publishing venture between Little Big Town and Sony/Tree. Gehl Force Music has signed songwriter Rock Killough to the firm's BMI company Pier Five.

When in MUSIC CITY—Country Music Foundation director Bill Ivey recently took multi-platinum Mercury recording artist Jon Bon Jovi on a tour of RCA's Historic Studio B. Bon Jovi, in Nashville for a recent concert date, visited the legendary studio while on a tour of the Country Music Hall Of Fame. (Photo Credit: Tim Campbell)

BENDING BRAD—The "Brad Bender," an invention of Nashville's Brad Davis, is set to expand acoustic guitar techniques. The device is attached to the peg head of an acoustic guitar, and can bend a designated string a half step, or a whole step in pitch, creating an acoustic pedal steel sound. While this technique has been used in electric guitars, this marks the first time it has been perfected for the acoustic guitar. Davis is a native of Dallas, Texas, where he performed in a progressive bluegrass band before moving to Nashville and playing with The Forester Sisters. Two years ago he joined Marty Stuart's band as lead guitarist.

 Aloha Gold—Outside the Humuhumunukunukuapua'a's Restaurant at the Grand Hyatt Wailea, Jim Ed Norman, president, Warner/Reprise, Nashville presents Randy Travis with a gold plaque for Randy Travis Greatest Hits Volume I & II. The R.I.A.A. has certified both volumes for sales in excess of 500,000 copies.
COUNTRY MUSIC

SINGLES

OUT OF THE BOX

□ BILLY RAY CYRUS "Some Gave All" (Mercury)
Producers: Joe Scaife/Jim Cotton
Writers: Billy Ray Cyrus/Cindy Cyrus
Album: Some Gave All
A little shot of patriotism might just be the thing to help sell a few more copies of this album.

OUT OF THE BOX

□ GEORGE STRAIT "When Did You Stop Loving Me" (MCA)
Producers: Tony Brown & George Strait
Writers: Monty Holmes/Donny Kees
Album: Pure Country

From the double-platinum soundtrack of Pure Country, George Strait can still make you cry in your beer! This is good traditional country from one of those who helped take it to the forefront.

ALBUM

□ PATTY LOVELESS Only What I Feel (Epic)

The term "recording artist" is often misused and redundant. Not so when it precedes the name Patty Loveless. The woman practically defines the word. With the release of her Epic debut, Only What I Feel, the rising country star brilliantly expresses an array of soul-stirring emotion which will set standards for recorded country art and prove beyond doubt that her vocal chords are still intact. Adding to the album's delight, the production quality is excellent—surpassed only by Patty's precise interpretation of the well-written songs. The lead single, "Blame It On Your Heart" should easily land in the Top 10, and there are at least four more hits remaining. Select cuts include "You Will," "Nothing But The Wheel," and "You Don't Know How Lucky You Are." Emory Gordy, Jr. produces.

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By Joseph Stanley

**SINGLES**

**OUT OF THE BOX**

**HANK WILLIAMS, JR.** "Diamond Mine"
(Capricorn/Curb)

Producers: Barry Beckett, James Stroud, Hank Williams, Jr.
Writers: Gerry House, Devon O'Day, Michael Bornholm
Album: Out of Left Field

Hank Williams, Jr.'s latest single release is nearly enough to send me rushing to the phone to see if there are any job openings down at the country club! This lighthearted look at what happens when "Sugar Daddy" is more interested in golf than in his wife has a swingy, two-step beat that's sure to make it popular in clubs this summer.

**FEATURE PICKS**

**CACTUS BROTHERS** "Crazy Heart" (Liberty)
Producers: Allen Reynolds & Mark Miller
Writers: Paul Kirby, Tramp & Gary Scruggs
Album: Cactus Brothers

Mama always told me...The Cactus Brothers take this familiar country theme to the desert very western-sounding tune. With a catchy hook and very strong vocals the song is one that improves with every listening. It's a strong effort from this new group.

**Ronny Cox** "The Cowboy Rides" (Mercury)
Producers: Paul Worley, Ed Seay, Anthony Martin
Writers: Ronny Cox, Wendy Waldman, Brad Parker
Album: Ronny Cox

Although most of us would recognize his face from his many Hollywood roles, Ronny Cox is a newcomer to country music. After listening to his debut release you'll wonder why he waited so long. The musicianship on this song is flawless, the vocals strong, and the songwriting a credit to the craft. Keep your eye on this one!

**ALBUM**

**JOE DIFFIE** Honky Tonk Attitude. (BNA/BMG)

Joe Diffie may not be as flamboyant as other country singers, and he may not be the sex symbol that others have become. Where it counts, though, is the music, and Joe Diffie is as good as they come. His latest album is everything a country album should be: the songs of the barrooms and the reasons for being there. There is plenty to dance to on this new collection, most notably the title cut and "Cold Budweiser And A Sweet Tater." There are also the ballads, "If I Had Any Pride Left At All" and "In My Own Back Yard" are two of the best heard in a while. Consistency is the key to long-term success in country music, and Diffie's latest album will no doubt solidify his already growing place among the ranks of country's superstars.
INDIE FEATURE PICK

■ GEORGE ALLISON "Six Pack Away" (Playback)
Producer: Jack Gale
Writer: George Allison

A humorous look at the bar scene, "Six Pack Away" conjures images reminiscent of Mickey Gilley’s "The Girls All Get Prettier At Closing Time." Good picking and lively instrumentation make the tune an interesting one.

INDIE CHART ACTION—Notable independent action on this week’s Cash Box Top 100 Country Singles chart includes Playback recording artist J.R. Randolph, who leads the independents with "Somebody’s Scalini," which slides up one spot to #56, and Stacec artist Jamie Harper, who also moves up one spot to #57 with her latest cut titled "New Baby Blues." Lion’s Del Prichett scoots up two to #58 with "Closing The Door," and American Image’s Bond moves two to #59.

INDIE NEWS BRIEFS—Created out of the rising popularity of country music boom-town Branson, Missouri, Intersound Entertainment is introducing its new Branson Entertainment label, "Come Home To The Heart Of Country Music" is the label’s slogan. Recently signed to the label are six established country artists: Roy Clark, Janie Fricke, Larry Gatlin & The Gatlin Brothers, Crystal Gayle, Mickey Gilley and Mel McDaniel. Product from these artists will be available through all major retail outlets in mid-April.

Tom Kawai, president and founder of Americana Records has announced the opening of its new offices in Music City. Americana presently has offices in Tokyo, Japan and San Francisco, California. Since 1983 the firm has become a leader in the record industry throughout Europe, Japan and Asia. It is the goal of Americana Records to sign, record and promote new and established artists on a world-wide basis. On May 1, 1993 the label will have its grand opening celebration in Nashville. The firm’s address is 20 Music Square West, Nashville, TN 37203, (615) 251-4060.

HOMECOMING—April 24 is the date set for the sixth annual Johnny Russell Homecoming Celebration. Every spring Johnny Russell, Grand Ole Opry member, comedian and entertainer, returns to his hometown of Moorhead, Mississippi and donates time to provide scholarships for students at the Mississippi Delta Community College. To date, more than 100 scholarships have been awarded from the perpetual Johnny Russell Scholarship fund. Pictured here with Johnny Russell are some recent scholarship recipients.

CASH BOX  APRIL 24, 1993
FORGING AHEAD: 
Cash Box Takes Aim At Today's Christian Music Market

By Joseph Stanley

OVER THE PAST FIVE DECADES, Cash Box magazine has been witness to the most extraordinary changes to come about in the world of music than in any other era of music history. We have seen country music go from being a Southeastern, regional genre to its presence today as a national phenomenon. We were there when rock was born and we've watched it grow and give birth to heavy metal, adult contemporary, modern R&B and rap styles. The changes have been enormous.

Nowhere in music, though, have the changes been greater, more radical, than in the world of gospel music. Although choir albums, hymnal collections, and bluegrass and mountain gospel have been around for quite a while, the past few years have given rise to an unprecedented explosion in the contemporary Christian music field.

In the time Cash Box has been carrying a gospel section, about two years, we have concentrated primarily on the traditional gospel sound. As we have watched the growth all around us, though, in the contemporary Christian field, we have become more and more involved in and excited about what we see. Although we have always been interested in the contemporary Christian music scene it has, in the past, been of secondary importance. Over the past month that has changed. In the next few weeks it will be changing even more dramatically.

Mark Wagner, director of the Nashville office of Cash Box has this to say about the changes that are coming: "As a professional gospel entertainer for four years myself, I developed a deep love for the music and a deeper appreciation of the artists personally. At this time we at Cash Box are looking to expand our involvement in contemporary Christian music. We plan to make changes in what we cover from an editorial as well as a charting standpoint."

Some of the specific changes that will be made are as follows:

Development of a Contemporary Christian Singles Chart "We'd like to have between 75 and 100 strategically located radio stations across the country reporting each week to give us a good cross section, a good idea of what the #1 song in the country is," says Wagner.

Concentration in the Gospel review and Artist Spotlight sections on today's hottest contemporary Christian artists.

Weekly features pertinent to gospel music industry leaders.

More interviews with artists, more talent reviews and more general coverage of the contemporary Christian music world.

Wagner says that he'd "like to see the labels support these radio stations with product and promotions and to get involved with Cash Box. We'd love to see our gospel section move on up to four or five pages eventually. With participation from the major and independent labels there will be no limits to what can be accomplished. I look forward to seeing just how far we can go and what we can do."

If you are involved with a radio station that would be interested in becoming one of our reporting stations or with a label that would like to be a part of the growth and changes here at Cash Box call (615) 329-2898, FAX (615) 320-5120, or write to Cash Box at 50 Music Square West, Suite 804, Nashville, TN 37203.

TOP BLACK GOSPEL ALBUMS

1. WE WALK BY FAITH (Tyscot 1402) John P. Kee & New Life Community Choir 1 24
2. U KNOW (Savoy SC14812) Anointed Paces Sisters 4 29
3. I'M GOING THROUGH (Savoy 7100) Rev. Clay Evans 6 12
4. WHEN THE MUSIC STOPS (Sparrow 1234) Daryl Coley 4 36
5. IN LIVING COLOR-LIVE (Blackberry 22030612) Melvin Williams 3 19
6. STAND STILL UNTIL HIS WILL IS CLEAR (Ar 10180) Rev. E. Davis and the Wilmington Chester Mass Choir 8 25
7. MY MIND IS MADE UP (Word 48784) Rev. Milton Brunson 5 22
8. I'LL NEVER FORGET (Savoy 7107) Dr. Charles Hayes 12 8
9. HE'S WORKING IT OUT FOR YOU (Word/Epic 48789) Shirley Caesar 7 12
10. I SING BECAUSE I'M HAPPY (Savoy 7100) The Georgia Mass Choir 9 19
11. SEND YOUR ANOINTING (TM 2001) TM Mass Choir 13 8
12. HE THAT BELIEVETH (Light 750769) Chicago Mass Choir 16 19
13. LIVE IN DETROIT (Malaco 6009) Rev. James Moore 15 43
14. FILL ME (Trinity 2643) Keith Dobbins/Resurrection Mass Choir 23 11
15. TESTIMONY (Savoy 1283) Richard Smallwood Singers 10 11
16. PERFECTING CHURCH (Sparrow 1750) Marvin Winans 14 14
17. FOCUS ON GLORY (Benson 8335) Hezekiah Walker 17 25
18. BETTER DAYS AHEAD (Malaco 4457) Dorothy Norwood 20 5
19. LIVE WITH THE SOUTHWEST LOUISIANA MASS CHOIR (Malaco 4456) Ruby Terry 11 14
20. SOMETHING ON THE INSIDE (Live 42129) Vanessa Bell Armstrong 29 4
21. DAWN OF A NEW ERA (Benson 0056) GMWA National Mass Choir 18 8
22. WITH ALL MY HEART (Sparrow 1325) Sandra Crouch 21 24
23. GOD GETS THE GLORY (Malaco 6008) Mississippi Mass Choir 27 62
24. THE COUNTRY BOY GOES HOME (Malaco 6001) Willie Neal Johnson 22 43
25. I'M GLAD ABOUT IT (Malaco 14004) Rev. T. Wright/Chicago Mass Choir 19 56
26. IT'S IN THE PRaise (CG 5141611) Calvin Bernard Rhone 20 19
27. ANOTHER CHANCE (Savoy 7109) D.F. Mass Choir Debut
28. Goin' Back (Paradise 23709) Tri-State Mass Choir 32 8
29. USE ME (Ar 10181) James Bignon and Deliverance 26 29
30. ALIVE AND SATISFIED (Benson 2841) Thomas Whitfield 25 52
31. HANDEL'S MESSIAH: A SOULFUL... (Warner/Reprise 26990) Various Artists 33 15
32. THANK YOU JESUS (Savoy 14811) The New York Restoration Choir 24 41
33. HOLD ON (Word/Epic) Greater Victory Temple 34 8
34. THE BEST AND MUCH MORE (Blackberry) Williams Brothers 40 3
35. HE'S ALL OVER ME (Savoy) Jeff Banks Debut
36. PH FACTOR (Word/Epic 53576) PH Factor 30 8
37. SEMINAR 91 (First) Edwin Hawkins 39 3
38. SALUTE TO THE CARAVANS (CGI 0004) Various Artists 31 13
39. TRUST IN JESUS (Tyscot) Mark Hubbard 38 2
40. THROUGH THE STORM (Tribute 0946) Yolanda Adams 35 11
Gospel Review

**KEITH BROWN This Side Of Heaven** (StarSong)

Although this is Keith Brown's debut album on the StarSong label, he is by no means a newcomer to music in general or to contemporary Christian music in particular. His more than 10 years of songwriting have brought him much success, and the experience shows. This Side Of Heaven shows remarkable maturity, managing to bring pop, praise, and ballad into a cohesive, honest whole. Brown wrote or co-wrote all of the songs on the collection. The heartfelt, evocative vocals make the most of every word. Previous experience notwithstanding, this is an impressive debut album.

**CARMAN The Absolute Best** (Sparrow)

Carman: Energetic, enigmatic, and different. Very, very different. He has been among the most successful, most consistent, most dedicated Contemporary Christian performers in the industry since his debut 11 years ago with Some-O-Dat, on the Priority/CBS label. During that span he has built a devoted following through his free concerts and unusual sound. Fans will love his latest offering, a debut release on the Sparrow label featuring his greatest hits over the past decade. The musical treats include "Lazarus Come Forth," "Radically Saved," and "The Champion." Also included is one new track, "Serve The Lord."

**THE TRI-CITY SINGERS A Songwriter's Point Of View** (Gospocentric)

This new label makes their debut an auspicious one with the release of this sterling collection of music. The North Carolina-based ensemble is headed by the noted Donals Lawrence, music director for R&B superstar Stephanie Mills. Lawrence and crew show their great talent and versatility here, aptly handling contemporary and traditional sounds, mixed in with some stuff that's a little more in-between. The sound is vibrant and refreshing, giving the gospel idiom a bright new ray of sunshine. An added surprise to this already declared masterpiece are guest vocal appearances by Mills and the crooner of all crooners, Peabo Bryson.
AAMA Presents 'AAMY' Awards At ACME '93

CHICAGO—Two leading coin-op firms were singled out for "outstanding performance" by the American Amusement Machine Association and presented with the association's 1992 AAMY awards. Williams Bally/Midway of Chicago was named "Manufacturer of the Year" for overall excellence in design, production, marketing, customer satisfaction and quality. Atlas Distributing, Inc. of Chicago received the "Distributor of the Year" award for superb sales, marketing and customer support, enthusiasm for product and ingenuity in distribution.

In presenting the 1992 AAMY awards, AAMA president Bill Rickett said, "It's an exciting time to be in the coin-operated amusement business. Technology is advancing rapidly, new ideas and innovation turn to new products so quickly, it's very rewarding to be able to stop and realize that all the hard work and dedication has paid off—you have been selected by your peers and competition as the most outstanding manufacturer and distributor of the year."

The AAMYs were established by the American Amusement Machine Association in 1989 as a way to honor the industry's most outstanding manufacturer and distributor, as noted by AAMA's executive vice president Bob Fay.

The awards presentation took place on March 11, 1993 at Caesar's Palace in Las Vegas during the AAMA Charitable Foundation's Annual Appreciation Dinner, which is held each year in conjunction with the American Coin Machine Exposition (ACME).

Achievement Awards The annual AAMA Sales Achievement Awards for most popular video games, pinball games, pool tables and air hockey were presented to seven companies, in four categories—silver, gold, platinum and diamond (the highest). A AMA president Bill Rickett presided over the ceremony which was held at the Las Vegas Hilton on March 12, during the ACME All Show Cocktail Party.

"...Companies winning AAMA Sales Achievement Awards have demonstrated the ability to meet and exceed the market's expectations and provided challenging fun unmatched by any other form of entertainment," stated Rickett.

Following is the list of winners:

AAMA Diamond Awards for best-selling video games went to SNK Corp. of America for NEO-GEO System and Williams Bally/Midway for Mortal Kombat and Terminator 2: Judgment Day. In addition, Namco America received a Gold Award for Suzuki 8 Hours.

AAMA Diamond Awards for pinball went to Data East Pinball, Inc. for Lethal Weapon and Williams Bally/Midway for The Addams Family, Getaway and Fish Tales. A Platinum Award for pinball went to Data East Pinball, Inc. for Star Wars. Gold Awards for pinball went to Data East Pinball, Inc. for Hook, Williams Bally/Midway for Black Rose and Premier Technology for Super Mario Brothers and Cue Ball Wizard. Premier Technology received a Silver Award for Operation Thunder.

Dynamo received a Diamond Award for its pool table and a Platinum Award for air hockey. Arachnid received a Silver Award for Galaxy.

SIMPLY THE BEST! Rowe/AMI's 1992 LaserStar received Playmeters Magazine's "Award of Excellence" as "Best Jukebox of the Year," voted upon by U.S. operators. The awards presentation took place on Friday, March 12, at the Sands Convention Center in Las Vegas during the 1993 ACME convention. In accepting the award, Joel Friedman, senior vice president of Rowe/AMI, expressed gratitude to the American music operators, stating "We recognize our responsibility to the music operators. Rowe's continued dedication to engineering, R&D...and our ongoing commitment to give long-term value to the jukebox industry will help ensure operators' continued success." Joel Friedman (r) and fellow Rowe exec Jerry Gordon are pictured here proudly displaying the award for us.

Rowe/AMI's 'LaserStar CD Nostalgia'

CHICAGO—The new Rowe/AMI LaserStar CD "Nostalgia" jukebox, which made its debut at the recently held ACME convention, is being manufactured in Rowe's Grand Rapids, Michigan plant. Production began in April.

The look and design of Rowe's "bubbler" depicts old-world style, with chrome-plated metal castings, hand-rubbed wooden inserts, lots of colorful highlights and rainbows of colorful bubble tubes.

As in all of the factory's LaserStar jukeboxes, this unit comes equipped with Rowe's touch-button, flip-page mechanism, "21st century" sound system, 250 watt amplifier, advanced management system and, of course, Rowe's outstanding CD mechanism changer.

"Operator response at the ACME show to our new Rowe Nostalgia was very strong," commented Rowe's senior vice president Joel Friedman. "With a history of 65 years of jukebox design and manufacturing behind them, our engineers really did a great job. We made our Nostalgia with the cash box and the operator in mind," he continued. "The LaserStar CD Nostalgia's title display is easy and fast...just touch the button and the pages flip. The inside of the Rowe Nostalgia is ideal for the operator, in that it is carefully laid out for easy service. The Rowe LaserStar CD bubbler incorporates many of the ideas and suggestions that operators wanted in this nostalgia style jukebox. It's a real winner!"
Capcom's ‘Saturday Night Slam Masters’

CHICAGO—“Slam Masters,” from Capcom USA, Inc., is a four-player wrestling game that brings 10 new characters to the screen, who slam, stomp and pin their way to victory—just as in the real thing!

Players choose from among such comical characters as Jumbo ‘Flap’ Jack (the flying, big-bellied bad guy from Canada) to King Rasta “Mon” (the wild and raging jungle man who dares anyone to mess with the monkey on his back).

Slam Masters introduces a spectacular new dimension to wrestling games, giving players two mode options—one-on-one or team battle royal. Capcom’s outstanding game designers can take a bow for this! Team battle royal allows four players to wrestle head-to-head with two teams in the ring simultaneously—a feature never before offered in a wrestling title, according to the company.

This new piece follows up the phenomenal success of Capcom’s “Street Fighter” series.

Slam Masters is scheduled for release in June. Further information may be obtained through factory distributors or by contacting Capcom USA, Inc., 3303 Scott Blvd., Santa Clara, CA 95054.

Atari Promotes David Smith

CHICAGO—Hide Nakajima, president of Atari Games, announced the promotion of David Smith to vice president-international sales.

Smith, who has been with Atari Games for the past 12 years, most recently served as the firm’s sales director-international sales. He has been working with European and Australian distributors since he joined Atari Games and has also been responsible for the expansion of the company’s sales volume in history.

“David is extremely valuable to our company and has been dedicated to building up a strong and tight relationship with his customers in selling our products,” stated Nakajima. “As in the past, he will continue to report to me in California but we will rely on him heavily to work with Mike Nevin, managing director of Atari, Ireland,” he continued. “I am confident that with this new title and authority David Smith’s capabilities and performance will contribute to the future success of Atari.”

Capcom’s The Punisher

CHICAGO—Another addition to Capcom USA’s exciting lineup for 1993 is The Punisher, which is based on Marvel Comics’ number one comic book character. This high-action, side-scrolling game focuses on the Punisher (otherwise known as Frank Castle) and his ally Nick Fury of S.H.I.E.L.D., who wage a two-man war against the henchmen and minions of the Kingpin, a criminal mastermind.

This two-player, with its impressive graphics and images that so closely resemble the famous comic book series, offers six high-action levels of play. The scenario puts players in the role of the vigilante heroes, who choose from a variety of weapons including baseball bats and submachine guns, among others, in their confrontations against the criminals. The Punisher and Fury; by the way, can regain lost vitality by eating food that is randomly visible throughout the game.

“A powerful licensed property, The Punisher should prove to be another popular game with high-action players,” commented Jeff Walker, vice president of the arcade and amusement product division at Capcom. “Furthermore, test results show that it will be a profitable addition to arcade and amusement-based locations across the nation,” he added.

Capcom scheduled April delivery of this piece.
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