Dionne Warwick
THE LEGEND CONTINUES

COVERDALE/PAGE—Snake Zeppelin
ONE to ONE with VH-1's No. 1
DON HENLEY: Not Out of the Woods Yet
Coverdale/Page: Snake Zeppelin

Two rock legends unite to form a duo that is hard to beat. The eponymous Geffen album, out just a few weeks, is already #1 on Cash Box's Top 100 Album Chart. Former Whitesnake vocalist Coverdale and Led Zeppelin/ Yardbirds guitarist Page talk about how they got together.

Conversation with VH-1's Ed Bennett

Ed Bennett, the dynamic president of cable monster VH-1, tells Cash Box just what it takes to keep the music channel flying high in the ratings. With smart, fresh and the latest technology, Bennett and staff are able to stay ahead of the pack.

Don Henley: Not Out of the Woods Yet

Don Henley's Walden Woods Project has reached an agreement to purchase an 18.6-acre tract of land in Walden Woods for $3.5 million. To keep up payments, he has planned several fundraisers.
Coverdale/Page: Snake Zeppelin

By Hilari Grey

LIKE THE ROAD SIGN which appears on their album cover, the teaming of former Deep Purple and Whitesnake vocalist David Coverdale with Led Zeppelin and Yardbirds guitar legend Jimmy Page is a merging of hard-rock artistry which takes the listener on a turbo-powered tour of some unexpected and inspiring locales. Combining Page’s decidedly dark blue, idiosyncratic guitar webs with Coverdale’s growl-to-howl vocal workouts, the duo’s self-titled Geffen outing represents a long overdue return to the stripped down, inventive rock energy that fans of both artists have been missing—with enough original twists and turns to silence cynics.

Although Coverdale and Page had met in passing numerous times over the years, they had never before had the opportunity to collaborate. Circumstances finally proved ideal for both artists—Page was searching for a vocalist for the follow-up to his 1988 gold-certified solo debut, Outrider, and Coverdale had parted ways with Whitesnake, and was taking a break from the wear and tear of public life. “I had been ‘languishing in the Bastille’ for a period of time,” Coverdale explains, wryly. “The mousse abuse had actually gotten to me. There was an assortment of reasons why I wanted to take a reflective period away from what is called ‘the music business.’”

“I had a call from my manager,” says Page, “and the essence of it was, ‘How would you like to work with David?’ I said I’d give it some thought, and it eventually came to be that we met up in New York.”

Even from the introductory stage, both artists were loony of attempting to re-create the sounds which made them famous. “We didn’t go in with any preconceived notions,” says Page, who was recently inducted into the Rock & Roll Hall of Fame as a member of The Yardbirds. “Of course, I had bits and pieces tucked away from the past, but most of the music came out fresh.”

“I bought a SSS recording device—what you would call a ‘ghetto blaster’—from Radio Shack,” says Coverdale, recalling the duo’s initial, intentionally low-key collaborative meeting. “We sat down with acoustic guitars and just teased things out of each other,” he explains. “It was like the bonding of two craftsmen.”

The experimental teaming proved a resounding success, with the blistering “Absolution Blues,” which appears on Coverdale/Page, taking shape that first day. “You can tell by the pure energy how excited we were,” says Coverdale.

Rock fans have been quick to catch on to that energy, as well. In just a few weeks of release, Coverdale/Page has become a fixture in the highest region of the Cash Box Album Chart (this week it’s #17). Advance track “Pride And Joy,” released in February and currently a staple on rock radio, previewed the album’s inventive blend of textures and colors, transforming a jangling acoustic riff and bluesy harmonica (the song was originally titled, “Barbados Boogie,” according to Coverdale) into a crunching, heavy guitar romp. The album’s first official single, “Snake My Tree,” features a Middle Eastern-flavored lead-in as a springboard to some of Coverdale’s most inspiring wailing.

Other standout tracks include “Don’t Leave Me This Way,” an epic of heartbreak and longing recalling The Beatles’ “I Want You (She’s So Heavy),” and the bone-chilling “Whisper A Prayer For The Dying,” which incorporates arresting images from the Gulf War. “Take A Look At Yourself,” a gently uplifting piece, is due for single release on May 4. The album, two years in the making, was produced by Coverdale, Page and Mike Fraser, and features a stellar backing band: Heart's Denny Carmassi on drums, Bad English bassist Ricky Phillips, and Miami studio musicians Lester Mendez on keyboards and Jorge Casas on bass.

Despite their rich histories as royalty of British rock, both Coverdale and Page found that they could still surprise one another during the recording sessions. “We definitely got the best out of each other,” says Page. “David has many timbres and textures to his voice—from wailing up in the stratosphere to an almost cracking quality on the ballads.”

Coverdale is equally complimentary. “Jimmy is a true sonic architect,” he says. “He looks at the whole of a song to see how he can complement the theme as a musician...I’ve given jingle chords to somebody and gotten jingle chords back. Whereas from him, I get this beautiful counter-melody or something I would never have thought of. I’ve never had anybody to work with that intense.”

Having recently jammed together, unannounced, in various small blues clubs, the two also agree that live performance will be an integral and exciting element of their newfound partnership. “Playing the clubs was an indescribable rush—a wave of emotion and adrenaline,” says Coverdale, anticipating a full-scale tour. “This music has to be taken live—to the street.”

With two classic, hit-packed careers worth of material, as well as the new album to draw from, the upcoming extensive Coverdale/Page tour should be one of the summer’s most sought-after concert tickets—a merge of legendary talents guaranteed to stop traffic across the country.
Don Henley Purchases Walden Woods Tract

By Sue Gold

Don Henley

DON HENLEY'S WALDEN WOODS Project has reached an agreement with Boston Properties to buy an 18.6-acre tract of land in Walden Woods for $3.5 million. The deal ends a bitter, three-year battle between the two organizations over land that was slated to be an office complex.

The acquisition will push Henley into an aggressive campaign to raise approximately $5 million so that the Walden Woods Project can repay loans for this and other parcels of land the organization has purchased. "I'm very afraid that since we made the announcement that we have this property people will just say, 'Oh, then I don't need to worry about this anymore,' but that couldn't be further from the truth," Henley claimed. "We have an enormous debt staring us in the face. If we don't make our payments on time, we might lose the land. Until we pay that last payment, it will be endangered and that's what people need to understand."

Henley already has several fundraisers planned, including a performance by James Taylor at the Walden Woods Gala in Boston on May 22. On May 23, Jason Priestley, Ed Begley, Jr. and Christopher Reeve will join Henley for the second annual Walk For Walden Woods. He is also scheduled to pose for an upcoming Ebel Watch ad. "I've never done this before but we need money for the project, so they're going to photograph me in Walden Woods," Henley explained. "There will be a line in the ad that says 'Mr. Henley's fee for this ad goes to the Walden Woods Project.'"

There are also plans for benefit concerts later this year in Boston and possibly Russia. According to Henley, the owners of Boston's Foxboro Stadium have offered the stadium rent free for a benefit. Henley is tentatively planning a show there for late summer or early fall.

Since 1990, Henley has been working non-stop to raise money to preserve the land Henry David Thoreau made famous in his book Walden. Through benefit concerts, private fundraisers, touring and releasing the book, *Walden Is Under Our Feet*, he has raised more than $4 million for the Walden Woods Project. Part of the proceeds from the recent Earth Day concert at the Hollywood Bowl have also been given to the Project as well as money from a song he gave to the *Leap Of Faith* soundtrack.

While the Boston Properties' site was appraised by the Walden Woods Project at $2.65 million last July, Henley agreed to pay $3.5 million after learning that the Massachusetts Executive Office of Environmental Affairs will be buying a $1 million conservation restriction from the Project, thus leaving the Walden Woods Project with only a $2.5 million debt.

As part of the deal, the Trust for Public Land will loan them an additional $2 million while Boston Properties will, surprisingly, finance the remaining $500,000 interest free, for 19 months. "I think [Boston Properties' CEO Mort] Zuckerman just wanted us to go away and realized we weren't going to. I think he got tired of the fighting and wanted to get rid of this problem. But I'm very happy about the whole thing and happy we got this over with," Henley said.

This is the second major parcel Henley has saved from being destroyed since starting the Walden Woods Project in 1990. In 1991, the Project bought a 25-acre parcel where a condominium project was being planned.
EXECUTIVE PROFILE

Navarre's Eric Paulson
By M.R. Martinez

THERE'S MORE THAN ONE WAY to build a major distribution alternative. And to listen to Eric Paulson, president/CEO of Navarre Corp., his company has pioneered an approach to doing that, leading the charge of independent distributors away from the regional sales approach, expanding alternative retail markets, opening up distribution for other home entertainment softwares (CD-ROM, Games), competing with the majors, and earning some awards along the way. "There are only a couple of national independent distributors out there," Paulson recently told Cash Box during an exclusive interview. "But my competitors are not the independent distributors, my competitors are Sony, CEMA, WEA, MCA, PGD, BMG. We fight for their shelf space."

Combining an aggressive attitude with vision, Paulson's new Navarre Corp. (headquartered just outside Minneapolis) has endeavored to be the exclusive long-term distributor for several independent record labels, representing a number of genres—much the way major distribution arms do—and he has expanded into other home entertainment softwares in much the same way. "We are a unique, full-service distribution company in that we distribute major label product as well as independent titles," Paulson says. Navarre recently announced it will become the exclusive U.S. distributor for Disney Records Spanish Audio, a division of Disney that has been test marketing Spanish-language versions of some of its classics. Additionally, Navarre has secured exclusive pacts with companies like Commodores Records/Entertainment SBR (The Commodores), Joss Entertainment (Rob and Fab), and also recently signed a new age label Global Pacific Records and its alternative rock affiliate Black Horse.

The company's computer products division recently received a major boost when Lasersoft entered an agreement with Navarre for exclusive distribution of its groundbreaking mid-line CD-ROM packages that retail between $29.95 and $49.95. Other computer software publishers whose product is circulated by Navarre include: Sierra Broderbund, Warner New Media, Electronic Arts, and Sony Electronic Publishing.

Paulson notes that his company's attractiveness is that they permit the independent companies to operate creatively, while Navarre deploys its award-winning product management, marketing and field promotion staff to service a variety of custom packaging, mass merchandising, and the alternative servicing to a variety of retail genres, including software/music electronic specialty and superstores, book stores, wholesale clubs and a "tremendous" direct mail marketing.

"We don't really sell direct to specialty stores anymore," Paulson notes. "We had to get out of that business because, if we were to expand as an independent distributor we could not compete with our customers."

Founded by Paulson in 1983 as a music and software conglomerate that served as a one-stop and rack jobber for several companies, Navarre's flight from the retail end of business was forged during the early '90s while the company was still part of LIVE Entertainment. Paulson re-purchased the music division in the latter part of 1991 and started another computer products division. Paulson says, "We don't consider ourselves a one-stop; we don't consider ourselves an independent distributor in the classic sense; we're not a computer software distributor. We're a full-service distributor. We've led the charge away from regional distribution."

| Sharon Heyward has been named president of Perspective Records. She most recently served as senior vice president/general manager of Virgin Records. | Columbia Records has promoted Lee Rolontz to the newly created position of vice president, video production. She was director of the department. | Dana Brandwein has been appointed director of marketing for EastWest Records America. She was product manager with Mercury Records. | Mercury Records has announced a couple of staff changes. Alyssa Levy has been upped to associate director national sales from her prior post of manager, national alternative sales. Also, Eddie Santiago has been named manager, marketing. Previously, he was club promotion coordinator for R&B and Rap at the label. | Jay Hughes has been dubbed national manager metal promotion at A&M Records. He joined the company in 1991 as alternative promotion coordinator. | Geffen Records has promoted Kimberly Knoller to director of regional video promotion. She has been a manager of secondary AOR promotion at the label for two years. | John Immerman has joined Triloka Records as sales and marketing director. He was formerly general manager for the Sonic Label Group. | Cherry Lane Music Publishing has promoted Michael Connelly to the position of vice president and general manager. He was general manager, and has been with the puberry for eight years. | Christopher Galotta has been named associate director, writer-publisher administration, Los Angeles at BMI. He was most recently assistant to the director of the same department. |

Attending this year's T.J. Martell annual dinner on April 17 in New York are, (l-r) Floyd Glinert, chairman of the T.J. Martell board of directors; Jay Berman, president of the RIAA; Frances Preston, president/CEO of BMI; and Tony Martell, founder and president of the foundation. Berman's "Heart of Music" campaign has raised over $5.5 million. Proceeds from the event will fund groundbreaking research at laboratories in New York, Los Angeles and Nashville. (Photo: Larry Busacca)
INDUSTRY BUZZ

By Neil Alumkal

STYLE SUMMIT was all but ignored by the music industry in its debut last year, dismissed as an over-hyped freak show for club kids and kitsch cabaret-heads. But now, with the likes of RuPaul working it charts nationwide, it seems talent scouts have done a double-take and the sophomore year of the summit may prove to be the New Music Seminar of the global club world with an expected 1,000 worldwide being imported into the New York scene for the event. Beyond the over-the-top fashion shows, drag revues, and campy performance art, the four-day tour-de-force for the fabulous will feature club trade events and seminars as well as talent showcases at numerous clubs, taking the best out of the underbelly of urban contemporary. Todd Oldman will be opening the event with dinner at The Tunnel on May 12 (the revamped Tunnel joins Peter Gatien’s giant club monopoly of Limelight, Palladium, and Club USA). The glitz gang of Lady Bunny, Dead Merlin and Pussy Turrell will be breaking in the show. Be on the watch for up-and-coming underground acts like the house club act Bird Baret, the Dece-Lite-esque Enrique, the five-person band Dynamo, and Moses.

ACID JAZZ HAVEN Sybarite was condemned indifferently for fire violations this month. Made famous for its Groove Academy presented acid jazz acts (Groove Step) on Friday nights like the Groove Collective and Coolly’s Hot Box, the once-underscored Soho bar had become a landmark of jazz rap and even served as the backdrop of Digable Planets’ “Rebirth Of Slick (Cool Like Dat)” video. Groove Academy are far from homeless, however, and still continued their dedication to “the preservation of funk” by presenting George Clinton and his P-Funk All Stars at The Elit last Friday. The funkateers also maintain Giant Step at Metropolis Cafe every Thursday night, Sapphire Bar Mondays, periodic stints at SOB’s, and will have a compilation, Steppin’ (London), out soon.

BLAME IT ON THE REVIVALS of the ’60s, ’70s and ’80s, but cover songs are getting fiercely marketable with Ugly Kid Joe scoring with “Cats In The Cradle,” Whitney Houston’s Chaka Khan remake “I’m Every Woman,” The Pretenders’ “The Not In Love,” U2’s upcoming Sinatra tune, and even Skid Row (with their last effort B-Side Ourselves going gold) in the studio for an entire EP of covers.

OPENINGS: This week Rex returned to the scene renamed Latin Club and Robert Shalom of Private Eyes and Sound Factory Bar opened The Vault (conspicuously resembling the S&M club of the same name) working all five of its floors each Wednesday.

By Randy Clark

Cash Box EAST COAST

The current Tower Of Power lineup (l-r) Carmen Grillo (guitar), Greg Adams (trumpet), Nick Milo (keyboards), Tom Bowes (vocals), Emilio Castillo (tenor sax), Stephen “Doc” Kupka (bass sax), Russ McKinnon (drums), Lee Thornburn (trumpet), and Francis “Rocco” Prestia (bass).

CAN’T FORGET THE FUNK: After surviving nearly a quarter century, recording 14 albums, the relentless touring and several bandmember changes, the brass-driven sound of the Tower Of Power has been heard by almost everybody at one time or another. What most people don’t realize is how tight these guys are live (so much so that they squeak when they walk), and what a blast their performances are, otherwise they would surely be packing much larger venues.

As the group heads out on the road once again, those Southern California music aficionados who are “in the know” jammed themselves into the tightly packed Roxy Theater on the Sunset Strip last Tuesday (April 27) to relive the Fun-O-De-Funk offered up by one of the flashiest, brashy-est, hardest-workin’ bands to ever emerge from the Bay Area, or just about anywhere for that matter.

This world tour, which will last most of the year, features several of the 14 jazz/funk/soul cuts from their recently released Epic album T.O.P., like their first ballad single, “Please Come Back (To Stay),” or the lively “Soul With A Capitol ‘S.’” Each new jam kept the SKO crowd boppin’ in their boots, just as predictably as the oldies dating back to their early ’70s hits, “You’re Still A Young Man,” “Down To The Nightclub,” “What Is Hip?,” and “So Very Hard To Go.”

For a good time, those who have never experienced the Power in the raw should keep an eye on your local music listings and check ’em out when they come slidin’ in to funk up your neighborhood. I bet you’ll dig them.

MTV TELLS IT LIKE IT IS: Executives of the small screen’s highest network gathered their primary advertisers and various media types for their annual breakfast update on the current state and future direction of Music Television at the Four Seasons Hotel in Beverly Hills last Wednesday morning (April 28). Informative and pridolous speeches were given by chairman and CEO, Tom Freston; executive vice president, Sara Levinson; and regional advertising vp, Sue Danaher, who all vowed to keep the same format of youth-oriented programming rather than grow old with the “generation that has since been associated with their logo.

The highly profitable 12-year-old cable network (which also operates VH-1 and Nickelodeon), has long since established itself as the music industry and pop culture media super-power by constantly re-evaluating itself and keeping close contact with its 44 million (U.S.) demographics target, viewers ranging from age 12-34 (also currently seen in more than 210 million homes in 75 countries).

Naturally, a video presentation was given (in appropriate MTV flash) of their current and upcoming programming lineup, showing major advertisers how, through their numerous and relentless market studies and surveys, they need never worry about always being in the right place, at the right time. New for 1993 will be an ongoing socio-political segment called Free Your Mind as well as new music, fashion and comedy programs. Stay tuned. Next Week...
**ARTIST SPOTLIGHT**

**Jimmy Sturr**

By Felicia Scarrangello

"POLKA IS FOR OLD PEOPLE," is one popular belief that Jimmy Sturr and his orchestra prove is invalid. Polka bands include "a fat accordion player and a tuba player." Wrong again, Jimmy concedes. "That's not what Polka is all about. Maybe it was years ago, but now it is Americanized...we draw all ages, from eight to 80." Jimmy Sturr and his band members don't sing in Polish, like the Polka bands of yesteryear. They sing a small sampling of songs in ethnic tongue, but mostly they lean toward U.S.A. Pop Polka. Polka is first in this six-time Grammy Award winner's heart, but his group plays Jazz, Big Band, Pop, Cajun, and Country as well. The group has actually polka-fied one of Bill Anderson's songs for one of their albums. "We take our Polkas and sort of countryfy them," he says.

The band's country music fan following is where they thrive. Polka is a money maker.

"Once you get out of your metropolitan area, Polka is a very big type of music...it's almost like a major underground kind of music. I bet you our band outsells a lot of country guys and rock guys, except the superstars." This past November in Texas, the crowds were reaching the 26,000 mark, with the majority of fans under 35 years of age. The group has played twice this year on The Nashville Network (TNN), their appearances creating the highest rated shows on the network. "I'd like to say it was because of me, but I think it's because...people just love Polka," Jimmy says modestly. Recently a crew from TNN showed up at one of his gigs and filmed a video, Jimmy Sturr's Music And His Life.

Some people don't appreciate Polka, others go out of their way to poke fun at it. Jimmy recalls a Coors Beer television commercial that aired several years ago. "They showed a night club filled with rock people playing rock music. A guy walked over to the jukebox and said, 'Hey, I'm gonna play a Polka. It's got quiet and the place cleared out.'" Jimmy and the entire Polka community boycotted Coors beer. His contract stated that no beer from the Coors company was to be sold at his performances. The actor from the ad called Jimmy to apologize, adding, "I play accordion." Peter Coen even wrote a personal letter to Jimmy, apologizing. Jimmy's response? "I'm not going to stop [the boycott] until you people do the reverse—fill an empty nightclub playing rock music and a guy comes in and says, 'I want to play a Polka' and the place fills up." Needless to say, this fantasy commercial of Jimmy's was never filmed. He has somewhat forgiven Coen, however; I'm sure he would rather drink the water in Mexico than a Coors.

Sturr looks more like a game-show host than the "King of Polka." How does a 100% Irish New York native wind up as a Polka King anyway? Jimmy is actually from Florida, New York—population 1,800. 85% of the townsfolk are Polish. Jimmy recalls his Polka upbringing, "I just grew up listening to Polka music...I would hear it on the local radio stations...local dances and high school dances." A far cry from "Moon River" and "Stairway To Heaven." He still lives at home with his parents and across the street from his grandmother.

Mr. Sturr is an entrepreneur, as well. He has his own polka production company, publishing company, travel agency, syndicated radio show and his own label, Sturr Records, which he and other Polka bands record for. Polka Saturday Night will be out Memorial Day. He also has four releases on Ranwood Records.

Next on his agenda is a family-oriented TV show. He feels it's a gap in programming that needs to be filled. The days when families gathered around the set to watch some wholesome entertainment, such as The Lawrence Welk Show and The Ed Sullivan Show have vanished. He wants to bring that back with his own national TV show.

Sturr wants to spread Polka to the masses. The reputation of Polka is holding him back. About an upcoming show, Sturr swears to me, "You'll have a good time, but you won't tell any of your friends you went to a Polka dance." Well, here it is in black and white. I went, I saw, I danced the Polka.
Dionne Warwick: The Legend Continues

By Fred L. Goodman

In an industry in which the term "legend" gets used for an artist that has more than one hit, Dionne Warwick could be called a "super legend." She has been one of the top performers in the music business for over 30 years. Her first hit, the Burt Bacharach-Hal David tune, "Don't Make Me Over," which started the trio on a non-stop, 12-year chart ride, established the singer's career in late 1962, a full year before those fab four mop tops from England and their compatriots invaded American radio.

The magic combination of composer Bacharach, lyricist David and song stylist par excellence Warwick produced an extraordinary string of hits (on Scepter Records) that has not been duplicated. Rarely has there been a singer so perfectly matched to the talents of her producer-writers. The threesome accounted for such classic tunes as "Anyone Who Had A Heart," "Walk On By," "Message To Michael," "Trains And Boats And Planes," "Do You Know The Way To San Jose," "I Say A Little Prayer," "Alfie," "I'll Never Fall In Love Again," and "(Theme From) Valley Of The Dolls." Millions of singles and albums were sold; many Grammys were won.

According to Bacharach, it was all fairly simple. "We [he and David] knew her completely," he says about working with Warwick in those halcyon days. "We could write for her in our sleep. We knew every note she sings, every breath she takes. It was custom writing. There was a chemistry between us that clicked again and again. Very rare."

But in 1974, it all fell apart. Bacharach and David stopped writing together, and Warwick was writerless. A few years later she rebounded on Arista Records with such hits as "I'll Never Love This Way Again," and "Deja Vu," for which she received two Grammy Awards; Best Pop Female Vocal and Best R&B Female Vocal, making her the first female performer in industry history to simultaneously win both categories. In 1986, Bacharach reunited with Warwick with his and Carole Bayer Sager's landmark, Grammy-winning, million-selling classic "That's What Friends Are For," which Warwick recorded with friends Gladys Knight, Stevie Wonder and Elton John. Since then, Warwick and Bacharach have performed in concert together numerous times.

Now history is about to repeat itself. Bacharach and David have healed old wounds and have written a song together for the first time in nearly 20 years. That tune, "Sunny Weather Lover," opens Warwick's 12th album for Arista, Friends Can Be Lovers. Warwick recently visited Cash Box's L.A. offices and discussed the new album and her other ventures.

"It was as if no time at all had elapsed since the last time we were together," she claims. "The single drives the album. It gets people's attention. It says we're all back together, making great music once again."

The album, which was executive produced by Arista's president and resident hitmaker, Clive Davis, features an amalgam of styles that all fit Warwick's interpretive talents to a tee. From the sexy, suggestive "Where My Lips Have Been" to the emotional "Love Will Find A Way," a duet with cousin and labelmate Whitney Houston and co-written by Warwick's son David Elliott, the 10-cut lp is, as Warwick puts it, "Truly a combination of my many sides."

"The feel of the album is contemporary. It's the '90s, which is evidenced not only by the choice of songs, but by the choice of producers as well. The idea here is letting Dionne Warwick be Dionne Warwick but surrounding me with '90s stuff, for lack of a better word."

Other standouts on Friends Can Be Lovers are Diane Warren's "Much Too Much," which was produced by Lisa Stansfield's hit producers Ian Devaney and Andy Morris and features Stansfield on background vocals; and a tender, emotive reading of Sting's "Fragile," produced by Harvey Mason.

"Barry Eastmond (Billy Ocean, Anita Baker, Freddie Jackson, George Benson, among others) produced four of the cuts, including "Where My Lips Have Been," the tune that will be the second single off the album. Of course, as executive producer, Clive Davis oversaw the entire project, helping Warwick choose the right material and producers."

"One song that Clive particularly believed in," Warwick says, "was 'Where My Lips Have Been.' He was very persistent with this tune. He would send a batch of eight or nine songs at a time
for me to listen to. 'Lips' was one of them. I kept sending it back to him. With every new batch of songs that he would send, 'Lips' would be included. Finally, I asked him, 'What is it about this song that's so appealing to you, because it doesn't strike the right chord with me.' He answered with a three-word phrase: 'It's a hit!'"

This struggle to find the right song is nothing new to Warwick. With all her talent and business acumen, she has always had a problem picking a hit for herself. "I didn't want to do 'San Jose'," she acknowledges. "But [Scepter Records president] Florence Greenberg, Burt and Hal kept saying it was a hit. When I go into the studio, I'm a total professional, and I do the best job possible regardless of whether I feel strongly about the song or not. I didn't want to do 'Heartbreaker' either. So the criteria at Scepter used to be, if Dionne doesn't like it, we'll put it out."

Warwick does not really need to be a top-notch A&R person as long as she has Clive Davis in her corner. "Clive was very involved with this project," she notes. "I have a great deal of respect for Clive Davis, even prior to my joining Arista in 1979. He's a brilliant attorney and consummate record man. He can disassociate himself from being a record company president and listen to a song as John Doe. He's great at choosing tunes that will be mainstream hits. He's been right too many times to argue the point. It's always great to have the head honcho on your side."

Cash Box's head honcho has been on her side since the beginning as well. President and publisher, George Albert, a Warwick friend and supporter, says, "Dionne Warwick is a superstar in every sense of the word. She's a super singer, super performer and super human being. I've known her since she started in the music business, and she's always been the consummate professional. The combination of Dionne and Clive Davis should produce an avalanche of hits."

It is as a super human being that Warwick really shines. Her work in the entertainment industry's battle against AIDS is extraordinary. With "That's What Friends Are For," she was the first recording artist to donate proceeds to AmFAR (The American Foundation for AIDS Research). She is also on the Board of the Minority AIDS Project and has hosted a number of benefits which have featured many of her show biz friends. In 1988, she formed The Warwick Foundation, a not-for-profit, grass-roots organization dedicated to health education, promoting the integrity of the family, and encouraging values and activities which increase the quality of life for all people. "I look on the work I do," Warwick comments, "as only one way my talent and celebrity have been able to do what we all should...that's care."

In addition to her musical and humanitarian activities, Warwick is also a businesswoman and entrepreneur. She has her own line of perfume, "Dionne," and has recently started an interior design firm. She is also an honorary coach of the Los Angeles Raiders, has an honorary degree as a Doctor of Law from the University of Los Angeles, and in 1992 was knighted as Dame Dionne Warwick by the Order of the Knights of St. Malta.
TALENT REVIEW

Nana Mouskouri
By Robert Adels

WILTERN THEATRE, LOS ANGELES, CA—To paraphrase a Barbara Mandrell country hit, Nana Mouskouri was world music when world music wasn’t cool.

This Greek-born singer has racked up over 250 gold and platinum awards worldwide—and continues to sell upwards of 5 million units a year. Yet until recently, Nana has had trouble breaking out at U.S. retail. Lumped together with Gipsy Kings and The Bulgarian State Female Vocal Choir are now going gold as the “International” vinyl bin has been re-merchandised into the trendy CD “world music” section.

Re-enter Nana, still wearing her trademarked black-rimmed eyeglasses—but now selling out the kick-off event of her new U.S. tour quicker than you can say “good evening” in half of the six languages she sings in.

While the U.S. market still resists making a superstar out of anyone for whom English is a second language, Ms. Mouskouri now receives standing ovations from more than elderly, first-generation immigrants. The ethnic and age mix of her enthusiastic Wiltern crowd is the epitome of urban multi-culturalism.

Ms Mouskouri’s latest release is to Hollywood what Barbra Streisand’s Broadway Album is to the American stage musical. And so the tour supporting her new Falling In Love Again album (Philips) benefits from material familiar to U.S. ears. While the CD pairs Nana with the orchestral jazz of Michel Legrand, her live show puts a synthesizer spin on standards like “Smile” and “As Time Goes By.”

Nana brings a sonic widescreen to every movie hit, but the artist’s technicolor version of “Autumn Leaves” is the true standout—fully restoring its French origins through gentle Parisian phrasings of Johnny Mercer’s New England lyrics.

This usually demure diva diversifies her soft-sell approach to these ballads by belting out a French torch song (“The Life Of Love Or Death”), choreographing a Zorba-styled Greek Dance tune with arms rather than feet, and testifying to her love of both Elvis and gospel by bringing the house down with “In The Upper Room With My Jesus.”

Several English-language tunes from her recent best-of collection (Only Love) also leave lasting impressions: the countrified “Even Now,” a quickly-paced “First Time Ever I Saw Your Face,” and a powerhouse version of Andrew Lloyd Webber’s “Love Changes Everything” which outshines even the Sarah Brightman original.

Mouskouri’s five-man band, introduced mostly by their first names and collectively referred to as “my boys”) includes an Italian synthesizer player, a French pianist, and a South African who plays everything from a Spanish guitar to a Greek bazouki. While the cheesy light show backdrops sometimes makes you think of a low-budget cable TV Iranian variety hour, consummate musicianship ultimately rules the night.

Without an overdose of either glamour or glitz, Nana Mouskouri delivers the power of pop on a global scale. Her two-and-a-half hour show gives everyone their money’s worth—in virtually all the currencies of the World Bank.

— CASH BOX —

TALENT REVIEW

“KIIS and Unite”
By Hilarie Grey

Patty Smyth
IRVINE MEADOWS AMPHITHEATER, IRVINE, CA—Los Angeles radio station KIIS-FM’s second annual fundraiser for the Pediatric AIDS Foundation, “KIIS and Unite 1993,” held on April 24, was a high-spirited, pop music celebration, showcasing a diverse group of artists donating their time in an atmosphere which emphasized hope.

Utilizing all of the facilities of the sprawling Amphitheater grounds, the day also offered carnival rides, information booths for such organizations as “Rock The Vote,” and a silent auction of celebrity-donated items ranging from the dress worn by Natalie Merchant in 10,000 Maniacs’ “Candy Everyday Wants” video and a guitar autographed by U2, to RIAA Platinum Certification awards from Paul McCartney and a lithograph of Frank Sinatra signed by the artist, Tony Bennett.

Unlike last year’s lengthier line-up of artists primarily singing to pre-recorded backgrounds, most of the performers brought their bands along this time (although PLC’s Boy Krazy and Giant’s Jeremy Jordan did opt for the karaoke approach). The show was presented on a cleverly designed, three-compartment rotating platform (two semi-circular stages and a small mock “radio booth,” from which KIIS radio personalities filled dead time with audience giveaways broadcast live on the air), alleviating much of the set-up drag time usually associated with all-day festivals.

The music mix was heavy on the hip-hop/R&B side, with short performances by Gasoline Alley/ MCA quartet Shai and Impact’s squeal-getter Joey Lawrence (of TV’s Blossom). P.M. Dawn (PLG), accompanied by a huge ensemble of musicians, overcame a bass-heavy mix to get the capacity crowd dancing (on “Plastic”) and swaying dreamily (“I’d Die Without You”), but Virgin’s Nech Chery was the star of the genre, provoking the stage to the percolating tropical/hip-hop rhythms of “Buddy X” and “Buffalo Stance.”

Rock fans were unquestionably given the best rewards of the day, however. Columbia’s Toad The Wet Sprocket turned in an intimate acoustic set, kicked off with a gentle reading of the harmony-filled “Walk On The Ocean,” and Patty Smyth’s first live performance in six years stole the show right out from under headliner Jon Secada. Supported by a terrific seven-piece band, Smyth’s powerful voice soared through gritty arrangements of Scandal hits “The Warrior” and “Goodbye To You,” as well as selections from her current MCA solo album, from the spare “No Mistakes,” with its inspirational line “I feel a change in the air” to the steady rocking “Out There.” Smyth also offered the day’s most engaging stage presence, and inspired several well-deserved standing ovations.

EMI/SBK artist Secada closed the show with a crowd-pleasing (though muddy), power-pop set built around his elastic-ranged voice, but not before the evening’s most triumphant moment—when Susan DeLaurentis and Susan Zeegen of the Pediatric AIDS Foundation were presented with a check for over $131,000 toward research for effective therapies to provide a hopeful future for children living with AIDS.
A Conversation With Edward Bennett of VH-1: The Balance of Art and Commerce

By James D. Taverson

Ed Bennett helps VH-1 strike a chord

WORKING IN THE ENTERTAINMENT industry has always had the dubious distinction of requiring the maintenance of a successful business while continually shaping and defining an art form. For Edward Bennett, the president of music channel VH-1, the key to running the fastest growing cable network involves juggling the art of music, film, television and video with a hefty dose of good economic sense—while continually keeping every ball in the air.

"We're always balancing Art vs. Commerce, and there's always that inherent tension between the two in every creative business," says Bennett. "Fortunately, we at VH-1 have been able to synthesize these two spheres perfectly, and by finding the formulas which result in the balance, we've become a powerhouse in the world of cable television."

To call VH-1 a powerhouse of an entertainment channel is accurate by anyone's standards. In the four years that Bennett has acted as president of the network, VH-1 has evolved from a hazy, undirected conglomeration of videos and inconsistent programming (which left a lukewarm impression on viewers) to an exciting entertainment channel which caters to the needs of its highly coveted audience, viewers ages 25-49. This audience—considered the most difficult demographic in the industry to satisfy—seems to eat up VH-1's delectable combination of classic and adult videos, entertainment/lifestyle news and special programming. "Eating up" an entertainment channel's programming translates directly to a substantial increase in VH-1's viewership (almost 50 million at last count—second to MTV's viewership of approximately 57 million), cable distributors, advertisers and overall revenues. So just how did Bennett forge Excalibur from a dull butter knife?

"We've been able to fully utilize tools which help us determine the tastes of our audience. First, we do basic research constantly on who our core audience is; we get ratings every single day for every 15-minute period of every hour, every day. That's an unbelievable amount of feedback. I know of no other business which has this frequent feedback other than retailing, and even then they don't receive information every 15 minutes on what's selling and what's not. We utilize Nielsen Ratings, and we can program the channel so that I can tell immediately what is working and what isn't. With such an instantaneous feedback system, we can take remarkable chances because we can fall, and know immediately when we're falling and discontinue it; conversely, we know when we're winning too."

A second component in VH-1's success is the assembly of a highly motivated creative team which relishes the opportunity to take risks with programming as well as the selection of videos. "Instant feedback on anything you do pushes you to take more chances. The team we've developed at VH-1 doesn't hesitate to push the creative envelope as far as they can. The results of this behavior are evident in our wide scope of programming and videos which you won't see anywhere else. Instead of saying 'teamwork,' the term we use around here is 'collaboration.' When you have a team of creative people, if they're very good, they're very talented as well as strong willed. To bring all these people together, the operative word that works best is 'collaboration,' because it allows you to participate with others while you maintain your own artistic integrity and autonomy."

To see the efforts of this creative collaboration is to view the very essence of what makes VH-1 work—a variety of videos from new and established artists, combined with unique and innovative scheduled programming which celebrates adult lifestyles. Juxtaposed with videos of the likes of Mariah Carey, Michael Bolton and Paul McCartney are programs like The Soul of VH-1, a weekly showcase of soul and R&B artists; My Generation, a retrospective show featuring vintage videos from the '60s, '70s and '80s; and VH-1 To One, a 1993 ACE award-winning series which profiles the music and careers of some of the network's most popular bands and solo artists. Add to the mix a selection of comedy specials, informative newscasting, and a new fitness show hosted by supermodel Rachel Hunter called Body By VH-1, and it's evident that almost any American fitting into VH-1's chosen target audience will find something that will turn his or her crank.

Reinforcing the concept of variety, Bennett looks at VH-1 as being a "video magazine which includes accommodating the needs of many different lifestyles, as well as occasionally taking an editorial position on topics we feel strongly about." This philosophy is reflected in VH-1's history of advocacy of environmental issues. "We've chosen to focus on the environment because it is a great concern for the people here at VH-1, and it is a major issue among our viewers. It's allowed us to take great chances, with beneficial results." VH-1, official media sponsor of the 1993 National Earth Day Sound Action concert series, included the Greenpeace hotline tagged to recently aired WORLD ALERT environmental segments. The move resulted in over 200,000 calls to the environmental organization and many thousands of donations. It is apparent that VH-1 has made an impactful statement about the influence of entertainment television in stimulating social action and, according to Bennett, there's no intention of slowing down in the future.

"This is just the beginning," concludes Bennett, "because what lies ahead for us is not so much 'business as usual,' but new businesses and new directions. Innovative programming and technologies are being created right now that will allow us to eventually 'multiplex' VH-1. This means we could spawn a VH-2, develop multiple channels of programming, launch into new domestic and foreign markets, and so much more. We're taking the best in music and combining it with great innovations in television to make ourselves more exciting every day."
LUTHER VANDROSS: "Little Miracles" (Epic/LY ES 74945)

This first release from the multi-grammy winning Vandross' highly anticipated album Never Let Me Go, is a rich, mid-tempo blending of r&b with a large helping of gospel, thanks to a nine-member choir backing led by Gospel great, Gayle (Whitney's mom) Houston. The big Adult Contemporary mix should assure all three records on posting track on this almost immediately, with some limited pop crossover. Vandross writes and co-produces with Marcus Miller.

MARC COHN: "Walk Through The World" (Atlantic 5066-2)

After capturing the Best New Artist Grammy in 1992 with his debut album and hit "Walking In Memphis," Cohn sets the stage for his June follow-up album, The Rainy Season, by taking yet another walk with this album release. "Walk Through This World" has its roots in a familiar sort of Eric Clapton-meets-Bruce Hornsby attitude and sound. Cohn writes and co-produces this track with guitarist-producer John Levanthal. Also co-producing and engineering is Ben Wisch.

THE FLUID: "7114" (Hollywood 13093-2)

The Denver-based (former Sub Pop) grunge band's latest single on their new Hollywood label goes for adds this week following up their recent Purplemelon/kalamusic album's advance, "Mister Blameshifter." The new "7114" has big, beefy 70's-style power chords that tromp along with a huge-bottom bass sound, and Cobain-esque vocals that blast through this college-alternative/AOR cut. The boys in the band co-produce along with Mike Bowl.

THE CRYING GAME: "C. Stephens" (Southern/ASCAP)

Shenandoah's "The Crying Game" is not the only song to have been turned into a hit by C. Stephens. He has also written the songs for Van Halen's "Dreams" and "Round and Round." In fact, he has written or cowritten many of the band's hits, including "Jump" and "Pinch Me." When he had the kind of fan base these guys have built up over the last 15 years of touring regularly, the idea of a live album Lives: Right Here Right Now, was late in coming but thankfully a reality...as in better late than never. Meanwhile, for the hell of it, the guys got together recently and played an anniversary performance of their old saloon days stomping (proving?) ground, the infamous Whiskey in Hollywood where this latest single was also recorded live. Sammy's a little weak on the high notes but the live energy and feel are where it's at, and, of course, Eddie shreds. Andy Johns and the band produce.

PICK OF THE WEEK:
REVIEWS by Randy Clark

**BOB GELDOF**: The Happy Club (Polydor 314 519 132-2)

Despite the fact Irish-singer/songwriter Bob Geldof has been making records for over 15 years, his involvement in issue-oriented concert promotion (Band Aid, Live Aid) has nearly overshadowed his solo career of over three albums. The Happy Club is a 13-cut, Dylan-esque collection of folky pop songs with topics and moods ranging from the poetically observational to the tongue-in-cheek. A simple live feel adds to the down-home warched of his early hits. Rupert Hine, Geldof, and Pete Briquette produce.

**SWEET WATER**: Sweet Water (Atlantic 72490-2)

The signings from Seattle continue with this '70s-sounding, retro/acid rock band. This musical style is certainly nothing new, but it does represent a departure from the stereotypically associated music of the locale. The quintet's latest 11-song album (apparently there was a previous self-titled album and a maxi-single) locks it hard on the hippy-trippy, guitar riff motif, and singer Adam Celetalo adds a passionate vocal touch. Don Gilmore and Sweet Water produce.

**THE GRAVEYARD TRAIN**: The Graveyard Train (Geffen GEFD-24406)

This band's blend of hard rock with Southern style blues/rock (sort of Black Crowes meets Cans N' Roses) is power driven by lead singer, Todd Griffin, a self-admitted, spiritually-possessed channeler. Though most of the 13 tracks are slightly heavy on the '70s retrograde side musically (signing pattern forming here?), "Graveyard Boogie" and the rockabilly "Change The World" break it up a bit. The players are tight, inspired and captured in sonic cleanliness by producer Tom Werman.

**GORDON LIGHTFOOT**: Waiting For You (Reprise 9 45208-2)

Folkes rejoice. Gordon Lightfoot has released his 18th (1) album. This collection of 10 original tracks represents the multi-award winning Canadian's first album of new material since 1986, bringing the singer out of a self-imposed, four-year creative re-evaluation/hiatus. The familiar warmth of Lightfoot's voice, heartfelt lyrics and acoustic guitar remains welcome never unaugmented from the days of his earliest hits. Gordon Lightfoot produces this one himself.

**NICKY SKOPELITIS**: Ekstasis (Axiom 314-518 2)

Finally, something that actually does escape the proverbial pigeonhole. Nicky Skopelitis has constructed a body of rhythms, moods and instrumental formats that cross nearly every category one can imagine. Tribal, hypnotic, rock, house, multi-cultural... it's all here. The arrangements and colors chosen from his diverse musical palette paint an aural experience rather than just a collection of songs. Radio? I don't know. A night at home with the headphones, definite. Bill Laswell and Skopelitis produce.

**WORLD PARTY**: Bang! (Chrysalis 3 23931 2)

Some may have expected greatness from Karl Wallinger's introspective third effort, and those looking to love the eclectic tastes of this cerebral pop wizard will be more than satisfied with this latest 12-song work. The depths of production texture alone should render Wallinger a genius. There are traces of '60s-rooted melodic fun mixed with arrangements taking those musical feelings to a wondrous new place. Dig this, if you will. Wallinger produces with mixing help from Steve Lillywhite.

**700 MILES**: 700 Miles (RCA 66081-2)

This New York-based, guitar-oriented (distortion anyone?) group incorporates deep inner-city angst with a raw, punkish/rockpile freeform rock thrashing for their debut album. The trio's post modern music might well be an extremely degenerate form of expressionate underground folk music. Singer/guitarist John Carlin pours his guts into each abrasive performance, almost as if he were a devotee of Arthur Janov. The 10-song assault is produced by Louis Scalice and 700 miles.

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**PICK OF THE WEEK:**

**Vince Neil**: Exposed (Warner Bros. 9 45260-2)

Former Motley Crue frontman Vince Neil musta been more than just mad about getting the ax from the band he helped put on the map, 'cause he's back with a vengeance on his highly anticipated solo debut album. Neil has assembled a formidable arsenal of high-octane players for this new outing, including guitar virtuoso Steve Stevens (from Billy Idol's band). The 11-song effort rocks right out of the box with first single, "Sister Ol Pal" (co-written with Dami Yankees rocker Jack Blades and Tommy Shaw). Cuts include a rendition of Sweet's "Set Me Free," and a redux of "You're Invited (But Your Friend Can't Come)," a featured Neil single from the film Encore Man, and eight new power tracks. Ron Neison helms the board.
1 FREAK ME (Elektra 64654) .......... Silk 1 8
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4 SWEET ON YOU (Perspective 7418) ... Lo-Key 4 9
5 GOOD OL' DAYS (Atlantic 83737a) ... Le Vert 5 8
6 ITS ALRIGHT (MCA6255) .............. Chanie' Moore 8 5
7 IF I COULD (Columbia 74864) ......... Regina Belle 7 7
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12 CAN I HAVE YOU LIKE THIS (Virgin 12643) After Seven 6 9
13 WHO IS IT (Epic 74393) ............ Michael Jackson 20 3
14 SWEET THING (Uptown/MC 54508) .... Mary J. Blige 14 6
15 IT WAS A GOOD DAY (Poetry 53813) .... Ice Cube 16 6
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19 NUTHIN' BUT A 'G' THANG (Epic/55618) Dr. Dre 17 13
20 COMFORTER (Giant 78701) .......... Shal 10 12
21 IF YOU EVER LOVED SOMEONE (Mercury 864714) Walter Beasley 22 7
22 NEVER DO YOU WRONG (MCA 54570) .... Stephanie Mills 19 11
23 ONE WOMAN (Giant 18087) ............ Jade 75 2
24 SEND FOR ME (Motown 2197) ......... Gerald Alston 24 4
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THE NEW DEAL: Atlanta, GA-based Kane Productions, a music publishing and production company, recently signed four new acts to RCA Records and the debut album releases are due during the late summer of 1993. Each act is from Atlanta and is the discovery of Kane prez Don Perry, who says: "Atlanta has become a hotbed for the new urban music scene, and although we see talented groups everywhere, each of the acts we signed to RCA had something special. These acts were signed because they had unique facades that caused them to stand out from the others. I could tell right away that they (the acts) were just what RCA was looking for."

The acts involve KRU, 511, Black Girl and Kronic. Of the signings, Ron Urban, senior vp of operations for RCA, says: "We never sign acts this quickly, but what Don Perry and Kane Productions have shown us in the past three months is incredible. Each group...they're all wonderful performers and writers."

The company has a respectable stable of producers, including Dallas Austin and X-Man, among others. Perry was previously president of Gold Dust Records, an MCA associated label, and was responsible for overseeing the production of the recording projects for the label. Prior to Gold Dust, Perry operated a production company that bore his name. He managed a major concert production company promoting acts like Elton John, Prince, The Jackson Five, Lionel Richie and The Commodores. The Puerto Rican native has signed 14 Atlanta-based songwriters and producers with BMI. In fact, it is Perry and his A&R staff's pro-active search for talent that most impressed RCA. According to Skip Miller, senior vp of black music for RCA, "Where many companies work primarily from the office...Don Perry and the rest of the Kane staff are constantly scouting the streets of Atlanta, checking out everything from local talent nights and showcases to groups of young kids dancing in parking lots.

SAMPLES: U-Mynd's "Stop, Look, Listen (To Your Heart)" for Chicago Loop Records is a respectable remake of the original Tom Bell/Linda Creed version of the 70's. It's not bad for a quartet of youngsters who started their careers on a lark as pantomime artists and breakdancers around the Windy City...Until next week, M-Peace.
Island/PLG artist Positive K (left), whose debut single "I Got A Man," has been covered by various groups. The music is not for the faint of heart, with its rough edges and硬核 themes. The music for this album was written by Joni Mitchell, who is also a long-time collaborator with Positive K.

The music backing these spoken word tones is apt, plush jazz produced by Jonathan Haft, who brought them to Triple X. The HVC had been gaining attention for the last three years through various media, appearing on NBC's Today Show and poetry readings that were sponsored, attended and participated in by celebrities such as Lou Gossett Jr., Danny Glover and Beverly Todd. This is the type of album from which you can run, but not hide. Because every time you pass a homeless person, the bits of words from the HVC and the haunting music will once again become palpable as though someone was walking by, playing it on their boom box.

**SOUND NIBBLES:** Young M.C., whose Capitol Records debut a couple of years ago was swiftly dismissed by critics and fans, is returning this spring with What's The Flavor?. The title track's video, the first single from the project, was banned April 26 on cable channel BET. While the mic flow is distinctly Young M.C., he benefits from shared production chores with Tribe Called Quest's Ali Shaheed and his partner Beetle. Young M.C. says he didn't want to become Da Lench Mob, or a group like that, but, "I felt it was time to build from what I'd had."

**PROPHECIES FROM THE SIDEWALK:** Their names are Dino, Russ, K.O. and Southern Comfort, and they've cut a deal with Triple X Records to release their music as the Homeless Writers Coalition. That's right. Homeless. But don't blow it out of proportion. These four men who really do draw their word music from the streets have been signed to a contract and have released an album Side Walk Prophets. While they are hoping to see some future profits from this project, they are clearly aiming to enlighten a few dim wits to the true dimensions of the homeless plight. Their topics range from drug abuse and gang-banging to black-on-black crime and developing self-esteem.

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**ALTERNATIVE REVIEW**

Cullen video has released what will undoubtedly become a '90s cult classic in 1991, The Year Punk Broke. Consisting of mostly live footage from the Sonic Youth/Nirvana 1991 European tour. Shot by Dave Markey, who's known for other similar low-budget videos including Mudhoney, firehose, and Shonen Knife, along with the two Teenage Lomadolls cult feature films, 1991, The Year...shaky cam candidness gives a long awaited insight into the "new" Punk Rock. Cameo appearance of mostly live footage from the likes of Babes In Toyland, Ramones, Bob Mould, Dinosaur Jr., and Courtney Love round out the 90's cultural roster. A cool video with moments of genius from its narrator Thurston Moore, but also some gibberish. It is, nevertheless, a must-see for those that the music moves.

**ALTERNATIVE**

By Jake Stanton

**AS THE FIRST INSTALLATION** of the Cash Box Alternative section, I submit to you all the dirt that stuck after it was thrown. To the beginning of a long legacy, and then some...

**IN DISTRIBUTION NEWS** it seems that after all the various reports Roadrunner Records has finally decided to ink a distribution deal with Relativity/RED. Though admittedly there has been some waffling on which way it would go between RED and Warner, RED came out as the winner. The deal was sweetened by the fact that Epic has licensed Sepultura and Annihilator in the US for a limited duration. Enough of the rumors.

Mammoth Records has just recently inked a deal with the LA club Jabberjaw to release three singles with a plethora of cool artists including Teenage Fanclub, Ween, Gumball, Jawbox and Mecca Normal to name just a few. All royalties earned from the releases will be donated to the club. Sounds very cool!

While we're on the subject of LA, the Lazy Cowgirls are putting the finishing touches on a five-song demo along with a three-song EP for Sympathy For The Record Industry both of which will be used to shop for a major label deal.

East Coast indie stronghold TAANG! Records has opened a West Coast retail outlet in San Diego, while the Swirlies chart across the country on both college and commercial radio. TAANG! also signed Spore and Sam Black Church and both will have releases in June.

NY punk band the Bad Brains finally signed to Epic Records, and have settled on a new lead throat in Isreal Joseph I after a two-year search and a few failures. Israel Joseph I came from the Long Island band Uprising, and is comparatively young at 22 years old. For now the Brains will be touring with now labelmates Living Color. Look for a release in July/August.

Rykodisk has released Sugar's follow up to the highly acclaimed Copperblue LP in the form of Beast. The short-form, 32-minute CD by X Husker Du front man Bob Mould apparently reveals the "darker side" to the Copperblue sessions. Beast seems to have a fluidity and passion that probably would have served Copperblue well. Worth owning and playing loud.

Look for releases from Smashing Pumpkins and Cracker who are all looking forward to touring in support of the impending releases. Also, new Iggy and UB40 soon.

On the tour front it turns out that Suicidal Tendencies will be the opening act for the remainder of the Guns N' Roses tour. Having just finished up the Suicidal/Infectious Grooves tour recently it seems that Mike Muir and company are keeping quite busy.

**True To It**

By John Carmen

**EVERY INDIE BAND'S** rap includes their nod to the indie credo of do-it-yourself and the "we'll never sell out like those big bad wimps that used to be small fish like ourselves" bit that has hung like a noose around the necks of the (un)fortunates who've moved onto bigger or better things (also subject to one's perspective). Talk, unlike indie CDs, is cheap and plentiful, who cares what someone says when their actions are so contradictory anyway?

One indie act that has not only avoided this pitfall, but prospered to the point of becoming the most admired act on the circuit is Washington D.C.'s Fugazi, the brainchild of hardcore punk legend Ian MacKaye, formerly of the seminal band Minor Threat. MacKaye has kept Minor Threat's label, Dischord, intact for Fugazi's projects, and has defied all conventional wisdom in the way his band and label are run. When Fugazi tours, for example, ticket prices are never more than six to eight dollars, the band doesn't sell merchandise nor endorses any of its CD, A Steady Diet Of Nothing, is a reasonable buy in any underground outlet, and how's this to infuriate the ho-ho-polloi: no guest list at any gig, all are equal. The band has also allegedly turned down requests to join the Lollapalooza tour in both 1992 and 1993.

Which would be wishful thinking were it not for the group's phenomenal popularity. A Steady Diet Of Nothing has sold over 150,000 units, majors are begging for the band (in vain, we hope and trust), and their tour dates are enormous amounts of fans, most recently over 10,000 at a three-night stand at the Hollywood Palladium. Because of their asceticism, not despite it, the band has become a beacon for others to dare to follow.

The music helps, too. MacKaye and Guy Picciotto play feedback-laden riffs against each other to create walls of over-tonal harmony, all of which is over the spare dub-bass patterns of Joe Lally. In this respect, they are reminiscent of Gang of Four or early Public Image, sparse yet powerful. The feedback itself may be second-hand Sonic Youth trickery, but the band is tight and supple, unlike Sonic's loose and sloppy garage vibes.

Fugazi have a new LP due out on May 20, wouldn't it be groovy to see it in the Top Ten, eh? Not. Do expect more long tours, more budget album prices, more good thoughts and right actions. To the rest of the indie world, Fugazi (which, coincidentally is a WWII slang for "F**ked up," like "SNAFU") has thrown down the gauntlet, and dares you to follow.
COUNTRY MUSIC

Time For The “HATS”

THE 28TH ANNUAL Academy Of Country Music Awards will air live on NBC-TV as a three-hour, prime-time special, originating from The Universal Amphitheatre in California, on Tuesday, May 11, 8-11 p.m. (Eastern). Hosts of the show are Reba McEntire, Alabama’s Randy Owen and George Strait. Portions of the special featuring newcomer performances will emanate from Universal Studios Hollywood and Florida.

TALKING TRIO—(From left) Alabama’s Randy Owen, Reba McEntire and George Strait host the 28th annual Academy Of Country Music Awards special, airing on NBC-TV, Tuesday, May 11. A total of 12 awards will be presented, honoring the elite in Country Music.

Awards will be presented during the television special to the Top Male Vocalist, Top Female Vocalist, Top Vocal Duet, Top Vocal Group, Top New Male Vocalist, Top New Female Vocalist, Top New Vocal Duet or Group, and for Single Record of the Year, Song of the Year, Album of the Year, Video of the Year and Entertainer of the Year. Also presented on the special will be the Academy’s Pioneer Award which is presented for outstanding and unprecedented achievement in the field of Country Music and the Tex Ritter Award which goes to a motion picture whose soundtrack promoted and enhanced the image of Country Music. In addition to the evening’s hosts, many other country stars are scheduled to perform including John Anderson, Suzy Bogguss, Garth Brooks, Brooks & Dunn, Mary-Chapin Carpenter, Billy Dean, Vince Gill, Alan Jackson, Kenny Loggins, Patty Loveless, Delbert McClinton, Doug Stone, Travis Tritt, Tanya Tucker and Wynnonna, as well as newcomer nominees Confederate Railroad, Billy Ray Cyrus, Great Plains, Tracy Lawrence, Little Texas, Martina McBride, Collin Raye, Joy White and Michelle Wright.

Among those scheduled to serve as presenters this year are Lorianne Crook & Charlie Chase, Charlie Daniels, Diamond Rio, Joe Diffie, Sammy Kershaw, Hal Ketchum, Shelby Lynne, McBride & The Ride, Lorrie Morgan, Marie Osmond, Park Overall, Restless Heart, Sawyer Brown, Dan Seals, Marty Stuart, Pam Tillis, Aaron Tippin and Miss America. Kenny Rogers and Randy Travis are among those scheduled to make appearances in tribute to special award winners.

Winners of the “Hat” awards are voted by members of the Academy of Country Music. Results of the voting, tabulated by the Call & Call accounting firm, are kept secret until envelopes are opened during the presentation ceremonies. The telecast is a dick clark productions, inc. presentation, with Clark serving as executive producer. Producers are Gene Weed and Al Schwartz. Weed also directs. Writer is Robert Arthur. Robert Keene serves as art director. Executive in charge is Fran La Maina.

COUNTRY NEWS BOX

Awards! Awards! Awards!

COUNTRY MUSIC STARS Suzy Bogguss, George Jones, and Ricky Van Shelton will host the TNN Music City News Country Awards, a two-and-a-half-hour special to be telecast live on Monday, June 7 at 8 p.m. (Eastern) from the Grand Ole Opry House on TNN: The Nashville Network. The awards are held each year on the first day of Fan Fair, the week-long festival for country music fans. The TNN Music City News Country Awards will present honors in 14 fan-voted categories, including Entertainer of the Year. Three of the Entertainer nominees—Garth Brooks, Vince Gill, and George Strait—are tied with five nominations each. Nominations are selected in a two-step balloting process conducted in the November and January issues of Music City News. The winners of the awards will be selected in a third round of voting via ballots published in the March issue of MCN and via calls to a 900-number assigned to each nominee, between April 5 and May 24. This year’s awards telecast has been expanded to two-and-a-half hours and will include a new category, Vocal Band of the Year, as well as presentations of the Music City News Living Legend Award and the Minnie Pearl Award.

FOLLOWING the TNN Music City News Country Awards will be Fan Fair ’93. Some of country music’s best-selling artists will perform at the 1993 International Country Music Fan Fair, set to take place June 7-13 at the Tennessee State Fairgrounds in Nashville. Billy Ray Cyrus, Alan Jackson, Vince Gill, Lorrie Morgan, and Alabama are among the performers who will entertain over 24,000 avid country fans during the annual event. Artists who will be performing for the first time at Fan Fair include Tracy Byrd, Lari White, Pearl River, and Rick Vincent. Fan Fair has been selected as one of the Southeast Tourism Society’s Top 20 Events for the month of June 1993. This year’s event was the fastest sellout in Fan Fair history, with capacity of over 24,000 tickets being sold out four months in advance and prior to any performers’ names being released.

LATER THIS YEAR—The 27th Annual CMA Awards will be telecast live from the Grand Ole Opry House in Nashville Wednesday, September 29 on CBS-TV at 8 p.m. (CDT). “A late September air date again this year means the CMA Awards will kick off Country Music Month and generate high visibility for the artists—boosting record sales and booking demand. The CMA Awards are also the focal point for the industry’s longest-running annual point-of-purchase campaign sponsored by the CMA and the National Association of Record Merchandisers,” said Ed Benson, CMA executive director. The 1992 CMA Awards Show was viewed by more than 48 million people. With a 20.3 rating and a 32 share, the gala event won the night in the ratings race and helped give CBS its highest-rated Wednesday night since the Winter Olympics broadcast in February 1992.

GRAND POOH-BAHS—Garth Brooks, Tanya Tucker, Billy Ray Cyrus, Brooks & Dunn and Mary-Chapin Carpenter lead the way in ACM nominations this year. Each of these artists is nominated in four categories and will perform on the show.
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<td>1</td>
<td>Alan Jackson</td>
<td>#1 SINGLE: Alan Jackson</td>
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<td>2</td>
<td>Travis Tracy</td>
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<td>3</td>
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<td>Del Pitchett</td>
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<td>5</td>
<td>Alan Jackson</td>
<td>TONIGHT I CLIMBED THE WALL</td>
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<td>Tracy Lawrence</td>
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<td>Dade Mowery</td>
<td>MAYBE YOU WERE THE ONE (Atlantic 2516)(CD)</td>
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<td>49</td>
<td>Deborah Allen</td>
<td>IF YOU'RE NOT GONNA LOVE ME</td>
<td>Glisan CD</td>
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<td>50</td>
<td>Tim McGraw</td>
<td>MEMORY Lane (Curb 1041)(CD)</td>
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<td>51</td>
<td>Neal McCoy</td>
<td>HARD WORKIN' MAN (Atlantic 2519)(CD)</td>
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<td>52</td>
<td>Vern Gosdin</td>
<td>BACK WHEN (Columbia 74080)(CD)</td>
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<td>53</td>
<td>Neal McCoy</td>
<td>NOW I PRAY FOR RAIN (Atlantic CDX419)(CD)</td>
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# Reviews

**The Kentucky Headhunters “Dixie Fried” (Mercury)**

The second single release from the eclectic Head-Hunter album *Ken On*, “Dixie Fried” provides us with more unpredictably picturesque music from the canibalists of country. “The cogs are gonit’s almost dawn/let’s all git Dixie Fried...” The Head-Hunters produce themselves.

**John Anderson “Money In The Bank” (BNA)**

This upbeat “swinger” is the lead single from Anderson’s forthcoming album, *Solid Ground*. Pointing out that “Your love’s better than money in the bank”, the cut provides the necessary instrumental elements all carried by Anderson’s unique vocal interpretation. James Stroud and John Anderson produce.

**Mac McAnally “Not That Long Ago” (MCA)**

The trenchancy of Mac McAnally’s observations have always conjured vivid visual images, and “Not That Long Ago” is no exception. From his *Line And Lasso* release, this gentle song is a truth-provoker. If you remember “Opinion On Love,” then you’ll like this song as well. Tony Ibrown and Mac McAnally produce.

# Pick Of The Week

**Garth Brooks “That Summer” (Liberty)**

Anyone not already riding on the Brooks bandwagon should be standing in the strongest ticket lines of all after this one. The current king of neo-traditional country music has certainly emerged as an intelligent and provocative singer/songwriter/recording artist/super-hero. Co-written with Pat Alger & Sandy Mahl, “That Summer” tells the passionate story of a younger man and an older woman who find in each other safety from the night. Allen Reynolds produces.
TOP 75 COUNTRY ALBUMS

COUNTRY MUSIC

#1 ALBUM: Dwight Yoakam

1. THIS TIME (Rapino 15245-2)
2. HARD WORKIN' MAN (Arista 8716(P))
3. ALIBIS (Atlantic 82483(G))
4. SLOW DANCING WITH THE MOON (Columbia 5319)
5. ACROSS THE BORDER (Columbia 52752)
6. PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10051(P))
7. WATCH ME (MCA 10299(P))
8. COME ON COLUMBIA (Columbia 48830)
9. L'FIVE'S A DANCE (Atlantic 83265)
10. I STILL BELIEVE IN YOU (MCA 10630(P))
11. THE CHASE (Liberty 58747(P))
12. HAUNTED HEART (Mercury 51322)
13. SOME GAVE ALL (Mercury 31459(P))
14. READ BETWEEN THE LINES (RCA 61120)
15. A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Curb/MCA 10561)
16. DELTA DREAMLAND (Curb/MCA 10532)
17. CONFEDERATE RAILROAD (Atlantic 82350)
18. THE HARD WAY (RCA 60020(P))
19. THE HARD ARMOR (MCA 10614)
20. GARTH BROOKS (Liberty 90097(P))
21. BIG IRON HORSES (RCA 60049)
22. ROBO WILLIE (Curb/MCA 48259)
23. VOICES IN THE WIND (Liberty 98589)
24. NICKELS & DIMES (Columbia)
25. I DON'T CARE WHO'S DEAD (Liberty/LBL 8991)
26. WATER RIVER (Mercury 41712)
27. HONEYMOON IN VEGAS (Original Motion Picture Soundtrack) (Liberty 98598)
28. DON'T LOCK THE JUKEBOX (Epic 64330)
29. THE BALL OF GOLD (Curb/MCA 10299(P))
30. THE BALL OF GOLD (Curb/MCA 10299(P))
31. THE CAT'S MEOW (Curb/MCA 10640)
32. THE BALL OF GOLD (Mercury 51180)
33. EVERY TIME YOU SAY GOODBYE (Rounder 285)
34. FREE AT LAST (Sire Records)
35. THE BALL OF GOLD (Mercury 51180)

REVIEWS by Joseph Stanley

TOBY KEITH

At first glance Toby Keith looks like a rock 'n' roll. The first three-and-a-half minutes of this album will convince the most skeptical that this man means country. The opening cut on this collection, "I've Been A Cowboy," sets a western theme that flows through until the end. Keith's years of experience on the honky-tonk circuit have developed a strong vocal style that lets him belt out the blues "Some Kinda Good Things Hold On Me" with the same conviction as the sedly said "Under The Fall."

JOHN BRANNEN

John Brannen rounds out the Triple Play bill. His first single from this album is the incredibly catchy "Moonlight And Magnolias." Though the rest of the album is not quite as strong as this song, it's well worth the price of the CD. Brannen has tremendous potential, "I Heart Broken Down" and "Wild Horses In Her Eyes" are two of the most original tunes to come along in a while. The vocals show good quality, a sound similar to Roy Orbison's. Let's hope that this summer's tour will provide the seasoning that Brannen needs to be really great.

SKIP EWING

Skip Ewing has done it again. This new album is nothing short of phenomenal. Ewing's sound is among the best of the traditional artists in the industry today, and this collection is his best yet. Extra good on this album are the title cut, "Rodeo Romeo," and "Sorry Seems To Be The Hardest Word." Art does imitate life, and "Grandma's Garden" and "Big Decision" are two of the best representations of real life to come along in a while. This one's gonna be around a long time.

PICK OF THE WEEK

CHARLIE DANIELS

America, I Believe In You (Liberty) - Charlie Daniels has long been synonymous with country-fried rock, with lyrics that touch a chord in the most die-hard country fans, as well as music that satisfies just about any musical taste. This album is no exception. Daniels has assembled some of the best musicians in the trade to provide a collection that touches on almost every theme and style and sound to be found in American music. The biggest part of the album is dedicated to some of the most enigmatic music found anywhere. Call it country, rock, blues, or metal and you wouldn't be wrong. The opening cut, "All Night Long," is classic Charlie Daniels. "America. I Believe In You," continues Daniels' crusade for patriotism and the betterment of the country. "San Miguel" takes us to colonial Mexico with a ballad that is not typical of Daniels but is a welcome addition to the very good album.
COUNTRY MUSIC

By Joseph Stanley

HIGH DEBUTS
1. JOHN ANDERSON—"Money In The Bank"—(BNA)—#83
2. GEORGE STRAIT—"When Did You Stop Loving Me"—#44

MOST ACTIVE
1. BILLY RAY CYRUS—"Some Gave All"—(Mercury)—#10
2. MARTY STUART—"Hey Baby"—(MCA)—#29
3. ALABAMA—"Hometown Honeymoon"—(RCA)—#14
4. TANYA TUCKER/DELBERT McCLINTON—"Tell Me About It"—(Liberty)—#35
5. DWIGHT YOAKAM—"Ain't That Lonely Yet"—(MCA)—#10
6. RICKY VAN SHELTON—"Just As I Am"—(Columbia)—#21

POWERFUL ON THE PLAYLIST—Billy Ray Cyrus is heating up the springtime once more as his latest single, "Some Gave All" climbs another 12 places this week on the Cash Box Top 100 Country Singles chart. Other big movers this week include Marty Stuart's "Hey Baby" which moves 11 to take over the #39 slot. Alabama stays right in the thick of things this week, moving up another nine notches with "Hometown Honeymoon" landing at #11. Tanya Tucker and Delbert McClinton move up seven spots with "Tell Me About It" coming in at #35 this week. Dwight Yoakam also moves seven notches with "Ain't That Lonely Yet" going up to #10. Ricky Van Shelton makes it a trio as he moves seven spots as well, taking "Just As I Am" to #21.

RADIO NEWS—The Marty Party—To celebrate Marty Stuart's album, This One's Gonna Hurt You achieving Gold Record status, MCA is bringing the party to you. The Marty Party will be broadcast via satellite from Emerald Sound Studios on May 4. During the one-hour program Marty will talk about how the album became a reality, and he will be joined by some very special guests. The show can be aired live, tape delayed, or cut and portions used. The show will begin at 7 p.m. EST and is free to radio stations. If you have any questions contact John Griswold at Emerald Studios, (615) 327-9544.

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. HAUNTED HEART—Sammy Kershaw (Mercury)
2. MEMORY LANE—Tim McGraw (Curb)
3. MORE WHERE THAT CAME FROM—Dolly Parton (Columbia)
4. AIN'T BEEN A TRAIN—Rick Vincent (Curb)
5. GET IN LINE—Larry Boone (Columbia)

CMT Top Ten Video Countdown
1. Tracy Lawrence .......... Alibis (Atlantic)
2. Mark Collie .......... Born To Love You (MCA)
3. Lee Roy Parnell .......... Tender Moment (Arista)
4. Aaron Tippin .......... My Blue Angel (RCA)
6. Alan Jackson .......... Tonight I Climbed The Wall (Arista)
7. Doug Stone .......... Made For Loving You (Epic)
8. Dwight Yoakam .......... Ain't That Lonely Yet (Reprise)
9. Larry Stewart .......... Alright Already (RCA)
10. Travis Tritt .......... t-r-o-u-b-l-e (Warner Bros)

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WRITER
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Jamie Harper

#1 INDIE JAMIE HARPER—There are some things you should know about Starcut recording artist Jamie Harper. Thousands of people will have the opportunity of being entertained by her this year in a series of fair appearances, concerts, rodeos, conventions, television guestings and special performances that will carry Jamie on tour nationally and internationally.

Catching her on the circuit these days, Jamie's audiences have the promise of catching a maturing artist and performer whose best musical contributions are in the "here and now" of country music. Her development as a musical success in recent years has been a natural overflow of mature sensitivity and creativity. Her insights into life, the heart, and her own previously held family heritage have provided a trove of raw materials from which her songs are made and crafted. Watch out for Jamie Harper—she's an act to catch. Harper's latest single release, "New Baby Blues," currently holds the #56 position on the Cash Box Top 100 Country Singles chart. Harper held the #1 indie position on last week's chart.

INDIE CHART ACTION—Lion's Del Pritchett leads the independent artists on this week's Cash Box Top 100 Country Singles chart with his latest single, "Closing The Door" moving up four spots to #53. American Image's Eddie Bond climbs four to #54 this week, and Bill Wilkerson, Jr.'s current Stargem release, "You're My One And Only You," also jumps four higher to rest at #56.

INDIE NEWS BRIEFS—Rykodisc and Rounder Records, two of the most prominent independent labels, have announced that, effective April 1, both companies will reduce their wholesale price on compact discs by 25 cents. The price decrease comes as a result of cost savings due to the elimination of 6-by-12 packaging, which the industry has scheduled to begin on the same date. Both companies were actively involved in the early stages of 

Rykodisc and Rounder's joint distribution companies, Rounder Distribution, East Side Digital, and Precision Sound (REP), will all pass the decrease along to retailers. "We are attempting to get all the labels our distribution companies handle to follow our lead," said Robert Simonds, president of REP. A few of these labels have already initiated price reductions in anticipation of the changeover, or special pricing for jewel box orders. Smithsonian/Folkways Recordings, distributed by Rounder, dropped CD prices significantly last September, citing the anticipated end of the longbox. American Gramaphone, distributed by Precision, was one of the first labels in the U.S. to offer a price incentive (25 cents) for buying CDs in jewel boxes only.

Branson Tix, the one-stop shopping Community Box Office, is already running strong early in its second year of operation. Visitors to Branson no longer have to wait in long lines at their favorite theaters. They can now purchase tickets for shows and attractions in advance by calling the national toll free number (800)-888-TIXS. Visitors planning to stay overnight can have a Branson Tix operator transfer their call to Branson Area Reservations, the area's largest room reservations service. Branson Tix also furnishes local Branson motel delivery of visitors' tickets.
STEVE CAMP

New Label, New Direction

By Tim A. Smith

CONTEMPORARY CHRISTIAN MUSIC veteran Steve Camp celebrates 15 years on the CCM front with a new album, a new label and a new musical/ministerial direction. His latest album, Taking Heaven By Storm, is his first at his new label home, Warner Alliance Records, and it has Camp breathing an air of excitement.

For the first time, this album teams Camp up with Grammy Award-winning Michael Omartian. Omartian's previous credits include Billy Joel, The Jacksons, Steely Dan, Donna Summer, Peter Cetera, and Michael Bolton. Also, and this is most likely the key point which the whole album revolves around, Camp has mellowed somewhat in regard to the message his music relates. Where some of his earlier projects have been rather judgmental, this new collection casts Camp more in the role of an encourager. With this change in direction, Camp has managed to recapture some of the exuberance and the spirit of fun that he had when he first got into the business.

"A friend of mine," Camp relates, "a female artist, was listening to the new tapes. After a while she said, 'Steve, I'm listening and I'm smiling. You're not clubbing me over the head with a message or an issue. What's wrong?'

Camp gives full credit for the uplifting flavor of this album to producer Omartian, his wife, Kim, and to a number of others who work with him on a regular basis. Camp explains: "Rather than writing against something, they told me, 'Why don't you write for something?' I was working on a song about adultery because of the widespread problem that it is in our society. My wife came in and said, 'Instead of writing against adultery, why don't you write for marriage?' So there are two songs here, 'I'm Committed To You' and 'The Love Found In You,' that are about two people who are committed for life. We decided to approach the whole album that way." Camp adds, "We didn't want to back off of the message, but rather be more empathetic and encouraging than finger pointing. To make a long story short, as Michael [Omartian] discussed at one point in the making of the album, 'Let's make the message bold, but lets keep the anger quotient way down.'"

One of the joys for Camp in making this album was the opportunity to work with a producer like Michael Omartian. "There was a real synergy between the two of us. Michael is on '10 all day long. He has this huge studio with all of his keyboards around him; it's like a little Star Trek and he's Captain Kirk, and I'm walking on board this 'sound ship.' I'd play him a song and he'd do a first take just himself, programming the parts so we could live with it before we brought in live players."

Musically, Taking Heaven By Storm touches many bases. There's Memphis-flavored, horn-driven R&B, reminiscent of his work with Morris "Butch" Stewart on one of his first Christian recordings, as well as pop, rock, and blues-flavored offerings. Some of the players sharing their talents include Paul Liem, Dan Huff, Gary Chapman, Jerry Hey, Linda Tavan, Marty McCall and Ashley Cleveland.

This album is a new beginning for one of Contemporary Christian music's long-time players. Is he excited about it? Yes, is Warner Alliance excited about it? Absolutely. This album brings Camp closer to those he hopes to reach with his music, and may well bring back some who were put off by his earlier stance.

"I want to come alongside people and walk with them on this album," Camp explains. "Through the songs I want to say, 'I understand' and to be a drawbridge, to give people hope, dry a few tears, offer encouragement. I want to still confront them with the reality of their sin, but in an encouraging way."

ON THE TUBE—Steven Curtis Chapman, Grammy- and Dove-winning artist for Sparrow Records, will be joining the "Breakfast For Your Head" on June 22 when he appears on the nationally televised CBS This Morning show. Chapman is scheduled to be interviewed by Mark McCuen and will perform.

SESAC RECOGNIZES CAESAR—Veteran Gospel artist Shirley Caesar was recently presented with a plaque to commemorate her nomination for a Dove award for her album He's Working It Out For You SESAC Vice president Tom Casey noted, 'It's been a great year for Shirley, with her album being nominated for a Grammy and now for a Dove. She just keeps on making great music.' The comment was made recently at a celebration hosted by SESAC where their Dove Award nominees were honored.

Shirley Caesar has long been recognized as one of gospel's great story tellers, as well as being one of its most revered artists. This recording features some of her most noted songs from the early years of her career. Featured are such favorites as — "The World Didn't Give It To Me," "Don't Drive Your Mama Away," "Be Careful Of The Stones You Throw," and the all-time favorite, "No Charge."

THE DALLAS FORT WORTH MASS CHOIR Another Chance (Savoy)

The Dallas-Fort Worth Mass Choir made plenty of waves on their debut project, and things shouldn't be any different the second time around. Once again this group delivers what it does best, a pleasing brand of hard-hitting, traditional gospel with a pinch of contemporary flavoring added for good measure. Featured are such notables as Debbie Austin, Rev. Milton Biggham, Carrell Murrell, Dottie Peoples and Donald Vails. With the talent of this choir and a lineup such as this, this album is a definite winner.

ETW Let's Stay Together (ForeFront)

This trio has toughened up their act to fall in line with the other posse members making up the Christian rap family. The material and arrangements incorporate a harder edge. This point, along with improved rap/vocal performances, goes a long way to make this presentation a lot more convincing. An interesting note is their reworking of the Al Green classic, "Let's Stay Together." It alone is well worth the price of admission.
Young Messiah Tour Cranks Up

By Joseph Stanley

SPARROW RECORDS has joined forces with Proper Productions for an all-new Young Messiah album and tour. The most popular names in Contemporary Christian music will unite for the recording which is scheduled to be released this fall on the Sparrow label. Co-executive produced by Sandi Patti and Norman Miller of Proper Productions, and produced by Greg Nelson, The Young Messiah will feature performances by Steven Curtis Chapman, BeBe and CeCe Winans, Sandi Patti, Steve Green, Michael English, Twila Paris, Susan Ashton, 4Him, Wayne Watson, First Call, Larnelle Harris, Phil Keaggy, Christine Dente, Cindy Morgan and the Brooklyn Tabernacle Choir.

The album will be supported by the all-new Young Messiah tour, with Steven Curtis Chapman, Sandi Patti, Steve Green and Michael English, among others, scheduled to appear. The tour, which was one of last year's highest-grossing packages, will travel to 12 cities in 1993, including Los Angeles, San Francisco and Denver. Norman Miller will also be producing the tour, and it will receive major marketing support from Sparrow.

"Sparrow is proud to be associated with this new Young Messiah tour and recording," says Bill Hearns, president of Sparrow Communications Group. "The stellar lineup of artists, along with the proven track record of the tour and its producer, Norman Miller, promise to make it one of the biggest events in Christian music.

Norman Miller adds, "We are excited to be able to join forces with Sparrow...[their] high musical standards, visionary marketing practices, and overall commitment to excellence will help to bring this time-honored music to the attention of more people than ever."

AWARD... BUT NO AWARD SHOW—The Fox Brothers were recent recipients of the "Super Country Gospel Group of the Year" award. However, because of schedule conflicts, they were presented with the award at a live concert in Tennessee rather than at the grand affair in Texas. Tom Dalton, representing the International Country Gospel Music Association, presented the Award. Pictured (l-r) are: Roy Fox, Randy Fox, Lynn Fox, Derrick Conner, Tom Dalton, and Erik Foster.

AWARD-WINNING songstress and newlywed Jennifer Holliday made a special appearance at Gospel Music Association Week in Nashville to announce the formation of her record label, Sunday Entertainment, and to perform for a standing-room-only crowd of retailers, media, and industry executives. Her first project, featuring Holliday with the Chicago Mass Choir, will be released through Intersound Christian Music in the fall of 1993. Pictured (l-r) are: Holliday's husband, Rev. Andre Woods; Intersound President and CEO Don Johnson; Holliday; Intersound Christian Music general manager Keith Kirkwood; and A&R director Trammell Starks.
NSM-America Honors Entire Distrib Network For ‘Outstanding’ Achievements!

CHICAGO—It is normal practice for manufacturers to periodically single out specific distributors in recognition of exceptional sales achievements during a given period of time. In what appears to be an unprecedented move, NSM-America has chosen, instead, to pay tribute to every single member of its distributor network.

To quote NSM-America president Rus Strahan, “Every one of our distributors is getting an ‘outstanding performance’ award this year...in recognition of phenomenal sales by a phenomenal group!”

He went on to explain that distributor sales of the factory’s fast growing jukebox line “were all so high in ’92” it became impossible to sort out individual companies. “Everyone showed a dramatic sales increase in ’92, on the heels of a record-setting year in ’91...so we decided to award them all an ‘outstanding performance’ plaque.”

NSM-America has been enjoying a steady growth period, wider acceptance of their product line and an increased market share over the last few years. NSM jukebox sales have been on the rise, with gusto, over the last four to five years, commencing with the introduction of their first 100-CD jukebox. The past two years produced more than double the expected sales volume, according to Strahan.

He noted that the company is also enjoying success with its 100-CD consumer system, which is essentially a “gussied up” version of the changer that is contained in the NSM jukebox line. The consumer system has enjoyed extensive, and very favorable, exposure in the major home stereo magazines such as Stereo Review (“Overall impression of this system, both in its concept and its execution, was overwhelmingly positive”); High Performance Review (“...better error correction than single-disc unit...”); Popular Electronics (“Their Favorite Program System CD 3101 appears to be the world’s most convenient CD player...”); Audio (“Very few CD players, even high-priced separate CD transports, have been able to achieve this level of performance...”); and Audio Video Interiors (“The NSM set-up performed just about perfectly, delivering superb tone quality...”).

Further information regarding the entire NSM line may be obtained by contacting NSM-America, 5207 N. Rose St., Chicago, IL 60656.

Twenty-Six Hesch Scholarships Awarded For ’93-’94

CHICAGO—Twenty-six individuals have been awarded Wayne E. Hesch Scholarships in the amount of $1,000 each for the 1993-94 school year. AMOA made the announcement at its recently held winter board of directors meeting.

The new recipients brings to 136 the total number of Hesch scholarships awarded to worthy young people since 1983. The program was established in memory of the late Wayne E. Hesch who served as president of AMOA in 1978-79.

Hesch Scholarships are awarded on a non-discriminatory basis to young people, in need of financial assistance, who are attending (or plan to attend) an institution of higher education. Applications are considered on an annual basis from interested persons including employees of AMOA members and their children as well as the children of AMOA members.

AMOA Names Olson To D.C. Government Relations Staff

CHICAGO—Laura Olson has been named manager of government relations for AMOA and will be based in the association’s Washington, D.C. office. Her responsibilities will include monitoring federal legislation and regulations pertinent to the coin-operated amusement, music and vending industry.

“We are fortunate to add to our staff someone of Laura’s caliber and familiarity with our industry,” stated John Schumacher, executive vice president of AMOA. “Her position affords us the opportunity to communicate more effectively with our membership and the industry on key issues.”

Among these issues at present are legislation and regulations affecting vending machines, passage of dollar coin legislation and federal telecommunications issues.

Robert Wilbur will continue to serve as AMOA’s supervisor of government relations in the Washington, D.C. office.

A native of South Dakota, Olson holds a Bachelor of Science degree in Political Science and Business Administration from Black Hills University and post-graduate work in public administration from the University of South Dakota.
"YOUNG WOLF" DOES IT AGAIN! Neptune’s Kingdom at the Santa Cruz Beach Boardwalk in Santa Cruz, California provided the setting for the 1993 National Air Hockey Championships (3/20-3/21), which saw players coming in from as far away as Montreal, Canada and Caracas, Venezuela to compete. The thousand dollars in cash and prizes were provided by Dynamo, the Santa Cruz Beach Boardwalk, the U.S. Air-Table-Hockey Association and a number of California Air Hockey locations. Media coverage was extensive, with two feature articles appearing in the San Jose Mercury News and several articles and photo spreads in the Santa Cruz Sentinel, along with TV exposure on KNTV-Channel 11 and KCBA-Channel 35. Tim “Young Wolf” Weissman of Houston, Texas won his eighth consecutive national title at this event. Further information regarding the Dynamo Air Hockey tournaments and promotions may be obtained by contacting Mark Robbins at Dynamo Corp., 2525 Handley-Ederville Rd., Richland Hills, TX 76118 or phoning 800-527-6054. Pictured in the accompanying photos are (photo 1) champion Tim Weissman in heated competition with runner-up Keith Fletcher of Loveland, Colorado; and (photo 2) Argenis Montilla of Caracas, Venezuela (1st-amateur); Albert Ortiz (4th-Pro); Brian Accrroco (1st-expert); Keith Fletcher (2nd-Pro); Tim Weissman (1st-Pro); Vince Schappell (3rd-Pro) and Kyong Hoon Kim (1st-Pro B), proudly displaying their trophies.
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