COVER STORY

Emerson, Lake & Palmer

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

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

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

The music world is glad they did.

CONTENTS

POP SINGLE

I’ll Be There
Maureen Carey
(COLUMBIA)

R&B SINGLE

Do It To Me
Lionel Richie
(MOTOWN)

COUNTRY SINGLE

The Letter
Wayne Newton
(Curb)

RAP SINGLE

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

POP ALBUM

Some Gave All
Billy Ray Cyrus
(MERCURY)

R&B ALBUM

Funky Divas
En Vogue
(ATCO EAST/WEST)

COUNTRY ALBUM

Ropin The Wind
Garth Brooks
( Liberty)

GOSPEL ALBUM

God Get the Glory
Mississippi Mass Choir
(MALACO)

DANCE SINGLE

Keep On Walkin’
CeCe Peniston
(A&M)

NUMBER ONES

COLUMNS

Country Music ................ 17
East/West Coast ............... 7
Rap/Dance .................... 13
On Jazz ...................... 10
Indie News ................... 8

CHARTS

Top 30 Rap/Dance LPs & Singles ................ 13
Top 75 R&B LPs ................ 11
Top 100 R&B Singles .......... 12
Top 200 LPs .................. 14
Top 100 Pop Singles .......... 4
Top 100 Country Singles ..... 18
Top 75 Country LPs .......... 19
Top 40 Gospel LPs .......... 23

DEPARTMENTS

News ...................... 3
Executives on the Move .... 3
Country .................... 17
Gospel .................... 22
Coin Machine ............... 25
Classifieds ................. 27
IF YOU DON'T RENEW IT, YOU DON'T LOSE IT: The Copyright Renewal Act of 1992, legislation which prevents songs first copyrighted between 1964 and 1977 from falling into the public domain after the expiration of their first copyright (28 years), was signed into law by President Bush. If not specifically renewed by the owner, the copyright will automatically renew for an additional 47 years. The 1909 Copyright Act, under which those songs fell, called for a single 28-year copyright, followed by a necessary renewal for another 28 years. The revised Copyright Act of 1976 extended the protection for new songs to the life of the composer plus 50 years.

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

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

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

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

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

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

### TOP 100 POP SINGLES

**#1 SINGLE:** Mariah Carey

**HIGH DEBUT:** Michael Jackson #69

**TO WATCH:** Elton John #33

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<td>Madonna</td>
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<td>NOT THE ONLY ONE</td>
<td>Bonnie Raitt</td>
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<td>LET'S GET ROCKED</td>
<td>Del Lepard</td>
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<td>LIFT ME UP</td>
<td>Howard Jones</td>
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<td>ANYTHING AT ALL</td>
<td>Mitch Malloy</td>
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<td>STEEL BARS</td>
<td>Michael Bolton</td>
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<td>WILL YOU MARRY ME</td>
<td>Paula Abdul</td>
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MUSIC REVIEWS

SINGLES

- CURTIS SALGADO: "I Shouted Your Name" (Epic/IRS 7634-1)
  Few people under the age of 50 understand the blues like Curtis Salgado, and the ones that do, Curtis has worked with. Although it's very difficult to tell what has inspired Salgado, there just aren't very many (so-called) new artists who have dedicated their craft to the format. This single, from Oregon's favorite bluesman, has got an R&B production style and was co-written by Curtis along with producers, Marlon McClain and Peter Bee.

- RHINO BUCKET: "Hey There" (Reprise PRO-CD-5586)
  This is the first release single from the Bucket's sophomore lp, Get Used To It. This straight ahead So. Cal. rock band's style is sort of like classic rock played with an iron fist and shocked with a seriously rarey edge by lead singer, Georg Dolivo. The group is comprised mainly of sex, booz, and playing loud, which comes as no surprise. They are produced well, by veteran Terry (ZZ Top, Zeppelin, Thorogood) Manning.

- EVERYTHING BUT THE GIRL: "Love Is Strange" (Atlantic/FISCO 6797-7)
  This English duet's interpretation of Mickey and Sylvia's classic duet is from their Acoustic album, released earlier this month, consisting of four other covers and six originals from previous albums in their 10 years together. Ben Watt and Tracey Thorn completed a series of "acoustic" live performances last summer. New on this self-produced version is an excellent string arrangement by Watt and Nick Ingman.

- U.B. STRANGE: "Should've Been Honest" (Records/Records and Filmworks Inc. UBZ-58722)
  When this song starts, from the sound of the production you would think that this is a hard-core Rap single, but as the music comes in, it's clearly some hard-hitting R&B. One thing that really stands out is the baseline that is a sure sample from the hit single "Like I Can't Help Myself" of the boys. The vocals are basically put together in the tradition that a large majority of groups do and the production makes this a sure hit for urban radio.

- NIKOLAJ STEEN FEATURING MELE MEL AND SCORPIO: "The New Message" (Imago 72797-21000)
  For those that aren't longtime listeners of Hop Hop, this is a little history lesson from none other than Mele Mel. This single is an updated version of the early '80s hit by Grandmaster Flash & The Furious Five featuring Mele Mel entitled "The Message." If you do remember the original hit, it's kinda' hard adjusting to this "watered-down" version. This cut just might find its way to some college radio play.

- THE ZOO: "Shakin' The Cage" (Capricorn 5436)
  Described as a musical menagerie of the highest pedigreed, this Zoo features Mick Fleetwood, Billy Thorpe, and Nicka Bramlett in a smokin' hot new band. This debut single is a ferocious driving rocker with dynamic production and rich, bluesy, vocal fillers. Produced by 3x Grammy winner, Fleetwood, the hook laden groove of "Shakin' The Cage" should have Capricorn shakin' all the way to the bank. Rock radio lusts for material of this quality.

ALBUMS

- JIMMY CLIFF: Breakout (IRS 35808-2)
  After more than 20 years, the Grammy-winning Cliff is continuing his quest to spread the message of peace and love through his Jamaican/African reggae roots. His latest album is 14 cuts of mostly upbeat, lyrical, and rap and jazz. For those who understand for the whole planet. First released single, "Peace" was rushed for delivery after the recent social unrest in Southern California. Jimmy produces himself, and is currently on the road with his World Beat '92 Tour.

- JENNIFER WARREN: The Hunter (Private Music 01005-82099-2)
  The multi-award winning Jennifer Warren's career has had its share of ups and downs, but she has never compromised her artistic integrity. Her new album reunites many of the same accompanying players from her last interpretive album, Famous Blue Raincoat. The Songs Of Leonard Cohen. This 10-cut CD has a few covers and a few newly penned tunes. But mostly, it's a richly mood-filled 45 minutes of Jennifer's sensitive and brilliant voice. Producers: Warrens, C. Roscoe Beck & Elliott Scheiner.

- NED GEO: Bold Talk For A One Eyed Fat Man (Funkyodousl 821-4)
  This is a progressive/alternative act from Sacramento. The unusual combinations of vocal and musical arrangements are theatrical fusions of singer/writer, Ann Ferris; Steven Coughran and Gerry Pineda. A high experimental trio has compiled an intense and dreamlike nine-track LP that may be the indication of alien abductions. The less eclectic tracks show signs of jazz and rock and fine production. The album is co-produced by Perich along with David Houston.

- ORIGINAL MOTION PICTURE SOUNDTRACK: Boomerang (LaFace 73008-26006-2)
  LaFace/Rivista's have brought us to the star-studded soundtrack for Eddie Murphy's latest motion picture, Boomerang. Included on the album is music by Bobby Brown (featuring Tionna Braxton), Aaron Hall (featuring Charlie Wilson), Keith Washington, EM. Dawn, Grace Jones, Boyz II Men, Johnny Gill, Shaniwe, Kenny Vaughan & "The Art Of Love" and A Tribe Called Quest. Look for a lot of single releases off this album.

- DEEJE-LITE: Infinity Within (Elektra 61315-2)
  The musical talents of Deeje-Lite are back with the follow-up to their smash debut album titled World Class. The format of this music fits perfectly within the dance market and possibly might cross over into the pop field. Once again the production is completely self-contained. With the catchy music and vocal arrangements on this 14-selection CD, the group should find themselves topping the charts once again.

- ORIGINAL MOTION PICTURE SOUNDTRACK: Mo' Money (Perspective 29668 1004-4)
  This week's release is as popular as the soundtrack, but this one's coming from A&M/Perspective. So far this album has produced the chart moving single, "The Best Things In Life Are Free" by Luther Vandross and Janet Jackson with special guests BBD and Ralph Tresvant (What is a line-up for one song). Other cuts off the album that have single potential would be Johnny Gill with "Let's Just Run Away" and Ralph Tresvant's "Money Can't Buy You Love."
MAVERICK MAVEN: The dust hasn’t even settled on one of the hottest stories in the music biz—Madonna’s multimillion-dollar deal with Time Warner for her own label, Maverick, which also involves publishing, books, TV, videos and films as well—and already a major player is in place. Music publishing veteran Lionel Conway, who most recently held the position of chairman of PolyGram Music Publishing, has been named president of Maverick Music Publishing by Freddy DeMann, the Material Girl’s manager and partner in Maverick. Just two weeks on the job, Conway gave an exclusive interview to Cash box to discuss the challenges of starting a new publishing company.

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

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

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

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

Not exactly. Conway has already signed Andre Betts, who is writing and producing with Madonna, and is close to a deal with Brent Bourgoise (of Bourgoise-Tagg). "With a virgin catalog," Conway states, "my tastes will dictate most of what makes up the catalog. I’m in a unique situation here at Maverick—a music company run by music people."
ATTENTION '70s PRESERVATION SOCIETY: It was like an acid flashback. There was Johnny Winter grinding out some power blues with a trio. And there was Taj Mahal plucking his way through a mixed bag of blues and folk tidbits. And it was all paid for by Columbia Records, a big expensive industry party at Tramps.

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

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

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

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

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

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

By M.R. Martinez

Ice-T

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

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

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

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

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

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

Precocious Babies

By John Carmen

Babyland

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

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

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

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

Wynonna Judd/Billy Dean
By Robert Adels

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

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

Judging from her live performances of MCA/Curb Wynonna album tracks like “What It Takes,” “A Little Bit Of Love” and especially “No One Else On Earth,” Wynonna’s graduated from both the Sex/Woll album and song 3 pop-beat schools of ’60s soul. One might ask if this horn-punctuated, gospel-shoutin’ party music—complete with a black trio of backup singers—is really country. But repeated Universal Amphitheatre standing ovations quickly resolved the question.

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

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

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

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

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

NEWS FROM JAPAN

THE ROSE BOWL, PASADENA, CA—Since their debut in 1979, The Cure (Elektra) has been the standard by which all other goth-rock bands are measured—a common point of identification for the lonely and the melancholy. Over the years, this persona, combined with vivid lyrics and imaginative, often very danceable arrangements, has been over a wide audience that spans well beyond the ever-loyal, black-clad core of followers. At this stadium stop on their current Wish tour, Robert Smith and company treated this array of wildly enthusiastic, partying fans to a two-hour-plus, hit-packed set which benefited from almost equal parts whispy and angst.

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

Smith remained a fairly aloof frontman, muttering only a few words to the crowd here and there, but the chirps and howls of his little boy vocals more than compensated. Also notable was Smith’s skilled guitar work, which shone particularly well on a searing, psychedelic reading of the 1990 hit, “Never Enough.”

The Cure’s set was also marked by an impressively synchronized light show (which really added to the dramatic pulsating beats of “Fascination Street,” for example) and inventive staging which captured the band’s gloomy and joyful sides. The stage resembled a windswept, gothic hall, complete with columns and twisted branches, while a rear projection system backed the band with images of fire, clouds, starfish, and even some cute, floating fish shapes.

The normally imposing Rose Bowl was split in half for the occasion, with the stage set up the long way across midfield, rather than in one end zone. This not only made for much better viewing than in a traditional stadium show, but also a perfect setting for The Cure’s surprisingly joyful theatrics.
By Lee Jeske

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

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

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

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

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

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

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

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

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

All in all, New York deserves better. Much better.
Holiday Forms Mega International

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

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

Holiday's new venture has been in the works for two years, just "waiting for the right group to come along with the right sound." According to Holiday, King B. & The New Jack Crew is that group. He says, "Their sound is fresh, high energy, and a perfect blend of R&B and rap." For further information, call Mega at (804) 591-2717.
### CASH BOX • JULY 11, 1992

#### TOP 100 R&B SINGLES

#### TO WATCH: En Vogue #4

#### HIGH DEBUT: Kris Kross #47

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<th>#1 SINGLE: Lionel Richie</th>
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<td>#1 Do It To Me</td>
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<td>#2 In the Closet</td>
<td>Michael Jackson</td>
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<td>Prince &amp; The N.P.G.</td>
<td>15</td>
</tr>
<tr>
<td>#13 Honey Love</td>
<td>R. Kelly/Public Announcement</td>
<td>9</td>
</tr>
<tr>
<td>#14 Silent Prayer</td>
<td>Shanie Williams</td>
<td>19</td>
</tr>
<tr>
<td>#15 The Saga Continues</td>
<td>The Boys</td>
<td>6</td>
</tr>
<tr>
<td>#16 Never Satisfied</td>
<td>Gauze/Reprise</td>
<td>20</td>
</tr>
<tr>
<td>#17 Keep on Walkin'</td>
<td>CeCe Penation</td>
<td>24</td>
</tr>
<tr>
<td>#18 Whatever It Takes</td>
<td>Troop</td>
<td>6</td>
</tr>
<tr>
<td>#19 Use Me</td>
<td>Men At Large</td>
<td>7</td>
</tr>
<tr>
<td>#20 Mr. Loverman</td>
<td>Shabba Ranks</td>
<td>35</td>
</tr>
<tr>
<td>#21 Baby Baby Baby</td>
<td>TLC</td>
<td>23</td>
</tr>
<tr>
<td>#22 How About Tonight</td>
<td>Savage Wilde</td>
<td>22</td>
</tr>
<tr>
<td>#23 We Didn't Know</td>
<td>Whitney Houston</td>
<td>34</td>
</tr>
<tr>
<td>#24 Giving Him Something He Can Feel</td>
<td>En Vogue/ArtEast</td>
<td>37</td>
</tr>
<tr>
<td>#25 This Is The Way We Roll</td>
<td>Hammer</td>
<td>25</td>
</tr>
<tr>
<td>#26 I've Been Searchin'</td>
<td>Glenn Jones</td>
<td>8</td>
</tr>
<tr>
<td>#27 They Reminisce Over You</td>
<td>Pete Rock &amp; CL Smooth</td>
<td>33</td>
</tr>
<tr>
<td>#28 Just for Tonight</td>
<td>Vanessa Williams</td>
<td>31</td>
</tr>
<tr>
<td>#29 Just My Luck</td>
<td>Alyson Williams</td>
<td>32</td>
</tr>
<tr>
<td>#30 If You Feel the Need</td>
<td>Shonni</td>
<td>30</td>
</tr>
<tr>
<td>#31 Sometimes I Rhyme Slow</td>
<td>Salt-N-Pepa</td>
<td>36</td>
</tr>
<tr>
<td>#32 Love You All My Lifetime</td>
<td>Chaka Khan</td>
<td>16</td>
</tr>
<tr>
<td>#33 Jump</td>
<td>Al Jarreau</td>
<td>7</td>
</tr>
<tr>
<td>#34 Joy</td>
<td>Glenn Lewis</td>
<td>19</td>
</tr>
<tr>
<td>#35 No Place Like Love</td>
<td>Chris Walker</td>
<td>44</td>
</tr>
<tr>
<td>#36 Still in Love with You</td>
<td>Meli'sa Morgan</td>
<td>28</td>
</tr>
<tr>
<td>#37 Love Me</td>
<td>Tracie Spencer</td>
<td>27</td>
</tr>
<tr>
<td>#38 I Love Me</td>
<td>BeBe &amp; CeCe Winans</td>
<td>48</td>
</tr>
<tr>
<td>#39 My Lovin'</td>
<td>En Vogue/ArtEast</td>
<td>14</td>
</tr>
<tr>
<td>#40 It's Not Hard to Love Me</td>
<td>Groover Washington Jr</td>
<td>4</td>
</tr>
<tr>
<td>#41 Love Like This</td>
<td>Groover Washington Jr</td>
<td>14</td>
</tr>
<tr>
<td>#42 Scenario</td>
<td>A Tribe Called Quest</td>
<td>45</td>
</tr>
<tr>
<td>#43 How Do I Love You</td>
<td>Queen Latifah</td>
<td>43</td>
</tr>
<tr>
<td>#44 I Miss You</td>
<td>Joe Public</td>
<td>46</td>
</tr>
<tr>
<td>#45 Baby Got Back</td>
<td>St-Mix-A-Lot</td>
<td>12</td>
</tr>
<tr>
<td>#46 Why Me Baby</td>
<td>Keith Sweat</td>
<td>42</td>
</tr>
<tr>
<td>#47 War It Up</td>
<td>Kris Kross</td>
<td>49</td>
</tr>
<tr>
<td>#48 Do Unto Me</td>
<td>Karyn White</td>
<td>61</td>
</tr>
</tbody>
</table>

| #49 Please Don't Go | Boys II Men | 19 |
| #50 Unconditional Love | Atlantic Starr | 50 |
| #51 Victim of the Gun | College Boyz | 12 |
| #52 You Know What I Like | El De Bacc | 52 |
| #53 Strawberry Letter 23 | Tevin Campbell | 19 |
| #54 The Way You Love Me | Brian McKnight | 30 |
| #55 Wishing on a Star | Cover Girls | 57 |
| #56 Uptown Anthem | Naughty By Nature | 12 |
| #57 Can I Get With You Tonight | Truth Inc. | 55 |
| #58 One Man Woman | Milli Vanilli | 59 |
| #59 Nobody But You | David Walker | 54 |
| #60 Sensitive Lover | The Isley Brothers | 27 |
| #61 7 Days, 7 Nights | Sue Ann Harwell | 62 |
| #62 Just Make Me the One | Tyler Collins | 63 |
| #63 All About Her | Smoove | 62 |
| #64 Helluva | Brotherhood Creed | 64 |
| #65 Rewind | Smokey Robinson | 56 |
| #66 Brainstorming | M.C. Brains | 19 |
| #67 Get a Way | northern Star | 75 |
| #68 nearer to You | Sky | 73 |
| #69 I've Got to Have It | 3rd Ave | 87 |
| #70 Jump Around | House of Pain | 50 |
| #71 Shower You with Love | Peabo Bryson | 71 |
| #72 Somebody's Been Sleeping in My Bed | Gary Brown | 29 |
| #73 Don't Be Afraid | Smooth | 78 |
| #74 (If Loving You is Wrong) I Don't Want to Be Right | Rhonda Clark | 39 |

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heavy D &amp; The Boyz</td>
<td>#76</td>
<td>12</td>
</tr>
<tr>
<td>If You Want It</td>
<td>Prolific</td>
<td>76</td>
</tr>
<tr>
<td>Teddy's Jam</td>
<td>M.C. Brains</td>
<td>77</td>
</tr>
<tr>
<td>I Wanna Rock</td>
<td>Atlantic</td>
<td>78</td>
</tr>
<tr>
<td>Nu Nu</td>
<td>Mercury</td>
<td>79</td>
</tr>
<tr>
<td>Breaking My Heart</td>
<td>Atlantic</td>
<td>80</td>
</tr>
<tr>
<td>Deep Cover</td>
<td>Solar/Epic</td>
<td>81</td>
</tr>
<tr>
<td>Don't Sweat the Technique</td>
<td>En Vogue</td>
<td>82</td>
</tr>
<tr>
<td>Slow Motion</td>
<td>En Vogue</td>
<td>83</td>
</tr>
<tr>
<td>Sprung on Me</td>
<td>M.C. Brains</td>
<td>84</td>
</tr>
<tr>
<td>That Kind of Guy</td>
<td>En Vogue</td>
<td>85</td>
</tr>
<tr>
<td>It's Not a Love Thing</td>
<td>En Vogue</td>
<td>86</td>
</tr>
<tr>
<td>Goodbye</td>
<td>En Vogue</td>
<td>87</td>
</tr>
<tr>
<td>When Only a Friend Will Do</td>
<td>En Vogue</td>
<td>88</td>
</tr>
<tr>
<td>Where's the Party</td>
<td>En Vogue</td>
<td>89</td>
</tr>
<tr>
<td>Ain't 2 Proud 2 Beg</td>
<td>En Vogue</td>
<td>90</td>
</tr>
<tr>
<td>I Can't Be Forever</td>
<td>En Vogue</td>
<td>91</td>
</tr>
<tr>
<td>It's Okay</td>
<td>En Vogue</td>
<td>92</td>
</tr>
<tr>
<td>The Lover in You</td>
<td>En Vogue</td>
<td>93</td>
</tr>
<tr>
<td>Secrets of the Heart</td>
<td>En Vogue</td>
<td>94</td>
</tr>
<tr>
<td>All 'N All</td>
<td>En Vogue</td>
<td>95</td>
</tr>
<tr>
<td>The Feeling I Get</td>
<td>En Vogue</td>
<td>96</td>
</tr>
<tr>
<td>Funky Vibe</td>
<td>En Vogue</td>
<td>97</td>
</tr>
<tr>
<td>Fire &amp; Earth</td>
<td>En Vogue</td>
<td>98</td>
</tr>
<tr>
<td>Eyes Are the Soul</td>
<td>En Vogue</td>
<td>99</td>
</tr>
<tr>
<td>Remember the Time</td>
<td>En Vogue</td>
<td>100</td>
</tr>
</tbody>
</table>
NEWZ FROM THA' UNDERGROUND: Four leading professional athletes recently teamed up to record a single and video titled "It Ain't Worth It" to encourage youth to stay away from sex (do you think it'll work?) due to diseases and unwanted pregnancies. For the past couple of weeks I've been writing about the controversy surrounding former Ceto Boy member Willie D and his upcoming solo album I'm Goin' Out Like A Soldier. Well nothing's changed this week, due to one of the tracks included titled "Fu*k Rodney King" there is some more to write about. Last Tuesday a fax came into Cash Box from Rap-A-Lot Records and it was a copy of the lyrics for that track. Damn, Willie D came off with a hard ass diss' to Rodney King on this 1. Check out a couple of lines from the song, "I said fu*k Rodney King and I meant it! And any mother fu*ker out there who resent it! Cause didn't nobody set a fire for Willie D. When they lawns but the fu*k out me." Whatcha' think??? Congratulations goes out to Nicole Scott formerly of MCA and S.O.U.L. Records who is now a proud mother. On June 26, she delivered a healthy little boy named Nicolas Taylor Scott... Last week former N.W.A. member Dr. Dre's house was destroyed in a fire that started from a barbecue. That's fu*ked up...

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

SERCH FORMS SERCHLITE MUSIC: Def Jam/Columbia recording artist MC Serch announced the formation of Serchlite Music, a companion company to his production company, Mind Squad Music. Serchlite has optioned a screenplay Watch The Doors, and Serch has executive-produced the soundtrack for Zebrahead, due out in September. Artists scheduled to appear on the album will be DAS EFX, Leaders Of The New School, Lord Finesse, Tim Dog and others will be announced later. C-Ya, next week!
<table>
<thead>
<tr>
<th>MTV Top 20 Videos on JULY 11, 1992</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1 ALBUM:</strong> Billy Ray Cyrus</td>
</tr>
<tr>
<td><strong>HIGH DEBUT:</strong> FireHouse #26</td>
</tr>
</tbody>
</table>

**TOP 200 POP ALBUMS**

**CASH BOX • JULY 11, 1992**

The square bullet indicates strong upward chart movement.

1. **Billy Ray Cyrus**
2. **Mariah Carey**

**ALBUMS**

1. Somewhere in Time (Mercury 549608)
2. Live MTV Unplugged (Columbia 25758)
3. Blood Sugar Sex Magik (Warner Bros. 26681)
4. Red Hot Chili Peppers (40)
5. Totally Krossed Out (Ruffhouse/Universal 487110)
6. Ten (Poly 47857)
7. The Southern Harmony and Musical Companion (Devo 25916)
8. 7 (Warner Bros. 26689)
9. Garth Brooks (42)
10. Shadows and Light (SBK 99892)
11. Def Leppard (9)
12. No Fences (Mercury 956680)
14. Angel Dust (Saph 26878)
15. Back to the Future (Motown 6238)
16. Diva (Arista 18704)
17. Dead Serious (Ato 91627)
18. Metallica (Elektra 61131)
19. Achtung Baby (Island 510347)
20. Classic Queen (Hollywood 613117)

**ARTISTS**

1. I'll Be There (Unplugged) (Columbia)
2. Make Love Like a Man (Mercury)
3. Under the Bridge (Warner Bros.)
4. Remedy (Elektra/Universal)
5. Wherever I May Roam (Elektra)
6. Tennessee (Sony/Chrysalis)
7. November Rain (Cassette)
8. I Wish I Was Your Lover (Columbia)
9. Too Funky (Columbia)
10. Even Flow (Epic)

**DEBUTS**

1. Pearl Jam
2. Soundgarden
3. Alice in Chains
4. Nirvana

**3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE...**

Chrysalis (21209)

**ARRESTED DEVELOPMENT**

32

**FOREVER MY LADY (MCA 10196)**

20

**RITES OF PASSAGE (Epic 46865)**

30

**HUMAN TOUCH (Columbia 50000)**

10

**COOL HIP HOP (Capitol 90144)**

20

**CELLION (Epic 52479)**

10

**DANGEROUS (Epic 45400)**

30

**WAYNE'S WORLD (Warner Bros. 26800)**

30

**TIME, LOVE & TENDERNESS (Columbia 46771)**

20

**ROCK RECONSTRUCTION (Island 51048)**

20

**BORN INTO THE '90s (Epic 41493-4)**

20

**OH! OH! OH! ON THE TTP! (Arista 26003)**

20

**REVENGE (Mercury 848073)**

20

**FOR MY BROKEN HEART (MCA 10400)**

20

**Lucky Town (Columbia 53301)**

20

**LITHIUM (DCG)**

20

**UP (Charisma 91027)**

90

**EMPIRE (EMI 92090)**

90

**BLUE LIGHT, RED LIGHT (Columbia 48985)**

90

**LETAL WEAPON 3 (Reprise 26969)**

90

**RUSH (Reprise 26761)**

90

**LOVERS LANE (Motown 6342)**

90

**WILD AMERICA (A&M 5371)**

90

**HEAVEN AND BLACK CROWES (Columbia 50000)**

90

**LOW END THEORY (Live 14149)**

90

**JEEP IT COMIN' (Epic 61216)**

90

**A WOLF IN SHEEP'S CLOTHING (Mercury 849369)**

90

**INNER CHILD (Motown 36392)**

90

**WALKIN' IN LONDON (R.S. 1317)**

90

**REAL LOVE (Arista 18760)**

90

**MCMXC A.D. (Charisma 91542)**

90

**BAD MAD WORLD (Capitol 97723)**

90

**2b2J (Epic 61722)**

90

**TE.V.L.N. (Columbia 26901)**

90

**GONNA MAKE YOU SWEAT (Columbia 47099)**

90

**OUT OF THE CRADLE (Reprise 26162)**

90

**EAST SIDE STORY (Virgin 29097)**

90

**MEANT TO BINE MINT (A&M 10014)**

90

**REAL (Sony/Warner Bros. 26597)**

90

**PAID THE COST (Ruthless 57181)**

90

**PRIVATE LINE (East West/Arista 1777)**

90

**2POCALYPSE NOW (Islescope 91767)**

90

**TREASURE ISLAND (Columbia 87809)**

90

**ALL I CARE (Epic 47468)**

90

**VOL. III JUST RIGHT (Virgin 91171)**

90

**STICK AND STONES (Atlantic 82926)**

90

**THERE ARE TEARS (Capitol 10660)**

90

**DURAN DURAN (Beggars Banquet)**

90

**WHENEVER WE WANTED (Mercury 510515)**

90

**TEARS ROLL DOWN-HITS 1982-92 (Fontana/Mercury)**

90

**BITCH BETTA HAVE MY MONEY (Select 26162)**

90

**HUSH (Sony Masterworks 4187)**

90

**STRAIGHT TALK (hollywood 61300)**

90

**TANGLED IN REINS (MCA 10426)**

90

**KING OF THE KING (Island 51048)**

90

**LITTLE VILLAGE (Reprise 26719)**

90

**DIFFERENT LIFESTYLES (Capitol 90077)**

90

**SCREAM IN BLUE (Columbia 99374)**

90

**MAVERICK (Curb/Capricorn 26006)**

90

**I GOT 9 *ON MY MIND (Luke Records 81060)**

90

**ROLL THE BONES (Atlantic 26920)**

90

**HOTWIRE (Mercury 514517)**

90

**SOUP DRAGONS (Epic 47465)**

90

**TEARS FOR FEARS (Columbia 10660)**

90

**AMO (Select 27602)**

90

**Y.O.MA (Sony Masterworks 4187)**

90

**SOUNDTRACK (Capitol 90077)**

90

**STEELHEART (MCA 91296)**

90

**HANNS (Island 51048)**

90

**MICHAEL (Island 51048)**

90

**ALPINE (Reprise 26719)**

90

**BECA AND CECIL WINS (Capitol 90077)**

90

**MIDNIGHT OIL (Columbia 10660)**

90

**HANK WILLIAMS JR. (Capitol 90077)**

90

**LUKE (Reprise 26719)**

90

**RUSH (Epic 47465)**

90

**SOPHIE DRAGONS (Epic 47465)**

90
Dotted Lines...

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

COUNTRY INDEX
SEE PAGE 10 FOR COUNTRY SINGLES CHART

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

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

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

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

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

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

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

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

NO LONGER UP FOR DEBATE—The 26th Annual Country Music Association Awards will take place on Wednesday, September 30, 1992, in Nashville. As announced back in June, CBS has asked CMA to reschedule the awards ceremony for the 29th because of a possible Presidential debate. The debate will not take place on the 30th, so the awards get their Wednesday night spot back. Howewi!

NEWS WORTH NOTING—Bug Music Ltd. has recently announced the opening of their London office at 75 Milson Road, London W14 OLH, (071-603-7483). The new office, led by managing director Mark Anders, will handle U.S. publishing catalogs, while signing on some new British writers as well.

Gilmore Hits With A Western Beat
By Brad Hogue

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

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

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

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

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

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

As country music becomes more and more progressive and open to change, we can expect to hear more from Jimmie Dale Gilmore and his Western beats. Warner Bros has already established a division of its own which caters to the western market. Will others follow? I suppose we'll have to wait and see.
<table>
<thead>
<tr>
<th>#1 SINGLE: Wayne Newton</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CASH BOX CHARTS</strong></td>
</tr>
<tr>
<td><strong>TOP 100 COUNTRY SINGLES</strong></td>
</tr>
<tr>
<td><strong>CASH BOX • JULY 11, 1992</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Top Tracks</th>
<th>Artists</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1.</strong> THE LETTER (Curb 109/CD)</td>
<td>Wayne Newton 5 9</td>
</tr>
<tr>
<td><strong>2.</strong> GONE AS A GIRL CAN GET (MCA 54379/CD)</td>
<td>George Strait 2 12</td>
</tr>
<tr>
<td><strong>3.</strong> ROCK MY BABY (RCA 62197/7/VL)</td>
<td>Shenandoah 3 15</td>
</tr>
<tr>
<td><strong>4.</strong> I SAW THE LIGHT (Curb/MCA 54407/CD)</td>
<td>Wynnonna 4 8</td>
</tr>
<tr>
<td><strong>5.</strong> MIDNIGHT IN MONTGOMERY (Arista 2418/CD)</td>
<td>Alan Jackson 7 11</td>
</tr>
<tr>
<td><strong>6.</strong> SHIPS THAT DON'T COME IN (Epic 74285/CD)</td>
<td>Joe Diffie 8 12</td>
</tr>
<tr>
<td><strong>7.</strong> NORMA JEAN RILEY (Arista 2407/CD)</td>
<td>Diamond Rio 1 16</td>
</tr>
<tr>
<td><strong>8.</strong> THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (MCA 54367/CD)</td>
<td>Reba McIntire 10 8</td>
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<tr>
<td><strong>9.</strong> WHEN IT COMES TO YOU (BNA 62235/CD)</td>
<td>John Anderson 11 12</td>
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<tr>
<td><strong>10.</strong> TAKE IT LIKE A MAN (Arista 2409/CD)</td>
<td>Michelle Wright 12 15</td>
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<tr>
<td><strong>11.</strong> ACES (Liberty 97529/CD)</td>
<td>Suzy Bogguss 13 12</td>
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<tr>
<td><strong>12.</strong> SOMETHING IN RED (RCA 62199/CD)</td>
<td>Lorrie Morgan 14 9</td>
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<td><strong>13.</strong> TAKE A LITTLE TRIP (RCA 62253/CD)</td>
<td>Alabama 17 5</td>
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<tr>
<td><strong>14.</strong> BLUE ROSE (Arista 2409/CD)</td>
<td>Pam Tillis 15 12</td>
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<tr>
<td><strong>15.</strong> THE HEART THAT YOU OWN (BNA 79349/CD)</td>
<td>Dwight Yoakam 16 11</td>
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<tr>
<td><strong>16.</strong> BILLY THE KID (Liberty/97529/CD)</td>
<td>Billy Dean 18 5</td>
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<tr>
<td><strong>17.</strong> THE RIVER (Liberty 79342/CD)</td>
<td>Garth Brooks 21 4</td>
</tr>
<tr>
<td><strong>18.</strong> THE TIME HAS COME (RCA 62252/CD)</td>
<td>Martina McBride 19 11</td>
</tr>
<tr>
<td><strong>19.</strong> FEEL LUCKY (Columbia 74354/CD)</td>
<td>Mary-Chapin Carpenter 22 5</td>
</tr>
<tr>
<td><strong>20.</strong> THIS ONE'S GONNA HURT YOU (FOR A LONG, LONG TIME) (MCA 54357/CD)</td>
<td>Merly Stuart &amp; Travis Tritt 27 5</td>
</tr>
<tr>
<td><strong>21.</strong> IF YOUR HEART AIN'T BUSY TONIGHT (Liberty 79289/CD)</td>
<td>Tonya Tucker 29 5</td>
</tr>
<tr>
<td><strong>22.</strong> I'LL THINK OF SOMETHING (MCA 54395/CD)</td>
<td>Merle Haggard 34 4</td>
</tr>
<tr>
<td><strong>23.</strong> SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Step One SR.439/CD)</td>
<td>Clint Black 28 5</td>
</tr>
</tbody>
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**NOTES:**
- The table includes the artist's name and week of release for each single.
- The chart ranks songs based on sales and airplay.
- The top number indicates the rank, and the second number indicates the total weeks on the chart.

**Additional Information:**
- **51.** WHERE FOREVER BEGINNS (Atlantic 4524/CD) | Neil McCoy 23 8
- **52.** FROM THE WORD LOVE (Epic 74311/CD) | Ricky Skaggs 25 8
- **53.** SEA OF TEARS (Stop Hunger 11021/CD) | Angie Allen 57 5
- **54.** SHOULD'VE KNOWN BETTER (Door Knob 91-376/CD) | Bo Harrison 57 9
- **55.** THE COLDEST NIGHT SINCE 1951 (Trek 106/CD) | Cody Austin 56 9
- **56.** DANCING ON SATURDAY NIGHT (Stargen CD 1-1/CD) | Ronnie Mason 58 6
- **57.** CALL IT WHAT YOU WANT TO (Playback 149/CD) | Michelle Branch 63 5
- **58.** JUST A LITTLE BIT OF HEAVEN (Stop Hunger 1101/CD) | Michael Dineen 59 2
- **59.** JUST BEYOND THE PAIN (Playback/Laurie 149/CD) | Chris Cross 60 6

**Total Weeks & Last Week:**
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CASH MUSIC

New Addition
HOLLY DUNN—Getting It Dunn—
(Warner Bros., 26949) —#64

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

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

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

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

MAC MCANALLY Live And Learn (MCA 1054)

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

—Brad Hogue
High Debut
1. **Vince Gill**—"I Still Believe In You"—(MCA 54366)—#44
2. **Doug Stone**—"Warning Labels"—(Epic 74599)—#45
3. **Stacy Dean Campbell**—"Rosalee"—(Columbia 74357)—#46

**Most Active**
1. **Rodney Crowell**—"What Kind Of Love"—(Columbia 74250)—#36
2. **Mark Chesnutt**—"I'll Think Of Something"—(MCA 54395)—#22
3. **Oak Ridge Boys**—"Fall"—(RCA 07863)—#41
4. **Pirates Of The Mississippi**—"Too Much"—(Liberty 79321)—#42

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

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

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

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

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

**NEW SINGLE RELEASES**

**OUT OF THE BOX**

- **Michelle Wright**—"One Time Around"—(Arista 2444)
  Producers: Steve Bogard/Rick Giles
  Writers: Chapin Hartford/Don Pfifferm

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

**FEATURE PICKS**

- **Waylon Jennings**—"Just Talkin'"—(Epic 74403)
  Producer: Richie Albright
  Writer: Waylon Jennings

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

- **Jeff Chance**—"Walk Softly On The Bridges"—(Mercury 670)
  Producer: Harold Shedd
  Writers: Dallas Frazier/Doodle Owens

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

**CMT Top Ten Video Countdown**

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

CMT video countdown, week ending July 3, 1992
INDIE CHART ACTION—Continuing to hold the #1 indie spot is Stop Hunger recording artist Angie Welch. Her latest single, “Sea Of Tears,” moves two more slots this week to hold steady at #53 on this week’s Top 100 Country Singles chart. Other independent moves this week include Playback/Laurie artist Jeannie C. Riley, who moves eight to #64 with “Rockin’ Pneumonia & The Boogie Woogie Flu;” labelmate Tommy Cash joined by brother Johnny jumps seven to #66 with “Guess Things Happen That Way;” and Playback artist Michele Bishop with “Call It What You Want To,” gains six moves to #57.

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

INDIE FEATURE PICK

- NORMAN LEE SHAFFER: “Dallas Darlin’” (Intersound Entertainment 9106)
  Producer: Ed Keoey
  Writers: Steve Dorff/Milton Brown
  With high-kickin’ choruses, “Dallas Darlin’” sounds like a show tune from the Old West. Schaffer, a confessed balladeer, delivers a rousing performance of this spunky tune.

- RAZZY BAILEY: “Feel Like Jesse James” (Silver City 1090)
  With a censored and uncensored version available, “Feel Like Jesse James” is the first country venture for the primarily pop label, Silver City Records. The song updates the crimes of the Old West villain with those of modern-day con-artists and power-hungry city slickers.

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

By Tim A. Smith

Whitfield's famed singing aggregation which bore his name, the Thomas Whitfield Company. Whitfield will long be remembered as one of music's innovative forces, a man ahead of his time. His talent was respected and acknowledged by such mainstream artists as Aretha Franklin and Jennifer Holliday. Whitfield's talents also drew the attention of the film industry, having appeared in the classic concert film, "War and Peace." At the time of his death, Whitfield was working on two projects which were close to his heart. He was part of the all-star roster of artists and producers working on the soulful adaption of Handel's, Messiah. He had also been reunited with Vanessa Bell Armstrong, working on the production end of her new release. The artistic legacy of Min. Thomas Whitfield will continue to live on through such classic songs as "Hallelujah Anyhow," "Soon As I Get Home," and "With My Whole Heart." Whitfield was more than the numerous awards and accolades that were bestowed upon him, he was joy, he was peace, he was genuine. The following quote eloquently sums up just what Min. Thomas Whitfield was all about: "You could never feel down when you get weak, just like you don't fall when you feel like it. You stand up there and you become strong." "The Maestro" will be missed.

Brentwood Music Signs First Rap Artist

By Tim A. Smith

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

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

"What artists do, especially in rap music, is they try to reflect their lifestyle," explains Gillum. "All the gangster rap that you hear, to a certain extent, is true. They call it 'negative' rap. Their justification is, 'Well, that's just the way it is.' It's saying something, but they need to offer a solution. Jesus is the solution and if you don't hear it, then it's not about nothing.' What I plan to do is give the kids something as hard-hitting as that coming from the 'negative' side, only mine will encourage them to walk with God.”

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

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

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

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

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

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

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

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

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

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

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

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

—Steve Giuffrida

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

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

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

Jabulani

By Tim A. Smith

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

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

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

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

“Music was always part of our life,” reflects Abby Joyce. “We all started in church choirs and later formed groups of our own. But it didn’t take long to realize that a Black group wasn’t going to go far in South Africa, no matter how hard they worked at it.”

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

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

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

Journey reflects the attitudes this family developed during their South African experience. “It’s precisely because of our experiences that we developed a positive outlook,” says Joe Joyce. “Our religious convictions instilled a hopeful attitude as well. All we would ever want is to help ourselves and enlighten others as to what the world should be like.”

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

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VGA Board of Directors Formed

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

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

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

Atari's Moto Frenzy

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

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

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

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

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

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

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

Atari's Moto Frenzy
Peeves: Pet And Otherwise

By Doc English

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

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

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

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

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

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

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

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

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

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

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