

MUSIC TRADE MAGAZINE

CASH BOX

THE COIN OF THE REIGN

VOL. 11, NO. 55

November 1998

DWIGHT YOAKAM: *This Time Bigger Than Ever*

Getting
JIMMY JAM'S
Perspective

SUMMER HIT VIDS

Dieter Meier:
YELLO FELLOW



CASH BOX

THE MUSIC TRADE MAGAZINE

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

INSIDE THE BOX



COVER STORY

Dwight Yoakam: This Time Bigger Than Ever

With five gold and platinum albums, Reprise artist Dwight Yoakam has become a superstar. His latest album, *This Time*, has shot to #1 on *Cash Box's* Top 75 Country Album chart in only five weeks, and the single, "Ain't That Lonely Yet," is bulleted at #6. Yoakam discusses his music and more with *Cash Box* Nashville Editor Brad Hogue.

—see page 8

Getting Jimmy Jam's Perspective

Super producer/songwriter/record executive Jimmy "Jam" Harris talks to M.R. Martinez about he and partner Terry Lewis' various projects including Janet Jackson's next album, their label, Perspective Records, and their work in the African-American community as positive role models.

—see page 3

Summer Hit Vids

When it comes to hit videos, this summer promises to be one of the hottest in years with loads of box-office smashes and critically acclaimed films coming to the small screen. From *Howard's End* to *A Few Good Men*, *Cash Box* covers it all.

—see page 11

Dieter Meier: Yello Fellow

Dieter Meier, the lyricist/vocalist from the Swiss techno-dance duo, Yello, relates how he and Boris Blank got together 14 years ago to start the strange and trendsetting musical journey that is spotlighted on their new compilation album/video, *Essential Yello*.

—see page 5

NUMBER ONES

POP SINGLE

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

R&B SINGLES

Good Ol' Days
LeVert
(ATLANTIC)

COUNTRY SINGLE

Alibis
Tracy Lawrence
(ATLANTIC)

RAP SINGLE

How I'm Comin'
LL Cool J
(DEF JAM/COLUMBIA)

POP ALBUM

Get A Grip
Aerosmith
(Geffen)

R&B ALBUM

Lose Control
Silk
(ELEKTRA)

COUNTRY ALBUM

This Time
Dwight Yoakam
(REPRISE)

GOSPEL ALBUM

We Walk By Faith
John P. Kee
(TYSCOT)

DANCE SINGLE

Who Is It
Michael Jackson
(EPIC)

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Jam, Lewis: Offering A Fresh Perspective On Pop Music

By M.R. Martinez



Jimmy "Jam" Harris and Terry Lewis

JIMMY "JAM" HARRIS AND TERRY LEWIS should have kicked the now defunct TV show *Hat Squad* to the curb. There has been only one real *Hat Squad* since the mid '80s, and that's the Minnesota Soul Twins of Jam and Lewis, who have evolved from performers (as members of seminal funk ensemble The Time) to songwriters (they've won several ASCAP awards), to producers (they've won Grammys), to new music standard bearers (along with Prince, the architects of the widely-imitated "Minneapolis sound"), to record company executives (the two-year-old Perspective Records) and right on to duties as role models (a circumstance they don't accept casually). They've parlayed success at each stage of their career development into thriving businesses, not only kicking out jams of their own for other acts (they've yet to come with a solo record), but providing an atmosphere where other young talent has been allowed to develop.

"The record company has really allowed us to find and develop new talent," Harris recently told *Cash Box*, during a phone interview from New York, to where he and Lewis had just returned from London after watching Perspective artists Sounds of Blackness and Lo-Key perform. "As producers, we are usually asked to work with the same acts, acts with whom we've had some success. This allows us to break out a little more."

The most celebrated act that Harris and Lewis have developed into pop stardom through their Flyte Tyme Productions is Janet Jackson, whom they kicked into high gear with the 1986 quintuple platinum *Control* (for which they earned a Producers of the Year Grammy), took her to a higher plateau with 1989's *Rhythm Nation* (six million copies sold), and for whom they are the chief architects of her Virgin Records debut, simply titled, *janet*, which has yielded the chart-scorcher, "That's The Way Love Goes." But the list of artists that they've most regularly worked with, including Alexander O'Neal, New Edition, the S.O.S. Band, Klymaxx and Cherelle, have all benefitted from the platinum-plus

touch of Harris and Lewis. A host of artists such as The Human League, Ralph Tresvant, Johnny Gill, Herb Alpert, Gladys Knight & The Pips, Robert Palmer and even Pia Zadora have been anointed with their songwriting and production skills.

But Harris says that the decision to open Perspective Records, distributed worldwide by PolyGram Distribution through A&M Records, has been deferred since 1986. "We've been offered label deals since 1986, but we didn't feel we were quite ready, and frankly we were pretty busy being producers and songwriters," he says. "We knew this would be an eventual progression, but timing was important." He adds that it was "important that we made the record company and production company separate" entities, that people understood that Perspective Records was not the Jimmy "Jam" and Terry Lewis show.

The record company actually began to take shape after the duo began shopping a deal for the Minneapolis based gospel/soul/funk vocal ensemble Sounds of Blackness back in 1990. Their industry Godfather, Tabu Records chief Clarence Avant, urged them to come ahead with a company that would reflect their musical ideals and provide an outlet for fresh talent. "We really began to see the current vision in the early '80s when we decided to leave the performance arena and go behind the scenes," Harris recalls. "Clarence told us that somebody would have to become the next Clarence Avant or Quincy Jones, and that we were the likely candidates."

The duo began preparing for the expansion in the late '80s when they opened a \$3.7 million major studio and office facility in the Minneapolis suburb of Edina, which Harris says, "was bigger than our needs demanded at the time, but we had an eye on the future and figured we could grow into it."

In addition to the Sounds of Blackness (which earned a Best Gospel Group Grammy for their debut *The Evolution Of Gospel*), Perspective has become home to Mint Condition and Lo-Key, a pair of acts that have brought the noise with debut albums. On deck for Perspective are projects by KRUSH, and the Harlem Yacht Club (featuring Time alum Jellybean Johnson). "We were interested in working with groups that are self-contained, groups that can write and produce for themselves," Harris explains. "Most of the acts we looked at seriously could develop themselves without heavy-handed outside production."

But Harris adds that when the company was initially opened, both he and Lewis were active in the conceptual development of each act, giving them the guidance they needed to make the most of their talents in the studio. Time doing that was divided with learning the marketing, promotion and distribution systems of their partners, A&M, and the distributor PolyGram. In fact, Harris explains, the junket to London was to meet with PolyGram's international marketing and distribution teams, "to see how they worked so that we'd have a handle on what was happening to the label's records."

Harris says that the hiring of former Virgin Records black music chief Sharon Heyward to the post of president of Perspective "has permitted us to get back into the studio and make some records," Harris says. "We feel we have a capable staff to run the operations side and permit us to work more on the artist's development side," adding that they've just about stopped accepting unsolicited tapes, and that most of the acts that they consider for the Perspective roster are brought to their attention by colleagues, or other acts on the label.

After all, if they were busy listening to every tape sent to the office or passed on by their staff, Harris and Lewis wouldn't have time to receive the lavish accolades imbued upon them. The duo recently got a star on Hollywood's Walk of Fame, and Harris was on hand to receive an award from ASCAP for "The Best Of Things In Life Are Free," from the soundtrack to the film *Mo' Money*. Additionally, they've been honored for their contributions to the community-at-large, and also for their business acumen. But to hear Harris tell it, the duo was not eager to become icons for youth or role models to steer by. "We don't see ourselves as successful black businessmen," Harris explains. "We are successful businessmen who are black. That may seem like a subtle difference, but it's important to understand that we are people competing in an industry with people from all backgrounds and cultures."

He adds that they have taken on a more visible role in the community as successful African-Americans, noting that, "We feel we have to balance the images that are frequently flashed in the media when black people are depicted as having done something wrong." And so far everything they've done has been right.

McGRATH, PART I: MTV: Music Television, a division of Viacom International Inc., will launch MTV Productions, announced Judy McGrath, executive vice president and creative director and Sara Levinson, exec VP. The new area will focus on the production of projects for network, first-run, and the international marketplace. MTV Prods. will also produce movies for theatrical release that will be financed and distributed by motion picture companies and will work in partnership with Viacom Entertainment to develop projects for TV, giving them a first look at network, first-run and projects for cable exhibition on networks other than MTV.

McGrath and Levinson have tapped Doug Herzog, senior VP, programming to run MTV Productions. Herzog will continue in his current position in addition to taking on the presidency of MTV.

McGRATH, PART II: The ACLU Foundation of Southern California will honor MTV exec Judy McGrath and entertainment attorney Barry Hirsch of Armstrong & Hirsch at its annual Torch of Liberty Awards Dinner Wednesday, September 22. Both will be recognized for their leadership and contributions to preserving civil liberties and promoting human rights.

McGrath, senior VP and creative director for MTV Network, was responsible for creating the *Choose Or Lose* and *Free Your Mind* programs in 1992. Hirsch plays a dual role as both attorney and licensed marriage, family and child counselor. He is one of Hollywood's most prominent lawyers.

MICK RONSON DIES: English guitarist Mick Ronson succumbed to his battle with liver cancer in London on Friday, April 29. He was 47.

In the early '70s, Ronson left The Rats to join David Bowie's *Spiders From Mars*, which began a long association with Bowie. Ronson also collaborated with Ian Hunter for 18 years, including performing and producing such acts as Ellen Foley and Los Illegals. Ronson also released two solo albums of his own, *Slaughter On Tenth Avenue* and *Play Don't Worry*.

Despite his condition, Ronson was very active in the past year producing Morrissey's album, *Your Arsenal*, and joining Bowie not only onstage at the Freddie Mercury tribute concert but also in the studio contributing to Bowie's latest lp, *Black Tie White Noise*.

SANTISI/KIDNEY DINNER CHANGED: The dinner committee of the National Kidney Foundation of New York/New Jersey has changed the date of the fete honoring Terri Santisi, exec vp/gm of EMI Records Group North America, as their "Woman of the Year" from Saturday June 12 to Thursday, June 10.

WRIST BREAK BREAKS TOUR: Guns N' Roses rhythm guitarist Gilby Clarke broke his wrist in a fall from a motorcycle on a Castaic Lake motocross course in preparation for a celeb race he was to ride in which would benefit the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. The fractured wrist forced the band to cancel four shows which had already been rescheduled because of earlier foul weather, and may affect the new 25-concert overseas tour scheduled to start May 22 in Tel Aviv, Israel.



ASCAP recently held its eighth annual Film and Television Awards honoring composers, lyricists and publishers of the most-performed TV and film themes and scores. Pictured (l-r) are: ASCAP president Morton Gould; Maurice Jarre, who was the recipient of the Golden Soundtrack Award; Elmer Bernstein, former Golden Soundtrack winner; Jimmy "Jam" Harris, winner of an award for "The Best Things In Life Are Free" from *Mo Money*; Verdine White, who was cited for the theme from the TV series, *Hearts Afire*; and Henry Mancini, another past Golden Soundtrack winner.

ON THE MOVE



Greenberg



Scott



Ensenat



Overton



Steele



Coates



Cannon



Schaeffer

■ **Jerry Greenberg** has been named president of Michael Jackson's newly formed **MJJ** label. He joins MJJ after holding a similar position at **WTG Records**. The company will be based in Sony Music's Santa Monica, CA headquarters. ■ **Art Kass** has joined the newly formed independent label **Spy Records** as chairman. He had been president of **Sutra Records**. Serving by his side will be **Paul Tarnopol**, who will be president of **Spy**. He had been helming his own production company. ■ **Vivian Scott** has been promoted to vice president, A&R at **Epic Records**. She joined the label in 1990 as national director, A&R. ■ **A&M Records** has made a couple of appointments. **Teresa Ensenat** has been named vice president of A&R. She most recently held the same title at **MCA Records**. **Kelly Mills** has been upped to director of advertising from her prior post as New England promotion manager. ■ **Gary Overton** has been named head of **BNA Entertainment's** A&R department. Before joining **BNA** in 1992, Overton served as associate director, creative, at **Warner Chappell Music**. ■ **EMI Records Group** has announced several staff changes. **Michael Steele** has been appointed vice president, pop promotion. He was with **MCA Records** as vice president, Top 40 promotion. **Kevin Knee** has been named vice president, pop promotion, West Coast. He was a regional promotion manager for the company, based in San Francisco. Also, **Jeff Young** has been tapped to be national sales manager, **EMI Latin**. He has been with **CEMA Distribution** where he was credit manager for the Latin division. ■ **MCA Records** has named **Sheila Coates** to the position of senior national director, marketing, Black music division. She was previously senior director, product management/art development at **Virgin Records**. ■ **Silver D** has joined **Select Records** as A&R representative. He had been a dj for **WBLS** in New York. ■ **Christine Wolff** has been appointed New York publicity manager for **Warner Bros. Records**. She came to the company three years ago as an assistant to the vice president of publicity. ■ **Susan E. Niles** has been promoted to national publicity director at **Warner/Reprise Records/Nashville**. Niles came to **Warner Bros.** in 1984 as national publicity coordinator and has since been national manager, press & artist development. ■ **Ron Elliot** has left **Step One Records** after nine years as national sales manager to take on the same position at **Playback Records**. ■ **Buddy Cannon** has been appointed director of A&R at **Mercury Records/Nashville**. Cannon is an accomplished songwriter and producer. ■ **Anne Sarosdy** has been tapped by **Liberty Records** as director of promotion, specializing in college, jazz, NAC, adult alternative, AOR, and AC formats. She was formerly director of national radio promotion for **Narada Productions** in Milwaukee, WI. ■ **Merissa Ide** has been selected to head up **High Five Production's** new Nashville office. Ide was formerly manager of media and artist development at **Arista Records**. ■ **Cassandra Love** has been appointed Black music marketing representative, Northwest branch at **Sony Music**. She has served as account service rep for the branch since 1986. ■ **The Neil Bogart Memorial Fund** has named **Sony Pictures Entertainment** executive vice president **Paul Schaeffer** as president of its Board of Directors.

By Fred L. Goodman

ASCAP TAPS BOOZ-ALLEN

American Society of Composers, Authors and Publishers (ASCAP), at its membership meet in Nashville, announced it has engaged Booz-Allen & Hamilton management consulting firm to develop the future strategy for the Association. The study will re-examine ASCAP's structure, positioning, and the impact of shifts in the music industry on the services ASCAP provides its members.

Gloria Messinger, ASCAP managing director stated, "ASCAP is confronting the same issues facing the entertainment industry today such as rapidly changing technologies, market fragmentation, shifting revenues and the increasing complexity of monitoring usage, licensing, collecting and distributing royalties. We are working closely with Booz-Allen and believe that this study will help ensure that ASCAP will be able to offer its members the highest levels of service in the future."

"ASCAP has asked us to take an objective, in-depth look at the entire operation from top to bottom," said Michael J. Wolf, partner and practice leader for Booz-Allen's Media, Entertainment and Publishing practice. "They want to strengthen their positioning by maximizing any and all opportunities to increase the benefits they deliver to members."

ZOMBA COVERS ALL BASES Zomba Music has announced several new deals covering films, TV, advertising and print. In a deal orchestrated by Neil Portnow, Zomba vp, West Coast operations, and music consultant Steve Love, Zomba will represent the music publishing for RHI Entertainment, Inc. on a worldwide basis. Upcoming projects concerned will be *Scarlett*, *The Magic Johnson Story*, *Gypsy* starring Bette Midler, and the sequel to RHI top-rated *Lonesome Dove*. On the feature film front Zomba has entered into a similar publishing deal with Capella Films to represent their publishing interests worldwide.

In advertising, Zomba has a deal with New York-based Signature Sound. Signature, headed by Elliot Schrager, specializes in serving music needs of ad agencies. And in the print arena they're in the ink with Columbia Pictures Publications. Among the first releases will be a matching folio for the new lp by Poison.

David Renzer, Zomba senior vp/gm commented, "All of the above deals are 'strategic alliances' that will help in Zomba's continued growth as one of the world's leading independent music publishing companies."

DOTTED LINES... Warner/Chappell Music, Inc. has signed songwriter/producers L.A. Reid and Daryl Simmons to long-term, worldwide co-publishing agreements... Playhard Music (publishing division of Shankman De Blasio Meline Inc.) has signed an exclusive co-publishing agreement with Dougie Dee (in association with Warner Chappell)... BMG Music Publishing has purchased the Lillybilly Music catalogue of writer/artist John Hiatt, who also re-signed an exclusive long-term, co-publishing agreement with the company... Grammy-winning Living Colour has re-signed a long-term agreement with Famous Music Publishing... Cherry Lane Music Publishing Company, Inc. has signed guitarist/songwriter Pete Kennedy to their team of writers... Interscope Music has inked a worldwide, exclusive deal with Brian Alexander Morgan, who wrote and produced seven songs on SWV's smash album.

Cash Box MUSIC PUB

ARTIST SPOTLIGHT

Dieter Meier of Yello

By Fred L. Goodman



Dieter Meier (r) with Yello partner Boris Blank

WHAT DO THE FILMS *Ferris Bueller's Day Off* and *The Secret Of My Success* have in common? Yes, both movies revolve around a brash, young protagonist bucking the system and getting away with it. But the films also share something else. Both get much use out of the quirky, techno-dance tune, "Oh Yeah," the biggest hit to date by the quirky, techno-dance duo from Switzerland, Yello. The "vocalist" of the twosome, Dieter Meier, recently sat down with *Cash Box* on his day off to discuss the secrets of Yello's success.

Yello was born in 1979 when Meier, who up to then had been a law student, professional gambler, member of the Swiss National Golf Team, performance artist and experimental filmmaker, got together with experimental soundmaker and fellow Zurich resident, Boris Blank, through a small record label, Periphery Perfume. "Boris heard my first record," Meier relates, "and was looking for someone who had a similarly strange approach to music."

When Meier heard Blank's music, he'd know he found a kindred spirit. "Since Boris was 12 years old," Meier says, "he was making collages of sound in his mother's kitchen with tape recorders and anything he could find (i.e. newspaper as a snare drum, spoons on a radiator as a xylophone). He never considered himself avant garde, making intellectual statements. This was his approach to pop music. This is what made his music so original. Basically, he was working with musical samples, before all these sampling machines were around. That's why these kids who work with these elements sort of

celebrate Boris as the founder of a whole new experience and movement in sound."

Meier convinced Blank to collaborate on a 30-minute musical piece called "Dead Cat." They have been making strange and trendsetting music ever since. Over the last 14 years, Yello has sold millions of records worldwide, but, more importantly, influenced the development of rap, electronic pop, acid house, new beat, ambient music and techno. In addition, their experimental videos led the way for thousands of images that have flickered across MTV's screen over the past decade.

All that sound and fury has been collected and packaged in a greatest hits compilation titled *Essential Yello* that has just been released by Smash/Island (PolyGram). The album and long-form video contain a motherlode of Yello musical pieces and video dramas, and it is *essential* to experience both in order to fully appreciate Yello's undeniable and lasting imprint on pop music. Some of the standout selections, in addition to "Oh Yeah," are "The Race," "Vicious Games," "The Rhythm Divine" (featuring a knockout vocal by Shirley Bassey) and "Jungle Bill," which has been remixed and released as the first single from the album.

That the songs get written at all is amazing. Meier confesses that most of the time working with Blank is highly exasperating. "Boris literally lives in the studio," says Meier. "I think he would prefer to be on the moon, totally alone. When I want to hear what he's doing, I have to secretly hide behind a tree in his garden and listen, because he hates being disturbed while he's involved in the creative process. He will turn around and say, 'What are you doing here?' It's still this way after 14 years of collaboration."

Concerning his role as the lyricist/vocalist of Yello, Meier states, "I don't consider myself a rock singer. I create characters with my voice; characters that walk through the sound pictures that Boris paints."

And the two strangest characters in the Yello scenario are Meier and Blank themselves. However, this odd couple has produced a body of work that will continue to stretch the envelope and imagination of pop music for some time to come.



In the rousing "God Bless America" finale at the recent Eighth Annual Singer's Salute To The Songwriter at the Dorothy Chandler Pavilion in L.A., hostess Rosemary Clooney was joined by the star-studded cast who had performed throughout the evening. Pictured (l-r) are just a few of the participants: Danny Aiello, Bob Hope, Clooney and Maureen McGovern.

By Neil Alunkal

Cash Box EAST COAST



Aretha Franklin

SONY MUSIC STUDIOS opened its doors this week on Manhattan's West Side. The multi-million-dollar production complex will be dedicated to Sony recording artists for writing, music and video recording and mixing, live radio and television broadcasts as well as digitally remastering archival recordings dating back as far as the 1920s. "The facility," stated Sony music president **Tommy Mottola**, "exemplifies Sony Music's commitment to New York City as the worldwide focus for the recording arts." Designed by the Texan, **Russ Berger Design Group**, the studios are the first multimedia facility of its kind to be built and run by a major music entertainment company solely for use by its family of artists. The city block-size facility, located on 460 West 54th Street, was reconstructed out of the former site of the old Fox Stages where classics like *On The Waterfront* and *The Jazz Singer* were shot.

IN THE BACKYARD OF THE WHITE HOUSE, hundreds of thousands of demonstrators assembled for **Gay Pride March** walked on Washington last week. Though **President Clinton** made enthusiastic promises to the gay community during the election, he was away in Boston for the weekend and only sent support via a letter. Still, musicians like **Melissa Etheridge**, **Indigo Girls**, and of course, **RuPaul** performed around the mall. *Divas Simply Singing* including **Thelma Houston**, **Mary Wilson**, **Brenda Russell**, and **Marsha Warfield** sang at Warner Theatre. The AmFAR dance featured performances including **Elton John**, **Eartha Kitt**, and appearances by **Phil Donahue**, **Herb Ritts**, and others.

QUEEN OF SOUL Aretha Franklin wowed audiences last weekend in her televised special, *Duets*, performing what the name would suggest with **Elton John**, **George Michael**, **Rod Stewart**, **Gloria Estefan**, **Bonnie Raitt** and **Smokey Robinson**. The show also marked the worldwide debut of her newest release, "Honey," which will be featured on *Aretha's Greatest Hits From 1980-1993* (Arista) due for release later in the year. The benefit, taped in New York's **Nederlander Theatre** in late April, is directing all proceeds to the **Gay Men's Health Crisis**. Franklin followed the performance with two dates in **Radio City Music Hall** the following week. The legend will also be honored for outstanding achievement on the *Essence Awards* airing on CBS May 29 from the **Paramount Theatre**.

By Randy Clark

Cash Box WEST COAST

FUNDAMENTAL FUNDING FOR FUN FUND:

There's always something going on in the way of events scheduled in Los Angeles with various celebrity types helping charitable organizations raise money for seemingly countless causes, and picking up a little extra good publicity. It's the age we live in. The middle class who pay most of the taxes in this country have little or no disposable income, so the idea is to come up with clever ways to get the needed money. Here are just a few of what the local music business' charities have been up to recently.

■ **ROCK FOR CHOICE** held a concert at the Hollywood Palladium on April 30, featuring some of today's hottest alternative bands to raise money for abortion rights. Over 3,800 fans of groups like the **Stone Temple Pilots**, **Bikini Kill**, **Bad Religion**, **White Zombie**, **Free Kitten** with **Kim Gordon** and **King Missile** raised \$40,000 for the **Feminist Majority Fund**.

The show was dedicated to the memory of a Pensacola, Florida doctor who was killed recently by an anti-abortion fanatic outside a women's health clinic where he worked. Dr. David Gunn had been stalked and issued death threats in the weeks preceding his murder by anti-abortion zealots. Since January, three abortion clinics have been burned down in Texas, Montana and Florida and in Southern California, there have been over 20 butyric acid attacks on women's health clinics.

The FMF sponsors voter registration, RU-486 petitions, what-you-can-do leaflets and reproductive rights information at every concert. Local projects guarantee abortion rights and access to all women. The FMF's National Clinic Defense Project is the largest in the nation. (213) 651-0495 is the number.

■ **CHILDREN FOR THE RAINFOREST**, an organization sponsored by local radio station K-LITE along with Sebastian Hair Care products, joined hands with **Sting**, **Bobby McFerrin**, **Shari Lewis & Lambchop**, **Shelly Duvall**, **Daryl Hannah**, **Mary Kate & Ashley Olson**, **Hulk Hogan**, **Nickelodeon's Mark Summers**, **Walt Disney's Craig & Co.**, **Bugs Bunny**, **Daffy Duck**, and others to give an afternoon of children's fun and entertainment at the outdoor Greek Theatre on Mother's Day.

A Rainforest Fair preceded the performance at the Griffith Park location with jugglers, crafts, story tellers, face painters, and food from around the world. This is hoped to become an annual event. Proceeds from the event go to preserving the Brazilian Rainforest.

■ **LIFEBEAT**, the music industry's organization to fight AIDS is gearing up for project "Counteraid". The one-day event to be held on Saturday, May 22 from noon to 4 pm features music celebrities working as cashiers and salespeople inside participating record retailers in Los Angeles, New York and Nashville.

In Los Angeles, **Richard Marx**, **Susanna Hoffs**, **PM Dawn**, **Barry Manilow**, **Eddie Money**, **2PAC**, **Toad The Wet Sprocket**, **Mark Slaughter**, **L7**, **Wendy & Carnie Wilson**, **Pat Benatar**, **Jody Watley**, **Shanice**, local L.A. acts **Dramarama** and **School Of Fish**, as well as many others not yet announced at presstime will be behind the counters of **Tower Records**, **The Warehouse**, **Music Plus**, and the new **Virgin Megastore** in Hollywood. Other record stores participating in New York and Nashville are **The Wiz**, **HMV**, **J&R**, **Transworld**, and **Sam Goody**.

Funds will be raised through donations from record companies and retailers plus the sale of Lifebeat/Counteraid merchandise and casual donations at the individual locations. Get up, get out, participate and donate. Next week...



By L. Morgan

Cash Box METAL MUSIC



Anthrax

METAL AND ALTERNATIVE collided with no major casualties at this past weekend's *Rock For Choice* show at the Hollywood Palladium. **White Zombie**, **Stone Temple Pilots** and **Bikini Kill** were awe-inspiring, though the crowd's disregard for the pro-choice speakers was dismaying... Is **Warrant** close to finding a replacement for **Jani Lane**?... Is a **Dokken** reunion possible?

ODD PAIRINGS: Soundgarden's **Chris Cornell** (minus his wavy locks) was recently in town recording a track with **Alice Cooper** for Cooper's next album. Meanwhile, the band's **Matt Cameron** and **Ben Shepherd** are working on their own side project, *Hater*, which has been described as "Muddy Waters meets Bongwater."... This coming Saturday's KNAC-sponsored *Superstar Cross*, to benefit the **T.J. Martell Foundation** will feature pro race car drivers as well as **Riki Rachtman** and members of **Guns N' Roses** and **L.A. Guns** (whose next album promises to be much heavier)... Following the trend of fellow bandmates (**Phil Lewis'** **Filthy Lucre** and **Traci Guns'** **Killing Machine**) in starting his own thing, **L.A. Guns'** **Steve Riley** recently played **Club Lingerie** in a new band called **So What...** You'll be kicking yourself if you miss Wednesday's *Therapy?* show at the **Troubadour**. Besides the **Belfast** trio's sonic assault, the show will feature special and obvious surprise guests...should be heavy. Also catch **Anthrax**, whose first **Elektra** album *Sound Of White Noise* should be out in just a couple of weeks, at the **Troubadour** on **May 15** as they continue their tour of small clubs.

RUMOR HAS IT that **Stone Temple Pilots** may tour drive-in movie theaters with the **Butthole Surfers**, **Quicksand** and maybe even an **Elvis** impersonator... Expect **George Lynch** to release a solo album in June entitled *Hypnotica Erotica* featuring performances by ex-**Badlands'** **Ray Gillen** and **Glenn Hughes**... Bassist **Anthony Esposito** is no longer with **Lynch Mob** and, on the **Winger** front, **John Roth** replaces **Paul Taylor**... **Deconstruction** (featuring ex-**Jane's** **Eric Avery** and **Dave Navarro**) is about to go into the studio... **Geffen's** hard-rockin' **Priah** (the same band that has two members that made it into **Madonna's** "Deeper And Deeper" video a while back) will release their debut *To Mock A Killingbird* in August... **Danzig** is set to unleash an EP on **May 25** featuring four live tracks recorded at **Irvine Meadows** as well as two new songs and an **Elvis** cover... Locally, **Korn** (formerly **Creep**) will play upcoming club dates throughout **May**... Out soon: **Damn The Machine's** self-titled debut on **A&M** (featuring ex-**Megadeth** guitarist **Chris Poland**); the ever-experimental and always rockin' **DGC's** **Galactic Cowboy's** *Space In Your Face* (which includes two hidden tracks); *The Last Action Hero* **Sountrack** featuring new songs from **AC/DC** and **Alice** (you've heard the rumors) **In Chains** among others, and **Judas Priest's** two-disc set, *Metal Works*. Until next time...

Cash Box INDIE MUSIC

Meatplow Beaty, Big and Bouncy

By John Carmen



Ethyl Meatplow

KEEPING IT TOGETHER in a club scene as restricted and prohibitive as **L.A.'s** is no mean feat. Live gigs are few and far between, the jaded populace becomes tired of whatever the flavor of the minute is, in—well, a minute, and as far as getting paid goes, dream on. So when one of the city's groovy club acts finally comes out with a full-length debut, it's an event all its own.

Ethyl Meatplow are **L.A.'s** answer to **Chicago's** **Wax Trax** brigade, snarling and noisy, and with the interplay between leader "Wee-Wee" (**John Napier**) and female sidekick **Carla Bouzlitch** on top of their pulse, very much in the vein of one-time **Wax Trax** rulers **Thrill Kill Kult**. Unlike the oppressively dense **Chicagoans** or their **Teutonic** counterparts, the **Belgians**, **Ethyl Meatplow** are light on the beat and even lighter on the samples, opting for an airy, quasi-ambient sound. All of which comes together on the band's **Dali/Chameleon** debut *Happy Days, Sweetheart*.

Basically a compilation of some of the group's early singles and four new tracks, *Happy Days* has already sprung one single, "Queenie," into the dance **Top 5**. The band had toured the **U.S.** extensively with **Nitzer Ebb** and had built a large fan base from which to cull the following that will support them as they are headlining clubs in the States for the next eight weeks. Whether or not the band makes an overseas jaunt is, as we all know, up to the unpredictable and inconsistent nature of indie distribution, although **Dali/Chameleon** is distributed by **Elektra** in the **U.S.**

Ethyl Meatplow's real ace-in-the-hole comes from the odd fact that despite being marketed as an industrial act, they are closer to the more traditional "Dance-Oriented Rock" sound of the early '80s, albeit not quite as perky as, say, **Blondie**, the **Waitresses** or the band they are frequently likened to, the **B-52's**. With **Napier** and **Bouzlitch** as a sort of new **Fred Schneider** and **Kate Pierson** for the collegiates of today, the band could break out of the narrow confines of industrial. Some of the future "hits" may include the catchy "Ripened Peach," the harsh **Iggy** tribute "Feed" or the new anti-crack anthem, "Devil's Johnson." The token nod to true industrial noise, "Sad Bear," may please those who consider the band part of the grind-the-mind brigade.

Look for **Ethyl Meatplow** on the road in your little town soon. If their past history is any indicator (dancers and visuals aplenty) this could be the wildest show to hit many or any a town in a long, long time. If not, console yourself with *Happy Days, Sweetheart*, an antidote to the flannel-bearing grunge warriors that are the staple of **U.S.** club fare these days. Beats for the feet that'll do your mean old heart good, I guarantee.



Dwight Yoakam: *This Time Bigger* Than Ever

By Brad Hogue

CHAMPIONED BY MUSIC ROW WORDSMITHS AND FANS ALIKE, Dwight Yoakam's well-kept "cool" and uncompromising commitment to artistic integrity remains an intriguing fixture in an industry incurred with variables. When the 1986 release of *Guitars Cadillacs Etc.* politely introduced Yoakam to his now-devout minions, they were soon hyped to what fans in Los Angeles were already approving—I PLAY HILLBILLY MUSIC BY GOD!

Five gold and platinum albums later, Yoakam has maintained an admirable balance between successful commerciality and overexposure. Additionally, he has made "cameo" appearances with many of his non-country recordings. Dwight's version of "Truckin'" was included on the Grateful Dead tribute album *Deedicated*, "Common Day Man" was recorded for the soundtrack to John Mellencamp's directorial film debut *Falling From Grace*, the Warren Zevon-penned tune "Carmelita" is present on Flaco Jimenez's solo album *Partners*, and the Elvis Presley signature "Suspicious Minds" is a standout track recorded and interpreted excellently by Yoakam on the *Honeymoon In Vegas* soundtrack. While his is clearly an envied throne to occupy, Yoakam is quite reflective of his situation.

"We have a culture that's infatuated with celebrity," the Kentucky native tells *Cash Box*. "It's a double-edged sword because on one hand, I make my living based on people being infatuated to some degree with my public performance. The other edge to that sword is one that puts too much importance on the indulgence of that infatuation."

That indulgence has made Yoakam a musical superstar, and his latest album, *This Time*, may prove to be the most successful thus far. Just five weeks after its release, *This Time*, has reached the #1 position on the *Cash Box* Top 75 Country Album chart, with the lead single, "Ain't That Lonely Yet," rapidly approaching the same mark on the country singles charts, and another key cut from the album, "A Thousand Miles From Nowhere," cutting solid inroads at adult alternative stations. Named VH-1's "April Artist Of The Month," Yoakam shares an honor recently bestowed upon Sade (January), Prince (February), and Sting (March). Including exposure on TNN and CMT, this beamed Dwight into nearly 117 million homes during the month of April.

Handling the publicity for *This Time* is Levine/Schneider Public Relations and Warner Bros. Records national publicity director, Mary Hyde. Buoyed by the tonnage of press, the new album is garnering rave reviews. *Time* magazine's Ginia Bellafante writes, "Enter Dwight Yoakam's musical universe, and you find a lonely barroom high on heartache and low on Southern Comfort. Wander into his real world, and you wonder why the sorrow mill hasn't run dry." Tony Scherman in *People Weekly* writes, "Too many of today's younger male country artists fail to suggest anything beyond technical competence and stock sentiments. To Yoakam's credit, he never retreats into fake homespunisms. When he finds it in his complex self to hook up unequivocally with the past, he does it beautifully." *Entertainment Weekly*'s Alanna Nash reflects that "Yoakam pulls off a near miracle: Staying stone country for his hard core following, and turning progressive enough for radio, without alienating either audience." In my own *Cash Box* review, "The album continues to travel through the highs and lows of emotional intricacy." Yoakam himself says, "Music's the one thing I try not to analyze," but admits *This Time* is, "The most autonomously voiced album I've made."

It wasn't always music and millions for Yoakam, though. He and longtime producer Pete Anderson once shared a crackerbox apartment with a kitchen, a bath and a laundry room that doubled as Dwight's sleeping area. Having endured such hardship is arguably one of the reasons for Yoakam's cynical view of economics.

"We've got to do something to make available not only living space on a tenancy basis, but living space that's available and affordable to own. Property ownership is paramount and critical to our continued existence as a democracy. If you and I cannot even

envision ourselves owning a dwelling place, it robs us of one of the most basic aspects of the emotion of hope, which is to have comfort and safety in a domestic sanctuary. Most people can't afford it because it's been put out of reach by the way our society has functioned in the past 25 years. It's unfortunate."

Insights such as this are authentic and believable when coming from Yoakam, and are evidenced by many of the characters portrayed in *This Time*. "Lonesome Roads," a short-story of a country song, for example, closes the project with the line, "Poor ol' worthless me's the only friend I ever made."

As Ginia Bellafante demonstrates in her review, Yoakam's real-life world is not always as serious and sobering. When plans for a European tour supporting *If There Was A Way* were disrupted by the Persian Gulf War, he took a small role in a Dennis Hopper/Nicholas Cage movie called *Red Rock West*, which is due for a summer release. He has also agreed to a larger part in a screenplay called *Gingersnaps*, which will be directed by Peter Fonda. Yoakam is currently warming up for the role under the fellow thespian's direction in a Los Angeles play called *Southern Rapture*. So much for the European tour, huh?

"After *Honky Tonk Man* was released, I spent 33 months on the road," Yoakam explains. "By the end of '89 I felt emotionally exasperated. There was a time period when I refused to tour." Yoakam will tour to support *This Time*. In fact, for the first time in over three years he'll be taking it out to the people again in an 80-city North American trek which kicks off May 14 in Merrillville, Indiana. The first and only three shows to go on sale sold out immediately. "I want to have the same enthusiasm for every show I do this year that I had in 1985-86 when I was hungry."

Certainly a credit to the genre, Dwight Yoakam's music still hasn't moved as many units of product as many of his musical siblings. Attribution?

"I think Billy Ray and Garth are a symptom of a desire on the part of a segment of society to react to and hear music that is not as adolescent perhaps as MTV programs. The largest segment of our population is now 28 to 48 years old. The baby boom generation is older. I don't think you would have had Garth Brooks and Billy Ray Cyrus with the kind of phenomenal sales that each of them experienced without the Nashville Network and Country Music

Television, and the impact that they have had on the marketing of country music and its artists. They now impact about twice the number of homes as MTV. Country music is now almost around the clock in 78 million homes. That is an enormous commercial conduit for the genre. That's what distinguishes this current cycle of commercial success for country music from the previous cycles. Whether you're talking about the Urban Cowboy movement of the early '80s, or the outlaw movement of the middle '70s or the countrypolitan movement of the '60s, you've never had a conduit into the majority of the homes in the country before. This opens up an enormous pipeline for artists like



Garth, like Billy Ray, like Clint Black and myself."

So the country explosion continues, but what is it all about to Dwight Yoakam? "Country music originates with the rural aspects of white America. It's really, truly, rural white America's blues. I embrace country music because of a love of what I came from."

And Sharon Stone?

"I think the gross sensationalism generated by our four-week relationship is a tragic commentary on society's infatuation with any form of celebrity."

REVIEWS

TALENT REVIEW

ASCAP Cabaret
Songwriters' Showcase VII

By Robert Adels

THE GARDENIA, HOLLYWOOD, CA—For those who mistakenly think they'd rather spend four hours with two accountants than two hours with four songwriters, we offer this accounting of one of the best shows of the year—ASCAP's latest live sampler of fresh and "cult" tunesmiths.

Busy back in New York turning her cabaret material into the musical *Life Is Not Like The Movies*, Francesca Blumenthal provided the opening act in absentia. Whether scouting for dates at the "Museum," facing the evil that lurks in "The Lies Of Handsome Men" or earning adult education credits in their aftermath ("Between Men"), her songs tickle the funny bone while stimulating the mind.

Dramatically delivered by cabaret artists Eileen Valentino and Claiborne Cary, these tunes make us impatient for the day when their Madison Avenue exec/composer becomes the toast of Broadway.

Carroll Coates has been musically capturing a romantic sense of place ever since Frank Sinatra cut his "London By Night" on the legendary *Come Fly With Me* album. Coates' new ballads like "A Rainy Afternoon" reveal smaller, more emotional landscapes, but paint pictures just as vivid. His evocative "You'll See" and "The Swing Song" were stunningly performed by Andrea Marcovicci. If you don't find her picture illustrating the term "cabaret singer" in your dictionary, it's time to get a new one.

Special guest Stan Freeman has written special material for Marlene Dietrich (as her concert conductor), Carol Burnett (as staffer for her TV variety show) and The Kingston Trio (as writer of "Merry Minuet" which gave protest music a much-needed sense of humor).

An awe-inspiring pianist, Freeman exhibits enough musical wit to turn the phone book into a Broadway smash. On a more hilarious, but no less encyclopedic scale, Stan performed a "Tea For Two" send-up—in the styles of Noel Coward, Rodgers & Hammerstein, Kurt Weill and Stephen Sondheim. This side-splitting musical theater history cries out to be captured on video—so we can watch it over and over again.

At his segment's close, Freeman turned the spotlight back on evening emcee and Broadway icon Karen Morrow. Her exuberant warmth proved contagious on two Freeman songs from the show which provided her own Broadway debut, *I Had A Ball*.

Songwriter David Pomeranz turned in a closing set that confirmed he's a stronger performer today than he was during his tenure as an MCA and Arista artist. Two gold Barry Manilow hits aside, David's newest material (like his guitar-powered "Reach") exhibits all the rock energy of The Who's best.

With The Who's *Tommy* shaping up as the Broadway hit of the season, it's no wonder there's talk of moving Pomeranz's London musical *The Little Tramp* to the Great White Way. "Too Many Words" from that score is a power ballad that could hit for anyone from Extreme to Bette Midler. But after seeing Pomeranz perform it, you wonder why he's not a major label top priority himself.

ASCAP's Michael Kerker has produced another showcase to enchant even the most jaded industry vet. What a perfect way to celebrate filing your taxes!

TALENT REVIEW

Robin Hitchcock &
The Egyptians

By Hilarie Grey

THE PALACE, HOLLYWOOD, CA—"WELCOME TO LOS ANGELES, CITY OF FEAR," was the low-growling, mock-Big Brother pronouncement made by British troubadour Robyn Hitchcock, opening his set to peals of laughter from an enthusiastic crowd. "CIRCLE ABOVE L.A. AND WHO KNOWS WHAT LIFE FORMS YOU WILL ENCOUNTER DOWN BELOW."

This monologue set the tone for a laid-back, high-humored set in which the audience would indeed encounter many diverse characters from the Hitchcock grab-bag—the cynics, happy delusionals, nostalgic souls and winsome romantics that populate the songwriter's lovingly crafted melodies.



With the fine supporting talents of The Egyptians—Morris Windsor on drums and Andy Metcalfe on keyboards and acoustic bass (both men also contributed vocals and assorted percussion to the mix)—Hitchcock presented elegant ballads like "The Arms Of Love" and quirky, image-driven rockers like "Driving Aloud (Radio Storm)" (both from his latest A&M release, *Respect*) with equal ease. Oddball humor was also in steady supply, evidenced by the elliptical banter between Hitchcock and Metcalfe, a show-stopping, a cappella rendition of '70s disco hit "Kung Fu Fighting," and a twisted parody of Barry White-type growling perversion called "Wafflehead," crammed with psycho-sexual images of syrup, whipped cream and the like, and marked by a chorus of "mmm-mmm's" and slurping—somewhat frightening on record, but hilarious in concert.

Hitchcock's immense talent for crafting full-textured, Beatlesque harmony-driven melodies came through best on some of the more wistful, nostalgic pieces like "Winchester," propelled by jingling, mandolin-like guitar work, and the graceful "Railway Shoes," which makes contemplative reference to the recent death of Hitchcock's father ("The ghost of your father is right by your side/He's so close to you that he's almost inside"). Even the somewhat solemn "The Wreck Of The Arthur Lee" generated a hopeful sense of renewal in its little waves of piano crescendo and soaring harmonies surrounding the refrain, "Believe in love."

The multi-faceted, appealing set offered something for everyone, adding to the mystery of Hitchcock's college-and-alternative-only following. Any fan of well-crafted melodies, graceful vocals and intelligent lyrics would do well to check out Robyn Hitchcock.

Low-key opening act Murray Attaway, formerly of Guadalcanal Diary, offered a lively, thought-provoking set highlighting tracks from his debut solo release, *In Thrall* (Geffen). Backed by a steady three-piece band, Attaway's Buddy Holly-ish voice drove bright, mid-tempo rockers like "Under Jets" and "Living In Another Time," as well as the pretty, fluttering acoustic "Allegory." The crowd included many Guadalcanal Diary fans, who requested the manic "Watusi Rodeo" (yes, the title is indicative of the musical styles bouncing around in that one), which proved a perfect lead-in for Hitchcock.

TALENT REVIEW

Fool Moon

By Stan Lewis

RICHARD RODGERS THEATRE, NEW YORK CITY, NY—How do you describe a show with no words, tremendous laughs and a killer band? The creators call it *Fool Moon*, and it's currently running at Broadway's Richard Rodgers Theatre.

Created by and starring Bill Irwin and David Shiner, the evening is filled with exceptional physical comedy and great music by The Red Clay Ramblers.

This show is a mime-free zone, in case you're worried. The two actors are master comics, agile clowns and create an evening of non-stop laughter. Audiences know Irwin from his previous Broadway show, *Largely New York* and his numerous TV and film appearances including *Eight Men Out* and *Northern Exposure*. Shiner was with *Cirque de Soleil*. The Ramblers are a North Carolina-based band with an eccentric sense of humor that complements their musical talents to a tee. Pay special attention to their tune "I Crept Into The Crypt And Cried," which tells the story of a lovelorn pyramid-builder ("I slipped into that sepulchre and sighed").

Irwin and Shiner play good cop/bad cop; Shiner is a hilarious malevolent force as he clumps through the audience impatiently searching for his seat; Irwin is desperate to please, whether he's at the mercy of an out-of-control microphone cord or simply begging his partner to behave. The evening will make you forget your troubles and laugh for two straight hours.



Video Summer Hits

By B. Gregory



A RIVER RUNS THROUGH IT (Columbia/Tri-Star): Robert Redford directs this thoughtful film based on Thomas MacLean's novella. The film stars Craig Scheffer and Brad Pitt as two Montana brothers living under the strict, but loving hand of their father, played by Tom Skerrit. The film takes place in the late 1920s and centers around the family's love of fly fishing. A strong performance by Pitt and capable directing by Redford make this film a must rent for people who appreciate good storytelling.



JENNIFER 8 (Paramount): Andy Garcia stars as a burned-out police investigator looking into a string of murders. He meets up with a blind woman, played by Uma Thurman, who can lead Garcia to the murderer or end up the next victim. *Jennifer 8* is good suspense and a good rental movie, especially for a quiet and exciting night at home. The film also stars Lance Henrickson, Kathy Baker and John Malkovich and is from Paramount Home Video.



BRAM STOKER'S DRACULA (Columbia/Tri-Star): Gary Oldman takes a bite out of the screen as one of the sexiest and scariest Draculas yet. With expert direction by Francis Ford Coppola, *Dracula* boasts an all-star cast including Winona Ryder, Keanu Reeves and Sir Anthony Hopkins. The film won three Academy Awards for its fantastic special effects and costumes. One of the big hits of 1992 is also one of the most awaited films to come on video. Check this one out for a scary night at home. Parents note: This film is very violent and bloody. Please make sure children are prepared before viewing.



A FEW GOOD MEN (Columbia/Tri-Star): Tom Cruise and Jack Nicholson headline this fine military drama with strong supporting performances from Demi Moore and Kevin Pollack. The film was nominated for four Academy Awards including Best Picture. Cruise stars as a military lawyer, living in the shadow of his famous father. He is ordered to defend two privates accused of murdering a member of their platoon. The fireworks erupt in the courtroom when Cruise puts Nicholson on the stand in a very memorable interrogation. If you didn't see it in the theatre, be sure to rent it.



SHADOW OF THE WOLF (Columbia/Tri-Star): Reminiscent of *Dances With Wolves*, *Shadow Of The Wolf* is an epic film about a band of Eskimos whose lives are about to change with the approaching White culture. Lou Diamond Phillips stars as the son of the Eskimo leader, who tries to rebel against the White intrusion. Based on the best-selling novel, *Shadow Of The Wolf* also stars Donald Sutherland and Japanese film legend, Toshiro Mifune. A fine family film that looks at a vanishing culture.

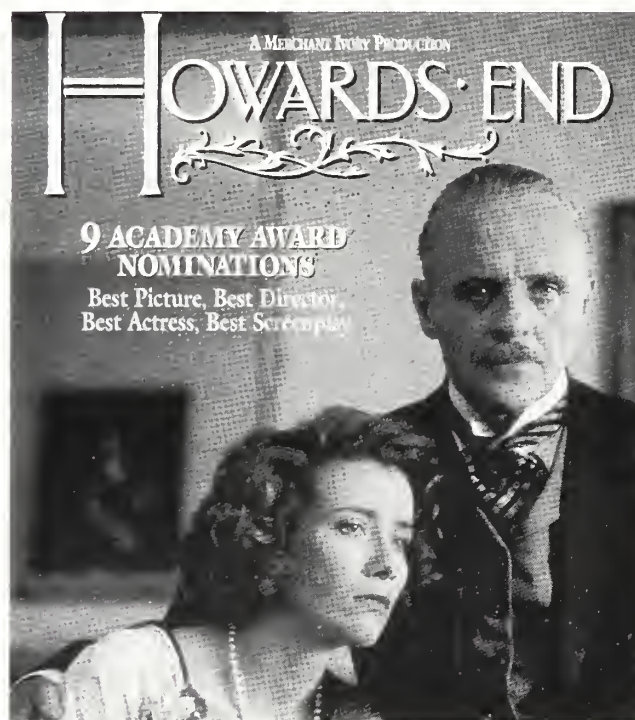


JUMPIN' AT THE BONEYARD (Fox): A gritty New York drama starring Tim Roth, Alexis Arquette, Danitra Vance and Samuel L. Jackson in this story of two brothers going in opposite directions. One is a struggling drug addict, the other is trying to save him before it's too late. This critically acclaimed film was shot entirely in New York, and it focuses on a hidden group of people that society often tries to forget.



MOTORAMA (Columbia/Tri-Star): Just like *Cannonball Run*, *Motorama* has an all-star cast including Drew Barrymore, Garrett Morris, Flea (of the Red Hot Chili Peppers) and MTV's Martha Quinn as people caught up in a wacky card game that promises big prizes. A fun little film for the whole family.

VIDEO SPOTLIGHT



HOWARD'S END (Miramax): Merchant & Ivory have done it again with this Academy Award-winning adaptation of E.M. Forster's epic novel. Emma Thompson, who won this year's Oscar for Best Actress, plays Margaret Schlegel, a commoner who is introduced to a wealthy British family through the marriage of her sister. Margaret becomes friends with the family's matriarch, played by Vanessa Redgrave. The matriarch dies and leaves the family estate to Margaret and a class struggle ensues. The film was nominated for Best Picture and won two Oscars including Thompson's Best Actress and Best Screenplay.



REVIEWS by Randy Clark

■ RAGING SLAB: *Dynomite Monster Boogie Concert* (Def American 9 45244-2)

The big, fat, heavy earthrock sounds of the '70s sail off this 12-track album and land like a brick to the head. First single and opening cut "Anywhere But Here" is a homegrown blues-rock and funk fest already much appreciated at rock radio, and there will (or should) be more. Slide guitar, banjos, fat-bottomed bass lines and hooky guitar licks fill the rest of this aptly titled major label debut. Brendan O'Brien (Pearl Jam, Black Crowes, Stone Temple Pilots) produces.



■ PRIMUS: *Pork Soda* (Interscope 7 92257-2)

Making an impressive debut last week on the Top 100 Albums chart (#55), this bizarre San Francisco-based group of bastardized jazz/funk misfits follow up their major label debut *Sailing The Seas Of Cheese* with this equally silly-titled album. The 15-track work is a grab-bag of more witticisms and weird/wacky melodies mixed in with your basic lyrical lunacy. The group now looks forward to 1993's Lollapalooza Festival. These guys definitely produce themselves.



■ PJ HARVEY: *Rid Of Me* (Island 314-514 696-2)

British garage goddess PJ has spat forth her latest version of poetic grunge with this 14-track album, a disjointed emotional exorcism of mercurial proportions backed only by a bass player and drummer. PJ manages to account for the rest of the sounds and feedback made by guitar, vocals, violin and cello and organ. The album has an unmistakable "live" presence, reminiscent of an eclectic club recording or avant garde performance art piece. Steve Albini produces.

■ GALLON DRUNK: *From The Heart Of Town* (Sire/Reprise 9 45269-2)

One man's leftovers are another man's meal. So this underground punk-a-billy British alternative band has received numerous indie awards at home, they now come to our shores with a 10-song debut filled with a loosely interpreted English version of a Jim Morrison-like voice fronting a noisy, but passionate aural assault filled with sounds ranging from early rock roots to wacky beatnik jazz to flat out "Bedlam" (which they deliver effortlessly). Phil Wright produces.



■ TOOL: *Undertow* (Zoo 72445-11052-2)

Tool's aggression and assaulting sound pierces the senses with premeditated intensity. The sound could be mildly interpreted as punk metal but that would be a drastic understatement. First single "Sober" is relatively tame in comparison to some of the other nine tracks. Although "Disgustipated" is a nearly 16-minute, album-closing dream segment from the outer limits that may convince you there's something wrong with your CD player. Sylvia Massey and Tool produce.



■ MICHAEL RUFF: *Speaking In Melodies* (Sheffield Lab CD-35)

Some artists actually enjoy making things difficult for themselves. The idea of a singer-keyboard player using the Sheffield Lab's "live to two-track" process takes some serious confidence. Ruff pulls it off almost effortlessly. The songwriter's selection of 13 heartfelt ballads, jazz/blues and worldbeat rhythms (and an instrumental jam) are an aesthetically pleasing, easy-listening Adult Alternative experience. Labelmate Clair Mario produces.



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■ BEAUSOLEIL: *La Danse de la Vie* (Forward R2 71221)

A dozen years, multiple Grammy nominations and kudos like "the best Cajun band in the world" have preceded this lively Louisiana band's follow up to their highly touted '91 effort *Cajun Conga*. The group combines the traditional accordion and fiddle sound of French Cajun with zydeco, country, blues and Tex-Mex for a non-stop, boot-scootin', Mississippi River dancefest. John Jennings produces along with founder and fiddle player Michael Doucet and Beausoleil.



PICK OF THE WEEK



■ THE POSIES: *Frosting On The Beater* (DGC dged-24522)

The surprising string of pop melodies continued to be generated by this band on their 12-song sophomore album will make some question the fact they actually hail from Seattle. There are the occasional signs of some guitar filth and noise mixed in with the fun, '60s-ish harmonies and subconscious Beatle-esque plagiarisms. First single "Dream All Day" is already gaining college and modern music airplay, look for a possible mainstream crossover to come from this album. The group is keenly aware of song structure in the classic pop sense, and mix their post-modern intellectual emotionalisms with sounds and moods of the times, with the helping hand of producer Don Fleming (Screaming Trees, Teenage Fanclub, Gumball).

TOP 100 R&B SINGLES

MAY 15, 1993



#1 SINGLE: LeVert



TO WATCH: Bobby Brown



HIGH DEBUT: Mary J. Blige

Total Weeks ▼
Last Week ▼

1	GOOD OL' DAYS (Atlantic 87379)	LeVert	5	9	51	COME IN OUT OF THE RAIN (EMI)	Wendy Mouton	58	8
2	KISS OF LIFE (Epic 74848)	Sade	2	10	52	NEVER BEFORE (Reprise 18648)	Simple Pleasure	33	10
3	FREAK ME (Elektra 64654)	Silk	1	10	53	WRECKX SHOP (MCA 54388)	Wreckx-N-Effect	35	3
4	IT'S ALRIGHT (Silas 54321)	Chante' Moore	6	6	54	LITTLE MIRACLES (Epic 3474226)	Luther Vandross	DEBUT	
5	IF I COULD (Columbia 74864)	Regina Belle	5	8	55	CLOUDY WITH A CHANCE (Zoo 14051)	Voices	DEBUT	
6	SWEET ON YOU (Perspective 7418)	LO-Key	4	10	56	GET AWAY (MCA 54511)	Bobby Brown	55	17
7	I HAVE NOTHING (Arista 12490)	Whitney Houston	3	8	57	A SONG FOR YOU (Warner Bros.)	Ray Charles	DEBUT	
8	TELLIN' ME STORIES (East West 98451)	Big Bub	8	9	59	DO YOU WANNA RIDE (Mercury)	Dougie Dee	DEBUT	
9	CAN'T STAND THE PAIN (Alpha/Intl. 787001)	Lorenzo	10	8	59	IF I EVER FALL IN LOVE (Gasoline 54518)	Shai	71	27
10	IT WAS A GOOD DAY (Priority 53813)	Ice Cube	15	7	60	MORNING PAPERS (Paisley Park 18824)	Prince	DEBUT	
11	LOVE THANG (Atlantic 85802)	Intro	9	12	61	I WANT TO KNOW YOUR NAME (Capitol)	Walter & Scotty	DEBUT	
12	KNOCKIN' BOOTS (Luke)	H Town	16	3	62	WHATZUPWITU (Motown)	Eddie Murphy	DEBUT	
13	WHO IS IT (Epic 74333)	Michael Jackson	13	4	63	IN THE MIDDLE (Tabu)	Alexander O'Neal	DEBUT	
14	HONEY DIP (Capitol 44865)	After Seven	11	8	64	DAYDREAMING (Columbia)	Penny Ford	DEBUT	
15	WEAK (RCA)	SWV	42	2	65	I WILL ALWAYS LOVE YOU (Arista 12490)	Whitney Houston	44	23
16	TYPICAL REASONS (Columbia 74866)	Prince Markie Dee	18	6	66	BORN TO BREED (Warner Bros. 18691)	Monie Love	56	5
17	LOVE DON'T LOVE YOU (EastWest 498585)	En Vogue	41	2	67	HIP HOP HOORAY (Tommy Boy 554)	Naughty By Nature	51	14
18	SEND FOR ME (Motown 2191)	Gerald Alston	24	5	68	DAZZEY DUKS (TMR 71000)	Duice	60	8
19	ONE WOMAN (Giant 18687)	Jade	23	2	69	DEEPER (Def Jams)	BOSS	DEBUT	
20	THE THINGS WE DO (Atlantic)	Nona Gaye	17	7	70	LOVE IS A LOSING GAME (CBS)	Kirk Whalum	DEBUT	
21	DOWN WITH THE KING (RAL)	Run DMC	27	4	71	FOREVER IN LOVE (Arista 12482)	Kenny G	47	17
22	NUTHIN BUT A "G" THANG (Solar/Epic 53816)	Dr. Dre	19	14	72	REBIRTH OF SLICK (Elektra 64674)	Diggable Planets	75	8
23	SWEET THING (Uptown/MC 54526)	Mary J. Blige	14	7	73	IN THE STILL OF THE NITE (Motown 374631)	Boyz II Men	46	21
24	THAT'S THE WAY LOVE IS (MCA 54511)	Bobby Brown	45	2	74	SO GOOD (Reprise)	Michael Cooper	DEBUT	
25	DEDICATED (Jive 42115)	R. Kelly and Public Announcement	26	14	75	I DON'T WANT TO CRY (Warner Bros. 18819)	Al B. Sure!	59	3
26	CAN HE LOVE YOU LIKE THIS (Virgin 12643)	After Seven	12	10	76	HAT 2 DA BACK (Arista 1-4009)	TLC	54	8
27	BABY BE MINE (MCA)	Blackstreet	61	2	77	REMINISCE (Uptown/MC 54526)	Mary J. Blige	52	23
28	SO CLOSE (A&M 0206)	Dina Carroll	28	3	78	I SHOULD HAVE LOVED YOU (Atlantic 87395)	Chuckii Booker	49	12
29	SO ALONE (Atco/EastWest 98459)	Men At Large	32	20	79	AIN'T NOBODY LIKE YOU (Giant 18849)	Miki Howard	66	8
30	DITTY (Next Plateau 350012)	Paperboy	34	12	80	SHOOP SHOOP (Reprise 18649)	Michael Cooper	53	19
31	YOU'RE THE LOVE OF MY LIFE (Next Plateau)	Sybil	79	2	81	I GOT A THANG 4 YA (Perspective 0008)	Lo-Key	88	31
32	EVERY LITTLE THING (Motown)	Christopher Williams	50	2	82	LOVE SHOULDA BROUGHT YOU HOME (LaFace 2-3045)	Toni Braxton	68	27
33	COMFORTER (Gasoline 54596)	Shai	20	14	83	FLEX (Columbia 74373)	Mad Cobra	69	27
34	HOW I'M COMIN' (Def Jams 74811)	L.L. Cool J.	31	3	84	LOVE'S TAKEN OVER (Silas 54321)	Chante' Moore	70	27
35	IF YOU EVER LOVED SOMEONE (Mercury 864784)	Walter Beasley	21	8	85	HERE WE GO AGAIN (Capitol 44865)	Portrait	72	26
36	WITH YOU (Scottie B.)	AZ-1	36	3	88	BABY I'M FOR REAL (Virgin 12594)	After Seven	62	24
37	I'M SO INTO U (RCA 62451)	SWV	25	8	87	SAVING FOREVER FOR YOU (Motown 18719)	Shanice	87	11
38	FUNKY CHILD (Elektra 61672)	Lords O T Under	40	6	88	GANGSTA (MCA 54555)	Bell Biv Devoe	74	23
39	MARY MARY (Jive 42102)	Hi Five	28	4	89	MAKE LOVE 2 ME (Alpha/Intl. 787001)	Lorenzo	76	23
40	LOVE NO LIMIT (Uptown 54526)	Mary J. Blige	DEBUT		90	ALL DAY, ALL NIGHT (MC 54474)	Stephanie Mills	77	23
41	CAN'T GET ANY HARDER (Scottie B 753525)	James Brown	37	3	91	I GIVE IT UP (Atco/EastWest 498585)	En Vogue	67	22
42	IF YOU BELIEVE (RCA 62498)	Chantay Savage	92	1	92	DON'T WALK AWAY (Giant 18687)	Jade	86	20
43	NEVER DO YOU WRONG (MCA 54573)	Stephanie Mills	22	12	93	HEAL THE WORLD (Epic 74333)	Michael Jackson	63	19
44	TAKE A DIP (Arista)	Highland Place	85	1	94	I GOT A MAN (Island 864)	Positive K	80	18
45	A WHOLE NEW WORLD (CBS 6587)	Peabo Bryson/Regina Belle	39	22	95	LOVE MAKES NO SENSE (A&M 7706)	Alexander O'Neal	64	15
46	PLASTIC (Arista 4034)	PM Dawn	48	4	96	WHO GOT THE PROPS (Nervous 20026)	Black Moon	65	10
47	I'M EVERY WOMAN (Arista 12519)	Whitney Houston	38	17	97	GANGSTA BITCH (Tommy Boy 541)	Apache	89	8
48	MR. WENDAL (Chrysalis 24810)	Arrested Development	43	17	98	IT'S GONNA BE A LOVE (Arista)	Soul System	90	8
49	INFORMER P6M(Atco/EastWest 96112)	Snow	30	15	99	ANGEL (Capitol 55408)	John Secada	99	6
50	LET'S GO THROUGH THE MOTIONS (Uptown)	Jodeci	DEBUT		100	WHERE DO WE GO (Reprise 18784)	Simple Pleasure	100	7

By M.R. Martinez

THE RHYTHM



Philadelphia-based contemporary jazz act Pieces Of A Dream recently signed a recording agreement with Blue Note/Manhattan Records. The group was discovered by fellow Philadelphian Grover Washington, Jr., who recruited them as a back-up band and helped them get their first solo recording contract. The band's May 24 release, *In Flight*, reunites them with the Capitol/EMI family where the group recorded three albums from 1986-89. Pictured at the signing are (l-r): Band members Curtis Harmon, Ron Kerber and Bennie Sims; Tom Evered, vp of marketing, Blue Note; band members Cliff Starkey and Daniel Hamon; Pieces Of A Dream's manager Kendall Minter, executive producer George Gar Roberts; Steven Schenfeld, A&R manager, Blue Note; and (seated) Bruce Lundvall, president of Blue Note/Manhattan Records.

DIVAS ON THE LOOSE: Singer/actress Sheryl Lee Ralph will present the third annual installment of "Divas: Simply Singing!" The May 22 event features a wide array of female singing talent, including Tisha Campbell, Linda Hopkins, Cherrelle, Marilyn McCoo, Dawn Lewis, Barbara McNair, Brenda Russell, Tata Vega, Liz Torres, Anita Johnson, Jenifer Lewis and Ralph herself. Actress/comedienne Marsha Warfield will provide some levity throughout the evening.

"Divas" was launched three years ago by Ralph to help raise much needed funds for the L.A. Minority AIDS Projects, which provides education, care and support services in the minority community, which reports 47 percent of all AIDS cases. For the first time the National Minority AIDS Council will benefit from an additional Divas concert held April 25 in Washington D.C.

SAMPLES: Ziggy Stardust himself, the irrepressible David Bowie was recently in South Central Los Angeles to shoot the video to the second single and title track to his Savage/BMG album *Black Tie, White Noise*, album, his first solo noise in six years. The song is a duet with Al B. Sure and was influenced by last year's L.A. uprising. Bowie and wife Iman flew into Los Angeles the day after the first verdict in the Rodney King police beating saga. Bowie says: "It was a very numbing experience...a sense of true revolution."

TOP 75 R&B ALBUMS

CASH BOX • MAY 15, 1993

1	LOSE CONTROL (Elektra 61394)	Silk	1	12
2	THE BODYGUARD (Original Motion Picture Soundtrack) (Arista 18699)	Various Artists	2	20
3	IT'S ABOUT TIME (RCA 66074)	SWV	3	12
4	THE CHRONIC (Priority 57128)	Dr. Dre	4	17
5	IF I EVER FALL IN LOVE (Gasoline 10762)	Shai	5	16
6	LOVE DELUXE (Epic 74734)	Sade	6	23
7	19 NAUGHTY III (Tommy Boy 1069)	Naughty By Nature	7	8
8	BREATHLESS (Arista 18646)	Kenny G	8	20
9	BOBBY (MCA 10417)	Bobby Brown	9	31
10	UNCUT DOPE (Priority 57183)	Geto Boys	10	11
11	14 SHOTS TO THE DOME (Def Jam 53325)	LL Cool J	11	2
12	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929)	Arrested Development	12	51
13	FOR REAL THO' (EastWest)	LeVert	13	4
14	THE BLISS ALBUM (Gee Street 514517)	PM Dawn	14	4
15	DANGEROUS (Epic 45400)	Michael Jackson	15	72
16	HOME INVASION (Priority 53858)	Ice-T	16	4
17	PASSION (Columbia 48826)	Regina Belle	17	8
18	THE PREDATOR (Priority 57185)	Ice Cube	18	19
19	REACHIN' (A NEW REFUTATION OF TIME AND SPACE) (Pendulum 61414)	Digable Planets	19	9
20	FUNKY DIVAS (EastWest 92121)	En Vogue	20	54
21	CHANGES (MCA 10751)	Christopher Williams	21	17
22	WHAT'S THE 411 (Uptown 10681)	Mary J. Blige	22	34
23	UNPLUGGED (Chrysalis 21994)	Arrested Development	23	4
24	PORTRAIT (Capitol 03496)	Portrait	24	11
25	JADE TO THE MAX (GGiant 510-347)	Jade	25	11
26	HARD OR SMOOTH (MCA 10566)	Wreckx-N-Effect	26	11
27	12 INCHES OF SNOW (EastWest 92207)	Snow	27	10
28	(symbol) (Paisley Park 45037)	Prince	28	25
29	TAKIN' MY TIME (Virgin 86349)	After 7	29	30
30	CB4 (Original Motion Picture Soundtrack) (LaFace 26006)	Various Artists	30	5
31	PRECIOUS (MCA 10605)	Chante' Moore	31	11
32	OOOAH ON THE TLC TIP (LaFace 26003)	TLC	32	54
33	STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209)	2PAC	33	8
34	BACDAFUCUP (RAL/Chaos 53302)	ONYX	34	2
35	DAZZEY DUKS (TMR 71000)	Duice	35	11
36	IN GOD WE TRUST (Elektra 61381)	Brand Nubian	36	10
37	BLUE FUNK (MCA 10734)	Heavy D & the Boyz	37	11
38	WHERE DEY AT (Perspective 1003)	Lo-Key	38	11
39	LOVE MAKES NO SENSE (Tabu/A&M 9501)	Alexander O'Neal	39	9
40	COOLEYHIGHHARMONY (Motown 6320)	Boys II Men	40	20
41	I WANNA LOVE SOMEBODY (Jive 41510)	Angela Bofill	41	9
42	BOOMERANG (LaFace 26006)	Various Artists	42	39
43	APACHE AIN'T SHIT (Tommy Boy 1068)	Apache	43	9
44	FEMME FATALE (Giant 24452)	Miki Howard	44	23
45	MARTHA WASH (RCA 66057)	Martha Wash	45	6
46	MEN AT LARGE (Atco/EastWest 92159)	Men At Large	46	42
47	NINE YARDS (Next Plateau 1012)	Paperboy	47	10
48	KEEP IT GOIN' ON (Jive 41474)	Hi Five	48	34
49	BORN INTO THE 90s (Jive 41469)	R. Kelly & Public Announcement	49	63
50	GET CLOSER (Reprise 26686)	Michael Cooper	50	6
51	MECCA & THE SOUL BROTHER (Elektra 60948)	Pete Rock & C.L. Smooth	51	42
52	NIICE N' WILD (Atlantic 82410)	Chuckii Booker	52	28
53	SPICE I (Jive 41481)	Spice I	53	49
54	TOTALLY KROSSED OUT (RuffHouse 48710)	Kris Kross	54	52
55	X-TRA NAKED (Epic 52464)	Shabba Ranks	55	26
56	IT'S JIMI (Avenue 9105)	DJ Jimi	56	12
57	BACK TO THE HOTEL (Profile 1427)	Above the Law	57	9
58	THE TRIFLIN' ALBUM (Capitol 99354)	King Tee	58	10
59	BLACK MAFIA LIFE (Ruthless 24477)	Above the Law	59	10
60	HOUSE OF PAIN (TommyBoy 1056)	House Of Pain	60	33
61	SKILLS DAT PAY DA BILLS (Island 514057)	Positive K	61	30
62	BRIAN MCKNIGHT (Mercury 848605)	Brian McKnight	62	30
64	SEXY VERSUS (Warner Bros. 26973)	Al B. Sure!	64	27
64	WHUT? THEE ALBUM (Columbia 52967)	Redman	64	21
65	GENE RICE (RCA 66053)	Gene Rice	65	9
66	LIVE & LET DIE (Cold 5001)	Kool G Rap & DJ Polo	66	11
67	DEAD END KIDZ DOIN' LIFETIME BIDZ (Soul 10733)	Young Black Teenagers	67	10
68	GUERRILLAS IN THE MIST (EastWest 92206)	Da Lench Mob	68	28
69	GREATEST MISSES (Def Jam 53014)	Public Enemy	69	27
70	CYPRESS HILL (RuffHouse 47889)	Cypress Hill	70	70
71	UNPLUGGED M-TV (Columbia 52758)	Mariah Carey	71	43
72	VOLUME III: JUST RIGHT (Virgin 91771)	Soul II Soul	72	42
73	5150 HOME 4 THA SICK (Priority 10594)	Easy E	73	11
74	BUSINESS NEVER PERSONAL (RAL 52848)	EPMD	74	29
75	THE WOMAN I AM (Warnar Bros. 26296)	Chaka Khan	75	49

By M.R. Martinez

THE RHYME



Kickin' off in support of the music industry's LIFEbeat "CounterAID" one-day fundraiser recently were Paula Abdul and members of PM Dawn. Abdul and PM were among a group of committed artists that visited record stores in Los Angeles, New York and Nashville where they worked the cash register, sold posters, signed autographs and collected donations for CounterAID. Pictured are (l-r): PM Dawn's DJ Minutemix; Abdul; and Prince PE of PM Dawn.

GET A LIFE: They were first considered a novelty. A sort of Hip Hop version of *Scared Straight*. But after their Grammy nomination of a Penelope Spheeris documentary last year about the making of their 1991 self-titled EP, Hollywood BASIC Records' recording act the Lifers Group have subsequently been considered O.G.s—Original Gangstas. And who's going to argue with a posse serving sentences of 25 years to double life at East New Jersey State Prison at Rahway? Who?

If you're a street tough who thinks he really knows how to kick it to the curb, then listen to what Lifers Group president Maxwell Melvins has to say about their upcoming single, "Short Life Of A Gangsta." "They (youth) are playing a game they don't even know the rules to, let alone the consequences," Melvins says. "I've played that game, and I've lost. In 'Short Life Of A Gangsta,' we've given all the facts and consequences. Now the choice is up to them."

The single will be shipped to radio by May 25, and the album, *Living Proof*, is scheduled for a June 29 shipping date. The album was produced by Hollywood BASIC labelmate Organized Konfusion.

SOUND NIBBLES: ~People are still pissed about the bruhaha that broke at the Rowdy Records showcase held in New York's Arena a few weeks ago for *Illegal*, the rap duo signed to the label. Reports say that rapper Chi Ali and his posse tried to rush the stage during the performance. The incident has been blown out of proportion, and is dead. The End...L.L. Cool J will be the subject of an MTV *Rockumentary* set to air May 16. The program features clips of the Cut Creator performing during his '87 tour and L.L.'s first-ever MTV *Unplugged* rap performance in 1991. Interviews with Russell Simmons and Rick Rubin are also part of the program.

TOP 30 DANCE SINGLES

CASH BOX • MAY 15, 1993

1	WHO IS IT (Epic 74406)	Michael Jackson	DEBUT
2	SHOW ME LOVE (Big Beat 10110)	Robin S.	8 2
3	FAITH (IN THE POWER OF LOVE) (Epic 74887)	Rozalla	4 4
4	FEVER/BAD GIRL (Maverick/Sire/Warner Bros. 40793)	Madonna	1 3
5	IT'S MY LIFE (Arista 1-2492)	Dr. Alban	10 2
6	I'M SO INTO YOU (RCA 62452)	SWV	7 3
7	ROLL WITH THA FLAVA (Epic 74897)	The Flavor Unit Mc's	12 3
8	BORN 2 B.R.E.E.D. (Warner Bros. 40641)	Monie Love	6 3
9	BOW WOW WOW (Immortal/Epic 74852)	Funkdoobiest	9 3
10	DOWN WITH THE KING (Profile 7391)	Run D.M.C.	13 2
11	GIVE IT TO YOU (RCA 62434)	Martha Wash	2 6
12	BOSS DRUM/PHOREVER PEOPLE (Epic 74898)	The Shamen	21 2
13	I'M RAVING (ARISTA 1-2525)	L.A. Style	16 2
14	WRECKX SHOP (MCA 54532)	Wreckx-N-Effect	15 3
15	MORE AND MORE (A/Imago 25028)	Captain Hollywood Project	DEBUT
16	REGRET (Qwest/Warner Bros 40760)	New Order	DEBUT
17	GO AWAY (Epic 74843)	Gloria Estefan	DEBUT
18	TOOK MY LOVE (Columbia 74862)	Bizarre Inc Featuring Angie Brown	18 2
19	JUMP THEY SAY (Savage 50034)	David Bowie	DEBUT
20	I'M EVERY WOMAN (Arista 1-2520)	Whitney Houston	3 4
21	WAKE UP EVERYBODY (Reprise/Warner Bros 40759)	Nick Scotti	DEBUT
22	HOW I'M COMIN' (Def Jam/Columbia 74810)	L.L. Cool J.	23 2
23	FUNKY CHILD (Pendulum/Elektra 66330)	Lords Of The Underground	25 2
24	PASSIN' ME BY (Delicious Vinyl/VAG 10114)	The Pharcyde	DEBUT
25	CONNECTED (Gee Street/Island 864 393/PLG)	Stereo Mc's	27 2
26	EXTERMINATE! (Arista 1-2545)	Snap Featuring Niki Haris	28 2
27	I FEEL YOU (Sire/Warner Bros. 40767)	Depeche Mode	5 4
28	NUTHIN' BUT A "G" THANG (Death Row 53819/Interscope)	Dr. Dre	14 22
29	INFORMER (Alco EastWest 96112)	Snow	17 8
30	LITTLE BIRD (Arista 1-2522)	Annie Lennox	11 4

TOP 30 RAP SINGLES

CASH BOX • MAY 15, 1993

1	HOW I'M COMIN' (Def Jam/Columbia 74811)	L.L. Cool J	1 31
2	DOWN WITH THE KING (Profile 5391)	Run-D.M.C.	2 6
3	TYPICAL REASONS (Columbia 74865)	Prince Markie Dee	4 6
4	FUNKY CHILD (Pendulum/Elektra)	Lords Of The Underground	5 7
5	PEACE TREATY (Eastwest 96098)	Kam	6 7
6	IT WAS A GOOD DAY (Priority 53817)	Ice Cube	3 7
7	ROLL WITH THE FLAVOR (Flavor Unit/Epic 74897)	Flavor Unit MC's	7 4
8	BORN 2 B.R.E.E.D. (Warner Bros. 018691)	Monie Love	8 7
9	BOW WOW WOW (Immortal/Epic 74852)	Funkdoobiest	10 5
10	WRECKX SHOP (MCA 54531)	Wreckx-N-Effect	12 4
11	I GET WRECKED (Ruffhouse/Columbia 74857)	Tim Dog	14 6
12	DEEPER (Def Jam/Columbia 74737)	Boss	15 2
13	PASSIN' ME BY (Delicious Vinyl/Atlantic 98434)	Pharcyde	18 2
14	LOTS OF LOVIN (Elektra 64662)	Pete Rock & C.L. Smooth	19 3
15	OFF & ON (Mad Sounds/Motown 2199)	Trends Of Culture	17 3
16	TIME 4 SUM AKSION (Ral/Chaos 74794/Columbia)	Redman	9 8
17	TICK TOCK (Wrap/Ichiban 138)	Kilo	13 3
18	CREWZ POP (Eastwest 96068)	Da Youngsta'a	DEBUT
19	TRUTHFUL (Uptown/MCA 54593)	Heavy D. & The Boys	25 2
20	CROOKED OFFICER (Rap-A-Lot 53818)	Geto Boys	11 7
21	PLASTIC (Gee Street/Island/PLG 864 966)	P.M. Dawn	20 5
22	WHERE I'M FROM (Pendulum/Elektra 64648)	Digable Planets	DEBUT
23	THROW YOUR GUNZ (JMJ/Ral 74766/Columbia)	Onyx	22 10
24	GET THE POINT (Ruffhouse 74884/Columbia)	C.E.B.	23 9
25	FLIP DA SCRIPT (Rowdy/Arista 5002)	Da King & I	16 6
26	ALLY GOT A ONE TRACK MIND (Chemistry/Mercury 864 850)	Diamond/Nuerotics	24 6
27	BREAKER 1/9 (Relativity 1139)	Common Sense	21 7
28	NOTHIN' BUT A "G" THANG (Deathrow/Interscope 53819/Priority)	Dr. Dre	28 10
29	HIP HOP HOORAY (Tommy Boy 554)	Naughty By Nature	27 9
30	LOVE ME OR LEAVE ME ALONE (Elektra 64661)	Brand Nubian	26 6

JAZZ

Blowing

By Aaron Steinberg



Johnny Griffin

"I WAS HAVING A DREAM—women in veils coming out of the mist, out of the smoke, dancing...I got out of bed and wrote down those four or five notes I was hearing. I'll do that quite often," says Johnny Griffin about composing the title tune of his *Dance Of Passion* (Antilles).

At 64, Griffin has a vast array of experience, visions and encounters to draw from. The Chicagoan started early: several big bands at 15, and a chair in Lionel Hampton's orchestra at 17. After seeing Gene Ammons play tenor sax with Nat "King" Cole, he felt that instrument calling him. But first he had to work his way through the piano, Hawaiian steel guitar, entire clarinet family, English horn, oboe and alto sax! "They said I was too short for the tenor. And my first gig in New York at 4-foot-10 and 85 pounds at that age, the doorman wouldn't even let me in the ballroom!" Griffin went on to play with Thelonious Monk in the 1950s and also recorded with John Coltrane (*Blowing Sessions*, Blue Note). "Hanging out with Monk and Bud Powell, that was like my college education.

"Now, you don't have the venues for the young jazz musicians to really learn their craft," he mused. He distinguished himself with his remarkably fast and skillful playing, with an edge he may have softened since he moved to Paris in the '60s. "Aside from seeking freedom from a number of difficulties, being there, I felt like I belonged. People of all colors and views and religions just walking down the street, you know...I felt like I had arrived."

Cultivating the European jazz scene, he didn't come back until the late '70s, when he began returning for annual performances. He recorded albums for Galaxy and incorporated drummer Kenny Washington, who has become an integral part of his music-making. "That's my man," Griffin says.

Washington was with him for his weeklong stint at the Blue Note. On Sunday, they opened with a blazing version of Cole Porter's "Just One Of Those Things," which featured the two men trading solo bars. As soon as they began the evening, Washington's presence as a player and the unusual dynamic range of his swinging was unmistakable.

The other half of the quartet, pianist Michael Weiss and bassist Christian McBride shone on "The Way It Is," a blues from the new album. "This song is a conversation between a man and a woman or a woman and a man, or whoever—when one looks at the other and just says, 'Well, that's the way it is,'" Griffin relates. Weiss' improvisations mixed a melody into dense chords, moving in small, graceful cycles. McBride played intense, gritty, deep-in-the-blues lines evoking an electric guitar solo: notes bent into each other, simple licks repeated and compounded in a manner that took the piece out of the expected jazz-blues approach. And he used a bow! Griffin blew lyrical jumps which he combined with boozy, sustained, slippery phrases.

The group ended the set with three minutes of "BeBop"—an insanely fast piece of music that left the audience excited and pleasantly confused. "Jazz music!" Griffin gleefully exclaimed as he waved goodbye to the packed house.

Johnny Griffin will be appearing at the Chicago and Montreal Jazz Festivals this year.

ON
JAZZ

TOP 40 JAZZ ALBUMS

CASH BOX • MAY 15, 1993

1	WES BOUND (GRP 9697)	LEE RITENOUR	3	3
2	BREATHLESS (Arista 18646)	KENNY G	1	10
3	CACHE (Columbia 46931)	KIRK WHALUM	4	3
4	KEEPIN' THE FAITH (Denon/Allegro 75286)	STEVE LAURY	9	3
5	SOUL EMBRACE (Manhattan 98946/Capitol)	RICHARD ELLIOT	2	8
6	SO NEAR, SO FAR (Verve 517 674)	JOE HENDERSON	5	3
7	TRIBES, VIBES & SCRIBES (Verve/Forecast 514 198)	INCONGNITO	6	3
8	THE NEW EDGE (GRP 9698)	ACOUSTIC ALCHEMY	19	3
9	THE VIEW FROM HERE (Verve Forecast 517 657)	TOM GRANT	24	2
10	DEEP SOUL (Par 2015)	RONNIE LAWS	10	10
11	DRAGONFLY SUMMER (Reprise 45227)	MICHAEL FRANKS	DEBUT	
12	FICTIONARY (Geffen 24521)	LYLE MAYS	12	3
13	LIKE A RIVER (GRP 9689)	YELLOWJACKETS	7	6
14	WHAT WE DO (Blue Note/Capitol 99586)	JOHN SCOFIELD QUARTET	14	3
15	FOREVER, ALWAYS (PAR 2018)	WILTON FELDER	17	2
16	INVITATION (Warner Bros. 45209)	JOE SAMPLE	8	3
17	TRUEST HEART (GRP 9695)	NELSON RANGELL	11	3
18	PORTRAIT OF THE BLUES (Manhattan/Capitol 99548)	LOU RAWLES	16	3
19	WORTH WAITING FOR (Verve/Forecast 517 998)	JEFF LORBER	DEBUT	
20	PLAY (JVC 2071)	SPECIAL EFX	20	2
21	SIMPLE LIFE (JVC 2016)	KEYVN LETTAU	13	10
22	MUSIC FOR THE FIFTH WORLD (Manhattan/Capitol 99089)	JACK DEJOHNETTE	22	2
23	JOSHUA REDMAN (Warner Bros 45242)	JOSHUA REDMAN	1	2
24	SNAPSHOT (Warner Bros. 45026)	GEORGE DUKE	15	20
25	LETTER TO EVAN (GRP 9687)	DAVE BENOIT	23	16
26	I HEARD YOU TWICE THE FIRST TIME (Columbia 46083)	BRANFORD MARSALIS	18	22
27	DEDICATION (Musidisc/One world 500362)	BUNNY BRUNELL	29	2
28	ON A ROLL (Sin-Drome 1805)	FATBURGER	25	14
29	THINGS LEFT UNSAID (Paisley Park/Warner Bros 45199)	ERIC LEEDS	32	2
30	SECRET STORY (Geffen 24468)	PAT MCHENY	31	28
31	RHYTHM OF THE EARTH (Antilles 517075/Verve)	JACKIE MCLEAN	26	14
32	STANDARDS (Atlantic 82419)	MIKE STERN	35	16
33	REMEMBER WHO YOU ARE (Mojazz/Motown 7003)	NORMAN CONNERS	DEBUT	
34	PERFECTLY FRANK (Columbia 52965)	TONY BENNETT	27	22
35	SOUNDS AND VISIONS (Warner Bros 45158)	THE EARL KLUGH TRIO	34	2
36	JUST BETWEEN US (Mojazz/Motown 7000)	NORMAN BROWN	33	20
37	YIN-YANG (NYC 6001)	STEPS AHEAD	37	10
38	COOL (Warner Bros. 26939)	BOB JAMES/EARL KLUGH	36	25
39	MALCOLM X THE ORIGINAL SCORE (40 Acres And A Mule 53190/Columbia)	TERENCE BLANCHARD	39	10
40	THE RETURN OF THE BRECKER BROTHERS (GRP 9684)	THE BRECKER BROTHERS	38	20

REVIEWS

By M.R. Martinez

■ **TONY WILLIAMS:** *Tokyo Live* (Blue Note CDP 0777 7 99031 2 2).
Producer: Tony Williams.

Drummer/percussionist Tony Williams is a power player with the ability to bring forth discreet flourishes of the traditional jazz approach with fresh interpretations of the music—all without having to resort to cocktail fusion triteness. He's been playing in the tradition for awhile since shedding his Lifetime Band trappings, and the music on this attests to his comfort as a major player who is creating his own image in the pantheon of jazz greatness. On this live double album of compositions culled from five previous recordings, Williams is joined by his regular working band of Wallace Roney (trumpet), Bill Pierce (saxophones), Ira Coleman (bass) and Mulgrew Miller (piano), all of whom offer articulate turns as sidemen and soloists. Too much good music to talk about here.

■ **DAVID VALENTIN:** *Red Sun* (GRP GRD-9699). Producers: D. Valentin and Josiah Gluck.

There's an easy, graceful connection made when Valentin warbles on his flute. He brings an almost literary reading to pop and jazz standards like Lennon/McCartney's "With a Little Help From My Friends" and the Freddie Hubbard classic "Little Sunflower," and Arturo Sandoval's warm flugelhorn playing on "We'll Be Together Again," the tribute to his mentor, is perhaps the best example of how Valentin integrates passion with savory playfulness, something evident on "Beyond The Ridge." Other tracks of note include "Lia's Song" and "Pensativa."



COUNTRY NEWS BOX

For The Songwriters

ASCAP recently held its annual membership meeting in Nashville. ASCAP president Morton Gould chaired the annual Nashville Membership meeting on April 28 at the Loew's Vanderbilt Plaza Hotel. The meeting was attended by 400 writer and publisher members from the Southern region. At the meeting, Gould reviewed current legislative matters affecting ASCAP members and recapped the Society's activities over the past year.

Gould reported two "hard-won legislative victories" for music creators in 1992, passage of the Audio Home Recording Act and the Automatic Copyright Renewal Act, and outlined ASCAP's leadership role in support of passage of both bills. Gould noted that ASCAP will collect and distribute digital audio royalties from the Musical Works Fund established by the Home Audio Recording Act for members who elect the Society to do so. Gould indicated ASCAP's legislative agenda for 1993 includes an effort to extend the copyright term in the United States to an author's life plus 70 years. Also noted was ASCAP's support for Nashville's new Leonard Bernstein Center for Education through the Arts. It is a national educational center created to preserve and carry forward the educational legacy of Bernstein, who was an active member of ASCAP for more than 45 years.

ASCAP's managing director, Gloria Messinger delivered the Financial Report, noting that ASCAP's total distributions for 1992 amounted to \$314,056,000. Bernard Korman, general counsel, reported on current legal matters. Southern regional executive director Connie Bradley presented a review of ASCAP's activities in the Southern region.



Pictured following ASCAP's membership meeting (l-r) are: ASCAP board member Marilyn Bergman and Hal David, ASCAP songwriter Vernon Rust, ASCAP board member Johnny Mandel, ASCAP 1992 songwriter of the year Pat Alger, ASCAP's Connie Bradley and Bernard Korman, ASCAP board member Cy Coleman, ASCAP president Morton Gould, ASCAP's Richard Reimer, ASCAP songwriter Frank J. Myers, and ASCAP board member John Cacavas.

THE NSAI: Nashville Songwriters Association International has completed an informative new video, *The Write Track*, which explores the business of songwriting. Throughout the video, acclaimed songwriters perform original compositions, provide useful information about writing hit songs, and present candid insights into the music business. Among the songwriters featured are: Pat Alger, Garth Brooks, Jill Colucci, Harlan Howard, Hal Ketchum, Richard Leigh, Ralph Murphy, Hugh Prestwood and Alan Shamblyn. Proceeds from the project benefit the NSAI's Endowment Fund. To order *The Write Track*, call (800) 544-6300.

THE SGA: Songwriters Guild Of America will hold a workshop called "Songwriting Basics" on Tuesday, May 18, 1993 from 6:00 p.m. to 9:00 p.m. at SGA/Nashville at 1222 16th Ave. S. #25. Buckhorn Music's Shirley Hutchins will teach the one-night class. Cost is \$25 for SGA members and \$80 for non-members. For more information contact Debbie McClure at (615) 329-1782. Application deadline is 3:00 p.m. on Monday, May 17.

SONY MUSIC BOX—Sony Music Publishing is uniquely marketing its extensive catalog to film producers and advertising agencies on compact disc through its first in a series, *The Music Box Volume I Country Collection*, showcasing the vast Tree International copyrights. "We've already had success in placing our songs in these areas, but now we'll be able to even better position Sony/Tree as an entertainment leader," said Donna Hilley, senior vice president of Sony Music Publishing and chief operating officer of Tree International. "Make The World Go Away" has been in a Calgon commercial and 'He Stopped Loving Her Today' was used in the film *White Men Can't Jump*. Those accomplishments initiated this project." David Landau, Sony Music's vice president of film and TV music in Los Angeles, said the series will strengthen his marketing efforts. "The country collection is being released first because the Tree catalog is the foundation of Sony Music Publishing," Landau said. "It is the perfect tool to familiarize soundtrack producers with our music and songwriters."

ARTIST SPOTLIGHT

Neal McCoy: Paying Dues Pays Off

By Joseph Stanley & Brad Hogue



AT FIRST GLANCE, today's country music scene seems to be composed of stars who somehow found success overnight. From seemingly out of nowhere people we've never heard of before are household names—Garth Brooks, Billy Ray Cyrus, etc. It's easy to forget sometimes that country music has always been an industry that requires a certain amount of dues-paying. Some artists pay their dues for years and never quite get the break they need to "hit the big time." Others get tired and give up. Others know what it takes before they start and are prepared to persevere. Neal McCoy is one of those people.

Growing up in the East Texas town of Jacksonville, Neal was exposed to a huge variety of musical styles. "It was like everybody in the house liked a different kind of music. My dad liked country, my sister liked rock, so it just depended on which room I was in what kind of music I'd hear," McCoy says.

It wasn't long before Neal began singing himself, whenever and wherever anyone would let him. His father's love of country music eventually took root with Neal, and he began to play on the East Texas honky-tonk circuit. As many others before him have learned, the circuit is tough, exciting, and often a one-way ticket to obscurity. Instead of giving up, though, Neal just kept on doing what he does best—playing and singing and making the crowd happy.

Neal's efforts eventually placed him in a talent contest in a local club. Janie Fricke, who at that time was touring with Charley Pride, was one of the judges. McCoy won the contest and was introduced to Charley Pride. Pride was sufficiently impressed by McCoy's unique vocal style and his abilities as an entertainer to ask Neal to start opening shows for him.

For the next seven years McCoy did just that. Two years ago the word had gone out on the grapevine about McCoy's style and his sound, and eventually got to the A&R department at Atlantic Records. They sent a rep to Arizona to see McCoy in action and soon signed him to the label.

McCoy's stage presence has made him a favorite with crowds at the annual June Jam in Fort Wayne, Alabama and at the first "Atlantic on The Atlantic" show in Florida this year at spring break with Tracy Lawrence, Confederate Railroad and John Michael Montgomery. His shows are nothing less than studies in continuous movement. "I couldn't just stand there and sing if my life depended on it," he says. "I just know that when the music gets in me and I see the fans out there, I just can't keep still." He adds, "I live on the theory that life is supposed to be fun. When I play I want the crowd to have a good time, so I get out there and have fun myself."

TOP 100 COUNTRY SINGLES

MAY 15, 1993



#1 SINGLE: Tracy Lawrence



TO WATCH: Randy Travis #24



HIGH DEBUT: Garth Brooks #36



#1 INDIE: Eddie Bond #51

		Total Weeks ▼				Total Weeks ▼	
		Last Week ▼				Last Week ▼	
1	ALIBIS (Atlantic 87372)(CD)	Tracy Lawrence	2	51	COLD DARK WATERS (American Image)(CD)	Eddie Bond	54
2	HEARTS ARE GONNA ROLL (Curb 1039)(CD)	Hal Ketchum	5	12	LITTLE ANGEL (Liberty CDX54)(CD)	The Nitty Gritty Dirt Band	52
3	TENDER MOMENT (Arista 2523)(CD)	Lee Roy Parnell	6	10	53 CLOSING THE DOOR (Lion 626923)(CD)	Del Pritchett	53
4	BORN TO LOVE YOU (MCA 54515)(CD)	Mark Collie	4	15	54 YOU'RE MY ONE AND ONLY YOU (Stargem)(CD)	Bill Wilkerson, Jr.	55
5	MADE FOR LOVIN' YOU (Epic 74885)(CD)	Doug Stone	9	11	55 GET IN LINE (Columbia 74913)(CD)	Larry Boone	DEBUT
6	AIN'T THAT LONELY YET (Epic 18590)(CD)	Dwight Yoakam	10	9	56 MORE WHERE THAT CAME FROM (Columbia 74954)(CD)	Dolly Parton	DEBUT
7	MY BLUE ANGEL (RCA 62430-2)(CD)	Aaron Tippin	7	14	57 ANY ROAD (Mercury CDX54)(CD)	Corbin Hanner	57
8	YOU SAY YOU WILL (MCA 54600)(CD)	Trisha Yearwood	8	10	58 WISH I COULD GO FISHING (Fraternity)(CD)	Jack Reno	58
9	I LOVE THE WAY YOU LOVE ME (Atlantic 87372)(CD)	John Michael Montgomery	11	8	59 THE HEART WON'T LIE (MCA 54599)(CD)	Reba McEntire & Vince Gill	25
10	TELL ME WHY (Curb 54606)(CD)	Wynonna	13	5	60 MENDING FENCES (RCA 62419-2)(CD)	Restless Heart	41
11	TONIGHT I CLIMBED THE WALL (Arista 2514)(CD)	Alan Jackson	1	12	61 HARD WORKIN' MAN (Arista 2513)(CD)	Brooks & Dunn	48
12	HOMETOWN HONEYMOON (RCA 62495)(CD)	Alabama	14	5	62 1-800-FOOL (Stop Hunger)(CD)	Jack Hollingsworth	67
13	HIGH ROLLIN' (Epic 74856)(CD)	Gibson Miller Band	15	12	63 NOW I PRAY FOR RAIN (Atlantic CDX49)(CD)	Neal McCoy	50
14	T.R.O.U.B.L.E. (Warner Brothers 718588)(CD)	Travis Tritt	17	7	64 BACK WHEN (Columbia 74905)(CD)	Vern Gosdin	49
15	ALRIGHT ALREADY (RCA 62474)(CD)	Larry Stewart	16	10	65 LEARNING TO LIVE AGAIN (Liberty 79633)(CD)	Garth Brooks	51
16	HONKY TONK ATTITUDE (Epic 74911)(CD)	Joe Diffie	20	7	66 NEW BABY BLUES (Starcut 0005)(CD)	Jamie Harper	56
17	JUST AS I AM (Columbia 74896)(CD)	Ricky Van Shelton	21	8	67 SHE KNOWS HOW I FEEL ABOUT LOVE (Killer)(CD)	Largent Brothers	70
18	SHOULD'VE BEEN A COWBOY (Mercury 843)(CD)	Toby Keith	22	11	68 LIKE A RIVER TO THE SEA (Arista 2510)(CD)	Steve Wariner	60
19	SOMEONE TO GIVE MY LOVE TO (MCA 54497)(CD)	Tracy Byrd	19	14	69 SHE'S NOT CRYIN' ANYMORE (Mercury 827)(CD)	Billy Ray Cyrus	59
20	TROUBLE ON THE LINE (Curb 1043)(CD)	Sawyer Brown	23	7	70 I PICKED A BAD DAY (Playback)(CD)	Michelle Bishop	76
21	BLAME IT ON YOUR HEART (Epic 74906)(CD)	Patty Loveless	24	7	71 I CAN WRAP MY ARMS AROUND THE WORLD (CRC International)(CD)	Narvel Felts	78
22	NO FUTURE IN THE PAST (MCA 54540)(CD)	Vince Gill	26	5	72 WRONG'S WHAT I DO BEST (MCA 54604)(CD)	George Jones	62
23	OH ME, OH MY, SWEET BABY (Arista 2464)(CD)	Diamond Rio	27	6	73 THERE WAS YOU (AND THERE WAS ME) (Fraternity 3608)(VL)	Jim Sellers	77
24	AN OLD PAIR OF SHOES (Warner Brothers CDX53)(CD)	Randy Travis	30	5	74 LET THAT PONY RUN (Arista 2506)(CD)	Pam Tillis	63
25	HEARTACHE (Liberty 79636)(CD)	Suzy Bogguss	28	7	75 SIX PACK AWAY (Playback)(CD)	George Allison	79
26	LOVE ON THE LOOSE, HEART ON THE RUN (MCA 54601)(CD)	McBride & the Ride	29	7	76 IF YOU WANT A GOOD WOMAN (Interstate 40)(CD)	Ted's Boys	80
27	SOMEBODY ELSE'S MOON (Epic 74912)(CD)	Collin Raye	31	5	77 IF YOU'VE NEVER SEEN LOVE (Playback)(CD)	Susan Smith	82
28	I WANNA TAKE CARE OF YOU (Liberty CDX53)(CD)	Billy Dean	34	5	78 LIKE OPENING YOUR PRESENTS (Gallery II)(CD)	Benny Northern	81
29	A LITTLE BIT OF HER LOVE (RCA 62475)(CD)	Robert Ellis Orrall	32	7	79 IT'S ALWAYS SOMETHING (Winchap)(CD)	Sylvia Winters	85
30	TELL ME ABOUT IT (Liberty 56985)(CD)	Tanya Tucker with Delbert McClinton	35	4	80 SHE (Alliance)(CD)	L.D. Whitte	83
31	SHE DON'T KNOW SHE'S BEAUTIFUL (Mercury 825)(CD)	Sammy Kershaw	3	13	81 PAPER OR PLASTIC (Alliance)(CD)	Tom Cunningham	84
32	IF I HAD A CHEATIN' HEART (Liberty 79632)(CD)	Ricky Lynn Gregg	33	10	82 LET ME BE GOOD TO YOU (Killer)(CD)	Scott Pennell	86
33	I GUESS YOU HAD TO BE THERE (BNA 62415)(CD)	Lorrie Morgan	36	5	83 I'M NOT WORTHY (Killer)(CD)	Scotty Owens	61
34	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Atlantic CDX53)(CD)	Confederate Railroad	37	5	84 SOMEDAY SOON (Seaside)(CD)	Theron Sandy	DEBUT
35	THE HARD WAY (Columbia 74930)(CD)	Mary-Chapin Carpenter	38	4	85 STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) (Mercury 826)(CD)	Kathy Mattea	65
36	THAT SUMMER (Liberty 79736)(CD)	Garth Brooks	DEBUT		86 WHEN MY SHIP COMES IN (RCA 62429-2)(CD)	Clint Black	66
37	HEY BABY (MCA 54607)(CD)	Marty Stuart	39	4	87 SOMEBODY'S STEALIN' (Playback 0002)(CD)	J.R. Randolph	64
38	SOME GAVE ALL (Mercury 872)(CD)	Billy Ray Cyrus	40	3	88 OL' COUNTRY (MCA 54539)(CD)	Mark Chesnutt	68
39	MONEY IN THE BANK (BNA CDX55)(CD)	John Anderson	43	2	89 IT'S A LITTLE TOO LATE (Liberty 79600)(CD)	Tanya Tucker	69
40	WHEN DID YOU STOP LOVING ME (MCA 54642)(CD)	George Strait	44	2	90 TRUE CONFESSIONS (Columbia 74845)(CD)	Joy White	71
41	WHAT MADE YOU SAY THAT (Mercury 864992)(CD)	Shania Twain	42	6	91 LOOK AT YOU GIRL (Liberty 79602)(CD)	Chris LeDoux	72
42	IF YOU'RE NOT GONNA LOVE ME (Giant)(CD)	Deborah Allen	46	3	92 WHAT A WOMAN WANTS (RCA 62420-2)(CD)	Lari White	73
43	CLEOPATRA, QUEEN OF DENIAL (Arista 2552)(CD)	Pam Tillis	DEBUT		93 THE CHANGE (Arista 2528)(CD)	Michelle Wright	74
44	MAYBE YOU WERE THE ONE (Arista 2515)(CD)	Dude Mowery	DEBUT		94 HONKY TONKIN' FOOL (BNA 62432)(CD)	Doug Supernaw	75
45	MEMORY LANE (Curb 1041)(CD)	Tim McGraw	47	4	95 AMERICA, I BELIEVE IN YOU (Liberty 79634)(CD)	Charlie Daniels	87
46	I'D RATHER MISS YOU (Warner Brothers 18668)(CD)	Little Texas	12	15	96 HEARTLAND (MCA 54563)(CD)	George Strait	92
47	FOOL TO FALL (Liberty 79635)(CD)	Pearl River	DEBUT		97 LOOK WHO'S NEEDING WHO (Step One 457)(CD)	Clinton Gregory	93
48	NEW WAY HOME (RCA 62499)(CD)	K.T. Oslin	DEBUT		98 PASSIONATE KISSES (Columbia 74795)(CD)	Mary-Chapin Carpenter	94
49	NOBODY WINS (Arista 2512)(CD)	Radney Foster	18	16	99 WHY BABY WHY (Liberty 79599)(CD)	Palomino Road	95
50	HAUNTED HEART (Mercury 873)(CD)	Sammy Kershaw	DEBUT		100 DRIVE TIME (BNA)(CD)	Lisa Stewart	96



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WHEN DID YOU STOP LOVING ME (Acuff-Rose,BMI)	40

REVIEWS by Brad Hogue

■ PALOMINO ROAD "The Best That You Can Do" (Liberty)

The follow-up to their uptempo debut, "Why Baby Why," "The Best That You Can Do" reveals Palomino Road's powerful balladry prowess. Written by Follese, Guilbeau, and McHugh of the band, the tune digs one cut deeper into the Liberty debut album, *Palomino Road*, and is comparable in sound to some old Eagles stuff, especially lead singer Ronnie Guilbeau's Henley-ish vocals. Thom McHugh, Keith Follese and Chuck Howard produce.



■ KATHY MATTEA "Seeds" (Mercury)

Written by Pat Alger and Ralph Murphy, "Seeds" is an eloquent observation of why fortune smiles on some while the rest go on wanting. Mattea's vocals are heartfelt and interpretive, with background harmonies in just the right places, instrumentation light and fluent, and drums almost absent from the mix. From her latest Mercury album, *Lonesome Standard Time*, the cut further demonstrates that Mattea's artistry is continuing to evolve. Brent Maher produces.

■ REBA McENTIRE "It's Your Call" (MCA)

From the platinum-selling album of the same name, "It's Your Call" was written by Liz Hengber, Shawna Harrington-Burkhardt and Bruce Burch, and carried out in classic McEntire fashion, with the vocal range of the reigning queen of country never ceasing to please or amaze. Addressing the issue of extramarital affairs, "It's Your Call" could easily garner another #1 for McEntire's mantle. Tony Brown and Reba McEntire produce.



■ BROOKS & DUNN "We'll Burn That Bridge" (Arista)



The hard-workin' men are at it again with the second single from their already platinum hard-workin' album, *Hard Workin' Man*. Written by Ronnie Dunn and Don Cook, "We'll Burn That Bridge" is another upbeat cooker which draws its wisdom from an old overused cliché but still provides that now-signature blend of Tex-Mex music the Brooks & Dunn duo is famous for. Arista's artistry and excellence continues. Don Cook and Scott Hendricks produce.

PICK OF THE WEEK



■ JOY WHITE "Cold Day In July" (Columbia)

This cut is simply a masterpiece. Written by Richard Leigh and interpreted perfectly by Columbia's diamond in the rough—Joy White, "Cold Day In July" should climb to #1 and then become a standard. Haunting guitar melody embraces a crying steel with an authentic White mourn prompting high lonesome chills to scuttle up one's spine while in-the-pocket keys and mandolin fluency add further delight. Every necessary element is here: great song, great arrangement, great production and masterful interpretation. For this, Joy White receives Pick of the Week honors even in the company of more established artists. From the album, *Between Midnight And Hindsight*, Blake Chancey and Paul Worley produce.

By Joseph Stanley & Brad Hogue

Cash Box COUNTRY RADIO

HIGH DEBUTS

1. GARTH BROOKS—"That Summer"—(Liberty)—#36
2. PAM TILLIS—"Cleopatra, Queen of Denial"—(Arista)—#43
3. PEARL RIVER—"Pearl River"—(Liberty)—#47
4. K. T. OSLIN—"New Way Home"—(RCA)—#48
5. SAMMY KERSHAW—"Haunted Heart"—(Mercury)—#50

MOST ACTIVE

1. RANDY TRAVIS—"An Old Pair Of Shoes"—(Warner Bros.)—#24
2. BILLY DEAN—"I Wanna Take Care of You"—(Liberty)—#28
3. TANYA TUCKER/DELBERT McCLINTON—"Tell Me About It"—(Liberty)—#30

POWERFUL ON THE PLAYLIST—With five songs debuting in the Top 50 on the *Cash Box* Top 100 Country Singles chart this week, the action among the rest of the gang slowed just a bit. The week's biggest movers edged six notches closer to the top with Randy Travis walking "An Old Pair of Shoes" up to #24 while Billy Dean's "I Wanna Take Care of You" moved on up to #28. Tanya Tucker and Delbert McClinton continued their rise this week, moving "Tell Me About It" up five places to #35.

RADIO NEWS—KASE 101 "NABs" Award—KASE 101 FM has been named winner of the National Association of Broadcasters' 1993 Crystal Radio Award. The award, which recognizes excellence in community service, was presented at the NAB convention in Las Vegas, Nevada. KASE's involvement led to contributions of \$5,000 for the Williamson County Humane Society; \$16,000 for Make-A-Wish; \$145,000 for Walk America; \$18,000 for Court Appointed Special Advocates; \$77,000 for the Center For Battered Women; \$60,000 for the American Heart Association; and \$32,000 and 23,000 coats for Coats For Kids. This is the third accolade for the station this year. KASE was named Station of The Year by the CMA.

COUNTRY STAR TRACKS RETURNS—Nashville-based Gatwick Entertainment has announced the return of the weekly syndicated country radio program, *Country Star Tracks*. TNN's Lisa Foster has been tapped to host. The show is a one-hour program in which the tables are turned on today's country stars, as they get to pick their favorite music, special songs by other artists, and recordings that have influenced their careers. The new shows began in mid-April.

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. LARI WHITE—"Lead Me Not" (RCA)
2. RICK VINCENT—"Ain't Been A Train Through Here In Years" (Curb)
3. CELINDA PINK—"Pack Your Lies And Go" (Step One)
4. MARTY BROWN—"It Must Be The Rain" (MCA)
5. CLEVE FRANCIS—"Walkin'" (Liberty)

CMT Top Ten Video Countdown

1. Lee Roy Parnell Tender Moment (Arista)
2. John Michael Montgomery . . . I Love The Way You Love Me (Atlantic)
3. Tracy Lawrence Alibis (Atlantic)
4. Dwight Yoakam Ain't That Lonely Yet (Reprise)
5. Larry Stewart Alright Already (RCA)
6. Doug Stone Made For Loving You (Epic)
7. Mark Collie Born To Love You (MCA)
8. Travis Tritt t-r-o-u-b-l-e (Warner Bros.)
9. Aaron Tippin My Blue Angel (RCA)
10. Toby Keith Should've Been A Cowboy (Mercury)

—Compliments of CMT video countdown, week ending May 5, 1993.

L.D. WHITT

ALLIANCE RECORDS

Thanks to
Radio & Cash Box

Special Thanks To
Jacy Cunniffham



"She"

National Promotions by
CHUCK DIXON & GARY BRADSHAW PROMOTIONS

THERON SANDY

on
Sea Side Records
C.D. Cut #2



SOMEDAY SOON
(I Hope You'll Make My Nite)

Promotions by
DIXON/BRADSHAW

Thanks to Radio & Cash Box from
MED'S BOYS



"If You Want A Good Woman"

National Promotions by
CHUCK DIXON & GARY BRADSHAW PROMOTIONS

'PAPER OR PLASTIC'



TOM CUNNINGHAM

A Special Thank You to Jerry Cunningham
Promotions by
CHUCK DIXON & GARY BRADSHAW PROMOTIONS

Cash Box COUNTRY INDIE

INDIE FEATURE PICKS

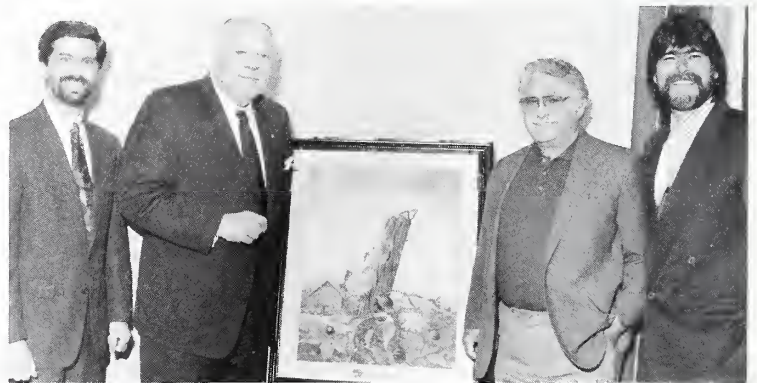
■ **TOM CUNNINGHAM** "Paper Or Plastic" (Alliance)

This one deserves a spin or two. It's a humorous tongue-in-cheek look at using credit cards when you can't pay your bills. The production is good and Cunningham's interpretation is quite believable. Radio should pick up on it.

■ **L.D. WHITT** "She" (Alliance)

With a deep-throated voice and a sincere interpretation, L.D. Whitt tells the story of "She" in his latest Alliance single. "That's why I thank the Lord that she loves me."

INDIE CHART ACTION—American Image's Eddie Bond leads the independent artists this week as "Cold Dark Waters" climbs three to rest at #51. Bill Wilkerson, Jr.'s current Stargem release, "You're My One And Only You," also jumps a spot higher to #54.



MAYPOP—Country music super group Alabama recently presented Tennessee Governor Ned McWherter with an original painting of the Tennessee State Wildflower, the Maypop. The presentation took place at the band's Music Row publishing company, Maypop Music Group. Pictured (l-r) are: Kevin Lamb, Maypop vp; Governor McWherter; R.J. McDonald, wildlife artist; and Randy Owen of Alabama.



THE HIT MEN—Atlantic recording artist Tracy Lawrence and Tree writer Randy Boudreaux were recently presented with plaques to commemorate their #1 song, "Alibis." The presentation took place at a picnic sponsored by Tree International. Pictured (l-r) are: Tree vp Paul Worley; Lawrence; Boudreaux; Tree CEO Donna Hilley; and Nashville Atlantic chief Rick Blackburn.

SANDI PATTI

Le Voyage: Her Album & Her Life

By Joseph Stanley

ELEVEN YEARS AGO SANDI PATTI won her first Dove Awards for Gospel Artist of the Year and Female Vocalist of The Year. From that time she has grown and developed her career and her life in incredible, inspiring ways. Today she stands head and shoulders above the crowd as the singlemost recognizable Contemporary Christian artist today. She has seen three of her albums go platinum—something almost unheard of in the CCM arena. In addition to this, though, she's had four gold Records, five Grammy Awards, six more Grammy nominations and more than 32 Dove Awards.



With all this fame, though, Patti has somehow managed to hold on to the basics of life and Christianity in such a way that few might manage. Any mother would dread a phone call from anyone at the kids' bedtime, especially on the night before leaving on a trip, but Patti is so excited about her new project, *Le Voyage*, that she fit in time for an interview recently under just those circumstances. Between convincing the kids that it was indeed time to go along to bed, Patti talked about the new album and book that will be coming out in May and how they are reflective of the "Voyage," or journey we all must face every day.

Cash Box: How would you describe yourself? Who is Sandi Patti?

Sandi Patti: I am...hmmm... I'm a 36-year-old woman who loves being a mom with four kids, a woman who makes a lot of decisions—some good, some not so good. I'm a Christian, a person who wants to be all that God wants me to be.

C.B.: How did this project come about?

S.P.: About three years ago Greg Nelson and Bob Ferrell came to me with the idea of doing this sort of album. They wrote all of the songs and so forth, but I wasn't ready for it at the time. When they came back, though, I was not only ready, but I was eager to do it.

C.B.: What does the album mean to you, personally?

S.P.: Well, life itself is a journey. It is a series of ups and downs and decisions made, the bad as well as the good. The key to the journey, though, is balance, and the key to having that balance is to stay close to Companion, to stay close to God.

C.B.: Do you feel that the book and the album are reflective of your own experiences in the past couple of years as you've struggled to come to grips with the secrets and pain of your own past?

S.P.: Most definitely, especially the part of the book where Traveler has to go through the Forest of Fears, as I have walked through my own Forest, finally, with the help of God, seeing these fears clearly and honestly and facing up to them. It can be—in fact it has been—a very scary time. I think that perhaps the hardest part of that Forest to overcome is the tree of guilt, due to the choices we all make. In some ways, though, especially where abuse is concerned, the worst of the guilt is a false guilt, believing that we are at fault for things we had no control over. As for guilt due to choices we make, it's still hard; I can accept God's forgiveness, but I still have trouble forgiving myself sometimes.

C.B.: Where is Sandi Patti on her journey? What part of the book would you say describes best where you are now?

S.P.: Well, let me say first that I believe that the Voyage repeats itself. From time to time I may go back to the Forest of Fear or to the Road of Good Intentions or to the City of Rest. Right now, though, I think I'm in the Tenderlands. I've met so many wonderful, special people, and I'm experiencing, for the first time in such a long time, the unconditional love that we all need. It is a time of building strength, of building love.

C.B.: Take over my keyboard for a minute: If you could write anything at all in this article you wanted, what would it be?

S.P.: My hope and my prayer for everyone is that their Journey be safe and sweet. There is a time to celebrate the joy of the Journey, but we must also remember that, even though there is pain our Companion will not leave us. We are not alone; God knows our pain, and He loves us. We have to remember that and just never stop Travelling.

Cash Box GOSPEL BEAT

WORLD VISION ANNOUNCES ARTIST ASSOCIATIONS—

World Vision, the largest Christian relief and development agency in the world, has announced new relationships with some of the most influential artists in Christian music. White Heart, DeGarmo & Key, Bruce Carroll, Guardian, Bride, Steve Darmody and several other artists have joined with World Vision's Artist Associate Program which has helped more than 10,000 impoverished children worldwide. World Vision's Artist Associate Program is designed to enhance artists ministries by encouraging their audiences to become involved with World Vision outreaches like child sponsorship.

CHRISTIAN MUSIC AND VIDEO RETAILERS REPORT RECORD GMA ATTENDANCE—

More than 325 Christian Music and Video Retailers convened during the GMA convention for the third annual CMVR Conference. The attendance marked an increase from 226 at last year's conference. Representatives from national distributors, retail chains, independent retailers and music companies participated in educational seminars, product showcases, concerts and special events.

STARSONG DISTRIBUTION GROUP ANNOUNCED—

With catalogue sales soaring and tremendous growth all down the line, StarSong Communications Group recently announced a new name for its family of labels, "Star Song Distribution Group." The Group will take under its umbrella all affiliates including StarSong, ForeFront, Living Epistles, TTV, Fixit and Tyscot.



Premier Christian Country/pop artist Bruce Carroll recently signed with new management and booking agents. The winner of the 1993 Dove for Country Gospel Song of the Year is pictured here with his manager, Bobby Roberts (left) and agent, Charles Dorris. Dorris, who previously had his own agency, will continue to represent Carroll through the William Morris Agency.



KEEPIN' THE FAITH—Jericho, Homeland's new Southern Gospel group, recently joined producer Russell Mauldin at Suite 16 Studio to put the finishing touches on their debut album, *Keepin' The Faith*, due out in July. Pictured are (l-r) Russell Mauldin, Dwayne Burke, Scott Whitner, Anthony Cucuta and Jon McBroom.

John P. Kee/Tyscot Records Sign Deal With StarSong

By Tim A. Smith

STARSONG COMMUNICATIONS recently announced an extensive marketing and distribution arrangement with gospel artist John P. Kee and his label, Tyscot Records. Kee's latest release, *We Walk By Faith*, which features the New Life Community Choir, is currently #1 on many gospel charts.

"We are thrilled to be working with John P. Kee and the wonderful people at Tyscot. They have great integrity, and obviously an undeniable ear for talent," stated StarSong senior vice president, Jeff Moseley.

Along with selling and marketing Kee's products to the CBA market, StarSong is also embarking on an aggressive retail campaign which will involve merchandising, discounts on catalog and new product which will continue to acknowledge Kee as the #1-selling gospel artist in the nation.

"We are delighted to have the opportunity to spread God's word to the CBA market," says Bryant Scott, vice president at Tyscot. "All of the ministries involved can only be strengthened by this venture."

Initially StarSong will release six back catalog titles with the new Victory in Praise project, with *Lillies In The Valley* hitting the shelves in June, and a solo project from Kee in the fall. Kee's product will be available through StarSong's distribution arrangement with Spring Arbor.

In an unrelated venture, it was also announced that Tyscot has signed an agreement with Atlanta International Records to distribute its product in the gospel marketplace. This is in light of the demise of Spectra Distribution, which formerly handled distribution for Tyscot.



...ON THE DOTTED LINE—Pictured (l-r) are: Back row, Danny McGuffey, vp marketing and sales, StarSong; Jackie Patillo, A&R, StarSong; Bryant Scott, vp general manager, Tyscot; (front) Jeff Mosley, senior VP, StarSong; Dr. Leonard, president, Tyscot.

GOSPEL REVIEW

■ TERRI LYNN *Inside A Tear* (Intersound)

Though the field of Contemporary Country Christian music has made some tremendous strides in the past few years, perhaps none of them has been quite as exciting as the advent of a strong female voice in this male-dominated field. With the release of *Inside A Tear*, Terri Lynn has definitely given us something to be excited about. The songwriting and vocals on this album rival any to be found in the whole spectrum of music. The message carried in these songs, the message of Godly living, Godly love, and the healing that can take place "Inside A Tear" takes this collection to a level where it stands alone. Extra good on this album are the title cut, "Beside Still Waters," "Just Married," and "He's The One On The White Horse."

■ PHIL DRISCOLL *The Picture Changes* (Word)

As time goes by Phil Driscoll just keeps getting better and better. This is his 16th album, and it marks an almost complete change in his style. The recipient of several Dove awards for instrumental albums, Driscoll sets his trumpet aside and shows us his considerable vocal strength. The songs on this collection send a message of hope and faith and love. Driscoll has put together an album of music that can stand beside any adult contemporary collection available today. Standouts on this album include "Talk About It," "Stand By Me," "Walkin' On The Dark Side," and "I Believe In You."

■ LUTHER BARNES & THE SUNSET JUBILAIRE'S *Enjoying Jesus* (AIR)

The Barnes name has become a staple within the realm of traditional gospel music. Barnes once more joins forces with the exquisite harmonies of the Sunset Jubilaires; the end result is an album of pleasing gospel melodies. Barnes and crew's refreshing fashion of presenting the traditional quartet sound comes through on such songs as "Stop By Here," "Why Can't We Be Friends," "Praise Him," and "Never Grows Old."

TOP BLACK GOSPEL ALBUMS

CASH BOX • MAY 15, 1993

1	WHEN GOD IS IN THE BUILDING (Savoy 14812)	The Anointed Pace Sisters	1	14
2	WE WALK BY FAITH (Tyscot 1430)	John P. Kee	2	18
3	HE'S WORKING IT OUT (Word/Epic 48795)	Shirley Caesar	4	33
4	I'M GOING THROUGH (Savoy 7106)	Rev. Clay Evans	6	5
5	JESUS SAVES (Selah 7509)	Marvin Winans	4	5
6	WHEN THE MUSIC STOPS (Sparrow 1234)	Daryl Coley	9	4
7	JOY (Savoy 7102)	Georgia Mass Choir	8	3
8	SEND YOUR ANOINTING (TM 2001)	TM Mass Youth Chior	14	2
9	IN MY NAME (Word 7684)	Rev. Milton Brunson	7	18
10	STAND STILL UNTIL HIS WILL IS CLEAR (Air 10180)	Rev. E. Davis, Jr.	5	5
11	IT SHALL BE DONE (Sparrow 1234)	Daryl Coley	13	33
12	MY MIND IS MADE UP (Tyscot 6826)	John P. Kee	11	12
13	STEP BACK, LET GOD DO IT (Savoy 7107)	Dr. Charles Hayes	10	3
14	BE WITH ME JESUS (Blackberry 22033)	Melvin Williams	9	13
15	WHAT HE'S DONE FOR ME (Sparrow 1447)	Richard Smallwood Singers	16	22
16	LIVE IN ME JESUS (CGI 51416111)	Calvin Bernard Rhone	17	2
17	HALLELUJAH (Warner Alliance 6521)	Handel's Messiah	15	22
18	I STOOD ON THE BANKS (Malaco 6009)	Rev. James Moore	22	33
19	LEANING ON JESUS (Fixit)	Edwin Hawkins	18	2
20	SOMETHING ON THE INSIDE (Jive)	Vanessa Bell Armstrong	Debut	
21	ABIDE IN ME (Sparrow 1325)	Sandra Crouch	Debut	
22	USE ME (Air 10181)	James Bignon	23	9
23	LET EVERYTHING PRAISE HIM (Benson 2451)	Thomas Whitfield	24	18
24	MY MIND IS MADE UP (Word 48784)	Rev. Milton Brunson	26	33
25	HE THAT BELIEVETH (Light 750769)	Ghicago Mass Choir	12	13
26	JESUS IS THE LIGHT (Benson 8535)	Hezekiah Walker	21	33
27	THANK YOU JESUS (Savoy 14811)	The New York Restoration Choir	20	33
28	IT'S IN JESUS (Tribute 5445)	D. Harper/N.J. Mass Choir	25	22
29	TROUBLE DON'T LAST ALWAYS (Savoy 14804)	Rev. Timothy Wright	27	9
30	ALL IS WELL (Savoy 5425)	G.M.W.A./Salt Lake City	26	21



Latin American Expo Is Set For July 21-22 In Mexico City

CHICAGO—The fourth annual Latin American Amusement, Music & Games Exposition has been slated for Wednesday, July 21 and Thursday, July 22, 1993 in Mexico City. Exhibits will be housed at Exhibimex with the educational seminars being held at the Sheraton Maria Isabel Hotel. This exposition, which is annually sponsored by the American Amusement Machine Association, has emerged as the "established show" in Mexico City for the coin-operated amusement industry.

At this early date, exhibit space "has matched last year's sales," according to Mark Struhs, AAMA Foreign Business Development Committee chairman, who feels the 1993 event will establish new records in terms of attendance and participation.

This year's exposition will feature 90 of the industry's leading manufacturers displaying hundreds of the newest products available in the marketplace, direct from the U.S. Stressing the dramatic growth of the exposition over the past four years, AAMA president Bill Rickett said, "This exposition has become the premier vehicle and most prestigious showing of our industry's products in Mexico. It provides our annual opportunity to further develop business in Mexico and solidify relationships in the Mexican marketplace." An estimated 2,500 operators and distributors of coin-operated amusement products throughout Mexico are expected to attend.

Exhibits will be open from 3 p.m. to 9 p.m. on Wednesday and

Thursday (7/21 & 22). Admission is \$15 per person (U.S. dollars). Complimentary shuttle bus service will operate between the headquarters hotel (Sheraton Maria Isabel) and Exhibimex on show days.

Addressing the importance of Expo's educational program, AAMA's executive vice president Bob Fay stated that "The exposition will feature a full line-up of seminars presented in Spanish. A special highlight of this year's program will be all new technical seminars presented by the leading technical expert in the U.S., Randy Fromm (Randy Fromm's Arcade Schools)," he added. "Participants who attend these sessions receive Certificates of Training for the completion of these technical courses. The cost to attend seminars is \$25 (U.S. dollars) per person, per session. A full day of seminars is planned for Tuesday, July 20, at the Sheraton Maria Isabel Hotel."

AAMA will host a Welcome Reception on Wednesday evening. This event provides the opportunity to meet and exchange information with the industry's top sales and marketing executives in a social atmosphere, according to Rickett, and also serves as an expression of "our appreciation to our Latin American customers and business prospects."

Further information regarding this show may be obtained by contacting William T. Glasgow, Inc., 16066 South Park Avenue, South Holland, IL 60473-1500 USA (the show's management firm) or phoning 708-333-9292. FAX is 708-333-4086.

John Pasierb To American Laser Games

CHICAGO—Veteran game designer John Pasierb has been appointed director of engineering at American Laser Games. In this position, he will direct the efforts of 12 in-house engineers toward the creation of new cinema action games and modes of interaction for ALG's arcade and CD ROM home entertainment products.

Pasierb was an engineer with Bally Manufacturing for 14 years

and also held the position of vice president of engineering at Midway Manufacturing for five years. He was responsible for building a strong development environment for new games and assisted in the selection, refinement and licensing of products from Japanese and European developers. He was also vice president of lottery systems development at Scientific Games, a division of Bally

Manufacturing where, during his six-year tenure, he developed the lottery terminals and system which distribute "Pick 6" lottery tickets, recognized as the best point-of-sale lottery terminal available in the United States.

"American Laser Games reminds me of where Bally/Midway was in 1976," commented Pasierb. "It's a small company with energy, enthusiasm and flexibility. I'm looking forward to cultivating the creativity of our engineers and developing additional successful products."

Pasierb holds two patents for the design of several video graphic hardware systems for the coin-operated amusement industry. While working on his Master's Degree in Electrical Engineering, he was a pitcher for the Kansas City Royals for four seasons.

American Laser Games, based in Albuquerque, New Mexico, is

considered a pioneer and an industry leader in the development of real-time, interactive full-motion video games; and has been producing interactive video systems since 1988.



John Pasierb

IFPA World Championships—Coming Up Soon!

CHICAGO—The dates are May 21-23; the site is the Grand Milwaukee Hotel In Milwaukee, Wisconsin; the event is the third annual International Flipper Pinball Association "World Pinball Championships," which promises to be the association's most successful to date.

Featured in this year's tournament will be 100 of the latest and most technologically advanced pinball machines which will be utilized by hundreds of the world's top pinball players from across the United States and such countries as Australia, Canada, France, Japan, Mexico, the Netherlands and the United Kingdom, who will be competing in "Pinball's Main Event."

Co-sponsoring this year's AMOA/IFPA tournament will be Milwaukee's own Sprecher Brewery, known for its fine assortment of upscale European style and seasonal brews as well as its all-natural root beer products, which will be a featured beverage throughout the event.

Among the highlights will be a charity competition to benefit the MACC Fund. Midwest Athletes Against Childhood Cancer is a charitable organization formed in 1976 to support research into the effective treatment and cure of childhood cancer. Research supported by the MACC Fund benefits afflicted children across America and around the world.

The overall agenda will include practice in the tournament room on Friday afternoon, followed by opening ceremonies that evening, a Player Reception, kick-off of the MACC Fund charity event, designer play instruction seminars and preliminary rounds of the Mixed Team event. "Pinball Mania" begins on Saturday with division play for Open (players of all skill levels), Women's and Pin Master Teams and Singles. Youth and Manufacturer's divisions also play their matches on Saturday afternoon and that evening will see the finals for the Mixed teams. Finals for all other divisions will take place on Sunday.

Entry fees for the various events range from \$5 to \$30. Payback is 100 percent of entry fees paid, plus added money and trophies or plaques. IFPA's tournament format calls for a head-to-head series of games for each match and double elimination. Special events such as the MACC Fund Charity Challenge, Single Flipper Doubles, High Single Ball and the Crossed Hands Contest may be entered as often as players wish.

COIN MACHINE

At stake at the big event is the crowning of the best pinball players in the world, as well as the awarding of cash and prizes in excess of \$20,000 (based on entries).

Further information regarding the tournament may be obtained by contacting IFPA executive director Doug Young at 141 W. Vine St., Milwaukee, WI 53212; or phoning 414-263-0233.

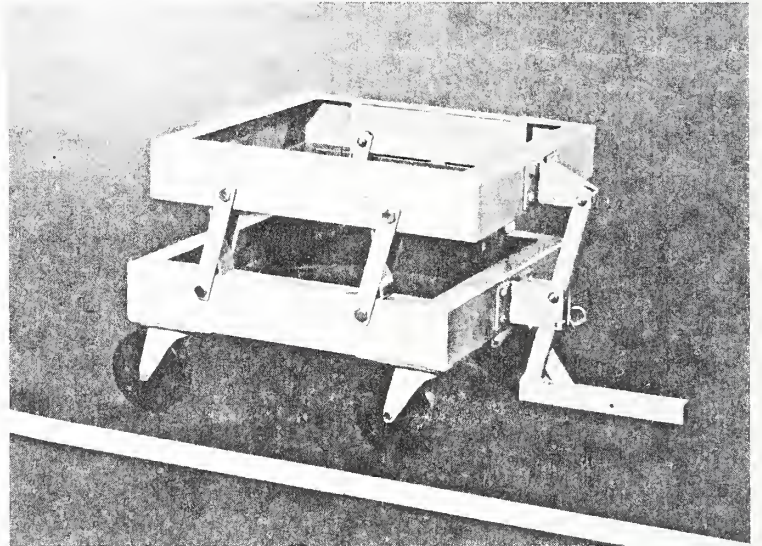
'Easy Lift' From Nortech

CHICAGO—The "Easy Lift" pool table lifter, produced by Nortech, Inc. of Virginia, Minnesota, provides an "economical, fast, easy and safe" way to move pool tables, according to company president Robert Thomas.

The unit is economical "in that you will no longer have to send a service man out to move tables," he explained, "fast and easy, because all you have to do is center the cart under the pool table and apply 50 pounds of down pressure (for standard coin-op tables) to the handle and the table lifts up for relocation." Since the Easy Lift, and not the service man does the lifting, comprehensive disability claims are considerably reduced, and this is the "safe" element Thomas referred to. Marking the location of the table allows it to be moved and replaced quickly while maintaining its level.

Nortech's Easy Lift pool table lifter is compact in size and, by the simple removal of the handle, can be conveniently stored under the pool table.

Further information may be obtained by contacting Nortech, Inc., P.O. Box 338, Virginia, MN 55792



Nortech's 'Easy Lift' Pool Table Lifter

Gottlieb's Tee'd Off

CHICAGO—The name of the game pretty much says it all! Premier Technology, manufacturer of Gottlieb pinball machines, has introduced its latest creation, *Tee'd Off*, based on the sport of golf and presented in a pinball environment that abounds in special features and scoring opportunities.

Let's start with Gunther the Mechanical Dancing Golfer who is perched on the top of the game where he continuously taunts players as they try to complete shots, putts and holes-in-one.

As noted by Gil Pollock, president of Premier Technology, golf is a natural theme in street locations and *Tee'd Off*'s format attracts both male and female players. "Sport themes have always been timeless earners in street locations," he said. "We like to provide operators with this type of ageless theme so that they can focus on long-term earnings as opposed to the constant rotation of games."

Location tests have proven that this new piece not only challenges experienced players but also attracts first-time players as well, in both arcades and street locations. "When is the last time you went into an arcade and saw a mom drop money into a game?" queried L.J. Greene, marketing manager for Premier. "We have seen this to be the case in our test locations and this represents incremental income for arcade locations."

In the design and production of *Tee'd Off* much attention was given to mechanical detail. The gopher wheel, for example, which is a spinning mechanism used to spot letters, employs sealed membrane switches for total reliability.

Further information about the new pin may be obtained through factory distributors or by contacting Premier Technology at 759 Industrial Drive, Bensenville, IL 60106.



Gottlieb's Tee'd Off



CLASSIFIED AD RATE

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

Classified Ads Close TUESDAY

COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! AM. SAMMY: Task Force Harrier. ATARI: Batman W/R; Cyberball 2072; Tetris. BALLY: Tri Sport. CAPCOM: Captain Commando 25"; Knights of the Round; Street Fighter II. DATA EAST: Tumble Pop. FABTEK: Legionnaire. IREM: R-Type II; Atomic Punk 25". I-VIC: Super Pool III. KONAMI: Simpsons 25"; Sunset Riders 25"; Turtle In Time 25"; Vendetta 25". LELAND: Dragon Lair II 25"; Indy Heat. LEPRECHAUN: Mutant Fighter 25". MIDWAY: High Impact; Strike Force 25"; Total Carnage 25". NINTENDO: Super System 25"-Practically new Nintendo system cabinets with three late games. This game is perfect for any arcade or game room where youngsters go who are familiar with the Nintendo "Home Game" system. SEGA: Spiderman 25"; Clutch Hitter; G.P. Rider R/O. SNK: Beast Buster. STRATA: Rim Rockin Basketball 25"; Rim Rockin Basketball 19". TAITO: Space Guns. TECHNOS: Wrestle Fest. PINBALLS: BALLY: Black Rose. DATA EAST: Hook; Batman; Lethal Weapon 3. PREMIER: Operation Thunder; Super Mario Bros. WILLIAMS: Slug Fest. USED KITS: Atomic Punk \$295; Arabian Fight \$495; B Rap Boys \$595; Capt. Am. \$450; G.I. Joe \$595; Knights of the Round \$495; Main Event \$25; Pac Mania \$15; Pig Out \$25; Punk Shot \$95; Pig Skin \$95. Rampart \$95; Wrestle Fest \$195. Spiderman \$495. Sunset Rider \$495. Turtles In Time \$495. NEO GEO PAKS Slightly used (cartridges): \$5 each: Magician Lord; Nam 1975; \$50 each: Crossed Swords; Ninja Combat; Sengokei; King of Monster I&II; \$75 each: Alpha Mission II. \$100 each: Super Baseball 2020. \$200 each: Art of Fighting; World Heroes. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

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FOR SALE: Like new Arcade video games: Race Drivin, Vendetta, Super Hi Impact, Sunset Rider, Simpsons, Capt. America, etc. Priced below DRA. Call Gene Victor at Stone Amusement (615) 455-4710.

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FAN CLUBS

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

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