THE FUGITIVE: In For The Long Run

CMA Award Nominees
WOODY'S A MYSTERY
TINA Takes Nashville
CMA Award Nominees

The nominees for the 27th Annual CMA Awards were announced and leading the way with eight nominations is singer/songwriter Vince Gill. Alan Jackson follows closely with seven, and other top Country performers are given multiple nods as well. For a list of nominees...

Woody’s A Mystery

In the shadow of the most publicity Woody Allen has ever received, albeit for the wrong reasons, the diminutive filmmaker has released his latest flick, *Manhattan Murder Mystery*. Co-starring former girlfriend Diane Keaton, plus Alan Alda and Anjelica Houston, the film touches on some of Allen’s typical sorespots with a bit of the *Thin Man* thrown in.

Tina Takes Nashville

Tina Turner’s *What’s Love* tour stormed into Music City this week with a high-powered outing at the Starwood Amphitheatre. The Leggy Lady with Voice dazzled the crowd and mesmerized Cash Box Nashville editor, Brad Hogue, who could hardly speak the next day.

CONTENTS

COLUMNS

Country Music ........................................ 19
East/West ........................................ 4
Rhytm ........................................ 17
Rhythm ........................................ 16
Film/Video/TV ...................................... 8

CHARTS

Top 30 Rap/Hip-Hop LPs & Singles ................. 17
Top 75 R&B LPs .................................. 16
Top 100 Pop LPs .................................. 12
Top 100 Pop Singles ............................. 10
Top 100 Country LPs ............................. 20
Top 75 Country LPs ............................. 22
Top 40 Gospel LPs ............................... 29
Top Christian Country LPs ...................... 26
Top Contemporary Christian LPs ............... 26

DEPARTMENTS

News ........................................... 3
Country ........................................ 19
Gospel ........................................ 29
Classifieds ..................................... 31
PHILIPS REORGANIZES: Philips Media, media and software group within the Philips Consumer Electronics Division of Philip Electronics, N.V., has effected major restructuring changes as a first step in positioning its software and distribution operations as a global competitor in the electronic media business, according to Scott C. Marden, president/CEO.

The move sets the stage for Philips Media, formed six months ago, to optimize and position its media and marketing and distribution division, electronic programming and publishing units, cable systems, interactive media systems and software retail distribution into a full-service international electronic media company. The company has operations in over 15 countries. A major function of the company is to pursue opportunities with other major media companies.

Said Marden upon making the announcement: "Given the calibre of the existing talent at Philips Media, the quality of our products and our leadership in new technology, I believe the company's new structure will enable us to be both responsive and proactive in this rapidly changing world of electronic media. I'm extremely excited about the future possibilities for Philips Media in exploring new terrain and opportunities."

FRIEDMAN CHAIRS NARM CONVENTION: The National Association of Recording Merchandisers (NARM) has announced that J & R Music World's Rachelle Friedman, a member of the board of directors, will chair the Association's 36th Annual Convention at the San Francisco Convention Center, CA March 19-22, 1994.

Beginning as a small electronics store 22 years ago, J & R is now an over 100,000 sq. ft., eight-store retail complex dominating an entire block on Park Row in Manhattan's government and trade district. Included are the main music outlet as well as outlets for Jazz, Classical, video, portables, and electronics; not to mention J & R Office World and Computer World. J & R was twice named NARM Retailer of the Year.

Friedman served as chairman of the Retailers Advisory Committee and presided over the successful 1992 Retailers Conference. She is also active in other organizations such as the American Jewish Committee, the United Jewish Appeal, and the Committee of 200 (women CEOs of major businesses).

ADD NARM: As the National Association of Recording Merchandisers christens its new membership year, the rolls have topped 1,000 for the first time in the organization's 35-year history.

"The most recent growth spurt is attributed to the record-breaking attendance at the 1993 Convention in Orlando, FL, and its residual effects," says executive vp Pamela Horovitz.

VH-1 GOES INTO THE WOODS: VH-1 has committed further to raising environmental awareness as a participating sponsor of the Concert For Walden Woods to be held in Foxboro, MA on Labor Day. Scheduled to perform are Don Henley, Ellen John, Sting, Aerosmith and Melissa Etheridge. Proceeds will be donated to the Walden Woods Project, a non-profit organization founded by Henley seeking to preserve endangered land near Henry David Thoreau's Walden Pond in Concord, Massachusetts.

VH-1 will tape several Inside Music features offering concert highlights and interviews with performing artists. Westwood One announced last week it will air the concert in its entirety as a major concert broadcast.

REV. AL EULOGIZES DEF: The Reverend Al Sharpton has been confirmed as the minister for The Death Of Def, announced Rick Rubin, owner of Def American Recordings.

The Death of Def, an actual and all-inclusive funeral that will mark the passing of the word "def" from Rubin's label Def American, will take place Fri., Aug. 27 at a prominent Hollywood cemetery with Sharpton delivering the eulogy and overseeing the service.

Charles Koppelman(r), chairman/CEO of EMI Record Group N.A., recently was presented the Black Radio Exclusive Music Publisher of the Year award by BRE publisher Sidney Miller. Koppelman received the award for his commitment and dedication to publishing R&B music.

RCA Records has announced a couple of appointments. David Fitch has been dubbed vice president of field marketing. Before joining RCA, he was vice president of sales/national accounts for PolyGram Group Distribution. Also, Michelle Wołkowicz becomes associate director of legal affairs. She had been an associate at the law firm of Loeb & Loeb. Dina Mercaldi has been promoted to senior director of creative administration and advertising at Arista Records. She most recently was director of the department.

Sean Fernald has been upped to the post of national director, video promotion for Capitol Records. Previously, he managed music video distribution, tracking and promotion at the regional level. Sony Music Special Projects has made several staff changes. Deborah Aldea and Ed Rahn have been appointed associate directors, licensing. Aldea was manager, contract analysis, business affairs for Sony Music International. Rahn has been manager, contract administration for SMI. In addition, Glenn Schwartz has been named manager, business affairs. Since 1988 he has been coordinator for the travel and expenses department at CBS Records.

David Christensen has been tapped for the post of assistant director of promotions at Skydoor Records. Prior to this, he was advertising & promotion director with Power Print in Boston. Rick Hughes, regional promotion manager takes charge immediately of the newly created central region for Sony Nashville. The new region includes Tennessee, Kentucky, Alabama, Mississippi, Arkansas, Louisiana and Missouri. Step One Records has announced the following promotions and appointments: Jeff Brothers, national sales manager; Arnie Theis, national marketing director; Todd Mooring, national Gavin representative; Tammy Lovett, secondary radio promotion representative. ASCAP has appointed Randy Lee membership representative in New York. Before joining the ASCAP staff, he was publicity coordinator at Epic Records. Leonard Wohl has been named attorney for PolyGram Holding Inc. He was an associate at Pryor, Cashman, Sherman & Flynn, where he was involved in litigation of entertainment and intellectual property cases. Jerry Flowers, executive director of the Opryland Music Group, has been elected to the board of directors of the National Music Publishers Association. The NMBA, founded in 1917, works to protect and advance the interests of the music publishing industry. Pam Clampett Marcy has been appointed associate manager at the newly formed management company, PBH Entertainment in Nashville. Ms. Marcy previously held the same position at Chip Peay Entertainment.
Atlantic recording group Melvins recently played a blistering set at the label's New Music Seminar bash, held in a suite at New York's Sheraton Centre Hotel. The hourlong performance featured material from their debut album, Houdini, which boasts Nirvana's Kurt Cobain as one of the co-producers. Pictured (l-r) are: Atlantic A&R rep Al Smith, King Buzzo of Melvins, Chris Novoselic and Cobain of Nirvana, bassist Billy Anderson, and Dale of Melvins.

GRUNGIER THAN THOU: Motorhead rocked the Ritz on Saturday, giving the next generation a chance to see what being a rock 'n roll creep is all about. At 47, Lemmy Klaimister, bassist and proud owner of rock's largest facial boil (take that, Janet and Michael) also possesses the grittiest and most recognizable British-tongued singing voice out there. Steamrolling through a 75-minute set that included Motorhead standards like "Killed By Death" and "Ace Of Spades," the band put on a no-frills show as Lemmy growled into the microphone that he traditionally places directly above his head. The club's inferno heat was soon forgotten by a sweaty crowd who had come for the sole purpose of banging their noggin. For those who would dare to learn more about the group's highly influential metal-punk hybrid, a new anthology (All The Aces, Roadrunner) awaits.

WHAT DOES IT SOUND LIKE and where do I go? The Village Voice is attempting to solve these and other mysteries by starting the Tele-Indies Hotline, which lists new artists and albums and offers callers an opportunity to preview a song from each record, as well as listing where the record can be bought. Independent labels represented so far include Shanachie, Caroline, Twin Tone, 4AD and Alias. (The number is 212-598-4051.)

RULE OF THREES: A stint by Ahmad Jamal and his trio at the Village Vanguard this week served to eliminate any notions that a three-person ensemble is somehow a limited modus operandi. Appearing with Jamal were drummer Yoron Israel and bassist Belden Bullock. Their performance, which really consisted of eight or nine tunes, felt more like it was one evolving piece as Jamal barely let one song draw to a close before he'd started another; sometimes fragments were just momentarily brought to the table and suspended in air before new patterns took over, subject to Jamal's spontaneous inventions. Dropping phrases from standards like "Salt Peanuts" and vamping on unison piano/bass riffs as drummer Israel marked out intense Latin grooves, the group seemed bent on conveying an attitude that the music is living, breathing and ever-changing. Jamal's own playing also seems to have changed in its approach as time has gone by—Miles Davis cited him as a key influence in regards to the concept of "space" (which Jamal prefers to call "discipline") and was an ardent admirer of Jamal's understated, light touch. Today he seems to mix that sound with dramatic ascending passages and ornamentations that would have seemed out of character then. And I thought players tended to play less and less as they grew. But what's important is that Jamal, at 63, is continuing to experiment and is giving his musicians a push while doing it. It's also worth noting that he attributes the changes in his playing to "confidence." His brand new album is Chicago Revisited (Tellarc), and also includes Israel (someone to watch) on drums.

By Aaron Steinberg

Platinum metal rockers The Scorpions are seen here on location in New Mexico’s White Sands desert, shooting the first video from the group's new album, the appropriately titled Face The Heat. Clip is for the song "Under The Same Sun," a follow-up of sorts to the worldwide smash "Wind Of Change." Sweating it out are members of the band: (L-r) Herman Rarebell, new bassist Ralph Rieckermann, Matthias Jabs, Klaus Meine and Rudolf Schenker, as well as director Peter Christopsherson, in the semi-fedora. The Scorpions' alb will be available September 20.

THE OPENING OF JOHNNY DEPP'S new W. Hollywood club, the Viper Room, attracted a host of Hollywood types last week. Located on Sunset Blvd., where the Central used to be, the tiny hall was packed with the likes of Crispin Glover, Christina Applegate, Dennis Hopper, Shannen Doherty, Def American boss Rick Rubin, Tori Spelling, Tom Waits, Stevie Nicks and director Tim Burton. Performing on the tiny club's tiny stage were, among others, head Lemonhead Evan Dando, former Lone Justice front Maria McKee and ex-Pogue Shane McGowan. But the highlight of the evening, which benefitted the Starlight Foundation, a wish-granting org for terminally ill kids, was the appearance of, and hour-long set from, Tom Petty And The Heartbreakers, who hadn't played a gig of any kind together in over two years. Tom and the boys treated the sweltering house to 60 minutes worth of mostly new tunes, some of which may appear on Petty's fall issue greatest hits package, his last for MCA Records before moving to Warner Bros.

THE WEST ENTERTAINMENT GROUP and Los Angeles magazine are producing an unofficial Video Awards After-Party on Sept. 2, the same night as the, surprise, surprise, MTV Awards. This unofficial event, in its third big year, will be held at the lovely Hollywood Palladium and will benefit the "Caring For Babies With AIDS" charity, an organization that provides outreach services to HIV-afflicted youngsters and their families. The festivities will include lots of eating, dancing and carrying on and will be attended by a host of celebrities' children (the list of which is far too long and boring to print here). Tickets for this very worthwhile cause are $50 and can be had by calling Harriet Barron at (213) 931-9828 or (310) 285-2257.

By Trey J. Augusto
TALENT REVIEW

Tina Turner

By Brad Hogue

STARWOOD AMPHITHEATRE, NASHVILLE, TN—All there is to say is WOW! When the lights dimmed after opening act Chris Isaac’s show ended, signaling the sold-out crowd of 14,000 that the moment they’d all been waiting for was at hand, superstar entertainer Tina Turner emerged from a cluster of lights hovering high above the stage, seemingly stepped out of the heavens to descend a huge mobile staircase and did a two-hour show in Music City, U.S.A.

Opening with a super-sultry version of “Steamy Windows,” Turner was joined by a musical entourage complete with beautiful twin dancing girls half her age. Turner did much more than keep up. Tirelessly blazing through hits from her 30-year career, the lady with legs brought new life to smash hits such as “Typical Male,” “Private Dancer” and “We Don’t Need Another Hero,” rolicked through the autobiographical blues with “Nuthush City Limits,” covered Robert Palmer’s “Addicted To Love,” addressed the crowd as “Simply The Best,”—discussed the fact that “I Don’t Wanna Fight Anymore,” engaged the crowd in a sing-along with “What’s Love Got To Do With It,” defined with total confidence the term “Proud Mary,” and encored with “Better Be Good To Me,” then disappeared back into the same cluster of lights from which she gained entrance.

Tina’s total confidence and mesmerizing stage presence commanded ovation after ovation. Fans and music industry types alike remained standing for practically the entire show. Lighting and choreography was second to none, and Turner made sure she thanked her entourage of traveling technical wizards, as well as her sensational band. As her What’s Love tour continues to circle the globe, Turner can rest assured that none in attendance will ever forget her night in Nashville. Thanks to Virgin Records for the primo seats. It was incredible!

TALENT REVIEW

L.A. Philharmonic/Kreizberg/Grimaud

By Fred L. Goodman

HOLLYWOOD BOWL, HOLLYWOOD, CA—What better way to spend a beautiful midsummer night in L.A. than at the Bowl with Glinka, Rachmaninov and Dvorak providing the delectable music. Add to the mix the L.A. Philharmonic with guest conductor Yakov Kreizberg and pianist Helene Grimaud, and in it you have a close-to-perfect concert experience.

The orchestra opened with the sprightly Overture, Russian and Ludmilla by Glinka, which featured the 24-year-old Russian conductor’s crisp direction. When Franco’s Ms. Grimaud took the stage, one could sense from her confident entrance, that the crowd would be in for a treat. She performed Rachmaninov’s Piano Concerto No. 2 with tenacity and taste. Her flying fingers embraced the keys as if she were falling in love with the piece for the first time. The concerto itself has become a veritable “hit parade” medley of love songs, including the pop standards “Full Moon And Empty Arms,” and Eric Carmen’s “All By Myself.”

Well-known melodies also abound in Dvorak’s Symphony No. 9 (From the New World), the most recognizable being from the “Largo” Second Movement that became the black spiritual, “Goin’ Home.” The symphony is always a crowd-pleaser and on this night drew whoops and hollers from the usually laid-back L.A. audience.

On a surreal note: For a few minutes during the Rachmaninov concerto, the orchestra and pianist were joined by an impromptu chorus of baying Hollywood Hills coyotes (or was it werewolves?). “Full Moon And Empty Arms” indeed!

TALENT REVIEW

Long Beach Jazz Festival

By M.R. Martinez

RAINBOW LAGOON PARK, LONG BEACH, CA—The abundance of styles was either a feast or famine for fans who attended this three-night, two-day jazz fest. If you were a jazz purist, then there was a respectable collection of highlights that would have satisfied such appetites, including the Friday set served up by veteran saxophonist Stanley Turrentine, whose tone and attitude was as fresh as some of the fusion work served up the following day.

On Friday night, in contrast to Turrentine’s set, Randy Crawford came with a more bluesy closing that was equally as exciting to those who have been fans of her vocal work over the years. A similar pairing was scheduled on Saturday night when Freddie Hubbard came on before Chaka Khan lit up the stage with her verbal pyrotechnics. Unlike his contemporary Turrentine, Hubbard was unable to establish a flow, and his truncated set was coolly received. Early on Saturday, acts such as Jeff Lorber, the Yellowjackets and Patrice Rushen (with Ndugu Chancler on drums and Neil Stubenhaus on bass) formed the core of a primarily electric set. Yellowjackets provided the most sting of the three.

The mainstream covering of the day was an all-star aggregation featuring saxophonist Teddy Edwards with vocalists Ernie Andrews and Loren Alexandria.

Sunday was highlighted by the Latin percussion attack of Poncho Sanchez, who swapped for the closing spot with Lou Rawls. It was a fine strategic move, given that people left the Lagoon in a cheerful mood. Joining Sanchez and Rawls was former Crusader stalwart Wayne Henderson, Roy Ayers, Fattburger, legendary trumpeter Hugh Mason and the opening all-star unit featuring the show’s promoter, drummer Al Williams.
EXECUTIVE PROFILE

David Sterling: C-FOUR Records

IT'S BEEN 10 YEARS since David Sterling stepped out on his own in 1983 and formed his own music production company, Music Communications, in Seattle where he produced albums, radio & television commercials and promoted live performances across the U.S. and Canada. Prior to that, after receiving a Radio & Television Broadcasting degree from Weber State University in the late '70s, he apprenticed as a business manager for GCP Records' artist division touring the U.S., Europe and Asia.

Sterling always knew he was destined for larger things. In 1987 he brought together a group of music business men in the great Northwest and founded the Northwest Area Music Association (NAMA), for which he organized and promoted their annual awards shows and conference. That same year Sterling became marketing vp at Etiquette Records and, while there, formed Northwest International Entertainment, a music marketing and promotion company.

While Sterling was moving down his road of destiny, another Washingtonian, performer Laurie Roth, from Walla Walla, was in pursuit of her own, a road which had taken her into Australia and New Zealand. Returning to the U.S. from Down Under, Roth caught Sterling's attention. This prompted him, in 1991, to leave Northwest International Entertainment and Etiquette Records. He and Roth teamed up to form Sentimental Music International, a production company which Sterling formed with U.S., Canadian and Japanese investors with the specific intent to launch Roth's career here and internationally.

With Roth and Portland-based duo, The Linns, on the label, SMI produced and negotiated independent distribution for the acts, all under Sterling's direction.

In 1993, Sterling and Roth formed C-FOUR RECORDS and secured an initial artist roster of four urban acts with releases scheduled for all acts during 1993-94 and has recently announced that a worldwide distribution deal with Mogull Entertainment has been negotiated. Mogull is distributed by BMG Music, and it is currently preparing a massive promotional/marketing/merchandising campaign designed to introduce C-FOUR and its roster of urban/pop recording artists into national and international marketplace prominence.

Sterling predicts C-FOUR will explode into a variety of markets with their release schedule through the remainder of '93 and the beginning of 1994. The intent of the company, according to Sterling, "is to focus specifically on quality record production and quality music promotion. "We want to make an explosive impact on the music industry," Sterling says. "We want our music to go Boom in 1994."

REVIEW

By A-1

* LAURIE ROTH: "In My House"

PROPS GO OUT TO LAURIE ROTH for even thinking about covering this "oh-so-phat" Rick James cut. Laurie's "mad-fly" vocal skills are quite apparent in both the album version and the club mix version. The latter displays a pretty dope keyboard solo on the intro. Robert D. Palmer & Barney Perkins produce and mix down the fresh sounds and beats which pave the way for Roth's sultry vocals. Laurie's album Always Best Friends should be jumping off into commercial success fast with promising tracks like this one.

Concerted Efforts

Kenny Loggins has just completed his new album and home video, Outside: From The Redwoods, which was recorded live in concert over a two-day period at the outdoor Shakespeare Festival Glen in Santa Cruz, CA. Pictured amongst the redwoods are (l-r): Stanley Dorfman, director; Loggins; Sandra Hay, Visualize Productions; and Denzell Feigelson, manager.

Congratulating Brenda Russell after her performance at the Wilshire Ebell Theatre in L.A. are (l-r): Russell's co-producer Ron Fair; songwriter Allee Willis; BMI assistant vp of writer/pub relations Barbara Cane; Turner Management proxy Dennis Turner; Russell; Oleta Adams; Rosie O'-Donnell; and attorney Gary Gilbert.

Rock legends Steve Miller and Paul Rodgers recently jammed at a sold-out show at L.A.'s Greek Theatre with a highlighted appearance by Guns N' Roses' Slash. Pictured are (l-r): Miller; Marie Dixon (widow of blues great Willie Dixon); Rodgers; Shirley Dixon (Willie's daughter); and Slash.
COVER STORY

THE FUGITIVE: In For The Long Run

By John Goff

YOU GOTTA HAVE LEGS to run a race, strong ones to compete in this summer of '93 marathon of record-breaking movies. One of the best-looking pair of legs, outside of Tina Turner’s real pair, belongs to Warner Bros’ The Fugitive. It spotted the others 15 yards as a late entry and look at it now. First place and hasn’t broken stride or popped a sweat, dropping less than 10% after its first week of release and passing the $60 million mark without breathing hard in 10 days of release.

Posting figures like $60,056,238 so quickly puts it in an elite group of Warner Bros’ films such as Batman, Batman Returns, Robin Hood: Prince Of Thieves, Lethal Weapon 2 and Lethal Weapon 3 according to the studio.

D. Barry Reardon, Warner’s domestic theatrical distribution president stated they were “thrilled with the performance” of The Fugitive. In the past, late-summer entries have been viewed as handicapped in the market but the boxoffice has had no shortage of movie-goers in 1993, and Reardon doesn’t feel the popular previously prevailing opinion of late summer release is a hindrance, at least to WB. “As with Unforgiven last summer and Presumed Innocent in 1990, we’ve been able to do very well releasing major films in late summer, and we’re confident interest in The Fugitive will persist through the rest of the summer.”

Interest in this film is likely to persist even longer. It is undoubtedly one of the top three classiest films of the year (see Cash Box review August 21, 1993). Give audiences class, and they’ll respond accordingly. The Fugitive has that commodity, beginning with the script by Jeb Stuart and David Twohy through the Harrison Ford, Tommy Lee Jones-led cast, Andrew Davis’ direction and the best cinematic music score of the year, hands down, by composer James Newton Howard. Capping it also is their cutting-edge use of digital image computerizing used to pull off the hair-raising train/bus crash sequence without calling attention to the process. It is used integrally without being exploited for attention’s sake. The entire film gives the audience an opportunity to feel classy about themselves.

While the original series, created by Roy Huggins and starring the late David Janssen, ran four years on television and has been running in cable syndication for a couple of years. Prompted by the current interest in the running man, the series’ premiere and final two episodes recently were run on network television again (viewing numbers unavailable at press time) and those episodes have now been released in video stores to cash in on—and at the same time, promote—the feature film’s popularity.

Does The Fugitive have the stamina to continue running, like last year’s Unforgiven into the Oscar stretch? A good guess would be; in several categories. At any rate, right now its look is one of a champion, a marathoner with the capacity for a kick in the stretch.

Harrison Ford

Tommy Lee Jones
Manhattan

MURDER MYSTERY

Woody Allen, Diane Keaton and Jerry Adler (l-r)

By John Goff

WOODY, DIANE AND MURDER IN MANHATTAN sounds tantalizing, but wait just a minute. Don't throw away your Thin Man tapes. Don't throw away any of those How To Keep Excitement In Your Relationship manuals or videos away either.

Maybe Manhattan Murder Mystery will satisfy the really hard-core Allen fans but outside of a few good lines, Alan Alda, Anjelica Huston and Jerry Adler you can come out of this one with a migraine.

Alden and group are all very urbane, witty and self-contained. Actually the film's motif is claustrophobic, as if the world is Manhattan, and there isn't enough room for everyone. The elevators are cramped, the apartments are cramped, everything is cramped. There doesn't even seem to be enough room for everyone to talk. Allen and Diane Keaton babble at one another with that improvisational feel Allen always fosters and always at the same time, so that neither is understood—and the majority of the action is with this couple—by an audience or by one another. Get four people at a table and the hand-held camera takes on the appearance of its operator severely afflicted with St Vitus' Dance. Surely there's a SteadiCam somewhere in cutting-edge Manhattan, isn't there? It's major headache time with all the babbling and bouncing. And the frenetic Allen and Keaton are not Nick and Nora Charles.

The object of their sleuthing, first suspected by Keaton (who is aided and abetted by Alda because he lusts after her) but pooh-poohed by Allen, is Jerry Adler in the most sane and even-handed performance of the film. He's Allen and Keaton's across-the-hall neighbor who's cheating on his wife with young model/actress Melanie Norris. Huston, has the desires for Allen—O.K., preposterous but remember, Woody's also the writer and director—and is also a novelist who helps the amateur sleuths plot a hypothetical plot. It makes some sense on screen. Enough for a Woody Allen film set in Manhattan.

Music, opening with an over-the-credits Bobby Gentry rendition of 'I Happen To Like New York' is wonderful. This introductory aerial sequence of Manhattan at night is terrific. Unfortunately the rest of the film doesn't live up to the magic promised.


Hard Target

The Hard Target, Jean-Claude Van Damme
By J.G.

JOHN WOО DOESN'T LET anything like reality or plausibility stand in the way of his American filmmaking debut action. Six guys with automatic weapons belching at full blast can't hit Jean-Claude Van Damme who stands on the seat of a moving motorcycle guided by—What?...Who cares—who fires his shotgun and hits whatever he aims at, crashes into the oncoming bad guy vehicle and vaults over it, lands on his feet on the New Orleans overpass and moves on. He's got bigger snakes to catch.

And he does, catch a snake, God knows what kind it is, part rattler, part moccasin, part phoenix, all mechanical, with his fast hand before it sinks its fangs into lovely Yancy Butler, bites off the rattles to anger it and grips it to re-bite someone else—How?...Who cares?

The story—Lance Henriksen heads up a New Orleans-based sport hunting operation with men as quarry—is set up to get maximum action on screen. Action is Woo's milieu. He understands that. He not only understands action, he thrives on it, does it like no other, and makes his audience taste it. He pulls you into it whether you want to go or not. Character? Story?...Who cares! Action is what Woo's audience comes into the theatre for and he has a not-insubstantial audience. Team that with Van Damme, who has a substantial following and you have the justification for Hard Target. Between these two the Target audience is hit. Subliminally a societal comment is made of the huge gap between the "haves" and the "have-nots" with the rich hunters and the poor putting their lives on the line for a smattering of working capital. You've got to look hard though.

What Woo does with action he does better than anyone around. He takes it to the extreme and beyond. Everything is more, louder, bigger. Audience watches with "Nah, he won't do that," attitude only to see him do it and then some. He moves all this through the streets of New Orleans, the above-ground cemeteries and into the Bayou Fouché swamp without ever noticing the city itself. No need to look for police action because at a nod to society we, early on, see that the New Orleans Police Department is at strike with a picket line. Only a single female plainclothes detective, Kasi Lemmons, is on duty. She gets knocked off before the action moves into the swamps.

Woo uses every trick known to squeeze in the action for maximum effect: slow motion, jump cuts, multiple camera. There is an ear lobe clpping with scissors, arrow tracking, arrow death, fire gags with burning bodies, standard bullet deaths, snake bite, explosion-explosion-explosion-explosion! editing.

Lance Henriksen is one of today's foremost screen villains and a delight to watch in that milieu. He can squeeze mean out of a blank sheet of paper, primarily because he's a hell of an actor. His lead man here is Arnold Vosloo who is running extremely close to his mentor. A slick, real slick, charismatic spin. Wilford Brimley, complete with authentic Cajun accent tickles as Van Damme's whiskey-making uncle and Yancy Butler is attractive as Van Damme's minimal love interest. Van Damme does what he does as former Special Forces vet now down on his luck.

James jack and Sean Daniel produced the well-tailored Chuck Pfarrer script. Moshe Diamant, Sam Raimi & Robert Tapert are exec producers.
VIDEO REVIEWS

**Trial & Error**
By John Goff

*When He Imprisons an Innocent* man and then is selected as running mate to the Governor on a law-and-order ticket, Tim Matheson must choose between his career or the man's life. For a hero such as Matheson there's no choice but we're momentarily asked to believe there may be. *Trial & Error* is a slickly made ethics piece with sympathetic performance by Helen Shaver and stalwart one by Matheson. Originally a TV project, it holds together well for home vid with only a few seams showing, though tighter than others of its genre. MCA Universal Home Video.

**Relentless 3**
By J.G.

*The Third in Cinetel Films' Relentless* franchise is less satisfying of the trio because of disjointed story. James Lemmo writes/directs—A James Lemmo Film—with villain-esteke elements ala Silence Of The Lambs but without the up-close-and-personal touch. We never know William Forsythe's character other than fact he'sooky and he kills. Everything is only hinted at. Action is at a minimum. Leo Rossi's back as central detective character Sam Dietz and knows the territory well. Camerawork by Jacques Haikin is terrific (Lemmo, rising from DP under this element), and fine brooding score by Scott Grusin adds tension. New Line/Columbia TriStar Home Video.

**TC 2000**
By M.R. Martinez

*A Combination of Science Fiction and Martial Arts* falls flat in this direct-to-video madness that features some of the B-movie actors from, each genre. The beautiful blonde daughter of the architect of the underground becomes a cyborg (of sorts), and finds her heart at the last minute, but you could barely tell the difference in newcomer Bobbie Phillips' performance as this film goes through the shadow dance of a Syfy Green/Escape From New York martial artist/director story. Writer/director D.J. Scott finds every opportunity to stage a fight, and his story is predicated upon the "How many blows you take?" mentality. Those still standing at the end are the ones who are right, and they win. Martial artists Bobby Blanks (from *The Last Boy Scout* and *Talons of the Eagles*) and Bolo Young (Tiger Claws and *Enter The Dragon*) make the most noise in this film. MCA Universal Home Video.

**Dazzle**
By Troy J. Augusto

*Muscal and Technology Bump Heads* in programmer James Shiflett's stunning new vid release. Title is the latest in the increasingly popular field of computer-generated mood tapes, but this one packs a unique hook: Shiflett, poised at the console of his two state-of-the-art computers, spontaneously created Dazzle's moving images as he listened to music, recorded by partner John Serrie, made specifically for this project. At times almost hypnotic, this vid is the perfect high-tech mind deaser. Miramar.

TOP 30 VIDEO RENTALS

CASH BOX • AUGUST 28, 1983

1. **A Few Good Men** (Columbia TriStar Home Video 27863-5) ........... DEBUT
2. **Unforgiven** (Warner Home Video 12531) ........................................... DEBUT
3. **The Bodyguard** (Warner Home Video 12911) ....................................... DEBUT
4. **Bram Stoker's Dracula** (Columbia TriStar Home Video 51413-5) ........ 1 2
5. **Forever Young** (Warner Home Video 12571) ...................................... 2 13
6. **Leap of Faith** (Paramount Home Video 32192) .................................. DEBUT
7. **The Crying Game** (Live Home Video 69099) ...................................... DEBUT
8. **Malcolm X** (Warner Home Video 12566) ........................................... DEBUT
9. **Jennifer 8** (Paramount Pictures/Paramount Home Video 32495) ...... 21 2
10. **Body of Evidence** (MGM/UA Home Video M10287) ....................... 7 3
11. **Teenage Mutant Ninja Turtles** (Columbia TriStar Home Video 52438) DEBUT
12. **A River Runs Through It** (Columbia TriStar Home Video 51573) ... 3 5
13. **The Distinguished Gentleman** (Hollywood Home Video 1716) ...... 4 5
14. **Lorenzo's OIL** (MCA/Universal Home Video 81290) ...................... DEBUT
15. **Damage** (New Line Home Video 75833) ........................................ 12 3
16. **Howards End** (Columbia/TriStar 26773) ....................................... 6 5
17. **Hoffa** (Fox Video 1991) ................................................................. 5 5
18. **Amos & Andrew** (Columbia TriStar Home Video 53263) ............... DEBUT
19. **Matinee** (MCA/Universal Home Video 81481) .......................... 11 5
20. **Toys** (Fox Video 1992) ................................................................. 8 5
21. **Under Siege** (Warner Home Video 12430) .................................... 11 5
22. **Passenger 57** (Warner Home Video 12569) .................................... 9 5
23. **The Mighty Ducks** (Disney Home Video 15585) ............................ 10 5
24. **Glenngary Glen Ross** (Live Home Video 69921) ......................... 13 5
25. **The Lover** (MGM/UA Home Video M10295) .............................. DEBUT
26. **Consenting Adults** (Hollywood Home Video 1529) ...................... 14 5
27. **Used People** (Fox Video 1993) ....................................................... 15 4
28. **Best Of The Best 2** (Fox Video 3308) ............................................ 25 2
29. **1492: Conquest Of Paradise** (Paramount Home Video 15184) ...... DEBUT
30. **Trespass** (MCA/Universal Home Video 81218) ......................... 17 5

VID BIZ

UPCOMING RELEASES: He's Marpin' On. McCartney, that is. Paul, at MPI Home Video. The 60-minute view of McCartney has been culled from the musician's last tour and planning for his Off The Ground album. Director Aubrey Powell followed McCartney around for this compilation... Vestron Video marks the 30th anniversary of the assassination of President John F Kennedy with re-releases of The JFK Assassination: The Jim Garrison Tapes and JFK Remembered. Interest is expected to heighten as November 22 approaches. The Garrison Tapes stir the stew of controversy and question again while JFK Remembered, hosted by ABC News' Peter Jennings offers a more gentle portrait of the living man. Both being distributed by Live Home Video... Discovery Enterprises' Home Entertainment is releasing the Discovery Channel's landmark documentary mini-series on the Native American experience, How The West Was Lost. Each volume chronicles the experiences of the Navajo, Nez Perce, Apache, Cheyenne and Lakota nations as they struggle for survival in the clash of cultures spawned by the settling of the West in the mid- to late 1800s. The three volume set of the three-hour epic doc was highly heralded in its initial TV release and looks to be fascinating. MGM/UA Home Video has joined with TecMagik, entertainment software publisher, to cross-promote MGM/UA's Pink Panther video and video game releases. The Think Pink collection will be featured in the instructional manuals of Super Nintendo and Sega Genesis Pink Goes To Hollywood video games. MGM/UA will promo both formats at the head of each Pink Panther vid cassette...
REVIEWS by Troy J. Augusto

**BABY ANIMALS: Shared And Dangerous (Image 21919)**

Second album from this likable and talented band from Down Under takes on a huge leap forward with the issue of this most satisfying and listenable hard-rock effort. Band has a dynamic instinct, born of the same seed that spawned such acts as The Replacements, original Van Halen and X. Not that any of those bands have much to do with each other (or Baby Animals), but like B.A., they all had an undeniable spark and chemistry that, in their early days, made them irresistible. "Life From A Distance" and "Lovin' Lies" are key cuts.

**TIM FINN: Before & After (Capitol 94904)**

Former Split Enz and Crowded House member shows that success with those bands was no fluke. Finn has a rare ability to cut to the core of his chosen themes, which are mostly of the human nature variety, stripping people and events down to their naked, simple selves. As Finn's songwriting talent matures, so apparently does his attitude; he collaborates on four tracks, including two with brother Neil, making the first time he's split writing duties with anyone since the early days of Split Enz. Give this album time to sink in.

**CLUTCH: Transnational Speedway League: Anthems, Anecdotes And Undeniable Truths (Eastwest 92281)**

It's hard to know what to make of these East Coast misfits as it's sometimes impossible to tell how serious they really are about their music. Are they a joke? Is their masking utter lack of talent? Humor hiding actual relevant commentary? Neither! How? Does anyone know the band's sound is a vicious mix of Sabbath-inspired (naturally) grindage and hard-core, death metal, complete with the usual howlin' vocals that sound about as disgusting as singer Neil Fallon surely meant them to.

**MY SISTER'S MACHINE: Wallflower (Chameleon/Elektra 61512)**

Seattle rockers leave the world of indie record companies behind with first major-label release. Wallflower takes the cue of the band's debut, Dixo, and runs with it, capitalizing on the anger and cynicism of the band's first without losing any of that album's gripping edge. Particularly affecting is song "16 Ways To Go," a tune that documents, in frightening detail, the dangerous condition that currently exists on the planet Earth. Other strong songs include "This Is Fear" and the eye-opening "Feed."

**DAVID SYLVIAN & ROBERT FRIPP: The First Day (Virgin 82030)**

Pairing of two of contemporary music's most challenging and groundbreaking artists is a feast for those who appreciate music that seeks to expand pop music's usual boundaries. Fripp, ex of King Crimson, and Sylvian, best known for his work with 80's cult faves Japan, find a dramatic platform that exploits the strengths of both men. Fripp is undoubtedly the star here, his guitar work and arranging as provocative and mesmerizing as ever. Sylvian is also masterful, weaving soaring vocals into Fripp's haunting musical fabric.

**THE KINDNESS OF STRANGERS: H'OH'P'E (Interscope 92241)**

This amy duo's name comes from a line in A Streetcar Named Desire, the Tennessee Williams play. That's your first clue that this act, comprised of former Meat Loaf collaborators, has a sensibility. That's right,肉Loaf! Does anyone know this album? Most of the tracks here are cut with the care and attention that has made these two artists household names. Their music has a way of sneaking up on you, and when you realize you've been taken, it's too late.

**MARC BONILLA: American Madator (Reprise 45329)**

Talented guitarist Bonilla displays mucho ambition on his second solo effort, tackling multiple styles and genres. Most dramatic is his read on Ravel's Prelude, a song that's probably never been meant to be played on an electric six-string. Other key tracks include a cover of "A Whiter Shade Of Pale," which features singer Glenn Hughes, the flamenco-flavored title track and a faithful instrumental take on the Beatles' "I Am The Walrus." Bonilla is, at times, breathtaking in his smooth stylistics. A talent definitely worth watching.

**PICK OF THE WEEK**

**VARIOUS ARTISTS: California (Polydor 519 620) Producers: Various**

Soundtrack to the bizarre cult film is engaging in its breadth of styles and cutting-edge attitude. This package may not rack up major sales numbers, but the quality of both the music and the performers makes this album a release worth noticing. The much-raved-about sheryl Crow does "No One Said It Would Be Easy," one of the best tracks from her A&M début; L.A. punk pioneers X are up to their usual tricks on the steady groove of "Lettoe And Vodka," promising heavy alt-rockers Quicksand add the angst-ridden and urgent "Dive Bomber." Fringe music that's not meant for everyone, but that's the point.
<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Right Here (Human Nature/Downtown)</td>
<td>R&amp;B/Soul</td>
<td>RCA 62614</td>
<td>27</td>
</tr>
<tr>
<td>2</td>
<td>Lately</td>
<td>Uptown/MCA 54652</td>
<td>RCA 62614</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Lose Control/Girl U For ME</td>
<td>Hot 100/Jive</td>
<td>Silk 4643</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>Check Yo Self/Desire</td>
<td>Ice Cube / Des EFX</td>
<td>EMI 7506</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>ANOTHER SAD LOVE SONG</td>
<td>LaFace/Arista 24047</td>
<td>T-Set 126</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>Whoop/There It Is (Let's Get)</td>
<td>Tag Team</td>
<td>EMI 7506</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>IF I HAD NO LOOT (Wing/Mercury 89005)</td>
<td>Tony! Ton! Tone!</td>
<td>EMI 7506</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>IF (Virgin 12676)</td>
<td>Janet Jackson</td>
<td>EMI 7506</td>
<td>37</td>
</tr>
<tr>
<td>9</td>
<td>CRY NO MORE</td>
<td>Gasoline Alley/MCA 6450</td>
<td>EMI 7506</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>WEAK</td>
<td>RCA 6252</td>
<td>SWV 6</td>
<td>12</td>
</tr>
<tr>
<td>11</td>
<td>WHOOT/THAT'S WHAT LOVE GONNA DO</td>
<td>Virgin 12560</td>
<td>Janet Jackson</td>
<td>5</td>
</tr>
<tr>
<td>12</td>
<td>I GET AROUND/KEEP YA HEAD UP (Interscope 9003)</td>
<td>2-Pac</td>
<td>EMI 7506</td>
<td>18</td>
</tr>
<tr>
<td>13</td>
<td>SEEMS YOU'RE MUCH TOO BUSY (A&amp;M 1416)</td>
<td>Vertical Hold</td>
<td>EMI 7506</td>
<td>16</td>
</tr>
<tr>
<td>14</td>
<td>KNOCKIN' BOOTS (Luke 161)</td>
<td>H-Town</td>
<td>EMI 7506</td>
<td>7</td>
</tr>
<tr>
<td>15</td>
<td>LOVE NO LIMIT (Uptown 54526)</td>
<td>Mary J. Blige</td>
<td>EMI 7506</td>
<td>11</td>
</tr>
<tr>
<td>16</td>
<td>ONE WOMAN Giant</td>
<td>Jade</td>
<td>EMI 7506</td>
<td>23</td>
</tr>
<tr>
<td>17</td>
<td>RUFFNECK (First Priority/Atlantic 96901)</td>
<td>MC Lyte</td>
<td>EMI 7506</td>
<td>34</td>
</tr>
<tr>
<td>18</td>
<td>ABC-123/Atlantic 87366</td>
<td>Levert</td>
<td>EMI 7506</td>
<td>13</td>
</tr>
<tr>
<td>19</td>
<td>SHOW ME LOVE (Big Beat/Atlantic 10118)</td>
<td>Robin S.</td>
<td>EMI 7506</td>
<td>14</td>
</tr>
<tr>
<td>20</td>
<td>VERY SPECIAL (Cold Chillin' 14137)</td>
<td>Big Daddy Kane</td>
<td>EMI 7506</td>
<td>39</td>
</tr>
<tr>
<td>21</td>
<td>LET ME BE THE ONE/Atlantic 87347</td>
<td>Intro</td>
<td>EMI 7506</td>
<td>22</td>
</tr>
<tr>
<td>22</td>
<td>IT'S ALL YOURS (FROM &quot;THE METEOR MAN&quot;)</td>
<td>Shance</td>
<td>EMI 7506</td>
<td>40</td>
</tr>
<tr>
<td>23</td>
<td>LICK U UP/Luke 163</td>
<td>H-Town</td>
<td>EMI 7506</td>
<td>57</td>
</tr>
<tr>
<td>24</td>
<td>DRE DAY/Death Row/Interscope/Atlantic 53827</td>
<td>Dr. Dre</td>
<td>EMI 7506</td>
<td>29</td>
</tr>
<tr>
<td>25</td>
<td>BABY I'M YOURS (Gasoline Alley/MCA 5474)</td>
<td>Shal</td>
<td>EMI 7506</td>
<td>26</td>
</tr>
<tr>
<td>26</td>
<td>DREAMLOVER/Colombo 77065</td>
<td>Mariah Carey</td>
<td>EMI 7506</td>
<td>9</td>
</tr>
<tr>
<td>27</td>
<td>I'M IN LUV (Mercury 862 462)</td>
<td>Joe</td>
<td>EMI 7506</td>
<td>8</td>
</tr>
<tr>
<td>28</td>
<td>SOMEBODY ELSE WILL/EMI 54502</td>
<td>O'Jays</td>
<td>EMI 7506</td>
<td>20</td>
</tr>
<tr>
<td>29</td>
<td>RUN TO YOU (Arista 1 2570)</td>
<td>Whitney Houston</td>
<td>EMI 7506</td>
<td>50</td>
</tr>
<tr>
<td>30</td>
<td>FOR THE COOL IN YOU (Epic 77106)</td>
<td>Babyface</td>
<td>EMI 7506</td>
<td>36</td>
</tr>
<tr>
<td>31</td>
<td>INSANE IN THE BRAIN/Atlantic 77019</td>
<td>Cypress Hill</td>
<td>EMI 7506</td>
<td>24</td>
</tr>
<tr>
<td>32</td>
<td>UNCONDITIONAL LOVE/Atlantic 42144</td>
<td>Hi-Five</td>
<td>EMI 7506</td>
<td>19</td>
</tr>
<tr>
<td>33</td>
<td>GIMME (Reprise/19848)</td>
<td>&quot;Cheryl&quot; Pepell&quot; Riley</td>
<td>EMI 7506</td>
<td>36</td>
</tr>
<tr>
<td>34</td>
<td>THE BONNIE AND CLYDE THEME/I'BWIN WIT MY CREWIN'</td>
<td>Yo-Yo</td>
<td>EMI 7506</td>
<td>53</td>
</tr>
<tr>
<td>35</td>
<td>DAZZY DUKE (Emi/71002)</td>
<td>Duice</td>
<td>EMI 7506</td>
<td>25</td>
</tr>
<tr>
<td>36</td>
<td>HEY MR. DJ!(Flava/17121)</td>
<td>Zhane</td>
<td>EMI 7506</td>
<td>2</td>
</tr>
<tr>
<td>37</td>
<td>CHIEF ROCKA (Pendulum 64631)</td>
<td>Lords Of The Undergrounds</td>
<td>EMI 7506</td>
<td>48</td>
</tr>
<tr>
<td>38</td>
<td>LADY BACK GIRL/SOS (Warner Bros. 18412)</td>
<td>Maui Featuring Frankie Beverly</td>
<td>EMI 7506</td>
<td>11</td>
</tr>
<tr>
<td>39</td>
<td>I WANNA HOLD ON TO YOU/I(Capitol 86212)</td>
<td>Mica Paris</td>
<td>EMI 7506</td>
<td>44</td>
</tr>
<tr>
<td>40</td>
<td>I'M SO INTO YOU/RCA 62451</td>
<td>SWV 41</td>
<td>EMI 7506</td>
<td>18</td>
</tr>
<tr>
<td>41</td>
<td>I LIKE IT (Big Beat/Atlantic 98413)</td>
<td>Jomanda</td>
<td>EMI 7506</td>
<td>47</td>
</tr>
</tbody>
</table>
| 42  | STRENGTH UP MENACE/FROM "MENACE 11 SOCIETY"
(Jive 42138)                   | Mc Lyte                                    | EMI 7506                  | 43            |
| 43  | IT'S ON (Tommy Boy 509)                                                      | Naughty By Nature                         | EMI 7506                  | 49            |
| 44  | PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP (Del Jami/Atlantic 74898) | LL Cool J                                   | EMI 7506                  | 50            |
| 45  | BOOM SHAKE THE ROOM (Jive 42100)                                           | Jazzy Jeff & Fresh Prince                 | EMI 7506                  | 53            |
REVIEWs by M.R. Martinez

BOBBY ROSS AVILA: My Destiny (Perspective/A&M 31454 9003 2). Producers: R.R. Avila, Bobby Avila, St, Jimmy Jam & Terry Lewis.

It's evident from the opening track, "Snooow, young lady," that this teenage pop prodigy has had his musical sensibilities forged by a veritable cornucopia of rhythm-driven music. With hit makers Jimmy Jam & Terry Lewis writing a substantial portion of the album, there's a fairly high watermark from which this young man springs forth. There's a tightly sculpted mix of up-tempo, mid-tempo and ballad material on this album, which permits the young man to display his skills as a vocalist and producer. Funky teen heartthrob in the making.

SWEET N LO' Pucker Up (Third Stone/Atlantic 7 92284-2). Producers: Various.

The combination of singing and rap is potent on this 10-track debut collection written by these Los Angeles natives. In a field crowded by female groups of various configurations, this group builds in an edge by working fresh rhytiine skills against unpretentious vocals. This mix is evident on the "Sweet" tracks on this album including the cuts "40 Dog," "Insecure Man" and "It's All In How You Bag It." The productions get harder, more "Lo'" on tracks like "Flava," "Excuse Me As I Rip It" and "I Got Skills.

THA ALKALOIKS: 21 & Over (Loud/RCA 07663 66280-4). Producers: Tha Alkaloids & others.

There's a definite East Coast flow to the proceedings, but you have to wonder if the gimmick of alcohol won't work out. Possibly a bit of an overripe track. "Ice Ice Baby" for one track pony Vanilla Ice. This album is full of legit R&B tracks, real soul, the way music used to be. And even though Chocolate will have to improve his flow, his production and selection of music on this debut album shows promising promise. The "R&B" sound (the first single), "Snooow, young lady," the title track and "Nagga, L'm Lyin'" featuring "apped Dogg, Tre Deuce and C.P.O." show up large on this 12-track collection.


Chocolate has hardly been chillin' since he wrote the hit "Ice Ice Baby" for one track pony Vanilla Ice. This album is full of legit R&B tracks, real soul, the way music used to be. And even though Chocolate will have to improve his flow, his production and selection of music on this debut album shows promising promise. The "R&B" sound (the first single), "Snooow, young lady," the title track and "Nagga, L'm Lyin'" featuring "apped Dogg, Tre Deuce and C.P.O." show up large on this 12-track collection.

PICK OF THE WEEK


This young woman has honed her vocal instrument and with each outing makes greater tasteful use of its richness, its ability to change her color in a flash. Armed with a box of tremendous songs, collaborations with some talented producers, Vesta delivers an adult album that will appeal to R&B programmers and A.C. stations alike. While she remains a soulful performer, Vesta makes better use of her interpretive skills to give the songs greater depth, like on the first single, "Always" and the track "Over & Over." She still finds time to groove, like on the track "So Good." But it is clear that the Vesta evolution is on.
New Capitol Records female duo Angie & Debbie, the youngest of the singing Winans clan, were congratulated by big sister CeCe after their opening night performance at Radio City Music Hall where they opened for play sister Whitney Houston. The duo will be opening for Houston throughout her world tour. Picture cut (l-r): Debbie, performer Bobby Brown (Houston's husband), Houston, Angie, and CeCe.

FOX TROTS ON TO SCENE: Boasting what will surely be considered a wildly eclectic roster, Fox Records recently bowed with acts as diverse as AOR rockers Big Country to acclaimed Academy Award-winning film music composer Jerry Goldsmith. The remaining three acts in between include In Living Color regular Jamie Fox who is prepping a contemporary R&B album, alternative band Carnival Stripper, and female rapper Simple E. Fox also can boast a unique distribution arrangement with BMG. The new label can work with three wholly-owned BMG labels—including Arista, RCA or Zoo.

According to Fox senior vp of marketing and promotion, Geoff Bywater, "We can offer artists the best of both worlds: the personalized attention of an independent label with the clout of Fox in conjunction with Arista, RCA or Zoo."

"We want to be known as an artist-driven label," commented Wendell Greene, director of A&R for Fox. "Our A&R approach will be focused not only on signing the right artist, but also in making the right record with them." The Jamie Fox project, which will feature songwriting by the television comedic actor, will be driven Straight From The Foxhole and will be distributed through Arista. Rapper Simple E, who came to Fox with the clout of Tye! Tame! Tone! member Dwayne Wiggins and his Boom City Productions, will be releasing the single "Play My Funk." The song will be part of the Wesley Snipes film Sugar Hill, due out Sept. 15. The song will also be on her debut due out on Arista in early 1994.

SAMPLES: The Monterey Jazz Festival Presented By MCI will reprise the MJF Images, an exhibition of art and photography depicting previous MJF's. The submissions include photographs by fans, paintings by Bay Area notable Bruni Sablan, and "Visual Jazz," an exhibition featuring the work of Milt Hinton and the Jazz Photographers Assn. of Southern California. The exhibition will be open during the festival's Sept. 17-20 run...Grammy-winning producer Andre Fischer (Unforgettable) and vocalist Jody Watley recently visited Morningside High School in Inglewood, CA as part of an educational program sponsored by the Los Angeles Chapter of the National Academy of Recording Arts and Sciences (NARAS). The pair met with about 50 students who are in the school's "Summer Youth Project," and are preparing a stage production of The Wiz.
A RUTHLESS COMEBACK: Gangsta rap label Ruthless Records, the home of Eric "Eazy E" Wright, MC Ren and N.W.A., recently entered a deal with Relativity Entertainment Distribution, otherwise known as RED, for promotion, marketing and artist development of future releases on the Ruthless label. Ruthless recently dissolved its relationship with Priority Records. Los Angeles hip-hop aggregation Blood of Abraham, whose first single, "Stabbed By The Steeple," is set for a Sept. 28 release, will launch the new deal. The group (which has a Jewish background) was formed in response to perceived anti-Semitic rap lyrics. The debut album of this Los Angeles-based Eazy-E discovery is titled Future Profits, was produced by Eric "Epic" Mazar, is scheduled for an Oct. 26 release and contains tracks such as "Stick To Your Own Kind," "This Great Land Devours," "Father Of Many Nations," and "Niggaz And Jewz (some say kikes)," a song which Eazy both raps on and co-wrote with the duo.

Other product from the Ruthless/RED camp is Eazy-E's Str. 8 Off The Streets of Ruthless/Compton, the follow-up to MC Ren's platinum-selling EP Kiss My Black Ass, Kokane's second album, HWA (Hoes With Attitude) debut on Ruthless, the debut of the ATBAN Klann and Ruthless Records first compilation. Of the new deal, Ruthless president Eazy-E said: "Ruthless is a label that relies on creative, non-traditional methods of breaking artists who receive little or no radio support and/or video play. We see that Relativity and RED possess wisdom and experience on the street and are capable of taking an artist to multi-million sales. Our teamwork with Relativity will enable us to achieve our goals for Ruthless and its artists."

Relativity president Barry Kobrin commented: "I admire the innovative and daring spirit of Ruthless and I believe we will make a formidable team. One of RED's goals is to become the best national distributor for hip-hop and our association with Ruthless continues to move us toward that position and supports our commitment to that goal. I look forward to the teamwork between Ruthless and Relativity/RED and our shared artistic and commercial success."

JURISPRUDE: The trials and tribulations of Death Row/Inter- scope hitmaker Dr. Dre continue, even though he was cleared recently by a Federal judge of racketeering charges. Last week jury selection began in Los Angeles Superior Court in the civil beef brought against him by Denise "Dee" Barnes, former host of the Fox-TV rap program Pump It Up!, who alleges Dre assaulted her on Jan. 27, 1991. The good doctor, whose The Chronic album has gone more than triple platinum, and whose company is about to release the Snoop Dogg album, Doggy Style, pleaded no contest to criminal battery charges a year ago in the Barnes case, was fined $2,500, sentenced to 240 hours of community service and 24 months of probation. But two months ago he pleaded no contest to misdemeanor battery in connection with the assault on Damon Thomas and was fined $10,000 and sentenced to three months probation in that case.
CASH BOX  AUGUST 26, 1993  18

UK

By Mick Green

ERIC CLAPTON: Big pub deal

EARLIER THIS YEAR I said it seemed to be becoming the year of the attorneys rather than the music makers and so it seems to be with the George Michael action against Sony regarding “restraint of trade” gathering momentum and various other veteran acts seeking redress through the courts.

The Pretty Things have amended a statement of claim against EMI alleging non-accounting of North American royalties...and the group is also pursuing a claim against PolyGram over its acquisition of royalties collection during the mid-'70s.

Helen Shapiro also threatened EMI with a demonstration outside EMI's annual meeting, and this apparently resulted in a settlement of their dispute which was based on the fact that she was still being paid the 1961 rate of around one cent per album!

Another act versus company involves Tom Jones and his representatives who are claiming non-accounting of royalties based on contracts from around the middle '60s.

To this you can add The Moody Blues who are still involved with serious negotiations with Decca following last year's lawsuit claiming rights to their early material.

Of course, one major problem is that many of these older artists cannot keep track of the very many compilations that their hits turn up on.

On a happier note Eric Clapton is reputed to have struck a multimillion-pound publishing deal with Warner-Chappell which should extend the company's control of the singer/guitarist's catalogue into some time in the next century.

COMPILATIONS: With compilation albums having a record summer—four of the five top-selling albums in July's charts were compilations—has led to major retailers claiming that the reason for starting their own charts was the fact that the official BPI charts exclude such releases.

One reason put forward for the current success of this type of format is that there is a lack of new quality material from established artists and one marketing manager is on record as saying: “Many established bands use one single to sell an album which isn’t strong enough and this encourages people to switch to compilations...particularly if it includes the same single.”

VENDING MACHINES: It looks as if record vending machines in the UK will be given a boost by the fact that Miles Copeland, Sting and Squeeze manager, is investing around a million dollars in the world’s first fully computerized vending system...distributed by Florida-based Keyosk Corp.

Copeland stated: “The problem for the entire industry is, how do we sell to the lapsed consumer? This machine addresses the problem.”

NEW CHARTS: The revamped Network Charts have arrived in Britain with Jason Donovan launching them as part of Capital FM's London Event last week. These new charts are sponsored by Pepsi and are broadcast by the independent radio network and use 70% airplay for positions 11 to 40 whilst the Top 10 is compiled solely from sales figures.

Another industry move is that major retailer W H Smith is expected to sign a sponsorship deal with Virgin 1215 which enables the retailer to offer record companies a combined radio and in-store promotional package. Initially this looks like it being done by Smith's sponsoring a Sunday lunchtime show due to be launched in a couple of weeks.

CHARTS: It is the summer silly season when the charts are not as active as other times of the year but RCA's Take That hang on to the top spot in our Singles chart for the fourth week running with "Pray" but Freddie Mercury's "Living On My Own" looks like taking over from this week.

Britain's most popular soap is EastEnders and Michelle Gayle is the fourth member of the cast to have a Top 20 hit...she debuts this week at #17.

It’s never easy for country acts to chart in Britain, but we do have another country hit on our hands...not by one of the American superstars but by Ireland’s Daniel O'Donnell who scores with the old BJ, Thomas hit “Whatever Happened To Old Fashioned Love?” It made its debut at #31 but climbed to #21 the following week and was expected to go even higher after appearances on TV including our prime music spot, Top Of The Pops.

O'Donnell on the Ritz independent label, had chart success last year with "I Just Wanna Dance With You" but has no company releasing him in America. He has four already sold-out concerts in the States during early September including San Francisco and New York as part of his World Tour that also includes Australia and Canada.

The majors have continually ignored him despite the fact that he outsells the next three top-selling country acts put together in Britain and he made another breakthrough this month when CMT-Europe realized his potential and slotted him into their schedules—the first time this has happened to a British or Irish act. To date he has had 44 plays of his video of the same hit song.

Album-wise it’s still very much a case of UB40's Promises And Lies and U2’s Zooropa retaining the top spots and MOR artist Michael Ball failed to take over with Always which dropped this week. One to look out for are the radical rappers Cypress Hill who made their debut at #13 with Black Sunday.
The finalists for the 1993 CMA Awards are:

- **ENTERTAINER OF THE YEAR:** Brooks & Dunn, Garth Brooks, Vince Gill, Alan Jackson, Reba McEntire
- **SINGLE OF THE YEAR:** (Awarded to artist & producer): "Ain't That Lonely Yet" - Dwight Yoakam - Pete Anderson; "Chattahoochee" - Alan Jackson - Keith Steggall; "Don't Let Our Love Start Slippin' Away" - Vince Gill - Tony Brown; "I Don't Need Your Rockin' Chair" - George Jones - Emory Gordy, Jr.; "Two Sparrows In A Hurricane" - Tanya Tucker - Jerry Crutchfield
- **FEMALE VOCALIST OF THE YEAR:** Mary-Chapin Carpenter; Reba McEntire; Pam Tillis; Tanya Tucker; Wynonna
- **MALE VOCALIST OF THE YEAR:** John Anderson; Garth Brooks; Vince Gill; Alan Jackson; George Strait
- **VOCAL GROUP OF THE YEAR:** Alabama; Confederate Railroad; Diamond Rio; Restless Heart; Sawyer Brown
- **VOCAL DUO OF THE YEAR:** Bellamy Brothers; Brooks & Dunn; Darryl & Don Ellis; Sweethearts Of The Rodeo
- **VOCAL EVENT OF THE YEAR:** Clint Black with Wynonna; "A Bad Goodbye" - George Jones with Vince Gill, Mark Chesnutt, Garth Brooks, Travis Tritt, Joe Diffie, Alan Jackson, Pam Tillis, T. Graham Brown, Patty Loveless and Clint Black; "I Don't Need Your Rockin' Chair" - Reba McEntire and Vince Gill; "The Heart Won't Lie"; Tanya Tucker with Delbert McClinton; "Tell Me About It"; Trisha Yearwood with Don Henley - "Walkaway Joe"
- **MUSICIAN OF THE YEAR:** Paul Franklin - Steel; John Barlow Jarvis - Keyboards; Brent Mason - Guitar; Mark O'Connor - Fiddle; Matt Rollings - Keyboards
- **MUSIC VIDEO OF THE YEAR:** (Awarded to artist & director): "Chattahoochee" - Alan Jackson - Martin Kahan; "Cleopatra Queen Of Denial" - Pam Tillis - Michael Salomon; "Don't Let Our Love Start Slippin' Away" - Vince Gill - John Lloyd Miller; "I Don't Need Your Rockin' Chair" - George Jones - Marc Ball; "Seminole Wind" - John Anderson - Jim Shea
- **HORIZON AWARD:** Mark Chesnutt; Sammy Kershaw; Tracy Lawrence; John Michael Montgomery; Trisha Yearwood

The CMA Awards were the first music awards to be carried on network television beginning in 1968. Viewed by over 48 million people, the 1992 telecast was the highest-rated program for the night and third-highest for the week. Walter C. Miller will produce and direct the 1993 CMA Awards, and Donald K. Epstein will write the show.
CASH BOX  AUGUST 29, 1993

COUNTRY SINGLES

PICK OF THE WEEK

**BILLY BURNETTE** "The Bigger The Love" (Capricorn 42079-2)

First recorded by Lola Thomas on John McVie’s**Gotta Band** project, “The Bigger The Love” shows strong songwriting skills and demonstrates Burnette’s ability in his field with a diverse, soulful sound. "I should have picked on love on my own size," Burnette says in the tune, which draws its strength totally from heartache and pain. His blue-guitar sound and percussion coolness produced by Mark Wright just might push Burnette into his chart position yet. Give it a shot, radio.

**JOHN ANDERSON**  "I Fell In The Water" (BNA 662322-2)

The second single release from Anderson’s Solid Ground album, “I Fell In The Water” combines an upbeat stomp of a rhythm track with an excellent country hook: “I fell in the water that you walked on.” Written by Jerry Solly & Jeff Stevens, the country kisser should see immediate airplay on country radio, and it’s surely a strong line-danceable number for the clubs. James Stroud produces with Anderson.

**SAMMY KERSHAW** "Queen Of My Double Wide Trailer" (Mercury 314-513 322-2)

She was fresh from the farm, and Sammy picked her up at Murphy’s restaurant, making her the "Queen Of My Double Wide Trailer." Similar to the character in Brooks & Dunn’s “Lost & Found” single, the queen in this tune is also hard to catch up with, and even more so. Lots of strong country images are conjured in this song—one of Sammy’s best to date. Written by Dennis Linde, the cut comes from Haunted Heart, and was produced by Buddy Cannon & Sam Wilson for Sony Music Canada.

BROOKS & DUNN "She Used To Be Mine" (Arista 1976)

The third single from their already platinum-plus CD, Hard Workin’ Man, “She Used To Be Mine” reveals the softer side of Brooks & Dunn. Written by Don Dunn and produced by Don Cook & Scott Hendrick, the single ballad spikes the oft-told tale of love gone wrong and the regret that often follows. A soothing fiddle and a B&H harmony blended to perfection adds to the tune’s delight. Good change of pace, guys. This one’s gonna sell some albums!

REVIEWS by Brad Hogue

**CLINTON GREGORY** “Master Of Illusion” (Step One SOR-466)

From his Step One CD of the same name, “Master Of Illusion” paints a vivid portrait of a man in love and also in denial of love. A soft tempo cut complete with keys, intricate guitar plucking and Gregory’s melodic vocals was written by Mel Tillis, Jr & Curt Nyle, with SOR prezzie Ray Pennington producing. I’ve said before—Clinton Gregory pulls this little harder with each release, and should so long as it doesn’t begin to let the breaks widen open.

**JOHN ANDERSON** “I Fell In The Water” (BNA 662322-2)

The second single release from Anderson’s Solid Ground album, “I Fell In The Water” combines an upbeat stomp of a rhythm track with an excellent country hook: “I fell in the water that you walked on.” Written by Jerry Solly & Jeff Stevens, the country kisser should see immediate airplay on country radio, and it’s surely a strong line-danceable number for the clubs. James Stroud produces with Anderson.

**SAMMY KERSHAW** "Queen Of My Double Wide Trailer" (Mercury 314-513 322-2)

She was fresh from the farm, and Sammy picked her up at Murphy’s restaurant, making her the “Queen Of My Double Wide Trailer.” Similar to the character in Brooks & Dunn’s “Lost & Found” single, the queen in this tune is also hard to catch up with, and even more so. Lots of strong country images are conjured in this song—one of Sammy’s best to date. Written by Dennis Linde, the cut comes from Haunted Heart, and was produced by Buddy Cannon & Sam Wilson for Sony Music Canada.

**BILLY BURNETTE** "The Bigger The Love" (Capricorn 42079-2)

First recorded by Lola Thomas on John McVie’s**Gotta Band** project, “The Bigger The Love” shows strong songwriting skills and demonstrates Burnette’s ability in his field with a diverse, soulful sound. "I should have picked on love on my own size," Burnette says in the tune, which draws its strength totally from heartache and pain. His blue-guitar sound and percussion coolness produced by Mark Wright just might push Burnette into his chart position yet. Give it a shot, radio.

**JOHN ANDERSON**  "I Fell In The Water" (BNA 662322-2)

The second single release from Anderson’s Solid Ground album, “I Fell In The Water” combines an upbeat stomp of a rhythm track with an excellent country hook: “I fell in the water that you walked on.” Written by Jerry Solly & Jeff Stevens, the country kisser should see immediate airplay on country radio, and it’s surely a strong line-danceable number for the clubs. James Stroud produces with Anderson.

**SAMMY KERSHAW** "Queen Of My Double Wide Trailer" (Mercury 314-513 322-2)

She was fresh from the farm, and Sammy picked her up at Murphy’s restaurant, making her the “Queen Of My Double Wide Trailer.” Similar to the character in Brooks & Dunn’s “Lost & Found” single, the queen in this tune is also hard to catch up with, and even more so. Lots of strong country images are conjured in this song—one of Sammy’s best to date. Written by Dennis Linde, the cut comes from Haunted Heart, and was produced by Buddy Cannon & Sam Wilson for Sony Music Canada.
TOP 75 COUNTRY ALBUMS

August 28, 1993

REVIEWS by Brad Hogue

RANDY TRAVIS Wind In The Wire (Warner Bros. 45319-2)

With the release of his latest project, Wind In The Wire, Randy Travis has won the respect of the music industry— and the world. The release of his latest project, Wind In The Wire, Travis stands at the threshold of another musical doorway. This time he'll prove to industry and fans alike that he's still a chance-taker. You see, Wind In The Wire is also the soundtrack of his first one-hour ABC-TV special, scheduled to air on August 25. It embraces the diversity of influences which contributed to the music of the American West, showing reverence to the traditional cowboy songs and Western swing tunes which infected a generation, and later an entire society, becoming a permanent fixture of American culture. Travis sings these tunes as confidently as he's ever sung. I wouldn't expect any #1 singles, but critical acclaim is sure to fall on his shoulders once again. Produced by Steve Gibson.

TWIN GLORY Talisman (Mercury 314-514 272-2)

Crank up the boom-box and learn all the line dances—this is some of the most innovative music released all year! Hailing from an eastern Arkansas region known as "Twin Glory," this youthful six-member band fluidly shakes up a concoction of rock-a-billy and turbo-pong. Add a dash of contemporary pop, a dose of high lonesome harmony, and an overspill of attitude and you've got it pegged. Techno-country? Perhaps. But don't chalk it up as too easy until you've given it a listen. This is good stuff.

RICKY VAN SHELTON A Bridge I Didn't Burn (Columbia ACC 48992)

Well, it's about time! We haven't seen a studio release from Ricky Van Shelton since his last CD, Two Years. Since his trailblazing debut in 1987, RV has become a standard in the country music industry, paving the way for young country hunk. A Bridge I Didn't Burn provides us with more of those beautifully resonant baritone vocals for which he's famous. The lead single, "A Couple Of Years Left," reiterates that he's here to stay, while other cool cuts include the rocking Buddy Hoesquesque "Where Was I" and the introspective "I Know The Way By A Broken Heart." It's been away for a while, and not just one music critic, but the public in general, is welcoming back—voice virtually intact. Steve Buckingham produces some superior tracks here.
CASH COUNTRY MUSIC

By Joseph Stanley

HIGH DEBUTS

1. GEORGE STRAIT—"Easy Come, Easy Go"—(MCA)—#67
2. RICKY VAN SHELTON—"Couple of Good Years Left"—(Columbia)—#47
3. MARY-CHAPIN CARPENTER—"The Bug"—(Columbia)—#48

MOST ACTIVE

1. LEE ROY PARNELL—"On The Road"—(Arista)—#40
2. COLLIN RAYE—"That Was A River"—(Epic)—#39
3. CLINT BLACK—"No Time To Kill"—(RCA)—#30
4. AARON NEVILLE—"The Grand Tour"—(Atco)—#19
5. LORRIE MORGAN—"Half Enough"—(BNA)—#36

POWERFUL ON THE PLAYLIST—Things pick up on the chart this week as debuts from the past couple of weeks begin charging up the chart. Lee Roy Parnell is the big mover this week, moving up an unprecedented 27 points to #40 with "On The Road." Collin Raye is a bit behind him in notches moved, right in front of him on the chart at #39, a 10-notch jump from last week for "That Was A River." Meeting up near the bottom of the chart is Clint Black's "No Time To Kill," up to #30. Aaron Neville's remake of the George Jones classic, "Grand Tour" moves up eight spots this week to #19. "Half Enough" was more than enough to move Lorrie Morgan up into the top 40 this week and moved six notches to #36.

RADIO NEWS—STEVEN A. DOWNES recently announced the formation of TEAMRADIO, a new consulting firm chartered to provide the radio industry with a wide variety of interrelated support services. "Until now, there has been no single source a station could turn to for a project based solution to their problems," observed DOWNES. "TEAMRADIO will be a one-stop, single source of supply when the talents of one, two, or even a group of outside specialists are needed to turn a station around. Contact Steve at (404) 720-7762.

Warfield FM in Atlanta teamed up with Feed The Children recently to help fight hunger in the inner city with a 12-hour radiothon on July 29. Over $10,000 was raised by over 80,000 pounds of food for 10,000 families in Atlanta's inner city. The food will be distributed via Feed The Children, the Atlanta Housing Authority, H.U.D., and area businesses.

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. DARRYL & DON ELISS—"Ten Minutes Till"—(Columbia)
2. TWISTER ALLEY—"Dance"—(Mercury)
3. DESERT ROSE BAND—"What About Love"—(MCA)
4. TURNER NICHOLS—"Moonlight Drive-In"—(BNA)
5. KATHY MATTEA—"Listen To The Radio"—(Mercury)

CMT Top Ten VIDEO COUNTDOWN

1. Shenandoah — Janie Baker's Love Slave — RCA
2. Little Texas — What Might Have Been — (Warner Bros.)
3. Tracy Lawrence — Can't Break It To My Heart — (Atlantic)
4. Hal Ketchum — Mama Knows The Highway — (Curb)
5. Billy Ray Cyrus — In The Heart Of A Woman — (Mercury)
6. Sawyer Brown — Thank God For You — (Curb)
7. Doug Supernaw — Reno — (BNA)
8. Carlene Carter — Every Little Thing — (Giant)
9. Dwight Yoakam — A Thousand Miles From Nowhere — (Reprise)
10. Tracy Byrd — Holdin' Heaven — (MCA)

By Joseph Stanley

INDIE CHART ACTION—Leading the Cash Box independents this week is Del Pritchett on Lion records with "Your Tight Fittin' Jeans," which climbs up two to #38. Trailing behind her is Kottage's Terry Barry. His latest, "Marie" moves up one this week to #60. Kevin Charles is the big indie mover this week as "I Never Cared For Mornings" moves up seven to #65 for the LK label. Bill Gerick on the Platinum Plus label takes "West Texas Sam" up to #47 this week, up three notches, with Andre/Romare Records' Johnny B moves up one to #70 with "Nick Of Time."

INDIE FEATURE PICKS

NORRIS STEWART One Way Train (Rockin' J) 11741 This "one way train" is only going up! With the help of a fine entourage of musicians, sweet-sounding back-up vocalists, and the Dickson/Bradoway production expertise, Norris Stewart has put together a package that's sure to rocket right to the top of the independent charts. The project starts on the sad side with a mid-tempo ballad about the meaninglessness of tokens when love is gone in "Blue Diamond." Stewart's vocal quality ranges from a moany, heartbroken, John Anderson sort of sound on the title cut, to a crisper, smoother, George Strait type on "Rhythm and Boogie" and "Train Bound For Nowhere." "Rhythm and Boogie" seems to be just about the best song on the album. It's got a very line-danceable beat, a catchy hook and a good premise. With Stewart's unimitable vocal style, the song gets into your head and stays there long after you're finished listening to the album. The album has the right combination—there is the requisite touch of the dark side ("The Choice"), Texas-style swing ("Train Bound For Nowhere," "One More Heart To Break"), teary ballads—("Blue Diamond," "Red Roses Turn Blue"), and tribute ("The Floor," "Three Chord Country Song"). Great job Norris!

INDIE SPOTLIGHT

NORRIS STEWART has a background as interesting as the state of Arkansas, the place that he calls home. One of his grandparents painted the picture of the infamous Judge Parker, known as the "Hanging Judge." Another grandfather helped to build the Greenwood jailhouse. Later, he used that jailhouse to hold Belle Star, the most notorious female outlaw other than Bonnie of Bonnie & Clyde. He began to lay the groundwork for his musical career at the age of seven, but did not actually start chasing neon rainbows professionally until 1983 in Odessa, TX. From Odessa he went to Midland, TX, where he continued to play in clubs, TV promotions and radio ads. In 1987 he returned to the Northwestern part of Arkansas, playing on an eight-club circuit. Club owners and fans alike have given him high regard as an entertainer. He describes himself as singing "to the audience. for the audience, and sometimes in the audience." How does he know when his message is reaching the audience? "If my audience isn't crying at their tables or up and dancing, I know they're not responding, I think it's very important for each member of the audience to feel that I am...singing to them personally."

—Compliments of CMT video countdown, week ending Aug. 18, 1993.
COUNTRY MUSIC

Jamie Harper

says "Thanks for making me the # 1 indie"

for the single
"DIFFERENT DRUM"
on

Starcut Records
Produced by James Williams

For information please contact
Scott Harper
7608 Tania Lane
North Fort Myers, FL 33917
Phone 813-563-3502

WATCH FOR THE VIDEO!

GOLDEN FIDDLER: Country Music Foundation director Bill Ivey chats with Step One's Clinton Gregory after the singer donated two fiddles to the Country Music Hall Of Fame's museum archives. (Photo Credit: Tim Campbell)

SINGING SIBLINGS? Country legend George Jones recently got together in the studio with Sammy Kershaw to record a duet at the request of a group of elementary school children who sent a petition to the artists with over 100 signatures. The two recorded "Never Bit A Bullet Like This Before" for Jones' upcoming MCA album scheduled for late October release. (Photo Credit: Tim Campbell)

CONGRATULATIONS to CashBox Radio for your help in our latest Nationally Charted Hot-Country Single & Video!

Artist: Bill Gerick
Title: West Texas Sam
Label: Platinum Plus Records
Producers: Larry Butler and Robert Metzgar
Publicity: Billy Deaton Talent
Promotion: Chuck Dixon

For Bookings:
1-800-767-4984
Capitol Management
1300 Division Street
Nashville, TN 37203

Awards:
MTRL Male Vocalist of the Year,
Most Added New Independent Video,
Nominated Single of the Year,
Artist of the Year.

GOLDEN FIDDLER: Country Music Foundation director Bill Ivey chats with Step One's Clinton Gregory after the singer donated two fiddles to the Country Music Hall Of Fame's museum archives. (Photo Credit: Tim Campbell)

COMMON THREAD: Former Eagle Timothy B. Schmidt joins MCA recording artist Vince Gill as Gill records 'I Can't Tell You Why' for the upcoming Giant Records Eagles tribute album, Common Thread, which will feature 13 country artists all recording a classic Eagles song. Proceeds from the album go, in part, to Don Henley's Walden Woods charity. The album will be released in October.

SINGING SIBLINGS? Country legend George Jones recently got together in the studio with Sammy Kershaw to record a duet at the request of a group of elementary school children who sent a petition to the artists with over 100 signatures. The two recorded "Never Bit A Bullet Like This Before" for Jones' upcoming MCA album scheduled for late October release. (Photo Credit: Tim Campbell)

CONGRATULATIONS to CashBox Radio for your help in our latest Nationally Charted Hot-Country Single & Video!

Artist: Bill Gerick
Title: West Texas Sam
Label: Platinum Plus Records
Producers: Larry Butler and Robert Metzgar
Publicity: Billy Deaton Talent
Promotion: Chuck Dixon

For Bookings:
1-800-767-4984
Capitol Management
1300 Division Street
Nashville, TN 37203

Awards:
MTRL Male Vocalist of the Year,
Most Added New Independent Video,
Nominated Single of the Year,
Artist of the Year.

COUNTRY MUSIC

Jamie Harper

says "Thanks for making me the # 1 indie"

for the single
"DIFFERENT DRUM"
on

Starcut Records
Produced by James Williams

For information please contact
Scott Harper
7608 Tania Lane
North Fort Myers, FL 33917
Phone 813-563-3502

WATCH FOR THE VIDEO!

GOLDEN FIDDLER: Country Music Foundation director Bill Ivey chats with Step One's Clinton Gregory after the singer donated two fiddles to the Country Music Hall Of Fame's museum archives. (Photo Credit: Tim Campbell)

SINGING SIBLINGS? Country legend George Jones recently got together in the studio with Sammy Kershaw to record a duet at the request of a group of elementary school children who sent a petition to the artists with over 100 signatures. The two recorded "Never Bit A Bullet Like This Before" for Jones' upcoming MCA album scheduled for late October release. (Photo Credit: Tim Campbell)

CONGRATULATIONS to CashBox Radio for your help in our latest Nationally Charted Hot-Country Single & Video!

Artist: Bill Gerick
Title: West Texas Sam
Label: Platinum Plus Records
Producers: Larry Butler and Robert Metzgar
Publicity: Billy Deaton Talent
Promotion: Chuck Dixon

For Bookings:
1-800-767-4984
Capitol Management
1300 Division Street
Nashville, TN 37203

Awards:
MTRL Male Vocalist of the Year,
Most Added New Independent Video,
Nominated Single of the Year,
Artist of the Year.

GOLDEN FIDDLER: Country Music Foundation director Bill Ivey chats with Step One's Clinton Gregory after the singer donated two fiddles to the Country Music Hall Of Fame's museum archives. (Photo Credit: Tim Campbell)

COMMON THREAD: Former Eagle Timothy B. Schmidt joins MCA recording artist Vince Gill as Gill records 'I Can't Tell You Why' for the upcoming Giant Records Eagles tribute album, Common Thread, which will feature 13 country artists all recording a classic Eagles song. Proceeds from the album go, in part, to Don Henley's Walden Woods charity. The album will be released in October.

SINGING SIBLINGS? Country legend George Jones recently got together in the studio with Sammy Kershaw to record a duet at the request of a group of elementary school children who sent a petition to the artists with over 100 signatures. The two recorded "Never Bit A Bullet Like This Before" for Jones' upcoming MCA album scheduled for late October release. (Photo Credit: Tim Campbell)

CONGRATULATIONS to CashBox Radio for your help in our latest Nationally Charted Hot-Country Single & Video!

Artist: Bill Gerick
Title: West Texas Sam
Label: Platinum Plus Records
Producers: Larry Butler and Robert Metzgar
Publicity: Billy Deaton Talent
Promotion: Chuck Dixon

For Bookings:
1-800-767-4984
Capitol Management
1300 Division Street
Nashville, TN 37203

Awards:
MTRL Male Vocalist of the Year,
Most Added New Independent Video,
Nominated Single of the Year,
Artist of the Year.
Stephen Yake Productions: Setting The Standard In Christian Video

STEPHEN YAKE PRODUCTIONS continues to set the standards for Christian Music Video. Their latest undertaking is a first for Liberty recording artist Carman. SYP recently shot Carman’s video for “Who’s In The House” on 35-millimeter film. Using an expansive set and state of the art equipment, the video was filmed in Tulsa, OK, the home of SYP! Tulsa’s ABC and CBS affiliates both sent reporters to the video shoot and covered the event on their evening newscasts. Filming on 35-millimeter film is relatively unusual.

Stephen Yake also directed Carman’s video, “Revival In The Land,” which became the first Christian Music video to achieve the RIAA’s platinum status of more than 1,000 units sold. The video “Who’s In The House” is scheduled for an early 1994 premiere.

In addition to their work with Carman, SYP has recently finished producing its 76th video show for the New Inspirational Network. Written and hosted by SYP assistant director Cory Edwards, the video shows, the daily Signal Exchange, and the Saturday Weekend Jam, have received much acclaim, including 100+ viewer letters weekly since their June 14 debut. Upcoming shows will feature Rachel Rachel, various Star Song metal artists, Carman, and Steven Curtis Chapman.

Contemporary Christian’s Hottest

By Joseph Stanley

THIS WEEK WE BEGIN a new feature in the Cash Box Christian music section. As Christian music has begun to promote and market itself more along the lines of secular music, the single has replaced the album as the primary Christian Radio mainstay. In keeping with that, we will begin this week to look at the hottest new singles to hit the airwaves, then we’ll follow with the artists who are releasing albums that week. A different label will be in the spotlight. This week’s featured label is Myrrh.

BRYAN DUNCAN: “Step By Step” (Myrrh)

Whoever coined the phrase “blue-eyed soul” definitely had Bryan Duncan in mind. The bass line kicks in this up-tempo song about growing, step by step. The vocals are big; Duncan’s voice takes on the range and wins hands down. Lyrically, this song does the unexpected. The hook is strong, and lines like, “I’m walking on water to a land no man can see!” surprise the ear, making one pay close attention to the rest of the lyrics. Wrap it all up in a funky little groove, and it makes a solid musical package.

PHIL KEAGGY: “I Will Be There” (Myrrh)

Phil Keaggy just can’t seem to make a bad cut these days. I’ve been listening to lots of John Lennon lately, and this song is definitely done in a Lennonist mode. Starting out with a dreamy wash of subtle guitar licks, Keaggy segues right into the deliberately under-produced vocals. Just as when the Beatles did it, the mix of highly produced instrumentation and under-produced vocals give the song an almost three-dimensional feel. That feel turns what would have been a ho-hum sort of song into a real achievement.

JULIE MILLER: “Angels Dance” (Myrrh)

Most songs that talk about the “prodigal” and the penitent tend to be, well, penitent—heavy, sorrowful. While there is a place for that, it is so good to hear Julie Miller’s latest single. This song is, in a word, joyful. The chorus says it all: “When a child that’s been world weary reaches out his hands/God will go the distance to meet him/With a smile so bright it’ll make the angels dance.” A happy keyboard and Julie’s unique vocals round out this super tune.

ALBUM PICK

FIRST CALL: Sacred Journey (Myrrh)

At least two or three mornings a week I come into the office needing a serious kick-start to the day, a sort of “Please pass the motivation” kind of thing. When that happens, I know that there is a sure-fire cure: Sacred Journey. The album starts off with “Wanna Be,” a song that starts off moderately—about where I usually am—and builds to an incredible, powerful, moving crescendo. It takes me on up with it. The next tune, “Freedom,” keeps the blood pumping hard. The harmonies, compared to early Fleetwood Mac, are a good friend of mine, get inside your head and heart. You can’t not be moved by this album. The tempo slows some for the sweetly beautiful “Thank You Lord.” “Box Of Glory” picks up the pace in a light, fun way. “Lazarus Unwound” is an a cappella tour-de-force for the trio. “Evidence Of Love” is arguably the best song on the project. This arrangement of strings, vocals, and carefully placed silence never fails to move me almost to tears. “95 Reasons” simply rocks. “When You Fall” is the closest competitor for “Best of Album.” “Timothy’s Burden” and the title track round out this excellent album.

NEW HAVEN SIGNS WITH BENSON

BENSON MUSIC GROUP, continuing what seems to be a bid to distribute more labels than anyone else, has announced a new distribution agreement with Nashville-based New Haven Records.

Ken Harding, who was an executive with Word, Inc. for 10 years, established New Haven in 1987. Their current top artists include The Music City Mass Choir and country legend Glen Campbell. Campbell has been an instant success in the Christian Music industry, both in sales and radio play, with songs such as “No Longer The Wayward Son.”

“New Haven is a very diverse company,” explains Harding, “and we felt the expertise of Benson’s sales staff, in both the CBA and general markets, would be very beneficial to our efforts.”

“We’re excited about the new alliance with New Haven,” says Benson’s president, Jerry Park. “Ken Harding’s tenure in Christian Music has allowed him to build a formidable, independent company in New Haven.”

Some of the first releases to be distributed by Benson from New Haven will be Glen Campbell’s Wings Of Victory and Music City Mass Choir’s Never Let Go Of His Hand.

Steve Yake (l), president of Stephen Yake Productions, is pictured with Liberty recording artist Carman on the set of “Who’s In The House.”
CCM NEWS BRIEFS

WARNER ALLIANCE ARTIST STEVE TAYLOR, traveling the globe on a video-filming world tour, recently sent a postcard from Vietnam to the folks at the label back home: "Dear Comrades: It's official. According to the Vietnamese Ministry of Culture and Information, we are shooting the first music video ever filmed in Vietnam. So far, so good. No rain, no artillery, no soldiers carrying grapples. Wish you were here, but then I'd be over budget. Your Friend, Steve." Taylor returns from his video tour at the end of August, and word has it that the title of his new project will be "Squint." NASHVILLE'S CHRISt PRESBYTERIAN ACADEMY has announced their third annual FESTIVAL OF THE ARTS music festival, September 19, beginning at 4:30 p.m. Artists scheduled to perform include Petra, Kim Hill, Wes King, Charlie Peacock, Scott Wesley Brown, Transformation Crusade, and the Christ Presbyterian Church Chancel Choir. Steve Geyer will be master of ceremonies for the event, which will be held on the front lawn of Christ Presbyterian Church. The festival is a fundraiser for the academy. Past years have generated funds used for computers, the fine arts program and student scholarships.

KEITH BROWN IS getting a lot of attention in Holland these days, so much so that Holland's leading television network, EBO, is flying a crew to Nashville to film a one-hour special, A Day In The Life Of Keith Brown. Brown will travel to South Africa in September, performing at various colleges and at a youth crusade, and will head to Holland in October to perform at Youth Fest. On September 11 Keith will be co-hosting the Night Of Joy television broadcast, a four-hour live interview program being broadcast by the Inspirational Network. The show will feature artists involved in the Night Of Joy concert at Disney World. The network is expected to cover 250,000 viewers.

Geoff Moore and a froggy friend on the set of the new video from Geoff and his band, The Distance. The video is the first to use the "morph" technology used in RoboCop III and Michael Jackson's "Black Or White" video.

D.O.C. on the set of the production Lightmusic with Lightmusic's Tom Green, all sporting shirts from Exodus Productions. (L-R): Tom Green, Alton Hood, Kelvin Harvey, Michael Brown.

CHRISTIAN COUNTRY

CASH BOX • AUGUST 28, 1983

1. NO ONE WORSHIPS THERE ANYMORE (Homeland 5136).......... Bruce Hayes 1 4
2. OH I WANT TO SEE HIM (Psalms Ministries 107) ................. Susie Lushinger 3 4
3. MAMA PRAY'S (Interres 7011) ........................................ Terri Lynn 2 4
4. PARDON ME, I'VE BEEN PARDONED (Manual MB04) .............. Manual Family Band 5 4
5. ALL OF THIS AND HEAVEN TOO (Hill) ............................... Don Vinson 9 4
6. GOD'S NEVER TOO LATE (Gospel Choeur 1005) ................. Del Way 6 4
7. THE MIDDLE MAN (Hartwerts 7129) .................................. David Pattiolo 7 4
8. EACH STEP I TAKE (Morning Star) ...................................... Fox Brothers 8 4
9. THERE BUT FOR THE GRACE OF GOD (Word 9357) .............. Paul Overstreet 4 4
10. LET'S GET THE DEVIL OUT OF HERE (King's Day 1260) ........... Judi Deramus 17 4
11. FORGOTTEN FRIENDS (Euphrosyn/Landmark 2001) .............. Ken Holloway 10 4
12. AMERICA IN GOD WE TRUST (Victory) .............................. Bill Holcomb 14 4
13. PRAY PRAY PRAY (Circuit Rider) ...................................... W.C. Taylor 21 4
14. A VERY SPECIAL GRACE (Homeland 5136) ......................... Walt Mills 13 4
15. CRAZY 'BOUT JESUS (E/Perspectives/Landmark 2004) .......... Randy Coward 15 4
16. WELL DONE (Dramatic) ................................................... Tom Lee Goff 29 4
17. I HEARD ABOUT A STONE (Some Dawn) .............................. Kevin Spencer 18 4
18. BURN, BRIDGE, BURN (Independence) .............................. Cross Country 19 3
19. ONE OF THESE DAYS (Heartlook) ...................................... Rivers and Owens 12 4
20. BLESSINGS COME IN DIFFERENT COLORS (Hill Prod) .............. Bill Adams 20 4
21. IN HIS WILL THERE IS A WAY (RiverSong 02860) ............... Jeff & Sherm Easter 16 4
22. THESE LAST DAYS (SA Family) .......................................... Steve & Annie Chapman 14 4
23. DEEP WELL (Calvary) ..................................................... Freemas DEBUT
24. THEY SEE MY DADDY IN ME (Homeland 0073) ................. Margo Smith & Holly 25 4
25. THE ONLY BIBLE (Word/Epic 932167) ................................... Mid South DEBUT
26. LET MY FAITH BEGIN TO MOVE (Homeland/Trinity 63) ........... Billy Walker 26 4
27. SIMPLE LIFE (Word 2026) .................................................. Ricky Skaggs 22 4
28. COWBOY FOR CHRIST (White Horse) ..................................... T.J. Smith 22 4
29. EVEN THE NIGHT (Skyline) .................................................. Country Plaidez 26 4
30. DRIFITWOOD (King's Day 12662) ....................................... Judy Derasmus 30 4

Dale Thompson, lead vocalist for the Christian Metal group Bride in the studio with producer Brown Bannister. Thompson came by to record back-up vocals for the new Petra album.
Singles. Anyone?
By Joseph Stanley

IN THE EARLY DAYS OF CHRISTIAN RADIO there was one way and one way only for an artist to get radio airplay. When an album was made, the label—often consisting of mom, pop and the kids—would send copies of the album to radio stations. Program directors at major stations that programmed only a few hours per week of Christian music would typically leave that segment of programming to the discretion of the disc jockey. The DJ, in turn, would listen to the album, select which songs that he liked, and play them—all of them.

At stations that programmed only Christian music there was such a dearth of radio-quality music available that, if an album contained two or more cuts that could be played on the air, one of those songs or the other would be played every 3-5 hours, so that an album could have two, three, or even more songs in medium rotation. For static markets such as Southern Gospel—i.e. the same people listening to the radio, attending concerts, and buying albums year after year—that was a viable way to do things. For a growth industry such as the Christian Country, however, that sort of radio promotion would be FATAL.

In order for the Country industry to thrive it must achieve two things:

First, Christian Country Music must be promoted to secular radio as well as to Christian radio. That is the whole purpose of the genre: to provide country music listeners with a quality, wholesome, Country sound rooted in Christ. The average listener wants that, but he will not come to us to get it. We must take it to him. Secular country radio plays only singles releases for airplay, not pot-luck album cuts.

Second, Christian Country artists MUST SELL RECORDS! Three things induce people to purchase albums: artist recognition (thought about by radio airplay of SINGLES), popular songs (songs they've heard on the radio- SINGLES), and knowledge of the field (viable only in the static market). Without appealing to the first two of these, record sales for Country Country artists will match the Southern Gospel: They will lose all albums only to Christians and the unique opportunity to minister to the world will be lost. The deeper message will be in the deeper cuts; induce the average consumer to buy the album and the message is on its way.

There are two primary ways of releasing singles to today's radio. The first, less effective way, is to adamantly specify which song on a CD or cassette is to be played in a certain time frame. That leaves room, though, for DJs of the old school room to make their own decisions about what they play, regardless of the wishes of the artist and label. As syndicated countdown shows and charts begin to make their influence on retail sales, uncooperative DJs could hurt a single's chances to chart; when a single doesn't chart it's forgotten. People won't buy the record. When people don't buy the record...

The second way of releasing singles is much more effective. In the early days of secular radio the 45 record single was the mainstay of radio airplay. In 1993 the 45 has been replaced by the CD single. SHIP SINGLES. In cases where shipping several individual singles is not cost-effective, several artists may wish to go together on a compilation CD of current single releases. Also, Paul Lövelace, of Nashville's CDX service, is also beginning a series of "Positive Country" compilation CDs. (More info on this service will follow next week.) Not only do compilations reduce cost, they are perfect for automated stations, being infinitely easier to program than cassettes.

As with all music, radio is the vehicle by which Christian Country will get where we want it to go. Singles are the "high-octane" fuel that will insure that we get there with the engine intact.

CHRISTIAN COUNTRY NEWS

TBN RECORDS RECORDING ARTIST VERN JACkSON, 1993 CCMA nominee for Male Vocalist of the Year was rushed to Nashville's Baptist Hospital emergency room Thursday, Aug. 12 after collapsing while in the studio while working on his next album. He was diagnosed as having a bleeding ulcer and placed in intensive care in an attempt to stabilize the situation. Overnight, however, his condition worsened. Early Friday morning surgery was performed as a last resort. Since then he has steadily improved. At press time his condition had been upgraded to satisfactory, and he had been moved out of the critical care unit. We pray for his continued recovery and look forward to seeing him back in the studio.

Vern Jackson performs his hit, "Higher Than I've Ever Been" at the 1993 CCMA Awards Show.

TOM STIPE AND TERRI LYNN, two of Christian Country's favorite artists, recently opened for country superstar Wynonna Judd at the World Youth Day Music Festival in Denver, Colorado on August 11.

They performed from 11:45 a.m. to 12:15 p.m. at the Civic Center Plaza before a crowd of more than 100,000 at the opening ceremonies of the World Youth Festival.

In order to address the many crises facing youth today, the UN declared 1985 as the International Year of Youth. Many world leaders echoed this concern for youth, including Pope John Paul II, who initiated an annual celebration of youth called World Youth Day. This international gathering has been held in Italy, Spain, Argentina, Poland, as well as in Denver. This was the Pope's first visit to the US since 1987.

The popular Christian Country group High Caliber performs at the 1993 CCMA Awards Show. They were nominated as Group of the Year.

Cash Box director of operations, Mark Wagner, Duane Allen of the Oak Ridge Boys, and Gene Higgins, president of the Christian Country Music Association (I-I) backstage following the 1993 CCMA Awards. The Oak Ridge Boys were the winners of the prestigious Pioneer Award.
Thank You, CCMA!

Terri Lynn
FEMALE VOCALIST OF THE YEAR!

Bruce Haynes
MALE VOCALIST AND SONG OF THE YEAR!

White River
GROUP OF THE YEAR!

LEADING THE INDUSTRY IN CHRISTIAN COUNTRY
Perfect Peace

By Tim A. Smith

GOSPEL MUSIC IN THE '90S, more than in any other period in its history, is welcoming in a steadily growing wealth of young, fresh, innovative talent. One of the latest newcomers in this category is the group of four young men who are sure to become familiar faces and names to industry insiders and fans alike. They are Danny Reynolds, Eddie Williams, Dietrick Hadden and Kevin Williams. They are better known as Perfect Peace.

The foursome recently released their debut album, Can't Keep Running, on the Detroit-based Gospelstreet label. The label and the album are being distributed by Hollywood-based Bellmark Records, headed by noted industry veteran Al Bell.

Often, new artists are compared with someone already in the genre—the "next Winans." Not so here. This group has its own unique sound and personality, gravitating toward the ever-growing, ever-impressionable youth market.

Each member of Perfect Peace is a practicing Minister. Seeing the struggle facing today's society, the group strongly devotes countless hours to community and youth organizations, as well as giving needed attention to their peers in violence-ridden schools and the streets of the inner-city urban areas throughout the nation.

Equipped with today's look and a lot of flair, Perfect Peace has honed its craft through appearances with some of Gospel's best: John P. Kee, Adontion N'Praze, and the Rev. Rance Allen. "You'll never have to guess who these boys are once you've heard them," says Larry Baker of LZLB, the company that handles the group's management.

Noted producer, Glen Cannon, who has long admired the vocal talents of such R&B stars as Johnny Gill, serves as the producer of Can't Keep Running, states, "Once the tape started rolling, brand new ideas and concepts came into play. Perfect Peace has a vocal ability not commonly found in many new artists."

Perfect Peace is devoted to its craft, and, more importantly, to its ministry. The group is that breath of fresh air that the ever-changing face of Gospel music needs in its quest to be "the music of the '90s."

Gospel Album Reviews

By Tim A. Smith

THE ORIGINAL SOUL STIRRERS: Sing (Thitit)

This legendary group makes the debut of this Chicago-based label a memorable one. Produced by notable industry producer Gene Barge, the vocal harmonies and blend of this group never sounded better. For traditional gospel lovers, check out "Jesus Be A Fence," "Calling On The Lord," and "By His Grace." The Soul Stirrers' even comeback in the realm of contemporary music here. Listen to the interesting covers of Stevie Wonder's "Have A Talk With God" and "Love's In Need," as well as the anthemic call for peace and brotherhood, "Keep Love Alive." Longtime fans of this group as well as new inductees to this style of music are sure to love this one.

HUBERT POWELL: Thank You For Your Touch (Ocean/PeppeCo Jazz)

Powell takes the idiom of Christian Jazz to a higher plateau on his debut for the newly established PepperCo Jazz division. Included are finely tuned arrangements of gospel standards like "Blessed Assurance," "He Touched Me," "Great Is Thy Faithfulness," "He's Worthye," "Center Of My Joy" and "Sweet Hour Of Prayer," along with some hot original material. Backed by a slamming band of young musicians and singers, veteran Powell's artistic integrity is a plus to this fast-growing medium of Christian music. This recording is a flat-out masterpiece.

CHRIS BYRD & TRUE VICTORY: Glory, Glory Hallelujah (Tyscot)

Byrd and crew have hit paydirt with this one. Byrd, who once served as music director for John P. Kee, displays his talents as a songwriter, singer and musician here. Coupled with the abilities of True Victory and the final results = HIIT! Adding credence to an already entertaining album is a guest appearance by the renowned Rev. Rance Allen. Allen shares his unique vocal talents on the songs, "New Creature," and the jamming "Jesus Set Me Free."
AMOA Announces Jukebox & Other Awards Nominees For '93; Eric Clapton Is Tops In Jukebox Category

CHICAGO—Guitarist Eric Clapton is the leading nominee for the 1993 Jukebox Awards, presented by the Amusement & Music Operators Association. He received three nominations for “Layla” (Jukebox Pop Single of the Year), Unplugged (Jukebox Pop CD of the Year), and as Jukebox Legend (Living in Singing and Recording) in addition to nominations with George Jones, Paul McCartney, Van Morrison and Frank Sinatra.

Receiving two nominations each in various awards categories are: Whitney Houston, Brooks & Dunn, Ugly Kid Joe, Spin Doctors, Mary J. Blige, The Bodyguard Soundtrack, Arrested Development and Michael Bolton. The 11 Jukebox Awards categories: Jukebox Pop, Country and R&B Singles of the Year; Jukebox Pop, Country and R&B CD of the Year; Jukebox Rising Star Awards (male, female and group categories); and two Jukebox Legend Awards (living and deceased).

Jukebox Awards

Pop Single of the Year
- Cat’s in the Cradle...Ugly Kid Joe (Mercury)
- I Will Always Love You...Whitney Houston (Arista)
- Layla...Eric Clapton (Duck/Reprise)
- Little Miss Can’t Be Wrong...Spin Doctors (Epic)
- To Love Somebody...Michael Bolton (Columbia)

Country Single of the Year
- Georgia on My Mind...Boogie...Brooks & Dunn (Arista)
- Midnight in Montgomery...Alan Jackson (Arista)
- Passionate Kisses...Mary Chapin Carpenter (Columbia)
- Romeo...Dolly Parton (Columbia)
- Tell Me Why...Wynonna Judd (MCA)
- Two Sparrows in a Hurricane...Tanya Tucker (Liberty)

R & B Single of the Year
- Comforter...Shai (Gasoline Alley)
- Freak Me...Silk (Elektra)
- If I Will Always Love You...Whitney Houston (Arista)
- Mr. Wendal...Arrested Development (Chrysalis)
- Rump Shaker...The Joint (MCA)

Pop CD of the Year
- America’s Least Wanted...Ugly Kid Joe (Mercury)
- Pocket Full of Kryptonite...Spin Doctors (Epic)
- Soundtrack: The Bodyguard (A&M)
- Timeless (The Classics)...Michael Bolton (Columbia)
- Unplugged...Eric Clapton (Duck/Reprise)

Country CD of the Year
- Redneck Money...Garth Brooks (Liberty)
- Hard Workin’ Man...Brooks & Dunn (Arista)
- It’s Your Call...Reba McEntire (MCA)
- Pure Country...George Strait (MCA)
- Trouble...Travis Tritt (Warner Bros.)

R & B CD of the Year
- Bobby...Bobby Brown (MCA)
- It’s About Time...SWV (RCA)
- Love Deluxe...Sade (Epic)
- Soundtrack: The Bodyguard (A&M)
- What’s the 411...Mary J. Blige (MCA)

Game Awards
- Most Played Videogame
  - Street Fighter II, Capcom
  - Lethal Enforcers, Konami
  - Mortal Kombat, Midway
  - NBA Jam, Midway
  - Virtua Racing, Sega

Most Played Pinball Game
- Addams Family, Bally
- Creature From the Black Lagoon, Bally
- Cue Ball Wizard, Gottlieb/Premier

Pioneer Renews Commitment To Coinbiz And To LaserJuke

CHICAGO—In an effort to underscore a continued commitment to the jukebox industry, a group of product engineers from the Pioneer New Media Technologies’ home office in Japan is currently touring the U.S., developing ideas for the increased profitability and technical enhancement of FM’s CD jukeboxes.

While the team from Japan is exploring new features to expand the capabilities of our LaserJuke systems, our focus here is to support our existing distributors and customers by finding ways to enhance operator revenues,” stated PVTM director of marketing Bud Barnes.

Since the initial introduction of its LaserJuke in 1988, PVTM’s innovations were geared to bring new levels of sound to the jukebox industry.

“Today, most laser juke manufacturers are benefiting from technology such as data retrieval systems, dual amplifiers and multiple CD players that Pioneer introduced into the market,” continued Barnes. “We’re currently assessing new developments such as optical disc technology, so that we can continue in our leadership position by designing products that will fully maximize operator opportunities.”

The Entertainment Division of Pioneer New Media Technologies, Inc. is a subsidiary of Pioneer Electronic Corporation and is based in Long Beach, California.

ED NOTE: The following letter, signed by PM’s vice president of sales Steve Young and director of marketing Bud Barnes, was sent to CASH Box, as a response to reported rumors of Pioneer’s possible withdrawal from the market.

Several of our distributors have contacted us recently concerning Pioneer’s commitment to the coin-op industry. Apparently, there are rumors circulating regarding our possible withdrawal from the market. While we are not concerned with identifying the source of these allegations, we would like to set the record straight by stating clearly that:

“Pioneer is committed to continuing our successful participation in the coin-op industry. We will continue selling and marketing CD jukeboxes. At the same time, our engineers are developing new products that Pioneer will bring to the coin-op market in the coming years.

“In the four years that we have been involved with CD jukeboxes and the coin-op business, we have made great strides in sales penetration. And more importantly, we have established friendships and relationships with our distributors, operators and press representatives that have been mutually profitable and appreciated. We have been forewarned of ending these relationships and look forward to many more years of strong sales.

“Trends currently being shared about our future could have come from our recent decision not to actively participate in the upcoming AMOA show. We are currently focusing our efforts on maintaining our current network of distribution while preparing for our new jukebox to be released next year. In addition, several exciting products, some involving karaoke, are under development and will be introduced when ready.

“Please understand that our absence at the AMOA show in no way should be interpreted as our departing the coin-op business. The coin-op industry is extremely lucrative and we have been quite successful in our short time in the business. We have big plans for our future and our next jukebox should set new standards that will have our competitors scrambling to catch up.”
CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $80.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $0.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! ATARI: Batman U/R 19'; Tetris 19'. CAPCOM: Knights of the Round; Street Fighter II; Quiz & Dragons 19'. FABTEK: Legionnaire 19'. IREM: Atomic Punk; Undercover Cop. I-VIC: Super Pool III 19'. KONAMI: Simpsons; Sunset Riders; Turtle In Time; Vendetta. LELAND: Dragon Lair II; Indy Heat. LEPRECHAUN: Mutant Fighter. MIDWAY: High Impact; Strike Force 19'; Total Carnage. Super High Impact. MC O'RIVER: Karate Blasters. NINTENDO: Super System. SEGA: Spiderman; Clutch Hitter 19'; G.P. Rider R/O; Golden Axe II (K); Laser Ghost; Time Travelers. SMART IND: Clean Sweep. SNK: Beast Buster. STRATA: Rim Rockin Basketball 19'. TAITO: Space Guns; Silent Dragon. PINBALLS: BALLY: Black Rose. DATA EAST: Hook; Batman; Lethal Weapon 3. PREMIER: Cue Ball Wizard; Operation Thunder; Super Mario Bros. WILLIAMS: Fish Tales; The Getaway; Terminator 2. USED KITS: Atomic Punk $195; Arabian Fight $395; B Rap Boys $395; Capt. Am. $295; G.I. Joe $395; Knights of the Round $395; Mutant Fighter $195; Pig Skin $95; Punx Shot $30; Rampart $30; Rim Rockin Basketball $195; Spiderman $395; Total Carnage $495; Turtles In Time $275. Wrestle Fest $95. NEO GEO PAKS Slightly used (cartridges): $5 each: Magician Lord. $10 each: Ninja Combat. $15 each: Super Baseball 2020. $150 each: Art of Fighting; World Heroes. NEW $300 each: 3 Count Bout; Fatal Fury II. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnould Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

PROMOTION

CHUCK DIXON PROMOTIONS: #1 Cash Box promoter 8 years in a row. "Hard work always makes the difference." Documented chart history. Production—Promotion—Career Development. (615) 754-7492.

STOP
AND CONSIDER

WE WORK FOR YOU!

talks directly with Radio & Retail each and every week.

SUBSCRIPTION ORDER:
PLEASE ENTER MY CASH BOX SUBSCRIPTION:

NAME
COMPANY
ADDRESS
CITY
STATE/PROVINCE/COUNTRY
ZIP
NATURE OF BUSINESS
PAYMENT ENCLOSED
SIGNATURE
DATE

SUBSCRIBE NOW!
$180.00 per year (U.S.A., Canada & Mexico)
$225.00 per year Foreign Subscriptions
Enclose payment and mail to:
CASH BOX—Subscription Department
6464 Sunset Blvd., Suite 605
Hollywood, CA 90028
The best mirror is an old friend... George Herbert, 1593-1633