The Dells: 40 Years And Counting

AS THEY PREPARE TO CELEBRATE their 40th anniversary as a group, the “mighty” Dells have just completed their latest album, I Salute You, on Zoo Entertainment. The quintet—comprised of lead singer Marvin Junior, first tenor Johnny Carter, baritone Michael McGill, second tenor Vern Allison and bass Chuck Barksdale—spent years on top of the R&B and pop charts, then survived a cold spell in the ‘80s to re-emerge as a powerhouse in the ‘90s.

The new record, produced by Philadelphia International founders and legendary producers Kenny Gamble and Leon Huff with Walter “Bunny” Sigler, includes not only the Dells’ trademark, harmonized lush ballads but also tunes with ultracontemporary dance grooves as well. Standout tracks include love songs “Closer To You” and “Baby, Don’t Go Away Mad,” plus the uptempo “Come And Get It.”

The Dells began in Harvey, Illinois in 1953 as five high school classmates who shared an affinity for the doo-wop sound of groups like the Clovers, Dominoes and Moonglows. Rehearsing in front of a local ice cream parlor, they attracted the attention of the Moonglows’ Harvey Fuqua, under whose guidance they began their recording career as the El Rays. Later, renamed the Dells, they recorded a Top 10 hit, “Oh, What A Night,” which started their road to fame and fortune.

By the mid-‘60s the Dells had come to be regarded as one of the preeminent male soul vocal groups, and many hits followed, including “There Is,” “Always Together” and “Stay In My Corner.” In 1969, they even had a hit remake of “Oh, What A Night.” Fans regard their performance on the 1974 album, The Dells vs. The Dramatics, as one of their most memorable.
Showed at Atlantic's New York headquarters are (l-r): Atlantic senior v.p./general manager Val Azzoli; Atlantic Group co-chairman/co-CEO Abel M. Ertugen; Anxious Records co-founder Dave Stewart; Atlantic/EastWest chairman/CEO Sylvia Rhone; and Atlantic Group co-chairman/co-CEO Doug Morris.

HIGH ANXIETY: Anxious Records, the U.K.-based independent label founded three years ago by ex-Eurythmics and producer/writer Dave Stewart, has entered into a joint venture agreement with the Atlantic Group. All future Anxious artists will be marketed and distributed by an Atlantic Group company (Atlantic or Atco/EastWest) in the U.S. and by EastWest/Warner Music in the rest of the world.

Forthcoming Anxious artists include Miss World, The Starlings, Soft Parade, JC001 & DJ D'Zire, Nan Vernon, Antony Harwood, and others to be announced. Anxious is currently enjoying success with the new album by Curve, Doppelganger, distributed in the U.S. by Charisma.

BACK IN THE (USED TO BE) U.S.S.R.: In an historic move symbolic of the former Soviet Union's willingness to abolish long-standing traditions, U.S., Russian and Belgian organizers will become the first to stage a concert in Moscow's Red Square on June 21. More than 100,000 people are expected to crowd the site—bordered by the Kremlin, St. Basilica's Church and Lenin's Tomb—in a massive televised international music and performance art festival celebrating the 750th anniversary of the new Commonwealth of Independent States.

According to Rodney Anderson, co-producer of the event and president of L.A.-based marketing/management firm "It's Green," the festival—dubbed "Stars Among Stars”—represents the culmination of nearly four years of negotiations with the former Soviet Union authorities. Besides Anderson, co-producers of the venture include Sergei Korovin of Russia's Orion Services and Belgium's Francois Hascher of Promo Management.

GREASE MONKEYS: Mechanic Records, which just ended a four-year deal with MCA, has entered into a multi-tiered joint venture with RCA under which Mechanic will record and release four albums a year and sign and maintain a roster of up to eight acts. New York's Ru Ready, whose debut is set for August, kicks off the deal, while such Mechanic acts as Trixter, Bang Tango and Voivod stay with MCA distribution.

FROM THOSE WONDERFUL FOLKS WHO BRING YOU THE GRAMMIES: NARAS has a bunch of off-season news. For one, it's going to relocate its national office to Santa Monica early next year. For two, the '93 Grammies will definitely take place in L.A.'s Great Western Forum, a return to the West Coast after two years in New York, and a move into an arena for the first time. For three, MusiCares, its human services foundation, is introducing a comprehensive insurance plan. For four, there are several Grammy Award changes: For one, the Album of the Year award will now include the producers; for two, a National Jazz Nominating Committee will oversee the five jazz categories. Other bits and pieces of NARAS news: The academy would like a Grammy Music Festival (maybe you can look for one next year), a Grammy Museum (not next year), a separate Classical and Jazz Grammy Awards Telecast (hear, hear), and whatnot.

ASCAP DO: ASCAP feted the writers and publishers of its 1991 rhythm & blues hits with a bash at New York's Industria. All in all, 79 songs which hit the Top 10 on the R&B charts were honored. ASCAP prexy Morton Gould split hosting duties with Nick Ashford & Valerie Simpson and BET's Donnie Simpson. Sharing Songwriter of the Year honors were Jimmy Jam and Terry Lewis (their fifth consecutive year) and Narada Michael Walden, while MCA Music Publishing took the R&B Music Publisher of the Year honors.
SINGLES

KATHY TROCcoli: "You've Got A Way" (Reprise/PRO CD-4181)
After having made grand strides following her fellow Christian-sista Amy Grant in crossing over to the pop charts, Ms. Troccoli is now making a big effort at stepping up some of the pop/R&B thunder of Marilah Carey. This romantic ballad features an exquisite vocal over a soaring, choir backing, and was co-penned by Troccoli and J. Fransel. The track is from her latest effort, lp, and is produced by Ric Wake. Look for serious Top 10 and heavy AC play.

BRUCE SPRINGSTEEN: "57 Channels (And Nothin' On)" (Columbia CSK 5499)
If you run out and bought Human Touch or watched the Boss' performance on Saturday Night Live, you've already heard this song. This 2:24 minute piece is either an indication of Bruce taking his art to a new low, or a not-so-convincing obligation fulfillment to his record contract. It was funny to see him crack himself up screen-shooting it cut off on SNL, but this version is much more low-key, and is about as energetic as the title suggests.

THE B-52's: "Good Stuff" (Reprise PRO CD-5497)
This first release is the title cut from their upcoming album due out the end of the month. Uniform chef, backer, Cindy Wilson has split the pack for this project, although listening to this record it wouldn't be hard to tell he's missing. The cut is upbeat, plenty of fun and should get the group back on the charts in a big way. Producer Don Was adds his touch to this as well and looks like the songs (others are produced by Nile Rodgers) Should be more Good Stuff.

CHIC: "Your Love" (Warner Bros. CD-5457)
The legendary disco group, backed with '90s lingo—dance/R&B group is back with another single taken off their most recent Chic-on album. On this track, they have put together a real funky groove with some nice charmers supporting the production. This single has strong potential to catch some R&B radio play. But should find most of its success in the club scene. Watch for a lot more from this group.

BOYZ II MEN: "Sympia" (Motown S1763130452)
After their single "Motownphilly" died down, Boyz II Men have slowed the tempo down on their singles dramatically, until now. The award-winning Philly group have put together a catchy uptempo R&B cut that has a little bit of a Hip Hop mixed in on the production. As usual, the vocals show the group's true ability to sing and harmonize. Also, look for a special appearance by none other than Michael Bivins.

HO FRAT HOL: "Ho Frat Swing" (Bust It Capitol/97328)
One of the newest pieces of product to come from the Bust It camp is "Ho Frat Hol!" with their debut single, "Ho Frat Swing." The style of this single would be classed under commercial/R&B-oriented Rap. Don't look for any innovative lyrics being laid down here, as quick runs are all over again. Also, not much in the way of hardcore material. Production-wise, the music's catchy. Just to add, if you have a good ear for samples, you would notice the usage of the Beastie Boys' "Paul Revere."

ALBUMS

OLIVIA NEWTON-JOHNN: Back To Basics: The Essential Collection 1971-1992 (Geffen GTFD-24470)
The amazing career of Olivia, lives on. Her 19th album (second on Geffen) is primarily a greatest hits lp with four new songs, "Deeper Than A River," written and co-produced by Diane Warren. "I'm Gonna Be There," by longtime producer, John Farrar, "I Want To Be Wanted," produced by Peter Asher, and a dance cut, "I Needed Love," produced by Giorgio Moroder. The rest of the album is collection of 13 other select cuts, and should make this record a collector's item.

GREGG WRIGHT: World Rock (Quality CDL1982-2)
If you don't remember the left-handed guitar wizard from Michael Jackson's Victory Tour, then you more than likely have heard Gregg's work on an assorted array of many different artists, records for whom his monster talent has been utilized. Now it's time for Gregg to release his own instrumental compositions on his solo debut. He doesn't sing, and doesn't need to. Make no bones about it, this is a world-class guitarist. The 12-cut CD is tastefully self-produced, as well.

ORIGINAL CAST PERFORMANCES: The Sullivan Years: The Best Of Broadway (VST CD-1006)
Attention Broadway buffs! This two-CD set of classic performances is something you won't want to miss. The collection contains hits from Camelot, West Side Story, Man of La Mancha, Oliver!, My Fair Lady, Oklahoma, and nine others. All performed live on The Ed Sullivan Show, plus a 32-page booklet filled with stories by Clive Barnes and illustrations by Al Hirschfeld.

MELLO MAN ACE: The Brother With Two Tongues (Capitol CDP7 94602-2)
The Pop/Rap sensation is back with his long-awaited second album. If you're into that crossover sound that has produced such "mega-stars" like Hammer, Vanilla Ice and young MC, this commercial-drenched lp will probably interest you. Even though the majority is radio designed, you might find the Melo Man a little frozen along with Cypress Hill and Krazy D on "Hyphen From Cypress."

CLUB NOUVEAU: A New Beginning (JVC/Quality CDL19101-2)
Well, looking at the title of this release lets one know that the traditional "Club Nouveau sound" is gone, and they've made quite a few changes. It's hard to say if this album will impress or disappoint listeners due to the success of their previous four albums. If you're into that crossover sound that has produced such "mega-stars" like Enovsky and "Why You Treat Me So Bad," forget it. However, the new sound is pretty catchy and gives on fresh start. Good luck!

EUGENE WILDE: How About Tonight (MCA MCAD10648)
It's good to see Eugene Wilde back doing what he does best, singing some real smooth ballad-type songs. If you're unaware, the first single taken off this album, which is also the title track, is a laid down track, as quick runs are all over again. Also, not much in the way of hardcore material. Production-wise, the music's catchy. Just to add, if you have a good ear for samples, you would notice the usage of the Beastie Boys' "Paul Revere."

PICK OF THE WEEK

EMERSON, LAKE & PALMER: Black Moon (Victory Music 383 480 003-2)
It's refreshing to know there are still a few certain groups who aren't just trying to jump on the trendy commercial bandwagon, more worried about their hair and whether or not they have the right clothes to be able to compete in the marketplace. ELP is one of these groups who have established themselves so solidly, they can take as much time as they have off, come back together and make an album like Black Moon. It's classic ELP. Keith Emerson shows off in an amazing rendition of Puccini's "Romeo and Juliet." The other nine cuts are original, including one from producer Mark Mancina.
HALLOWED GROUND: Has Rhino's nostalgic three-CD Troubadours of the Folk Era (which, incidentally, has splendidly evocative liner notes by Bruce Pollock) put you in the mood for some live folk music? Are you Hankering to singalong with somebody, anybody? Do you yearn to hear a hammered dulcimer?

Well, boogie, lay down your weary tune and head for Newport, Rhode Island during the second weekend in August for the Ben & Jerry's Newport Folk Festival.

It was at Newport where Dylan harmonized with Pete Seeger before plugging in a guitar and giving old Seeger (and thousands of other) omissions, where the folk music boom of the early '60s went to celebrate. The old folk festival had hootenannies and workshops and old blues musicians in overalls, but this new ice cream company-sponsored affair will be a spiffy, streamlined, two-day job.

Who's going to be leading those singalongs, you enquire? On August 8, Suzanne Vega, Bruce Cockburn, the Band (what's left of the Band, what with Robbie Robertson off on his failing solo career and Richard Manuel dead), Michelle Shocked, Cris Williamson, Yomo Toro, Patty Larkin, David Wilcox and Pat Donohue.

On August 9, "Four Voices in Harmony," which brings together Newport's reigning queen of yesteryear, Joan Baez, and three of her musical progeny, Mary Chapin-Carpenter and Amy Ray and Emily Saliers (known to you as the Indigo Girls); Beasoleil, Loudon Wainwright, Nashville Bluegrass, the Fairfield Four, Rachel Polisher and, once again, Pat Donohue.

If this tickles your fancy, call (401) 847-3700. MTV didn't invent the "Unplugged" concept, you know.

PRAISE THE LORD AND PASS THE SOUL: The Meadowlands, which has an outdoor football stadium and an indoor basketball arena, now has an outdoor shed-sized venue, set up somewhere in a parking lot. I haven't been there yet, and I probably won't be there on June 17, when Al Green (when he's on, my favorite living singer), BeBe & CeCe Winans, and the Staples Singers are there, but I'll probably be sorry.

FINN AND DANDY: What, you may every so often find yourself asking yourself, does Finnish rock and roll sound like? Wonder no longer. At CBGB's on June 19—during the New Music Seminar, of course—Finland's 22-Pistipirkko, Leningrad Cowboys and Poverty Stinks will bring some Helsinki soul to the East Village. As Ed McMahon may have said (remember Ed McMahon?), "That must be every Finnish rock group in the world, the definitive gathering of Finnish rock groups?" "Hush, oh Pori breath," as some other ancient television star might have put it. On my desk is a sampler, unfortunately titled Reindeer Rock, featuring tracks from, among many others, Finland's Eaff Bey, Jukka Gustavsson, T.T. Oksala, Peter Gunt, Varttina, Pilipuske and Wigwam.

Capitol Records founders (l-r): Johnny Mercer, Glenn Wallichs and Buddy DeSylva.

CAPITOL RECORDS TURNS 50: In 1942, singer/songwriter Johnny Mercer, music store owner, Glenn Wallichs, and movie producer Buddy DeSylva decided to create their own Hollywood-based record label and go head to head with the established "Big Three" centered in Manhattan—RCA Victor, Columbia, and Decca.

Shortly after the label's official launch, the American Federation of Musicians forced an industrywide ban on recording, based on the grounds that records were killing off job opportunities for musicians. As if that wasn't enough, in April 1942, only 15 days after Capitol started to make records, an order by the War Production Board reduced the amount of shellac available for the manufacture of discs by 70 percent. Capitol's estimated chances of survival were 100 to one.

"In the beginning, it looked hopeless," Glenn Wallichs conceded in a late '50s interview. "We were worried, but we made our decision to go ahead anyway." Few people in the music industry gave Capitol much of a chance to survive. A Capitol exec remembers: "I don't think anybody took us too seriously. There wasn't any rush of artists from other companies to try and get on Capitol... a lot of people said, 'This will last a couple of months.'"

But despite what seemed to be insurmountable odds, a few of the same reasons Capitol seemed likely to fail from actually worked out on their behalf. Before the recording ban by the union, the label worked night and day turning out such tunes as "Cow Cow Boogie," and "C.I. Jive." The tunes became popular, Capitol was the only company that had recorded them, and suddenly, dealers all over the country were forced to take notice of the upstart label.

With the creative and business genius of its founders, Capitol parlayed the success of its initial releases by signing Stan Kenton, Peggy Lee, and Nat King Cole, revolutionizing record promotion by giving complimentary records to disc jockeys, offering public stock and buying their own pressing plant, and building the landmark Hollywood tower in 1946. By 1949, Capitol became the first label to use all three record speeds, the first to record on magnetic tape, and, by 1951, had become recognized as one of the top American record companies.

Continuing to grow through the '50s with hits from Frank Sinatra, Gene Vincent, The Kingston Trio and others, the '60s saw Capitol explode with the Beach Boys, and of course, The Beatles, while developing acts like The Band, Glen Campbell, Merle Haggard, and Anne Murray. In came the '70s, with Grand Funk Railroad, Steve Miller, Helen Reddy, and Pink Floyd, and the now split-up Beatles solo albums.

In the '80s the video revolution hit and Capitol was there with Duran Duran, Tina Turner, Poison, Heart, Joe Cocker, Great White, The Motels, Billy Squier and Iron Maiden.

The label today remains a force in the recording industry, with superstars and rising stars including: Bonnie Raitt, Hammer, Richard Marx, Young M.C., The Smithereens, BeBe & CeCe Winans Crowded House and over a dozen more.

And that, my friends, concludes our history lesson. Congratulations, Capitol Records on your 50th anniversary, we at Cash Box (which has also been around since 1942) salute you, we also like people our own age. Good luck and continued success!... Next week...
U.K.
By Chrissy Iley

FUN II: There's a super fragile side to Cyndi Lauper, you can tell it from the way she sings, and songs like "Time After Time" that have come from the inner sanctum of her heart. But there's also sted.

She ran away from home at 16 determined to make her living as an artist even if it meant starving, which it almost did. Her father left when she was tiny, and her mother worked appalling hours as a waitress to give her a reasonable life. Her stepfather did not treat her well.

"Put it this way," Lauper says, "I'd seen a lot of violence and family disputes. I rose from the gutter, and it stopped me from jumping out of the hotel window. I didn't want to end up broken, but in the gutter, with passersby saying, 'Oh, she was a lot thinner on TV.'"

Cyndi, despite being a twiggy size, will always think of herself as fat, because she was a fat kid. And despite having had a lot of material success, will always think of herself as poor. Fame had not suited her.

"You can't live forever, there's no reality," I couldn't walk in the street, and I had no one to talk to about it. My friends who I grew up with started looking at me as a kind of hero. And because I never thought of myself as famous, I never really had any famous friends.

"Success and fame was a terrible pressure. I had less and less of myself on each album, because there was a pressure to be successful, I was made to co-write with other people.

"On the new album they let me get on with it because the last one had been a flop. To me, the whole point was being an artist, expressing what I'd learnt. Because you can be sure that if you have felt deep pain and lost somebody else will feel it to, too. The songs are all about me and my life, I'm all at last to speak with my own personal rhythms and I know that this will touch other people."

A great deal of pain is exercised on the new album. Like in the song "Sail's Pigeon,"

"This is based on a girl at school who bled to death in the toilets. Women fought to change the law, and they changed my life. But now these right-to-lifers want to change it back again. A right to whose life?"

Cyndi is still a radical feminist. On a more jubilant note, she talks all glowy-eyed about her new husband.

"Every day is like waking up and it's Christmas Day. I never thought I would ever find anyone. I didn't expect it, I didn't think, 'This is the one.' But two weeks after we had made love I realized we had connected. I had this dream. We were Neanderthal people, walking across continents; Africa and South America were joined, and we walked into the sun together. And I wanted each of us to have a full life. I didn't want to wait. I knew then we should be married."

A few months later, Little Richard performed the ceremony. Patti LaBelle sang.

"I walked down the aisle with my dad. My grandmother, who's in her nineties, was matron of honor, and my mother walked in front of us spitting Polaroids. We were all laughing and crying, we were so frail."

TALENT REVIEW

Dave Frishberg
By Robert Adels

JAZZ BAKERY, LOS ANGELES, CA—What's new in nostalgia? is no oxymoron when you consider the career of songwriter/jazzman Dave Frishberg. Although he's been advancing his craft by looking admirably backward ever since he began writing and recording original songs in the '60s, Frishberg's nostalgia has remained totally fresh through the years.

Instead of playing old piano riffs, Frishberg re-invents them; instead of singing classic phrases, he infuses a magical sense of the past into new lyrics that ultimately prove just as timeless. At fiftysomething, he's too young to have first-hand knowledge of the earliest parts of our century he so longs for. So Frishberg's past is one sparked by a spirited sense of historical imagination— with a heavy accent on baseball lore.

Ruth Price's Jazz Bakery proved a most fitting session for Frishberg's live recording session and club date. The Concord Jazz artist's music was right at home in this high-tech but intimate room, hidden inside a former factory landmark remodeled to preserve its high woodbeam-and-skylight ceilings.

Looking like a cross between James Taylor and Woody Allen seated at the piano, Frishberg is happily much more outgoing than the two of them put together. Prefacing every tune with trenchant yet humorous remarks, he introduces songs without taking anything away from their lyrics—definitely an art unto itself.

Thanks to the recording-session nature of the evening, the perennial Dead Beat Critics Poll honoree got to introduce many songs to the audience for the first time. Playing a part from his ill-fated Broadway baseball musical, In The Cathird Seat, from which only "Matty" (a hymn to turn-of-the-century New York Giants' Christy Mathewson) has previously emerged onto disc.

While Frishberg's lyrics have always been known for their sarcasm and satire, several of his newer tunes reflect an even more pronounced political and

VARIEITY ARTS THEATRE, LOS ANGELES, CA—One of the tightest and most consistent (if not one of the most glamorous) bands around, The Smithereens, touring in support of their latest Capitol release, Blow Up, delivered a set of hard-driving rock combined with an irreverent, no-frills charm.

Taking the stage to the piping-in strains of the "Our Gang" theme, the quartet opened with the grinding guitars of "Behind The Wall Of Sleep," which culminated in a frenzied playoff. The blistering, perfectly timed arrangement was characteristic of the rest of the show, which featured a roster of tuneful hits like "Drown In My Own Tears," "Only A Memory," "Blues Before And After" and "A Girl Like You," during which lead singer Pat DiNizio connected with the crowd by starting and stopping several classic rock songs before launching into the familiar opening riff.

The performance intensity and first-rate playing also helped to fill out some of the Smithereens' new, lyrically weaker material, like "Top Of The Pops," "Get A Hold Of My Heart" and "Too Much Passion." Though executed with force, these songs could not match show-stoppers like the spirited "House That We Used To Live In" and "Blood And Roses," featuring Mike Mesaros on a haunting bass opening and a searing into-the-audience remote solo by guitarist Jimmy Baliak.

The band performed well in instrumentally lighter moments as well—Mesaros' bass solo during "Blue Period," for example, moved like a seamless variation on the Beatles' "Penny Lane" horns. A campy, bright cover of "Sunny Afternoon" featured drummer Dennis Diken grounding the country-waltz feel, as well as sharing in lead vocal duties.

The final encore was played out in grand style with another inventive cover—a raucous, punched-up version of the non-sensical party tune, "Woody Bull." While introducing the song as the band's contribution to the soundtrack of Encino Man, DiNizio took a well-received swipe at the film's star, whiny MTV personality Pauly Shore. This only served to confirm what the delighted audience suspected all along—that the Smithereens are happy to just play—with no corporate strings attached.
Great Big Pig-Out

By John Carmen

MENTION THE EXPRESSION “Heavy Metal” to most rock fans and the image of spandexed male models posing comes to mind, as if the genre was still predominantly of the Def Leppard/Poison/Warrant ilk. But the field has gotten as diffuse as any whose longevity has been proven, and now encompasses acts as far ranging as speedsters like Slayer, grungers like Soundgarden, grindcore like Napalm Death, and jokers like Spinal Tap.

Pigmy Love Circus

Falling somewhere into the great mess that is ’90s metal is Triple X recording artists Pigmy Love Circus. Five of the buttugliest, nastiest beer-swallows this side of a steel mill, PLC is one of Hollywood’s longest-running, non-glum metal groups. Bridging the gap between Black Flag and Guns N’ Roses (whom the band’s debut single, “King Of L.A.” paid homage to with the couplet, ”I’m the king of L.A./I killed Axl Rose today”), Pigmy Love Circus is hard and heavy, and with a dose of genuine working-class ennui, the likes of which most have to fake.

Formed in Denver in the early ’80s, the Pigmies migrated to L.A. in search of a wider audience, and the almighty record deal. They’ve managed to garner a large local following, especially after the release of their debut, a live recording on XXX, at Raji’s nightclub, in Hollywood. But they’ve been unable to persuade a major of their particular brand of genius so far.

Part of this may be due to the distinctly unpretty vocal style of lead singer Mike Savage, brother of pro wrestler Randy “Macho Man” Savage. Savage grunts and sneers his way through such lovely vignettes as “Brutish Lout” (“I’m a brutish lout/I’ll knock you out/ Gonna feel the kiss/ Of my great big fist”), and a hyper-heavy version of the Ramones’ “Beat on the Brat” from the quintet’s new lp, Drink Free Forever, also on XXX.

And as is the case with so many esoteric Amer-indie ensembles, the Pigmies are far more popular in Europe than in the States. Having just completed a brief tour of Europe, they intend to return before even concentrating on the U.S.

Myself, I’d love to see a Motorhead/Pigmy Love Circus double bill in every city in this great land of ours as proof that the real thing is alive and well. Much more big fun than the Guns N’ Roses/Metallica double playing the stadiums this summer, and cheaper and closer, too.

By Lee Jeske

Getting sick of Wynton Marsalis? Hey, Columbia isn’t, which is why, after much talk about him bolting the label, he’s re-signed there. This quartet is (from left) Wynton’s manager Ed Arrendel, Columbia vEEP George Butler, sly-eyed Wynton, and Columbia honcho Don Lenner.

SHINOLA: Fusion is dying. I know this isn’t news, but it does bear repeating. Fusion—which, in its slick, pastel ’90s form is usually called “contemporary jazz” by those who can stomach it, but is usually called Jazz Lite by me—is dying.

How do I know? I know because GRP, which is ’90s fusion, is putting out things like the GRP All-Stars, a big band playing standards; Eddie Daniels and Gary Burton doing a tribute to Benny Goodman and Lionel Hampton (just what we need, maybe we should have Tom Cruise remake Casablanca), Gerry Mulligan in a decidedly ’50ish return to his “Birth of the Cool” charts (which, frankly, were also recorded well enough the first time around), and, the clincher, Tom Scott, the ultimate fusion saxophonist mediocrity, with an album called Born Again (yeeeesesh!) on which, says the press release, “Scott pursues his first love and is officially “reborn” with a set of bold mainstream jazz originals.” The release continues by informing us that “Scott confesses, ’It’s something that’s been in the back of my mind and, with what seems to be a resurgence of interest in more mainstream jazz, it seemed like a great time to do it.’” Scott has always been a fusion player, so this “return to roots” insufflation is kind of nauseating. “What the hell’s going on here?” “laughs” Scott in this same press release. “I guess jazz is back, at least for me. And why not? Listen, the point is that this thing has to keep changing. You can’t stagnate too long in any area. I like to keep moving.”

Tom, keep moving.

But, wait, there’s more. Herb Alpert, another hornman of moderate abilities, whose finest moment was pseudo-mariachi music with the Tijuana Brass, has just put out his, according to the press release, “long-awaited official foray into jazz,” Midnight Sun.

Says Herb, whose greatest contribution to jazz was having Louis Armstrong as a guest of his on a ’60s TV special: “The things I did with the Tijuana Brass had a jazz influence. I’ve approached everything I’ve done musically from a jazz point-of-view, in terms of the spontaneity, the freedom of expression—not really adhering to the notes as they appear on the paper, but responding to what the spirit dictates.”

Wynton kind of started this, but I have to point to the success of Harry Connick Jr. and Natalie Cole as the real springboard for all of this. Next, you’re probably thinking, Billy Joel and James Taylor will be recording Duke Ellington tunes. Bullseye, cynical reader. The upcoming soundtrack to A League Of Their Own, Penny Marshall’s movie about female professional baseball, features standards sung by, yep, Joel and Taylor, not to mention Art Garfunkel and Carole King.

Remember, folks, it doesn’t mean a thing if it ain’t got that swing.
WHAT'S HAPPENING IN THE R&B INDUSTRY: MCA recording artist Jody Watley will be releasing "It All Begins With You," the follow-up to her hit single "I'm The One You Need" next week. Unlike most of her previous material, the talented vocalist slows down the pace of the tune dramatically. Look for a lot of response from radio programmers nationwide. Watley introduced the single to viewers when she performed the song live on Good Morning America on Martin Luther King Jr.'s birthday, dedicating the song to him. Her performance resulted in President Bush inviting her to meet him at the White House and to perform the song at the Kennedy Center in Washington D.C. LaFace recording artists TLC have been added to Hammer's Too Legit To Quit tour and are performing along with Boyz II Men and Jodeci as well as Hammer. For further information on the tour and dates, contact LaFace Records. If you missed out, last week MTV honored Black Music Month with a four-hour-long musical tribute. The special featured music videos, live performance excerpts, and artist commentaries. Those artists who were recognized included Michael Jackson, Mariah Carey, Prince, Janet Jackson, Bell Biv Devoe, Jody Watley, Shabba Ranks, Vanessa Williams, Color Me Badd, Salt N' Pepa, Seal, Keith Sweat, Jodeci and Arrested Development.

CELEBRATING THE SOUL: The Celebrate The Soul Of American Music 1992 television taping was held at the Pantages Theatre in Los Angeles. The Central City Production will be aired on syndicated television throughout June in celebration of Black Music Month, with the Burger King Corporation serving as the major advertising sponsor of the telecast. The special awarded such musical legends as Al Green, Minnie Ripperton, Gammy Gilley & Leon Huff, Bobby "Blue" Bland, Martha Reeves & the Vandellas and The Temptations. Also featured were performances by Gerald Levert, CeCe Peniston and The Winans. Proceeds from the event will benefit the Thurgood Marshall Scholarship Fund and the Rebuild L.A. Fund.

By Bryan DeVany

Pictured at the recent taping of the Celebrate The Soul Of American Music 1992 show are (l-r): Hosts Diahann Carroll, Charles S. Dutton and Dionne Warwick.
By Bryan (B-Style) DeVaney

N.W.A. MAKIN' DREAMS COME TRUE: Ruthless/Priority recording artists N.W.A. recently received a request that came to a surprise. Make A Wish Foundation, an organization that fulfills the wishes of terminally ill children who will not live to see their 18th birthdays, contacted the group concerning Paul Mercado from Cicero, Illinois. Paul, who is suffering from a rare, disabling spinal condition, had one wish. He wanted to spend the day with N.W.A, and especially with Eazy E, his favorite rapper. N.W.A. responded, and Paul ended up spending the day at Audio Achievements Recording Studio in Torrance, California (where the group does the majority of their recording). The group signed autographs and took pictures with Paul and showed him how to use the recording and mixing equipment. To cap the day off, Eazy presented him with a custom N.W.A. jacket.

Pictured (l-r): DJ Yella, MC Ren, Paul Mercado, and Eazy E.

HIP-HOP SEMINAR: Royal Bayyan, one of the music industry's most successful recording producers and the man credited with the success of pop/R&B's latest sensation Color Me Badd, announced the formation of 360 Degrees Black, an organization that's designed to provide programs for Black youth. The first project will be New York's First Annual Hip Hop Seminar and will be held at the Vasa Hotel, July 23-25. LL Cool J and Teddy Riley, supporters of the hip hop and rap scene, are among the entertainers that will contribute to the event. The seminar will be a forum in which talented youth from neighborhood communities can exchange their ideas and learn from top recording executives and artists in the industry.

Bayyan explained that the difference between New York's First Annual Hip Hop Seminar and other musical seminars, will be its emphasis on non-professional youth. The seminar will not only provide talented youth with opportunities for production time but expose the young'uns to other aspects of the music industry.

Quoted from Bayyan, "Hip hop has permeated the basics of everyday life. Rap transcends all racial, age, color and class barriers. When you see that age-old staple, the Pillsbury doughboy break into hip hop on a commercial, then you realize that rap and hip hop have captured mainstream acceptance."

Bayyan concludes, "The seminar stresses to the kids how to channel their talent productively. You cannot succeed with talent alone, there has to be business awareness. This event will bring a positive side to the negativity and controversy currently surrounding rap and hip hop music.

The Untouchables recently were kickin' it at the opening of Eddie F's new studio. Pictured (l-r): Kenny Smoove, Pete Rock, Eddie F (center), Dave Hall, Kenny Tunge, and Nevelle Hodge.
TOP 200 POP ALBUMS
CASH BOX • JUNE 20, 1992
The square bullet indicates strong upward chart movement.

#1 ALBUM: Billy Ray Cyrus
HIGH DEBUT: Mariah Carey #11

MTV TOP 20 VIDEOS
JUNE 20, 1992

1. UNDER THE BRIDGE (Warner Bros.)
2. I’LL BE THERE (UNPLUGGED) (Columbia)
3. MAKE LOVE LIKE A MAN (Mercury)
4. DAMN I WISH I WAS YOUR LOVER (Ver II) (Columbia)
5. REMEDY (Depeche Mode)
6. MY LOVIN’ (YOU’RE NEVER GONNA GET IT) (EastWest)
7. WHEREVER I MAY ROAM (Epic)
8. TENNESSEE (Chrysalis)
9. NOVEMBER RAIN (GGC)
10. BABY GOT BACK (Def Leppard)
11. YOU WON’T SEE ME CRY (EMI)
12. IN THE CLOSET (Epic)
13. EASY MONEY (Pearl Jam)
14. BETTER DAYS (Columbia)
15. TOO FUNNY (Columbia)
16. HOLD ON MY HEART (Atlantic)
17. FRIDAY, I’M IN LOVE (Fiction/Entertainment)
18. TAKE THIS HEART (Capitol)
19. YOU’RE INVITED, BUT YOUR FRIEND CAN’T COME (Hollywood)
20. EVEN BETTER THAN THE REAL THING (Island/PLG)

101. BLUE LIGHT, RED LIGHT (Columbia 46859)
102. USE YOUR ILLUSION II (Atlantic 24420)(P)
103. UPTOWN (Atlantic 62272)
104. NUNSUCH (Atlantic 24647)
105. FAR AND AWAY (Atlantic 10628)
106. MENTAL JEWELRY (Atlantic 10066)
107. PAID THE COST (Atlantic 57181)
108. PRIVATE LINE (Atlantic 119771)(G)
109. VOL. III JUST RIGHT (Atlantic 31771)
110. KEEP IT COMIN’ (Atlantic 61219)(P)
111. LITTLE VILLAGE (Atlantic 26419)
112. USE YOUR ILLUSION II (Atlantic 24421)(P)
113. MEANT TO BE IN LOVE (Atlantic 10014)(P)
114. ALL I CAN BE (Atlantic 47689)
115. INNER CHILD (Atlantic 26392)
116. EAST SIDE STORY (Atlantic 92097)
117. OUT OF TIME (Atlantic 26469)(P)
118. SEAL (Atlantic 26287)(P)
119. BITCH BETTA HAVE MY MONEY (Atlantic 26462)
120. 10TH ANNIVERSARY (Atlantic 91830)
121. THE COMMITMENTS (Atlantic 10286)(G)
122. 2POCALYPSE NOW (Atlantic 91671)
123. 2ND I NENE (Profile 1416)
124. PUT YOURSELF IN MY PLACE (Atlantic 8642)
125. KINGS-X (Atlantic 26372)
126. JUICE (Atlantic 10462)(G)
127. ROLL THE BONES (Atlantic 26293)(G)
128. WHENEVER YOU WANT (Atlantic 51015)(P)
129. HUSKY (Sony Masterworks 1877)
130. CARRERAS-DOMINGO-PAVAROTTI IN CONCERT (Sony Polydor 404393)(P)
131. MAD MAD WORLD (Capitol 9723)
132. APOCALYPSE 91...ENEMY STRESSES BLACK (Capitol 97479)(P)
133. WILD AMERICA (A&M 5371)
134. THE WHITE ROOM (Atlantic 86579)(G)
135. STRAIGHT TALK (Atlantic 26310)
136. GREATEST HITS 1966-1992 (Atlantic 52703)
137. DIFFERENT LIFESTYLES (Capitol 92079)(G)
138. MAMBO KINGS (Atlantic 61240)
139. KIKO (Madal 2678)(Warner Bros.)
140. THE POWER OF LOVE (Epic 46789)(P)
141. MCMAK A.D. (Atlantic 91643)(P)
142. BETWEEN HEAVEN AND HELL (Epic 19798)
143. DECADE OF DECADENCE (Atlantic 61240)
144. END OF SILENCE (SJ 72106)
145. MERCY (Atlantic 26285)
146. UNTIL THE END OF THE WORLD (WB 26707)(P)
147. THE LED ZEPPELIN RE-MASTERS (Atlantic 82371)
148. LEAD ZEPPELIN 13
And All The Fans Said...

By Cory Cheshire

ALBUM SALES DIDN'T DO IT and chart figures couldn't tell the whole truth, when country music fans pulled the strings for the TNN/Music City News Country Music Awards. Eight months ago, fans put up a list of nominees and, in March, began voting for the winners in 15 categories, via Music City News ballots and a 900 number telecast on TNN.

Catch of the event Alan Jackson was the big winner, picking up three awards. Crediting his wins to a penny a young fan gave him prior to the show, Alan took home Single of the Year for “Don’t Rock The Jukebox,” Album of the Year for Don’t Rock The Jukebox and the award for Male of the Artist of the Year. The big sorry’s response to the whole thing, “Fans voting...I take that closer to heart. I’m closer to that side than the industry side.”

Ricky Van Shelton was the night’s next biggest winner receiving the award for Vocal Collaboration of the Year for his duet with Dolly Parton on “Rockin’ Years,” as well as for Video of the Year for the same song. Ricky, who accepted the award for himself and an absent Dolly, will be re-releasing a greatest hits package next month.

With eight nominations to his name Vince Gill seemed to shock a few fans winning in the Instrumentalist of the Year category. Laughingly referring to himself as, “the least talented of all five nominees,” Gill said he was more than happy to take the award. Upon receiving the award, a near-tears Gill acknowledged his win on behalf of Larry London, a drummer and dear friend of Gill’s who is in a Nashville hospital recovering from a recent heart attack.

Other TNN/Music City News award winners include Travis Tritt who picked up Star Of Tomorrow honors. Vocal Duo of the Year went to The Judds, while Reba McEntire retained her Female Artist of the Year honors and Garth Brooks scored as Entertainer of the Year. Ray Stevens was voted Comedian of the Year and Gospel Group of the Year went to the Chuck Wagon Gang.

The Statler Brothers who won the award for Vocal Group of the Year, presented the Living Legend Award to Roy Rogers. Honored for his more than 25 years of entertainment, Rogers accepted the award via satellite.

The Minnie Pearl Award, which honors a lifetime of dedication to the country music community and respect for all people, went to Emmylou Harris. Video highlights of her career, capped off with comments from Rodney Crowell, Vince Gill and Bill Monroe, preceded the presentation by NASCAR championship driver Richard Petty.

While Tanya Tucker did not go home with the Female Artist of the Year award, she was a sparkling co-host, prompting even some backstage press to inquire, “Tanya, why not a variety show of your own?”

COUNTRY NEWS BOX

I WANT MY NASHVILLE NOW—As a result of “hundreds of calls and letters” by overwrought viewers, Nashville Now will return to its original 90-minute format Tuesdays through Fridays, while Monday will retain its shortened broadcast. In late March, The Nashville Network attempted to shorten the nightly show, but after nine years of watching Ralph and company for 90-minute segments, fans were not happy with the condensed time slot of only 60 minutes. The show will return to its 90-minute telecast June 30. On Stage will be rescheduled to 1030 PM Eastern Time, Tuesdays through Fridays.

NEWS WORTH NOTING—The Songwriters Guild Foundation is offering “Listen and Learn,” a songwriting workshop, June 27. Songwriter Ralph Murphy will be instructing the course specifically designed to increase the participant’s awareness of what makes a song commercial. Interested parties should call the SGA offices at (615) 328-1782.

PUTTING BEAN BLOSSOM ON THE MAP—Bill Monroe’s Bluegrass Hall of Fame and Museum will open June 20 in conjunction with the 26th Annual Bluegrass Festival in Bean Blossom, Indiana. Artists slated to perform at the June 18-21 festival include Monroe along with the Bluegrass Boys, Ralph Stanley, Jim & Jesse, Allison Krauss & Union Station, The Nashville Bluegrass Band and Tony Rice.

Bellamys Are Still Booming

By Brad Hogue

SINGERS, SONGWRITERS AND MUSIC PUBLISHERS, the Bellamy Brothers recently added the title of record label executive to their long list of credentials with the formation of Bellamy Brothers Records. The first single from the label, “Cowboy Beat,” which recently debuted at #50 on the Cash Box Top 100 Country Singles chart is unlike any other single released from one of the Bellamy’s previous 18 albums, specifically, it’s from a greatest hits LP the duo re-recorded for sale through television marketing, as well as select retail outlets. The collection entitled The Bellamy Brothers—Best Of The Best contains 20 all-time hits including “Let Your Love Flow,” “Old Hippie,” “Sugar Daddy,” “For All The Wrong Reasons” and the current “Cowboy Beat,” just to name a few.

The decision to release and ship the single “Cowboy Beat” on Bellamy Brothers Records was prompted during negotiations for the television market album. Armed with the knowledge that they would have the opportunity to re-record many of their earlier hits, Howard and David Bellamy had considered a number of options for the songs since 1987. While discussing these plans they seized the opportunity to test the waters with the release of the album and single under their own record label.

I caught up with David Bellamy in Berlin recently, as the Bellamys are currently touring Europe in support of their new European album Beggars & Heroes for the German-based Jupiter/BMG label. “We’ve had the idea to start our own label for quite some time now,” David explained. “I think it’s a good time for it, people are open to it now, ‘Cowboy Beat’ is a song both of us are very excited about and our audiences have loved it.”

And excited they should be. In July, a retail-oriented album, The Latest & The Greatest, which is a collection of six previous hits with four new tunes, will be available to consumers as an option to the television-marketed collection. “Although the television market and the retail market overlap,” Bellamy said, “they are two different markets, and we wanted to hit both places.”

As if they weren’t busy enough already, a tour of the States will immediately follow their European tour. Also, some community service will follow in October when San Antonio, Florida and WQYK in Tampa host the Bellamys for their 4th annual Snake Rattle & Roll Jam which will benefit an endangered species fund for the Florida Manatee and the Florida Panther, as well as the local fire and police departments and local schools. A bus schedule is nothing new to the Bellamys, as an in-depth look into their career always shows constant effort, consistency, and positive creativity. While they could have easily embellished yesterday’s formulas to create tomorrow’s hits, the Bellamys have strayed from the limitations of standard country rhythm and meter to accept the challenges of diversification. In fact, when they performed “Get Into Reggae, Cowboy” in Nashville in 1982, they became the only act to ever bring reggae to the Grand Ole Opry.

With over 12 #1 country hits, a number of pop hits and over 26 Top 20 county hits, more than any other duo in the history of country music, the risks have been fruitful. To date, Bellamy albums have been certified gold, not only in the U.S., but also in Austria, Germany, England, Norway and Sweden.

BELLAMY #1 SINGLES

“Let Your Love Flow”
“For All The Wrong Reasons”
“Redneck Girl”
“When I’m Away From You”
“I Need More Of You”
“Feelin’ The Feelin’”
“Too Much Is Not Enough”
“Kids Of The Baby Boom”
“Crazy From The Heart”
### TOP 75 COUNTRY ALBUMS

#### CASH BOX • JUNE 20, 1992

<table>
<thead>
<tr>
<th>#1 ALBUM</th>
<th>TRISHA YEARWOOD—Titled Album: The GREATEST Hits (MCA)</th>
<th>#88</th>
</tr>
</thead>
<tbody>
<tr>
<td>WYNONNA</td>
<td>Wynonna Judd</td>
<td>36</td>
</tr>
<tr>
<td>ROVIN’ THE WIND</td>
<td>Garth Brooks</td>
<td>33</td>
</tr>
<tr>
<td>NO FENCES</td>
<td>Garth Brooks</td>
<td>36</td>
</tr>
<tr>
<td>IT’S ALL ABOUT THE CHANGE</td>
<td>Travis Tritt</td>
<td>43</td>
</tr>
<tr>
<td>FAST THE POINT OF RESCUE</td>
<td>Hal Ketchum</td>
<td>33</td>
</tr>
<tr>
<td>MY BROKEN HEART</td>
<td>Al Young</td>
<td>39</td>
</tr>
<tr>
<td>DON’T ROCK THE JUKEBOX</td>
<td>Alan Jackson</td>
<td>54</td>
</tr>
<tr>
<td>BRAND NEW MAN</td>
<td>Brooks &amp; Dunn</td>
<td>41</td>
</tr>
<tr>
<td>HOLDING MY OWN</td>
<td>George Strait</td>
<td>36</td>
</tr>
<tr>
<td>SOME GAVE ALL</td>
<td>George Strait</td>
<td>57</td>
</tr>
<tr>
<td>SEMINOLE WIND</td>
<td>John Anderson</td>
<td>10</td>
</tr>
<tr>
<td>POCKET FULL OF GOLD</td>
<td>Vince Gill</td>
<td>12</td>
</tr>
<tr>
<td>READ BETWEEN THE LINES</td>
<td>Aaron Tippin</td>
<td>13</td>
</tr>
<tr>
<td>UNCHAINED</td>
<td>Sawyer Brown</td>
<td>33</td>
</tr>
<tr>
<td>ALL I CAN BE</td>
<td>Collin Raye</td>
<td>11</td>
</tr>
<tr>
<td>MAVORICK</td>
<td>Hank Williams, Jr.</td>
<td>15</td>
</tr>
<tr>
<td>ACE</td>
<td>Suzy Bogguss</td>
<td>33</td>
</tr>
<tr>
<td>WHAT DO I DO WITH ME</td>
<td>Tanya Tucker</td>
<td>15</td>
</tr>
<tr>
<td>PUT YOURSELF IN MY PLACE</td>
<td>Pam Tillis</td>
<td>53</td>
</tr>
<tr>
<td>SOMETHING IN RED</td>
<td>Ricky Van Shelton</td>
<td>23</td>
</tr>
<tr>
<td>LONGNECKS AND SHORT STORIES</td>
<td>Mark Chesnutt</td>
<td>27</td>
</tr>
<tr>
<td>STICKS AND STONES</td>
<td>Tracy Lawrence</td>
<td>26</td>
</tr>
<tr>
<td>BACKROADS</td>
<td>Ricky Van Shelton</td>
<td>23</td>
</tr>
<tr>
<td>DON’T GO NEAR THE WATER</td>
<td>Sammy Kershaw</td>
<td>24</td>
</tr>
<tr>
<td>SHOOTING STRAIGHT IN THE DARK</td>
<td>Mary-Chapin Carpenter</td>
<td>26</td>
</tr>
<tr>
<td>FIRST TIME FOR EVERYTHING</td>
<td>Little Texas</td>
<td>26</td>
</tr>
<tr>
<td>DIAMOND RIO</td>
<td>Diamond Rio</td>
<td>26</td>
</tr>
<tr>
<td>JOSHUA JUDGES RUTH</td>
<td>Lyle Lovett</td>
<td>12</td>
</tr>
<tr>
<td>I THOUGHT IT WAS YOU</td>
<td>Doc Stone</td>
<td>30</td>
</tr>
<tr>
<td>IF THERE WAS A WAY</td>
<td>Dwight Yoakam</td>
<td>20</td>
</tr>
<tr>
<td>THE PARTING OF THE WAYS</td>
<td>Travis Tritt</td>
<td>33</td>
</tr>
<tr>
<td>COUNTRY CLUB</td>
<td>Steve Wariner</td>
<td>30</td>
</tr>
<tr>
<td>AM I READY</td>
<td>Mark Chesnutt</td>
<td>35</td>
</tr>
<tr>
<td>TOO COLD AT HOME</td>
<td>Mark Chesnutt</td>
<td>35</td>
</tr>
<tr>
<td>TEN STRAIGHT HITS</td>
<td>George Strait</td>
<td>36</td>
</tr>
<tr>
<td>NINE &amp; THEN</td>
<td>Mickey Gilley</td>
<td>64</td>
</tr>
<tr>
<td>TRISHA YEARWOOD</td>
<td>Trisha Yearwood</td>
<td>51</td>
</tr>
<tr>
<td>GREATEST HITS II</td>
<td>The Judds</td>
<td>38</td>
</tr>
<tr>
<td>GREATEST HITS III</td>
<td>Alabama</td>
<td>39</td>
</tr>
<tr>
<td>GREATEST HITS</td>
<td>Alabama</td>
<td>39</td>
</tr>
<tr>
<td>PUT YOURSELF IN MY PLACE</td>
<td>Reba McEntire</td>
<td>41</td>
</tr>
<tr>
<td>RUMOR HAS IT</td>
<td>Randy Travis</td>
<td>42</td>
</tr>
<tr>
<td>HIGH TIMES</td>
<td>Rodney Crowell</td>
<td>42</td>
</tr>
<tr>
<td>MY HEART</td>
<td>Kix</td>
<td>43</td>
</tr>
<tr>
<td>LIFE IS MESSY</td>
<td>Kix</td>
<td>43</td>
</tr>
<tr>
<td>PAIN</td>
<td>Billy Dean</td>
<td>44</td>
</tr>
<tr>
<td>TIME COMIN’</td>
<td>Trisha Yearwood</td>
<td>47</td>
</tr>
<tr>
<td>HERE IN THE REAL WORLD</td>
<td>Alan Jackson</td>
<td>46</td>
</tr>
<tr>
<td>FREEGAL</td>
<td>Clint Black</td>
<td>49</td>
</tr>
<tr>
<td>REGULAR JOE</td>
<td>Joe Diffie</td>
<td>50</td>
</tr>
<tr>
<td>WHEN I CALL YOUR NAME</td>
<td>Reba McEntire</td>
<td>10</td>
</tr>
<tr>
<td>AT THE RHYME</td>
<td>Reba McEntire</td>
<td>10</td>
</tr>
<tr>
<td>I’VE GOT THAT OLD FEELING</td>
<td>Alison Krauss</td>
<td>63</td>
</tr>
<tr>
<td>CHILD OF AN EARLY FALL</td>
<td>Garth Brooks</td>
<td>51</td>
</tr>
<tr>
<td>THE BEST OF RESTLESS HEART</td>
<td>Restless Heart</td>
<td>51</td>
</tr>
<tr>
<td>ELECTRIC BARNYARD</td>
<td>Kentucky Headhunters</td>
<td>48</td>
</tr>
<tr>
<td>GREATEST HITS</td>
<td>Garth Brooks</td>
<td>51</td>
</tr>
<tr>
<td>KILLIN’ TIME</td>
<td>Clint Black</td>
<td>58</td>
</tr>
<tr>
<td>TEMPTED</td>
<td>Marty Stuart</td>
<td>60</td>
</tr>
<tr>
<td>GREAT BIG MAN</td>
<td>Keith Whitley</td>
<td>61</td>
</tr>
<tr>
<td>THE PATSY CLINE COLLECTION</td>
<td>Keith Whitley</td>
<td>61</td>
</tr>
<tr>
<td>TIME PASSES BY</td>
<td>Kathy Mattea</td>
<td>66</td>
</tr>
<tr>
<td>WALK THE PLANK</td>
<td>Pirates of the Mississippi</td>
<td>64</td>
</tr>
<tr>
<td>EAGLE WINGS</td>
<td>Dokken</td>
<td>50</td>
</tr>
<tr>
<td>KENTUCKY BLUEBIRD</td>
<td>Kentucky Headhunters</td>
<td>48</td>
</tr>
<tr>
<td>AND LONG CAME JONES</td>
<td>George Jones</td>
<td>67</td>
</tr>
<tr>
<td>HIGH AND DRY</td>
<td>George Jones</td>
<td>72</td>
</tr>
<tr>
<td>FIGHTING FIRE WITH FIRE</td>
<td>Keith Whitley</td>
<td>66</td>
</tr>
<tr>
<td>A COLLECTION OF HITS</td>
<td>Kathy Mattea</td>
<td>60</td>
</tr>
<tr>
<td>ZONE OF OUR OWN</td>
<td>Texas Tornadoes</td>
<td>72</td>
</tr>
<tr>
<td>TRIBUTE</td>
<td>Roy Rogers</td>
<td>73</td>
</tr>
<tr>
<td>PURE HAVEN</td>
<td>Hank Williams, Jr.</td>
<td>74</td>
</tr>
<tr>
<td>BACK HOMES AGAIN</td>
<td>Kenny Rogers</td>
<td>75</td>
</tr>
</tbody>
</table>

#### TO WATCH

- **Trisha Yearwood**

#### RETAIL RAP

**New Additions**

- **MICHELLE WRIGHT—Now & Then**
  - (Arista) — #37

- **SHENA ANDOH—Long Time Comin’**
  - (RCA) — #47

#### Most Active

1. **TRISHA YEARWOOD—Trisha Yearwood**
   - (MCA) — #38
2. **BILLY RAY CYRUS—Some Gave All**
   - (Mercury) — #11
3. **GEORGE STRAIT—Holding My Own**
   - (MCA) — #10

#### ALBUM TO WATCH

Pretty convenient... just as her single “The Woman Before Me” hits #1 on the Top 100 Country Singles chart, Trisha Yearwood’s self-titled debut album jumps 16 points on the Top 75 Country Album chart. Since its debut on the charts nearly a year ago, Trisha Yearwood has taken a turn near the top, a dip close to the bottom and is now scoring hefty strides to put her in good standing at #38. With four singles already chart-friendly, Trisha Yearwood’s debut album will be hard to follow as her next release will be out in September.

---

**On June 23 the Oak Ridge Boys will be releasing their second RCA album entitled *The Long Haired*. The album’s first single, “Fall,” has already shipped to radio. Pictured in the studio (front row, l-r) are producers Jim Cotton, Joe Scalise and Oak Ridge Boy Joe Bonsall. (Back row, l-r): Oak Ridge Boys Richard Sterban, Duane Allen and Steve Sanders. (Photo Credit: Greg McCann)**

---

**NEW ADDITIONS**

- **DAN SEALS Walking The Wire**
  - (Warner Bros.)

As usual, Dan Seals sings songs that are believable and not fabricated. His new album, *Walking The Wire*, offers a variety of scenarios which range from the troubled "Mason Dixon Line," and "A Good Rain" to the lyrically powerful "Someone Else’s Dance." Seals also shows a lighter side in his renditions of "When Love Comes Around The Bend" and "Sweet Little Shoe." On a more serious note, the Seals-penned "We Are One" addresses the problem of religious, racial, social and economic prejudice. Produced by Kyle Lehning, one of Nashville's most consistent hit makers, *Walking The Wire* promises to be another success for Dan Seals.
HIGH DEBUTS

1. GARTH BROOKS—"The River"—(Liberty 79342)—#39
2. MARK CHESNUTT—"I'll Think Of Something"—(MCA 54395)—#46
3. BROOKS & DUNN—"Boot Scootin' Boogie"—(Arista 2440)—#60

MOST ACTIVE

1. ALABAMA—"Take A Trip"—(RCA)—#35
2. MARY-CHAPIN CARPENTER—"I Feel Lucky"—(Columbia)—#30
3. TANYA TUCKER—"If Your Heart Ain't Busy Tonight"—(Liberty)—#31
4. CLINTON GREGORY—"She Takes The Sad Out Of Saturday Night"—(Step One)—#32

POWERFUL ON THE PLAYLIST—A 14-point jump places supergroup Alabama at the forefront of this week's Top 100 moves. "Take A Little Trip," the band's current single, is the first cut from the American Pride LP to be released August 23.

Mary-Chapin Carpenter is heating up the airwaves with the "purring" number, "I Feel Lucky." Up 11 slots to #32 in its second week on the chart, "I Feel Lucky," showcases what's to come on her next album entitled Come On, Come On.

Tanya Tucker and "If Your Heart Ain't Busy Tonight" match Clinton Gregory's "She Takes The Sad Out Of Saturday Night" with nine moves apiece. In her third week on the chart, Tanya comes in at #31, while Clinton converts last week's hot shot debut to #32 this week on the Top 100 Country Singles chart.

KFDF, CHARLIE DANIELS & $100,000—KFDF's 6th Annual Charlie Daniels and the Stars for Starkey Concert, held June 6th in Wichita, Kansas raised $100,000 for the Starkey Development Center. According to KFDF's Johnny Western, the event is two years ahead of schedule, as they did not expect to reach $100,000 until 1994. With 4,200 seats filled, fans were entertained by such artists as Red Steagall, Bobby Lord, Mason-Dixon, John McEuen, Dave & Sugar, Jim Owen, Tommy Cash, Marilyn Sellass, R.C. Bannon, Jan Howard, The Wichita Linemen. The surprise of the night was a triple fiddle set, joining Charlie Daniels and Fiddlin' Frenchie Burke and Byron Berline for a "hot" rendition of "The Devil Went Down To Georgia."

CRB AGENDA MEETS IN JUNE—The Country Radio Broadcasters will meet at the end of this month to discuss plans for next year's Country Radio Seminar. Bob Guerra of KZLA in Burbank, California will lead the brainstorming sessions. Any comments or suggestions should be directed to that committee.

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. HE ISN'T MY AFFAIR ANYMORE—Linda Davis (Liberty)
2. YOU DON'T NEED TO KNOCK—Live 'N Kickin' (Warner Bros.)
3. RUNNIN' BEHIND—Tracy Lawrence (Atlantic)
4. STRAIGHT TALK—Dolly Parton (Hollywood)
5. HEY GOOD LOOKIN'—The Mavericks (MCA)

NEW SINGLE RELEASES

OUT OF THE BOX

CLINT BLACK "We Tell Ourselves"—(RCA 62194)
Producers: James Stroud/Clint Black
Writers: Clint Black/Hayden Nicholas

Clint Black has been killing time for a while now, but as of July 14 his third album for RCA will be in stores, with the first cut "We Tell Ourselves" already at home on radio. Co-written and co-produced by Black, "We Tell Ourselves" offers a catchy hook set to the off-beat. While the song is an upbeat ditty, look past the fiddle, piano and steel guitar for strikingly honest lyrics.

FEATURE PICKS

SAMMY KERSHAW "Yard Sale"—(Mercury 665)
Producers: Buddy Cannon/Norro Wilson
Writers: Larry Bastian/DeWayne Blackwell

While the arrangement of "Yard Sale" typifies the washboard country of the 70s, Kershaw delivers a credible portrait of love's end, with an ounce of tear and a gallon of twang. While contemporary country is becoming more conducive to attracting younger listeners, a song such as "Yard Sale," sung with the traditionalism of Kershaw, keeps the value of heartbreak set to steel guitar an endearing trademark.

LINDA DAVIS: "He Isn't My Affair Anymore"—(Liberty 79296)
Producers: Jimmy Bowen/Linda Davis
Writer: DeWayne Blackwell

While the single doesn't smack of originality, Linda Davis' fragile treatment drips into the cracks, solidifying the heartbreak and that certain sense of denial the song implies.
SAME SONG, SECOND WEEK for Billy Ray as his debut release “I Fell In Love With Your Eyes” continues to garner first place status among indie artists this week. Up three to #51 on the Top 100 Country Singles chart, the Top Hunger recording artist continues to push closer to the Top 50.

Next in line for indie recognition is Stella Lee’s ‘The Sweeney’, whose single “First Comes The Fire” jumps four places to #55. Big indie movers this week include Playback recording artist Michele Bishop with her latest “Call It What You Want To”, which jumps nine notches to #76 its second week on the chart. Angie Welch gains seven, landing “Sea Of Tears,” at #64, while “Home Is Where The Heart Is” by Sylvia Winters tallies up seven points to #73.

INDIE NEWS—Cabin Fever Music has announced the signing of The Marshall Tucker Band to a recording contract. Cabin Fever will release Still Smokin’, their band’s first album on the new label, in July, as well as re-release the band’s last album, Southern Spirit, recorded on the now defunct Sisapa label. A longform video on the band is slated for a 1993 release.

The Gibsons, a husband/wife country rock duo hailing from Salem, Ohio are challenging fellow country artists to close caption their videos. Gunner Gibson, who was raised with deaf and hearing-impaired family members, and his wife Dana have joined the National Captioning Institute’s “Friends of NCI” celebrity committee. While 20% of all music videos are currently closed captioned, only a small percentage of those are country videos. RCA led the campaign when they announced in April that they would begin servicing all their country music videos with closed captioning.

Marty Haggard recently attended the “1,000 Points of Light” reception in Washington, D.C, which honored the National Humane Society. Haggard, who suffered a head injury after an automobile accident in 1988, was joined at the reception by fellow spokesman and former White House press secretary James Brady.

**INDIE FEATURE PICKS**

- **CHARLIE LOUVIN with CRYSTAL GAYLE:** “Just Beyond The Pain” (Playback 149)
  **Producer:** Jack Gale
  **Writer:** Ron Simons

Louv in and Gayle match vocals with soothing instrumentation in this bittersweet ballad. Finely tuned production, heart-tugging lyrics and soul-grabbing strings make “Just Beyond The Pain” a beautiful duet.

**COUNTRY INDEX**

**SEE PAGE 15 FOR COUNTRY SINGLES CHART**

- Acors (Cheryl Wheeler Music - ASCAP/18
- Ady Breaky Heart(Millhouse Music Inc.)
- All Is Fair In Love And War(Hannah's Eyes Music/Fame Pub-Co-BMI)
- American Love/World Music Corp. Ranch
- Bogarido Music/Kinetic Diamond Music, Inc. (ASCAP)7
- Blue Rose In Little Big Town
- New York Vs Music Corp. Dittenhoffer-BMI
- Rockin'Boogie/Alfred Alfred Music/Meier andflat Music-BMI80
- Call It What You Want ToTartin Music/SKB Songs-BMI76
- Can't Stop Myself From Loving You(Toots & The Maytals Pub-Co-BMI)
- Come And Get Ur Mama Capti
- Music/Amirite Music/BMI52
- Come In Out Of The Public Dust
- Come On Over To The Country(Rescapes Music, Inc.-BMI141
- Cowboy SeatedASCAP/42
- Cowboy Blues/Kidron Music-BMI71
- Dancing On A Saturday Night(REbel Run Music/BMI70
- Diggin' In The Ditches(Richland Pub.-BMI26
- Don't Go Near The Water(Sony
- Tree/Blueman/Wilson-Mdren-BMI58
- Don't Go Near The Water To Prove YouWrongOur Child's Music-BMI79
- Every Second/Zomba Enterprises-ASCAP/10-BMI74
- First Comes The Fire
- Five O'ClockHigh Screen/EMI Music, Inc.-BMI45
- Forever Love(Texas-Six Shooter Pub-Co-BMI56
- From The Word Love(Keith Sewell Music-BMI26
- Get A Girl Can Get A(Toz Music
- BM/Lane Music/Mountain Air Music-BMI49
- Guess Things Happen That Way(Blake Music-BMI20
- He Is A Good Doctor/Chezard Round Music/Little Bill Music-BMI186
- Heartaches Come, Heartaches Go,Little Bill Music-BMI184
- Heart Of Stone/Charmaine Lame Music-BMI77
- Home Is Where The Heart Is/Mountain Music-BMI73
- Home Sweet Home(Coyn Rock Music/Sony King Music Pub.-ASCAP/14
- Little Big Town Music/American Made Music/Braden New Music
- Old Wolf Music/Music Corp. Of America-BMI29
- Honky Tonk Baby/Colgems-EMI Music Inc.-BMI144
- April Music (ASCAP/37
- Honky Tonk Myself To Death/Driving Music Inc.-BMI/HardScape Music
- BMl/West Music Corp./ASCAP/12
- I'm Feeling Lucky/EMI Music Inc./Gatetaw/Pop/Discs/Sing Music/Alamo Music Corp.-ASCAP/33
- I Feel In Love With Your Eyes/Bobby & Billy Music-BMI51
- I Forgot That I Don't Love You/little Bill Music-BMI199
- If You Don't Leave Me Little Bill Music-BMI51
- If You Don't Leave Me Little Bill Music-BMI51
- If Your Heart Ain't Busy Tonight/Edge O' Woods Music/Kinetik Diamond Music, Inc.
- In The Valley, Inc.-ASCAP/63
- I Saw The Light/Great Eastern Music
- Slippery Songs/Sister Elizabeth Music-BMI73
- I'd Surrender All/Sometimes You Win Music/Seven Son Music
- ASCAP/127
- I'll Think Of Something/Powderint renovated Int.-Pub.-ASCAP/46
- I'm Not Crazy, I'm Just Blind/(Door Knob Music Pub Inc.-BMI63
- I'm On Your Side/Big Little Bill Music-BMI63
- Infrared Quill Music Inc.-BMI/Chromatic Music Inc.
- Is Your Heart Feeling DiamondMusic/BMI47
- I Want To Stay/Postil Music-BMI33
- Weep In The Rain/Great Eastern Music
- ASCAP/43
- With You Had A Heart/Scare Music Corp.-ASCAP/56
- Just A Closer Walk With Thee 65
- Just A Little Bit/Heavenly Baby & Billy Music-BMI68
- Just Beyond The Pain/New M tender/Billy Music-BMI186
- Music/PROCAN78
- Listen To The Red/Driving Music Inc.-BMI/Don't Put Me On-DP13
- Love To Burn/Wanner Bros. Music-ASCAP/67
- Love You All Night/Tony Cosmetic Music-BMI28
- Mason Dixon Lined(Tung Pk Music-BMI)25
- Midnight In Memphis/Music/Doc's Music
- Midnight In Memphis/Music/Doc's Music
- Midnight In Memphis/Music/Doc's Music
- Mith Red Green Music Inc.-ASCAP/10
- Nevis/Urked(Kazes Music-BMI)41
- Norma Jean Riley(Rexaca Beach Music/ASCAP
- Music/Don Trueman/Studio Music Inc.
- Rockin'Boogie/Alfred Alfred Music/Meier andflat Music-BMI80
- Nothin' Short Of Dying/Sony Music/Psychedelic
- Oak Pub-BMI48
- One For The Classes/Great Peace Music-BMI69
- One Track Mind/10 Cent Pub.-BMI77
- Out Of The Blue/Seasons Music/BMI23
- Playing For Position/Red Pub.-BMI75
- Rainin' Roses/Sonny Paradise Music-BMI90
- Rainy Night(Rescue Pub.-BMI77
- RCA Music/Corshaud/According Music-BMI19
- Rockin' Pneumonia & The Boogie Woogie Flu/Electric Music-BMI19
- Runaway Heart/Tillis Tunes In-BMI/Tejaphone-BMI49
- Second Best/Doody N' Will
- Music/Sony Cruz Keys-ASCAP/33
- Something Big/ASCAP/16
- She Takes The Sad Out Of Saturday Night/Tillis Tunes Inc./Pier Five Music, Inc.
- She Took It Like A Man/Sony Music/Pub. Co.-BMI18
- Shape Of Things To Come/Record Music-SIASAC/47
- Shaping Up(Onearm Pub./BMI)/EMI
- Should've Known Better(Doobie Bros
- Music Pub.-BMI56
- Some Of Us/ASCAP/15
- Something In Red(Coarse Music-BMI)19
- Songs Are Wrong(Doobie Bros
- Music Pub.-BMI16
- Still Got A Crush On You/Music Corp. Of America/Without Joe Music/Scarlet Moon Music-BMI34
- Take It Like A Man/Hi-Country Music/ASCAP/135
- Blackwood Music/BMI/29
- Take It Like A Man/Hi-Country Music/ASCAP/135
- Take It Like A Man/Hi-Country Music/ASCAP/135
- Take It Like A Man/Hi-Country Music/ASCAP/135
- The Cold Night Since 1951/Keill Steel Music/TIRM Music-BMI39
- The Heart That You Own/Coast West Music-BMI72
- The Letter(Fulling Music-ASCAP/14
- The Night The Lights Went Out In Georgiadura Music/ASCAP/15
- The Power Of Love/Rick Hall Music Inc.-BMI157
- The Right One/Isaac Parks Music-BMI13
- Honda Howl Songs-BMI154
- The River(Coast Music-BMI13
- Motor Music/Music/Major Bob Music Inc/10 Summer Music Inc.-ASCAP/35
- The Time Has Come/Zomba Enterprises Inc.-ASCAP/W.B.Music Corp./Long Ave Music-ASCAP/32
- The Woman Before The Mad Jack Music-BMI1
- This One's Gonna Hurt Yourself/Polh Graner Int. Inc./Tubb's Bus Music-BMI73
- The Trigger/Gary Coon Music Co Inc.-ASCAP/70
- Tilling/You Against/Great Commonal/Fawcett Music-ASCAP/BMI196
- Time Little Music-BMI100
- Today I Found A Letter/William Music-BMI191
- I Wanna Live/Pink Poodle Music-BMI16
- Tower/Tell Little Music-BMI72
- What Kind Of Fool Do You Think I Am/Heard Music/Rowanette Music-ASCAP/36
- While I Was Dreaming/Universal Music Ltd.-ASCAP/16
- When It Comes To You/Rightstraff Cream Songs Ltd.-ASCAP/16
- Where Love Forever Begins/MCA Music Pub.-ASCAP/77
GOSPEL MUSIC

Michael Omartian—A Man About The Business

By Cory Cheshire

FOR THE PAST THREE DECADES record producer, songwriter and recording artist Michael Omartian has been in the business of making music. In 1980, he was nominated for 10 Grammy Awards, three of which he won. He has been nominated for Producer of the Year three times—1980, 1984, and most recently, in 1992 for Amy Grant's platinum-plus album, Heart In Motion. The list of artists he has produced range from Christopher Cross, Rod Stewart and Michael Bolton to The Imperials, First Call and Sheila Walsh, and the list goes on. He is the first producer to have number one singles in three separate decades.

As a Christian recording artist, Michael has released six albums, The Race being his most current release. He is a committed, born-again Christian, the father of two, and is happily married to Stormie Omartian, a successful author and the producer of her own fitness videos. Cash Box magazine had the good fortune of speaking with Michael about his current projects, his phenomenal successes and his view of the Christian music scene.

Cash Box: Tell me what you've been working on lately.

Michael Omartian: I finished an album for Warner Bros. by a gentleman named Kurt Howell. He used to be with Southern Pacific, but this is not a country album. It's definitely a straight, down-the-pipe, pop and rock record. I'm working right now with Deniece Williams on her new album. It's not a gospel record. Obviously with where she's at, it takes on a spiritual overtone anyway, but it's basically a secular record. Gary Chapman and I are currently writing to do an album for him also, and I'm really excited about that. It's just good stuff. I'm looking at it as one of my highlights for this year.

Cash Box: Concerning your current album, The Race, I noticed a lot of your writing was done with Michael Anderson. Is he someone with whom you are most comfortable writing?

Michael Omartian: You know it's just like anything, you get into a groove with somebody, and at the point I had finished a record for Michael. I sure loved his lyrical sets, and where he was coming from, and it really seemed to be a natural progression since we'd written a couple of songs for his record.

Cash Box: Tell me about the purpose of The Race, and elaborate on this statement you once made: "I think there's a lot more openness from the standpoint of the church and Christianity. It's amazing how we as Christians mix up spirituality with culture."

Michael Omartian: Well, I think we as people have been trying to decide and interpret what Jesus was about for 2,000 years. I think what we've come up with is massive amounts of theology, and I get a little disturbed over all the bickering over fine points. I think what we're losing sight of is the fact that we're all called as Christians to work with other people, to feed and clothe the poor, to be there for people, to be a shoulder to cry on—not to be judges of people, but to be lovers of people. I think that what I was saying with my record was how I felt this frustration within myself that on my own I was not able to be what I knew I was to be, but with God's help I could be that. The basic feeling of this record, in the one song about the homeless, the wars, the child abuse, really brings up the fact that I don't know what it is to be alone. I've got a family; I've got a lot of comforts; and I've got a lot of things around me that could very well insulate me from those who don't have. I believe the church has isolated themselves in a lot of ways from everyday life. I'm very disturbed by that because I feel like the church walks in a lot of fear. If I touch what's not in the church, somehow I'm going to be tainted by that. I think we're called to be more than just isolationists. We're called to be people who are out there serving man, so to speak, with what we know is the truth. This album served a few purposes, one I just explained. Another is that sometimes, for me musically, I got frustrated because I'm always called to help someone else interpret what they're doing. Musically I need an outlet that's strictly my own, and I think that's part of it also.

Cash Box: The comments you just made against isolationism, would those be the basis of your argument for the secular movement of some gospel artists, namely Amy Grant and Michael W. Smith, if indeed there is an argument to be made?

Michael Omartian: Yes. I also feel that there is a lot of fear. I'm very involved with the church, very involved, but there is life outside the church, and you cannot judge people because they don't feel like they want to do church albums. They want to be artists—they're Christians but their also artists. They don't want to be limited to the responsibilty that because I'm a Christian and I'm a musician that the only avenue that I have is to do Christian albums that are aimed at the church.

Cash Box: When you produce a gospel artist, you are dispelling the myth that gospel music is not of the caliber of pop music. Besides content, is there still a difference in the two genres of music?

Michael Omartian: I think we have made this misconception that everything in the secular arena is great, and that everything gospel is sub par. I think what's happening is you're finding more and more people freeing themselves up to see what they may have considered restraints in the past. There's a reason why Warner Bros. and some of these other record companies have gotten a gospel arm. It's because they realize that there's really true talent out there. There's quite a bit of (gospel) music out there that competes or surpasses what's out there. I don't think that was the case 10 or 15 years ago, but I think it's the case today. It's not just money that creates a better product. It's the people who are creating the product that make it better.

Cash Box: With a career that spans three decades and encompasses a wide range of artists, what have been the highlights and what, if any, have been the low points?

Michael Omartian: I really started producing officially around 1978-79, and my first major success was as a producer for Christopher Cross. The album (Christopher Cross) was a tough one to make, but the rewards were great. I know that working with Donna Summer was wonderful. We had some success with the song, "She Works Hard For The Money," (written and produced by Michael) and the album. I was proud of my work on "The Next Time I Fall," that was a highlight because I've been a fan of Amy's, and that was really cool considering how many female vocalists there were. We were able to get a nice marriage between their voices. Rod Stewart, I love that record and the duet I've done with him. I've met every one I've ever met. I've been blessed. I've had a lot of good opportunities, a lot of successes. The highlights for me are when you take someone who's totally unknown and bring them success. I can't think of any projects I don't where it just was just bad news.

Cash Box: You put a disclaimer on the Rod Stewart album regarding the lyrical content of one of the songs. Why?

Michael Omartian: In this case, this was a song, the very first one on the album. He'd been wrestling in his mind for a lyric, the very last lyric that was written. I had already done a portion of the production already. I came in and said, "Man this is challenging my sensibilities and I don't know what to do." So we listed him as a producer, and he had no problem with putting something on it that said I didn't identify with the message on that particular song. The song was about I've been a lot of things. I'm not necessary or if it wasn't necessary, but I've gotten a lot of response from people who said it took real guts to do that. I don't have any regrets for doing that.

Cash Box: Have you had other struggles with your faith and the music you are asked to produce?

Michael Omartian: I think people know me enough now and where I'm coming from that a lot of controversy will steer clear of me anyway. If some artist wants to put out a message that's very much the antithesis of where I'm coming from, he's not going to call me anyway.

Cash Box: You are very open to all types of music and a variety of artists. Will that continue?

Michael Omartian: I like to do anything, and I've done a little bit of everything. Maybe that works to my detriment because people can't get a handle on what I do. But it sure kept me going for a long time. It also keeps everything challenging, and I really enjoy that. I enjoy having to do some homework. I enjoy having to force myself to listen to some things that I might not be familiar with at the moment. I try not to be so stylized that the music only attracts one kind of person. That's part of the fun of what I do.

"The thing that impressed me the most about Michael, when working on the Human Song album, was that he really looked for the opportunity to marry what we brought to the project with what he was bringing to the project. He let us perform, and when there was life in the performance, he knew it. He had an incredible confidence in his own ears."

—Marty McCall of First Call
**Songs of Praise**

Tami Gunden: Behind The Cover (Drexion)

Cunden leaves nothing hidden on her album, Behind The Cover to unleash an album filled with diversity and character. Behind The Cover exhibits the sounds of pop, rock, and folk as evidenced by the title cut, "Hero" and "Dancing On Holy Ground." With an album that is not only lyrically strong, energetic and rhythmically alive, but one that also showcases the grinding but delicate vocal style of Cunden, Behind The Cover is destined to be a hit for all audiences.

**The New York Restoration Choir: Thank You For Saving Me**

Donnie McClurkin and the New York Restoration Choir prove that their acclaimed debut offering was no fluke. This follow-up release returns with another collection of spine-tingling vocal excellence. The group continues to celebrate the heart and soul of McClurkin, a talented vocalist and writer in his own right, shares the spotlight with some of the other talented singers and writers housed within this choir. The strength of this project lies in the cohesive flow of each song to the next, along with the spiritual "air" that engulfs this live set.

**Geoff Moore and The Distance: A Friend Like U**

Geoff Moore and the Distance release a fresh new pop/rock sound with their current album, A Friend Like U. A follow-up to their top selling Pure & Simple project, A Friend Like U centers upon the positive solutions to the trials faced by today's young people. Moore's polished vocals and the Distance's superb musicianship make for a remarkably tight piece of music that is undeniably headed into the hearts of listeners. No cuts inside the blues, "Hidden Faith," and the duet with Steven Curtis Chapman, entitled, "Listen To Our Hearts.

**Pop Staples: Peace To The Neighborhood**

One of the legendary voices of contemporary music, returns to the recording front with one hot project. This album captures the raw, uncluttered mixture of blues, r&b and gospel, Staples has become noted for during his storied career. Album tracks include vocal performances from such noteworthy talents as Jackson Browne, Bonnie Raitt, as well as a reunion of sorts with his own family clan, the Staples Singers. For the classic Staples sound, experience the driving Pop Staples original, "Pray On My Child." The cut features a scorching lead vocal performance by Mavis Staples.

**New Releases...**

1. THE ROCK (AIR 101757) The Singing Disciples
2. EVENING TAPESTRY (Warner Alliance WBC/D 4118)—Various Artists
3. A CAPPELLA AMERICA (THE SERIES) (Word 7019363-07)—Various Artists
4. A FRIEND LIKE U (ForeFront 84418-2935-2)—Geoff Moore And The Distance
5. ROCK POWER PRAISE VOL III/TRADITIONAL GOSPEL HYMNS (Pakaderm 7012514264)—Various Artists

**Video Pick of the Week**

**Sounds of Blackness: Testify (Perspective)**

"Testify" is the third video released from the chart-busting and award-winning album, The Evolution Of Gospel, produced by the group's principal songwriter and producer, for almost 20 years, Gary Hines and the dynamic duo Jimmy Jam and Terry Lewis. This 10-member vocal and instrumental ensemble makes a deep stab at artistry and diversity. From the beauty of African melodies to the complexity and depth of spirituals, gospel, jazz, r&b and rap, they all find a home in this project. While "Testify" is set in a smooth groove with a driving beat, the Band Of Blackness never lose their missionary-like zeal for the message to be heard. The required current dance and pop style lives even at a slower tempo. Ann Bennett-Neby_shared with fervor, "you ought to stand and Testify!"
THE GOSPEL BEAT

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

WINDBY CITY TO HOST 2ND ANNUAL IAMMS SEMINAR—Chicago will once again play host to the 2nd Annual Inspirational Artist and Music Marketing Seminar (IAMMS), to be held July 18. Gospel industry executives, artists, radio music directors, program directors, announcers and enthusiasts alike, will meet during this day-long conference to discuss and attempt to derive at solutions in reference to the marketing of gospel music. The dynamic Crouch duo, Andrae and Sandra Crouch, are slated to perform. For further information, contact Tracy Peterson of IAM Records at (312) 944-8426.

CHRISTIAN RAP TRAVELS TO THE BAHAMAS—The idiom of Christian rap has traveled across the waters to the Bahamas via a hot group of Bahamian “brothers” by the name of System 3. The group is currently completing their new album, entitled EN DA MON. They are also preparing to produce a praise and worship group as well as developing a children’s choir for a compilation project featuring various Bahamian artists. The projects are slated to be released during the latter part of the 2nd quarter or early 3rd quarter.

URGENT RECORDS ADDS TWO LABELS—Urgent Records recently added to its roster Heart & Soul Music for inspirational music and Enclave Entertainment for alternative and rock Christian music. Also joining the Urgent Music Group is 234 Music, which is a BMI-affiliated publishing group. In addition, Urgent has signed a distribution agreement with FMG Distribution through Spring Arbor Distributors that will distribute for Enclave and Heart & Soul. Urgent products will continue to be dispersed by the Benson Music Group through the Zondervan Corporation. Urgent has grown from having only one artist to having 10 artists in the past four years and the addition of Enclave and Heart & Soul will bring the Urgent Music Group roster to 16. Artists added to the Enclave Entertainment label include John Fischer, Mark Heard and Lust Control and artists added to Heart & Soul include Chris and Diane Machen, Hard and Edythe Lyon and Dawn Smith-Jordan.

EDWIN HAWKINS TO ARRANGE FILM SCORE—Edwin Hawkins has been signed to score and arrange the choir segments in the upcoming Steve Martin film Leap Of Faith, set to begin production next month. The remainder of the film’s score will be handled by George Duke.

BEBE & CECE PERFORM ON ESSENCE AWARDS—BeBe & CeCe Wins were among the performers for the fifth annual Essence Awards held recently at New York’s Paramount. Other performers included on the nationally televised event included Bill Cosby, En Vogue and the Dance Theatre Of Harlem.

STEVE GREEN VIDEO WINS AWARD—Steve Green’s “Hide ’Em In Your Heart” video recently received a Gold Carat Award in the category of Religion, Ethics and Brotherhood at the U.S. Industrial Film & Video Festival’s International Awards Banquet held in Chicago.

GRAMMY-WINNING PETRA LEAD SINGER JOHN SCHLITT HAD A CHANCE TO CATCH UP WITH THE MOODY BLUES. SCHLITT TOURED WITH THE MOODY BLUES AS LEAD SINGER OF THE POPULAR '70s ROCK GROUP HEAD EAST (“NEVER BEEN ANY REASON”). PICTURED AFTER THE MOODY BLUES PERFORMANCE AT STARWOOD AMPHITHEATRE IN NASHVILLE ON MAY 27 ARE (L-R): JOHN LODGE, KYLE SCHLITT (JOHN’S SON), SCHLITT, AND JUSTIN HAYWARD.

Having recently completed the international Heart In Motion Tour with Amy Grant, Nicole surrounds herself with some of the best producers in the business for her new release Wish Me Love. Pictured in producer Randy Waldman’s Los Angeles recording studio are (l-r): producer Mark Keefner, (Tiffany, Nancy Wilson); Nicole; Waldman, (Whitney Houston, Deniece Williams, Jody Whatley, Madonna, Michael Jackson, Aretha Franklin); and Matt Duffy, FMG a&r.

Sparrow recording artist Tramaine Hawkins joined producer Mexx Warren at Nashville’s Sixteenth Avenue Sound to record “And He Shall Purlify” for the Warner Bros. Warner Alliance recording Handel’s Messiah: A Soulful Celebration. Hawkins also joined Gladys Knight, Take 6, Johnny Mathis, Richard Smallwood and Daryl Coley, among many others, in Los Angeles recently for the recording of “Hallelujah” which will also be included on the new project. (Photo credit: Beth Gwinn.)

Recording artist Cindy Morgan recently signed a long-term personal management agreement with Atkins, Muse & Associates. Pictured with Ms. Morgan is Mike Atkins, CEO of Atkins, Muse & Associates.
By Camille Compasio

LET'S START WITH AN UPDATE on the proposed $2 billion casino/entertainment complex for Chicago. As previously reported, the proposal was made by three Las Vegas-based developers—Hilton, Caesars World Inc. and Circus Circus Enterprises, Inc. and it met with favor by Mayor Daley and not too much favor by Governor Edgar. A commission was formed by the mayor, for further study and evaluation, with a deadline of June 10 set for the completion of the commission’s report. The subject has received daily coverage in the local newspapers for weeks and weeks. On Tuesday, May 26, a native American proposal was made by the Wisconsin Chippewas for casino participation. The following day Bally Mfg. Corp. reportedly also entered a bid for a piece of the action so to speak. Whether the casino package will make it through the legislature before adjournment on June 30 is doubtful, according to the mayor, but there is the fall session to think about.

OP DIALOGUE. Are pins making it—or what? Yes, indeed, they are, according to Chicago op Ed Velasquez (Velasquez Automatic Music), who single out Premier/Cottleigh’s Super Mario Bros. and Bally’s The Addams Family as two of the biggest earners on his route; adding that he just can’t wait for Data East’s Lethal Weapon 3! So, what are you buying these days in other game categories, we asked? His response—“To be honest with you, we cannot afford to buy anything that will not earn...so we are sticking with the ‘hit syndrome’ and confining our purchases to the proven pieces that will bring in the best earnings.” Ed also told us that music is bringing in “fabulous earnings.” He has been doing beautifully with the Pioneer/Burger King franchise locations and is currently looking into another well known fast food operation for the possible installation of jukeboxes! Keep tuned.

SORRY TO LEARN THAT Joanne Anderson has departed her post as marketing director at Namco America to return to Mindsed Corpora
tion, the firm she and her husband, Ed, own. We wish her all the best. Stay in touch, Jo!

ON TV! If you happened to catch the June 1 telecast of cable TV’s Short Attention Span Theater program, you surely recognized American Laser Games’ Gallagher’s Gallery video game! The piece was featured in the Comedy Update segment of the show.

GRAND DEBUT! As we went to press, American Vending Sales was hosting its regional showing of the new Rowe LaserStar America CD jukebox at its Elk Grove, Illinois facilities. Event was slated for noon to 5 p.m. with “barbecue, booze & fun” as the order of the day while guests viewed the America’s “spectacular new look!”

DATELINE BUFFALO GROVE, IL Some of Kaneko USA and B-Rap Boys—and from what procy Marty Glazman tells us, this piece is really raffin’ baby! It’s been in delivery for a couple of months and collection reports from across the country have been most encouraging. Right now, Kaneko is testing a new horizontal monitor flying shooting game called Blazon which is doing quite well, thank you! Watch for it.

TO THOSE OF YOU (many, many) who are patiently awaiting delivery of Data East’s Lethal Weapon 3 pin, your patience will be rewarded. Factory has just concluded production on Hook and is now gearing up for domestic delivery of LW3. Figure around mid-July or so.

FELICITATIONS! This coming September, Paul and Wanda Strahan (Playmory Music-Greenfield, MA) will be celebrating their 50th wedding anniversary! Now that’s longevity! Our best to this beautiful couple! A couple of months earlier, July 2 to be exact, their son Rus (NSM America proxy) and his wife, Carol, will celebrate nine years of wedded bliss with a more 41 to go! And knowing these two, they’ll make it beautifully...

As for the NSM Performer Grand CD juke, Rus is so pleased with its sales performance in the U.S. market. For a few months now, the machines have been produced in America, via the Valley facilities in Sycamore, IL where production schedules are matching demand, with maybe a little inventory to boot—so everything is right on target!

CONVENTION TIME! Illinois ops are all geared up for their annual ICMAO state convention, which convenes June 19-21 at the Continental Regency Hotel in Peoria, IL. An election of officers is on the agenda this year and there will also be a complete update on the video lottery situation. A full attendance is expected. Further details after the meeting.

R.H. Belam To Distribute Sega In Latin America

LOS ANGELES—R.H. Belam Company, Inc., has been appointed by Sega Enterprises as an exclusive Sega Amusements Video Arcade distributor for the territory of South America, Central America and the Caribbean Islands.

R.H. Belam has been active in the Latin American market for over 40 years, and for the past 20 years, has been the leading supplier of coin operated machines to that market. They support their distribution and market their products through an extensive network of offices and dealers. Today, they operate in six different countries in Latin America.

R.H. Belam is located at Nassau Plaza, 1 Fulton Avenue, Hempstead, New York, 11550. Their phone number is 516-292-2670 and fax is 516-486-0957.

BULLSHOOTER VII WORLD CHAMPIONSHIP!

The year-long BullShooter dart promotion ended with the blockbuster BullShooter VII World Championship held over the Memorial Day weekend at the Hyatt Regency O’Hare in Chicago. Sponsored by Rockford, Illinois-based Arachnid Inc., the event drew a record number 5,405 entries from around the world. The biggest highlight centered around the annual Gun Challenge Cricket play-off which saw 483 players competing for $5,000—the largest single payout ever in soft tip darts. The winner was Wayne Spratley from Newark, who defeated Largo, Florida’s Thom Johnson. In the International Matches, Canada took first and second place followed by Spain in third in the women’s division, while in the men’s competition, Spain took first place, Belgium took second and Japan took third. The main events included: Women’s Singles, won by Ginny Hays; Men’s Singles, won by Gary Mawson; Men’s Doubles, won by Gary Payne and Dave Kelly; Open Doubles Cricket, won by Jerry Umberger and Larry Butler; Mixed Triples, won by Gary Mawson, Anne Fisher and Thomas Johnson; Women’s Doubles, won by Laurie Philippi and Teresa Nevills; Mixed Doubles Cricket, won by Thomas Johnson and Teresa Nevills; and Singles, won by Larry Butler. Pictured (photo 1, l-r) are: Wayne Spratley and Sam Zammuto, Arachnid VP/marketing; (photo 2) Larry Butler (c) excepts trophy from Bill Ward, Arachnid president (r) with Zammuto announcing the presentation; (photo 3) Ginny Hays with Ward; (photo 4) Dave Kelly (l) and Tony Payne (r) with Ward; (photo 5) Thomas Johnson (r) and Teresa Nevills with Ward; (photo 6, l-r) Jerry Umberger, Ward and Butler; and (photo 7) Miss BullShooter competitors with winner, Miss December, Tamara Hesters in the center.
CLASSIFIED AD RATE

Count every word including all words in first name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $80.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 60 will be billed at a rate of $3.75 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6444 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

COIN MACHINES

We have the following games in stock. Each and every game beautifully refinished like new by experts. All games authentic legal factory models. We have been in business for over 55 years and have an international reputation for selling the finest used videos, flippers, and amusement games available anywhere. ATARI: Rampart. BALLY: Tri Sport. CAPCOM: Magic Sword. DATA EAST: Super Volleyball; Apache II; Midnight Resistance; Caveman Ninja. DOYLE & ASSOC: Hoop Shot. GAME MASTER: Super Spin Out. FABTEK: Blood Bros.; Raiden. I-VICS: Birdie Try; Meta Fox. LELAND: Ataxx; All American Football; Brute Force (3); Indy Heat (3P1). MIDWAY: Strike Force. SEGA: Alien Storms (3P1). MERIT IND: Tic Tac Trivia. ROMSTAR: Caliber 50. SMART IND: Jackpot. SNK: Beast Buster. TAITO: Champion Wrestler; Ninja Kid; WCP S/D. KIDDE RIDES: Night Hawk; Billy Bob; Mean Machine; Land Eagle. USED KITS: Cabal; Champion Wrestler; Desert Assault; Gate of Doom (H); Growl (H); Moonwalker (H); T.M.N.T. (H); Pig Out (S); Pit Fighter (H); Pound for Pound; Rampart (H); Super Champion Baseball; World Soccer; The Simpsons; Vendetta. NEO GEO Paks slightly used (cartridges): $100.00 each: Magician Lord; Nam 1975; Top Players Golf. Paks at $125.00 each: Ghost Pilots; Super Spy; Cyberlip; Rider Hero. USED CABINETS: HS 2 refinished ready for kits $300.00 and $400.00. Call Celie for prices and kits. For parts, old and used PC boards, call Darren. New Orleans Novelty Co., 3030 N. Arnould Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.


FAN CLUBS

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

GRAPHICS AND DESIGN

With a deep understanding of the music business, blended with our razor sharp graphics, we will design and tailor make a product specifically for your promotions. From BOLO TIES to T-SHIRTS, let us put our craftsmanship to work for you. 1-800-7-COYOTE. ADOBE GRAPHICS AND DESIGN, INC.

MUSICIAN/ARTIST OPPORTUNITIES

STARDUST RECORDS is looking for new and exciting talent to join their growing stable. Send a SASE for a free brochure to Drawer 40, Estill Springs, TN 37330 or call Colonel Buster Doss at (615) 649-2577 TODAY!

PRODUCTION

Visit my 'NEW ARTIST NIGHTS' and 'SONGWRITERS NIGHTS' every Thursday, BUDGET HOST, I-65 and James Robertson Parkway and Sunday-Monday, HOLIDAY INN BRILEY PARKWAY. Let me also help with your next recording session. Contact: Steve 'Bulldog' Bivins, (615) 298-4366.

PROMOTION

PROMOTING YOUR HIT IS OUR #1 BUSINESS!! Mailouts and weekly trackings on Cash Box, R&R, Billboard and Gavin reporting stations. Let us customize a special mailout promotional plan just for your release. DINEYO MUSIC ENTERPRISES, P.O. Box 348, Fayetteville, GA, 30214-0348 or call (404) 461-3364.

SUBSCRIPTION ORDER:

PLEASE ENTER MY CASH BOX SUBSCRIPTION:

NAME
COMPANY
ADDRESS
CITY
STATE/PROVINCE/COUNTRY
ZIP
NATURE OF BUSINESS
PAYMENT ENCLOSED
SIGNATURE
DATE
SUBSCRIBE NOW!
$180.00 per year (U. S. A., Canada & Mexico)
$225.00 per year Foreign Subscriptions
Enclose payment and mail to:
CASH BOX - Subscription Department
6444 Sunset Blvd., Suite 605
Hollywood, CA 90028
Your International Music Connection
In Tune With A Constantly Changing Industry!