WAYNE NEWTON

WHICH COUNTRY SUPERSTAR has the fifth highest charting single on Cash Box's Top 100 Country Singles Chart this week? Garth? Billy Ray? Tanya? Wynonna? Wayne? Wayne? Wayne?? That's right, country music fans, film, stage and TV celebrity Wayne Newton has now added a new laurel to his ever-expanding legend. He is now a bona fide country star with a hit record and record-breaking live performances to boot.

Just in the last couple of weeks, Newton has appeared at the at the annual Fan Fair in Nashville and at the June Jam XI in Fort Payne, Alabama (see separate story on page 19). In addition, he was the featured guest on a recent Arsenio Hall Show (the late-night talk show host is one of Newton's biggest fans).

What has caused all this commotion of late is Newton's Curb album, Moods & Moments which includes the single that catapulted him into country music's higher echelon, "The Letter." Newton co-wrote and produced the tune based on a letter written by his longtime friend Elvis Presley during the last year of Presley's life. The poignant, heartrending chorus ("Help Me, Lord") has moved listeners across the country and helped to make the tune a smash both on the radio and at concerts.

Wayne Newton has always been known as a performer who gives his all whenever and wherever he performs. After decades of record-breaking appearances in Las Vegas and around the world, he has found his way back "home" to his childhood musical roots. Now country music has become part of Wayne's "world."
CEMA BUYING SPREE: CEMA Special Markets has acquired the master recordings of Laurie Records, and has secured an exclusive, long-term agreement to handle Hi/Cream catalog. This is CEMA's first move into the area of catalog acquisitions with more expected.

CEMA purchased all Laurie masters recorded prior to 1976, which includes recordings by Dion (with and without The Belmonts), The Chiffons, The Royal Guardsmen, Jimmy Clanton, and others. The Hi/Cream catalog features material by Al Green, Ann Peebles, Ace Cannon and T.V. Wright. The newly acquired masters will be marketed to retailers in mid-line packages which will include straight re-releases, greatest hits and compilations. There are also plans for a budget line, which will be distributed to key outlets.

SLY MOVES: Twentieth Century Fox, Twentieth Television and BMG have entered into a multi-year agreement to form Fox Records, a new label which will release all future soundtracks from Twentieth Century Fox film and Twentieth Television as well as other albums produced by artists associated with the new label.

ISN'T THAT SPECIAL? Dana Carvey has been tapped to host The 1992 MTV Video Music Awards, which will air this year from UCLA's Pauley Pavilion on Sept. 9.

FREE FREE SPEECH: The RIAA, in collaboration with the Washington Music Industry Coalition and the ACLU, has filed a suit in the Superior Court of the State of Washington seeking a judicial declaratory ruling that the state's recently enacted "erotic music legislation" is unconstitutional. We say hear, hear.

THEY SHOULD HAVE MULTI-PLATINUM MEDALS: The Warner Music Group, NBC and Coca-Cola are joining their collective forces for a pop music/Olympics/soft-drink extravaganza. Specifically, some 60 Warner Group acts, from Eric Clapton to Natalie Cole to INXS to Travis Tritt, are involved in a Summer Olympics Promotion that will include free music with Coke sales. An album, Barcelona Gold, out next month, featuring, among its 17 tracks, unreleased songs by Madonna and Jose Carreras & Sarah Brightman; and videos to be aired throughout NBC's Olympics coverage.

FIVE-YEAR FORECAST: Spending on recorded music over the next five years is expected to rise at a 6.3% compound annual rate, according to the annual Communications Industry Forecast of Veronis, Suhler & Associates, an investment banking firm. According to the report, recorded music spending, which increased its expenditures by 11% over the past five years, will dip over the next five, with net unit shipments decreasing from a 5.3% to 4.3% annual growth. Expected between now and '96: the final death of vinyl, a "modest rise" in CD prices, a dropping of cassette sales in favor of CDs, and a moderation of overall industry gains as "upgrading from lower-priced LPs to higher-priced CDs becomes less of a factor." Not taken into account: potential hit recordings and the impact of such new formats as DCC and mini-discs.

Children of the Night, a safe haven for teenage runaways founded 13 years ago by Dr. Lois Lee, recently celebrated the grand opening of its new shelter in Van Nuys, CA by hosting members of the music industry whose support helped raise the money that built the facility in the former Van Nuys post office. Shown at the high tea reception at the shelter are (l-r): Marc Ferrari, formerly of Keel and Cold Sweat; Dr. Lee; Wendy Dio of Niji Management, who serves on the board of directors of Children of the Night; and Paul Taylor, formerly of Winger.

Lionel Conway has been named president of Maverick Music Publishing. Prior to this appointment, he served two years at PolyGram Music Publishing North America, first as president and subsequently chairman of the division.

MCA Concerts has appointed Neil Jacobson to the position of vice president, talent acquisition. Previously, Jacobson was a senior agent at Triad Artists. In a restructuring of its Music Programming and Talent and Artist Relations departments, MTV has promoted Andy Schuon to senior vice president, music programming and promotion, and John Cannelli to the post of senior vice president, talent and artist relations. Previously, Schuon was program director at KROQ radio in Los Angeles, while Cannelli was most recently vice president, music and talent, MTV. Sylvia De Graff has joined A&M Records as operations manager of the Urban Music department and will be based in the company's Hollywood headquarters. She comes to A&M from RCA Records where she served for 18 years, first in the business affairs area and most recently, as national assistant in the Black Music department. Also at A&M, Kaye Tews has been appointed director of advertising. She joined the company in 1988 as a copywriter.

EMI Records Group North America has announced three appointments: Dave Gosset, senior director, A&R, was formerly of Mercury Records; Gary Harris, senior director, A&R, formerly of Giant Records; and Alison Ball-Gabriel, who was promoted from within to director, A&R, West Coast. Keith Thompson has been promoted to the post of director, artist development, Capitol Records. He is based in Capitol's Hollywood headquarters. And, Frank Murray has been promoted to director, East Coast crossover promotion, local New York, Capitol Records. Michelle Shore has been promoted to alternative promotion director, Geffen Records. She joined Geffen in 1988. At Island Records, Howie Miura has been appointed to the position of director, alternative promotion and marketing for Island's independent labels including Mango, Great Jones, 4th & B'Way and newly formed Indigo. For the past year, Miura served as alternative promotion manager for the PolyGram Label Group. Mercury Records has promoted Tim Hyde to director of alternative promotion. John Andruzzi has been appointed to the position of associate director, business and legal affairs. Previously, he served in the same capacity for GRP Records. Jim McGory has been named president of Music Awareness Promotions, a firm that packages travel promotions for radio stations and the music industry. He leaves a position with American Airlines where he served as Los Angeles corporate sales manager for 11 years.
# CASH BOX CHARTS

## TOP 100 POP SINGLES

### #1 SINGLE: Mariah Carey

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist</th>
<th>Weeks</th>
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<tbody>
<tr>
<td>1</td>
<td>I’ll Be There</td>
<td>Mariah Carey</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Baby Got Back</td>
<td>Def American</td>
<td>10</td>
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<tr>
<td>3</td>
<td>The Bridge</td>
<td>Red Hot Chili Peppers</td>
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<tr>
<td>4</td>
<td>Guns-N-Roses</td>
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### HIGH DEBUT: Madonna #80

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<th>Artist</th>
<th>Song Title</th>
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<tbody>
<tr>
<td>Madonna</td>
<td>Like a Virgin</td>
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### TO WATCH: Guns-N-Roses #51

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<thead>
<tr>
<th>Artist</th>
<th>Song Title</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>Guns-N-Roses</td>
<td>Sweet Child Of Mine</td>
<td>51</td>
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<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
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<tr>
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<td>The Cover Girls</td>
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<tr>
<td>Hold On My Heart</td>
<td>Cat Stevens</td>
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<td>Just Another Day</td>
<td>John Secada</td>
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<td>Take Me To The Sea</td>
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<td>Live And Learn</td>
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<td>Just For Tonight</td>
<td>Vanessa Williams</td>
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<td>In The Closet</td>
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<td>One</td>
<td>U2</td>
<td>17</td>
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<td>Friday I’m In Love</td>
<td>The Cure</td>
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<td>T.L.C.</td>
<td>Lil’ Kim</td>
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<td>Bohemian Rhapsody</td>
<td>Queen</td>
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<td>Baby Baby Baby</td>
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<td>Warm It Up</td>
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<td>Ugly Kid Joe</td>
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<td>Save The Best For Last</td>
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<td>Why</td>
<td>Richard Marx</td>
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<td>Keep On Walking</td>
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<td>Not The Only One</td>
<td>Bonnie Raitt</td>
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<td>Lift Me Up</td>
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<td>Let’s Get Rocked</td>
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<td>Steel Bars</td>
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<td>Strawberry Letter 23</td>
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<td>Anything At All</td>
<td>Mitch Malloy</td>
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<td>Remedy</td>
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<td>Tears In Heaven</td>
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<td>Will You Marry Me</td>
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<td>Smells Like Nirvana</td>
<td>Elton John</td>
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<td>November Rain</td>
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<td>Come As You Are</td>
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<td>Thought I Died And Gone To Heaven</td>
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<td>Innocent Child</td>
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<td>Ain’t That Fun</td>
<td>TLC</td>
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<td>Money Don’t Matter 2 Night</td>
<td>Prince And The NPG</td>
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<td>Whatever It Takes</td>
<td>Troop</td>
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<td>Make It Happen</td>
<td>Mariah Carey</td>
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<td>Silent Prayer</td>
<td>Shannice</td>
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<td>Trisha Yearwood</td>
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<td>We Think We Know</td>
<td>Cause &amp; Effect</td>
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<td>Channels And Nothing</td>
<td>Bruce Springsteen</td>
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<td>You Remind Me (From “Strictly Business”)</td>
<td>Shabba Ranks</td>
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<td>Beauty And The Beat</td>
<td>Celine Dion</td>
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<td>Slowly</td>
<td>Stacy Earl</td>
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<td>Olivia Newton-John</td>
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<td>Breakin’ My Heart</td>
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<td>Make You A Believer</td>
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<td>Viva Las Vegas</td>
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<td>Human Touch</td>
<td>Bruce Springsteen</td>
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<td>Even Better Than The Real Thing</td>
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<td>I’m Too Sexy</td>
<td>Right Said Fred</td>
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<td>Love You All My Lifetime</td>
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<td>Please Don’t Go</td>
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<td>Nothing Else Matters</td>
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<td>Give Me My Heart</td>
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<td>Tori Amos</td>
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<td>Romeo And Juliet</td>
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<td>Good For Me</td>
<td>Amy Grant</td>
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<tr>
<td>Goodbye</td>
<td>Tevin Campbell</td>
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</table>
**MADONNA:** "This Used To Be My Playground" (Sire/Warner Bros. PRO-CD-9588)

Don't get excited yet, Madonna fans. The Material Girl comes up with a new album this week. This reflective ballad is from the soundtrack to the film, "A League Of Their Own." The song is written and produced by Madonna along with Shep Gordon and string arrangements by Jeremy Lubbock which give a nice sound to the production. Fans of the former Big Madonna fan, don't expect too much from this one. It runs about as deep as you'd expect the material girl to get.

**U2:** "even better than the REAL THING" (Island PRCD-67240)

This cut, yet another track from Achtung Baby, is sort of like U2 meets T-Rex, but still has that unmistakable Bono & Co. signature style. And what the hell, it's not the first time U2 of several other U.K. acts have borrowed the Bolan sound. The album is still hanging in the Top 10, after six months in the Top 20, as the Irish boys continue to tour the globe. Steve Lillywhite produces along with Brian Eno and Daniel Lanois.

**TORI AMOS:** "Crucify" (Atlantic PRCD-5959-2)

Tori's new single isn't the best cut off her Little Earthquakes album, but it is highly representative of her work. She likes being a little offbeat and revealing, sometimes to the point of overkill. It's nice when an artist opens up, but not everybody wants to see all the dirty laundry hanging out to dry. This cut is produced by T-Bone Burnett with additional work by Jan Stanley. It will be interesting to hear what she has to say on her next album.

**SPICE 1:** "Welcome To The Ghetto" (Jive JDI-42084-2)

Spice 1, five's latest success is back again with his latest single titled "Welcome To The Ghetto." Spice really rocks off with some dope shit on this track. The production has crossover potential, but manages to keep the hard-core appeal. On the other hand, he comes off with some straight "ghetto science" that should be listened to cloesely. If you're into heavy bass and street-oriented Rap, this Spice is a U.

**POET-T-POSSE:** "He's Watching You" (JRS 1813-2)

Straight from JRS Records comes Poet-T Posse, another addition to the gangsta' image that originated in Los Angeles. The production on the single is pretty basic and bare, but if you look at Rap music in general, you could see that a lot of artists are going back to the basic styles. The levels on the lyrics are not too high, and the lyrics alone aren't that impressive. You could find this single featured on their debut album titled "A Threat.

**RALPH TRESVANT:** "Money Can't Buy You Love" (Perspective 20668 1714-2)

The man with "sensitivity" is back with his contribution to the soundtrack for the motion picture "Ma Money." Produced by Jimmy Jam & Terry Lewis, this uptempo, hard-oriented cut should easily find its way to urban radio and possibly secure a nice positioning on the R&B charts. If you're familiar with the type of music Tressvant has previously released, this song keeps that same sound in effect.

**MANN HOTEL:** "Here Comes The Deal" (RCA 64544-2)

Too late to have joined in with Ben Jovi, Van Halen or the countless wannabes, Mitch Malloy is talented, but the righteous appeal seems to want to fit in is just slightly overcrowded as it is. He's got the standard hair man, rock voice, and taste enough guitar chops and looks to fit the scene, if that's what you're still into. But distinguishability might be the draw-back here. Offered here are 11 cuts of Malloy co-written tunes produced by Sir Arthur Payton.

**LEVITATION:** Need For Not (Capitol CDP 7 98501 2)

This franco Harmony's talents with the hallucinogenic minds of this five-piece, British alternative band has manifested itself into a nine-cut LP, and represents the first studio album by the group. Having released a few EP's last year, Destined for college / alternative radio, this band creates a scene with their music that might make you write live, as it has a very theatrical feel. The composition and production are collective collaborations. Far out, dude.

**THE ROCHEs:** A Dive (MCA MCAD-10611)

This folk-singing, sister act has been around since the late '70s and has released seven albums. This one stands out, not because they've changed their style, but the app-roche (if you will) has changed. The girls seem to be more directed. Writing separately may be the reason, or possibly the smooth touch of producer Stewart Lerman. The girls are still insightful, clever and real. Maybe the Roches are getting older, but they seem to be getting better.

**PETE ROCK & CL SMOOTH:** Mecca And The Soul Brother (Elektra E 60946-2)

This album is a prime example of some slamming' Hip-Hop music. C.L. Smooth's name best describes his type of lyrical delivery that's displayed throughout this 16-track LP. And on the production, Pete Rock puts on a bow of his own with hard-rumm' beats that have various samples roamin' around, free. He sure to check out "Skim," a duet with Grand Puba. Other special guests include Heavy D and Robe-O.

**H2DEEP:** Back To The Hotel (Profile PCD-1427)

Lately, Profile has been experimenting in projects that are West Coast-based. The type of style that's used on this release sounds somewhat like Too Short, MC Pooh and Spice 1, all into one. Although the material on this album lacks originality, most of it is pretty catchy and is really rakin' up sales in the Bay Area. Cute to give a listen to are "Back To The Hotel" and "Do Tha Crew.

**DOUG E. FRESH & THE NEW GET FRESH CREW:** Do's And Don'ts (RCA 64529-2)

If you're down with the old school of Rap music, you definitely know who Doug E. Fresh is. He's got that ability from the past, and he's back. He's made a new home over at Bust It and has just released his debut album under the label. The material on this new effort is very impressive. This 13-selection CD was made more to the commercial market with its R&B-flavored music. Songs on this album that have potential to gain urban airplay would be "If I Was Your Man" and "Peace To New York.

**PICK OF THE WEEK:**

**WILSON PHILLIPS:** Shadows And Light (SBK CDP 98924)

Popping onto the chart last week at the impressive debut of #7, and holding that spot this week, Wilson Phillips' sophomore LP is a self-proclaimed, "more mature" effort. Bigger is the first word that comes to our minds: bigger arrangements, bigger sound, bigger confidence. Following up the sales record of one of the most impressive debut albums in recent history might be a seemingly intimidating effort, but with the return support and understanding of producer Glen Ballard, and the newfound strength in ability from the trio, Shadows And Light should be the album that will indicate where this vocal group will eventually stand.
Yoko Ono donated a John Lennon drawing to be used by LIFEbeat, the music industry AIDS charity, before a New York benefit by the Pet Shop Boys. Cyndi Lauper (l) and Nona Hendryx (r) are all for it!

ADIEU A LAFAYETTE: In 1964, Cajun fiddler Dewey Balfa, who died last Wednesday at the age of 65, was invited to play traditional Cajun music at the Newport Folk Festival. It got him some local press.

"One of the biggest newspapers around here, the Opelousas paper, which probably has the greatest Acadian circulation, printed an article," he told me last year from his Louisiana home. "They couldn't understand why they invited people like us to go out there and make that noise, noise that nobody knew anything about.

"See, this was a culture that has been very isolated for very, very long. And it was so isolated that at one point it was almost embarrassing to say who you were."

Dewey, undaunted, went to Newport. The reception was tremendous.

"I had never participated in anything like this and I had no idea what was going to happen. And as it happened, I got really moved, so moved that I felt like I had to do something. I had to do something, but what can you do? Just one person."

Dewey Balfa returned from Newport on a mission: To spread the music of his people. He organized a band with his brothers, Will and Rodney (both of whom perished in a car accident a decade ago), to play locally and at folk festivals, and he began doing lectures in public schools and universities (in and around his regular job as a school bus driver). He wanted to help wash away the attitude that caused that sour Opelousas editorial.

Twenty-five years later, Cajun music—and its African-American cousin, zydeco—is all over the place: on major labels, in movies, behind television commercials.

"I'm not surprised to an extent," Balfa said of the music's popularity. "But I think it's gotten farther than I thought it was going to get sooner than it did."

The turnaround began, he said, in the late '60s and early '70s "when these young people realized that they had the pot of gold here that was sinking in the marshes, or was drowning in the swamps. These educated people started doing research and looking for the old people, the real thing.

"The one thing that bothers me some is the fact that the people do not understand the difference in Cajun music and zydeco music."

As for his own role in keeping the music alive, Balfa said:

"I was once asked by a folklorist if I was aware of the people that the Balfa family has touched in music and culture. And at the time I couldn't see it. It wasn't until the accident that I realized what a widespread influence we had—people from California to Maine came to the funeral.

"I felt, I still feel, if I'm called upon, to not go is to not represent my ancestors. I feel like a missionary, like God has given me the understanding and knowledge of music, and understanding of what needed to be said, what needed to be done.

"If I don't go, I turn my back on granddaddy and my daddy. My older brothers, my daddy, my grandaddy, my great grandaddy, they were all fiddlers. When I'm fiddling, oftentimes I feel like, 'Hey, fellas, what you did in the past wasn't finished—here you are, here we are. We're all here.'"
U. K. NEWS

By Chrissy Iley

IMAGE CONSCIOUS: I first met John Lydon five years ago and it was hideous. He dismissed me: "Dense as a forest, you're boring me, get out." And I did. I didn't remember this.

"I'm afraid you left no lingering impressions. Was I bored?"

The questions that every journalist since 1981 has asked: Is he still crazy after all these years? Is he the anarchist? Is he a rebel? Is he still natty? His hair and everything he always was, but more so. The opposite of mellow in fact, so sharp that he has to keep himself dancing in order not to cut himself.

The new PIL record, That Which Is Not, is a step in the right direction. Away from the ordinary melodic rock, Hardcore in the studio, no. It comes complete with a chunk of "no future, no future" echo. Return to nihilism?

"No, no. Future is not nihilistic. It is quite obviously honest. There isn't much of a future, for not any of us. Optimism is where you leave yourself open to be let down. I expect the worst. I can never be disappointed. There's nothing morbid about 'No Future.'"

Dissolution makes for mellow. Lydon doesn't get mellowy, he gets walkowy.

"Why not enjoy your misery? Even good things can be dismal. Why not?"

But this is mere display, for I have already discovered John Lydon, sensitive man.

"Is it so strange that I can be sensitive and caring? If I get prickled by a pin it hurts. But I don't cry. Never. Only with rage. Never in a movie or rubbish like that. Liars enrage me. Decoilt. Financial skulduggery..." and Jon Savage, author of England's Dreaming.

"Not interested. Next." Affronted silence. "What he's doing there is fascinating, inventing theories, and over elaborating. What I've got to say is the truth. The reality.

"My book will be the truth, the whole truth, nothing but. It will start at my birth and end with the demise of the Sex Pistols. Without me the Pistols wouldn't be anywhere. And neither would this whole so-called punk movement. It was all centered on me. I might sound egotistical, but it's the f**king truth. And I don't believe in being humble for the sheer hell of it. I'm a third of the way into the book, but it's hard to remember, there are whole years missing. I have to ring everybody I know up.

"Of course I can remember the slap. The doctor didn't like me. Grabbed my ankles. Held me like a turkey. Dear mummy, why did you let him hit me? I knew you didn't love me. When I was born, I was 40 years old. A fully developed miserable git. Now I am approaching childhood."

Anger or demon? He thinks neither, I think both. The demon can be reconjured easily, if you ask for the stare. You know that stare, that zombie-ate-my-soul stare. The eyes that perpetrated that myth of the Sex Pistols.

"Can he do it now? He obliges. And even to order, the stare still shocks and conjures those punk days. So much anger concentrated. I'm actually shuffling, I can hear my own breath coming in deep gasps. But it's the story of a life in a face. It's as grizzly as a dismembered body. Too awful to look at. Did you ever doubt that without this man there would have been no punk movement at all?"

TALENT ON STAGE

Torrid Twang

by Nadeen Toomey

Jennifer James of Troop's third album on Atlantic Records, Deepa, may bear out this well-worn axiom. Their first album in more than two years, this collection offers a harder edge than previous Troop albums and, for the first time, features the crooning quarters' songwriting and production. The album, according to Troop member Rodney Benford, was produced during an 18-month period in which the group was embroiled in a legal battle with its former managers.

"We were doing this album during the time we were in and out of court," Benford says. "By the time we were through in court, we had a gold record with the number one hit from that 15-song collection is "Whatever It Takes (To Make You Stay)," a midtempo ballad which already has been embraced by R&B and pop radio.

Long known for their ballads, the youthful Troop marched into the limelight with their self-titled debut album which featured the Top 10 R&B tracks "Mamacita" and "My Heart," which established them as young balladeers. The 1989 sophomore album, Attitude, struck RIAA gold with the number one R&B singles "Spread My Wings" and "All I Do Is Think Of You," which further established the young aggregation as a strong vocal group in the mold of contemporaries New Edition and the Atlantic powerhouse group Levert. Benford, however, said the group never really saw themselves as balladeers.

As teens growing up in the Los Angeles suburb of Pasadena, Troop developed a reputation through several talent shows as smooth vocals with hot dance steps combining traditional song styling with a hip-hop attitude. They came to wider attention after winning a Puttin' On The Hits TV talent show contest.

After signing with Atlantic Records and becoming the pet project of then Atlantic honcho Sylvia Rhone (currently co-president of East-West Records, and Atlantic sister label), the group was guided by managers David Cook and Steve Cohen into the group that forged its greatest successes with sweet midtempo love songs.

"Radio seemed to play our ballads, and they became hits," Benford explains. "And we wanted to give the people what they wanted. But we also wanted to show that we had a lot more to offer on this album." The result is Deepa.

Benford did not say that a desire to show that they could do more was the reason for the rift with previous management, but he did say:

"We wanted someone who could help us get some places we want to go. (The former managers) did a good job. But it was time to move on." Troop is now represented by Bust-It Management, the same outfit that guides the fortunes of platinum-selling artist Hammer, with whom Troop has toured.

Coincidental with the management change was Troop's decision to co-write and co-produce much of the music on Deepa. Twelve of the 15 songs were written and co-produced by Troop members Steve Russell and Allen McNeil. "Steve and Allen did most of the songwriting and production, but we all contributed," Benford states. "Sometimes Steve would be working in the studio and call one of us up and say, 'Hey, man. I need some help with the melody or on this lyric.' It did make sense for all of us to be listed as the songwriters if we just contributed a line or something. But it was definitely a group project."

ARTIST SPOTLIGHT

Troop

By M.R. Martinez

THEY SAY THAT THE THIRD TIME'S THE CHARM. Troop's third album on Atlantic Records, Deepa, may bear out this well-worn axiom. Their first album in more than two years, this collection offers a harder edge than previous Troop albums and, for the first time, features the crooning quarters' songwriting and production. The album, according to Troop member Rodney Benford, was produced during an 18-month period in which the group was embroiled in a legal battle with its former managers.

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CASH BOX JULY 4, 1992 7
Total Taang

By John Carmen.

**INDIE MUSIC**

**BEING THE BIGGEST** fish in a small pond isn't that bad if the pond you're talking about is the sixth-largest market in the U.S. Boston is the college capital of the country, boasting over 300,000 students every year, and naturally the city boasts a large semi-underground scene to satisfy it.

Surprisingly though, Boston isn't well known for its own indigenous music scene, save the success of the Pixies. Compared to Seattle or Minneapolis, Boston has sprung precious few major groundbreakers. Attribute this to the genteel atmosphere present in the city; an original band can actually make a living there if its sound is universally alternative-minded, and this tends to create an atmosphere of derivativeness among the groups working the club scene. Those groups don't get out of town much either, as was the case with the previously-interviewed Thanics, and stasis sets in.

This isn't the case with the city's biggest indie, though. Taang Records, located in Cambridge, Mass. has been an ongoing concern for almost five years, featuring the best and brightest of Boston. Major label acts like the Lemonheads (to Atlantic), Bullet LaVolta (to RCA) and Seka (to Sire) all began on Taang's roster. "I didn't even know what a record label was like when I started," says label head Curtis Casella. "I thought they were all operating out of these huge Manhattan high rises. But when I went to school in England for a year, and saw all of the little punk labels doing it, I got the drift."

Casella's first effort was indeed that modest. "Chris Doherty of the band Gangreen came up to me and said, 'Our tapes are locked up in this studio, and we need about 200 bucks to get them out.' I asked him after that how much it would be to put out our own Gangreen single, and I called up and asked Ian McKaye at Dischord and Glenn Danzig, who was doing the Misfits, how they did it, and I started using their methods."

Like so many indies, Taang was hurt when Rough Trade went belly-up, but have recovered. "We now only use Caroline in the States, Semaphore in Europe." Taang also has begun breaking into Japan, even though none of the acts, nor Casella have ever been there. "It's incredible what the record collectors over there are like. The writers pick up on our records like Poison Idea or the Hard-Ons, and go wild. I think the Lemonheads and the Mighty Bosstones will do tours over there next year."

And like so many indies, Taang's acts that have graduated upwards have encountered rough sailing. "Lemonheads and Bullet LaVolta sold so many more albums when they were on Taang," laments Casella. "Let's face it, these bands were priorities here. On a major roster that knows little about marketing them, they're not much. Majors may want more credibility, but not at the expense of the acts."

Casella's latest dream project are the retrospectives of the Boston bands he loves the best, including seminal punks La Peste, and punk/pop icons the Outlets. "I've got the greatest Outlets album you could ever imagine," raves the maven. "But their old management won't let us release it, and that totally sucks. I'm even planning a three or four CD set of the best of Boston. But for now, that's just a dream."

**HOME COOKIN':** Les McCann, a very large man, contributes a recipe for something he calls Sadie's Love Cake to Jazz Cooks. Among the ingredients: two sticks of butter, one cup of oil, seven large eggs, two-and-a-half cups of sugar, and two packages of Jell-O vanilla pudding. "We called it Sadie's Love Cake," offers McCann, "because after you had a slice, you felt like making love."

After a slice of that, I'd feel like lying down and groaning for an hour, but, hey, I'm not Les McCann. Nor am I Dizzy Gillespie, but that didn't stop me from actually making his recipe for Salmon and Hominy Grits, a dish he promises "will make you slap your grandmama." Thankfully, my grandmama is in Florida. Thankfully she didn't sample Gillespie's dish, which is your basic canned salmon, bacon and onions all fried in oil and dumped over some grits.

"It's nasty," said Jon Faddis a few days before I made it. "It's nasty," said my dinner companion after she ate it.

Me, I kind of liked it. Faddis would have preferred I try his Pasta with Tofu and Fresh Tomato Sauce, but I wasn't much interested until he told me I could substitute mozzarella for the tofu.

I'll pay Jazz Cooks the highest of compliments: I wish I had written it. Done by music writer Bob Young and food writer Al Stankus, with Deborah Feingold's beautiful black-and-white portraits, most of them incorporating a food motif (my favorites: Joe Williams squeezing his spare tire, McCoy Tyner sitting in a lotus position with an egg in each hand, and Nat Adderley cheerfully holding a hot dog aloft), Jazz Cooks collects recipes from nearly 100 jazz musicians. It's a $24.95 paperback from Stewart, Tabori & Chang.

The food falls as it may: avant-gardists don't necessarily like weirder things than mainstream players, young guys don't necessarily like healthier things than older players, fat guys don't necessarily like more cholesterol-rich foods than thin guys, etc.

And there's a bit of cheating—more than a few of the recipes come from wives, mothers, those really fine cooks on those long tours of Italy, and, in one case, a jazz critic.

Among the potential delights: Don Cherry's Sweet Potato Salad, Mario Batali's Details on Fire, Ricky Ford's Bajan Codfish Cakes, Milt Jackson's Peach Cobbler (Faddis tells me it's damn good), Donald Harrison's Herreast's Eggplant Casserole, Nancy Wilson's Mother Of All Salads, Flip Phillips' Pasta Fagiola, Shirley Horn's Beef and Beer, and Nat Adderley's West Indian Souse (the first three ingredients of which are 10 fresh pig's feet, five pounds of pig's ears, and five pounds of pig's tails).

**GAY PAREE BOP:** I like to think that people get what they deserve. Last week Steve Lacy, one of the most creative living jazz musicians, received a no-strings-attached $350,000 MacArthur Fellowship. Lacy, who has lived in Paris for some 25 years, has consistently made unique, inventive, witty music. A brilliant composer, soprano saxophonist and bandleader, upon another planet Steve Lacy would be considered an artistic giant. Those genius grant people have done themselves proud.
TALENT REVIEW

Al Stewart/Peter White
By Robert Adels

THE STRAND, REDONDO BEACH, CA—Who could possibly pull off a rockin’ acoustic medley encore of Nirvana’s “Smells Like Teen Spirit” and Del Shannon’s “Runaway”? Rod Stewart? No, make that Al Stewart.

Most know this British singer/songwriter from his ’70s mega-literate mega-hits like “Year Of The Cat.” Those who remember his ’60s beginnings recall an even more somber performer who would bury four-letter words in side-long vinyl tomes like “Love Chronicles.” The Al Stewart who appeared at The Strand mixed the youthful omnipotence of the latter, the pensive profundities of the former, and a new-found, high-energy good humor that’s refreshing in an artist whose lyrics send you rushing to a library.

Stewart opened his positively electric set as an acoustic ace, dueting with longtime lead guitarist Peter White to recreate the live brilliance of their current Mesa album collaboration, Rhymes In Rooms. Their Strand editions of “Flying Sorcery,” “Soho” and “On The Border” were even more room-filling than the recorded versions. An Irish jig re-working of “Time Passages” was a rousing introduction to the rest of the set as Stewart further invigorated his material with the backing of White’s extraordinarily dextrous and multi-textured band.

Set surprises included the Al Stewart-Michelle Shocked tune “No Sign Of Rain,” Stones-powered versions of “Running Man” and “Valentina Way,” an impromptu duet with audience celebrity Albert Hammond on his “I Never Rains In Southern California” and Stewart’s solo version of Dylan’s obscure “Love Minus Zero/No Limit.”

While other platinum artists of the ’70s offer wimpy oldies retreats, Stewart rocks out with demanding versions of single hits, album tracks and new wonders. Baby boomers should be prepared to share him with their kids now that they are destined to discover Al Stewart for themselves.

Peter White and his band opened the bill with a fire even hotter than that found on his new Sin-Drome album, Excuse-Moi. White has matched his own amazing Spanish guitarwork with three musicians just as breathtaking: quiet synthman Robert Alpert, whose playful personality emerges through his keyboard; drummer John Mahon, who displayed a chart-topping singing voice on the power ballad “All I Want”; and driving saxman Dave Camp, whose combination of genius and showmanship would, in a lesser band, clearly overshadow everyone else. (Camp’s upcoming solo debut should be one of the year’s biggest and happiest surprises.)

White’s instrumental music connects with a crowd because it’s just as memorable as a contemporary Top 40 vocal. His new album’s “Don’t Wait For Me” and current single “Dreamwalk” creatively define his brand of jazz fusion: too frisky to stay in the background, too ambitious to remain on any single, predictable plane.

While Peter White has obviously conquered the growing audience for New Adult Contemporary music with crowd-pleasing tracks like “Drive By Night” (set for Volume 6 of Wave-Aid, KTWW-FM’s album series benefitting AMFAR’s AIDS research efforts), he is too talented to be limited by that format. With a band this razor-sharp, White could fearlessly lead a musical charge into the hit singles arena where his best tunes clearly belong.

TALENT REVIEW

EMF
By Hilarie Grey

THE PALACE, LOS ANGELES, CA—In a one-time, between-album show to benefit L.A.’s homeless, EMF (EMI) offered a high energy set of dance/thrash music which kept their fans bobbing, slamming and cannonballing off the edge of the stage. However, the live performance placed all of the emphasis on muddy distortion guitar and relentless, heavy drum work, which masked much of the inventive layering and lyrical flourish present in the band’s recordings, particularly the acclaimed single, “Unbelievable.”

Lead singer James Atkin paced intensely about the stage like a caged panther, pausing occasionally to strike a Christ-like pose while sampled speaking voices rang through the hall, or to topple the mic stand with an angry shove. The rest of the band seemed to indulge in the same type of angry meandering, giving the songs a raging intensity, but a definite lack of focus and dynamics.

Buried under the thrashy surface, however, were some inventive moments which showcased the band’s talent for combining unusual elements. “Lies” was performed within a taught, though still hard-edged structure which featured a surprisingly sparse guitar solo, while “Search and Destroy” benefited from an ethereal synthesizer presence and “space samples” which contrasted well with Atkin’s throaty vocals and the wailing guitar.

EMF’s general lack of cohesiveness was made worse by a poorly balanced sound mix, which muffled Atkin’s singing and all but obliterated the musical presence of bass player Zac Foley, who, fortunately, was allowed an exposed moment during “Unbelievable” (defying those who believed that the bass was not plugged in). This irresistibly catchy tune, presented in a dramatic, almost psychedelic setting was a set highlight, but still lacked the dynamics to allow the Middle Eastern-inflected repeated riff to really ring out. This one-level playing was the most frustrating part of EMF’s set. If the band is able to eventually tighten and scale down their live playing style, the results could be electric.

TALENT REVIEW

Mariachi USA III
By Ray Ballard

HOLLYWOOD BOWL, HOLLYWOOD, CA—For the third straight year the Mariachi Festival has sold out the Hollywood Bowl. Mariachi groups from all over the United States and Mexico gather for this annual event to celebrate the growing popularity of this genre of music. Rodri Rodriguez, mastermind of Mariachi USA, was on hand to MC the event. She addressed the audience in both English and Spanish, accomodating the Spanish-speaking attendees as well as the gringos que no hablan espanol.

Elementary and high school Mariachis from California and Texas got the ball rolling exhibiting the wide-spread acceptance of Mariachi music by all ages.

Towards the end of the show came one of the biggest names in Mariachi music, Aida Cuevas (CBS/Sony). A standing ovation greeted Cuevas as she took the stage and belted out de canciones. Other standouts included Jose Hernandez’ Mariachi Sol De Mexico whose credits include Linda Ronstadt, Jesus Rodriguez de Hijar’s Mariachi de America, and Las Companas de America. The grand finale brought all the acts together for the Mariachi USA Symphony and the Mariachi USA Ballet Folklorico 92 dancers.

An impressive fireworks show capped off the evening and brought the festival to a close. Viva Mariachis!!
By Bryan DeVaney

R&B MUSIC THIS WEEK: In New York, Arista executives presented LaFace/Arista recording artists TLC with plaques commemorating the platinum status of their debut single "Ain't 2 Proud 2 Beg." Other news from LaFace is that they recently released the soundtrack for the motion picture Boomerang. The album features new music from Babyface, Boyz II Men and Johnny Gill. Original recordings that are featured include those of Aaron Hall, P.M. Dawn, Keith Washington, and Kenny Vaughn & The Art Of Love. The album's highlight is a compilation song from The LaFace Cartel that includes LaFace artists TLC, Highland Place Mobsters, Damien Dame and introducing Toni Braxton. Bonus tracks feature music from Grace Jones and A Tribe Called Quest. Be sure to give this all-star soundtrack a listen... Motown recording "giants" Boyz II Men are scheduled to appear in the upcoming Jackson Miniseries that should air in November on ABC-TV. The group portrays a street corner a cappella group with a rough edge. The miniseries is a joint venture between Motown and PolyGram Records, co-executive produced by Suzanne de Passe and Stan Margules in conjunction with DJ Jazzy Jeff, and produced by Jermaine and Margret Jackson... Rhino records will be releasing a three-CD box set on none other than Jackie Wilson sometime this week. The special set will include 72 performances from the 1950s and 60s that topped charts nationwide...

At the taping of the Jackson Miniseries, Boyz II Men took a break to take a pose with members of the Jackson family. Pictured (l-r): Are: Shawn Stockman and Nate Morris, B II M; Joe Jackson; Wanya Morris, B II M; Katherine Jackson; Michael McCary, B II M; and Jermaine Jackson.

Record Review


Throbbing backbeats and unique sampling effects groove with strong raps in this body-pumping dance cut from King B & The New Jack Crew. The debut release from Moca Records, "That's The Way I Like It" shouldn't have any problem at all finding its way to radio.

—Brad Igle
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<th>#</th>
<th>TOP 100 R&amp;B SINGLES</th>
<th>WEEK NO.</th>
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**SPECIAL ANNOUNCEMENTS:**

- **GOTTA LEARN MY RHYTHM** (LaFace/Arista LEPCD 4012) by Damien Dame
- **DON'T TRUST MY HEART** (Capitol 44824) by CeCe Winans
- **国家级的爱** (Virgin 98560) by Todd Smith
- **TO THE JUNGLE** (Columbia 74315) by Joe Jackson
- **HOME TO YOU** (Motown 2401) by Michael Jackson

**TOP 50 SINGLES:**

- **1. LIONEL RICHIE** (Motown 2169)
- **2. MICHAEL JACKSON** (Epic 45377)
- **3. R.Kelly/Public Announcement** (Motown 2401)
- **4. MIKE CAPSO** (Atlantic West 96206)
- **5. TEDDY BISHOP** (Motown 2170)

**HIGHEST DEBUTATION:**

- **THE JAM** (Warner Bros. 40430)

**CASH BOX CHARTS • JULY 4, 1982**

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**TO WATCH:**

- **ALYSON WILLIAMS** (Motown 2170)
- **JOE JACKSON** (Warner Bros. 40430)
- **THE JAM** (Warner Bros. 40430)
- **THE JAM** (Warner Bros. 40430)
- **THE JAM** (Warner Bros. 40430)
**TOP 30 RAP ALBUMS**

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<td>SPICE 1</td>
<td>Jive 41481</td>
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<td>3</td>
<td>3 YEARS 5 MONTHS &amp; 2 DAYS IN THE LIFE OF... (Chrysalis 21259)</td>
<td>Arrested Development</td>
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<td>PAID THE COST</td>
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<td>Def American/Reggae</td>
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<td>Gang Starr</td>
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<td>20 BELOW</td>
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<td>20</td>
<td>MECCA &amp; THE SOUL BROTHER</td>
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<td>Pete Rock &amp; C.L. Smooth</td>
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<td>A TOWN TOWN HEADS</td>
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<td>SOUTH CENTRAL MADNESS</td>
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<td>Wrap/Uptown 4126</td>
<td>Detroit's Most Wanted</td>
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<td>BITCH BETTA HAVE MY MONEY</td>
<td>Select 21642</td>
<td>AMG</td>
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<td>29</td>
<td>MR. SCARFACE IS BACK</td>
<td>Priority 57167</td>
<td>Scarface</td>
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<td>30</td>
<td>FRUITS OF NATURE</td>
<td>Wild Pitch 79544</td>
<td>U.M.C.'S</td>
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**TOP 30 RAP SINGLES**

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<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<td>1</td>
<td>TAKE IT PERSONAL</td>
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<td>THEY REMINISCES OVER YOU</td>
<td>Elektra 46477</td>
<td>Pete Rock &amp; C.L. Smooth</td>
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<td>3</td>
<td>POPPA LOVE (Mercury 866-733)</td>
<td>Ultra Magnetic M.C.'s</td>
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<td>BIG MAMA</td>
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<td>ROADRUNNER (Select 4-64470)</td>
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<td>DEEP COVER (Solar/Epic 7454)</td>
<td>Dr. Dre introducing Snop Doggy Dogg</td>
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<td>8</td>
<td>THEY WANT EFX</td>
<td>Atco East West 4-96600</td>
<td>Das EFX</td>
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<td>DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE</td>
<td>Uptown 5420/20CMA</td>
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<td>10</td>
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<td>Ruthless/Priority</td>
<td>Heavy D. &amp; The Boyz</td>
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<td>Tommy Boy 526</td>
<td>Heavy of Pain</td>
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<td>VICTOR OF THE Ghetto</td>
<td>Virgin 4-98639</td>
<td>College Boy</td>
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<td>LA SHMOOKE</td>
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<td>Chubb Rock</td>
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<td>Island 4-04006</td>
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<td>WARM IT UP</td>
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<td>Kross Kross</td>
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<td>30</td>
<td>FOSS IT UP</td>
<td>PolyDor PLG 863651-1</td>
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**STREET BEAT**

**RAP/DANCE MUSIC**

By Bryan (B-Style) DeVaney

**NEWZ FROM RAL/DEF JAM:** On the East Coast's underground scene, Def Jam recording artists MC Serch is gearin' up for the release of his new single titled "Here It Comes" b/w "Don't Have To Be." The production on these tracks is pretty damn hype. You'll be surprised by the type of lyrical delivery Serch comes at ya' wit, but get used to that' 3rd Bass member gone solo. His solo debut album *Return Of The Product* will be in stores August 25... More newz from tha' Def Jam camp is on EPMD. They have a new album titled Business Never Personal due out July 28. Since I got this album last week, I guess I could tell you a little bit about this dope release. What I can say is that you can expect the same type of production and lyrical delivery they've been known for. Look for a special guest appearance by Dre and Soulbo (DAS EFX) on "Comin' At Ya"... Chuck D's label P.R.O. Division will be releasing a single by an R&B group called Total Look & The Style August 11.

**MC Ren**

**BACK 2 THA' UNDERGROUND:** If you've been readin' my column lately, you would know that N.W.A. member MC Ren will be releasing his debut solo EP titled *Kizz My Black Ass* under Ruthless/Priority in a couple of weeks. "The Final Frontier" will most likely be the track that college radio will jump on. Look for an exclusive feature on Ren soon... Former Geto Boy Willie D's debut solo album *I'm Goin' Out Like A Soldier* will be in stores in September. One of the cuts that will attract the most attention will be "F**k Rodney King"... Loud/Zoo recording artist Young Twista just set the new world record for "Fastest Rap-Paper." On Monday, June 8, The Guinness Book of World Records' London office announced Twista's record of 597 syllables in 55.12 seconds... Old School pioneer Busy Bee is back on the scene and is scheduled to release a new album titled Thank God For Busy Bee within the next week under Pandisc Records. Be sure to pay respect to the old school and give it a listen...

Congratulations Pete Rock & C.L. Smooth for their number one hit "They Reminisce Over You (T.R.O.Y.)" last week.
<table>
<thead>
<tr>
<th>TOP 200 POP ALBUMS</th>
<th>CASH BOX • JULY 4, 1992</th>
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<tr>
<td>1 SOME GAVE ALL (Mercury 510933)</td>
<td>2 5 BILLY RAY CYRUS</td>
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<td>2 LIVE MTV UNPLUGGED (Columbia 52759)</td>
<td>3 MARIAH CAREY</td>
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<td>3 THE SOUTHERN HARMONY AND MUSICAL COMPANION (Def American 26916)</td>
<td>1 THE BLACK CROWS</td>
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<tr>
<td>4 BLOOD SUGAR SEX MAJIK (Warner Bros. 26981)(P)</td>
<td>5 RED HOT CHILI PEPPERS</td>
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<td>6 TAO (Epic 47857)(P)</td>
<td>7 PEARL JAM</td>
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<td>8 TOTALLY KROSS OUT (Ruthless/Columbia 48710)(P)</td>
<td>9 KRS KROSS</td>
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<td>9 SHADOWS AND LIGHT (SBK 469824)</td>
<td>10 WILSON PHILLIPS</td>
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<td>10 ROLL THE WIND (Liberty 963030)(P)</td>
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<td>11 ADRENALIZE (Mercury 5121805)(P)</td>
<td>12 DEF LEPPARD</td>
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<td>12 MACK DADDY (Def American 267510)(P)</td>
<td>13 SIR MIX-A-LOT</td>
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<td>13 NO FENCES (Liberty 936065)(P)</td>
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<td>14 DIVA (Atlantic 17874)</td>
<td>15 ANE LENNOX</td>
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<td>15 BACK TO FRONT (Motown 6393)</td>
<td>16 LIONEL RICHIE</td>
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<td>16 DEAD SERIOUS (Atco East West 97121-2)(C)</td>
<td>17 DAS EFX</td>
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<td>17 ACHING BABY (Island 510347)(P)</td>
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<td>18 WYNONNA (Curb/MCA 10529)</td>
<td>19 METALLICA</td>
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<td>19 METALLICA (Elektra 61113)(P)</td>
<td>20 QUEEN</td>
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<td>20 GARTH BROOKS (Liberty 90897)(P)</td>
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<td>21 RITES OF PASSAGE (Epic 48865)</td>
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<td>22 CELINE DION (Epic 52473)</td>
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<td>23 WISH (Elektra 61039)</td>
<td>24 THE CURE</td>
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<td>24 LUCK OF THE DRAKE (Capitol 90141)(P)</td>
<td>25 BONNIE RAITT</td>
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<td>25 HUMAN TOUCH (Columbia 53000)(P)</td>
<td>26 BRUCE SPRINGSTEEN</td>
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<td>26 COOLING THE PAIN (Capitol 63326)</td>
<td>27 VANILLA WILLIAMS</td>
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<td>27 THE COMFORT ZONE (Warner Bros. 26890)(P)</td>
<td>28 MICHAEL JACKSON</td>
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<td>28 WAYNE'S WORLD (Warner Bros. 26820)(P)</td>
<td>29 SOUNDBRAK</td>
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<td>29 TIME, LOVE &amp; TENDERNESS (Columbia 67711)(P)</td>
<td>30 MICHAEL BOLTON</td>
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<td>30 5 YEARS 5 MONTHS &amp; 2 DAYS IN THE LIFE...(Chrysalis 21090)</td>
<td>31 ARRESTED DEVELOPMENT</td>
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<td>31 THE WILD LIFE (Chrysalis 21911)</td>
<td>32 SLAUGHTER</td>
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<td>32 REVENGE (Mercury 4803372)</td>
<td>33 KISS</td>
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<td>33 HEART IN MOTION (A&amp;M 18231)(P)</td>
<td>34 MY GRANT</td>
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<td>34 COOLING THE PAIN (Capitol 63326)(P)</td>
<td>35 BOYZ II MEN</td>
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<td>35 MATURE (Island 516819)(P)</td>
<td>36 ALAN JACKSON</td>
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<td>36 BORN INTO THE '90S (RCA 61469-294)</td>
<td>37 R.KELLY AND THE PUBLIC ANNOUNCEMENT</td>
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<td>37 OFF THE DEEP END (Scott Bros. 75259)</td>
<td>38 WEIRD AL YANKOVIC</td>
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<td>38 WAVING UP THE NEIGHBOURS (A&amp;M 53076)(P)</td>
<td>39 BRYAN ADAMS</td>
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<td>39 FOR MY BROKEN HEART (MCA 10400)(P)</td>
<td>40 REBA MCENTIRE</td>
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<td>40 LUCKY TOWN (Columbia 5001)</td>
<td>41 BRUCE SPRINGSTEEN</td>
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<td>41 OH SSSH...ON THE TLC TIP (Atari 26003)</td>
<td>42 TLC</td>
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<td>42 MECCA &amp; THE SOUL SIBLINGS (Elektra 61046)</td>
<td>43 PETER ROCK &amp; C.L. SMOOTH</td>
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Virgin's Real World Label Releases Three New Albums
By Gregory S. Cooper

VIRGIN'S REAL WORLD LABEL—the imprint founded by Peter Gabriel and WOMAD (World Of Music Arts & Dance)—has released three new albums from international artists: Jubilation, from The Holmes Brothers, Terem, from The Terem Quartet, and Manbo, from Remmy Ongala and Orchestre Super Matimila. All three were recorded in August 1991 at Gabriel's Real World recording studios near Bath, England during the first "Real World Recording Week." This event, which brought together more than 75 artists (including such superstars as Peter Gabriel, Van Morrison and Sinead O'Connor) and 20 producers (including Phil Ramone, Rupert Hine and Tony Berg) from around the world, was a unique opportunity for a wide variety of musicians to work together, resulting in these albums as well as others the label plans to release throughout the year.

The Holmes Brothers

Pictured at the recent BMI Pop Awards in Los Angeles are (l-r): Wayne Kirkpatrick, (co-writer of "Every Heartbeat" and "Place In This World"); Frances Preston, president/CEO of BMI; Julie Gold, (writer of "From A Distance"); and Rick Riccobono, vice president of BMI Los Angeles. BMI recognized the writers and publishers of the 70 most performed pop songs of the past year in black-tie ceremonies attended by more than 550 music industry creators and leaders.

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

TOP LEADERS ATTEND NATIONAL BAPTIST CONGRESS—Shun Pace Rhodes, Albertina Walker, Juandolyn Stokes, Teresa Hairston, and the newly formed 150-voice Middle Tennessee District Association Mass Choir were all slated as special guests during the week-long 86th annual session of The National Baptist Sunday Church School and Baptist Training Union Congress recently held in Atlanta, Georgia. The Congress, which drew more than 25,000 registered delegates, was co-sponsored by Morehouse College School of Religion, Interdenominational Theological Center and Rev. Hezekiah Benton, Jr. Special guest speakers included Coretta Scott King, Dr. Louis H. Sullivan and Rev. Dr. Joseph H. Lowery. Representatives from CNN, NAACP, the sheriff's and police departments also greeted Dr. T.B. Boyd III, president/CEO, at the airport with a royal triumphant salute and the red carpet treatment.

URGENT RECORDS NEWS—Heart & Soul Music, a division of the Urgent Music Group, recently announced the signing of Harv and Edythe Lyon to an exclusive recording agreement. Also making recent arrangements included Urgent Records and Rivendell Productions signing an agreement for the production and distribution of the music of Tom McCain and Enclave Entertainment signing a long-term agreement with John Fischer, an accomplished singer, songwriter and author. In addition, Urgent recently recognized Kelly Crane as the new vice president of marketing and promotions.

KID'S TOURING COMPANY NEWS—Lee Torrence, formerly promotion manager at Expo America, Inc., has recently been appointed to director of tour marketing and development for the Kid's Touring Company... Everland Entertainment has signed an exclusive promotion, marketing and live tour agreement with Psalm, Sandi Patti's Friendship Company and Jungle Jam.

STAR SONG HONORS BILL & GLORIA GAITHER—Star Song Communications and ASCAP recently gathered to honor Bill & Gloria Gaither for their outstanding efforts in the advancement in Southern Gospel music, at a celebrity event held in Nashville. A host of gospel music legends invaded the lobby at the ASCAP building to pay tribute to the Gaithers and to witness the premiere of the latest Bill & Gaither & Friends video, Reunion: A Gospel Homecoming Celebration.

ON A SAD NOTE—The gospel music world has been diminished by the death of Minister Thomas A. Whitfield from a heart attack on Sunday, June 21, 1992. At 38 years of age, the Grammy-nominated Whitfield was one of gospel music's premier performers, composers and producers. It was Whitfield's dream to raise the standards of gospel music's performance. To that end he introduced numerous unknown artists to the national gospel music community, including Vanessa Bell Armstrong, Yolanda Adams, Michael Mindingall and others. To continue the dream of Whitfield, his family has established the Thomas A. Whitfield Memorial Fund and requests that all condolences be sent in the form of donations to the fund. Services will be held later this week, and donations may be also sent to: Thomas A. Whitfield Memorial Fund, c/o VanGuard Recording Complex, 13425 Capital St., Oak Park, MI 48237, ATTN: Brian Spears.

Pictured during the premiere party for Bill Gaither's Reunion video are (l-r): George Younce, Bill Gaither, Bill Traylor and Glen Payne.
Gospel Music
Songs of Praise

Two Hearts: Stand Your Ground (Star Song)
Husband and wife duo, Michael and Carrie Hodge, deliver an album that is destined not only to gain favorable responses from the Christian music sector, but in the pop and R&B genres as well. Together, Carrie, a former Motown singer, and Michael, an accomplished guitar player, unleash an album filled with steady rhythms and intelligently written lyrics. Best picks include "Miracles," "Are You Ready" and the vocally power-packed "Holy Fire."

Brentwood Jazz Quartet

This quartet of studio musicians pull out a much stronger effort the second time around. As with their debut offering, the group offers a mixture of original compositions and arrangements of spiritual and hymn classics. Highlights include a stirring arrangement of "Joshua Fit The Battle Of Jericho" and Mark Baldwin's soulful vocal performance on the cut "Treasure House."

Seriah: Seriah (Star Song)
Seriah delivers a musical bag of twists and turns with their current release entitled Seriah. A traditional rock sound combined with an occasional rap and slightly alternative percussion element should make this project appeal to a wide audience. Quality production, ministry-oriented lyrics and a good rock 'n' roll sound give Seriah a strong foundation in the Christian rock arena.

Rev. James Moore: Live In Detroit (Malaco)
This record has No.1 written all over it. Moore travels back "home" to Detroit to do what he does best, deliver his own brand of hard-hitting, power-filled gospel music. On the contemporary front, here's the beat-driven "Jesus Is Able" and "Spirit Of The Lord." For the traditional gospel lover, Moore does a commendable job with the album producer, Rudolph Stanfield's arrangement of the James Cleveland classic, "I Stood On The Banks."

A Look Back...

Producer/archivist Sid Orclower (I), was the former host of the defunct syndicated television show Jubilee Showcase, which featured footage of artists who now boast legendary status. Mahalia Jackson (right), who became known as the world's "Greatest Gospel Singer," has performed before kings, queens, presidents and heads of state worldwide. Mahalia, commonly referred to as the "Queen," was reportedly the first gospel singer to earn a million dollars. Her present estate (now 20 years old) still earns royalties and has an estimated worth of more than $200,000. Jackson, who recorded for Apollo and Columbia, died at the age of 61 in 1972.

New Releases...

1. WHEN THE MUSIC STOPS (Sparrow 1324) Daryl Coley
2. JUBILATION (Real World 92127-2) The Holmes Brothers
3. LIVE & ANOINTED (Malaco 6012) The Jackson Southerners
4. NO BUMMER SUMMER SAMPLER (Star Song SSC 8263) Various Artists
5. A NIGHT TO REMEMBER (Word TAL-1961) The Talleys

Top Black Gospel Albums

1. GOD GETS THE GLORY (Malaco 6008) Mississippi Mass Choir 1 23
2. HE'S WORKING IT OUT FOR YOU (Word/Epic 48785) Shirley Caesar 2 23
3. MY MIND IS MADE UP (Word 48784) Rev. Milton Brunson & The Thompson Community Singers 3 13
4. I'M GLAD ABOUT IT (Malaco/Savoy 14804) Rev. T. Wright & Chicago Mass Choir 4 17
5. DIFFERENT LIFESTYLES (Capitol 92079) BeBe & CeCe Winans 5 49
6. LIVE & SATISFIED (Benson 2841) Thomas Whitfield 12 13
7. LIVE IN DETROIT (Malaco 6009) Rev. James Moore 15 4
8. WASH ME (Tyscot 1401) New Life Community Choir/John P. Kee 8 55
10. HE LIVES (Savoy 14807) Shun Pace Rhodes 10 46
11. FAMILY & FRIENDS VOL. 3 (Selaib/Sparrow 1507) Ron Winans 11 19
12. VICTORY IN PRAISE (Tyscot 40195) VIP Music & Arts Seminar 6 20
14. CALL HIM UP (Word 48594) Chicago Mass Choir 14 9
15. THIS IS YOUR NIGHT (Blackberry 2003) Williams Brothers 7 56
16. COME AS YOU ARE (Light 7115-75555-8) Los Angeles Mass Choir 16 4
17. SAINTS IN PRAISE (Sparrow 1240) West Angeles COGIC 23 45
18. HIGHLY RECOMMENDED (Word 9112) Helen Baylor 18 18
19. FOCUS ON GLORY (Benson 8535) Hezekiah Walker 24 3
20. NUMBER 7 (Benson CD02088) Commissioned 20 31
21. A TRIBUTE TO JAMES CLEVELAND (Malaco/Savoy 2008) Various Artists 21 33
22. PHENOMENON (Ballmark 71806) Rance Allen 22 55
23. REV. JAMES CLEVELAND/L.A. GOSPEL MESSAGERS (Savoy/Malaco 7103) Rev. James Cleveland/L.A. Gospel Messengers 17 39
24. HE'S PREPARING ME (Air 10162) Rev. E. Davis-Wilmington Mass Choir 19 55
25. THE COUNTRY BOY GOES HOME (Malaco 6010) Willie Neal Johnson & The New Keynotes 26 4
26. TIME IS RUNNING OUT (T.M. 1007) Adoration-N-Prayze 25 12
27. I'LL NEVER FORGET (Malaco 4440) Bobby Jones 27 51
28. PRAY FOR ME (Word 9022) Mighty Clouds Of Joy 28 55
29. THROUGH THE STORM (Tribute/Spectra 790113) Yolanda Adams 29 39
30. MUSIC & ARTS SEMINAR (Fixit) Edwin Hawkins DEBUT
31. TOGETHER (Light/Spectra 73043) Kurt Carr Singers 31 23
32. LIVE (Sparrow 1246) Tamar Hawkins 32 55
33. THANK YOU JESUS (Savoy/Malaco 14811) New York Restoration Choir 34 2
34. GOD DELIVERED (Air) Rev. F.C.E. 33 23
35. BACK TO BASICS (Word 1909) Nicholas 38 2
36. LIVING AND BLESSED (T.M. 08300) Walt Whitman & Soul Children of Chicago 36 34
37. LIVE (Benson 2815) Albertina Walker DEBUT
38. AN INVITATION (Air 10170) Luther Barnes 35 35
39. THE EVOLUTION OF GOSPEL (Perspective/A&M 28998 10004) Sounds of Blackness 39 52
40. TESTIMONY (Sparrow 1763) Richard Smallwood DEBUT
THE BRENTWOOD JAZZ QUARTET IS THE LATEST ENTERPRISE into the medium of jazz with a Christian perspective.

The quartet is comprised of four of Nashville's premiere studio musicians, David Huntsinger, Mark Baldwin, Craig Nelson and Bob Mater.

Seeing the potential of this collaboration, Brentwood Music made a major commitment to the artist as well as to the jazz medium. They created Brentwood Jazz, a label specifically for Christian musicians to express their spiritual feelings through music without words.

The Brentwood Jazz Quartet's critically acclaimed debut project, entitled, Love Knows, was nominated for a Dove Award in the Best Instrumental Album category.

Their second release, Secret Signature, once again follows the path of the first, mixing improvisational arrangements of classic hymns and spirituals together with original compositions. This is further enhanced by a unique sound which is quickly becoming their "signature."

Just what is the Brentwood Jazz Quartet sound? Keyboardist David Huntsinger describes it as, "intense and reflective." Bass guitarist Craig Nelson goes a step further. "Our music is passionate," Nelson explains. "We're really feeling it from the heart, it's not just a formula."

To paint a clearer picture of the talent behind the music, following is an up close and personal look at the players making up the Brentwood Jazz Quartet:

David Huntsinger—Keyboardist: Huntsinger has worked with Andrae Crouch, Steve Green, Ricky Skaggs, Johnny Cash, The Cathedrals and Sandi Patti. He has also worked in the area of children's music, worship music, as well as commercial jingles for McDonald's, Pepsi and the Chrysler Corporation.

Mark Baldwin—Guitarist: Baldwin is one of Christian music's most "in demand" guitarists. He's traveled with the likes of Amy Grant, The Imperials and Glad. Baldwin is also noted for his vocal abilities, which can be witnessed through both Quartet albums, as well as a songwriter. He's responsible for such songs as "Shepherd Of My Heart," (Sandi Patti); "My Soul Desire," (Denise Williams); "Beat Of A Different Heart," (Paul Smith); and "Messiah" (First Call).

Craig Nelson—Bass: Nelson is one of the architects behind the formation of the Brentwood Jazz Quartet. He's worked with Michael W. Smith, Carmen, The Judds, Julie Andrews, Willie Nelson, Sandi Patti and Dolly Parton.

Bob Mater—Drums: Mater keeps himself extremely busy, as do his teammates. He's worked in television, live performances, as well as in the studio. He's endorsed Pearl Drums and Vic Firth Sticks. His name can also be found listed among the album musician credits for such artists as Earl Klugh, Ray Price, Larnelle Harris, Mark O'Connor and country music supergroup, Alabama.

The weather forecast for Christian music will soon be changing with the signing of the Minneapolis-based band, Pray For Rain, to the Vireo label. Joining Vireo's director of A&R, Brown Bannister (standing), in the studio after the signing are Pray For Rain members (l-r): Joel Hanson, Patrick Andrew and Mark Nash. Pray For Rain's Vireo debut will release August 13.

Following their performance on the Nashville Entertainment Association's 2nd Annual "Music City Music" Showcase, the Chapman Brothers meet with the event producer Steve West of Go West Presents, WSIX-FM emcee Hoss Burns and recording artist Steven Curtis Chapman. Pictured (l-r) are: West, Burns, Marty Funderburk, Ken Cunningham, Herb Chapman and Jim Chapman of the Chapman Brothers and Steven Curtis Chapman. The event showcased 13 unsigned country acts and was sponsored by TNN, CMT, Laredo Boots, WSIX-FM, WBVR and WRLT. (Photo credit: Alan L. Mayor)

Margo Smith & Holly just completed Wishes, the follow-up to their successful debut Just The Beginning. Wishes, produced by Bobby All, showcases their varied musical styles by including Christian country, southern gospel, inspirational ballads, and by popular demand, a Christian yodeling song. Wishes will be released in August on Homeland Records. Pictured in the studio (l-r) are: Robin Mew of Suite 16 Studios, Holly Smith (center), Bobby All and Margo Smith (front).
21st Fan Fair - An All-Around Success—Wayne Newton Among This Year's Highlights

FROM THE MUSIC CITY NEWS/TNN AWARDS AT THE OPRY TO JUNE JAM IN FORT PAYNE and everything in between, country music fans enjoyed a smorgasbord of entertainment June 8-13. That everything in between known as Fan Fair 21, hosted more than 24,000 fans, nearly 800 media representatives, 225 exhibitors and over 150 performers at the Tennessee State Fair Grounds in Nashville.

The whirlwind week of country music frenzy included a surprise appearance by Clint Black at the RCA show, a rap performance by Neal McCoy at the Atlantic show and an "Achy Breaky Heart" take-off by impersonators Run C & W, whose "Itchy Twitchy Spot" garnered a lot of laughs during the MCA show.

Among the presentations made during the week, the "this is better than the others" award won producer James Stroud who drove a Harley on stage as a gift to Atlantic artist Tracy Lawrence. During production of Tracy's debut album Sticks & Stones, a deal had been made that once the album hit gold, (a gold album was presented during the show as well) the producer would throw over a motorcycle. Tracy seemed reluctant about leaving the motorcycle behind for the mic, but the show must go on.

Both hours were extended for Garth Brooks' many well-wishers, but Doug Stone took home "Best Booth" honors, with Randy Travis taking second place and Marty Stuart coming in third. As for revenues, Billy Ray Cyrus' debut album Some Gave All pulled in the most dollars at the official Fan Fair Tower Records store in Nashville. Product by Ricky Van Shelton, Wynonna Judd, Trisha Yearwood, and Doug Stone were other hot sellers.

As for the annual Opry Star-Search, it was presented during the fair, with several of the fans winning prizes, including a $1,500 CD player, a $500 gift certificate, and a $100 gift certificate.

The biggest news of the week was the announcement that RCA's newest artist, Martina McBride, had been chosen to be the new face of RCA Records.

BARELY OFF ONE STAGE & ONTO ANOTHER: As some of country music's finest graced the Fan Fair stages, quite a few of them scattered down south to Fort Payne, Alabama for the 11th Annual June Jam hosted by Alabama. Tagged as one of the 10 best concert sites in the nation, the 40-acre field behind Fort Payne High School accommodated a record-setting 85,000 people June 13. Among those performing at this year's award-winning concert were Travis Tritt, Billy Ray Cyrus, Marty Stuart, Trisha Yearwood, Vince Gill, (a new) Restless Heart, Baillie & The Boys, Billy Dean, Diamond Rio, Ricky Van Shelton, Mike Reid, Aaron Tippin, Joe Diffie, Wet Willie, Neal McCoy, Michelle Wright, Mark Chesnutt, the Happy Goodmans, and...

Wayne Captures Country Audience

WAYNE NEWTON GIVES AN "OVERALL" GREAT PERFORMANCE arousing country audiences at this year's two biggest country music events, Fan Fair 21 and June Jam XI.

With the release of his Curb lp, Moods & Moments, Wayne Newton began sparking the interest of country radio listeners, and when the much-anticipated single "The Letter" was released earlier this year, country radio became a deluge of listeners hungry for the Elvis ode. Yet a performance is everything they say, and who better to prove that they are the greatest of performers, Wayne Newton.

As this year's Fan Fair opener, Wayne Newton moved that a warm-up act was a first for him. Warm-up act? Hardly. Wayne Newton steamed up a rookie crowd, giving new meaning to country entertainment. Coupling his country sound with gospel greats Bobby Jones and the New Life Singers, Wayne unleashed "Lord, Help Me Jesus" and "When The Saints Go Marchin' In." "Rocky Top" with fiddle and trumpet interludes mixed in with Elvis classics and Little Richard favorites made the Newton show, a show-stopper. Fans on their feet, however, still had one song on their minds. After completing the single, "At This Moment," from his current album, Wayne satisfied this hungry gathering with "The Letter." Accompaniment provided by Bobby Jones and New Life, "The Letter" is quickly becoming a radio and performance classic, already at #5 on the Cash Box Top 100 Country Singles chart.

Normally Newton is surrounded by the glamar of Vegas, and even though his first influence was the Grand Ole Opry road show in Virginia, seeing Wayne Newton at Fan Fair was further evidence of country music's ever-widening scope. The fact that he entertained a crowd of 85,000 in Ft. Payne may just be further evidence that this performer, rooted in country music, is coming home. No stranger to large crowds (he has performed to over 15,000,000 to date), Newton does not have to make a showing at June Jam or Fan Fair for that matter, yet as proven by this year's crowd response—he will be back.

FAN FAIR AT A GLANCE

SHENANDOAH & MARTINA McBRIE—Two of RCA's newest artists recently made their first appearances performing on RCA's Fan Fair show. Pictured (l-r) are: Jim Seals, Stan Thorn, Marty Raybon, Martina McBride, Ralph Ezell, Mike McGuire, Jack Weston; vice president & general manager RCA Nashville, Ron Urban; senior vice president operations RCA Records label, & Thom Schuyler; vice president, RCA Nashville Operations.

BOOT SCOOTIN' & SWINGIN'—John Anderson literally helped put the roof on the Opry as he worked on the original construction crew that built the roof before becoming a country music star. John is pictured here with friends Brooks & Dunn at the Opry's Superstar Spectacular show during Fan Fair '92. Also pictured is BNA Entertainment general manager Ric Pepin.

LITTLE TEXAS were a big hit for Warner Bros. at Fan Fair. Pictured here (l-r) during their performance are Little Texas' Brady Seals, Tim Rushlow, Porter Howell, Dwayne O'Brien, and Duane Propes.
CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

CASH BOX • JULY 4, 1992

1. NORMA JEAN RILEY (Arista 2407)(CD) Diamond Rio 3 15
2. GONE AS A GIRL CAN GET (MCA 54379)(CD) George Strait 5 11
3. ROCK MY BABY (RCN 6219/7)(VL) Shenandoah 4 14
5. THE LETTER (Curb 1009)(CD) Wayne Newton 10 8
6. ALL IS FAIR IN LOVE AND WAR (RCA 6221)(VL) Ronnie Milsap 6 14
7. MIDNIGHT IN MONTGOMERY (Arista 2418)(CD) Alan Jackson 8 10
8. SHIPS THAT DON'T COME IN (Epic 74268)(CD) Joe Diffie 9 11
9. SACRED GROUND (MCA 54538)(CD) McBride & The Ride 1 15
10. THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (MCA 54386)(CD) Reba McEntire 12 7

11. WHEN IT COMES TO YOU (RCA 62239)(CD) John Anderson 13 11
12. TAKE IT LIKE A MAN (Arista 2406)(CD) Michelle Wright 14 14
13. ACES (Liberty 79252)(CD) Suzy Bogguss 15 11
14. SOMETHING IN RED (RCA 62219)(VL) Lorrie Morgan 17 8
15. BLUE ROSE IS (Arista 2408)(CD) Pam Tillis 16 11
16. THE HEART THAT YOU OWN (Reprise 5377)(CD) Dwight Yoakam 19 10
17. TAKE A LITTLE TRIP (RCA 62253)(CD) Atlantic 26 4
18. BILLY THE KID (Liberty/SBK 79253)(CD) Billy Dean 22 5
20. CAN'T STOP MYSELF FROM LOVING YOU (MCA 54371)(CD)

21. THE RIVER (Liberty 79342)(CD) Garth Brooks 29 3
22. I FEEL LUCKY (Columbia 74345)(CD) Mary-Chapin Carpenter 32 4
23. WHERE FOREVER BEGINS (Atlantic 4524)(CD) Neal McCoy 23 7
24. MASON DIXON LINE (Warner Bros. 5373)(CD) Dan Seals 24 10
25. FROM THE WORD GO (Epic 74311)(CD) Ricky Skaggs 25 7
26. LITTLE TOO HOT TO HANDLE (EPI 556)(CD) D. Robbins 27 8
27. THIS ONE'S GONNA HURT YOU (FOR A LONG, LONG TIME) (MCA 54405)(CD)

28. SHE TAKES THE BAD OUT OF SATURDAY NIGHT (Step One SOR-439)(CD) Clinton Gregory 31 4
29. IF YOUR HEART AIN'T BUSY TONIGHT (Liberty 79250)(CD) Doug Stone 32 14
30. COME IN OUT OF THE PAIN (Epic 74259)(CD) Doug Stone 14
31. WHAT KIND OF POOL DO YOU THINK I AM (Arista 4311)(CD)

32. A WOMAN LOVES (Arista 2428)(CD) Lee Roy Parnell 36 7
33. BOOT SCOOTIN' BOOGIE (Arista 2440)(CD) Brooks & Dunn 37 3
34. I'LL THINK OF SOMETHING (MCA 54395)(CD) Mark Chesnutt 38 3
35. ACHY BREAKY HEART (MCA 638)(CD) Billy Ray Cyrus 7 11
36. HONKY TONK BABY (Warner Bros. 5473)(CD) Highway 101 38 5
37. COME ON OVER TO THE COUNTRY (Curb/Atlantic 943)(CD)

38. WE TELL OURSELVES (RCA 62194)(CD) Clint Black 46 2
39. YOU DO MY HEART GOOD (Liberty 79200)(CD) Cleve Francis 39 4
40. COWBOY BEAT (Belamy Bros.BBR-1)(CD) Bellamy Brothers 41 4
41. FIVE O'CLOCK WORLD (Curb 74540)(CD) Hal Ketchum 43 4
42. IOLA (Columbia 74310)(CD) Great Plains 42 5
43. TWO-TIMIN' ME (RCA 62378)(CD) The Remingtons 44 4
44. RUNNIN' BEHIND (Atlantic 4505)(CD) Tracy Lawrence 47 2
45. YARD SALE (MCA 666)(CD)
46. YOU AND FOREVER AND ME (Warner Bros. 5511)(CD) Little Texas 50 2
47. THE WOMAN BEFORE ME (MCA 54362)(CD) Trisha Yearwood 18 14
48. I WOULDN'T HAVE IT ANY OTHER WAY (RCA 62241)(VL)

49. FAMILIAR GROUND (Reprise 5466)(CD)
50. WHAT KIND OF LOVE (Columbia 47305)(CD)

51. THAT'S WHAT I'M WORKING ON TONIGHT (Epix 74364)(CD) Dixiana
52. FIRST COMES THE FIRE (Stella Star)(CD) Lee Everett 52 7
53. FALL (RCA 62239)(VL)
54. TOO MUCH (Liberty 79201)(CD)
55. SEA OF TEARS (Stop Hunger 1102)(VL)
56. THE COLDEST NIGHT SINCE 1891 (Trek 104)(VL) Cody Austin 56 8
57. SHOULDN'T KNOW BETTER (Dool Knot 61390)(VL) Bob Harrison 58 8
58. DANCING ON SATURDAY NIGHT (Stargam CD-219)(CD) Ronnie Lane 66 5
59. JUST A LITTLE BIT OF HEAVEN (Stop Hunger 1101)(VL) Michael Dineen 64 7
60. I'M ON YOUR SIDE (Killer 103)(CD) Debbie Williams 61 8
61. BACKROADS (Columbia 74258)(CD) Ricky Van Shelton 34 15
62. LOVE TO BURN (Stop Hunger 1101)(VL) Miles Pierson 63 6
63. CALL IT WHAT YOU WANT TO (Playback 148)(CD) Michele Bishop 70 4
64. JUST BEYOND THE PAIN (Playback 149)(CD)
65. HEART OF STONE (Sun CD-39)(CD) Cecil Gayle 74 3
66. COWBOY BLUES (Stargam 2350)(CD) Denice Cole 67 6
67. HOME IS WHERE THE HEART IS (Stargam CD-61)(CD) Sylvia Winters 71 5
68. WATCH TOWER (Killer 103)(CD) Alan Rich 69 6
69. PLAYIN' POSSEUM (R & C 411)(CD)
70. ONE TRACK MIND (Stargam CD-11)(CD) Tony Womack 75 5
71. DON'T YOU WANT TO PROVE EVERYTHING (Starrphot CD-11)(CD)
72. ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE BLU (Playback/Laurie 149)(CD)
73. GUESS THINGS HAPPEN THAT WAY (Playback/Laurie 148)(CD) Jeanne C. Riley 79 3
74. TOMMY CASH WITH Doris Cash
75. HEARTACHES COME, HEARTACHES GO (Killer 104)(CD) Dwan O'Day 60 4
76. B-CHORD COUNTRY (Stargam 001)(CD)
77. FRIENDS (Stargam 009)(CD)
78. LISTEN TO THE RADIO (Bench BEN06)(CD) Black Tie 81 4
79. IF YOU DON'T LOVE ME (Killer 104)(CD)
80. I'M A GOOD DOCTOR (Gospel Tune 100)(CD)
81. I'D SURRENDER ALL (Warner Bros. 8456)(CD) Randy Travis 45 11
82. DIGGIN' IN THE DITCHES (Warner Bros. 8456)(CD)
83. OUT OF THE BLUE (Warner Bros. 8456)(CD) Dewayn Rebb 84 3
84. DIXIE'S ARMS (Stargam 009)(CD)
85. SHE LOVED THE HELL RIGHT OUT OF ME (Killer 103)(CD)
86. I FELL IN LOVE WITH YOUR EYES (Stop Hunger 1101)(VL) Billy Ray 49 5
87. STILL GOT A CRUSH ON YOU (Mercury 7574)(CD) Darius Daniel 53 8
88. EVERY SECOND (Epic 74242)(CD)
89. NO THIN' SHORT OF DYING (Warner Bros. 55262)(CD) Travis Tritt 55 14
90. SHE TOOK IT LIKE A MAN (Atlantic 4468)(CD)
91. THUNDER AND LIGHTNING (Atlantic 4468)(CD)
92. I'M NOT CRAZY, I'M JUST BLINN (Tye Lee/Knob 278)(VL) Sonya Smith 62 7
93. SOMETHING'S WRONG (MCA 1003)(CD) Gene Ellis 65 8
94. ONE NEW PAIR OF GLASSES (NLT 2003)(CD)
95. COME AND GET US MAMA (WE'RE IN TROUBLE WITH THE LAW) (Step One SOR-438)(CD)
96. SOME GIRLS DO (Curb/Atlantic 1004)(CD)
97. THE RIGHT ONE LEFT (MCA 54209)(CD)
98. THE POWER OF LOVE (Columbia 74279)(CD)
99. JUST A CLOSER WALK WITH THEE (Curb 92939)(VL) Dick Morris 95 7
100. RUNAWAY HEART (Sundown 350)(CD) Debra Burns 96 14
In Appreciation of Fifty Years of Great Music, Angie Welch Wishes to Congratulate George Albert and Cashbox Magazine for their help on our Latest #1 Independent Country Single Release!

Current Single: Sea Of Tears
Songwriter: Bud McQuire
Published By: Shenandoah's Ark Publishing Company (ASCAP)
Produced By: Bud McQuire and Robert Metzgar
Label: Stop Hunger Records
Manager: Kenny Welch
Rt. #2, Box 205
Ruckersville, VA 22968
(804) 985-2972
Publicity: Billy Deaton Talent
1300 Division St.
Nashville, TN 37203
(615) 244-4259
Promotions By: Chuck Dixon and Gary Bradshaw
Management: Robert Metzgar
Capitol Management
1300 Division St.
Nashville, TN 37203
(615) 242-4722
Fan Club: % Carolyn Delmas
2090 SE Joyner Circle
Port St. Lucie, FL 34952
(407) 337-3251
Awards: New Female Artist of the Year by Country Music Radio in February; Female Vocalist of the Year in MIRL Awards, Opryland Hotel, 1992.

Female Vocalist of the Year ★ MIRL Awards

Sea Of Tears

Thanks Country Radio! For Playing Our Latest Number One Independent Record in Cashbox Magazine!
The square bullet indicates strong upward chart movement.

(C) - Gold (RIA) Certified  (P) - Platinum (RIA) Certified

#1 ALBUM:
Garth Brooks

TO WATCH:
Trisha Yearwood #26

**TOP 75 COUNTRY ALBUMS**

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**NEW ADDITION**

**NEAL McCOY—Where Forever Begins**—(Atlantic)—#53

**MOST ACTIVE**

**TRISHA YEARWOOD—Trisha Yearwood**—(MCA)—#26

**HITTIN' THE STREET**

(7/7/92) Marty Stuart—This One's Gonna Hurt You—(MCA)
(7/14/92) Curtis Wright—Curtis Wright—(Liberty)

**ALBUM TO WATCH**—Trisha Yearwood is still hot after 48 weeks on the Top 75 Country Album chart. Her self-titled debut, climbed nine impressive notches this week to #2. Her latest single, "The Woman Before Me" peaked at the coveted #1 position on the Top 100 Country Singles chart two weeks ago.

**WALT DISNEY RECORDS** has announced its first country music release, *Country Music For Kids*, which features traditional country songs sung by such artists as Buck Owens, Emmylou Harris, The Oak Ridge Boys, Mary-Chapin Carpenter, Merle Haggard, Patty Loveless, Glen Campbell, Earl Scruggs, and Albert Lee, among others.

**MSR Music Group** has recorded an album titled *Stonewall Jackson & Friends*, which features a number of country music greats including Garth Brooks, Vince Gill, Marty Stuart, Chet Atkins, Tanya Tucker, Lorrie Morgan, Rickie Skaggs, Charlie Daniels, and Lynn Anderson just to name a few. Pictured here are Garth Brooks and project producer L.C. Parsons.

**MARY-CHAPIN CARPENTER**

"Feel Lucky" has already attacked radio with vitality, spunk, and a rebellious air...hallelujah! Mary-Chapin Carpenter is one of the heartiest performers with "I Feel Lucky" or incredibly poignant and reflective with "Only A Dream," two singles from her fourth album *Come On Come On*. Continuing in the tradition of soft-spoken, gut-revealing lyrics, Mary-Chapin Carpenter releases a 12-cut collection, 10 of which she wrote or co-wrote. The title cut, which features Indigo Girls backup (excellent), whispers allegiance and demands undying respect for the album's lyrical content, ranging from the ironic "He Thinks He'll Keep Her" to the bouncy "I Take My Chances" (both co-written with Don Schlitz). "Not Too Much To Ask," a very comparable duet with Epic's Joe Diffie, is piercingly romantic, while the Mark Knopfler tune "The Bug" rings of Carpenter's cosmopolitan influences coupled with hometown sentiments. Hum to the radio favorites on the album; soak in the rest.
HIGH DEBUTS
1. AARON TIPPIN—"I Wouldn't Have It Any Other Way"—(RCA 62241)—#48
2. MICHAEL WHITE—"Familiar Ground"—(Reprise 26816)—#9
3. RODNEY CROWELL—"What Kind Of Love"—(Columbia 74360)—#50

MOST ACTIVE
1. MARY-CHAPIN CARPENTER—"I Feel Lucky"—(Columbia 74345)—#22
2. ALABAMA—"Take A Little Trip"—(RCA 62253)—#17
3. GARTH BROOKS—"The River"—(Liberty 79342)—#21
4. CLINT BLACK—"We Tell Ourselves"—(RCA 62194)—#38

POWERFUL ON THE PLAYLIST—The odds are in favor of Columbia's Mary-Chapin Carpenter whose latest release, "I Feel Lucky," scores a 10-point conversion, the week's biggest mover on the Top 100 Country Singles chart. "I Feel Lucky," which debuted four weeks ago, is the first cut from Come On Come On Carpenter's fourth album which just hit stores last week.

Alabama journeys nine more points this week, as "Take A Little Trip," rises to #17. With a rousing flair, "Take A Little Trip" is a definite radio favorite. (No surprises there.)

Garth Brooks and Clint Black garnered eight moves each on this week's chart. "The River," Brooks' fifth cut from Ropin' The Wind, lands at #21, while Black sets the cowboy world on its ear with a steamy video and even hotter single "We Tell Ourselves" at #38, its second week on the Top 100.

AND HOW DID YOU GET TO BE A HILLBILLY?—A one-hour radio special entitled The Marty Stuart Story, Part One (So You Want To Be A Hillbilly Star) will be available for airing July 10-31. Produced by Ron Huntsman Entertainment Marketing, Inc. and sponsored by Country Music Television, The Marty Stuart Story tracks the life of the singer/songwriter, with storytelling by Johnny Cash, Pam Tillis, Travis Tritt and the artist himself. Radio stations who would like more information should contact RHEM at (615) 443-7300. Pictured with Stuart during the taping are Ron Huntsman Entertainment Marketing staffers (from left): Henry Chassaignac, Vivian Huntsman, Michelle Pearson, Ron Huntsman and Dave Walton (kneeling).

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. ROSALEE—Stacy Dean Campbell (Columbia)
2. THREE GOOD REASONS—Crystal Gayle (Liberty)
3. RIDING FOR A FALL—Chris LeDoux (Liberty)
4. GOODBYE HIGHWAY—Darryl & Don Ellis (Epic)
5. TOO MUCH LOVE—Don Williams (RCA)

NEW SINGLE RELEASES
OUT OF THE BOX
■ DIAMOND RIO "Nowhere Bound" (Arista 2441)
Producers: Monty Powell/Tim DuBlos
Writers: Monty Powell/Jule Medders

The Academy of Country Music's Top Vocal Group is at it again with "Nowhere Bound," the fifth release from their certified gold Arista debut album. Like the other singles, "Nowhere Bound" showcases tight harmonies, great musicianship, and excellent songwriting and production. This coming of age story of a young man leaving a small town for greener pastures garners wide appeal.

FEATURE PICKS
■ NITTY GRITTY DIRT BAND "I Fought The Law" (Liberty 79349)
Producers: Jimmy Bowen/Chuck Howard
Writer: Sonny Curtis
Doing a "dirty" version of the Sonny Curtis classic, the Nitty Gritty Dirt Band captures this pop standard and makes it their own.

■ CURTIS WRIGHT "Hometown Radio" (Liberty 79281)
Producers: James Stroud/Lynn Peterzell
Writer: Vernon Rust
This is the debut release for former Vern Gosdin bandleader Curtis Wright. With a smooth tenor voice and a tasteful pickin' style, Wright gives us a believable rendition about the familiar "Hometown Radio.'

ASCAP CONGRATULATES ALAN JACKSON—on receiving three awards at the TNN-Music City News Country Awards at the Grand Ole Opry House. Pictured backstage with Jackson are ASCAP's Shelby Kennedy (left) and Merlin Littlefield (right).
much in spite of its scars, Michael continued to foster a dream of a career in country music. Armed with an engaging sense of humor and a strong will, Michael contacted Nashville producer/manager Robert Metzgar in late 1987 about recording an album. Even though the two struck a recording agreement, Michael suffered a back and neck injury, which cost him the use of his fingers and remaining hand. He soon developed a reflex disability known as RSD, which left him completely disabled.

While the prognosis for his singing career was growing dimmer, Michael remained determined and returned to Nashville in 1991. After being contacted by Michael about another shot at recording, Metzgar booked Reflections Studios in Nashville and secured several A.F.M. union players who played free of charge for Michael. Joining Michael in the studio was Tony Migliore as co-producer with Metzgar, along with session players, Tommy Wells, Ralph Childs, David Erwin, Tom Wild, Mike Severs, Bruce Watkins, Sonny Garrish and Denis Solee.

The work Michael had to put into just one song was enough for any other artist to produce nearly a whole album. Pronounced legally deaf, Michael could remain on pitch only by the cues he received from the production crew. After five, eight hour days of studio work, Michael recorded four songs, including “Just A Little Bit Of Heaven,” a song he also wrote.

Michael is still battling complications at his home in North Philadelphia. However, hearing his first release on radio was, according to the new artist, better than receiving the Congressional Medal Of Honor.

INDIE ALBUM PICK

VARIOUS ARTISTS Son Of Rounder Banjo (Rounder)
This is the second collection of banjo music to find its way onto a Rounder compact disc. Once again, the wealth of tunes contained in this package reflects a diverse number of styles and artists. From the Earl Scruggs-influenced J.D. Crowe and Tom Adams to the technical wizardry of banjo virtuoso Bela Fleck to the unique and tasteful plucking of Bill Keith, this is a unique collection to enjoy. Head for a sea of sixteenth notes and enjoy the ride.
Data East's Lethal Weapon 3

HERE IT IS—THE Lethal Weapon 3 pinball machine from Data East, which captures the excitement of the popular crime fighters Riggs and Murtaugh in an outstanding pinball setting.

Lethal Weapon 3, by the way, ranks as the most popular movie of the '92 summer season, with record earnings at box offices throughout the country. Added to this, is the widespread appeal of the film among female as well as male moviegoers, to make for powerful licensing property. According to Warners, the film averaged 51 percent males and 49 percent females at the box office in the first weekend of its release.

world’s first dollar ready pinball, according to Gary Stern, general manager of Data East Pinball. The machine’s coin door can accommodate a bill validator (available through factory distributors) and is fitted with dual coin slots. In addition, Data East has introduced the first hidden leveling system, designed especially for operators, which gives both pitch and side to side leveling. Players grab hold of the Data East gun handle and eliminate bad guys in one of three video crime simulator shoots out.

With Generation 3 FullView dot matrix display, actual digitized movie footage and special effects become a reality as you play the game. And then, there's the music from Z.Z. Top and C & C Music Factory on Data East's exclusive state of the art BMST 2000 DSP soundchips to further embellish the play experience.

Other features include all steel ramps with 360 degree loops, solid state flippers, no-wear black rubbers, quick loc latch system, improved assemblies—and a free Lethal Weapon 3 movie poster which comes with every game.

Further information may be obtained through factory distributors or by contacting Data East USA, Inc., 1850 Little Orchard St., San Jose, CA 95125-1045.

THE LASERSTAR AMERICA! This is the 1993 compact disc jukebox introduced by Rowe International at its recently held international distributor meeting in Colorado Springs, Colorado. Appropriately enough, this year’s meeting site inspired Catherine Lee Bates, back in 1893, to compose “America the Beautiful,” which was played as the machine was being unveiled. A very touching presentation, needless to say. The cosmetics of the Laserstar America reflect a combination of nostalgia and futuristic styling. Rowe describes it as a “spectacular new look!” The Colorado meeting was attended by more than 200 people representing 25 of the more than 50 countries where Rowe/AMI jukeboxes can be found. Commenting on the successful meeting and the new Laserstar America, Rowe’s senior veepee Joel Friedman said, “...we have created something special...the Laserstar America is a jukebox to talk about! Operators will really appreciate the strong earning potential, and patrons will play and play and play the music!” Further information about the new model may be obtained through factory distributors or by contacting Rowe International, 75 Troy Hills Road, Whippany, NJ 07981.

playfield shot of Lethal Weapon
Rowe LaserStar America Shines At AVS Showing!

CHICAGO—On Friday, June 12, American Vending Sales invited area operators to come out to their Elk Grove, Illinois facilities for the regional “All American” introduction of the new Rowe LaserStar America CD jukebox. The invitation also promised an afternoon of “BBQ, booze and fun”—which was delivered in true AVS fashion via a prominent area caterer who barbequed everything from chicken, to hot dogs, to burgers, with all the trimmings! The weather was perfect; the festivities took place outdoors, on the grounds, under a tent with colorful balloons, flowers and banners—in red, white and blue! Need we add that a great time was had by all? Frank Gumma Sr., Frank Gumma Jr., Vincent Gumma, Ron Bolger and the entire AVS staff excelled as hosts! While the “America” reigned as star of the show, it was upstaged by one diminutive guest—Frank Jr.’s two-year-old son, Danny, who positively captivated everyone! The accompanying photos will give you a further handle on this event!

Area ops Rudy Kit and Ker Thom paused for a while to enjoy a brew and the balmy breeze.

Here we have Chris Hech and Wally Jasonowicz of A.H. Entertainers in Rolling Meadows who thoroughly enjoyed this relaxing event!

Let’s move inside for just a moment: to snap Rowe’s Joel Friedman (l) and AVS proxy Frank Gumma Sr. at the gorgeous LaserStar America!

The colors of the day on this occasion were red, white and blue, naturally! AVS’s Ron Bolger (r) and Vincent Gumma showing off the banner at the tent entrance.

On such a perfect day we didn’t have to coax anyone to smile! Say hello to “Bob and Adrienne” of J.D. Munch!

Pictured in the shade of the AVS tent are Frank Gumma Sr., Jim and Sandy Jacobs and (third from left) AVS’s Dan Clarton!

A terrific group shot of AVS staffers and op guests, including Jennifer Field, Frank Gumma Sr., Pat Prather, “Woody,” Just For Fun’s Joe Franta with son, Joey, and AVS’s Nick Cosentino, Kristy Cornell and Vincent Gumma.

Brian Kopf To Sega

CHICAGO—Brian Kopf has been appointed manager of customer service at Sega Enterprises, Inc. (U.S.A.) in San Jose, California.

Kopf, who is quite well known in the industry, comes to Sega from The Leland Corporation, where he was national sales manager for three years.

In his new position he will be responsible for ensuring that customers receive the support that is necessary for all of Sega’s games. He will be based at the company’s San Jose facilities, located at 2149 Paragon Drive.
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