COUNTRY MUSIC has been the dream of Angie Welch since those knee-high-to-a-grasshopper days, and listening to the vinyl off such entertainers as Patsy Cline, Merle Haggard and George Jones is the norm for most starry-eyed youths with visions of Nashville in their heads. But in a sea of bobbing country music singers, Welch is anchoring her dreams on steady shores.

Currently a native of Port St. Lucie, Florida, Welch will soon pack her bags permanently for Nashville. Yet for the past three years the enter-tainer has been working with Stop Hunger Records and producer Robert Metzger on her first two singles, "Route 99," which peaked at #52 in Cash Box last January and her current release, "Sea Of Tears" at #60 this week on the Top 100 Country Singles chart.

Welch chose country over other genres (R&B, pop) because she says, country is so real, so intimate, so humble. Yet when asked where she would most like to perform (besides the pat answer—the Opry), Welch confides, Las Vegas.

Before hitting the "big city," however, Welch is honing her vocals for major label attention, ready to make her contribution to country music, to be recognized, like those she most admires, Patsy Cline and Reba McEntire, as one who gave everything.
LABEL NOOZE—ALONE TOGETHER—After a six-year relationship with MCA Records, Andre Harrell's Uptown Records is entering into a new multi-faceted deal with MCA Inc. for a variety of music, film and television projects with the MCA Music Entertainment Group. The new company, Uptown Entertainment, will see founder and CEO Harrell based in New York as well as have headquarters at MCA/Universal's Universal City, CA headquarters. The commitment will be for seven years... UK rockers, PJ Harvey, will have the honor of being the flagship release (June 30) with their debut self-titled album on Indigo Records, a new independent label formed by Chris Blackwell, founder and CEO of Island Records. Like Island's other indie labels (4th & B'way, Great Jones, Mango), Indigo will be distributed through L.I.S., the PolyGram independent distribution entity. All other functions will be handled by Island personnel... A long-term distribution deal between Savage Records Ltd. and Bertelsmann Music Group has been announced by Savage CEO David Minrnan and BMG Distribution president Pete Jones. Savage Records has severed its present distribution and licensing agreement with MCA Records/Uni Distribution effective immediately. Concurrently, Rudi Gassner, president/CEO, BMG International, announced a new licensing agreement between Savage Records and BMG International... And finally, Angel/EMI Classics has split into two distinct labels, Angel Records and EMI Classics.

BOX OF GOLD: The RIAA, intimated, as we are all, with boxed sets, has decided to get them some gold and platinum plaques with a little more alacrity. Herewith, and for all time, boxed sets will count per disc for certification. So a five-CD boxed set need sell only 100,000 copies to be certified gold. Etcetera. So what’s a boxed set? Two or more CDs, three or more LPs, three or more cassettes, all with a minimum running time of two hours.

DEEP BACKGROUND: A U.S. District Court judge has awarded ASCAP the interim fee it requested from Muzak and other music service operators throughout the country. The operators, thinking they were smooth operators, wanted a reduction from 7.1% to 4.5% of their gross revenues. ASCAP wanted the status quo pending a negotiated agreement or court decision. ASCAP won.

LASER AFTERNOON: PolyGram has acquired Phillips' American CD factory in Kings Mountain, NC, which churned out 50 million shiny little discs last year.

BACK HOME AGAIN...: John Cougar Mellencamp will play a free July 4th concert at the Deer Creek Music Center in Indianapolis, his home port. ABC Television, no American fool, they, will broadcast the concert live from 11:30 p.m. (EDT) to 1 a.m., with Westwood One kicking in some stereo radio support.

CUT, PRINT, TURN UP THE VOLUME: NARAS will host a music and film panel on June 27 at 3:40 p.m. at the Laemmle Monica Theatres in Santa Monica, as part of the L.A. Film Festival.

Point Blank/Charisma Records recording artists John Hammond and Pops Staples recently treated a special event audience at New York's Bottom Line to an evening of the blues and more, featuring material from their latest releases, Got Love If You Want It and Peace To The Neighborhood, respectively. Pictured here at the event (l-r) are: Mike Kappus, The Rosebud Agency; Hammond; Phil Quatraro, president, Virgin US Label Group; Staples; Jerre Hall, VP/sales, Charisma; Audrey Strahl, VP/promotion, Charisma; and Bob Cuatras, VP/artist development, Charisma.
**MUSIC REVIEWS**

By Randy Clark and Bryan Devaney

### SINGLES

**GEORGE MICHAEL:** "Too Funky" (Columbia CSK 4622)

Popping up onto the charts again last week with this new single is the reclusive George. Although he's tried to maintain a fairly low profile recently, he is putting plenty of play and he seems to be seriously involved with raising money for AIDS-related causes—as does this simple, funky dance send-up off his Red Hot & Dance LP. Mr. Michael is also writer and producer of this track as well.

**PETER CETERA:** "Restless Heart" (Warner Bros. PRO-CD 5406)

The former Chicago singer has enjoyed plenty of solo success but recently has been kicking back and writing songs for his upcoming album, World Falling Down. This initial single is straight-up, formula Cetera. Great production, familiar sound, he, and listeners can access, but lack from John Lennon's "Woman." The song is solid and will no doubt be another AC smash, and is written and produced by Peter Cetera along with Andy Hill.

**THE SOUP DRAGONS:** "Divine Thing" (Big Life/Mercury CDP 663)

This English pop group has been actively working the U.S. market in the last few months doing plenty of promo. You may have caught them last week on the Dennis Miller Show performing this cut from the band's [Harvested](https://musicbrainz.org/release/1e41c760-9f39-4bab-8bb0-e8f4d6e4af93), which hit the chart several weeks ago. "Divine Thing," like the rest of the album, is full of Marc Bolan's former T-Rex style, and the CD single contains an extended disco/party mix of the tune by various producers.

**DAVID BLACK:** "Nobody But You" (Bust It/Capitol 9543)

Bust It Records has recently unleashed a single by one of their most talented vocalists, David Black. This slow-paced ballad puts a mellow vibe in the production and, on the vocals, Black shows his ability to combine the two to make a perfect match. R&B & R&B radio programmers should find this single to be more than worthy for rotation. Be sure to keep your eyes open for this up-and-coming artist. The track was produced by Steven Russell from Troop.

**JOE PUBLIC:** "I Miss You" (Columbia CSK 74321)

Recently, Joe Public has been dominating urban radio with his smash single "Live And Learn." This time around, he has put together a slow ballad. The vocal arrangements on the track could be put together a lot better. As far as the production goes, the sound is nice but very basic. This track a disappointing follow-up to such a catchy, hit song. You might find it on radio due to the artist's previous success.

**A PLUS:** "Atlanta Madness" (Gusto Shot 1650-6)

So far this year, new artists have really been blowing up. Guest Shot Records is following in that trend with the release of "Atlanta Madness." This uptempo, R&B/New Jack-style cut slightly resembles the sound that Boyz II Men put to successful use. The single does have a catchy sound and some pretty hype-sounding vocals backing it. Also, the group does a good job at harmonizing. There's no reason this track shouldn't find its way to radio.

### ALBUMS

**THE SAMPLES:** *No Room* (W.A.R.T 6000-2)

This is a reggae/rock-reggae band from all places, Boulder, Colorado. Initially, it's easy to compare their sound to that of The Police and Sting, both bands were formerly on Arista, and split before releasing this album because of creative differences. The 14-cut CD from the upstart label is packaged and marketed in a manner suggesting something new, but it really isn't. But it ain't bad.

**PAMELA GOLDBEN:** *Happens All The Time* (Warner Bros. 8267)

Pamela comes from the Seattle music scene, but has nothing to do with the sound that has become familiar with the area. Her music is more mood-oriented and introspective. Some of it is way out there, and some of it is way inside. Her voice is soft and dreamlike, and some dreams can get a little disjointed and sometimes a bit scary. Her 9-cut solo debut isn't something that will likely find its way to radio, but if you are curious, go ahead.

**TOM TOM CLUB:** *Dark Sneak Love Action* (Sire/Reprise 926951-2)

These guys are campy and fun. The dancey, club, B-52ish group consists of Tina Weymouth and Chris Frantz, both former members of the Talking Heads, Mark Roule and Bruce Martin. Opening cut, "Lover Woman" is a blast. They do their own silly version of Hot Chocolate's, "You Sexy Thing," but most of the tracks on the 12-cut CD are original compositions produced as well. This band seems to be very happy doing their own thing, and why not?

**GOLD MONEY:** *A Day In The Life Of A Player* (Tommy Boy/TCD 1049)

To start this review off, first imagine the Penthouse Players' image coming from a duo out of Oakland that's down with Digital Underground, and there you have it. The production on this album doesn't fit tight with the lyrics, but it does sound pretty original. For the listeners that like skillfully constructed lyrics, you will be impressed. The songs that are worth checking out are "Messin' Around" and "Daddy Never Left Ya."

**BRIAN MCKNIGHT:** *Brian McKnight* (Mercury 848)

All through this 13-selection CD, you can find some smooth R&B, the sound of which should take this talented artist straight to urban radio rotation. On his uptempo cuts, you can find some high quality production and catchy choruses. When it comes down to slowing the pace, McKnight delivers some super-smooth, ballad-type cuts. This album was dedicated strictly to the R&B listeners. "The Way Love Goes," is a must to check out.

**ME PHI ME:** *One* (RCA 6036-2)

This is clearly a collection of original and innovative Hip-Hop that has the potential to set a new trend in this carbon-copy industry. The production on this album is definitely the standout. Throughout this 16-selection CD you will find various instruments being employed and less sampling. The lyrical content tackles various topics and deep some serious knowledge. "Sad New Day" and "Not My Brotha" are a couple of the dope tracks.

### PICK OF THE WEEK

**YO YO:** *Black Pearl* (EastWest 9216-4-2)

Yo Yo is back with her long-awaited second album that's guaranteed to take her climbing career even higher. Since her debut in the music industry, she has been recognized as Los Angeles' most talented female rapper. Her lyrical style has basically remained the same on this release. The big difference on this album is that on the production side of things, she has included a lot more commercial material. But if you're looking for some of that hardcore material that she's known for delivering, you won't be disappointed. Be sure to check out "Cleopatra" and title cut "Black Pearl."
POLY WANTS A LOT OF CRACKERS: PolyGram’s music publishing division, which recently changed its name from PolyGram/Island Music Publishing Group when it dropped the Island part, has announced some other major changes that show, in the company’s words, an “aggressive new image.”

The blockbuster deal is the signing of superstar band U2 to a worldwide publishing contract. The deal covers not only the Irish group’s next three albums, but their entire back catalog as well. You could say the company will be “wearing the green” for years to come just on that signing alone.

But wait, there’s more. Other recent signings include the Beastie Boys, k.d. lang, the Jimmy Webb catalog, and new bands Body Count and American Music Club. In just a few months, PolyGram has lined up one of the world’s top songwriters and a number of their Offices in Burbank to new headquarters in Hollywood at 1416 N. LA Brea in the building that housed Almo/Irving Music for years. A party will be held on June 25 christening the new offices.

Several PolyGram Publishing Group execs showed up at a recent party for Capitol Records artists the Beastie Boys, who were recently signed to PolyGram’s publishing division. Pictured (l-r) are: Colin Cornish, president and CEO, PolyGram Publishing; Beasites MCA and Mike D; Ken Anderson, the Beasties’ lawyer; Mike Sandoval, vp, creative, PolyGram Publishing; and Beatrice King Ad Rock.

Music include Bon Jovi, Michelle Shocked, KISS, Scorpion, Emerson, Lake & Palmer, Vanessa Williams and Tevin Campbell, just to name a few.

“We’ve set the wheels in motion to be the best in the business,” says PolyGram Music Publishing Group president and CEO Colin Cornish. “These signings and the ones to come shortly show our commitment to building this company.”

The publishing arm benefits greatly from its parent conglomerate which encompasses record companies A&M, Island, Mercury, Phonogram, Polydor and Victory, as well as film companies A&M, Beacon, Propaganda, Working Title and new joint venture Gramercy Pictures (with Universal). There’s also a tie-in with video (i.e. PolyGram Video owns NFL Films). Mike Sandoval, vp, creative, says all the company’s artists are “a significant aspect of what the company can offer its roster of artists.

The direct line to the record, film and video companies creates “a wonderful synergy,” Sandoval notes.

In addition, PolyGram Music has also moved its offices from Burbank to new headquarters in Hollywood at 1416 N. LA Brea in the building that housed Almo/Irving Music for years. A party will be held on June 25 christening the new offices.
The coolest guys in Cameroon, Les Tetes Brulées, are on tour hereabouts and if you want to really get shaking, you'll get out to hear them. If not, you'll just have to groove to their Shanachie album Bikutsi Rock.

JACKIE, OH! The last years of Jackie Wilson's life sucked. He ended up a vegetable in some hospital somewhere while at least two women fought over who was entitled to the get. Once old Jackie gave up the ghost.

Jackie Wilson, who some folks have called the most dynamic live performer of the rock era, never had it all that easy to begin with: some thug hired by his manager once dangled him out of an office window, his son was murdered, he was constantly berated for recording "schlock," he was neglected and forgotten during the late '60s and '70s, he had problems with women and drugs and alcohol, etc.

Nah, Jackie Wilson didn't have it so good, but is there a male soul singer of that era who did? James Brown, Marvin Gaye, Otis Redding, Sam Cooke, Al Green... all of them suffered genuine tragedies. All of them reached that pinnacle, though, each and every one—that pinnacle of soul singing that the best guys who have come along since them only rarely approach (Luther's a second-rate Al Green, Peabo's a second-rate Luther, and on and on). Al Green isn't in the Rock and Roll Hall of Fame yet, but the others all just waltzed in.

But forget the Rock and Roll Hall of Fame, which still exists only in the dreams of its creators. When do you know that somebody has really hit the pantheon of pop music? Right, when they get their own boxed set, Jackie Wilson hasn't been served that badly in the reissue department, Epic's reasonable Jackie Wilson Story, a double-LP with a single-LP follow-up, having been put on CD early. But they were missing something. They were missing a box. Now Jackie Wilson has his own boxed set, a three-CD box called Mr. Excitement. It is brought to you, not surprisingly, by the people at Rhino, the people who I'd like to do my boxed sets.

In any case, if you don't know the work of Jackie Wilson, you don't know the work of one of the great American singers. But I can't imagine that you've never heard, oh, "Reet Petite" or "Loney Teardrops" (both, incidentally, written by Berry Gordy) or "Talk That Talk" or "Doggin' Around" or a version of "Danny Boy" that will peel the make-up off your face.

Here's what Elvis Presley said about Jackie Wilson to Jerry Lee Lewis and Carl Perkins during their recent recording of The Million Dollar session (which is about to be on that RCA Elvis box): "I heard this guy in Vegas, Billy Ward and his Dominoes. There's a guy out there was doing a take-off on me—'Don't Be Cruel'—and he tried so hard until he got much better, boy, much better than that record of mine... he was hitting it, boy... grabbed that microphone and on that last note went all the way down to the floor looking' straight up to the ceiling. Man he sung that song! I went back four nights straight and heard that guy do that."

As for Rhino, just when you think they've covered everybody they can cover, they go find somebody else to memorialize. Coming soon: Buck Owens (yeah!), the Rascals (yeah! yeah!), and, finally, Aretha Franklin (yeah! yeah! yeah!).

The new kid on the Paisley Park block, She's 20-year-old Car-men Electra, and she's as hot as a firecracker. The question is: Is she Bill Clinton's type?

MTV WAXES POLITICAL: In an attempted foray of political spots on MTV, I (say attempted because Bush and Perot haven't committed as yet) head honcho, Tom Freston, has generously lent his music-format network to a series of one-hour spots entitled, Choose Or Lose, the first of which was taped in front of 200 college-age potential voters last Tuesday, in which they were allowed to dissect Democratic Presidential hopeful, Bill Clinton (the spots will air several times).

First of all, I want to commend Freston and his staff for allowing the spots, and applauded him for utilizing his 24-year-old demographic-reaching network to issues concerning young people in this country. (Hopefully, they won't litter the spots with bubblegum and athletic shoe commercials, but they might.) There has already been a great number of Rock The Vote pieces aired on the station designed to motivate unregistered voters to do so, and this continuing interest of the CEO, especially in this critical election year, is nothing less than commendable. So to Tom and MTV, I tip my baseball cap.

Meanwhile, Clinton managed to do the political hot dance in front of the youthsters, and actually looked like he was picking up the interest of the select group, which is great. Getting Bush out of office is the ticket. And the only way to accomplish that task is for younger people to get involved. The questions, however, were a bit tame, and it was plain to see the sense of nervousness in the few who had the guts to even stand up and ask them. I gotta tell ya, I was really hoping the press might be able to barge in and sling a few arrows of our own, but we were exiled behind the set and forced to watch the farm-league Q&A on monitors. Figures.

MTV would like to hold the same format shows for both Bush and Perot, but you can bet those sly boys will hold out until they see the market research reports. We probably won't see them on Arsenio Hall either, but who knows, Perot might pick up a few younger voters if he put on a pair of Ray Bans and played anything (Accordian? Pinchol? Dead?). Personally, I wish he would just take the $100,000,000.00 he is planning to spend trying to get elected, and give it to Bush on the condition he not run... Are you sure it's too late for Jerry Brown?

SHAME ON YOU, WASHINGTON! Let's get serious, here. Has the record industry lost touch over this lyric legislation crap? Do bills have to pass and become laws before we get involved? With the onslaught of recent signings from the Seattle area, you would think there would be somebody up there who was hip to this situation in advance and fully aware this was gonna happen. Fortunately, (and not too soon) the RIAA, the ACLU, and the Washington Music Industry Coalition are currently slapping legal wrists and will hopefully turn the recently passed law around. Thank God.

HOLLYWOOD GOES DIGITAL: Finally, filmmakers will be able, for the first time, to hear CD-quality, digital, six-track Dolby stereo in equipped theaters. The format, which is printed between the sprocket holes on any 35mm film, is read by a component interfaceable with most theater systems. The traditional analog soundtrack is there as well for theaters who don't. The debut of digital sound on film is on the costly new Warner Bros. Batman Returns... Tune in next week... same bat-column, same bat-rag...
Higher Octave: "Let's Gumbay!"

By M.R. Martinez

Oko Drummeah

HIGHER OCTAVE RECORDS HAS GONE GUMBAKY, which is the rich sonic malange of rhythm that is currently pacing West African pop music coming from The Gambia. For Higher Octave, the signing of Abdel Kabirr & The Soto Koto Band and release of the album Gumbay Dance! represents a detour from the more ethereal New Age and World Beat releases which have previously distinguished the company.

But Oko Drummeah, considered the architect of the Gumbay diaspora in Europe and the producer of Gumbay Dance!, said that Higher Octave is making a commitment to giving the music a prominent profile in the United States. Drummeah, in fact, has issued a business card by Higher Octave listing him as a producer for the company, and the The Gambian music impresario suggests that the company intends to develop a catalog in African and African-American music.

"It is going to be a cross-pollination of the traditional rhythms and music played in the United States that has come from it (i.e. blues, jazz, soul and rock 'n' roll)," Drummeah told Cash Box. "We are struggling to get African music out of that vacuum of 'World Beat'. We think it's limited."

Meredith Beal, the former Motown Records executive who brought the gumbay sound and Drummeah to the attention of Higher Octave, said that the label is making an earnest effort to re-orient its promotion machinery to expose the music to the urban marketplace, in addition to pushing the music through the outlets that helped the company take the music of Ottmar Leibert to a New Age Grammy nomination.

"Higher Octave's main market is the New Age or NAC market, and this is their first venture into what they're calling world music, black music and up-tempo-based music," Beal explained. He said that while there would be exposure of the Soto Koto band to traditional Adult Contemporary and New Age radio and press, "what's unique about this project is the authenticity of the music and the depth of resources that Oko brings to the table."

Beal did not say that Higher Octave would specifically target Black radio for promotion, but said that black youths were certainly a target of exposure for this new music. Although Beal nor Drummeah would say which company, a Japanese corporation is negotiating to underwrite a Soto Koto band U.S. tour, which would be the promotional centerpiece for the debut album. Drummeah was recently on the West Coast to record subsequent Higher Octave albums with the likes of Herbie Hancock, Bill Summers and Ralph MacDonald.

Drummeah further said that he is attempting to organize an African/African-American music festival in The Gambia featuring a broad range of artists that perform in musical styles with roots in the region.

Drummeah has already distinguished himself as a concert promoter in Europe, having successfully organized the African Music Festival in Delt, Holland the last 10 years. Artists ranging from Toure Kunda, Miriam Makeba, Manu DiBangu, Mory Kante and African-American artists like Sun Ra and Randy Weston have appeared at the festival.

**NEWS FROM JAPAN**

**THE TOTAL REVENUE** of Sony Music Entertainment, including six subsidiary companies (Sony Creative Products, CBS Sony Family Club, CS Artists, Sony Magazine, Sony Music Communications and Sony Music Entertainment Hong Kong), for the fiscal year of 1991 (April 1, 1991 to March 31, 1992), reached $1.168 million. This figure is up 8.3 percent over the prior fiscal year and is the highest recorded in the company's history. However, net income after tax of $71 million was down 8.5 percent from the previous fiscal year.

**NIPPON VICTOR (JVC)** has disclosed its figures for the 1991 fiscal term ended March 31, 1992. Total revenues amounted to $4.65 million, down 5 percent from the prior fiscal year. By the way, the total sales of video hardware were $2.18 million, 48 percent of the total revenue, but six percent down from the previous year.

**ALSO FROM NIPPON** reports a 4.1 percent increase in total revenues for the fiscal 1991-1992 year over the previous year. Revenues rose to $580 million. This growth was attributed to the increase in sales of compact discs and video. As compared to the previous year, CDs rose 13 percent to $363 million while video software climbed six percent to $124 million. On the contrary, however, cassette sales dropped dramatically by 33 percent from the prior fiscal year.

**AND FINALLY, TOTAL REVENUE OF NIPPON COLUMBIA** for the 1991 fiscal term showed a slight decrease of 0.4 percent from the past year to $781 million. However, figures for audio/video software rose 10 percent to $390 million. At $206 million, compact discs were up 36 percent, while cassettes declined 11 percent from the previous year, to $112 million.

**A NEW HOME AUDIO SYSTEM**, the "minute disc" (MD), has been successfully demonstrated by the Sony Co., Ltd. in Tokyo. According to the company, hardware and software for this new system will be made available in November of this year. The price for the MD player/recorder is anticipated to be around $460. At the same time, a blank MD will run about $8 while a pre-recorded MD will retail for about the same as a compact disc. The new disc reputedly has the same high quality sound as the CD and the company plans to enter into mass production for both the hard and software in August.

Ziggy Marley & The Melody Makers performed at the General Assembly Hall of the United Nations recently, capping off the Global Youth Forum. The Forum attracted more than 2,000 youth reps from around the world who are active in a variety of environmental preservation and conservation projects. In addition to his performance there (pictured above), Marley was named a Youth Goodwill Ambassador.
Flyin' Home

TENORS, ANYONE? "I know I'm not going to live forever," says Illinois Jacquet towards the end of Texas Tenor: The Illinois Jacquet Story. "I just want to contribute something that will last forever."

Great quote.

Arthur Elgort's sleek and stylish full-length documentary about Jacquet opened a jazz film festival at the Forum last week. Although it's in black and white, it isn't chintzy—the filmmakers follow Jacquet through France and the Caribbean to his home in New York and up to his saxophone repairman in Boston.

The movie has one serious drawback: it's weak on the history of its subject. According to the film, Illinois Jacquet recorded "Flyin' Home" with Lionel Hampton in 1942—his solo is one of the few that many jazz fans can hum. He did some work with "Jazz at the Philharmonic" in the '50s, and then appeared whole as he is today. We see him now, we hear about his influence in the '50s and about the criticisms of "vulgarity" that his honking JAT work inspired, and we don't hear much else. Hey, this is a guy who used to lead one of the best trios I've ever heard (with Mitc Buckner on piano and organ and either Jo Jones or Sonny Payne on drums) and do a bassoon feature during each set. Right, a bassoon feature. That isn't in here, not much background is.

Call it a quibble. What Texas Tenor does, aside from providing evidence that Illinois Jacquet is one of our greatest living tenor saxophonists (his sound and swing are positively Herculean), is paint an accurate picture of the life of a jazz musician in the '90s. Jacquet is seen playing on a jazz cruise, touring the French jazz festival scene by bus, shopping in his hornmaker and the Selmer factory, getting his hair done, teaching a jazz class at Harvard, buying a hat, rehearsing his big band, and walking the streets of his middle-class Queens neighborhood with Milt Hinton, his neighbor.

There's very little extraordinary here: no groupies, no drugs, no romanticized look at the "jazz life." The jazz life, as shown here, is like any other life, filled with haircuts and bus rides. Jacquet has probably earned himself a nice living for his efforts—he seems like a contented man—but what is so beautiful, what is so powerful, is how this ordinary life contains a constant flow of extraordinary music. People comment on Jacquet's voice, like Sonny Rollins and Dizzy Gillespie, others, like a guy who's ID'd as "number one fan," not, but the best comments are the subject makes with his big, waiting, deep purple tenor saxophone sound. His playing positively swoons, it reminds you why those who love jazz love it so passionately.

Arthur Elgort, who is going to do a similar film on pianist Dorothy Donegan, is a fashion photographer, but, unlike Bruce Weber, another fashion photographer-cum-jazz documentarian, he doesn't overwhelm the substance with style. Jacquet's got enough style on his own. It's a lovely film.

D.A. Pennebaker, whose Don't Look Back is one of the great behind-the-scenes music documentaries and whose Monterey Pop is one of the pioneering on-the-scenes concert films, is not going to add much to his reputation with the theatrical release next week (it'll play at New York's Public Theatre before presumably moving swiftly to home video) of The Music Tells You, a one-hour documentary on Branford Marsalis co-directed by Chris Hegedus.

The film shows Branford in a recording studio (that's me he's talking to, fans), at a concert, on a bus (the old bus again), and doing a clinic in Indiana. It doesn't tell us anything at all about Branford's life and past—hey, this is cinema verite—and it doesn't provide particularly good examples of his playing (two long, long, long soprano saxophone jams is most of it). Pennebaker, who cut Dylan's songs to snippets, lets Branford blow on until we're ready to fast-forward to the next bit of off-stage business), and it cheats. We see Branford planning to sit in with Sting circa now, and then, as if it follows the conversation, we see Branford on stage with Sting circa five years ago, a scene seamlessly dropped in from Bring On The Night. The movie shows Branford in concert, puts us on a long bus trip with him, and then shows him in concert again. Thing is, it's the same concert. After each long bus trip, Branford ends up at the same concert.

And Branford, who admits here that he can run on at the mouth, runs on at the mouth about jazz being the most complicated music on earth and how dedicated he is to it and blah, blah, blah, blah. He's a smart, funny guy, but he comes across here as bored. And his music comes across as boring.

In a cut contest, Elgort's film would smoke Pennebaker's, no question. One imagines that Jacquet would do the same to Marsalis in a tenor battle. "There are people who play music because they love music," says Branford, "and there are people who play music." Unlike Elgort's look at Jacquet, Pennebaker doesn't convey just which of these people Marsalis is.
A “Piece” Of The Action

By John Carmen

DO-IT-YOURSELF have always been the watchwords of the indie faith, after all, it was the big-brotherly angle that was the desired effect, most of the hard-working indie operators would just swallow their respective musical tastes, and take whatever the majors dished out as the only music for anyone. But some folks are more willing than others to go to the extreme of not only catering to the indie trade in mall Mom and Pop shops, they’ll even start their own labels to that end.

The most famous (and profitable) of these operations is, of course, Rhino Records, which began as a small shop on Westwood Blvd., and became one of the biggest re-issue and original labels in the world. But other like-minded Southern Californians are at work, and back at square one is Piece of Mind Records in Santa Monica, Ca.

One year on the map, and Piece of Mind is providing a valuable service: as L.A.’s industrial/noise primary outlet for product, the label is flourishing. “I don’t see us as any threat to Wax Trax yet,” says co-owner Ken Latham. “We are really only doing the local acts, because we know them.” Specializing in the more grungy end of the indie circuit, Piece of Mind has already placed over a dozen recordings in the market, from the New Age plangency of Too Many Joes, to the vaudevillian, goth-horror of Duchess DeSade, to the neo-psychedelia of Holy Water, to the primarily spoken-word, pro-choice album, The Cause, which features many of L.A.’s better-known poets.

When asked who buys this eclectic blend, Latham says, “We get all kinds wanting all kinds, basically. You get your hip beach pun, wanting to get into grunge, like the Cows or Jesus Lizard out of our shop, to the locals who want all the local stuff on the label itself, from the bands they see in the clubs. We’ve begun to sell a lot of techno-rave 12” to some of the more upscale, gay clientele that hears those records in the dance clubs also, so we’re going for a pretty good mix.”

When asked about music that crosses over from the underground, Latham seemed pleased. “We still sell a lot of Nirvana, Jane’s Addiction, and the like. Just because an artist sells, doesn’t mean he sells out, and I think a lot of our customers feel that way too.”

Having made the move from the very pricey Pacific Palisades to the slightly-less-so Main Street in Santa Monica has helped the store’s street traffic as well. “Our clients are definitely a lot cooler now,” says Latham. “But we’ve begun the usual route of selling singles and other vinyl through the various fanzines also. One great thing about specializing and staying small is that you really get to see movements at the beginning, with the real fanatics leading the way. I’m just happy to be involved.”

R&B INDEX

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Hollywood Records has the soundtrack to the Hollywood Pictures release Entino Man, and recently threw a party at their Burbank offices to celebrate both. Pictured above in attendance are members of two of the bands featured on the soundtrack including (l-r): The Scream's Walt Woodward III, Infectious Grooves' Mike Mur, The Scream's Bruce Bouillet and John Alderete, and Infectious Grooves' Robert Trujillo.

CASH BOX JUNE 27, 1992 10
RHYTHM & BLUES

By Bryan Devaney

CASH

THE TOP 75 R&B ALBUMS

CASH BOX • JUNE 27, 1992

RHYTHM & BLUES NEWS: Giant recording artists Color Me Badd went back to their hometown of Oklahoma City, OK for a two-day stay which included a reception at the Governor's Mansion and a performance at the Myriad Convention Center. In addition, Oklahoma Governor David Walters proclaimed Tuesday, June 16 as Color Me Badd Day at a private reception held in honor of the Oklahoma natives...Recording artists Full Force are setting up for their debut album on Capitol sometime this summer...Other news from Capitol is that Freddie Jackson will be releasing his fifth album titled Time For Love in July. The cut to watch out for is a remake of the classic Billy Paul tune, "Me And Mrs. Jones." Look for a duet with D'Ala Hicks too...

Motown recording artist M.C. Brains took a rest after a performance at a step show held at Cal State Long Beach. Pictured (l-r) are: Todd "Bozak" Russnaw, M.C. Brain's road manager; Michele Geren, college rep., Motown; Brains; and Michael Blivins, Brain's manager.

Atlantic recording artists Troop recently completed the taping of their video "Whatever It Takes (To Make You Stay)." Pictured on location (l-r) are: Okwah Garrett, director; Reggie Warren, Rodney Benford and Allen McNell, Troop; Michelle Webb, Atlantic video producer; John Harreid and Steve Russell, Troop; and Bobby Robinson, Bust It Management.

CHAKA KHAN HONORED: After celebrating the tremendous success of her hit single "Love You All My Lifetime," Warner Bros. recording artist Chaka Khan received an award from the International Association of African-American Music (I.A.A.M) on June 13. At this time, Chaka is planning a summer tour in the United States while her Japanese tour is selling-out crowds.
**RAP/DANCE MUSIC**

**STREET BEAT**

**DELICIOUS VINYL MAKES THA’ MOVE!** The homies at Delicious Vinyl have recently made a long-term venture in which Atlantic will distribute Delicious’ material throughout the United States. June 10 this was announced by Atlantic Group co-chairman/co-CEO Doug Morris, Atlantic Group vice chairman/CFO Melvin R. Lewinter, Delicious Vinyl president/co-owner Michael Ross, and Delicious Vinyl co-owner Matt Dike.

Delicious’ roster includes Tone Loc, The Brand New Heavies, DJ Jef, Jesse Jaymes, Kenyatta and a couple of others. Good luck, fellaz.

**STRAIGHT FROM PRIORITY:** Underground sources say that N.W.A. Public Enemy, Ice T, Ice Cube and other hard-core artists will make appearances on the Priority Records compilation titled Street Soldiers. The album has been put together to help raise funds for the rebuilding of Los Angeles due to the sh*t that went down a couple of months ago. It’s good to see everyone gettin’ involved in tha’ recovery... The last of the news comes from N.W.A member MC Ren. If you’ve been reading my columns lately, you would know that Ren is about to release his debut solo project titled Izz My Black Azz. Featured on this EP is six different hard-coreazz tracks that are produced by Bobcat. The track that will be pumped is “The Final Frontier,” a slow-paced, hard-hittin’ track that’s bound to establish him as a solo artist. Other tracks that are slammint’ would be “Right Up My Alley,” “Behind The Scenes” and “Hound Dogz.”

Wild Pitch recording artists Main Source recently made a guest appearance on Yo! MTV Raps supporting their new single “Fakin’ The Funk.” Photographed (l-r) are: The Large Professor, Main Source; Ed Lover, Yo! MTV Raps; Sir Scratch, Main Source; Dr. Dre, Yo! MTV Raps; and K-Kut, Main Source.

**TOP 30 RAP SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THEY REMEMBER YOU OVER YOU</td>
<td>Elektra</td>
<td>64473</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>TAKE IT PERSONAL (Chrysalis/ERC)</td>
<td>Gayn Starr</td>
<td></td>
<td>3</td>
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<tr>
<td>3</td>
<td>BIG MAMA (Luv Large LLC-102)</td>
<td>Shante</td>
<td></td>
<td>14</td>
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<tr>
<td>4</td>
<td>THEY WANT EFX (Atco East/West 9-999605)</td>
<td>Das EFX</td>
<td></td>
<td>11</td>
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<tr>
<td>5</td>
<td>VICTIM OF THE GHETTO (Virgin 9-998353)</td>
<td>College Boy</td>
<td></td>
<td>5</td>
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<tr>
<td>6</td>
<td>POPOPS (Mercury 886-733)</td>
<td>Ultra Magnetic M.C.’s</td>
<td></td>
<td>7</td>
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<tr>
<td>7</td>
<td>GET THA’ DIP (A&amp;M 74125)</td>
<td>Ice Cube</td>
<td></td>
<td>20</td>
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<tr>
<td>8</td>
<td>LA SHMooVE (Jive 42092)</td>
<td>Phil-Schnickens</td>
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<td>8</td>
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<td>9</td>
<td>DEEP COVER (Elektra 7454)</td>
<td>Dr. Dre</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>STROBELITE HONEY (Mercury 866 866)</td>
<td>Blacksheep</td>
<td></td>
<td>12</td>
</tr>
</tbody>
</table>

**DEBUT**

Penthouse Players Clique 13

**13**

AGE AIN’T NOTHING BUT A # (Relativity 1088-4) 7

14

HEMILUVA (Gasoline Alley/LAC 6450) 7

15

JUMP AROUND (Tommy Boy 526) 7

16

JUMP (Ruffhouse/Columbia 38-74197) 7

17

BABY GOT BACK (De/Reprise 4-1947) 7

18

SO WHAT CHA WANT? (Capitol 18467) 7

19

CODUS (Polyton/PLG 60030) 7

20

UP TOWN ANTHEM (Territory 7409) 7

21

SCENARIO (Jive 42066) 7

22

TENNESSEE (Chrysalis/ERC 23029) 7

23

13 AND GOOD (Jive 6206) 7

24

HOME GIRL DON’T PLAY DAT (Atco East/West 9-99171) 7

25

I’M NOT MEANT TO BE WITH YOU (Whirl/Sam Records MCA-104-60) 7

26

DON’T SWEAT THE TECHNIQUE (MCA 2198) 7

27

SOMETIMES I RHYME SLOW (RCA/Atlantic 3974-16) 7

28

HAND ON THE PUMP (Ruffhouse/Columbia 39-74105) 7

29

I WANT TO BE FREE (Jive 42093-2) 7

30

THE BIG MAN (Select 4-64705) 7

**TOP 30 DANCE SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MY LOVIN’ (THEOCA YOU NEVER GONNA DO IT)</td>
<td>Elektra</td>
<td>96325</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>TAKE ME BACK TO LOVE AGAIN</td>
<td>Epic 74212</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>BABY GOT BACK (De/Reprise 4-20235)</td>
<td>Sir Mix-A-Lot</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>KEEP IT IN THE CLOSET (Epic 4537)</td>
<td>Michael Jackson</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>THEY WANT EFX (Atco East/West 9-96206)</td>
<td>Das EFX</td>
<td></td>
<td>7</td>
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<tr>
<td>6</td>
<td>KILLER (Sire/Warner Bros. 4-02303)</td>
<td>Seal</td>
<td></td>
<td>8</td>
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<td>7</td>
<td>KEEP ON WALKIN’ (A&amp;M 1598)</td>
<td>Co/Penison</td>
<td></td>
<td>12</td>
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<tr>
<td>8</td>
<td>LڪEE AND LEARN (Columbia 74203)</td>
<td>Joe Pule</td>
<td></td>
<td>10</td>
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<tr>
<td>9</td>
<td>TENNESSEE (Chrysalis/ERC 23029)</td>
<td>Arrested Blackness</td>
<td></td>
<td>7</td>
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<tr>
<td>10</td>
<td>MOIRA JANE’S CAFE (Cardiac 3-4022)</td>
<td>Defined Of Sound</td>
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<td>8</td>
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<td>11</td>
<td>NU NU (Mercury 866 455)</td>
<td>Llewellyn Dowin</td>
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<td>12</td>
<td>SWEET DANCE (Warner Bros. 40248)</td>
<td>K-YZE</td>
<td></td>
<td>10</td>
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<td>13</td>
<td>TESTIFY (Perspective 2966 7170-V/A&amp;M)</td>
<td>Sounds Of Blackness</td>
<td></td>
<td>10</td>
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<tr>
<td>14</td>
<td>STILL IN LOVE WITH YOU</td>
<td>Pendulum/Electra 60438</td>
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<td>15</td>
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<td>15</td>
<td>4-18947)</td>
<td>Meisha Morgan</td>
<td></td>
<td>5</td>
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<tr>
<td>16</td>
<td>WORKOUT (Virgin 96201)</td>
<td>Frankie Knuckles Featuring Roberta Gilliam</td>
<td></td>
<td>12</td>
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<tr>
<td>17</td>
<td>DON’T TELL ME TO LOVE YOU</td>
<td>Shawny Carter</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>18</td>
<td>LOVE YOU ALL MY LIFETIME (Warner Bros. 40277)</td>
<td>Chaka Khan</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>19</td>
<td>THEY REMEMBER OVER YOU</td>
<td>Elektra</td>
<td>64775</td>
<td>2</td>
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<tr>
<td>20</td>
<td>NOW THAT YOU’RE GONE (Cutting 259)</td>
<td>Corina</td>
<td></td>
<td>15</td>
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<tr>
<td>21</td>
<td>DON’T CURSE/YOU CAN’T SEE WHAT I CAN SEE</td>
<td>Elektra</td>
<td></td>
<td>15</td>
</tr>
</tbody>
</table>

**DEBUT**

Heavy D & The Boyz 15

**22**

MARIA (Tommy Boy 526) 7

23

DON’T BE STRAINED (Siren 94384) 7

24

TEDDY’S JAM 2 (Megadrive 38430) 7

25

JUMP AROUND (Tommy Boy 526) 7

26

THE CHOICE IS YOURS (Mercury 866 867) 7

27

WE GOT A LOVE THANG (A&M 75021 73501) 7

28

RUNNIN’ (Elektra 66424) 7

29

HELLUVVA (Gasoline Alley/MCA 54349) 7

30

RAIN FALLS (Virgin 66373) 7

**DEBUT**

Heavy D & The Boyz 15

Brotherhood Creed 17
<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist/Album</th>
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<tbody>
<tr>
<td>1</td>
<td><em>Under The Bridge</em> (Warner Bros.)</td>
</tr>
<tr>
<td>2</td>
<td><em>Red Hot Chili Peppers</em></td>
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<tr>
<td>3</td>
<td><em>I'll Be There</em> (Columbia)</td>
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<tr>
<td>4</td>
<td><em>Make Love Like A Man</em> (Mercury)</td>
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<tr>
<td>5</td>
<td><em>Dope I Wish I Was Your Lover (Ver II)</em> (Columbia)</td>
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<tr>
<td>6</td>
<td><em>Lay Your Lover Down</em> (Atlantic/Reprise)</td>
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<td>7</td>
<td><em>Black Crowes</em></td>
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<td>8</td>
<td><em>My Lovin' (You're Never Gonna Get It)</em> (EastWest/Ato)</td>
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<td>9</td>
<td><em>Wherever I May Roam</em> (Elektra)</td>
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<td>10</td>
<td><em>Tennessee</em></td>
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<tr>
<td>11</td>
<td><em>November Rain</em> (Atlantic)</td>
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<tr>
<td>12</td>
<td><em>Baby Got Back</em> (Def American/Reprise)</td>
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<tr>
<td>13</td>
<td><em>You Won't See Me Cry</em> (SBM/E)</td>
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<tr>
<td>14</td>
<td><em>In The Closet</em> (EPIC)</td>
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<tr>
<td>15</td>
<td><em>Even Flow</em> (Epic)</td>
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<td>16</td>
<td><em>Better Days</em> (Columbia)</td>
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<tr>
<td>17</td>
<td><em>Too Funky</em> (Columbia)</td>
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<td>18</td>
<td><em>Hold On My Heart</em> (Atlantic)</td>
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<tr>
<td>19</td>
<td><em>When I'm In Love</em> (Elektra/Elektra)</td>
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<tr>
<td>20</td>
<td><em>You're Invited, But Your Friend Can't Come</em> (Hollywood)</td>
</tr>
<tr>
<td>21</td>
<td>*Even Better Than The Real Thing (Island/PG)</td>
</tr>
</tbody>
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**MTV Top 20 Videos**

**June 27, 1992**

- **MUSIC TELEVISION**
- **LIMITED EDITION**
- **LAST WEEK'S ROYALTY**

**TOP 20 OF DEBUTS**

**CASH BOX • JUNE 27, 1992**

The square bullet indicates strong upward chart movement.

**#1 ALBUM:** Mariah Carey

**HIGH DEBUT:** Wilson Phillips

---

**COOLYGHARMONIY**

**EMERGENCY**

---

**APOLCALYPSE 91...ENEMY STRESSES BLACK** (Def Jam/Columbia 47374P)
Capitol Steps

By Robert Adels

MARRIOTT MARQUIS ROOM, LOS ANGELES, CA—What do you get when you combine the song parody skills of "Weird Al" Yankovic, the political savvy of Washington satirist Mark Russell, the irreverent attitude of Doonesbury and the impersonation talents of Saturday Night Live? The tranchant musical political satire of the Capitol Steps: the most consistently funny and serious comedy recording act to emerge in the past 10 years.

With a catalog of 11 albums on their own independently-distributed Capitol Steps label, a touring schedule that boasts 300 live dates a year, a series of PBS-TV video specials and quarterly National Public Radio shows on their own 180-station network, the Capitol Steps are the most industrious secret in the record industry.

On the L.A.-area leg of their non-stop tour, the group sold out two nights at Caltech's 1,200-seat Beckman Auditorium more than a month in advance.

But a truer test of their crowd-pleasing abilities is their success on the convention circuit—entertaining audience members who've never even heard of them before, with thought-provoking humor that could just as easily go over their heads as against their grain.

The standing ovation they received from a crowd of financial officers at the Marriott proves the Capitol Steps have perfected an amazing balancing act. First they set up the poles of their highwire show to breathtakingly connect the musical with the comedic, the profound with the entertaining, the topical with the timelessness, and the controversial with the lovable. Then they cakewalk across the chasms without fear—as well as without a net.

They opened their show with Dan Quayle versus Candice Bergen in "Bad Bad Murphy Brown" (sung to the tune of "Bad Leroy Brown"). Like all of their best numbers, this blackout moved fast enough to make a cast of six and a modicum of stage action, props and costumes look like a spectacle.

"Plain White Rappers" took the challenge of headline news material to an even higher level—as three Simi Valley businessmen incongruously rhyme their upper-crust views of the L.A. riots to a hip-hop beat. To the Steps' credit, the loudest laughs came from the African-American members of the audience.

Ever the equal-opportunity feather-rufflers, the Capitol Steps have unceasingly turned Democrats as well as Republicans into their personal rubber chickens. Now, thanks to their new salute to Ross Perot in "That Fellow Ross From Texas" ("The Yellow Rose Of Texas"), the Steps have become truly tri-partisan.

The bulk of their set's songs came from the group's just-released album Fools On The Hill, cleverly caricaturing the former California governor in "Ground Control To Jerry Brown" (Bowie's "Space Oddity"), current New York governor Cuomo in "Mario" (West Side Story's "Maria"), a Massachusetts senator in "The Sounds Of Tsongas" ("The Sounds Of Silence"), and an Arkansas governor-turned-Elvis impersonator Bill Clinton in "Pander Bear" ("Teddy Bear"). The Capitol Steps don't just imitate the appearance and mannerisms of these politicians convincingly—they have their real and imagined singing voices down to a science too.

Throughout the show, Capitol Steps pianist Bo Ayars convinced us he was an entire band, orchestrating a landslide victory for an extinguished leader led by producer-writer Elaina Newport and director-producer Don Marquart. No matter who is elected president this November, the Capitol Steps will unimpeachably reign as our Federal Court Jesters.

Alien Sex Fiend

By Hilarie Grey

VARIETY ARTS THEATRE, LOS ANGELES, CA—The music of ghoulish UK indie band Alien Sex Fiend (World Of Hurt Records) was probably best defined by the pre-show music floating around the theatre just before hollow-eyed lead singer Nik Fiend and company took the stage: various selections of howling techno-industrial rock and punk melding into a chipmunk-speed offering of Tracy Chapman's hopeful "Fast Car." Alien Sex Fiend's set, though gloomy, melodramatic and sometimes harsh, was underscored by an unabashed campiness which kept things interesting.

The Fiends' performance benefited from elaborate staging as well. An eerie, green and purple glow enveloped the beauty of Wednesday and Pugly Addams' macabre playroom.

Sharing the spotlight with the stage itself was vocalist Fiend, who lurched about in a daze, curiously examining everything from the audience to a Pepsi cup without changing his zombie-like expression. His vocals had a detached, wandering quality as well, running the gamut from Billy Idol recalling grumblings to Robert Smith chirps and 70s punk screaming. Fiend's melodrama grew into camp as he donned a tattered ringmaster's tailcoat and top hat for the evening's most musically interesting piece, the Middle Eastern-inflected "Magic," and lobbed many plastic skulls and a couple of giant inflatable bananas off the stage for the goto crowd to take home as souvenirs.

Musically, the Fiends boasted a layered sound which comes across much fuller and stronger live than on their current album, Open Head Surgery (incorporating industrial thrashing guitar, purring punk vocals, space and siren noises, and heavily sampled rhythm tracks which sometimes delved into disco). The dramatic, though often chaotic mix seemed to be largely orchestrated by Fiend's wife, Christine, who remained in a Linda McCartney-style disinterested pose behind the keyboards.

With few exceptions, the songs themselves lacked in melody, and tended to be too repetitive and overlong to live up to the intriguing promise of the set.

King's-X (Unplugged)

By Ray Ballard

HARD ROCK CAFE, LOS ANGELES, CA—King's-X (Atlantic) stopped by the Hard Rock Cafe while in L.A. to perform an acoustic set early in the day. The lunchtime crowd, which included labelmate Bette Midler, was treated to 20 minutes of musical dining pleasure as King's-X played five songs, including their current single, "Black Flag."

The band's backing vocals, which are a big part of their trademark, were in harmony and well executed. Doug Pinnick (bass & vocals), who handles most of the lead vocal duties, let go with an emotional, raspy vocal delivery. Ty Tabor served up some guitar riffs that were as tasty as the cuisine. (No offense to the chefs at HRC!)

We may not be the best at keeping our buildings standing, but L.A. knows how to do lunch!!
HeadHunter's Split Not A Sinister One

By Brad Hogue

According to former Kentucky HeadHunters Doug and Ricky Lee Phelps, the breakup of the phenomenally successful musical hybrid known as The Kentucky HeadHunters was "no more sinister than a difference of opinions."

Brothers Doug and Ricky Lee cite creative differences as the principal reason for the breakup. "For Doug and I especially," Rickly explained, "We have songs lying around that really didn't fit what the HeadHunters image had become; it would have if the image hadn't taken over so strongly." Doug added that "it was a very emotional time for all of us but we had agreed with each other when this thing first started, that if it ever got to this point we should be able to recognize it. The friendship is worth more than the career, no doubt about it."

HeadHunters guitarist Greg Martin reiterates, "Doug and Ricky are friends; I respect their talents and have a lot of good memories of the old band and always will. As far as The HeadHunters are concerned, we have no intentions of leaving country music, but we're going on with our own style of rockin' country." As far as careers are concerned, neither The HeadHunters nor the Phelps brothers have to be crying over spilled milk. The HeadHunters will be touring with new band members Mark Orr and Anthony Kenney near the end of June, going back into the studio in July, with August dates on Budweiser's Rock N' Country tour starring Hank Williams Jr. The Phelps brothers are negotiating details for recording and performance contracts, and have launched a nationwide campaign initiated during Fan Fair through Ardie's Management Company and Top Hat Entertainment called the "Name The Band Contest." The Phelps brothers want their fans to name their new band, which will be of a vocally oriented brother duo. Fans wishing to "Name The Band" should write to P.O. Box 24343/Nashville, TN 37202.

Branson Beat

—A monthly update on the Branson music scene and area events
MORE THAN A LITTLE CASH—Unforeseen building barriers and financial setbacks have delayed the opening of the Johnny Cash Theater from its target date of May 1 to a tentative late July grand opening, with 85% of the theater complete to date.

Plans for the 2,800-seat theater were announced in May of last year, with construction crews breaking ground last fall. According to the Springfield News Leader, an involuntary bankruptcy case was filed against Cash Country project owners David and Eileen Green. By June 19, a dismissal should be finalized, allowing out-of-state investors to compensate for the $968,000 claim filed by the contractors.

Hugh Wadell, a spokesman for the theater, said, "As far as Cash is concerned, there is no animosity or negativity. It's just the way the business is," He is restless about not working, Wadell went on to say, citing this May as the first since 1955 that the entertainer has not worked.

ANOTHER LOG ON THE FIRE—KSNF, an NBC affiliate station in Joplin, Missouri, has been filming a new TV show entitled Branson Fever. The half-hour segments will combine interviews with famous Bransonites, performances and video footage of theatre shows. Co-hosts Ron Blackwood of the Blackwood Quartet and Carol Parker, host of her own daily talk show on KSNF, are now editing portions of the first taping with more planned for July. An August premiere is anticipated.

THE 12 MILLION CLUB—With over 12 million copies of her album One Day At A Time sold thus far, Branson's sweetheart of 76, Cristy Lane, will soon be pushing even more figures. RCA Record Club representative Laurie Stone and L.S. Record Company president Lee Stoller have announced that three Lane albums, Cristy Lane's Greatest Hits, The Ten Top Songs Of All Time and One Day At A Time will be offered through the club system.

COUNTRY MUSIC

COUNTRY NEWS BOX

NSAI ANNOUNCES SUMMER SEMINAR—The Nashville Songwriters Association International (NSAI) will host Summer Seminar '92 on Friday, July 17 and Saturday, July 19 at the Holiday Inn Crowne Plaza in Nashville. A keynote address ("Overview of the Music Industry") will be made by RCA/Nashville vp Randy Talmadge. Three 30-minute roundtable discussions will follow with a Super Songwriters Showcase wrapping up Friday's events. On Saturday a variety of panels will be held by Danny Arena and Hugh Prestwood. Participants will also be able to have their songs critiqued by industry professionals preceding an attendee performance at the "Registrants' Showcase." For more information contact NSAI at (615) 256-3354.

JUMPING ON THE BAND—"WAGONER"—The latest country bio to be released is A Satisfied Man: The Country Music Life Of Porter Wagoner, detailing the life of the legendary Opry star, with tasteful, (not tell-all) tales of Dolly, the Opry and Wagoner. Author Steve Eng spent three years researching for the book, collecting more than 160 interviews with Wagoner, Chet Atkins, Dolly Parton, Norma Jean and Wagoner's first manager Stilson.

MATTEA RECOVERS, BLACK SIGNS & DILLON JOINS—Doctors have given Mercury artist Kathy Mattea the thumbs up, saying her recent outpatient surgery for a minor vocal cord injury was successful. Mattea is recovering nicely with plans to resume her touring schedule in late July as planned...RCA recording artist Clint Black has signed an exclusive management agreement with Moress, Nanas and Shea, a Nashville/Los Angeles-based firm...Singer-songwriter Dean Dillon has signed a long-term publishing agreement with the Opryland Music Group's Acuff-Rose Music. The writer of such songs as "Unwound," "My Amy" and "Ocean Front Property," among others, Dillon is currently working on his second album for Atlantic Records.

Thanks Country Radio
And Country Music Fans Worldwide
Dwight Estep

"See Ya' On The Radio"

For My 1st CASHBOX CHART RECORD
"DIGGIN' IN THE DITCHES"
(Gary McCray)
Producer: John Stacey

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CONFEDERATE RAILROAD

Confederate Railroad is a group that's obviously unsatisfied with the demise of Southern rock. A breath of "refreshingly" smoky air blown into an all too clean music scene, these guys are following Travis Tritt's advice to "put a little drive in your country." From the humorous hillbilly anthems "She Took It Like A Man," "Time Off For Bad Behavior," and "Trashy Women," to the well-written maturity of "When You Leave Like That" and "Jesus And Mama" to the "Queen of Memphis" blues ditty, this band is, at least, non-traditional. Salutations to a group willing to avoid cliche.
CASH BUILDING

This Sunday, years Trip," years 3.

Each for Brooks which Program AIR debuted 3.

Search past Pride, jumping 665)—

Debuted WMZQ "It & POWERFUL iUiOST

Looking at 1. HIGH

A 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. THREE GOOD REASONS—Crystal Gayle (Liberty)

2. HEY GOOD LOOKIN'—The Mavericks (MCA)

3. THAT'S WHAT I'M WORKING ON TONIGHT—Dixiana (Epic)

4. GOODBYE HIGHWAY—Darryl & Don Ellis (Epic)

5. FALL—The Oak Ridge Boys (RCA)

COUNTRY MUSIC

HOT DEBUTS
1. CLINT BLACK—"We Tell Ourselves"—(RCA 07863)—#46
2. TRACY LAWRENCE—"Runnin' Behind"—(Atlantic 6579)—#47
3. SAMMY KERSHAW—"Yard Sale"—(Mercury 665)—#48

MOST ACTIVE
1. BROOKS & DUNN—"Boot Scootin' Boogie"—(Arista 2449)—#37
2. GARTH BROOKS—"The River"—(Liberty 79342)—#29
3. ALABAMA—"Take A Little Trip"—(RCA 62253)—#26

POWERFUL ON THE PLAYLIST—Arista hot shots, Brooks & Dunn make a "Boot Scootin' Boogie" of a move this week, jumping 13 steps on the Top 100 to wait anxiously at #37. "Boot Scootin' Boogie" is the fourth single released from Brooks & Dunn's gold-certified debut album, Brand New Man.

The hottest of the hot, Garth Brooks, travels 10 places up "The River" this week, anchoring for a while at #29. "The River," debuted last week on the Cash Box charts at #39.

A strong forerunner for their 15th album entitled American Pride, "Take A Little Trip" points Alabama toward another 10 years of hitmaking. A most active single last week, "Take A Little Trip," journeys nine notches this week to #26.

CONGRATULATIONS TO WMZQ—15 YEARS ON THE AIR—This month WMZQ in Washington, D.C. is celebrating 15 years of country music and contributing to the commemoration is the 1992 WMZQ Bull Run Country JamboREE to be held Sunday, June 28. An official sellout was recently announced with the last of 13,000 tickets gone three weeks prior to the show.

Program director, Gary McCartie explains, "Last year's show, which starred Garth Brooks, sold out two days prior to the show. This year's rapid sellout is a true indication of Country music's growing popularity in the Washington area." The 1992 Bull Run stars Travis Tritt with special guests Joe Diffie, Highway 101, Brooks & Dunn, Ronnie McDowell, and Davis Daniel.

Furthermore, WMZQ has also announced that because of the demand for country music, they will split their AM & FM simulcast during the early morning hours between 5 and 10 a.m. in order to cater to the different listening audiences. "The demand for country music has grown beyond all expectations over the past year," says vice president/general manager Charlie Ochs. "It is now possible to provide two very different radio stations, each specializing in today's hot, new country music." Morning personalities Jim London and Mary Bell will assume the WMZQ-AM post from 5-10 a.m. For WMXQ-FM, a national search is underway to find "just the right person(s) who know country music and who are fun and entertaining." In the interim, WMZQ afternoon host, Keith MacDonald, will handle the early morning chores on WMXQ-FM.

NEW SINGLE RELEASES

OUT OF THE BOX

AARON TIPPIN
"I Wouldn't Have It Any Other Way" (RCA 62241)
Producer: Emory Gordon, Jr.
Writers: Aaron Tippin/Butch Curry

A steady snare drum strikes up the band in this up-tempo follow-up to "The Ain't Nothin' Wrong With The Radio." Lyrically similar to "You've Got To Stand For Something," Tippin stresses the necessity of taking the good along with the bad. We predict him to take the good, however, and look for upward mobility on the charts. Also, take a look at the video, and see if the song doesn't conjure up those same soapbox images.

FEATURE PICKS

PAULETTE CARLSON "The Chain Just Broke" (Liberty 79343)
Producers: Jimmy Bowen/Paulette Carlson
Writers: Monty Powell/Michael Noble

As usual, Carlson "draws" our approval for blues-based country. Her vocals are as dynamic as ever and the writing is commercially strong with modulations in all the right places.

LIVE 'N KICKIN' "You Don't Need To Knock" (Warner Bros. 5353)
Producer: Kyle Lehning
Writers: Chris Waters/Tom Shapiro

This Appalachian cut features Julie Strademo on believably country vocals. Originally from Minneapolis, these Warner Bros. newcomers are produced by Kyle Lehning of Randy Travis fame. "You Don't Need To Knock" is the debut release for the four-piece band.

BUILDING THE GIANT TEAM—Giant Records Nashville president James Stroud and newly signed Giant artist Libby Hurley took time out recently during the production of Hurley's new album due out this fall. Hurley is the second artist signed to the country division, joining label rookie Dennis Robbins. (Photo Credit: Beth Gwinn)
MOSES DILLARD: A Man With A Vision
By Tim A. Smith

MOSES DILLARD IS A MAN WHO INHABITS A SERIOUS COMMITMENT. Just as the Biblical character Moses led the children of Israel out of Egypt, this modern-day disciple with the same name is moving to do the same for his African-American brothers and sisters.

Noted throughout the world of music for his talent as a songwriter, producer and musician (having worked with such talents as Al Green, Peabo Bryson, Jackie Wilson and Otis Redding), music is only one dimension of Moses Dillard. He has a strong commitment to God, as well as the community in which he lives. One of his main objectives is to break down the barriers that separate people from other people and build bridges of justice, peace and reconciliation.

Dillard’s quest to spread his message of love, joy and hope took root at Nashville’s Tennessee State Penitentiary in 1987. It is here where he discovered the individuals who would make a tremendous impact on his life as well as form a unique entity known as New Faith.

“This whole thing started as part of my field education project for Vanderbilt University’s School of Divinity,” says Dillard. “After going to the prison and seeing for the first time, the disproportionate number of black men who were there, it made all those statistics about more black men between the ages of 13 and 35 in prison than in college, come to life.” Dillard adds, “I went out to (the prison) to teach a Bible class, not to develop a singing group. Knowing my musical background, the prison’s chaplain asked me if I would take on this music group of about 27 guys. I agreed to do it. We did music, discussed the Bible, studied black history, all through the discipline of music.”

Dillard’s rehabilitative work behind the prison’s walls began to draw the attention of the outside world. “The Tennessean, a Nashville newspaper, did a front page story regarding my prison ministry,” Dillard recalls. “The story caught the attention of Jim Ed Norman, head of the Nashville office of Warner Bros. Records. He called and asked, ‘How can Warner get involved in this worthwhile community project?’ This is not something that we sought after. We weren’t out looking for a record deal. This whole thing was basically a mission for myself, a ministry of liberation and reconciliation. This experience provided an opportunity for me to be reconciled with a group of people that society had separated me from for various reasons.”

Through Jim Ed Norman’s belief in Dillard’s ministry, along with the assistance of Dillard’s long-time partner and collaborator, Jesse Boyce, the recording of these prison inmates became a reality. The album includes special guest appearances by Teddy Pendergrass and Sam Moore of Sam and Dave fame.

Another venture that Dillard is extremely excited about is the creation of Sing His Praises, the National Black Gospel Music Competition. The competition is presented by TriUnity Inc. of which Dillard is president. The finals for the talent search will take place on November 20 and 21, 1992, at the beautiful World Baptist Center’s 4,000-seat auditorium in Nashville. Bobby Jones of Bobby Jones Gospel and Burke Johnson, from Inspirations Across America, will serve as co-hosts for the event.

Finalists will be selected from five categories: Church Choir; Trio/Ensemble; Male and Female Soloist; and Urban Contemporary Rap Groups.

The grand prize winner will receive a recording contract with Warner Alliance Records, along with a $10,000 cash prize with an additional $10,000 to present to the church of their choice, provided the church has registered as a sponsor. “Historically, the relationship between the recording industry and the church community has been strained to say the least, and for good cause,” states Dillard. “Record companies have taken much from the gospel community and hadn’t given anything tangible back. The financial rewards gained through winning this competition, and our partnership with the African-American church community is a move to heal this historical estrangement.”

The finals will be videotaped for national television and judged by a panel of gospel music industry professionals. Regarding the competition, Dillard exuberantly comments, “When we looked around, we noticed that there was not a national gospel music competition where people from all over the country could participate. We also noticed that most of the regional competitions did little to nourish and develop the career of the artist. One of the distinctive attributes of our relationship with Warner Alliance is that we will be afforded the opportunity to guide, groom and direct the aspiring gospel artist. In addition to that, we wanted to create a forum where the best gospel talent in the country could perform here in Music City, USA, which has more gospel record labels than any other city at this point. This is also a way of creating a visible and viable African-American music presence in Nashville in a very tangible way.”

Artists are not the only benefactors from this competition. “A portion of the proceeds from this project will go to the American Baptist College, which needs financial support at this time,” Dillard adds.

The furtherance of African-American awareness is important to Moses Dillard. Music just happens to be one of the tools he uses to spread his message. “Gospel music is a collective expression of the African-American church. This competition is one way of using our natural resources to ensure spiritual and economic empowerment. We’re excited about that.”

For further information regarding the competition, call 1-900-884-9595. There is a $1.25 charge per minute and the call will not exceed three minutes.

Heart In Motion Sails To Triple Platinum
By Steve Giuffrida

AMY GRANT CONTINUES TO SET precedents by bringing the Christian industry into an even higher public profile. Never before has an artist in the Christian music industry achieved triple platinum sales status as Heart In Motion did last month. In addition, Grant’s corresponding Heart In Motion video collection recently achieved gold status (50,000 units sold). The collection includes the videos of the hit singles “Every Heartbeat,” “Baby, Baby,” “That’s What Love Is For” and “Good For Me.” “Next Time I Fall In Love,” the 1986 duet with Peter Cetera, is also included on the video compilation. The Heart In Motion video collection was the first project released under the recently formed Word Visual Audio department.

Word executives presented Amy Grant with a cake replica of the triple platinum award given to her at Word’s Second Annual Picnic held recently in Nashville. Pictured (l-r) are: Loren Balman, vice president of marketing and creative development; Roland Lundy, president; Grant; Tom Ramsey, executive vice president of records and music; and Steve Sutton, vice president of sales and distribution. (Photo credit: Beth Gwinn.)
**GOSPEL MUSIC**

**Songs of Praise**

**VARIOUS ARTISTS:** Rock Power Praise Vol. III (Traditional Gospel Hymns) (Pakadema)

Duo and John Elefante have produced an album bursting with energy and excitement with this third release in the series entitled, Rock Power Praise Vol. III. This time around the project contains power-packed remakes of traditional hymns, along with classics of black gospel music made famous by James Cleveland, Andrae Crouch, Edwin Hawkins and The Staple Singers. Hot cuts include “I Surrender All,” “Soon And Very Soon” and “O Happy Day.”

**THE RICHARD SMALLWOOD SINGERS:**

**Testimony (Sparrow)**

Smallwood makes his Sparrow debut an auspicious one. The patented Smallwood sound is intact, greatly enhanced by a more well-rounded production and a slight bend towards the traditional gospel sound. Gospel master, Andrae Crouch even collaborates with Smallwood, in a songwriting capacity, on the Caribbean-flavored track, “The Light.” One noted highlight of an already eventful album is the beautiful, yet power-packed, “His Mercy Endured Forever” (Psalms 18). Smallwood and crew never sounded better.

**VARIOUS ARTISTS:** Coram Dee (in the presence of God) (Sparrow)

Coram Dee is an ascension into God’s presence. Beautiful and inspirational lyrics combined with the polished voices of Michael Card, Michael English, Susan Ashton, Charlie Peacock and Out Of The Grey make this an album venerated throughout the album Coram Dee.

**TYRONE WILLIAMS:** Inta Him Be The Glory Forever (And Ever (Anointed Horn))

Williams is the latest addition to the growing list of artists entering into the gospel/instrumental music medium. Saxophonist Williams’s style is smooth and expressive, falling on the lines of Naijia, George Howard or Kenny G. His talent flows through songs such as “He Looked Beyond My Faults,” “Everlasting Love,” “I’m Determined” and “Celebrate.” This is an album jazz lovers or fans of soothing music for meditative moments will thoroughly enjoy.

Michael English has been doing his share of television appearances since his Dove award wins in April. Here he’s shown with Harry Chapman after an interview on Nashville’s Channel 5 afternoon talk show, *Talk Of The Town*. Pictured from l-r are: Harry Chapman and Michael English.

**New Releases...**

1. NO COMPROMISE (REMEMBERING THE MUSIC OF KEITH GREEN) (Sparrow SPC 1329) Various Artists
2. ALL THE WAY (J & B Records 0101) — The New Exciting Southern Sons
3. STAND YOUR GROUND (Star Song SSD 8238) — Two Hearts
4. YOU CAN’T LOSE WITH JESUS (J & B Records) — Ernest Pearson & The Singing Disciples
5. WATERLINE (Star Song SSD 8232) — In Reach

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**TOP BLACK GOSPEL ALBUMS**

**CASH BOX • JUNE 27, 1992**

1. **GOD GETS THE GLORY** (Malaco 6000) Mississippi Mass Choir 1 22
2. **HE’S WORKING IT OUT FOR YOU** (Word/Epic 48765) Shirley Caesar 2 22
3. **MY MIND IS MADE UP** (Word/Epic 48784) — Rev. Milton Brunson & The Thompson Community Singers 5 12
4. **I’M GLAD ABOUT IT** (Malaco/Savoy 14804) — Rev. T. Wright & Chicago Mass Choir 4 16
5. **DIFFERENT LIFESTYLES** (Capitol 92078) — BeBe & CeCe Winans 3 48
6. **VICTORY IN PRAISE** (Tyson 40196) — VIP Music & Arts Seminar 6 19
7. **THIS IS YOUR NIGHT** (Blackberry 2003) — Williams Brothers 7 55
8. **WASH ME** (Tyson 1047) — New Life Community Choir/John P. Kee 8 54
10. **HE LIVES** (Savoy 14807) — Shun Pace Rhodes 10 45
11. **FAMILY & FRIENDS VOl. 1** (Selah/Sparrow 1507) — Ron Winans 11 18
12. **LIVE & SATISFIED** (Barson 2841) — Thomas Whitfield 13 12
13. **HOPE OF THE WORLD** (Tribute 790113) — New Jersey Mass Choir 14 4
14. **CALL HIM UP** (Word/Epic 48954) — Chicago Mass Choir 18 8
15. **LIVE IN DETROIT** (Malaco 6009) — Rev. James Moore 20 4
16. **COME AS YOU ARE** (Light 7-115 75055-8) — Los Angeles Mass Choir 22 3
17. **REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS** (Savoy/Malaco 7103) — Rev. James Cleveland/L.A. Gospel Messengers 18 38
18. **HIGHLY RECOMMENDED** (Word 9112) — Helen Baylor 12 17
19. **HE’S PREPARING ME** (AIR 10162) — Rev. E. Davis/Wilming Mass Choir 19 54
20. **NUMBER 7** (Benson C20098) — Commissioned 15 30
21. **A TRIBUTE TO JAMES CLEVELAND** (Malaco/Savoy 2009) Various Artists 21 32
22. **PHENOMENON** (Selmark 71806) — Rance Allen 16 54
23. **SAINTS IN PRAISE** (Sparrow 1244) — West Angeles C.O.G.I.C. 25 44
24. **FOCUS ON GLORY** (Benson 84414) — Hezekiah Walker 26 3
25. **TIME IS RUNNING OUT** (Spectra 1007) — Adoration-N-Prayze 24 11
26. **THE COUNTRY BOY GOES HOME** (Malaco 6010) — Willie Neal Johnson & The New Keynotes 32 3
27. **I’LL NEVER FORGET** (Malaco 4440) — Bobby Jones 27 50
28. **PRAY FOR ME** (Word 9202) — Mighty Clouds Of Joy 28 54
29. **THROUGH THE STORM** (Tribute/Spectra 790112) — Yolanda Adams 29 3
30. **MAGNIFY HIM** (Malaco 8011) — Keith Pringle 30 48
31. **TOGETHER** (Light/Spectra 73043) — Kurt Carr Singers 31 22
32. **LIVE** (Sharrow 1246) — Tramaine Hawkins 33 24
33. **GOD DELIVERED** (AF) — Rev. F.C. Barnes 33 22
34. **THANK YOU JESUS** (Savoy/Malaco 14811) — New York Restoration Choir DEBUT
35. **AN INVITATION** (AIR 10170) — Luther Barnes 35 34
36. **LIVE AND BLESSED** (AM 08000) — Walt Whitman & Soul Children of Chicago 36 33
37. **HOLD BACK THE NIGHT** (SUG 178) — Rev. Charles Nichols 37 54
38. **BACK TO BASICS** (Word) — Nicholas DEBUT
39. **THE EVOLUTION OF GOSPEL** (Perspective/AM 28964) 1000 4
40. **I’LL LET NOTHING SEPARATE** (Savoy 7101) — Dallas Ft. Worth Mass Choir 40 54

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**Bobby Jones Top 5 Videos**

1. Vickie & Marvin Winans — Just When (MCA)
2. Margaret Bell — Crazy When It Comes To You (Warner)
3. Commissioned — Gonna Love You (Benson)
4. The New York Restoration Choir — Thank You Jesus (Savoy)
5. Patti Labelle — When You’ve Been Blessed (MCA)
Rev. C.L. Fairchild and the Voices of The Greater Faith Baptist Church Choir

By Gregory S. Cooper

REVENER CHARLES L. FAIRCHILD HAS BEEN INVOLVED WITH THE CHURCH from a very early age. Born September 4, 1936, in Cotton Plant, Arkansas, Fairchild accepted Jesus Christ at the age of eight. He and his family eventually migrated to Chicago, Illinois where he graduated from DuSable High School in 1953 and spent two years studying theology at the Chicago Baptist Institute. On June 5, 1963, Fairchild was called into the ministry.

Fairchild went on to acquire a Bachelor of Theology degree from the prestigious Tennessee School of Religion, in Memphis in 1971. He has since received honorary degrees from the American Baptist Theological Seminary in Nashville, Tennessee and from the Arkansas Baptist College in Little Rock.

A musically gifted individual, Rev. Fairchild has conducted seminars in theory, voice and music in the black church. In October 1965, he was called to pastor the Faith Tabernacle Baptist Church in Chicago. Under his leadership membership increased from 11 to over 800. The church purchased an edifice and organized an evangelical team by 1970. Rev. Fairchild remained at Faith Tabernacle until 1972.

A Gospel music disc jockey and community activist, Fairchild has an impressive list of musical affiliations over the years that include organizing the "Cliff's of Faith Singers," serving as a choir director for the Mt. Hermon, True Light and Omega Baptist Churches, as well as for the famed Thompson Community Singers. He has also been a vocalist and featured lead singer with the internationally acclaimed Jessy Dixon Singers and the world renowned Rev. James Cleveland and Singers.

In February 1979, Rev. Fairchild was called to the Greater Faith Baptist Church in Waukegan, Illinois, where he presently serves as pastor, providing spiritual guidance and support to members of the congregation. Under his leadership, membership increased from less than 100 to well over 1,000. Pastor Fairchild is responsible for the purchase of three pieces of property, including the present church site.

As a recording artist, Rev. Fairchild has released three albums. Both the 1986 album Just Like That and Testimony, recorded in 1990 were released on Meltone Records, the independent label started by Fairchild and producers, arranger, songwriter Kevin Yancey, brother of the late Rev. Marvin Yancey. In 1992, Fairchild recorded his first AIR project entitled Well Worth It.

Besides pastoring, conducting and recording, Fairchild currently co-chairs the Late Night Services of the National Baptist Convention, USA, Inc., as well as presiding over the North Shore Baptist Ministers Alliance. He is a Board of Directors member of the E.C. Morris Institute of the Arkansas Baptist College and the McKinley Theological Seminary. He is chairman of the Evangelistic Chicago Baptist Conference and is a life member of Operation Push of the NAACP and the Urban League.

No doubt you will be hearing more from this great pastor and his choir. It usually takes about three album projects to really establish your name in the marketplace and AIR seems to be really enthusiastic about the signing of veteran artist Rev. Charles Fairchild and the Greater Faith Baptist Church Choir.
Program Update For Atari's Relief Pitcher

CHICAGO—In response to operator requests, Atari Games has released a program update for Relief Pitcher. The update will be effective in reducing game times which, some locations report, has been impacting player turnover. It is of special significance to very high traffic locations where peak traffic periods contribute heavily to the games' income.

Atari has added other improvements to enhance the overall game play of Relief Pitcher.

In some of the original dedicated upright games, players were given a second free inning in a two-player game. This feature has been eliminated.

Owners of Relief Pitcher who are interested in the update may contact the Atari distributor from whom they purchased the game.

Further information may be obtained through factory distributors or by contacting Atari Games Customer Service at 408-434-3950.

Premier Gets The Okay For Louisiana Market

CHICAGO—As of May 18 and May 22, 1992, respectively, Premier Technology was granted manufacturer's license for "charitable bingo" and "video poker" devices for the state of Louisiana. The firm is currently in the process of testing equipment in the Louisiana race tracks and making preparation for initial shipment of product to this market.

Recapping the situation in Oregon (Cash Box, March 7, 1992) where, following the cancellation of its multi-million dollar contract with the Oregon State Lottery, Premier filed suit seeking to enjoin the state's action and reinstate the original agreement, litigation is still in progress.

Premier president Gil Pollock advised that, while a quick resolution was not expected, he is hopeful a decision will come within the next 12 months.

In a release issued to the trade press Pollock stated, "On behalf of myself and the entire Premier family, including its partners and employees, I would like to thank our suppliers for their ongoing support in working with us through a very frustrating and difficult time. I would also like to thank our distributing customers for not yielding to the innuendo's and rumors wrongly fostered by the Oregon Lottery officials and for their continued support of our amusement line..." He stressed that as a result of distributor efforts, "Super Mario Brothers will become our most successful product to date! Premier Technology," he added, "is committed to the entire coin-op business, whether that be the amusement segment or the video lottery segment and this commitment will be demonstrated through continuous improvements in our various product lines and the servicing of our customers' needs."

Pioneer Laser Entertainment Opens Nation's First Karaoke Retail Store

LOS ANGELES—Pioneer Laser Entertainment, Inc. (PLE), recently celebrated the opening of its first karaoke retail store in the United States on May 30.

Called the Star Factory, this new store, which is located in the Gurnee Mills shopping mall in suburban Chicago, will rent out multiple private music studios that offer Laser Karaoke entertainment. Customers will be able to sing in a recording studio environment, either privately or with an audience of friends and family, and obtain an audiocassette of their performance.

"This is Pioneer's first venture into the retail business which makes it an exciting and historical day for our company," said Eddie Hiramoto, director ofPLE's Karaoke Box division.

PLE held a private, ribbon-cutting ceremony at the store, which was attended by over 100 guests, including Mayor Richard Welton of Gurnee and several village officials. The store officially opened to the general public on Sunday, May 31.

The Star Factory concept is based on Japan's popular karaoke "box," multiple-room music booths found not only in retail environments, but also in hotels, restaurants and other venues where sing-along entertainment is appropriate.

With the assistance of a team of professional retail management consultants, architects and builders, PLE has designed and built a store that it hopes will live up to its name. PLE wants the Star Factory to let people experience the thrill of being a singing "star," if only for a short period of time. To add to the illusion, the store has the look of a professional music studio, complete with soundproof rooms, acoustical wall treatments, barn door track lighting and "in session" lights above each studio door.

Each of the eight private music studios vary in size, with the smallest capable of holding up to four individuals, while the largest can hold up to twelve. Each room's remote control accesses one of PLE's eight commercial Laser Karaoke systems stored at the back of the Star Factory and each system includes an autotuner that holds up to 1,500 song selections.

With its first retail store completed, PLE is already planning ahead with regard to other Star Factory locations. "Four years ago," Hiramoto explained, "we knew there was a market for Laser Karaoke in the U.S. We have that same feeling about the Star Factory."

Pioneer Laser Entertainment, based in Long Beach, California, is a subsidiary of Pioneer Electronic Corporation, manufactures and markets commercial and consumer Laser Karaoke systems to go along with its line of CD coin-operated jukeboxes known as LaserJukes.

THANKS BO! Baseball great Bo Jackson was honored recently by the American Amusement Machine Assn. (AAMA) and the National Committee for Prevention of Child Abuse for his involvement in the 1992 National Child Abuse Prevention poster which proclaims "Bo Knows You Don't Hit Kids." Jackson's friend and Chicago White Sox teammate Frank Thomas accepted the two awards on his behalf. A mounted poster was presented by Bob Fay, executive vice president of AAMA and Frank Gumma, Jr., AAMA board member and vice president of American Vending Sales. Dr. John Holton, executive director of the Greater Chicago Council of Prevention of Child Abuse and Dr. Anne Cohn Donnelly, executive director of the National Committee for Prevention of Child Abuse presented a plaque. The ceremony took place at a Chicago White Sox game. Pictured (l-r) are: AAMA's Bob Fay, Dr. Anne Cohn Donnelly, White Sox player Frank Thomas, Frank Gumma, Jr. and Dr. John Holton.
Two From Kaneko

Since it went into delivery a couple of months or so ago, B. Rap Boys, the horizental kit from Kaneko, has been attracting considerable attention in the market place. Marty Glazman, president of Kaneko USA, reports that earnings have been progressively increasing across the country.

The theme is very much now, complete with the very exciting Rap sound which accompanies the action. You’ve got characters appearing on skateboards, mountain bikes and rollerskates as they confront adversaries, using various weapons that can be picked up during game play. Controls include an eight-way joystick plus two buttons. Exciting graphics depict different scenes while the action takes place. Buy-in and continuation option is available.

Kaneko is currently testing a new vertical monitor game called Blazeon, which involves flying and shooting combat action. The scenario has Imperial Earth using a Bio-Cybo army to oppress the people, the objective being to break away from this dictatorship and secure freedom. Towards this end, a missile type weapon is developed, with the capability to freeze the enemy. If this fails, there is a second option which allows for the possession of the enemy’s body once it becomes immobile and helpless. There are seven types of enemies (with power increasing according to the specific type) and five stages of intense action, with exciting graphics depicting the Blazeon world.

Further information about B. Rap Boys and Blazeon may be obtained through factory distributors or by contacting Kaneko USA, Ltd., at 1370 Busch Parkway, Buffalo Grove, IL 60089.

Screen shot of B. Rap Boys

Screen shot of Blazeon
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