

CASH BOX

THE COIN-OP TRADE MAGAZINE

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EMERSON, LAKE & PALMER

CASH BOX

THE MUSIC TRADE MAGAZINE

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COVER STORY

Emerson, Lake & Palmer

THEY SAID IT WOULD NEVER HAPPEN, but it has. The legendary trio, darlings of the early '70s progressive rock movement, Emerson, Lake & Palmer, have reunited. Their first album in 14 years, *Black Moon*, on Victory Music/PLG, has just been released and is already #85 with a bullet on the *Cash Box* Top 200 Pop Albums Chart. In conjunction with this historic release, ELP will kick off a world tour on July 24 in Philadelphia. The summer-long jaunt will take the group across North America until the middle of September, when they start their Japanese tour.

When ELP first got together, they were perceived as one of the first supergroups. Keith Emerson had helped pioneer rock/classical/jazz fusion with The Nice; Greg Lake was a founding member of King Crimson; and Carl Palmer played with the Crazy World of Arthur Brown and Atomic Rooster. The trio soon became a worldwide success on records and in concerts, propelled by Emerson's dazzling keyboard pyrotechnics and showmanship, Lake's lyrical singing and playing, and Palmer's powerhouse technique on the drums.

Their classic albums, such as *Brain Salad Surgery* and *Tarkus*, plus songs like "Lucky Man" have made ELP a group that others emulated long after the threesome went their separate ways. Ironically, *Black Moon* did not start out as an ELP reunion record. They were approached by Victory president Phil Carson about the possibility of doing a couple of tracks for a film score. "When we started playing again," recalls Emerson, "it was so great that we decided to make an album."

The music world is glad they did.



NUMBER ONES

POP SINGLE

I'll Be There
Mariah Carey
(COLUMBIA)

R&B SINGLE

Do It To Me
Lionel Richie
(MOTOWN)

COUNTRY SINGLE

The Letter
Wayne Newton
(CURB)

RAP SINGLE

They Reminisce Over You
Pete Rock & C.L. Smooth
(ELEKTRA)

POP ALBUM

Some Gave All
Billy Ray Cyrus
(MERCURY)

R&B ALBUM

Funky Divas
En Vogue
(ATCO EAST/WEST)

COUNTRY ALBUM

Ropin The Wind
Garth Brooks
(LIBERTY)

GOSPEL ALBUM

God Get The Glory
Mississippi Mass Choir
(MALACO)

DANCE SINGLE

Keep On Walkin'
CeCe Peniston
(A&M)

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ON THE MOVE

IF YOU DON'T RENEW IT, YOU DON'T LOSE IT: The Copyright Renewal Act of 1992, legislation which prevents songs first copyrighted between 1964 and 1977 from falling into the public domain after the expiration of their first copyright (28 years), was signed into law by President Bush. If not specifically renewed by the owner, the copyright will automatically renew for an additional 47 years. The 1909 Copyright Act, under which those songs fell, called for a single 28-year copyright, followed by a necessary renewal for another 28 years. The revised Copyright Act of 1976 extended the protection for new songs to the life of the composer plus 50 years.

WHAT KRIS KROSS AND GARTH BROOKS HAVE IN COMMON: Multi-platinum records. June's RIAA list of gold and platinum albums saw **Garth Brooks' No Fences** scale an eight million sales level, a breathtaking total. Way behind Brooks, at six million sales, was **The Steve Miller Band's Greatest Hits 1974-78**. Behind that, at five million sales per, were **Metallica** and **Heart**. Behind them, at four million each: **Nirvana's Nevermind** and **R.E.M.'s Out of Time**. Down at three million: **Heart's Bad Animals**. Which brings us to young **Kris Kross**, whose **Totally Krossed Out** album racked up its two millionth sale, a total also achieved in June by **Taylor Dane's Tell It To My Heart**, the **Red Hot Chili Peppers' Blood Sugar Sex Magik** and **Jimmy Buffett's Songs You Know By Heart**.

No doubt, a lot of people know the songs from June's platinum albums by heart, songs from **Unchained Melody**, **the Best of the Righteous Brothers**, **Wynonna Judd's Wynonna**, the **Isley Brothers 3 + 3**, **En Vogue's Funky Divas** and the **Cure's Wish**.

Songs from the gold albums might not be imbedded in your heart yet, but you're no doubt working on it. We're talking **Hal Ketchum's Past the Point of Rescue**, **Eurythmics Greatest Hits**, **Wynonna**, **Doug Stone's I Thought It Was You**, **TLC's Oooooohhhh...On the TLC Tip**, **Wish**, **Kid 'n Play's Fun House**, **Right Said Fred's Up**, **Pam Tillis' Put Yourself in My Place**, **Weird Al Yankovic's Off the Deep End**, **R. Kelley & the Public Announcement's Born Into the '90s**, the **Beastie Boys' Check Your Head**, **ZZ Top's Greatest Hits**, **Das EFX's Dead Serious**, **George Strait's Holding My Own**, **Elton John's To Be Continued** and **Frank Sinatra's The Capitol Years**.

GRAMMY WHAMMY: Entry forms for the 35th Annual Grammy Awards were recently mailed by NARAS to over 700 record and music video companies inviting them to recommend releases that they feel deserve consideration by Academy voting members. The Grammy Awards will be presented in late February, 1993 and telecast on CBS-TV.

The forms, due back in the Academy's office by July 24, cover recorded product released during the first nine months (beginning Oct. 1, 1991) of the eligibility year. The final three-month forms, covering July 1 to Sept. 30 releases, will be mailed to companies in late August.



In a demonstration of unity after the recent racial unrest in L.A., a host of performers joined together for the 2nd Annual Divas: Simply Singing!, an evening of entertainment to benefit the Minority Aids Project. Magic Johnson was honorary chairman, and Dionne Warwick received the Diva Award for her commitment and work with HIV/AIDS. Included in the line-up of Divas were Ruth Brown, Cherelle, Gloria Gaynor, Tara Kemp, Sheryl Lee Ralph, and Linda Hopkins (pictured above).



Wissert



Bishow



Manley



Goldstein



Taub



Borofsky



Sullivan



Kraus

■ **Joe Wissert**, veteran of several a&r departments over the last few decades, has been named senior vice president, West Coast a&r for **Elektra Entertainment**. As an a&r man and/or producer, Wissert has been responsible for many hits including Gordon Lightfoot's "If You Could Read My Mind," the Turtles' "Happy Together," and Boz Scaggs' *Silk Degrees* lp. ■ **Capitol Records** has promoted **Paul Bishow** to the post of senior director of artist development. Bishow joined Capitol in 1977, and most recently was director of artist development. ■ **Gary St. Clair** has been appointed to the post of director of a&r at the newly launched **SRC** label. He was formerly owner/operator of Farm Recording Studios. Also at SRC, **Mike Missile**, formerly of BMG International, has been made director of sales & marketing. ■ **Motown Records** has promoted **Cynthia Manley** from director of a&r administration to vice president, a&r administration. ■ **Mark Goldstein** has been named vice president of business affairs for **Warner Bros. Records**. He began his tenure at the company in 1987, and two years later became senior director of business affairs, a post he held until his recent promotion. ■ **Atlantic Records** has announced four appointments in its press and publicity department. **Diane Gilmour** has been promoted to senior director of national press & publicity; **Susan Swan** has been upped to East Coast director of press & publicity; **Michael Krumper** has joined the department as associate director of press & publicity; and **Maria C. Malta** has been promoted to manager of national tour press. All four are based in New York. Meanwhile, **The Atlantic Group** has named **Caroline Taub** manager of international artist relations and publicity. She was previously international promotion manager. ■ **Sony Music** has named **Michael B. Borofsky** vice president, video production, a newly created position. He previously produced and directed various video-related items for a variety of Columbia Records artists. ■ **Columbia Records** has promoted **Sean T.P. Sullivan** to the position of manager, hard rock/metal retail. ■ **Tom Kraus** has been upped to president, **RCA Special Products**. A 17-year label veteran, he was previously senior vice president and general manager of the division. ■ **BMG Distribution** has made three appointments in its San Francisco sales personnel office. **Charlie Clendenin** has been promoted to sales manager, **Angela Harless** has been promoted to field sales representative, and **Russell Frost** has been added as product development coordinator.

CASH BOX CHARTS

TOP 100 POP SINGLES



#1 SINGLE: Mariah Carey



HIGH DEBUT: Michael Jackson #69



TO WATCH: Elton John #33

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Total Weeks ▼
Last Week ▼

1	I'LL BE THERE (Columbia 74330)	Mariah Carey	1	6
2	BABY GOT BACK (Def American 4-18943)	Sir Mix-A-Lot	2	11
3	UNDER THE BRIDGE (Warner Bros. 18978)	.....	Red Hot Chili Peppers	3	10
4	JUMP (Columbia 74197)	.....	Kris Kross	4	14
5	ACHY BREAKY HEART (Mercury 866522)	.....	Billy Ray Cyrus	5	9
6	IF YOU ASKED ME TO (Epic 34-74277)	.....	Celine Dion	7	11
7	DAMN, I WISH I WAS YOUR LOVER (Columbia 38-744164)	.....	Sophie B. Hawkins	6	12
8	TENNESSEE (Chrysalis 23829)	.....	Arrested Development	9	8
9	THE BEST THINGS IN LIFE ARE FREE (Perspective/A&M 0010)	.....	Luther Vandross And Janet Jackson	10	6
10	WISHING ON A STAR (Epic 74343)	.....	The Cover Girls	11	6
11	MY LOVIN' (Alco/EastWest 98586)	.....	En-Vogue	8	16
12	LIFE IS A HIGHWAY (Capitol 44815)	.....	Tom Cochrane	16	8
13	HOLD ON MY HEART (Atlantic 87481)	.....	Genesis	12	8
14	TOO FUNKY (Columbia 74353)	.....	George Michael	19	4
15	BABY-BABY-BABY (LaFace/Arista 2-40028)	.....	TLC	28	5
16	JUST ANOTHER DAY (SBK K219748)	.....	John Secada	13	15
17	WARM IT UP (Ruffhouse/Columbia 74376)	.....	Kris Kross	32	5
18	NOVEMBER RAIN (Geffen 4387)	.....	Guns-N-Roses	51	4
19	YOU WON'T SEE ME CRY (SBK 07385)	.....	Wilson Phillips	15	10
20	FRIDAY I'M IN LOVE (Elektra 64742)	.....	The Cure	25	5
21	JUST FOR TONIGHT (Wing/Mercury 865-888)	.....	Vanessa Williams	22	7
22	DO IT TO ME (Motown 2160)	.....	Lionel Richie	20	9
23	GIVING HIM SOMETHING HE CAN FEEL (Alco/East 98560)	.....	En Vogue	29	5
24	KEEP ON WALKIN' (A&M 75021)	.....	CeCe Peniston	37	4
25	JUST TAKE MY HEART (Atlantic 4-87509)	.....	Mr. Big	14	12
26	SLOW MOTION (Giant 24429)	.....	Color Me Badd	17	10
27	GOOD STUFF (Reprise 18895)	.....	B-52'S	30	4
28	T.L.C. (Atlantic 87484)	.....	L'Inear	26	9
29	TAKE THIS HEART (Capitol)	.....	Richard Marx	35	5
30	LIVE AND LEARN (Columbia 74012)	.....	Joe Public	21	17
31	I WILL REMEMBER YOU (A&M 1600)	.....	Amy Grant	18	11
32	IN THE CLOSET (Epic 34-74266)	.....	Michael Jackson	23	11
33	THE ONE (MCA 2263)	.....	Elton John	48	3
34	CLOSER TO ME (MCA 54378)	.....	The Outfield	31	8
35	WHY (Arista 1-2419)	.....	Annie Lennox	36	7
36	EVERYTHING ABOUT YOU (Stardog Mercury 868823)	.....	Ugly Kid Joe	33	18
37	STRAWBERRY LETTER 23 (Qwest/Warner Bros 18919)	.....	Tevin Campbell	42	5
38	REMEDY (Del American/Reprise 18877)	.....	The Black Crowes	44	4
39	BOHEMIAN RHAPSODY (Hollywood 64794)	.....	Queen	27	16
40	ONE (Island PRCD 6706)	.....	U2	24	18
41	SAVE THE BEST FOR LAST (Wing/Mercury 865136)	.....	Vanessa Williams	34	23
42	MAKE LOVE LIKE A MAN (Mercury 864038)	.....	Def Leppard	49	5
43	THIS USED TO BE MY PLAYGROUND (Sire/Warner 18822)	.....	Madonna	80	2
44	NOT THE ONLY ONE (Capitol 102765)	.....	Bonnie Raitt	38	15
45	LET'S GET ROCKED (Mercury 314512185-2)	.....	Def Leppard	40	15
46	LIFT ME UP (Elektra 4-64779)	.....	Howard Jones	39	12
47	ANYTHING AT ALL (RCA 62196)	.....	Mitch Malloy	43	12
48	STEEL BARS (Columbia 74294)	.....	Michael Bolton	41	10
49	TEARS IN HEAVEN (Reprise 19038)	.....	Eric Clapton	45	23
50	WILL YOU MARRY ME (Virgin 4-98584)	.....	Paula Abdul	46	14

Total Weeks ▼
Last Week ▼

51	COME & TALK TO ME (MCA 54175)	.....	Jodeci	83	2
52	ALL YOU'VE GOT (Giant 19112)	.....	RTZ	61	5
53	SMELLS LIKE NIRVANA (Scotti Bros. 75314)	.....	"Weird Al" Yankovic	47	11
54	FALL IN LOVE AGAIN (Columbia 74262)	.....	Eddie Money	50	7
55	COME AS YOU ARE (DGC 21707)	.....	Nirvana	52	19
56	MR. LOVERMAN (FROM "DEEP COVER") (Epic 74257)	.....	Shabba Ranks	69	3
57	WHATEVER IT TAKES (TO MAKE YOU STAY) (Atlantic 87475)	.....	Troop	58	3
58	I'M THE ONE YOU NEED (MCA 54276)	.....	Jody Watley	54	18
59	THOUGHT I DIED AND GONE TO HEAVEN (A&M 750215367)	.....	Bryan Adams	53	18
60	INNOCENT CHILD (Interscope 98613)	.....	Colourhaus	55	6
61	HONEY LOVE (Jive 42031)	.....	R. Kelly & Public Announcement	86	2
62	57 CHANNELS (AND NOTHIN' ON) (Columbia 74354)	.....	Bruce Springsteen	63	3
63	YOU REMIND ME (FROM "STRICTLY BUSINESS") (Uptown/MCA 54327)	.....	Mary J. Blige	64	3
64	AIN'T 2 PROUD 2 BEG (LaFace/Arista 2-4008)	.....	TLC	56	13
65	MONEY DON'T MATTER 2 NIGHT (Paisley Park/Warner Bros. 19020)	.....	Prince And The N.P.G.	57	16
66	MAKE IT HAPPEN (Columbia 74239)	.....	Mariah Carey	59	20
67	SILENT PRAYER (Motown 2165)	.....	Shanice	60	8
68	SLOWLY (RCA 62271)	.....	Stacy Earl	72	5
69	JAM (Epic 4583)	.....	Michael Jackson	DEBUT	
70	ALL I WANT (Columbia 4359)	.....	Toad The Wet Sprocket	78	5
71	I NEED LOVE (Geffen)	.....	Olivia Newton-John	74	3
72	REACH FOR THE SKY (Epic)	.....	Firehouse	76	3
73	BRAINSTORMING (Motown 2170)	.....	M. C. Brains	DEBUT	
74	HAZARD (Capitol 44796)	.....	Richard Marx	66	23
75	EVERYTHING CHANGES (Geffen 19118)	.....	Kathy Troccoli	65	21
76	STAY (London 869 730)	.....	Shakespear's Sister	DEBUT	
77	FOREVER IN YOUR EYES (Perspective/A&M 0009)	.....	Mint Condition	79	3
78	MAMA, I'M COMING HOME (Epic 74093)	.....	Ozzy Osbourne	70	23
79	WE GOT A LOVE THANG (A&M 750215381)	.....	Ce Ce Peniston	68	20
80	SLEEPING WITH THE LIGHTS ON (Ansta 1-2430)	.....	Curtis Stigers	85	3
81	TAKE TIME (Elektra PR8480)	.....	Chris Walker	67	19
82	I MISS YOU (Columbia 74321)	.....	Joe Public	DEBUT	
83	BEAUTY AND THE BEAST (Epic 74090)	.....	Celine Dion and Peabo Bryson	71	21
84	MASTERPIECE (Reprise 19076)	.....	Atlantic Starr	73	24
85	BREAKIN' MY HEART (A&M 289681001)	.....	Mint Condition	75	22
86	EVEN BETTER THAN THE REAL THING (Island 866977)	.....	U2	89	2
87	TO BE WITH YOU (Atlantic 4-87580)	.....	Mr. Big	77	31
88	YOU THINK YOU KNOW (SRC/Zoo 14025)	.....	Cause & Effect	62	24
89	SO WHAT'CHA WANT (Capitol 15847)	.....	Beastie Boys	DEBUT	
90	GIVE ME MY HEART (LaFace 4026)	.....	Babyface	95	2
91	3 STRANGE DAYS (Capitol 15675)	.....	School Of Fish	84	19
92	CRUCIFY (Atlantic 82399)	.....	Tori Amos	97	2
93	MAKE YOU A BELIEVER (Impact)	.....	Sass Jordan	81	7
94	HIGH (Elektra 64766)	.....	The Cure	82	14
95	VIVA LAS VEGAS (Warner Bros. 18979)	.....	ZZ Top	87	13
96	I'M TOO SEXY (Charisma 92107)	.....	Right Said Fred	90	30
97	FACES OF LOVE (Charisma PRCD 095)	.....	Nia Peeples	DEBUT	
98	LOVE YOU ALL MY LIFETIME (Warner Bros. 4-18987)	.....	Chaka Khan	91	11
99	HUMAN TOUCH (Columbia 74273)	.....	Bruce Springsteen	88	7
100	NOTHING ELSE MATTERS (Elektra 64770)	.....	Metallica	93	17



SINGLES

■ CURTIS SALGADO: "I Shouted Your Name" (BFE/JRS JPS 6 851-2)

Few people under the age of 50 understand the blues like Curtis Salgado, and the ones that do, Curtis has worked with. Although it's fairly easy to spot the influences that have inspired Salgado, there just aren't very many (so-called) new artists who have dedicated their craft to the format. This single, from Oregon's favorite blueser, has got an R&B production style and was co-written by Curtis along with producers, Marlon McClain and Peter Boe.



■ RHINO BUCKET: "Hey There" (Reprise PRO-CD-5556)

This is the first release single from the Bucket's sophomore lp, *Get Used To It*. This straight ahead So. Cal. rock band's style is sort of like classic rock played with an iron fist and throated with a seriously raspy edge by lead singer, Georg Dolivo. The group's philosophy and material is comprised mainly of sex, booze, and playing loud, which comes as no surprise. They are produced well, by veteran Terry (ZZ Top, Zeppelin, Thorogood) Manning.



■ EVERYTHING BUT THE GIRL: "Love Is Strange" (Atlantic PRCD 4579-2)

This English duo's interpretation of Mickey and Sylvia's classic duet is from their *Acoustic* album, released earlier this month, consisting of four other covers and six originals from previous albums in their 10 years together. Ben Watt and Tracey Thorn completed a series of "acoustic" live performances last year, inspiring the album. New on this self-produced version is an excellent string arrangement by Watt and Nick Ingman.



■ U.B. STRANGE: "Shoulda Been Honest" (Records/Records and Filmworks Inc. UBZ-58722)

When this song starts, from the sound of the production you would think that this is a hard-core Rap single, but as the music comes in, it's clearly some hard-hittin' R&B. One thing that really stands out is the bassline that is a sure sample from the hit single "Slide" that a lot of rappers use. The vocals are basically put together in the tradition that a large majority of groups do and the production makes this cut a sure hit for urban radio.



■ NIKOLAJ STEEN FEATURING MELE MEL AND SCORPIO: "The New Message" (Imago 72787-21005)

For those that aren't longtime listeners of Hip-Hop, this is a little history lesson from none other than Mele Mel. This single is an updated version of the early '80s hit by Grandmaster Flash & The Furious Five featuring Mele Mel titled "The Message." If you do remember the original hit, it's kinda' hard adjusting to this "watered-down" version. This cut just might find its way to some college radio play.



■ THE ZOO: "Shakin' The Cage" (Capricorn 5436)

Described as a musical menagerie of the highest pedigree, The Zoo features Mick Fleetwood, Billy Thorpe, and Bekka Bramlett in a smokin' hot new band. This debut single is a ferocious driving rocker with dynamic production and rich, bluesy vocal blends. Produced by Billy Thorpe and Mick Fleetwood, --the hook-laden groove of "Shakin' The Cage" should have Capricorn shakin' all the way to the bank. Rock radio lusts for material of this quality.



ALBUMS

■ JIMMY CLIFF: *Breakout* (JRS 35808-2)

After more than 20 years, the Grammy-winning Cliff is continuing his quest to spread the message of peace and love through his Jamaican/African reggae roots. His latest album is 14 cuts of mostly upbeat, lyrical and musical enlightenment for the whole planet. First released single, "Peace" was rushed for delivery after the recent social unrest in Southern California. Jimmy produces himself, and is currently on the road with his World Beat '92 Tour.



■ JENNIFER WARNES: *The Hunter* (Private Music 01005-82089-2)

The multi-award-winning Jennifer Warnes' career has had its share of ups and downs, but she has never compromised her artistic integrity. Her new album reunites many of the same accompanying players from her last interpretive album, *Famous Blue Raincoat: The Songs Of Leonard Cohen*. This 10-cut CD has a few covers and a few newly penned tunes. But mostly, it's a richly mood-filled 45 minutes of Jennifer's sensitive and brilliant voice. Producers: Warnes, C. Roscoe Beck & Elliot Scheiner.



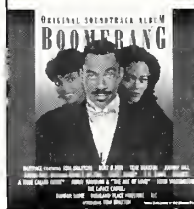
■ NEO GEO: *Bold Talk For A One Eyed Fat Man* (Funkionslust 8211-4)

This is a progressive/alternative act from Sacramento. The unusual combinations of vocal and musical arrangements are theatrical fusions of singer/writer, Ann Perich, Steven Coughran and Gerry Pineda. This highly experimental trio has compiled an intense and dreamlike nine-track lp that may be the indication of alien abductions. The less eclectic tracks show signs of jazz and rock roots and fine musicianship. The album is co-produced by Perich along with David Houston.



■ ORIGINAL MOTION PICTURE SOUNDTRACK: *Boomerang* (La Face 73008-26006-2)

LaFace/Arista have brought to us the star-studded soundtrack for Eddie Murphy's latest motion picture, *Boomerang*. Included on the album is music by Babyface (featuring Toni Braxton), Aaron Hall (featuring Charlie Wilson), Keith Washington, P.M. Dawn, Grace Jones, Boyz II Men, Johnny Gill, Shanice, Kenny Vaughn & "The Art Of Love," and A Tribe Called Quest. Look for a lot of single releases off this album.



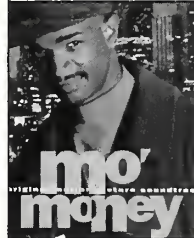
■ DEEE-LITE: *Infinity Within* (Elektra 9 61313-2)

The musical talents of Deee-Lite are back with the follow-up to their smash debut album titled *World Clique*. The format of this music fits perfectly within the dance market and possibly might cross over into the pop field. Once again the production is completely self-contained. With the catchy music and vocal arrangements on this 14-selection CD, the group should find themselves topping the charts once again.



■ ORIGINAL MOTION PICTURE SOUNDTRACK: *Mo' Money* (Perspective 28968 1004-4)

This week brings us another soundtrack, but this one's coming from A&M/Perspective. So far this album has produced the chart moving single, "The Best Things In Life Are Free," by Luther Vandross and Janet Jackson with special guests BBD and Ralph Tresvant (What a line-up for just one song!). Other cuts off the album that have single potential would be Johnny Gill with "Let's Just Run Away" and Ralph Tresvant's "Money Can't Buy You Love."



POP SINGLES LOOKING AHEAD

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- | | |
|---|-------------------------|
| 1. JAM(Epic) | Michael Jackson |
| 2. NOBODY WINS IN THIS WAR(RCA) | Mitch Malloy |
| 3. MONEY CAN'T BUY YOU LOVE(A & M) | Ralph Tresvant |
| 4. YOU CAN MAKE THE STORY RIGHT(Warner Bros.) | Chaka Khan |
| 5. SO MUCH LIKE MY DAD(MCA) | George Strait |
| 6. WE TELL OURSELVES(RCA) | Clint Black |
| 7. COULDN'T BEEN ME(Mercury) | Billy Ray Cyrus |
| 8. I WOULDN'T HAVE IT ANY OTHER WAY(RCA) | Aaron Tippin |
| 9. SOMETIMES LOVE JUST AIN'T ENOUGH(MCA) | Patty Smyth |
| 10. BACK FROM THE DEAD(Continuum) | Kid Rock |
| 11. MOVE ME NO MOUNTAIN(Virgin) | Soul II Soul |
| 12. WOULD?(Columbia) | Alice In Chains |
| 13. SO WHAT'CHA WANT(Capitol) | Beastie Boys |
| 14. LOVE IS STRANGE(Atlantic) | Everything But The Girl |
| 15. ONE LOVE(Reprise) | Saffron |

PICK OF THE WEEK:



■ MILES DAVIS: *Doo-Bop* (Warner Bros. 26938-2)

Before Miles Davis passed away, he was working on a project with rap producer Easy Mo Bee. The project was *Doo-Bop* and the concept was to bring rap and jazz together. Well, courtesy of Davis, Easy Mo Bee and Warner Bros. you will have a chance to hear some of Davis' last recordings. Throughout this album, you will be surrounded by some dope jazz beats with Miles on the trumpet, doing what he did best. For those Miles fans, a couple of the tracks may sound familiar. That's because segments from his *RubberBand Session* were used. Cuts that stand out on this release are "The Doo Bop Song," "High Speed Chase" and "Fantasy."

PUBLISHING

MUSIC PUB

By Fred L. Goodman



Lionel Conway

MAVERICK MAVEN: The dust hasn't even settled on one of the hottest stories in the music biz—Madonna's multimillion-dollar deal with Time Warner for her own label, **Maverick**, which also involves publishing, books, TV, videos and films as well—and already a major player is in place. Music publishing veteran **Lionel Conway**, who most recently held the position of chairman of PolyGram Music Publishing, has been named president of Maverick Music Publishing by **Freddy DeMann**, the Material Girl's manager and partner in Maverick. Just two weeks on the job, Conway gave an exclusive interview to *Cash Box* to discuss the challenges of starting a new publishing company.

Conway began in the music business as a performer in London, "in variety, or what you call 'vaudeville,'" he explains. In 1954 he got a job with Sidney Bron, working mostly with sheet music. "I was basically a delivery boy," he laughs. "A tea boy, going out in the pouring rain to get Dick James a cup of tea." (The legendary James was a professional manager for Bron at the time.)

James must have appreciated Conway's efforts because when James started his own company in the mid-'60s, Conway was asked to join him. One of Conway's responsibilities at Dick James Music was managing a new songwriter named Reg Dwight. Soon Dwight changed his name to Elton John, and Conway started getting the singer-songwriter some exposure on the BBC. Conway also started getting offers from other companies. In 1969 he chose to run Island's publishing company for founder Chris Blackwell.

In those early years at Island, it was Conway and the publishing division that kept Island afloat. "We had many wonderful signings," he recalls, "Cat Stevens, Fairport Convention. Later on, of course, U2, Bootsie Collins, Sir Mix-A-Lot, Pearl Jam, and Stephen Bray [Madonna's co-writer]." Conway came to America for good in 1975, and continued to lead Island for 15 more years until PolyGram purchased it a couple of years ago. He helmed the PolyGram/Island entity until he was offered the Maverick post.

"This is terrific," Conway says about his new company. "It has the 'boutique' feeling that Island had in 1969, but with an incredible company [Time Warner] behind it. I've got the resources to make Maverick even bigger than Island. This is my future. This will be my final job in the business. But right now I'm a catalog without songs."

Not exactly. Conway has already signed Andre Betts, who is writing and producing with Madonna, and is close to a deal with Brent Bourgoise (of Bourgoise-Tagg). "With a virgin catalog," Conway states, "my tastes will dictate most of what makes up the catalog. I'm in a unique situation here at Maverick—a music company run by music people."

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EAST COAST

By Lee Jeske



If you missed Lyle Lovett's really cool club showcases this spring, fear not: VH-1's got a snatch of one, a half-hour which begins airing on July 7. Watch it or tape it.

ATTENTION '70s PRESERVATION SOCIETY: It was like an acid flashback. There was Johnny Winter grinding out some power blues with a trio. And there was Taj Mahal plucking his way through a mixed bag of blues and folk tidbits. And it was all paid for by Columbia Records, a big expensive industry party at Tramps.

What the hell year is this, anyway? Isn't Johnny Winter now on Charisma and Taj Mahal now on Private Music, their Columbia days long past? Isn't this the '90s?

Well, sure. But Columbia, heady with the success of its various reissue programs (in this case, its Roots N' Blues series), chose to make a point about the fact that it's about to start releasing blues records recorded not in your father's youth, but in yours. That's right, you're so old that they're putting out historical reissues of things that you bought when they were new. Yikes!

"Contemporary Blues Masters" rolls out with a Taj Mahal compilation (*Taj's Blues*), a Johnny Winter compilation ("Scorchin' Blues," drawn from Columbia and Blue Sky), a Muddy Waters compilation (*Blue Sky*, from his Blue Sky albums, which Johnny Winter produced), and some Son House stuff (*Father of the Delta Blues: The Complete 1965 Sessions*).

At the same time, just to prove that its dusty ancient blues vaults aren't dry, a weird four-CD boxed set called *The Retrospective: 1925-50* is coming out, a mish-mash of artists, many of whom should have even the most devoted pop music historians scratching their heads, including the Aiken Country String Band, Vance's Tennessee Breakdowners, Whistler and his Jug Band, the South Georgia Highballers, the Daniels-Deason Sacred Harp Singers, the Hokum Boys, Gid Tanner and the Skillet Lickers, Freeny's Barn Dance Band, and the Light Crust Doughboys. Blues, Cajun, folk, country, and on and on, more obscurities than you can shake an old 78 r.p.m. record (the last time most of these probably saw any light of reissue) at.

The first time I saw Taj Mahal was at the Fillmore East, in a triple bill (that's all the Fillmore ever had) with Donny Hathaway, the great soul singer who went sailing out a New York hotel window several years later, and Leon Russell, who was my man at the time. A week after the Sony bash at Tramps, Russell was headlining there, rolling around with a nine-piece band in support of his Virgin album, *Anything Can Happen*.

Leon, looking like some Space Age Santa Claus (he looks about 90, he just turned 50), snoozily ran through a mess of his spectacular old stuff ("Delta Lady," "Tightrope," "Stranger in a Strange Land"...) and a bit of his new stuff (reading the lyrics off a computer screen). He didn't look too interested, but, for an old Leon Russell fan like myself, it was still a kick to hear those great old songs sung in that great old twangy voice, backed by a real band. And what was on TV when I got home? Watergate. Ah, the good old days!

WEST COAST

By Randy Clark



\$\$ Top and Lionel Richer

MORE B.F.D.'s We all ooh-ed and aah-ed over the mega-deals pulled down last year by Michael Jackson at (Japanese-owned) Sony and his sister Janet Jackson at (British-owned) Virgin. A few of us marveled slightly (most of us wondered) about the Aerosmith (back to CBS/Sony) and Rolling Stones (to Virgin, ha! more like an old whore) deals. Some of us laughed aloud at the price Thorn/EMI paid for the label, and some of us might have cried when practically half the staff got pink-slipped.

Just a few weeks ago, we sort of stood up to take brief notice of Madonna's new multi-media/label deal with Sire/Warner Bros., although no one seemed too surprised. Who knows? She might hire some of those out-of-work ex-Virgins. Not! And monkeys might fly out of her butt. (Did you see her new "materialistic" Miami crash pad?)

(German-owned) BMG (who wisely bowed out of the Virgin biddings) instead spent big bucks on a new high-rise

office building in NYC, and now boasts an over five-billion-dollar "warchest" of funds in which it hopes to acquire labels, major artists, catalogs, (whatever they can in the U.S.), and even wooed former Warner Bros. ZZ Top into its RCA fold with a 30-million-plus deal. After filling his contractual obligation with a greatest hits lp, Lionel Richie has left hometown Motown in a cloud of dust for a similar sized deal with Mercury/(Dutch-owned) PolyGram. Is all this starting to seem routine?

You certainly can't blame the big acts for wanting more, but what does all this mean? In an industry that cries poor when it comes to the signing and development of new talent, doesn't this seem a little like some of these companies are taking economics lessons from the Bush Administration?

Most new artists get treated like the homeless, while some of the bigger acts (some of which are getting pretty tired, I might add) are getting the red carpet/"special interest group" treatment. Meanwhile, record execs and lawyers are getting rich selling and negotiating, while the consumer pulls his hair out trying to figure what album to buy and which format to play it on. Is there a parallel here? Maybe if Ross Perot doesn't win the election, he might be interested in revamping the record business. That is, if there are any American-owned labels left.

Maybe we're all getting desensitized to more than we realize. Everyone's so quick to say the government is too corrupt, bankrupt, and the whole system needs an overhaul; and they're right, it does. The scary thing is looking even closer to home (like our jobs) and seeing similar scenarios in our own backyard. So what else is new?... Next week...

Bush, Cops Hot About Ice-T

By M.R. Martinez



Ice-T

RANK-AND-FILE COPS TO THE PRESIDENT of the United States have taken a stand against rap artist Ice-T's tome "Cop Killer." Last Monday, President George Bush condemned rap lyrics and other "filth" that glorifies the killing of law enforcement officers, echoing the first cry of indignation three weeks ago by the Combined Law Enforcement Assns. of Texas. Law enforcement officials and associations representing the rank-and-file officers have uniformly joined CLEAT in asking for a boycott of all Time Warner Inc. products until Ice-T's album *Body Count*, which harbors the cut "Cop Killer," is pulled from stores.

Some retailers are starting to listen to the outcry, although Time Warner has replied that banning the rap track would not make violence disappear. "We absolutely deplore all violence against law enforcement officials," a Time Warner statement said. "Nevertheless, it is vital that we stand by our commitment to the free expression of ideas for all our authors, journalists, recording artists, screenwriters, actors and directors."

The National Black Police Officers Assn.—the largest cop group not to attack Ice-T and Time Warner—has even suggested that the officer's protest could enflame an already tense situation. At the New Music Seminar in New York recently, Ice-T told a press conference that "Cop Killer" really concerned itself about three things: police brutality, parents teaching youths hatred and racial inequality.

As the efforts by various police associations to halt sale of the record have increased, the July 16 annual stockholders meeting of Time Warner at the Regency Beverly Wilshire Hotel promises to be a lively event. CLEAT, among other police groups, including the Los Angeles Police Protective League, plan to wage a loud and visible protest during the stockholders meeting.

Already, three major chains have succumbed to pressure brought on by the call for a boycott and fear of a public backlash by pulling the *Body Count* album from their bins. Super Club Music, Inc. of Atlanta has pulled the album from its Turtles, Record Bar and Tracks stores—representing 300 outlets in 19 states—in response to complaints from police, religious groups and public officials. Trans World Music Corp. has pulled the record from its 600 stores and the 145-store Sound Warehouse chain has also pulled the record.

Despite the swirl of controversy and police outcry, *Body Count* continues to sell briskly. Released March 27, a month before the verdict acquitting police officers in the Rodney King beating—which sparked riots in Los Angeles—the record rolls from #64 to #52 with a bullet on the *Cash Box* Pop Album Chart.

Precocious Babies

By John Carmen

**INDIE
MUSIC**



Babyland

OF ALL OF THE genres that indie labels cater to, industrial music is easily the most misunderstood. Encompassing the huge terrain between the more metal-edged Ministry and the noise overkill of Clock DVA and Sleep Chamber, industrial is best defined as the sound of a smelting plant set to a metronome. And in the nascent L.A. industrial scene, the undisputed rulers are **Babyland**.

Named after a large furniture store on La Cienega Blvd. (now that's utilitarianism taken to its most insane extreme right there), Babyland is a duo, **Mike and Dan**, who create one of the most unholy dins on the face of the earth. If you could imagine Front 242 as a garage band, with the added perkiness such a mix implies, you've got Babyland. Much less pompous than the afore-mentioned Belgians, and more performance art-oriented, a Babyland gig can be almost anything, and it has been. At one performance, Babyland looses a version of Madonna's "Burning Up," accompanied by sawing a metal pipe in two, at another, when the boys were informed that saws weren't allowed onstage due to the fire code, they swathed themselves in cow dung, and stunk up the joint righteously. But not in the musical sense, of course.

As such a volatile and controversial act is likely to attract a lot of attention, and exists in the world's media capital, Babyland has drawn a great deal of hype. "We've been looked at by the majors, but I think they still see us as far too radical, so far as I can tell," laments Dan. "Tom Atenzio, who manages New Order, was helping us out for a while, but as you know, when New Order calls, he has to answer, and we were left on the back-burner." Interscope has also shown considerable interest in the act, but so far, no dice.

Fans of the duo will have to content themselves with the band's debut CD, *You Suck Crap* on **Flipside Records**—16 tracks of feral fury, including their live tour de force, "Thekadont," which includes a wall of percussion at concussion levels in live performance. Babyland hopes to tour the U.S. in the fall, and is already booking West Coast dates. Perhaps Madonna could return the favor, and let these guys open her next tour. Groundbreaking does have its own rewards after all.



TALENT REVIEW

Wynonna Judd/Billy Dean

By Robert Adels

UNIVERSAL AMPHITHEATRE, UNIVERSAL CITY, CA—You're probably much more of a party animal yourself when Mama ain't around. Why should it be any different for Wynonna Judd?

For her first L.A. appearance since the breakup of country music's top mother-and-daughter act, Wynonna let her hair down and turned the R&B up. The song that best spans the distance between her former duo's career and newfound solo success isn't a #1 Judds hit like "Mama He's Crazy" or "Why Not Me?" (although the solo Wynonna performed both passionately, calling the latter her "theme song"). It's "Rompin' Stompin' Blues," a down-n-dirty album cut from the Judds' last studio album (RCA/Curb's *Love Can Build A Bridge*) that serves as the most obvious overpass to Wynonna's more soulful aspirations.

Judging from her live performances of MCA/Curb Wynonna album tracks like "What It Takes," "A Little Bit Of Love" and especially "No One Else On Earth," Wynonna's graduated from both the Stax/Volt and Duke/Backbeat schools of '60s soul. One might ask if this horn-punctuated, gospel-shoutin' party music—complete with a black trio of backup singers—is really country. But repeated Universal Amphitheatre standing ovations quickly rendered the question moot.

Even Wynonna's current #1 single "I Saw The Light" benefitted from the increased energy levels inside her soul revival tent. Live versions of her first solo country and A/C smash "She Is His Only Need" and the Judds' "River Of Time" amply showed that Wynonna can still cut the country mustard. But it's the hot stuff of classic R&B that's spicing the secret sauce of her solo superstardom. What's clear on her solo debut and Top 5 pop album really hits you in the face live: Wynonna is re-inventing Otis Redding for the '90s.

Although opening act Billy Dean sports a band that relies on synthesizer as often as Wynonna's, this Liberty/SBK artist uses it to update the sound of The Eagles rather than that of Sam & Dave. His country roots have already been certified with Academy of Country Music honors for New Male Vocalist and Song of the Year (for his "Some-



where In My Broken Heart"). But for his live show, Dean broadens that base with James Taylor songs as diverse as the folksy "You've Got A Friend" and the earthy "Steamroller Blues" which exuded all the power of an Elvis duet with B.B. King. Dean's version of Dave Mason's "We Just Disagree," framed with a sordid tale from his early love life, is also a welcome surprise.

His two biggest hits from his current *Billy Dean* album—"Only The Wind" and the chart-climbin' "Billy The Kid"—use even earlier childhood memories to shed new light on adult tribulations. Dean's live success has a lot to do with the endearing lyrical content of these songs. But that success also owes much to his undeniable onstage sex appeal, which comes into clearer focus in live and video action than it does in the freeze-frames of his photos and album covers.

By showcasing both "sensitive guy" and "bedroom stud" sides of his personality, Dean defines a new generation of male country stars. While it may take Billy Dean a third or fourth album to reach Garth Brooks/Billy Ray Cyrus status, he's definitely got all the talent and moves necessary to get there.

TALENT REVIEW

The Cure

By Hilarie Grey

THE ROSE BOWL, PASADENA, CA—Since their debut in 1979, The Cure (Elektra) has been the standard by which all other gloom-rock bands are measured—a common

point of identification for the lonely and the melancholy. Over the years this persona, combined with vivid lyrics and imaginative, often very danceable arrangements, has won over a wide audience that spans well beyond the ever-loyal, black-clad core of followers. At this stadium stop on their current *Wish* tour, Robert Smith and company treated this array of wildly enthusiastic, partying fans to a two-hour-plus, hit-packed set which benefitted from almost equal parts whimsy and angst.

This mood-shifting was achieved well throughout the evening, with the band showcasing cynicism and nightmares ("Let's Go To Bed," "Lullaby") alongside fairly upbeat romanticism ("Love Song," "Friday I'm In Love"). Danceable numbers like "Why Can't I Be You," "Just Like Heaven," and Cure standard "Boys Don't Cry" peppered throughout the show kept the mood high, and added dramatic weight to the more meandering, glum ballads.

Smith remained a fairly aloof frontman, muttering only a few



words to the crowd here and there, but the chirps and howls of his little boy vocals more than compensated. Also notable was Smith's skilled guitar work, which shone particularly well on a searing, psychedelic reading of the 1990 hit, "Never Enough."

The Cure's set was also marked by an impressively synchronized light show (which really added to the dramatic pulsebeats of "Fascination Street," for example) and inventive staging which captured the band's gloomy and joyful sides. The stage resembled a windswept, gothic hall, complete with columns and twisted branches, while a rear projection system backed the band with images of fire, clouds, starfish, and even some cute, floating fish shapes. The normally imposing Rose Bowl was split in half for the occasion, with the stage set up the long way across midfield, rather than in one end zone. This not only made for much better viewing than in a traditional stadium show, but also a perfect setting for The Cure's surprisingly joyful theatrics.

NEWS FROM JAPAN

THE TOTAL ROYALTIES collected by the Japanese Association of Rights of Authors, Composers and Publishers (JASRAC) for the fiscal year of 1991 (April '91 to March '92) have recorded the highest in history—\$542 million, up 12.6 percent over the prior fiscal year, representing an increase of \$61 million. The high growths of both performance and mechanical royalties in this term, with 14 percent up over the prior fiscal year, each were main reasons for the fine result, JASRAC said.

Breaking down the total, the performance-royalties were \$144 million, up 14.5 percent over the prior fiscal term while the mechanical royalties showed a 4.3 percent growth over the same term to \$337 million.

Contrarily, audio-tape and rental-video continued their steep

slide from the past several years. "For these two items, we are unable to see the stop of the downward tendency," said JASRAC. Showing in detail audio-tape was, in this term, \$30 million, down 15 percent, while rental-video recorded \$2.8 million, down 35 percent from the prior fiscal year.

On the other hand, the splendid growth of audio-disk by 28.9 percent up over the prior fiscal year was one of the main factors of the high result in this term, which showed a \$212 million increase. "Just as in the past few consecutive years, CD showed strong growth in this term. This has brought the high growth of audio-disks," said JASRAC. Of total royalties collected in Japan, breakdown represents sales of .90 cents per person, which ranks 17th in the world. The top three locations are Austria, Switzerland and Finland, JASRAC reported.

JAZZ

TOP 40 JAZZ ALBUMS

By Lee Jeske



Miles Davis' last studio recording, *Doo-Bop* (Warner Bros.), is a collaboration with rapper Easy Mo Bee. Why is Miles smiling? He obviously never got to hear the final, rather lame, album.

REQUIEM FOR A HEAVYWEIGHT: The JVC Jazz Festival/New York—which began its life in this city 20 years ago as the Newport/New York Jazz Festival (having kissed its home of 18 years goodbye the previous summer)—has become a dispiriting bore. It used to be the world's most influential jazz festival, but now it's just a bloated dinosaur, so much so that when critics point out that the festival doesn't celebrate jazz, a music that's vibrantly alive in New York, the producers point out that JVC aims for "a different audience." That is, people who don't normally go see jazz. Meaning that the festival isn't necessarily targeted at jazz fans. If jazz fans aren't the target of the big, expensive nine days of activities, then what, I ask, is the point?

The problem is in the structure. This is an urban festival, meaning it takes place in indoor concert halls, in this case such glitzy, but soundwise suspect, spots as Carnegie and Avery Fisher halls. That means each concert requires a separate admission, here up to 40 bucks a pop. That means there's little chance for serendipity: you see the artists you pay your money to see. At outdoor festivals—where, usually, a single admission price buys you a full day of music, which means both musicians you want to see and, perhaps, those you've never heard of—there's a chance to make discoveries, to come across people you might pay to see next time around. So the festival, in its 20 years here, hasn't been building an audience for less well-known acts (I say less well-known, rather than young, be-

ON JAZZ

cause veterans like Shirley Horn and Abbey Lincoln, both of whom made festival appearances this year, are experiencing career revivals thanks to the foresight of record companies).

What the festival specializes in are tributes to the aging living greats (this year Dizzy Gillespie, Lionel Hampton and the Modern Jazz Quartet) and dead greats, either long dead (John Coltrane and Clifford Brown) or recently dead (Stan Getz and Buck Clayton). So two tributes were hung on Gillespie, in celebration of his upcoming 75th birthday, but he was too sick to attend either. Hampton, at 84, was in the intensive care unit a month ago, but he showed up for his show. The Modern Jazz Quartet's drummer Connie Kay, who recently suffered a stroke, was replaced by Mickey Roker at the concert celebrating their 40 years together.

The best concert I attended, and a concert that more than any other suggested a genuine purpose for JVC, was a poorly attended Town Hall gathering called "Trumpets for Dizzy." That's what it was: Jon Faddis assembled the following groupings of trumpeters, each in front of a rhythm section of Kenny Barron, Buster Williams and Victor Lewis; Roy Hargrove, Nicholas Payton, Ryan Kisor, Michael Leonhart and Mike Consentino (winner: Payton); Randy Brecker, Jimmy Owens, Lew Soloff and Claudio Roditi (winner: Soloff); Wynton Marsalis, Red Rodney and Faddis (a draw); and Harry "Sweets" Edison and Doc Cheatham. That was the first half. In the second half, interesting cross-generational teams were formed. I'm sure the few people who attended will long remember the day Nicholas Payton (19) jammed with Doc Cheatham (87). Only JVC, which takes place in the city where most jazz musicians live just a week or two before they all leave for Europe, could have brought this gathering together.

The big Gillespie celebra-

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1	UPFRONT (Elektra 61272)	DAVID SANBORN	2 6
2	DO I EVER CROSS YOUR MIND (GRP 9669)	GEORGE HOWARD	1 10
3	HERE'S TO LIFE (Verve 511879)	SHIRLEY HORN	6 6
4	NEXT EXIT (Columbia 48530)	GROVER WASHINGTON Jr.	5 5
5	THROUGH THE EYES OF LOVE (Warner Bros.)	RANDY CRAWFORD	7 10
6	THE VIBE (Novus/RCA 63132)	ROY HARGROVE	8 8
7	LIVE WIRES (GRP GRD9667)	YELLOW JACKETS	3 14
8	BENNY RIDES AGAIN (GRP 9665)	EDDIE DANIELS & GARY BURTON	4 10
9	KEEP IT RIGHT THERE (Novus/RCA 63131)	MARION MEADOWS	10 10
10	THREE WISHES (GRP 9674)	SPYRO GYRA	25 5
11	BLUE INTERLUDE (Columbia 48729)	WYNTON MARSALIS SEPTET	20 3
12	FOURPLAY (Warner Bros. 26656)	FOURPLAY	9 39
13	REFLECTIONS (Atlantic 82345)	BOB BALDWIN	17 8
14	QUE ALEGRIA (Verve 837 280)	JOHN MCLAUGHLIN	11 8
15	SIMPLY STATED (Columbia 48903)	TERENCE BLANCHARD	23 5
16	EARLY ALCHEMY (GRP 9666)	ACOUSTIC ALCHEMY	12 15
17	KISS MY AXE (Mesa Blue Moon 79751)	AL DIMEOLA PROJECT	13 16
18	INDIAN BLUES (Candid 79514)	DONALD HARRISON	28 3
19	HEART OF GOLD (COLUMBIA 47509)	ELLIS MARSALIS	14 16
20	IN TRIBUTE (GRP GRD2006)	DIANNE SHUUR	15 28
21	STUCK ON YOU (Sindrome 8893)	BOBBY CALDWELL	16 22
22	3 DAY WEEKEND (GRP 9663)	KIM PENSYL	18 19
23	SMALL WORLD (Verve Forecast/Verve 511878)	RICARDO SILVEIRA	19 10
24	TO DIZ, WITH LOVE (Telarc 83307)	DIZZY GILLESPIE WITH VARIOUS ARTISTS	DEBUT
25	ANADOLU (Columbia 48811)	AYDIN ESEN	DEBUT
26	GLOBAL VILLAGE (GRP GRD9670)	SPECIAL EFX	21 14
27	I REMEMBER CLIFFORD (GRP 9668)	ARTURO SANDOVAL	22 10
28	BACK ROADS (Denon/A&M 9042)	BOB BERG	35 29
29	BORN AGAIN (GRP 9675)	TOM SCOTT	DEBUT
30	RUMOR HAS IT (Heads Up 3014)	KENNY BLAKE	39 3
31	OASIS (GRP 9655)	ERIC MARIEMTHAL	24 15
32	EXCUSEZ MOI (Sin-Drome 1802)	PETER WHITE	38 10
33	OPEN UP WHATCHA GONNA DO FOR THE REST OF YOUR LIFE (Columbia 47383)	DIRTY DOZEN BRASS BAND	26 21
34	STOLEN MOMENTS (Blue Note 97159)	STANLEY JORDAN	27 29
35	IN EVERY MOMENT (GRP 9662)	NELSON RANGELL	29 19
36	LATE NIGHT AT THE CAFE CARLYLE (Telarc 83311)	BOBBY SHORT	30 6
37	MISSISSIPPI LAD (Antilles 511411)	TEDDY EDWARDS	31 23
38	RE-BIRTH OF THE COOL (GRP 9679)	GERRY MULLIGAN	DEBUT
39	STAY TUNED (A&M 5382)	VERNELL BROWN, JR.	32 8
40	PASSION (DENON/A&M 9043)	STEVE LAURY	36 10

tion at Carnegie was sloppy and disorganized, but filled with fine moments, most especially anything played by that Marsalis/Rodney/Faddis trio. Better was the Bill Cosby-hosted tribute to John Coltrane there the next day. McCoy Tyner played a strong set of Coltrane tunes, Elvin Jones played a strong set of Coltrane tunes, then Charles Lloyd reunited Jones and Tyner to back him on a surprisingly passionate, powerful set of originals. The usually mediocre Lloyd had a career day at Carnegie. But, still, where was the historical context, the rarely played music, the extra something to make this the once-in-a-lifetime occasion such a night should be?

The tribute to Getz, at Avery Fisher, had its moments—most notably Abbey Lincoln's three numbers—but it served no real purpose. Getz didn't leave a legacy of tunes or proteges, and he wasn't exactly beloved.

Things that would have helped this show—film clips, for example—were missing (what-ever happened to film clips on these tribute concerts?), so it was just a variety show of former Getz associates and others, like Scott Hamilton, who really didn't have very much to do with him at all. The bossa nova segment was welcome, but, like everything else, it wasn't set into any context.

Of the non-tribute concerts worth noting, one of them turned out to be a tribute concert after all. David Murray's evening, at the Equitable Center, was given over to a suite Bobby Bradford wrote in honor of the late John Carter. Murray, Bradford, Fred Hopkins and Andrew Cyrille played the hell out of the evening long piece, called "Have You Seen Sideman?," proving that living music does live in the crevices of JVC.

All in all, New York deserves better. Much better.

RHYTHM & BLUES

By Bryan DeVaney

R&B MUSIC



En Vogue

NEWS IN RHYTHM & BLUES: EastWest recording "Divas" En Vogue will be announcing the nominations for The 1992 MTV Video Music Awards, along with Dana Carvey and the Red Hot Chili Peppers July 7 in Los Angeles... Paisley Park/Reprise recording artist Tony LeMans was the victim of a fatal car accident in Los Angeles June 24. The 29 year-old vocalist and songwriter was signed in 1989 to Paisley Park by Prince. LeMans' debut self-titled album was also released that year. He was currently working on his second album at the time of his death... Earlier this week I received an advance cassette of the new album titled *Rude House* by the **Rude Boys**. This album, being the first signs of life since their debut album released in 1990, shows how much the group has advanced both vocally and production-wise. On their debut effort, they basically targeted the slow, ballad-type of songs, but on this one, they've decided that they're going to tackle both slow and uptempo R&B. As far as the production goes, look for a lot of music that is pretty catchy and should give them a good choice of potential singles. Cuts to look out for are "Tell Me What You Like," "Messin' Around" and "Miss You So Much." The album is scheduled for release July 14.

Holiday Forms Mega International

FAMED RECORD PRODUCER AND LABEL PRESIDENT of Tug Boat International Records, Doc "The Hitman" Holiday, has announced the formation of a new record label called Mega International, which will specialize in R&B and rap music, as well as the promotion of new artists and their careers. The label will be distributed throughout the United States, Canada, and the U.K. The first release will be a compilation CD featuring King B. from Maryland and another hot rapper from Virginia named Mouaudiev (pronounced, Moo-ah-diev). The CD is entitled *Movers From Mega Volume 1*.

Although Holiday has been a country music producer, scoring 87 nationally charted country records, including nine #1 indie records, the move to R&B is not that unusual according to Holiday. "I started in R&B back in the '60s in Philly, working at Sigma Studios and Record Plant in New York, working with names like The Stylistics, Eddie Holman, and many more. So it's not a move to R&B, it's just going back to where I come from."

Holiday's new venture has been in the works for two years, just "waiting for the right group to come along with the right sound." According to Holiday, King B. & The New Jack Crew is that group. He says, "Their sound is fresh, high energy, and a perfect blend of R&B and rap." For further information, call Mega at (804) 591-2717.

TOP 75 R&B ALBUMS

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1	FUNKY DIVAS (EastWest/Alco 7912-2)	En Vogue	2	13
2	TOTALLY KROSSED OUT (Ruff House/Columbia 48710)	Kris Kross	1	11
3	DEAD SERIOUS (Alco/EastWest 91827)	Das EFX	5	10
4	BORN INTO THE 90'S (Jive 41469)	R. Kelly & Public Announcement	4	22
5	FOREVER MY LADY (Uptown/MCA 10198)	Jodeci	3	55
6	COMFORT ZONE (Wing/Mercury 843522)	Vanessa Williams	6	16
7	REAL LOVE (Arista 18679)	Lisa Stansfield	7	32
8	DANGEROUS (Epic 45400)	Michael Jackson	8	30
9	PRIVATE LINE (EastWest 91777)	Gerald Levert	9	36
10	F.U.-DON'T TAKE IT PERSONAL (Jive 41470)	Fu Schnickens	13	13
11	THE WOMAN I AM (Warner Bros. 26296)	Chaka Kahn	16	9
12	OOOON ON THE TLC TIP (LaFace/Arista 26003)	TLC	12	13
13	MACK DADDY (Def American 26765)	Sir Mix-A-Lot	10	19
14	KEEP IT COMIN' (Elektra 61216)	Keith Sweat	14	29
15	MEANT TO BE MINT (Perspective/A&M 10014)	Mint Condition	15	23
16	INNER CHILD (Motown 363192)	Shanice	11	32
17	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF (Chrysalis 21929)	Arrested Development	19	10
18	T.E.V.I.N. (Qwest/Warner Bros. 26291)	Tevin Campbell	18	31
19	CYPRESS HILL (Ruff House/Columbia 47889)	Cypress Hill	17	29
20	BACK TO FRONT (Motown 37463633)	Lionel Richie	26	6
21	2 LEGIT 2 QUIT (Capitol 98151)	Hammer	21	33
22	HERE I GO AGAIN (Atlantic 82352)	Glenn Jones	22	18
23	COOLEYHIGHARMONY (Motown 6320)(G)	Boyz II Men	23	58
24	A WOLF IN SHEEP'S CLOTHING (Mercury 848368)	Black Sheep	24	35
25	2 PACALYPSENOW (Interscope/Atlantic 91767)	2 Pac	25	19
26	BURNIN' (MCA 10439)	Patti LaBelle	20	37
27	DIAMONDS AND PEARLS (Paisley Park/Warner Bros. 25379)	Prince	27	35
28	SEX AND VIOLENCE (Jive 41470)	Boogie Down Productions	28	13
29	RADIO FUSION (Virgin 91658)	College Boyz	29	10
30	EMOTIONS (Columbia 47980)	Mariah Carey	30	40
31	CHECK YOUR HEAD (Capitol 98938)	Beastie Boys	31	8
32	ALLYSON WILLIAMS (OBR/Columbia 45417)	Allyson Williams	32	10
33	LOVERS LANE (Motown 6342)	M.C. Brains	33	12
34	DAILY OPERATION (Chrysalis 21910)	Gang Starr	34	6
35	2ND II NONE (Profile 1416)	2nd II None	35	35
36	JOE PUBLIC (Columbia 48628)	Joe Public	36	13
37	DIFFERENT LIFESTYLES (Capitol 92078)	BeBe & CeCe Winans	37	51
38	SPICE I (Jive 41481)	Spice I	46	8
39	LOW END THEORY (Jive 1418)	A Tribe Called Quest	39	39
40	THE POWER OF LOVE (Epic 46789)(P)	Luther Vandross	40	60
41	AIN'T A DAMN THANG CHANGED (Rai/Columbia 47373)	Nice & Smooth	41	38
42	BROTHERHOOD CREED (Gasoline 46823)	Brotherhood Creed	42	7
43	UNPLUGGED M-TV (Columbia 52758)	Mariah Carey	51	2
44	GOT S**T ON MY MIND (Luke Records 91830)	Luke	44	19
45	PAID THE COST (Ruthless/Priority 57181)	Penthouse Players Clique	45	7
46	STILL IN LOVE WITH YOU (Pendulum/Elektra 612371)	Melissa Morgan	38	8
47	MR. SCARFACE IS BACK (Priority 57167)	Scarface	47	36
48	DEEP COVER (Music From The Original Motion Picture Soundtrack) (Epic ZK 75330)	Soundtrack I	48	11
49	AFFAIRS OF THE HEART (MCA 10355)	Jody Watley	49	13
50	COLOR ME BADD (Giant 24429)	Color Me Badd	50	48
51	XODUS (Polydor 13225)	XClan	DEBUT	
52	FUNKY AS I WANNA BE (Jive 41476)	Pooh-Man	52	11
53	CHIC-ISM (Warner Bros. 26354)	Chic	53	13
54	A-TOWN HARD HEADS (AE/Ichiban 4120)	THE HARD BOYS	54	14
55	WHITE MEN CAN'T JUMP (Music From The Original Motion Picture Soundtrack) (EMVERG 98414)	Riff	55	10
56	THROUGH EYES OF LOVE (Warner Bros. 26730)	Through Eyes Of Love	56	7
57	POISONOUS MENTALITY (Effect/Luke 3006)	Poison Clan	57	9
58	UNFORGETTABLE (Elektra 61049)(P)	Natalie Cole	58	54
59	AS RAW AS EVER (Epic 47310)	Shabba Ranks	59	26
60	RAZZ (Ultras 0502)	Don Diego	60	7
61	WE'RE GOIN' OFF (Pandisc 8815)	Clay D. & The New Get Funky Crew	61	10
62	JUICE (Music From The Original Motion Picture Soundtrack) (Soul/MCA 10462)	Soundtrack	62	25
63	ACT LIKE YOU KNOW (First Priority/Atlantic 7101)	MC Lyte	63	40
64	MECCA AND THE SOUL B (Elektra 60948)	Pete Rock & C.L. Smooth	DEBUT	
65	APOCALYPSE 91...THE ENEMY STRIKES BACK (Def Jam/Columbia 47374)	Public Enemy	65	38
66	CAN YOU STOP THE RAIN (Columbia 46823)	Peabo Bryson	66	42
67	THE POWER OF RHYME (Nasty Mix 7101)	Kid Sensation	67	12
68	THE EVOLUTION OF GOSPEL (Perspective/A&M 1000)	Sounds Of Blackness	68	54
69	VOLUME III JUST RIGHT (Virgin 91771)	Soul II Soul	DEBUT	
70	NEARER TO YOU (Atlantic 82328)	SKYY	70	12
71	360 DEGREES OF POWER (Epic 48713)	Sister Souljah	71	7
72	NAUGHTY BY NATURE (Tommy Boy 1044)	Naughty By Nature	72	42
73	THE KINGS OF BASS (Joey Boy 3004)	Bass Patrol	73	7
74	PORTRAIT OF THE BLUES (Malaco 7458)	Bobby "Blue" Bland	74	9
75	MEN AT LARGE (Alco/EastWest 92159)	Men At Large	DEBUT	

CASH BOX CHARTS

TOP 100 R&B SINGLES



#1 SINGLE: Lionel Richie



TO WATCH: En Vogue #24



HIGH DEBUT: Kris Kross #47

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			Total Weeks ▼		Total Weeks ▼
			Last Week ▼		
1	DO IT TO ME (Motown 2160)	Lionel Richie	1	9	49
2	IN THE CLOSET (Epic 4537)	Michael Jackson	2	11	50
3	TENNESSEE (Chrysalis/ERG 23829)	Arrested Development	5	12	51
4	FOREVER IN YOUR EYES (Perspective/A&M 0009)	Mint Condition	4	22	52
5	WHEN YOU'VE BEEN BLESSED (MCA 54376)	Patti Labelle	8	7	53
6	THEY WANT EFX (Atco/EastWest 4-96206)	Das EFX	6	10	54
7	SCHOOL ME (Atco/EastWest 98577)	Gerald Everett	7	9	55
8	I'LL BE THERE (Columbia 74330)	Mariah Carey	9	3	56
9	YOU REMIND ME (From the Motion Picture Soundtrack Strictly Busi-ness) (Uptown/MCA 54327)	Mary J. Blige	10	9	57
10	THE BEST THINGS IN LIFE ARE FREE (A&M 28968100)	Luther Vandross/Janet Jackson feat. BBD & Ralph Tresvant	13	6	58
11	COME AND TALK TO ME (Uptown/MCA 54175)	Jodeci	11	14	59
12	MONEY DON'T MATTER 2 NIGHT (Paisley Park/Warner Bros. 190200)	Prince & The N.P.G.	12	15	60
13	HONEY LOVE (Jive 42031)	R. Kelly/Public Announcement	3	9	61
14	SILENT PRAYER (Motown 2165)	Shanice Williams	18	19	62
15	THE SAGA CONTINUES (Motown 37463-21)	The Boys	15	6	63
16	NEVER SATISFIED (Giant/Reprise 18981)	Good 2 Go	20	9	64
17	KEEP ON WALKIN' (A&M 1598)	CeCe Peniston	24	5	65
18	WHATEVER IT TAKES (Atlantic 4589)	Troop	26	6	66
19	USE ME (Atco/EastWest 64256)	Men At Large	21	7	67
20	MR. LOVERMAN (Epic 74257)	Shabba Ranks	35	7	68
21	BABY BABY BABY (Arista/LaFace 1-4928)	TLC	23	5	69
22	HOW ABOUT TONIGHT (MCA 54399)	Eugene Wilde	22	8	70
23	WE DIDN'T KNOW (Arista 1-2420)	Whitney Houston & Stevie Wonder	34	5	71
24	GIVING HIM SOMETHING HE CAN FEEL (Atco/EastWest 98560)	En Vogue	37	3	72
25	THIS IS THE WAY WE ROLL (Capitol 44786)	Hammer	25	9	73
26	I'VE BEEN SEARCHIN' (Nobody Like You) (Atlantic 87540)	Glenn Jones	38	8	74
27	THEY REMINISCE OVER YOU (Elektra 64773)	Pete Rock & C.L. Smooth	33	5	75
28	JUST FOR TONIGHT (Mercury 865888)	Vanessa Williams	31	6	76
29	JUST MY LUCK (Columbia 74171)	Alyson Williams	32	3	77
30	IF YOU FEEL THE NEED (Mercury 866784)	Shomari	30	7	78
31	SOMETIMES I RHYME SLOW (RAL/Columbia 38-74167)	Nice & Smooth	36	6	79
32	LOVE YOU ALL MY LIFETIME (Warner Bros. 40377)	Chaka Kahn	16	13	80
33	JUMP (Ruff House/Columbia 38-74197)	Kris Kross	17	13	81
34	JOY (Virgin 91771)	Soul II Soul	19	9	82
35	NO PLACE LIKE LOVE (Pendulum/Elektra 64756)	Chris Walker	44	7	83
36	STILL IN LOVE WITH YOU (Pendulum/Elektra 64767)	Melissa Morgan	28	11	84
37	LOVE ME (Capitol 44820)	Tracie Spencer	27	13	85
38	DEPEND ON YOU (Capitol 44824)	BeBe & CeCe Winans	48	6	86
39	MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Atco/EastWest 498585)	En Vogue	14	14	87
40	IT'S NOT HARD TO LOVE YOU (Reprise 18872)	Al Jarreau	74	3	88
41	LOVE LIKE THIS (Columbia 74313)	Grover Washington Jr. feat. Lalah Hathaway	46	8	89
42	SCENARIO (Jive 42056)	A Tribe Called Quest	45	8	90
43	HOW DO I LOVE THEE (Tommy Boy 524)	Queen Latifah	43	9	91
44	I MISS YOU (Columbia 74321)	Joe Public	49	6	92
45	BABY GOT BACK (Def American/Reprise 4-18947)	Sir-Mix-A-Lot	41	12	93
46	WHY ME BABY (Elektra 64777)	Keith Sweat	42	19	94
47	WARM IT UP (Ruff House/Columbia 74346)	Kris Kross	DEBUT		95
48	DO UNTO ME (Warner Bros. 10937)	Karyn White	61	3	96
					97
					98
					99
					100

RAP/DANCE MUSIC

STREET BEAT

By Bryan (B-Style) DeVaney



Pictured are: Darryl Green (front, left), Washinton Redskins; Barry Sanders (front, right), Detroit Lions; David Robinson (back, left), San Antonio Spurs; and A.C. Green, Los Angeles Lakers. What are they doin' in tha' Rap column? Read my sh't and find out...

NEWZ FROM THA' UNDERGROUND: Four leading professional athletes recently teamed up to record a single and video titled "It Ain't Worth It" to encourage youth to stay away from sex (do you think it'll work?) due to diseases and unwanted pregnancies...For the past couple of weeks I've been writing about the controversy surrounding former Geto Boy member Willie D and his upcoming solo album *I'm Goin' Out Like A Soldier*. Well nothing's changed this week, due to one of the tracks included titled "Fu*k Rodney King" there is some more to write about. Last Tuesday a fax came into *Cash Box* from Rap-A-Lot Records and it was a copy of the lyrics for that track. Damn, Willie D came off with a hard azz diss' to Rodney King on this 1. Check out a couple of lines from the song. "I said fu*k Rodney King and I meant it/And any mutha fu*ka' out there who resent it/Cause didn't nobody set a fire for Willie D/When them laws beat the fu*k out me." Whatcha' think??? Congratulations goes out to Nicole Scott formerly of MCA and S.O.U.L Records who is now a proud mother. On June 26, she delivered a healthy little boy named Nicolas Taylor Scott... Last week former N.W.A. member Dr. Dre's house was destroyed in a fire that started from a barbecue. That's fu*ked up...



Polydor recording artists X-Clan were recently guests of honor at a special assembly paying tribute to Malcolm X at the El Hajj Malik Shabazz elementary school in Brooklyn, N.Y. They addressed and autographed copies of their album for the students.

SERCH FORMS SERCHLITE MUSIC: Def Jam/Columbia recording artist MC Serch announced the formation of Serchlite Music, a companion company to his production company, Mind Squad Music. Serchlite has optioned a screenplay *Watch The Doors*, and Serch has executive-produced the soundtrack for *Zebrahead*, due out in September. Artists scheduled to appear on the album will be DAS EFX, Leaders Of The New School, Lord Finesse, Tim Dog and others will be announced later. C-Ya, next week!

TOP 30 DANCE SINGLES

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1	KEEP ON WALKIN' (A&M 1598)	CeCe Peniston	7	4
2	RUNAWAY (Elektra 66424)	Deee Lite	28	3
3	THEY WANT EFX (Alco EastWest 0-96206)	Das EFX	5	9
4	MY LOVIN' (YOU'RE NEVER GONNA GET IT) (Alco EastWest 0-96194)	En Vogue	1	9
5	KILLER (Sire/Warner Bros. 0-40230)	Seal	6	9
6	TAKE ME BACK TO LOVE AGAIN (Epic 74212)	Kathy Sledge	2	10
7	SWEAT DANCE (Warner Bros. 40248)	K-YZE	13	3
8	BABY GOT BACK (Def American/Reprise 0-40233)	Sir Mix-A-Lot	3	10
9	KEEP IT IN THE CLOSET (Epic ESK 4537)	Michael Jackson	4	9
10	LOVE YOU ALL MY LIFETIME (Warner Bros. 40377)	Chaka Khan	18	3
11	TENNESSEE (Chrysalis/ERG 23829)	Arrested Development	10	9
12	THEY REMINISCE OVER YOU (Elektra 64773)	Pete Rock & C.L. Smooth	19	4
13	DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE (Uptown 54428/MCA)	Heavy D. & The Boyz	21	3
14	NU NU (Mercury 866 445)	Lidell Townsell	12	7
15	JUMP AROUND (Tommy Boy 526)	House of Pain	25	3
16	JUMP (Ruffhouse/Columbia 38-74197)	Kris Kross	8	9
17	MOIRA JANE'S CAFE (Cardiac 3-4023)	Definition of Sound	11	10
18	LIVE AND LEARN (Columbia 74230)	Joe Public	9	7
19	STILL IN LOVE WITH YOU (Pendulum/Elektra 66438)	Mell'sa Morgan	15	7
20	WARM IT UP (Ruffhouse/Columbia 74377)	Kriss Kross	DEBUT	
21	TESTIFY (Perspective 28968 1710-VA&M)	Sounds of Blackness	14	12
22	DON'T LOSE THE MAGIC (Arista 2412-1)	Shawn Christopher	17	11
23	RAIN FALLS (Virgin 96173)	Frankie Knuckles Featuring Lisa Michaelis	30	3
24	NOW THAT YOU'RE GONE (Cutting 259)	Corina	20	7
25	TOO FUNKY (Columbia 74352)	George Michael	DEBUT	
26	WORKOUT (Virgin 96201)	Frankie Knuckles Featuring Roberta Gilliam	16	7
27	DON'T STOP...PLANET ROCK (Tommy Boy 1052)	Afrika Bambaataa & The Soul Sonic Force	DEBUT	
28	DON'T BE AFRAID (Soul/MCA 54384)	Aaron Hall	23	7
29	TEDDY'S JAM 2 (MCA 54383)	Guy	24	7
30	STROBELITE HONEY (Mercury 866 869)	Blacksheep	DEBUT	

TOP 30 RAP SINGLES

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1	THEY REMINISCE OVER YOU (Elektra 64473)	Pete Rock & C.L. Smooth	2	7
2	DEEP COVER (Solar/Epic 7454)	Dr. Dre Introducing Snoop Doggy Dogg	7	8
3	TAKE IT PERSONAL (Chrysalis 23848/ERG)	Gang Starr	1	5
4	POPPA LARGE (Mercury 866-733)	Ultra Magnetic M.C.'s	3	4
5	STROBELITE HONEY (Mercury 866 869)	Blacksheep	6	3
6	DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE (Uptown 54420/MCA)	Heavy D. & The Boyz	9	3
7	BIG MAMA (Livin Large LLC-102)	Shante	4	5
8	EXPLANATION OF A PLAYA (Ruthless 7011/Priority)	Penthouse Players Clique	10	5
9	ROADRUNNER (Violator/Relativity 1123)	Chi All	5	4
10	JUMP AROUND (Tommy Boy 526)	House of Pain	11	3
11	THEY WANT EFX (Alco EastWest 4-98600)	Das EFX	8	13
12	UPTOWN ANTHEM (Tommy Boy 519)	Naughty By Nature	14	3
13	XODUS (Polydor/PLG 863033-1)	X-Clan	15	4
14	HOME GIRL DON'T PLAY DAT (Alco/EastWest 4-96171)	Yo Yo	18	4
15	BACK TO THE HOTEL (Profile 7367)	N2Deep	20	2
16	DON'T SWEAT THE TECHNIQUE (MCA 2192)	Eric B. & Rakim	24	4
17	I WANT TO BE FREE (Jive 42068-2)	Too \$hort	25	3
18	SCENARIO (Jive 42056)	A Tribe Called Quest	21	12
19	LA SHMOOVE (Jive 42062)	Fu-Schnickens	13	8
20	VICTIM OF THE GHETTO (Virgin 4-98635)	College Boyz	12	5
21	PARTY OVER HERE (Giant 0-40406)	Lord Finesse	27	2
22	GHETTO RED HOT (Columbia 3817439)	Super Cat	29	2
23	I AINT TO BE FLEXED WITH (Wrap/Ichiban MCS-105-40)	M.C. Breed	23	4
24	THE BIG MAN (Select 4-64750)	Chubb Rock	26	3
25	YA GETZ CLOWNED (GWK/Quality 15190-4)	South Central Cartel	DEBUT	
26	WARM IT UP (Ruffhouse/Columbia 74376)	Kriss Kross	28	2
27	TOSS IT UP (Polydor/PLG 865961-1)	Zhigge	30	2
28	SO WHAT'CHA WANT? (Capitol 15847)	Beastie Boys	19	7
29	ONE IN THE CHAMBA (Tommy Boy 529)	Almighty R.S.O.	DEBUT	
30	LET IT ALL HANG OUT (Atlantic Street 4-87472)	A.D.O.R.	DEBUT	

TOP 200 POP ALBUMS

CASH BOX • JULY 11, 1992

The square bullet indicates strong upward chart movement

- 1 **SOME GAVE ALL** (Mercury 510635) BILLY RAY CYRUS 1 6
- 2 **LIVE MTV UNPLUGGED** (Columbia 52758) MARIAH CAREY 2 4
- 3 **BLOOD SUGAR SEX MAJIK** (Warner Bros. 26681)(P)
- 4 **TOTALLY KROSSED OUT** (Ruffhouse/Columbia 48710)(P) RED HOT CHILI PEPPERS 4 40
- 5 **TEN** (Epic 47857)(P) KRIS KROSS 6 13
- 6 **THE SOUTHERN HARMONY AND MUSICAL COMPANION** (Def American 28916) PEARL JAM 5 29
- 7 **ROPIN' THE WIND** (Liberty 96330)(P7) THE BLACK CROWES 3 7
- 8 **SHADOWS AND LIGHT** (SBK 96924) GARTH BROOKS 8 42
- 9 **ADRENALIZE** (Mercury 512185)(P3) WILSON PHILLIPS 7 3
- 10 **NO FENCES** (Liberty 93866)(P7) GARTH BROOKS 11 95
- 11 **MACK DADDY** (Def American 26765)(G) SIR MIX-A-LOT 10 21
- 12 **ANGEL DUST** (Slash 26785) FAITH NO MORE 20 2
- 13 **BACK TO FRONT** (Motown 6338) LIONEL RICHIE 13 7
- 14 **DIVA** (Arista 18704) ANNIE LENNOX 12 6
- 15 **DEAD SERIOUS** (Atco EastWest 91827) DAS EFX 14 11
- 16 **METALLICA** (Elektra 61113)(P4) METALLICA 17 46
- 17 **ACHTUNG BABY** (Island 510347)(P3) U2 15 31
- 18 **CLASSIC QUEEN** (Hollywood 61311)(P) QUEEN 18 16
- 19 **WE CAN'T DANCE** (Atlantic 82344)(P2) GENESIS 23 33
- 20 **WYONNA** (Curb/MCA 10529) WYONNA 16 12
- 21 **GREATEST HITS** (Warner Bros. 26846) ZZ TOP 19 10
- 22 **GARTH BROOKS** (Liberty 90897)(P3) GARTH BROOKS 26 113
- 23 **WISH** (Elektra 61309) THE CURE 29 10
- 24 **FUNKY DIVAS** (Atco EastWest 792121-2)(G) EN VOGUE 21 14
- 25 **LUCK OF THE DRAW** (Capitol 96141)(P3) BONNIE RAITT 30 53
- 26 **HOLD YOUR FIRE** (Epic 48615) FIREHOUSE DEBUT
- 27 **CHECK YOUR HEAD** (Capitol 98938) BEASTIE BOYS 22 10
- 28 **NEVERMIND** (DGC 24425)(P3) NIRVANA 24 40
- 29 **3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE....** (Chrysalis 21929)
- 30 **FOREVER MY LADY** (MCA 10199)(P) ARRESTED DEVELOPMENT 36 12
- 31 **RITES OF PASSAGE** (Epic 48865) JODECI 25 40
- 32 **HUMAN TOUCH** (Columbia 53000)(P) BRUCE SPRINGSTEEN 31 13
- 33 **THE COMFORT ZONE** (Wing/Mercury 843522)(P) VANESSA WILLIAMS 32 45
- 34 **CELINE DION** (Epic 52473) CELINE DION 28 13
- 35 **DANGEROUS** (Epic 54400)(P4) MICHAEL JACKSON 33 31
- 36 **WAYNE'S WORLD** (Warner Bros. 26805)(P) SOUNDTRACK 34 19
- 37 **TIME, LOVE & TENDERNESS** (Columbia 46771)(P5) MICHAEL BOLTON 35 62
- 38 **DON'T ROCK THE JUKEBOX** (Arista 8681)(P) ALAN JACKSON 42 59
- 39 **THE WILD LIFE** (Chrysalis 21911) SLAUGHTER 37 10
- 40 **HEART IN MOTION** (A&M 15321)(P3) AMY GRANT 39 68
- 41 **THE ONE** (MCA 10614) ELTON JOHN DEBUT
- 42 **COOLEYHIGHHARMONY** (Motown 6320)(P4) BOYZ II MEN 40 59
- 43 **C.M.B.** (Giant 24429)(P2) COLOR ME BADD 41 49
- 44 **WAKING UP THE NEIGHBOURS** (A&M 5367)(P2) BRYAN ADAMS 45 40
- 45 **BORN INTO THE 90'S** (Live 41469-2/4)
- 48 **ORHH...ON THE TLC TIP** (Arista 26003) R. KELLY AND THE PUBLIC ANNOUNCEMENT 43 23
- 47 **REVENGE** (Mercury 8480372) TLC 48 18
- 48 **FOR MY BROKEN HEART** (MCA 10400)(P) REBA McENTIRE 46 39
- 49 **LUCKY TOWN** (Columbia 53001) BRUCE SPRINGSTEEN 47 13



#1 ALBUM: Billy Ray Cyrus



HIGH DEBUT: FireHouse #26

MTV TOP 20 VIDEOS

JULY 11, 1992

Last Week* Total Weeks*



- 1 **I'LL BE THERE (UNPLUGGED)** (Columbia) Mariah Carey 2 5
- 2 **MAKE LOVE LIKE A MAN** (Mercury) Def Leppard 3 5
- 3 **UNDER THE BRIDGE** (Warner Bros.) Red Hot Chili Peppers 1 14
- 4 **REMEDY** (Def American/Reprise) Black Crowes 5 9
- 5 **WHEREVER I MAY ROAM** (Elektra) Metallica 7 5
- 6 **TENNESSEE** (Chrysalis) Arrested Development 8 5
- 7 **NOVEMBER RAIN** (Geffen) Guns N' Roses 9 3
- 8 **DAMN I WISH I WAS YOUR LOVER (VER. II)** (Columbia) Sophie B. Hawkins 4 5
- 9 **TOO FUNKY** (Columbia) George Michael 14 2
- 10 **EVEN FLOW** (Epic) Pearl Jam 12 4
- 11 **MY LOVIN' (YOU'RE NEVER GONNA GET IT)** (EastWest/Atco) En Vogue 6 10
- 12 **LIFE IS A HIGHWAY** (Capitol) Tom Cochrane 16 2
- 13 **FRIDAY, I'M IN LOVE** (Fiction/Elektra) The Cure 17 3
- 14 **YOU WON'T SEE ME CRY** (SBK/EMI) Wilson Phillips 10 8
- 15 **WARM IT UP** (Ruffhouse/Columbia) Krs Kross DEBUT
- 16 **TAKE THIS HEART (VER. II)** (Capitol) Richard Marx 18 2
- 17 **EVEN BETTER THAN THE REAL THING** (Island/PLG) U2 20 2
- 18 **GOOD STUFF** (Reprise) The B-52's DEBUT
- 19 **BABY-BABY-BABY** (LaFace/Arista) TLC DEBUT
- 20 **LITHIUM** (DGC) Nirvana DEBUT

- 101 **UP** (Charisma 92107) RIGHT SAID FRED 95 16
- 102 **EMPIRE** (EMI 92806)(P2) QUEENSRYCHE 102 95
- 103 **BLUE LIGHT, RED LIGHT** (Columbia 48695)(P) HARRY CONNICK JR. 107 39
- 104 **LETHAL WEAPON 3** (Reprise 26989) SOUNDTRACK 110 2
- 105 **RUSH** (Reprise 26794)(G) SOUNDTRACK 108 24
- 106 **LOVERS LANE** (Motown 6342) M.C. BRAINS 105 13
- 107 **WILD AMERICA** (A&M 5371) TORI TORA 112 5
- 108 **HEAVEN AND EARTH** (Reprise 26849) AL JARREAU DEBUT
- 109 **LOW END THEORY** (Jive 1418)(G) TRIBE CALLED QUEST 94 40
- 110 **KEEP IT COMIN'** (Elektra 61216)(P) KEITH SWEAT 106 31
- 111 **A WOLF IN SHEEP'S CLOTHING** (Mercury 848368)(G) BLACK SHEEP 97 36
- 112 **INNER CHILD** (Motown 363192) SHANICE 113 32
- 113 **WALKIN IN LONDON** (I.R.S. 13137) CONCRETE BLONDE 104 15
- 114 **REAL LOVE** (Arista 18679)(G) LISA STANSFIELD 96 33
- 115 **MCMXC A.D.** (Charisma 91842)(P) ENIGMA 120 72
- 116 **MAD MAD WORLD** (Capitol 97723) TOM COCHRANE 125 6
- 117 **UPFRONT** (Elektra 61272) DAVID SANBORN 103 7
- 118 **T.E.V.I.N.** (Owest/Warner Bros. 26291)(G) TEVIN CAMPBELL 109 32
- 119 **GONNA MAKE YOU SWEAT** (Columbia 47093)(P3) C+C MUSIC FACTORY 111 78
- 120 **OUT OF THE CRADLE** (Reprise 26182) LINDSEY BUCKINGHAM DEBUT
- 121 **EAST SIDE STORY** (Virgin 92097) KID FROST 114 9
- 122 **MEANT TO BE MINT** (A&M 10014) MINT CONDITION 117 25
- 123 **SEAL** (Sire/Warner Bros. 26627)(G) SEAL 119 55
- 124 **PAID THE COST** (Ruthless 57181) PENTHOUSE PLAYERS CLIQUE 116 8
- 125 **PRIVATE LINE** (East West/Atlantic 91777)(G) GERALD LEVERT 115 37
- 126 **2POCALYPSE NOW** (Interscope 91767) 2PAC 118 20
- 127 **GREATEST HITS 1968-1992** (Columbia 52703) NEIL DIAMOND 137 5
- 128 **ALL I CAN BE** (Epic 47468) COLLIN RAYE 124 25
- 129 **VOL. III JUST RIGHT** (Virgin 91771) SOUL II SOUL 123 8
- 130 **STICK AND STONES** (Atlantic 82326) TRACY LAWRENCE 122 60
- 131 **OUT OF TIME** (Warner Bros. 26498)(P3) R.E.M. 130 42
- 132 **CARRERAS-DOMINGO-PAVAROTTI IN CONCERT** (London/Polydor 430439)(P)
- 133 **THE COMMITMENTS** (MCA 10288)(G) SOUNDTRACK 127 46
- 134 **2ND II NONE** (Profile 1416) 2ND II NONE 133 36
- 135 **FAMILY GROOVE** (A&M 5382) THE NEVILLE BROTHERS 131 7
- 136 **KIKO** (Slash 26786/Warner Bros.) LOS LOBOS 141 4
- 137 **JUICE** (Soul/MCA 10462)(G) SOUNDTRACK 134 26
- 138 **WHENEVER WE WANTED** (Mercury 510151)(P) JOHN MELLENCAMP 135 37
- 139 **TEARS ROLL DOWN-HITS 1982-92** (Fontana/Mercury 10939)
- 140 **BITCH BETTA HAVE MY MONEY** (Select 21642) AMG 126 78
- 141 **HUSH** (Sony Masterworks 48177) YO-YO MA/BOBBY McFERRIN 140 21
- 142 **STRAIGHT TALK** (Hollywood 61303) SOUNDTRACK 142 11
- 143 **TANGLED IN REINS** (MCA 10426) STEELHEART 150 2
- 144 **MAMBO KINGS** (Elektra 61240) SOUNDTRACK 144 22
- 145 **LITTLE VILLAGE** (Reprise 26713) LITTLE VILLAGE 129 19
- 146 **DIFFERENT LIFESTYLES** (Capitol 92078)(G) BEBE & CECE WINANS 128 52
- 147 **SCREAM IN BLUE** (Columbia 999747) HANK WILLIAMS JR. 143 19
- 148 **MAVERICK** (Curb/Capricorn 26806) I GOT 9* T ON MY MIND (Luke Records 91830)
- 149 **I GOT 9* T ON MY MIND** (Atlantic 82293)(G) LUKE 139 19
- 150 **ROLL THE BONES** (Mercury 3145131782) RUSH 138 43
- 151 **HOTWIRE** (Mercury 3145131782) SOUP DRAGONS 160 9

53 INFINITY WITHIN (Elektra 61313) DEE LITE DEBUT
54 MECCA & THE SOUL BROTHER
55 80948 PETE ROCK & C.L. SMOOTH 49 2
55 EMOIONS (Columbia 47980)(P3) MARIAH CAREY 52 41
56 AS UGLY AS THEY WANT TO BE (Mercury 68823)(P) UGLY KID JOE 51 22
57 SHEPHERD MOONS (Reprise 26774)(P) ENYA 54 33
58 FEAR OF THE DARK (Epic 48993) IRON MAIDEN 50 7
59 NO MORE TEARS (Epic 46795)(P) OZZY OSBOURNE 55 41
60 RUSH STREET (Capitol 95874)(G) RICHARD MARX 68 34
61 FINALLY (A&M 5381) CE CE PENISTON 56 22
62 LIVE AT WEMBLEY '86 (Hollywood 61104) QUEEN 61 3
63 XODUS (Polydor 13225) X-CLAN 57 5
64 NAUGHTY BY NATURE (Tommy Boy 1044)(P) NAUGHTY BY NATURE 59 43
65 UNFORGETTABLE (Elektra 61049)(P4) NATALIE COLE 60 55
66 DARE TO DREAM (Private Music 91096)(P) YANNI 71 15
67 TOO LEGIT TO QUIT (Capitol 98151)(P3) HAMMER 67 35
68 NEVER ENOUGH (Island 512120)(G) MELISSA ETHERIDGE 62 15
69 STARS (East West 91773) SIMPLY RED 63 39
70 BEAUTY AND THE BEAST (Walt Disney 60618)(P) SOUNDTRACK 74 31
71 LEAN INTO IT (Atlantic 82209)(P) MR. BIG 69 25
72 MILAGRO (Polydor 513197) SANTANA 78 7
73 MATTERS OF THE HEART (Elektra 61215) TRACY CHAPMAN 65 8
74 THE RITUAL (Atlantic 82392) TESTAMENT 66 7
75 IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P) TRAVIS TRITT 72 57
76 SISTER ACT (Hollywood 61334) SOUNDTRACK 70 2
77 TONGUES AND TAILS (Columbia 46797) SOPHIE B. HAWKINS 73 8
78 SEMIVOLE WIND (BNA 61029) JOHN ANDERSON 76 19
79 HOLDING MY OWN (MCA 10532) GEORGE STRAIT 77 9
80 USE YOUR ILLUSION I (Geffen 24415)(P3) GUNS N' ROSES 100 41
81 USE YOUR ILLUSION II (Geffen 24420)(P3) GUNS N' ROSES 82 41
82 LITTLE EARTHQUAKES (Atlantic 82358) TORIAMOS 75 13
83 CYPRESS HILL (Ruffhouse/Columbia 47889)(G) CYPRESS HILL 58 26
84 LYNCH MOB (Elektra 613222) LYNCH MOB 83 9
85 BLACK MOON (Victory Music 80003) EMERSON, LAKE & PALMER 90 3
86 DEEPA (Atlantic 82393) TROOP 89 3
87 LONGNECKS AND SHORT STORIES (MCA 10530) MARK CHESNUTT 81 12
88 FAR AND AWAY (MCA 10628) SOUNDTRACK 93 4
89 SHAKE YOUR MONEY MAKER (Def American 24278)(P3) THE BLACK CROWES 79 120
90 READ BETWEEN THE LINES (RCA 61129) AARON TIPPIN 84 15
91 NONSUCH (Geffen 24474) XTC 85 8
92 PSYCHOTIC GUPPER (Geffen 24424)(G) TESLA 88 42
93 BADMOTORFINGER (A&M 5374)(G) SOUNDGARDEN 80 38
94 FOR UNLAWFUL CARNAL KNOWLEDGE (Warner Bros. 26594)(P2) VAN HALEN 91 54
95 THE SKY IS CRYING (Epic 47390)(P) STEVIE RAY VAUGHAN 99 34
96 DIAMONDS AND PEARLS (Paisley Park/WarnerBros. 25379)(P2) PRINCE AND THE N.P.G. 92 39
97 BOATS, BEACHES, BARS, & BALLADS (Margaritaville 10613) JIMMY BUFFETT 101 5
98 SPELLBOUND (Virgin 91611)(P3) PAULA ABDUL 98 59
99 VULGAR DISPLAY OF POWER (A&M 5374)(G) PANTERA 87 18
100 JOSHUA JUDGES RUTH (Curb/MCA 19475) LYLE LOVETT 86 12

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Dotted Lines...



MCA Records recently announced the signing of Paul Young to a long-term recording contract. Young's upcoming album will be produced by Don Was. Pictured are: (standing, l-r) Larry Kenswil, senior vp, business and legal affairs, MCA Music Entertainment Group; Paul Atkinson, executive vp, a&r, MCA Records; Ken Kushnick, Was' manager; Ged Doherty, Young's manager; Was; and Richard Palmese, president, MCA Records; (sitting, l-r) Al Teller, chairman, MCA Music Entertainment Group; and Young.



Capitol Records has signed Graham Parker to an exclusive recording contract. His debut album for the label, *Burning Questions*, is scheduled for release on July 28. Pictured are: Parker (left) with Capitol president, Hale Milgrim.



Tenor saxophonist Stanley Turrentine (center) is all smiles after signing an exclusive, worldwide recording agreement with MusicMasters Records. The jazz legend's debut album, *More Than A Mood*, bows July 14. Shown with Turrentine are personal manager Judith James (left) and MusicMasters president Jeff Nissim.

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COUNTRY MUSIC

Country Gold and Country Heart Festivals To Be Held

By Brad Hogue

COUNTRY MUSIC INVADES JAPAN In response to the growing popularity of country music, both nationally and internationally, Japanese country music ambassador/promoter Charlie Nagatani and Judy Seale of Refugee Management, Inc. have announced the expansion of two country music festivals to be held in Japan.

The Country Gold IV and Country Heart concerts will both take place during the month of October in celebration of Japan's growing demand for country music. Country Gold IV, the premier country music festival in Japan, will once again take place at Aspecta, which is located in southwest Japan at the base of Mt. Aso in Kumamoto. The Aspecta facility, which boasts the largest outdoor stage in the world, will play host to a number of country stars scheduled to perform on Sunday, October 18 including Dwight Yoakam, The Desert Rose Band, Holly Dunn, Jim & Jesse, Michael Woody, and Charlie Nagatani & The Cannonballs. Attendance is expected to exceed 30,000 for the Country Gold show.

One week later and 500 miles northeast, between Osaka and Tokyo, the Country Heart festival is slated for Sunday, October 25, at Asagiri Heights at the base of the spectacular Mt. Fuji in Fujinomiya City. In conjunction with The Shizuoka Prefectural Sightseeing Campaign and Fujinomiya City's 50th Anniversary, the Country Heart festival will also become an annual event, but the name will change to Country Gold East and the October date will change to April. As Country Heart, the festival welcomes The Texas Tornados, The Forester Sisters, Porter Wagoner, Doug Kershaw, and Charlie Nagatani & The Cannonballs to perform. Because of the proximity of Tokyo, Country Heart is also expected to attract thousands.

For the second year, Northwest Airlines will join the Kumamoto and Shizuoka Prefectural Governments as one of the major corporate sponsors of the venture. According to Northwest's Rich Hervieux, several corporate officials from Northwest's Minneapolis headquarters will travel with the entourage to Japan.

Country News Box

JAGUAR ENTERTAINMENT—President Jeff Moseley recently announced the opening of Jaguar Entertainment in Nashville. The company will focus on the production and syndication of television programs. "With the continued growth of country music, we felt there was a need for a more contemporary television program that blended hot music videos, artist interviews and offbeat music journalism segments in order to appeal to the increasingly diverse country music audience," said Moseley. Jaguar is currently producing *Friends in the Country*, a weekly, half-hour program featuring country music videos, and *Soundcheck*, a syndicated half-hour show devoted to rock, rap and alternative music.

PATTY SIGNS ON TO EPIC—Patty Loveless, formerly with MCA Records, has signed with Epic Nashville, according to Sony Nashville president Roy Wunsch. Patty is scheduled to go into the studio in September, along with producer Emory Gordy, Jr. Her first single is planned for an early 1993 release, with an album due in March.

ON THE MOVE—Wayne Miller has joined Rainmaker Productions as a partner and director. Rainmaker, formed in 1983 by producer Stan Strickland and an Atlanta-based partner, will now have an office in Austin, Texas, in addition to its Nashville and Panama City, Florida branches. Founded for the production of syndicated radio programming and commercials, the company has recently moved in the direction of music video production and music-oriented commercials.

NO LONGER UP FOR DEBATE—The 26th Annual Country Music Association Awards will take place on Wednesday, September 31, 1992, instead of September 29, as previously announced. CBS had asked CMA to reschedule the awards ceremony for the 29th because of a possible Presidential debate. The debate will not take place on the 30th, so the awards get their Wednesday night spot back. Whew!?!

NEWS WORTH NOTING—Bug Music Ltd. has recently announced the opening of their London office (75 Milson Road, London W14 0LH, (0)71-603-7483.) The new office, led by managing director Mark Anders, will handle U.S. publishing catalogs, while signing on some new British writers as well.

Gilmore Hits With A Western Beat

By Brad Hogue

ARTIST
SPOTLIGHT

JIMMIE DALE GILMORE'S MUSIC may not be the most readily marketable music ever written, but it's as real as the Texas turf it was born of. At 47, Gilmore's career has hit a surge of popularity which has taken him on an almost constant tour of the country including dates with Bob Dylan and John Prine in support of his critically acclaimed Elektra debut, *After Awhile*.

Following a recent appearance on *The Tonight Show starring Jay Leno*, Gilmore explained that "I've found out what an incredibly powerful thing the *Tonight Show* appearance can be. The album is doing better now than when it first came out. I was originally signed to Elektra's Nonesuch label. Now due to the success of the album, they've signed me to an actual Elektra deal."

Even though Elektra is stationed in New York, Gilmore said that he fully intends to maintain his ties with Nashville. "The real basis for my music is Nashville 1950s. Hank Williams, Ernest Tubbs, Lefty Frizzell and Jimmie Rodgers were all big influences, and I'll never really get away from that."

Immersed in country music as a child, Gilmore was also influenced by the folk and rock movement of the 1960s and began performing professionally in the late '60s and early '70s in Austin, Lubbock, and surrounding areas of Texas. He withdrew from the professional scene while studying Oriental philosophy during the remainder of the '70s and re-entered the scene once again in the '80s. Gilmore says of the Western beat, "We were just playing music that we loved, and it so happened it was made up of things out of our background which were from many different directions."

After Awhile definitely shows those influences even though it's been somewhat of a sleeper. Gilmore has managed to maintain a balance between basic sincerity and existentialism that contributes to the music in an almost ambiguous manner. Listening to the album actually conjures up images of tumbleweed and trains.

After finishing tour dates with MCA recording artist Marty Brown, including a stop for Nashville's Summer Lights Festival, Gilmore is currently opening shows for The Cowboy Junkies, which he says is "a real demonstration of the opposite ends of the spectrum."

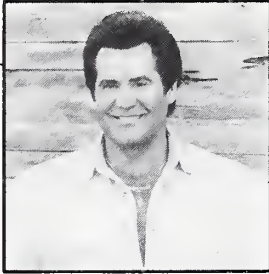
As country music becomes more and more progressive and open to change, we can expect to hear more from Jimmie Dale Gilmore and his Western beatniks. Warner Bros. has already established a division of its own which caters to the western market. Will others follow? I suppose we'll have to wait and see.



Service Merchandise's Seventh Annual Mary and Harry Zimmerman Dinner raised a record \$1,102,503 for the Muscular Dystrophy Association at the recent black-tie gala at Nashville's Opryland Hotel. Since its inception in 1986, the event has raised more than \$6 million dollars for MDA, making it the second-largest fundraiser for MDA outside of the Jerry Lewis Labor Day Telethon. The Gatlin Brothers were the recipients of this year's Harry Zimmerman Memorial Award for their annual celebrity golf tournament which benefits MDA. Pictured at the event are (l-r): Steve Gatlin, Arlene Zimmerman, Drew Johnson (MDA National Poster Child), Larry Gatlin, Raymond Zimmerman, and Rudy Gatlin.

CASH BOX CHARTS

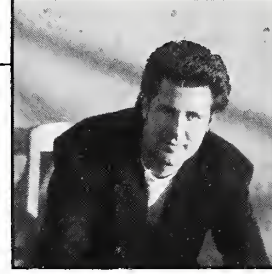
TOP 100 COUNTRY SINGLES



#1 SINGLE: Wayne Newton



TO WATCH: Rodney Crowell #36



HIGH DEBUT: Vince Gill #44



#1 INDIE: Angie Welch #53

CASH BOX • JULY 11, 1992

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼			
1	THE LETTER (Curb 1008)(CD)	5	9	Wayne Newton	51	WHERE FOREVER BEGINS (Atlantic 4524)(CD)	23	8	
2	GONE AS A GIRL CAN GET (MCA 54379)(CD)	2	12	George Strait	52	FROM THE WORD LOVE (Epic 74311)(CD)	25	8	
3	ROCK MY BABY (RCA 621997)(VL)	3	15	Shenandoah	53	SEA OF TEARS (Stop Hunger 1102)(VL)	55	7	
4	I SAW THE LIGHT (Curb/MCA 54407)(CD)	4	8	Wynonna	54	SHOULD'VE KNOWN BETTER (Door Knob 91-376)(VL)	57	9	
5	MIDNIGHT IN MONTGOMERY (Arista 2418)(CD)	7	11	Alan Jackson	55	THE COLDEST NIGHT SINCE 1951 (Trek 104)(VL)	56	9	
6	SHIPS THAT DON'T COME IN (Epic 74285)(CD)	8	12	Joe Diffie	56	DANCING ON SATURDAY NIGHT (Stargem CD1-2)(CD)	58	6	
7	NORMA JEAN RILEY (Arista 2407)(CD)	1	16	Diamond Rio	57	CALL IT WHAT YOU WANT TO (Playback 148)(CD)	63	5	
8	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (MCA 54386)(CD)			Reba McEntire	58	JUST A LITTLE BIT OF HEAVEN (Stop Hunger 1101)(VL)	59	8	
9	WHEN IT COMES TO YOU (BNA 62235)(CD)	10	8	John Anderson	59	JUST BEYOND THE PAIN (Playback/Laurie 149)(CD)			
10	TAKE IT LIKE A MAN (Arista 2406)(CD)	11	12	Michelle Wright			64	4	
11	ACES (Liberty 79252)(CD)F50PBB	12	15	Suzy Bogguss	60	I'M ON YOUR SIDE (Killer 103)(CD)	60	9	
12	SOMETHING IN RED (RCA 62219)(CD)	13	12	Lorrie Morgan	61	HEART OF STONE (Sun Set CD1-3)(CD)	65	5	
13	TAKE A LITTLE TRIP (RCA 62253)(CD)	14	9	Alabama	62	MASON DIXON LINE (Warner Bros. 5375)(CD)	24	11	
14	BLUE ROSE IS (Arista 2408)(CD)	15	12	Pam Tillis	63	HOME IS WHERE THE HEART IS (Stargem CD1-6)(CD)	67	5	
15	THE HEART THAT YOU OWN (Reprise 5377)(CD)	15	11	Dwight Yoakam	64	ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU (Playback/Laurie 149)(CD)			
16	BILLY THE KID (Liberty/SBK 79253)(CD)	16	11	Billy Dean			Jeannie C. Riley	72	4
17	THE RIVER (Liberty 79342)(CD)	18	5	Garth Brooks	65	ONE TRACK MIND (Stargem CD1-5)(CD)	70	5	
18	THE TIME HAS COME (RCA 62215)(CD)	21	4	Martina McBride	66	GUESS THINGS HAPPEN THAT WAY (Playback/Laurie 148)(CD)			
19	I FEEL LUCKY (Columbia 74345)(CD)	19	11	Mary-Chapin Carpenter			Tommy Cash with Johnny Cash	73	5
20	THIS ONE'S GONNA HURT YOU (FOR A LONG, LONG TIME) (MCA 54405)(CD)	22	5	Marty Stuart & Travis Tritt	67	TODAY I WANNA LIVE (Star & Guitars 104)(VL)			
21	IF YOUR HEART AIN'T BUSY TONIGHT (Liberty 79295)(CD)	27	5	Tanya Tucker	68	PLAYIN' POSSUM (S.R. CD1-4)(CD)			
22	I'LL THINK OF SOMETHING (MCA 54395)(CD)	29	5	Mark Chesnutt	69	3-CHORD COUNTRY (Stargem 001)(CD)			
23	SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Step One SOR-439)(CD)	34	4	Clinton Gregory	70	DON'T YOU WANT TO PROVE EVERYONE WRONG (Starcut CD1-1)(CD)			
24	A WOMAN LOVES (Arista 2428)(CD)	28	5	Steve Wariner			Jamie Harper	71	6
25	HOME SWEET HOME (Giant 5354)(CD)	32	6	Dennis Robbins	71	HEARTACHES COME, HEARTACHES GO (Killer 104)(CD)			
26	WHAT KIND OF FOOL DO YOU THINK I AM (Arista 2431)(CD)	31	8	Lee Roy Parnell	72	FRIENDS (Stargem 005)(CD)			
27	BOOT SCOOTIN' BOOGIE (Arista 2440)(CD)	33	4	Brooks & Dunn	73	LISTEN TO THE RADIO (Bench BEN06)(CD)			
28	WE TELL OURSELVES (RCA 62194)(CD)	33	3	Clint Black	74	IF YOU DON'T LOVE ME (Killer 104)(CD)			
29	ALL IS FAIR IN LOVE AND WAR (RCA 62217)(CD)	41	5	Hal Ketchum	75	HE IS A GOOD DOCTOR (Gospel Tone 100)(CD)			
30	FIVE O'CLOCK WORLD (Curb 77450)(CD)	40	5	Bellamy Brothers	76	DIXIE'S ARMS (Stargem 009)(CD)			
31	COWBOY BEAT (Bellamy Bros. BBR-1)(CD)	9	16	McBride & The Ride	77	DIGGIN' IN THE DITCHES (Trek DE-01)(CD)			
32	SACRED GROUND (MCA 54356)(CD)	44	3	Tracy Lawrence	78	SHE LOVED THE HELL RIGHT OUT OF ME (Killer 103)(CD)			
33	RUNNIN' BEHIND (Atlantic 4639)(CD)	43	5	The Remingtons			Sandy Sanford	85	3
34	TWO-TIMIN' ME (BNA 62276)(CD)	45	3	Sammy Kershaw	79	TOO BIG TO FIGHT (Step One 440)(CD)			
35	YARD SALE (Mercury 665)(CD)	50	2	Rodney Crowell	80	WINTERLUDE (Taste of Texas T-216)(CD)			
36	WHAT KIND OF LOVE (Columbia 74360)(CD)	37	5	Hank Williams, Jr.	81	ACHY BREAKY HEART (Mercury 638)(CD)			
37	COME ON OVER TO THE COUNTRY (Curb/Capricorn 5434)(CD)	48	2	Aaron Tippin	82	HONKY TONK BABY (Warner Bros. 5473)(CD)			
38	I WOULDN'T HAVE IT ANY OTHER WAY (RCA 62241)(CD)	49	2	Michael White	83	BEDSIDE MANNER (Killer 104)(CD)			
39	YOU AND FOREVER AND ME (Warner Bros. 3511)(CD)	53	2	Oak Ridge Boys	84	COME TO YOU (Interstate 4040)(VL)			
40	FAMILIAR PAIN (Reprise 5466)(CD)	54	2	Pirates of the Mississippi	85	THUNDER IN CAROLINA (Kottage 450095)(VL)			
41	FALL (RCA 6228)(CD)	51	2	Dixiana	86	HE TAKES NO PRISONERS (Killer 104)(CD)			
42	TOO MUCH (Liberty 79321)(CD)	51	2	Vince Gill	87	YOU DO MY HEART GOOD (Liberty 79208)(CD)			
43	THAT'S WHAT I'M WORKING ON TONIGHT (Epic 48620)(CD)	DEBUT		Doug Stone	88	IOLA (Columbia 74310)(CD)			
44	I STILL BELIEVE IN YOU (MCA 54406)(CD)	DEBUT		Stacy Dean Campbell	89	THE WOMAN BEFORE ME (MCA 54362)(CD)			
45	WARNING LABELS (Epic 74399)(CD)	20	11	Patty Loveless	90	FIRST COMES THE FIRE (Stella Star)(CD)			
46	ROSALEE (Columbia 74357)(CD)	DEBUT		Crystal Gayle	91	BACKROADS (Columbia 74258)(CD)			
47	CAN'T STOP MYSELF FROM LOVING YOU (MCA 54371)(CD)	DEBUT		Evangeline	92	LOVE TO BURN (Stop Hunger 1101)(VL)			
48	THREE GOOD REASONS (Liberty 79282)(CD)	DEBUT		Boy Howdy	93	COWBOY BLUES (Stargem 2530)(VL)			
49	BAYOU BOY (Margaritaville 54408)(CD)	DEBUT			94	WATCH TOWER (Killer 103)(CD)			
50	OUR LOVE WAS MEANT TO BE (Curb 097)(CD)	DEBUT			95	I'D SURRENDER ALL (Warner Bros. 5405)(CD)			
					96	OUT OF THE BLUE (Arrow Wood 101)(VL)			
					97	I FELL IN LOVE WITH YOUR EYES (Stop Hunger 1101)(VL)			
					98	STILL GOT A CRUSH ON YOU (Mercury 574)(CD)			
					99	EVERY SECOND (Epic 74242)(CD)			
					100	NOTHIN' SHORT OF DYING (Warner Bros. 5352)(CD)			

RETAIL RAP

New Addition

HOLLY DUNN—*Getting It Dunn*—(Warner Bros. 26949)—#64

Most Active

RODNEY CROWELL—*Life Is Messy*—(Columbia 47985)—#27

Hittin' The Street

(July 14, 1992) **Clint Black**—*The Hard Way*—(RCA)
 (July 14, 1992) **Sweethearts Of The Rodeo**—*Sisters*—(Columbia)
 (July 14, 1992) **The Branson Brothers**—*Heartmender*—(Warner Bros.)

ALBUM TO WATCH—Rodney Crowell is the big mover on this week's Country Album Charts. Crowell's *Life Is Messy* album jumped 11 notches this week to rest at #27. The second single from the album, "What Kind Of Love," is a moody ballad already experiencing strong action on the Top 100, following on the heels of the first release, (a little more rowdy) entitled, "Lovin' All Night."



This ain't no contest but, Warner Bros. artist Travis Tritt is all smiles at Fan Fair '92, as he displays his double platinum award for sales of two million units of his current disc, *It's All About To Change*, a follow-up to his debut, *Country Club*. The crowd, for one reason or another, was equally enthusiastic.

MAC MCANALLY *Live And Learn* (MCA 10543)



Being also from Northeast Mississippi, I feel I've seen the exact images conjured by the music of Mac McAnally. *Live And Learn*, his latest MCA album, is typical of his poetic approach to country living. "Only Passing Through" initiates the storytelling in a fashion reminiscent of the McAnally classic, "Opinion On Love." There is also a character sketch of an old mechanic with a blabbering predilection for irrelevancy called "Socrates," and a sensitive look at a lonely old man on a front-porch swing called "Still Life." The sensitivity is not always sad, however, as McAnally brightens his music with tinges of r&b on "Weight Of The World" and "Junk Cars." Produced by one of Nashville's most successful studio men, Tony Brown, *Live And Learn* promises to be one of McAnally's most prolific efforts to date.

—Brad Hogue

TOP 75 COUNTRY ALBUMS

CASH BOX • JULY 11, 1992

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

Last Week • Total Weeks •

#1 ALBUM: Garth Brooks



TO WATCH:
Rodney Crowell
#27

1	ROPIN' THE WIND (Liberty 96330)(P7)	Garth Brooks	1	39
2	WYNONNA (Curb/MCA 10529)(P)	Wynonna Judd	2	13
3	NO FENCES (Liberty 93866)(P7)	Garth Brooks	3	93
4	SOME GAVE ALL (Mercury 3145)	Billy Ray Cyrus	5	6
5	IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P)	Travis Tritt	4	55
6	PAST THE POINT OF RESCUE (Curb 77450)(G)	Hal Ketchum	6	44
7	BRAND NEW MAN (Arista 07822)(G)	Brooks & Dunn	7	44
8	DON'T ROCK THE JUKEBOX (Arista 8681)(P)	Alan Jackson	8	57
9	GARTH BROOKS (Liberty 90897)(P3)	Garth Brooks	9	147
10	HOLDING MY OWN (MCA 10532)	George Strait	10	9
11	FOR MY BROKEN HEART (MCA 54223)(P)	Reba McEntire	11	36
12	SEMINOLE WIND (BNA 61029)	John Anderson	12	21
13	POCKET FULL OF GOLD (MCA 10140)(P)	Vince Gill	13	66
14	READ BETWEEN THE LINES (RCA 61129)	Aaron Tippin	14	16
15	THE DIRT ROAD (Curb/Capitol 94260)	Sawyer Brown	15	65
16	LONGNECKS AND SHORT STORIES (MCA 26630)	Mark Chesnut	17	9
17	ALL I CAN BE (Epic 47468)(G)	Collin Raye	16	42
18	ACES (Liberty 95847)	Suzy Bogguss	18	36
19	SOMETHING IN RED (RCA 3021)(G)	Lorrie Morgan	21	62
20	WHAT DO I DO WITH ME (Liberty 95562)	Tanya Tucker	19	49
21	NOW AND THEN (Arista 18685)	Michelle Wright	22	4
22	MAVERICK (Curb/Capricorn 26806)	Hank Williams, Jr.	20	18
23	TRISHA YEARWOOD (MCA 10297)(P)	Trisha Yearwood	26	50
24	BACKROADS (Columbia 46855)(P)	Ricky Van Shelton	24	56
25	PUT YOURSELF IN MY PLACE (Arista 8642)	Pam Tillis	25	56
26	STICKS AND STONES (Atlantic 82326)	Tracy Lawrence	23	29
27	LIFE IS MESSY (Columbia 47985)	Rodney Crowell	38	5
28	DIAMOND RIO (Arista 8673)(G)	Diamond Rio	28	55
29	JOSHUA JUDGES RUTH (Curb/MCA 10475)	Lyle Lovett	29	11
30	I THOUGHT IT WAS YOU (Epic 43457)	Doug Stone	30	44
31	INGENUA (Sire/Warner Bros. 26840)	k.d. lang	31	14
32	IF THERE WAS A WAY (Reprise 26344)(G)	Dwight Yoakam	32	83
33	COUNTRY CLUB (Warner Bros. 36094)(P)	Travis Tritt	33	114
34	I AM READY (Arista 18691)(P)	Steve Wariner	34	33
35	TOO COLD AT HOME (MCA 10032)(G)	Mark Chesnut	35	26
36	TEN STRAIT HITS (MCA 654654)	George Strait	36	80
37	SHOOTING STRAIGHT IN THE DARK (Columbia 46077)(G)	Mary-Chapin Carpenter	37	84
38	FIRST TIME FOR EVERYTHING (Warner Bros. 26820)	Little Texas	27	15
39	GREATEST HITS II (Curb/RCA 61018)(G)	The Judds	39	40
40	GREATEST HITS II (RCA 61040)(G)	Alabama	40	35
41	LONG TIME COMIN' (RCA 66001)	Shenandoah	42	4
42	DON'T GO NEAR THE WATER (Mercury 51061)	Sammy Kershaw	41	29
43	HIGH LONESOME (Warner Bros. 26661)(G)	Randy Travis	43	42
44	UP AGAINST MY HEART (MCA 10036)	Patty Loveless	44	5
45	SACRED GROUND (MCA 1054)	McBride & The Ride	48	5
46	BILLY DEAN (Liberty/SBK 96728)	Billy Dean	46	36
47	RUMOR HAS IT (MCA 10016)(P)	Reba McEntire	47	91
48	PUT YOURSELF IN MY SHOES (RCA 2372)	Clint Black	45	83
49	FREEBORN MAN (Step One SOR-0070)	Clinton Gregory	49	9
50	CONFEDERATE RAILROAD (Atlantic 82335)	Confederate Railroad	51	3
51	HERE IN THE REAL WORLD (Arista 8623)(P)	Alan Jackson	50	117
52	WHERE FOREVER BEGINS (Atlantic 782396)	Neal McCoy	53	2
53	REGULAR JOE (Epic 47477)	Joe Diffie	52	20
54	WHEN I CALL YOUR NAME (MCA 42321)(P)	Vince Gill	54	109
55	CHILL OF AN EARLY FALL (MCA 10204)(P)	George Strait	55	64
56	THE BEST OF RESTLESS HEART (RCA 610041)	Restless Heart	56	34
57	AT THE RYMAN (Reprise 26664)	Emmylou Harris	57	20
58	GREATEST HITS (Curb/RCA 8318)(P2)	The Judds	58	110
59	KILLIN' TIME (RCA 6680)(P)	Clint Black	59	161
60	TEMPTED (MCA 10106)	Marty Stuart	60	73
61	GREATEST HITS (RCA 2277)	Keith Whitley	61	94
62	THE PATSY CLINE COLLECTION (MCA 10421)	Patsy Cline	62	33
63	TIME PASSES BY (Mercury 846975)	Kathy Mattea	63	64
64	GETTING IT DUNN (Warner Bros. 26949-2)	Holly Dunn	DEBUT	
65	EAGLE WHEN SHE FLIES (Columbia 46882)(G)	Dolly Parton	65	66
66	KENTUCKY BLUEBIRD (RCA 3156)	Keith Whitley	66	60
67	ELECTRIC BARNYARD (Mercury 848058)	Kentucky HeadHunters	67	64
68	HIGH AND DRY (MCA 10330)	Marty Brown	68	42
69	FIGHTING FIRE WITH FIRE (Mercury 848291)	Davis Daniel	69	39
70	A COLLECTION OF HITS (Mercury 842330)	Kathy Mattea	70	87
71	BETH NIELSEN CHAPMAN (Warner Bros. 26172)	Beth Nielsen Chapman	71	30
72	ZONE OF OUR OWN (Reprise 26683)	Texas Tornados	72	39
73	TRIBUTE (RCA 30024)	Roy Rogers	73	36
74	WALK THE PLANK (Liberty 95798)	Pirates Of The Mississippi	64	36
75	BACK HOME AGAIN (Reprise 26740)	Kenny Rogers	75	28



COUNTRY RADIO

High Debuts

1. VINCE GILL—"I Still Believe In You"—(MCA 54406)—#44
2. DOUG STONE—"Warning Labels"—(Epic 74399)—#45
3. STACY DEAN CAMPBELL—"Rosalee"—(Columbia 74357)—#46

Most Active

1. RODNEY CROWELL—"What Kind Of Love"—(Columbia 74250)—#36
2. MARK CHESNUTT—"I'll Think Of Something"—(MCA 54395)—#22
3. OAK RIDGE BOYS—"Fall"—(RCA 07863)—#41
4. PIRATES OF THE MISSISSIPPI—"Too Much"—(Liberty 79321)—#42

POWERFUL ON THE PLAYLIST—The *Cash Box* Top 100 chart is seeing lots of action this week with **Rodney Crowell** at the forefront of the movement. His latest single, "What Kind Of Love," leaps 14 notches to #36. Crowell's ballad, co-written with Waylon Jennings and the late Roy Orbison, debuted last week at #50.

Mark Chesnutt, **The Oak Ridge Boys**, and **Pirates Of The Mississippi** were all mega-movers this week, each covering an impressive 12 positions on the charts. Chesnutt's "I'll Think Of Something" rests at #22, while The Oak Ridge Boys' "Fall" and Pirates Of The Mississippi's "Too Much" climb to #41 and #42 respectively.

Hal Ketchum and **Tracy Lawrence** captured some bullet-breaking moves this week as well, each pulling in 11 slots towards the top. Ketchum's "Five O'Clock World" rotates a few bullets to #30, while Lawrence's "Runnin' Behind" settles in easily at #33.

Other artists posed for rapid movement with 10 jumps apiece this week include **Clint Black**, whose "Well Tell Ourselves" rallies up #28. **Sammy Kershaw** and "Yard Sale" break into the Top 40 at #35 and, likewise, **Aaron Tippin**, who debuted last week with "I Wouldn't Have It Any Other Way," stole 10 more slots to sit comfortably at #38.

INSIDE RADIO—CONGRATULATIONS to **Gary McCartie** of Washington, D.C.'s country station WMZQ on being promoted to operations manager, as announced by WMZQ vice president and general manager **Charlie Ochs**. Assuming McCartie's now vacant PD post is **Tom Rivers** from WQYK.



Sony/Tree Publishing recently hosted a picnic in celebration of **McBride & The Ride's** first #1 single, "Sacred Ground," penned by **Vernon Rust** and Tree's **Kix Brooks** of **Brooks & Dunn**. Pictured (l-r) are: **Billy Thomas** of **McBride and the Ride**; **Paul Worley**, Sony Tree vp; **Sheila Shipley**, MCA senior vp of nat'l promotion; **Vernon Rust**; **Kix Brooks**; **Terry McBride** of **McBride & the Ride**; and **Tony Brown**, MCA executive vp/a&r chief. (Photo Credit: Alan Mayor)

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. COULD'VE BEEN ME—Billy Ray Cyrus (Mercury)
2. I GOT A DATE—The Forrester Sisters (Warner Bros.)
3. HOMETOWN RADIO—Curtis Wright (Liberty)
4. SOMETHING 'BOUT YOU—Kevin Welch (Reprise)
5. THE CHAIN JUST BROKE—Paulette Carlson (Liberty)

NEW SINGLE RELEASES

OUT OF THE BOX

■ **MICHELLE WRIGHT** "One Time Around" (Arista 2444)
Producers: **Steve Bogard/Rick Giles**
Writers: **Chapin Hartford/Don Pfrimmer**



"One Time Around," Michelle Wright's second single from *Now & Then*, connects the singer's plucky personality with her sultry vocals to create an instant magnetism with radio. Fresh with dynamic production, "One Time Around" echoes the performer's upbeat stage show and unfailing optimism. Slap a "Have a Nice Day" button on this one and keep a #1 spot open—country radio will be clapping along with this one all the way to the top.

FEATURE PICKS

■ **WAYLON JENNINGS** "Just Talkin'" (Epic 74403)
Producer: **Richie Albright**
Writer: **Waylon Jennings**

Waylon is "Just Talkin'" with his latest Epic release. In a time of political mistrust and disillusion, the song is definitely timely and worthy of airplay.

■ **JEFF CHANCE** "Walk Softly On The Bridges" (Mercury 670)
Producer: **Harold Shedd**
Writers: **Dallas Frazier/Doodle Owens**

The title cut from Jeff Chance's forthcoming Mercury CD, "Walk Softly On The Bridges" blends traditional instruments, traditional songwriting, and traditional arrangements which should easily fit...traditional country radio.

CMT Top Ten Video Countdown

1. John Anderson When It Comes To You (BNA)
2. Michelle Wright Take It Like A Man (Arista)
3. Reba McEntire The Night The Lights Went Out In Georgia (MCA)
4. Alan Jackson Midnight In Montgomery (Arista)
5. Dwight Yoakam The Heart That You Own (Reprise)
6. Billy Dean Billy The Kid (Liberty)
7. Lorrie Morgan Something In Red (RCA)
8. Brooks & Dunn Boot Scootin' Boogie (Arista)
9. Joe Diffie Ships That Don't Come In (Epic)
10. Marty Stuart & Travis Tritt This One's Gonna Hurt You (MCA)

CMT video countdown, week ending July 3, 1992

COUNTRY MUSIC

INDIE INSIGHT

INDIE CHART ACTION—Continuing to hold the #1 indie spot, is Stop Hunger recording artist Angie Welch. Her latest single, "Sea Of Tears," moves two more slots this week to hold steady at #53 on this week's Top 100 Country Singles chart. Other independent moves this week include Playback/Laurie artist Jeannie C. Riley, who moves eight to #64 with "Rockin' Pneumonia & The Boogie Woogie Flu;" labelmate Tommy Cash joined by brother Johnny jumps seven to #66 with "Guess Things Happen That Way;" and Playback artist Michele Bishop with "Call It What You Want To," gains six moves to #57.

INDIE TIDBITS—Bellamy Brothers Records, the first label formed by a major country act for the release of its own product, has signed an exclusive international marketing/distribution agreement with Intersound Entertainment...Rusty Kershaw has just wrapped up recording for his debut from Domino Records entitled *Now & Then...* Stella Parton, along with Ernest Tubb Records owner David McCormick, have opened a "Hat House," located in Settler's Village, near Dollywood, in Pigeon Forge, Tennessee.

INDIE FEATURE PICK

■ **NORMAN LEE SCHAFER:** "Dallas Darlin'" (Intersound Entertainment 9106)

Producer: Ed Keeley

Writers: Steve Dorff/Milton Brown

With high-kickin' choruses, "Dallas Darlin'" sounds like a show tune from the Old West. Schaffer, a confessed ballader, delivers a rousing performance of this spunky tune.

■ **RAZZY BAILEY:** "Feel Like Jesse James" (Silver City 1090)

With a censored and uncensored version available, "Feel Like Jesse James" is the first country venture for the primarily pop label, Silver City Records. The song updates the crimes of the Old West villain with those of modern-day con-artists and power-hungry city slickers.



ASCAP, TNN, & Liberty Records recently sponsored the fifth annual Music Row Ladies Golf Tournament in Nashville. The event, which drew some 160 "un"-professional female players from the music industry, as well as some country music celebs, raised money for the United Cerebral Palsy Foundation. Pictured here in the garb of the day—theme dressing—are the four who came as the Travis Tritt Fan Club. (Photo Credit: Alan Mayor)

THE GALLERY II RECORDS

RADIO SAMPLER #1

ON THE WAY TO RADIO THIS WEEK!

12
GREAT CUTS
ON
1 C.D.

ALL
BRAND
NEW

1. MICKI MARSHALL • "I Feel Good About Bein' Bod Tonight"
2. R. LEE DAVIS • "I Hope You Find A Memory In This Song"
3. SANDI THOMPSON • "Shoulder To Shoulder"
4. JERRY CHANDLER • "It's Not Over Yet"
5. FANNY WALLIN • "One Man Band"
6. MARK CRIGLER • "The Wall"
7. JULIE DURBIN • "We've Seen It All"
8. ED SLATER • "So Far, So Good"
9. NANCI HAMMOND • "Ten Thousand Teardrops"
10. REX ROBERTS • "Welcome To My Arms"
11. TIM YOUNG • "I Will Be The Rock"
12. PAMELA LITTLE • "Roses On The Corner"

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GOSPEL MUSIC

Gospel World Mourns The Loss Of "The Maestro"

By Tim A. Smith



Thomas Whitfield

THE GOSPEL MUSIC COMMUNITY was dealt a severe shock with the announcement of the untimely death of the man affectionately known as "The Maestro," Minister Thomas Whitfield. Whitfield died early Sunday morning, June 21, 1992, at Garden City Osteopathic Hospital in Garden City, Michigan of heart disease. He was 38.

1992 was turning out to be one of Whitfield's most satisfying years, both artistically, as well as with his personal life. His current album, released on the Benson label, entitled *Alive And Satisfied*, had been moving swiftly towards the top of the charts. He was also slated to be married in October to long-time acquaintance Gwendolyn Morton. Morton was also a member of

Whitfield's famed singing aggregation which bore his name, the Thomas Whitfield Company.

Whitfield will long be remembered as one of music's innovative forces, a man ahead of his time. His talent was respected and acknowledged by such mainstream artists as Aretha Franklin and Jennifer Holliday. Whitfield's talents also drew the attention of the film industry, having appeared in the classic concert film, *Wat-tistax*.

At the time of his death, Whitfield was working on two projects which were close to his heart. He was part of the all-star roster of artists and producers working on the soulful adaptation of Handel's, *Messiah*. He had also been reunited with Vanessa Bell Armstrong, working on the production end of her new release.

The artistic legacy of Min. Thomas Whitfield will continue to live on through such classic songs as "Hallelujah Anyway," "Soon As I Get Home," and "With My Whole Heart." Whitfield was more than the numerous awards and accolades that were bestowed upon him, he was joy, he was peaceful, he was genuine.

The following quote eloquently sums up just what Min. Thomas Whitfield was all about: "You don't drop when you get weak, just like you don't fall when you feel like it. You stand up there and you become strong."

"The Maestro" will be missed.

Brentwood Music Signs First Rap Artist

By Tim A. Smith



Gillum

BRENTWOOD MUSIC, which has been gaining significant attention throughout the music industry for the critically acclaimed jazz albums by the Brentwood Jazz Quartet, is moving into the area of Christian rap.

The label recently signed its first artist in this medium of music, 21-year-old Indiana native, Gillum. Gillum's debut album is entitled, *Way*

That I Am.

To kick off the promotional campaign for the album, Brentwood shot a *Way That I Am* concept video. The video includes five minutes of highly energized dance, rap and humor, accompanied with brief interview footage.

Brentwood's core audience for this release are those of junior high school age. Their competition are the Public Enemy's and NWA's of the world, meaning that they have to come up with something strong and hard-hitting. This is something Gillum plans to do.

"What artists do, especially in rap music, is they try to reflect their lifestyle," explains Gillum. "All the gangster rap that you hear, to a certain extent, is true. They call it 'negative rap.' Their justification is, 'Well, that's just the way it is.' It is saying something, but they need to offer a solution. Jesus is the solution and if you don't hear it, then it's not about nothin'! What I plan to do is give the kids something as hard-hitting as that coming from the 'negative' side, only mine will encourage them to walk with God."

THE GOSPEL BEAT

By Gregory S. Cooper, Steve Giuffrida & Tim A. Smith

MUSICARES RECEIVES DONATION FROM GOSPEL MUSIC ASSOCIATION

National Academy of Recording Arts and Sciences (NARAS) president Michael Greene and MusiCares executive director Jan Rhee recently accepted a \$3,400 donation check to MusiCares from GMA president John Styll, GMA executive director Bruce Koblish and BMI special projects vice president Joe Moscheo, II. MusiCares is a NARAS program which provides services to music and recording professionals. MusiCares provides financial assistance during emergencies; substance abuse treatment programs; a directory of more than 14 union, guild and foundation service providers and their eligibility requirements; outreach campaigns to involve the community; and offers a self-paid insurance program. Greene states, "Contributions such as this from the GMA will help MusiCares continue to give hope to music people that basic human services will be available when they need them."

234 MUSIC SIGNS PHILLIP SANDIFER—234 Music recently announced the signing of Phillip Sandifer to an exclusive songwriting agreement. Sandifer, who is also a recording artist and the president of the Urgent Records Group, penned most of the songs on his five albums, including the hits "Just Because You Are," "When It's All Been Said And Done" and "The Less Traveled Road." Sandifer will maintain his easygoing, upbeat style of writing and will continue to be at the forefront of Christian lyricists.

THAT'S A SOURCE SPOT—The Creative ReSOURCE Directory, the SOURCE book for Nashville's Christian Music and Entertainment Industries is now accepting free listings from Nashville area businesses "associated in some fashion with Christian music or Christian entertainment, as well as support businesses." The 1993 directory, its sixth edition, will include over 400 listings in 54 categories and will be out in October. For more info, contact Darden and Associates at 615-352-6212.

JANIE FRICKE TO RELEASE GOSPEL ALBUM—Country star Janie Fricke has been spending some time in the studio lately putting the finishing touches on a gospel album for Intersound Entertainment. *Crossroads*, Fricke's first gospel compilation, is scheduled to be released in August. Songs on the album include traditional standards like "Amazing Grace," and "Swing Low Sweet Chariot," as well as contemporary songs like "Elijah Rock" and "The Impressions' 'People Get Ready.'" Fricke also included "Tears In Heaven," a song which Eric Clapton wrote in memory of his son who died two years ago in a tragic accident. Fricke will dedicate her version of this touching song to Clapton and his family.



Janie Fricke joined session leader and keyboard player Tony Migliore (left) and her producer Ed Keeley (standing) at the control panel at Chelsea Recording Studio in Brentwood, Tennessee, during the recording of her upcoming gospel release entitled, *Crossroads*.

GOSPEL MUSIC

Songs of Praise

■ STEVEN CURTIS CHAPMAN: *The Great Adventure* (Sparrow)

Steven's fifth collection, *The Great Adventure*, scores a lot of hits from soaring instrumentals, to rap and back to bluegrass, to songs of dedication. The instrumental "Prologue" is a quick attention-getter to the vitality showcased in the rest of the album (namely "The Great Adventure," "That's Paradise," and "Where We Belong"). Scoring a charming "rap"-ertoire with DC Talker's Toby McKeenan proves, not only fashionable, but feasible on "Got 2 Be Tru." Other picks include "Walk With The Wise" and "Still Called Today."



Kenneth Martin and The Voices In Praise

■ KENNETH MARTIN AND THE VOICES IN PRAISE: *A More Excellent Praise* (SOG)

This choral group makes tremendous artistic strides on this their sophomore release. Rudolph Stanfield's strong production, along with some interesting arrangements, aids in making this album a winner. Among the special guests dropping through and assisting in making this recording something special are Debra Adams, Tiffany Cummings, Min. Kenneth Wells, New Revelation, David Berry and Rev. Tiron Price.

■ ACAPPELLA AMERICA: *Acappella* (Word)

Acappella has been delivering tight harmonies, incredible blends and innovative vocal arrangements for nearly a decade and their current release entitled, *Acappella America*, is no exception to that unique sound they've become famous for. Released in time for Independence Day, Veterans Day, a national election and the 500th anniversary of Columbus' discovery of America should make this project perfect for this year's celebrations. The entire album is filled with patriotic favorites like "America Medley," "God Bless The USA," "The Star Spangled Banner" and "Lift Every Voice."



L.A. Mass Choir

■ L.A. MASS CHOIR: *Come As You Are* (Light)

This group of L.A. singers and musicians have returned with one blockbuster album. Over 300 gospel music lovers packed into the studio to witness and take part in this energy-filled event. Donald Taylor and crew, once again, come up with an album sure to delight the hearts of the listener. From the upbeat, urban flavor of the title cut, to the praise and worship feel afforded such tracks as "Hosanna" and "Jesus Christ Sacrificed," this album incorporates all of the ingredients that hits are made of. Watch this one skyrocket up the charts.



Michael Card (r) has been spending a lot of time with producer Phil Naish (l) recently, as they put finishing touches on *The Word: Recapturing The Imagination*. The third installment in Michael's Old Testament trilogy, *The Word: Recapturing The Imagination* centers around the Prophetic writings. The project will be released August 10.

New Releases...

1. **TALES OF WONDER** (Star Song SSC8247) White Heart
2. **BETWEEN TWO WORLDS** (Sparrow SPD1326)—Lavine Hudson
3. **ONLY TO HIM** (Warner Alliance WBD-4135)—The Brooklyn Tabernacle Singers
4. **YOUR LOVE MAKES ME SING** (S&A Family SAF-2000)—Terri & Barbi Franklin
5. **REGARDING THE HUMAN CONDITION** (Warner Alliance WBD-4134)—Patsy Moore

TOP BLACK GOSPEL ALBUMS

CASH BOX • JULY 11, 1992

1. **GOD GETS THE GLORY** (Malaco 6008) Mississippi Mass Choir 1 24
2. **MY MIND IS MADE UP** (Word 48784) Rev. Milton Brunson & The Thompson Community Singers 3 14
3. **HE'S WORKING IT OUT FOR YOU** (Word/Epic 48785) Shirley Caesar 2 24
4. **LIVE IN DETROIT** (Malaco 6009) Rev. James Moore 7 5
5. **ALIVE & SATISFIED** (Benson 2841) Thomas Whitfield 6 14
6. **I'M GLAD ABOUT IT** (Malaco/Savoy 14804) Rev. T. Wright/Chicago Mass Choir 6 18
7. **DIFFERENT LIFESTYLES** (Capitol 92078) BeBe & CeCe Winans 5 50
8. **WASH ME** (Tyscot 1401) New Life Community Choir/John P. Kee 8 56
9. **SAINTS IN PRAISE** (Sparrow 1240) West Angeles C.O.G.I.C. 17 46
10. **LIVE** (Malaco 4450) Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir 9 48
11. **HE LIVES** (Savoy 14807) Shun Pace Rhodes 10 47
12. **FAMILY & FRIENDS VOLUME 3** (Selah/Sparrow 1507) Ron Winans 11 20
13. **VICTORY IN PRAISE** (Tyscot 40195) VIP Music & Arts Seminar 12 21
14. **HOPE OF THE WORLD** (Tribute 790113) New Jersey Mass Choir 13 6
15. **CALL HIM UP** (Word 48594) Chicago Mass Choir 14 10
16. **THIS IS YOUR NIGHT** (Blackberry 2203) Williams Brothers 15 57
17. **COME AS YOU ARE** (Light 73055) Los Angeles Mass Choir 16 5
18. **FOCUS ON GLORY** (Benson 8535) Hezekiah Walker 19 4
19. **HIGHLY RECOMMENDED** (Word 9112) Helen Baylor 18 19
20. **THE COUNTRY BOY GOES HOME** (Malaco 6010) Willie Neal Johnson 25 5
21. **A TRIBUTE TO JAMES CLEVELAND** (Malaco/Savoy 2009) Various Artists 21 34
22. **PHENOMENON** (Bellmark 71806) Rance Allen 22 56
23. **REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS** (Savoy/Malaco 7103) Rev. James Cleveland/L.A. Gospel Messengers 23 40
24. **HE'S PREPARING ME** (AIR 10162) . Rev. E. Davis/Wilmington Mass Choir 24 56
25. **NUMBER 7** (Benson CDO2808) Commissioned 20 32
26. **TIME IS RUNNING OUT** (T.M. 1007) Adoration-N-Prayze 26 13
27. **MUSIC & ARTS SEMINAR** (Fixit) Edwin Hawkins 30 2
28. **PRAY FOR ME** (Word 9202) Mighty Clouds Of Joy 28 56
29. **THROUGH THE STORM** (Tribute/Spectra 790113) Yolanda Adams 29 40
30. **I'LL NEVER FORGET** (Malaco 4440) Bobby Jones 27 52
31. **THE LEGEND LIVES ON** (Malaco 4449) Willie Banks DEBUT
32. **THANK YOU JESUS** (Savoy/Malaco 14811) New York Restoration Choir 33 3
33. **LIVE** (Sparrow 1246) Tramaine Hawkins 32 56
34. **YOU CAN MAKE IT IF YOU TRY** (Savoy/Malaco 14809) Carnell Murrell & The Newark Community Choir DEBUT
35. **BACK TO BASICS** (Word 1903) Nicholas 35 3
36. **LIVE** (Benson 2815) Albertina Walker 37 2
37. **LIVE & BLESSED** (I Am 08300) Wait Whitman & Soul Children of Chicago 36 35
38. **CHURCHIN' WITH THE TYSCOT ARTISTS** (Tyscot/Spectra 9115) John P. Kee DEBUT
39. **COMIN' HOME** (Grace/Spectra 3001) Twinkle Clark-Terrell DEBUT
40. **TESTIMONY** (Sparrow 1283) Richard Smallwood 40 2

Bobby Jones Top 5 Videos

1. **Vickie & Marvin Winans** Just When (MCA)
2. **Commissioned** Gonna Love You (Benson)
3. **Patti Labelle** When You've Been Blessed (MCA)
4. **Margaret Bell** Crazy When It Comes To You (Warner Alliance)
5. **Take 6** Where Do The Children Play (Warner Alliance)

GOSPEL MUSIC

Jabulani



By Tim A. Smith

AFTER GROWING UP IN THE RUINS AND SHACKLES OF APARTHEID in their native South Africa, Jabulani took up stakes, moving to Melbourne, Australia in hopes of greater opportunities. The end result, their debut album on Giant Records, entitled, *Journey*.

Jabulani is comprised of brothers and sisters Abby, Joe, Joni and Tess Joyce. In the language of the Zulu, the group's name, Jabulani, means *happiness*. And happiness is what they share through their unique brand of music.

Produced by Daddy-O, noted for his work with Stetasonic, the album blends in the sounds of hip-hop, r&b from the doo-wop era, and gospel with their own native African rhythms.

The message Jabulani transmits through their music is one of universal love, peace, faith and brotherhood. The musical direction this album takes isn't something concocted by the producer or record company, it's something that is part of the Joyce family belief. It was music and a strong family bond that saw this family through the poverty and apartheid laws of South Africa.

"Music was always part of our life," reflects Abby Joyce. "We all started in church choirs and later formed groups of our own. But it didn't take long to

ARTIST SPOTLIGHT

realize that a Black group wasn't going to get very far in South Africa, no matter how hard they worked at it."

Seeing their options plain as day, the family migrated to Melbourne, Australia. It was after the reuniting of the family in their "new" home that Jabulani was formed. They quickly became one of Australia's most popular unsigned bands.

The group's reputation began to spread outside the shores of Australia. Two highlights resulting from their newfound popularity were, a joint appearance in Melbourne with Stevie Wonder and, secondly, giving a series of showcase concerts in Los Angeles in hopes of landing a record deal.

Giant Records, seeing the talents this band possessed, signed them up quickly, sending them to New York to record their debut album.

Journey reflects the attitudes this family developed during their South African experience.

"It's precisely because of our experiences that we developed a positive outlook," says Joe Joyce. "Our religious convictions instilled a hopeful attitude as well. All we would ever want is to help ourselves and enlighten others as to what the world should be like."

Jabulani is about spreading love and peace. Their music isn't geared toward one particular demographic audience, it speaks to all people in all places. Their overall mission is to spread joy to a world torn by envy and hatred, breaking down the walls that divide us all.

Kris Krossin' With The Newsboys

THE NEWSBOYS RECENTLY found themselves next to "da boyz" from Kris Kross, while in an Atlanta studio working on their third album. The Newsboys next project, scheduled to be released in September, teams up the bands' drummer/writer/vocalist Peter Furler as producer, with Chagall Guevera's Steve Taylor as co-producer. Collaborating with Taylor in songwriting capacities are Toby McKeehan from DC Talk and veteran songwriter Dwight Liles.

Taylor states, "I like the guys, I like the music, but the real studio chemistry comes from the fact that I speak fluent Australian."

The Newsboys name has become synonymous with not only exciting, fun and entertaining live shows, but also serious and genuine proclamations about Christ. Sales from their latest release, *Boyz Will Be Boyz*, has doubled over their previous project, and has produced top hits like "One Heart" and "Stay With Me."

According to Bob Poe, director of Sunshine Festival, "The Newsboys have been one of our most popular, people-oriented bands and top merchandise-sellers throughout the entire Sunshine festival."

—Steve Giuffrida



Newsboys manager Wes Campbell (l) and drummer Peter Furler (r) pose with the members of one of pop music's newest sensations, Kris Kross, outside an Atlanta, Georgia studio.



The Gospel Music Association's 1991 New Artist of the Year Dove Award-winners 4HIM are currently in the studio working on their follow-up release to the highly successful *Face The Nation* ("Why," "A Man You Would Write About"). The project, *The Basics Of Life*, will be released in September, and is being produced by Reed Arvin, Fred Hammond and Don Koch. Pictured at the Bennett House in Franklin, Tennessee, are (l-r): drummer Paul Leim; engineer Brett Teegarden; producer Reed Arvin; Kirk Sullivan (4HIM); Benson a&r director Andy Ivey; Andy Chrisman (4HIM); and Mark Harris (4HIM). Not pictured is 4HIM's Marty Magehee, who was across town recording vocals with producer Don Koch.



It was just one year ago that FIXIT president Raina Bundy launched her r&b contemporary Christian label, distributed by Star Song and Intersound International. Pictured (l-r) at their one-year party are FIXIT staffers: Jeff Chandler; Pat Chandler; Kevin McNeil; Raina Bundy; Robert Bundy; and Monique Reilly.

COIN MACHINE

AROUND THE ROUTE

By Camille Compasio

THE ANNUAL AMOA GOVERNMENT AFFAIRS CONFERENCE, jointly hosted by

AAMA in Washington, D.C. (6/7-9), saw terrific participation to the tune of about 200 attendees, with 89 companies represented. The popular Congressional Reception/Tournament (featuring pins and darts this year) attracted 1,000 people, among which were members of the House and Senate, along with their respective staffs and families (lots of kids, too) who were so anxious to play the games and compete. This conference provides the opportunity for the people in Washington to get a closer, first-hand view of the industry and for tradesters to get their message across via briefings and sessions on key industry issues and Congressional visits with elected officials and their staffs...Incidentally, AMOA is currently updating the Top 40 Jukebox Singles of All Time list, which was originally prepared by the association in 1989. While we do not have all of the specifics as yet, we can report (thanks to Fred Newton) the top three on the '92 list—namely, Patsy Cline's "Crazy"; Bob Seger's "Old Time Rock & Roll" and Elvis Presley's "Hound Dog/Don't Be Cruel." More on this later.

ONE, TWO THREE! Sega distribs will be gathering at the Silverado Country Club in Napa Valley, August 3, 4, and 5, at the factory's invitation, to view three "exciting new games!" Sega has arranged a format that will be more like a "holiday" than a "typical meeting," as a further enticement. I'm bettin' they'll get a big turnout!

DATELINE SPRINGFIELD, NEW JERSEY, home of Mondial Distg., where we spoke with sales chief Irv Spinak who had nothing but positive comments to make! No complaints about business. Mondial enjoyed a great May and a super June! Topping their hot seller list, naturally, are *Street Fighter II Champion Edition* and *X-Men* (both 6- and 4- player); however, Irv was quick to point out that the distrib's staple items, including pool tables and jukeboxes (specifically NSM) continue to keep sales moving in the right direction!

VGA Board of Directors Formed

CHICAGO—The Video Gaming Alliance has appointed its first board of directors, as announced by executive director, Arthur J. Manske. The new board is composed of highly qualified experts in the coin machine industry, including: Philip Benson of Montana Music Rentals, Walter Bohrer of Hastings Distributing, Peter Feuer of Merit Industries, John Niscastro of Williams Electronics Gaming, Bill Treger of Betson Enterprises, Eugene Urso of Madison Coin Machine and William Ward of Arachnid, Inc.

In addition to the board, two other new appointments were announced. Paul Corey, executive director of the Ohio Coin Machine Association, has been named State Associations Executive Liaison; and Bernd Donalies of Stella International (Germany) will serve as International Liaison.

The Video Gaming Alliance was established, under auspices of AMOA, to preserve the traditional coin machine operator participation in video skills and gaming activities.

Atari's Moto Frenzy

CURRENTLY AVAILABLE from Atari Games Corp. is *Moto Frenzy*, a full-motion motorcycle simulator which provides a realistic ride on an off-road race track.

"Kids of all ages are really excited about the game," stated Linda Benzler, Atari Games' product manager. "Players can feel what it is like to ride a real motorcycle. The bike even pops a wheelie!" she added.

Moto Frenzy, with its authentic motorcycle look and feel, is a ride-on simulator for one player. Two independent motors give full-motion mechanical action that responds to player control input and provides feedback from the track and obstacles on the screen. The bike actually leans, pivots and does wheelies. The realistic handlebar controls, with a twist-grip throttle, add to the simulation.

"*Moto Frenzy* is an excellent attraction piece for any game room," as noted by marketing director, Mary Fujihara. "There is always a crowd around the game waiting to play."

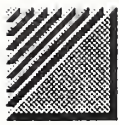
Game play features high-speed, off-road motorcycle racing and shooting action. The race is a timed, lap format with extended play for lap completion and bonuses for special stunts. There are six different player-selectable tracks, each with unique obstacles; and the territories include Los Angeles, Maui, Utah, Las Vegas, Kenya and Norway.

To maximize earnings potential, operators can link up to two units for two-player, head-to-head competition. When there are two players in the race, both are allowed to continue play as long as one player crosses the finish line within the time allowed.

Shipment of the *Moto Frenzy* Deluxe Simulator will begin in mid-July from Atari Games factories in Milpitas, California and Tipperary, Ireland. A mini-deluxe version of the game will be introduced following the full-motion simulator.



Atari's Moto Frenzy



Peeves: Pet And Otherwise

By Doc English

NO; BASEBALL IS NOT OUR NATIONAL PASTIME; complaining is, and there is much fertile ground in the coin machine industry for growing gripes. We asked operators, what's bugging them—and encouraged them to vent spleen, speak their mind, get it off their chest. And they did.

Etched in granite, on everybody's short list with death and taxes, is the time-honored complaint that equipment prices are too high, followed closely by no video games being produced for adult street locations—but we all knew that.

Many operators are disenchanted with the manufacturers. What happened to imagination and creativity in game design? There is a dark side, a downside to videos like *X-Men* and *Champion Edition Street Fighter II*, despite their glorious and uncontested success. They are still essentially punch-kick karate games that are going nowhere. Where is the new technology? The laser (*Mad Dog* excepted) and the hologram stumbled badly last year, and virtual reality has not become reality, yet; only experimental. And what will it cost?

Operators also criticize factory production runs. Production runs on many top games are cut off too early. Since the business took a tumble in the mid '80s, very few operators want to be pioneers and take the first of any new game. They are more cautious, hesitant, skeptical, reluctant to make rash choices that turn into regretted mistakes. They want to check out the game's legs, its staying power, before they buy. Consequently, many good games (not the instant successes like *X-Men* and *Champ Street Fighters*) are on the market two months or more before the sales take off; and just as the game is gaining momentum, the factory cuts production. The manufacturers have to be more cognizant of the current complexities of the marketplace and the psychology of the operators. (Whew!!! That was a pretentious mouthful!)

Sometimes the production is out of sync with the season, ill-timed. Football games after the Super Bowl, baseball games when there is snow on the ground. Other times the factories overlook crucial buying periods in their planning. They fail to deliver on time. Operators need their spring games by Memorial Day weekend; and in the fall and winter, the three critical deadlines are Labor Day and Thanksgiving primarily and Christmas, secondarily.

As a subheading under high prices, operators have singled out redemption equipment. The redemption business is flourishing, but they balk at the anvil-like price tag. As one operator moaned, "They slap together some pressed wood; it doesn't even have a monitor, and they charge you \$4,000."

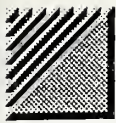
Another vociferous complaint: factory exclusivity arrangements. Two manufacturers, who shall remain nameless, were targets because they have a lone distributor in each territory and penalize trans-shipments. Local operators felt if they wanted the equipment they were forced to patronize a distributor they did not frequent, would not be treated as well as they would by their regular distributor and would not be given the same credit terms. As one said, "I don't buy from this guy so why should he suddenly put me on the top or even the middle of the list for a (factory deleted) game?" Another, more obstreperous, protested, "No one tells me who I can and who I cannot buy from. I just won't buy the machine."

Still others complained about quality control. "Why do new games out a week or two require factory updates? We're paying 3,000 bucks for them." People lose confidence. "Why do we have to pay UPS charges on warranty boards? The boards should work when we get them."

Operators directed their animosity toward their locations as well. The owner begs for a game, tells the operator everyone wants it and how much it will make, and then, after it's in, he's the only one who plays it. An operator's lament, "I had my games, late-model games, in the location for 20 years. The guy says, 'like you, I don't want to kick you out, but this guy's offering me 60%, he'll buy all my game licenses, my liquor license, and give me money to remodel.' What are you going to do?" Good-bye loyalty, hello what's-in-it-for-me-what-have-you-done-for-me-lately!

Some operators focus their attack on local government and the hypocrisy thereof. On one hand, state and city governments scorn the coin machine business, burden it with prohibitive zoning laws, fight its expansion, but they have no qualms about taxing operators into oblivion—city fees, state fees, operator licenses, taxes on total receipts. The government gorges itself on an ever-expanding piece of pie.

These gripes are by no means an exhaustive list; just a taste of what's rankling the operators; but don't sigh and sink your head. For every squawk, there's a word of hope and good cheer. It just seems that complaining is medicine for the liver.



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COIN MACHINES

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