INSIDE THE BOX

COVER STORY

Bobby Jones: Gospel Explosion VI

Bobby Jones, arguably the leader of black gospel, will be presenting the sixth session of his Gospel Explosion July 15-18 at the Tennessee Performing Arts Center in Nashville. The theme is “Youth For Christ” and will feature over 5,000 members of youth choirs from across the country.

—see page 18

Campbell Charges Dismissed

While most of the musical and political eyes focus on Ice-T and the brouhaha caused by his “Cop Killer” record, rapper Luther Campbell (pictured) of 2 Live Crew gained a small victory against censorship, when an Omaha, Neb. judge threw out the case against six retailers who had sold the Crew’s lp to minors.

—see page 7

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INDEPENDENT’S DAY: BMG Distribution has launched a new independent distribution network to handle the sales and distribution of “specialty product in a variety of non-mainstream genres such as alternative, world, street and dance music” from BMG’s owned and ventured labels, including Arista, RCA, Zoo, Jive, Windham Hill and First Warning. Most of the new product will be on new sub-label entities within the existing labels, the idea being to target smaller retailers. Candace Masengale has been tapped to head the new department.

HEY, THERE MAY BE A LITTLE SILVER ASTRONAUT IN YOUR FUTURE: The ninth MTV Video Music Awards, to be broadcast from UCLA on Sept. 9, will feature live performances by, among others, U2, the Red Hot Chili Peppers, Nirvana and En Vogue. So who’s nominated for what? Well, Def Leppard (“Let’s Get Rocked”), Nirvana (“Smells Like Teen Spirit”), the Chili Peppers (“Under the Bridge”) and Van Halen (“Right Now”) will compete for Best Video. Nirvana, Tori Amos, Cracker and Arrested Development will vie for Best New Artist. Arrested Development, Black Sheep, Kris Kross, Marky Mark & the Funky Bunch and Sir Mix-A-Lot will all hope to win Best Rap Video.


LOUISIANA LIGHTNING: Louisiana Governor Edwin Edwards has decided to veto a lyrics labelling bill that last month passed the Louisiana Senate. Record store owners won’t be going to jail in Louisiana for selling old Bessie Smith records and stuff like that.

THEY’VE GOT TWO: Ronnie Wood, the fifth Rolling Stone, is now the second Rolling Stone to sign with Continuum Records. Charlie Watts, who is currently shepherding his bebop band around America, is on Continuum, and he’s also on Wood’s label debut, Stone on This, which also features guest spots from The Edge, Ian McLagen and Hothouse Flowers.

A TIP OF THE ASCAP: ASCAP is presenting its Friend of Music Award to Sen. Dennie DeConcini and Congressman William Hughes for their “ongoing commitment to advancing the rights of creators.”

CHRISTMAS PRESENTS: Christmas in July will be coming to the homeless and helpless who frequent L.A.'s Midnight Mission shelter as 25 of L.A.'s top hit songwriters, including Steve Allen, Alan & Marilyn Bergman, Johnny Mandel, Brenda Russel and Hal David, perform their own original Christmas songs in a benefit concert on Sunday, July 19 at 7:30 p.m. at Santa Monica's At My Place club. Also benefitting will be the educational programs of the National Academy of Songwriters, which is producing the event. Admission is $25. For more info, call (213) 463-7178.

Bud O'Shea, senior vice president of catalogue and video planning, Capitol-EMI Music, was recently presented with an Ellis Island Medal of Honor. The award was given by the National Ethnic Coalition of Organizations to those who represent “the very essence of the American way of life...while preserving the distinct values and heritage of their ancestors.” Pictured is O'Shea (right) with another honoree, General Norman Schwartzkopf.
## Top 100 Pop Singles - July 18, 1992

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<th>#1 Single: Sir Mix-A-Lot</th>
<th>High Debut: Kathy Troccoli #5</th>
<th>To Watch: Annie Lennox #27</th>
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<tr>
<td><strong>1.</strong> BABY GOT BACK (Del American 4-1994)</td>
<td><strong>51.</strong> WILL YOU MARRY ME (Virgin 4-98564)</td>
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<td><strong>2.</strong> I'LL BE THERE (Columbia 74330)</td>
<td><strong>52.</strong> SLOWLY (RCA 62371)</td>
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<td><strong>3.</strong> UNDER THE BRIDGE (Warner Bros. 19876)</td>
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<td><strong>54.</strong> MR. LOVERMAN (FROM &quot;DEEP COVER&quot;) (EPIC 74257)</td>
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<td><strong>5.</strong> IF YOU ASKED ME TO (EPIC 34-74277)</td>
<td><strong>55.</strong> YOU REMIND ME (FROM &quot;STRICKLY BUSINESS&quot;) (UP50 74257)</td>
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<td><strong>6.</strong> TENNESSEE (Chrysalis 23829)</td>
<td><strong>56.</strong> STAY (London 969 720)</td>
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<td><strong>7.</strong> DAMN, I WISH I WAS YOUR LOVER (Columbia 38-744164)</td>
<td><strong>57.</strong> HONEY LOVE (Jive 42031)</td>
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<td><strong>8.</strong> WISHING ON A STAR (EPIC 74343)</td>
<td><strong>58.</strong> LIFT ME UP (Elektra 6-47796)</td>
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<td><strong>9.</strong> LIFE IS A HIGHWAY (Capitol 44025)</td>
<td><strong>59.</strong> EVEN BETTER THAN THE REAL THING (Island 886977)</td>
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<td><strong>10.</strong> JUMP (Columbia 74197)</td>
<td><strong>60.</strong> I MISS YOU (Columbia 74321)</td>
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<td><strong>11.</strong> THE BEST THINGS IN LIFE ARE FREE (Perspective/A&amp;M 0010)</td>
<td><strong>61.</strong> SMOKES LIKE NVANDA (BSEI Bros. 57314)</td>
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<td><strong>12.</strong> MY LOVIN' (Aloe/Com/East West 98596)</td>
<td><strong>62.</strong> FALL IN LOVE AGAIN (Columbia 74266)</td>
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<td><strong>13.</strong> TOO FUNNY (Columbia 74359)</td>
<td><strong>63.</strong> I'M THE ONE YOU NEED (MCA 74257)</td>
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<td><strong>14.</strong> BABY-BABY-BABY (LaFace/Kosta 2-43028)</td>
<td><strong>64.</strong> INNOCENT CHILD (Interscope 98613)</td>
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<td><strong>15.</strong> JUST ANOTHER DAY (BWB 219746)</td>
<td><strong>65.</strong> I THOUGHT I DIED AND GONE TO HEAVEN (A&amp;M 750215367)</td>
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<td><strong>16.</strong> WARM IT UP (Ruthless/Columbia 74336)</td>
<td><strong>66.</strong> BRAINSTORMING (Motown 2170)</td>
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<td><strong>17.</strong> NOVEMBER GAIN (RCA 4397)</td>
<td><strong>67.</strong> ASK ME (Virgin 4-19852)</td>
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<td><strong>18.</strong> FRIDAY I'M IN LOVE (Elektra 64742)</td>
<td><strong>68.</strong> SLOW MOTION (Motown 2162)</td>
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<td><strong>19.</strong> GIVING HIM SOMETHING HE CAN FEEL (Aloe/East West 98560)</td>
<td><strong>69.</strong> YOU CAN'T BEAT ME (Island 98508)</td>
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<td><strong>20.</strong> HOLD ON MY HEART (Atlantic 7841)</td>
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<td><strong>21.</strong> JUST FOR TONIGHT (Wing/Mercury 865-888)</td>
<td><strong>71.</strong> I NEED LOVE (Carter)</td>
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<td><strong>22.</strong> KEEP ON WALKIN' (A&amp;M 75021)</td>
<td><strong>72.</strong> 57 CHANNELS (AND NOTHIN' ON) (Columbia 74354)</td>
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<td><strong>23.</strong> GOOD STUFF (Reprise 19895)</td>
<td><strong>73.</strong> ALL THE WORLD'S LOGICAL (Atlantic 84757)</td>
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<td><strong>24.</strong> TAKE THIS HEART (Capitol)</td>
<td><strong>74.</strong> HURRY HOME (Motown 2165)</td>
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<td><strong>25.</strong> THIS USED TO BE MY PLAYGROUND (Capitol)</td>
<td><strong>75.</strong> HAZARD (Capitol 47976)</td>
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<td><strong>26.</strong> SLOW MOTION (Giant 24249)</td>
<td><strong>76.</strong> EVERYTHING CHANGES (Island 98120)</td>
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<td><strong>27.</strong> WHY (Arista 1-2349)</td>
<td><strong>77.</strong> MAMA, I'M COMING HOME (Epic 74093)</td>
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<td><strong>28.</strong> YOU WOULN'T BE ME (Epic 74368)</td>
<td><strong>78.</strong> FOREVER IN YOUR EYES (Perspective/A&amp;M 0009)</td>
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<td><strong>29.</strong> DO IT TO ME (Motown 2165)</td>
<td><strong>79.</strong> WE GOT A LOVE THANG (A&amp;M 750215367)</td>
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<td><strong>30.</strong> THE ONE (Coca-Cola 2-638)</td>
<td><strong>80.</strong> SLEEPING WITH THE LIGHTS ON (Arista 2-12201)</td>
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<td><strong>31.</strong> LIVE AND LEARN (Columbia 74012)</td>
<td><strong>81.</strong> TAKE TIME (Elektra PR16240)</td>
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<td><strong>32.</strong> COME &amp; TALK TO ME (MCA 54175)</td>
<td><strong>82.</strong> MONEY DON'T MATTER 2 NIGHT (Pailey Park/Warner Bros. 19120)</td>
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<td><strong>33.</strong> IN THE CLOSET (Epic 34-74206)</td>
<td><strong>83.</strong> BEAUTY AND THE BEAST (Epic 74090)</td>
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<td><strong>34.</strong> WILL REMEMBER YOU (A&amp;M 1500)</td>
<td><strong>84.</strong> YOU'VE GOT A WAY (Gellar)</td>
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<td><strong>35.</strong> REMEDY (Del American/Reprise 1887)</td>
<td><strong>85.</strong> GIVE ME MY HEART (LaFace 4048)</td>
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<td><strong>36.</strong> STRAWBERRY LETTER 23 (Curtis/Warner Bros 19819)</td>
<td><strong>86.</strong> SO WHAT'CHA WANT (Capitol 15947)</td>
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<td><strong>37.</strong> JUST TAKE MY HEART (Atlantic-4 87509)</td>
<td><strong>87.</strong> CRUCIFY (Atlantic 83099)</td>
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<td><strong>38.</strong> MAKE LOVE LIKE A MAN (Mercury 864018)</td>
<td><strong>88.</strong> FACES OF LOVE (Charisma/PICD 006)</td>
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<td><strong>39.</strong> CLOSER TO ME (MCA 54378)</td>
<td><strong>89.</strong> I JUST WANNA LOVE YOU (RCA)</td>
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<td><strong>40.</strong> EVERYTHING ABOUT YOU (Starlode/Mercury 866823)</td>
<td><strong>90.</strong> I'VE GOT MINE (MCA)</td>
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<td><strong>41.</strong> BOHEMIAN RHAPSODY (Hollywood 64974)</td>
<td><strong>91.</strong> GIVE ME MY HEART AGAIN (LaFace 4009)</td>
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<td><strong>42.</strong> SAVE THE BEST FOR LAST (Wing/Mercury 865136)</td>
<td><strong>92.</strong> MASTERPIECE (Reprise 19076)</td>
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<td><strong>43.</strong> ONE (Island PRCD 6700)</td>
<td><strong>93.</strong> MIDLIFE CRISIS (Elektra/Reprise 5498)</td>
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<td><strong>44.</strong> LET'S GET ROCKED (Mercury 314512185-2)</td>
<td><strong>94.</strong> STAY (Epic 74324)</td>
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<td><strong>45.</strong> ANYTHING AT ALL (RCA 62166)</td>
<td><strong>95.</strong> TO BE WITH YOU (Atlantic-4 87581)</td>
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<td><strong>46.</strong> L.I.C. (Atlantic 87484)</td>
<td><strong>96.</strong> WHEREVER I MAY ROAM (Elektra)</td>
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<td><strong>47.</strong> AM (Epic 4883)</td>
<td><strong>97.</strong> BREAKIN' MY HEART (A&amp;M 293981001)</td>
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<td><strong>48.</strong> STEEL BARB (Columbia 74261)</td>
<td><strong>98.</strong> MAKE YOU A BELIEVER (Impact)</td>
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<tr>
<td><strong>49.</strong> TEARS IN HEAVEN (Reprise 19038)</td>
<td><strong>99.</strong> VIVA LAS VEGAS (Warner Bros. 18979)</td>
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<tr>
<td><strong>50.</strong> ALL YOU'VE GOT (Giant 11912)</td>
<td><strong>100.</strong> TO STRANGE DAYS (Capitol 15675)</td>
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Total Weeks: 77
Last Weeks: 10
MUSIC REVIEWS

SINGLES

DAVID LEE ROTH: "Crazy From The Heat" (Warner Bros. 9 25222-2)
We've heard this all before. As a matter of fact, these four songs were released on his CBS album. Anyway, David has re-released this imaginative effort, with songs like "Easy Street," "Just A Gigolo/ I Ain't Got Nobody," "California Girls," and "Girls, Girls, Girls." Nothing has changed except David's hairline. And who knows, if may spark a little summertime airplay. It was fun then, it's still fun now. Producer is still Ted Templeman.

21 GUNS: "Knee Deep" (BMG RDe 62309-2)
Former Thin Lizzy guitarist, Scott Gorham has put together a new group of rockers who come all from the USA. But cut its teeth in Europe. What we have here is another hard rock quartet dishing out pretty much the same stuff you'd hear from AC/DC, only organized, and at least 25% better. The songs are all about booze, babes and wheels. "Knee Deep" is from the band's debut album, Same, produced by Chris Lord (White Noise, Rod Stewart, Prince). Alze.

PROVEN INNOCENT: "I'm Not The One" (First Priority FPCD 4901)
This young female pop/rap duo is offering a dance track from their first album. Typical production and kid-oriented lyrics will not doubt keep its tune limited to the R&B and dance stations, but considering the exploitation of young groups lately, this simple song might find its way onto the pop charts. It's a "rap" depending on how "proven innocent" their video is. Produced by William Blas & Randy Shopshire.

W.C. & THE MAAD CIRCLE: "Ghetto Serenade" (Priority PMCD 53402)
This has to be the dopest single taken off W.C. & The MAAD Circle's debut album, Ain't A Damn Thing Changed. The production on this one is capital F-U-N-K-A-Y, with some production techniques used like "gangsta" style. Lyrically, W.C. comes off with his distinctive style of delivery, known for. Don't expect much college radio reaction, but you can expect heavy rotation in the hood. Oh yeah, the video is pretty slickin' too.

HIGHLAND PLACE MOBSTERS: "Let's Get Naked" (LaFace LPFCD-4014)
Dallas Austin, one of the most talented "new" producers that have come out of the '90s era. Anyway, Austin has formed a group of his own called the Highland Place Mobsters and the sound that they employ is pretty much on the new-jack tip. The album version isslanted more towards the R&B market and on the remix rap video edit, they look more towards possible college radio play (rap??).

RUDE BOYS: "My Kinda Girl" (Atlantic CD 4636-2)
The Rude Boys have returned with the same potential that broke this group into the scene with their debut album that has dropped off the charts way over a year ago. This mid-tempo R&B cut has some real catchy production and has been a hit in DJ's hands on the West Coast. The video is pretty hot too. It's a good song, but we need more help from the radio to make it successful hit. Don't expect this single to crossover to pop radio but you will hear heavy urban radio rotation. Look for a strong sophomore album from the group.

ALBUMS

AL JARREAU: Heaven And Earth (Columbia 15 0202)
After over three years since the release of his gold '89 Heart's Horizon LP, Al and renowned producer, Narada Michael Walden have emerged with a new 10-track album full of the distinct Jarreau sound. The pop/jazz vocalist spreads his wings a little further into R&B territory with Walden at the helm (primary songwriter, producer and arranger). Jarreau shares the pen with Walden on two tracks and with legendary Miles Davis on final jazz cut, "Blue In Green" (Tapestry).

BONHAM: Madhatter (WTC/ Epic NT 96856)
Legendary Led Zeppelin skin-whacker, John Bonham's son, Jason, is carrying the torch with a new generation of pretty much the same music his dad was famous for. This group, however, uses bigger '90s style punch making use of born patches and various production techniques to try and put a new paint job on a classic car. The 11-cut LP is the sophomore effort from the English rockers, and is produced by Tony Platt and Ron St. Germain.

GEORGE MICHAEL & VARIOUS ARTISTS: Red Hot + Dance (Columbia 15 0028)
This sequel to George's Red Hot & Blue LP features three new cuts from the and allusive artist, including current single, "Too Funky" as well as re-released dance tracks from several other artists, including Madonna, EMP, PM Dawn, Lisa Stansfield, Seal and others. Some of today's hottest remix producers lent a hand to the previously released material, and some of the producers also contributed to the LP. The release of this LP in the US will be donated to AIDS-related charities.

MC REN: Kizz My Black Ass (Priority PMCD 53402)
For those who have always said they would like to hear MC Ren do some solo work, here it is. If you're expecting some N.W.A.-type material on this six-track CD, you won't find it but you will hear Ren flexin' some dope jazz shit. "Behind The Scenes" is the story of a man who has come back but hasn't been able to make it. Some bad hittin' production and some freestyle type lyrics that this "Final Frontier.

POET-T POSSE: I'm A Thrett (JRS Records 35013-2)
The Poet-T Posse is Call's latest contribution to the much-used "gangsta" style rap that has produced such top-selling artists like N.W.A., Ice Cube, CMW, Ice T and countless others. Production-wise, this album has somewhat of a dated sound, but can still maneuver its way into the hands of mainstream radio. They're definitely not the most innovative group out there, but you can look for innovation on every artist's album.

CRIMINAL NATION: Trouble In The Hood (Nastymix NMR 7107-CD)
If you're still keeping up with the rap industry for the past couple of years, the group Criminal Nation should sound familiar to you. Even though they've had a hit almost overnight, the group has not been around long enough to have their release date to it. On this release, the group has achieved the production that they've lacked since their debut. "Excuse Me Mr Officer" (Fed Up), "When The Homies Come To Play" and "Sick To The Brain" are the strong cuts.

PICK OF THE WEEK:

ELTON JOHN: The One (MCA MCAD-10610)
The former Reginald Dwight (complete with new rug) is once again teamed up with longtime songwriting partner, Bernie Taupin. More than likely his real name, Elton is also known for his first name for the credits) on the British superstar piano man's 33rd release. The One is also the title of the current single, which is rapidly gaining ground on the singles chart, and coincidentally bears a similar sound to what has to be the title of his currently played Diet Coke commercials. Meanwhile, the album has made an impressive debut last week, and continues its climb indicating after nearly 25 years, Elton still has it. Chris Thomas produces the 11-cut LP.

POP SINGLES LOOKING AHEAD

1. Face To Face (Warner Bros.) Siouxsie & The Banshees
2. Don't Come Cryin' (Geffen) Fiona
3. Tears To Tell (Elektra) Howard Jones
4. Winning It All (A&M) The Outfield
5. A Little More Love (AA) Lisa Stansfield
6. When Love Comes Around The Bend (Warner Bros.) Dan Seals
7. Going Out Of My Mind (MCA) McBride & The Ride
8. Just Talkin' (Epic) Waylon Jennings
10. Ride (Epic) Soho
11. When She Begins (Epic) Social Distortion
12. Pull Me Under (Atlantic) Dream Theater
13. Really Scrape The Sky (Chrysalis/EMI) Kingmaker
14. Virgin Heart (Epic) Eye & I
15. You Turn Me On (Hollywood) Crystal Waters

CASH BOX JULY 18, 1992 5
EAST

If you can't get tickets to Broadway's SRO Guys and Dolls, you can get off on Warner Bros. reissue of an old album of the score sung by, among others, high-rollers Frank, Bing and Dino.

ADIOS: "Tango started dying in 1955," Astor Piazzolla, who died in Buenos Aires last week at the age of 71, told me five years ago, "and in 1955 I came in with nuevo tango (new tango). I came in, and it was like a revolution, people went crazy. And they made me famous in one week. I used to have fun listening to the radio in Buenos Aires at 11 or 12 o'clock at night, every radio station was speaking about me."

"Praising him? Advising their listeners to hurry and hear him? They were attacking me, attacking me, attacking me. 'Assassin' and 'murderer.' An attempt at tango that's jazz. 'Why don't we throw him out of the country.' All those things."

At about the same time that Antonio Carlos Jobim was adding modern harmonies and jazz elements to samba in Brazil and developing bossa nova ("new wave"), Astor Piazzolla—who was raised on the Lower East Side and spoke English with a thick New York accent—was doing the same for the tango in Argentina, developing nuevo tango.

And although he was finally recognized as home as one of Argentina's greatest composers and performers, he was always ostracized from the traditional tango lovers of Buenos Aires.

"A man that's older than 45 or 50 years old, he hates me profoundly," he said in 1987. "But the young people love me."

Piazzolla played the bandoneon, the squeezebox that is at the heart of the tango, and he and his Nuevo Tango Quintet—which toured the world steadily until Piazzolla was felled by a stroke two years ago—played tango, make no mistake about that. Even when collaborating with Gary Burton or the Kronos Quartet or another non-tango artist, Piazzolla's music was all sensual, blood-boiling, riveting tango played with fiery passion and intensity. The harmonies might have been modern, but, as Piazzolla put it, "underneath, there is the smell of the tango."

A smell that first wafted out of Argentinian ports a century ago.

"The bandoneon is an instrument invented to play religious music in a church in Carlsberg, Germany. They didn't have enough money to buy an organ or a harmonium, so they invented the bandoneon, which has a very sad sound and sounds like a small organ."

"Then, from the church it went to the whorehouses in Buenos Aires. Buenos Aires, like New Orleans, is a port, and when there's a port with sailors, there are prostitutes. So that's how it started, in Buenos Aires in the 1880s and 1890s."

Unlike New Orleans jazz, which was also bred in brothels, tango never lost its blatant association with sex.

"I worked 25 years in cabarets and nightclubs where people danced and you could never see two people together—they always looked like one, they were stuck together. I think that 80 percent of the times that tango dancers were together, they made love dancing."

"But traditional tango music is old-fashioned. And my music is new, it's the future. The young kids who love Sting or love Bruce Springsteen love Astor Piazzolla. Because I'm exciting, and traditional tango is not exciting, it's boring."
ICE-T AND HIS METAL GROUP, BODY COUNT currently are grasping attention nationwide with the controversy generated by the rap "Cop Killer." But one veteran of rap-bashing remains on the outskirts of the news and a fresh effort to harness rap through legislation continues to bubble underneath.

Omaha (Neb.) Judge Stephen Swartz recently threw out charges brought against six retailers for selling 2 Live Crew's ribald album Sports Weekend. Judge Swartz dismissed the charges in the case after attorneys representing the dealers cut a deal requiring the record store owners to sign agreements that they would try harder to prevent the sale of explicit recordings to minors.

Luther Campbell, the beleaguered leader of the 2 Live Crew posse, and his allies claim the charges were dropped against the retailers because the prosecution would not have been able to prove that a crime had been committed by selling the records. In a sting operation sanctioned by the city council, Omaha City Prosecutor Gary Buchinno in April brought charges against the six stores, including Montgomery Ward, Musicland, Homer's, Tape World and two Pickles stores (Cash Box, May 2).

Although Buchinno and Judge Swartz remained unavailable for comment at press time, Campbell's camp maintains that the charges were dismissed because of a recent decision in the 11th Circuit Court of Appeals overturning a previous Federal Court finding that 2 Live Crew's music was obscene. That case was originally heard in Florida in 1991.

If convicted, the retailers would have faced a maximum fine of $1,000 each and up to one year in jail.

Of the dismissal of charges in the Omaha cases, Campbell said, "I am happy. Some people do have some sense. It's a small step for rap. It comes under so many different attacks. This is why I put stickers on my records."

Meanwhile, rap could have been handcuffed in Louisiana after the legislature there last month passed a bill making it a criminal offense to sell a minor music or other recordings that carry the industry's Parental Advisory label. Gov. Edwin Edwards vetoed the bill however, causing the Recording Industry Assn. of America, a major opponent of such lawmaking, to loose a sigh of relief.

NEWS FROM JAPAN

MISA WATANABE, Watanabe Music Publishing Co. chairman, has been selected as president of Music Publishers Association of Japan (MPA) succeeding Shuichi Kusama, Shinko Music Publishing Co. president. At the same time, Mamoru Murakami, president of Nichion Music Publishing Co., was named vice-president while Ichiro Asazuma, Fuji-Pacific Music Publishing Co. president was selected MPA standing director. Each office carries a three-year term.

MAKOTO YAMASHINA, president of video-software manufacturer Bandai, has been named president of Apollo Record Co., succeeding Hidoki Hayashi.

JAPAN VIDEO ASSOCIATION (JVA), reports total shipments of video-software in this country during April of 1992 recorded $160 million, a step down of 11 percent from the comparable month of '91. Breaking it down, cassette sales dropped 88 million while disks showed $67 million. The former was 10 percent and the latter 12 percent down from the comparable month of the prior year.

KING RECORDS disclosed a 5.2 percent increase in total revenues for their fiscal year (April 1991 to February 1992) to $140 million, highest record in the company's history. The increase was attributed to the sales growth of audio-records of $190 million, up 5.9 percent, and $26 million sales of video-records, an increase of 5.7 percent over the prior year.

LOCAL 45s TOP 10

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<th>TW</th>
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<tr>
<td>1</td>
<td>KAMIGA IRUDA KEDE (Sony)...Komekome Club</td>
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<td>2</td>
<td>MOU KOINANTE SHINA (Warner)...Takayuki Makihara</td>
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<td>3</td>
<td>BLOWF N (BMC Victor)...B's</td>
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<td>NATSUDANE (Sony)...Tube</td>
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<td>5</td>
<td>HEYA TO Y-SHIRTS TO WATAKUSHI (Sony Canyon)...Airi Hiramatsu</td>
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<td>6</td>
<td>ITSUMADEMO KAWARANU AIO (BMC Victor)...Tetsum Suoda</td>
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<tr>
<td>7</td>
<td>HAGAYUI KUCHIBIRU (Victor)...Mariko Takahashi</td>
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<td>8</td>
<td>TOO SHY SHY BOY (Sony)...Arisa Kangetsu</td>
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<td>9</td>
<td>BLUE MOON STONE (Sony Canyon)...Checkers</td>
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<td>10</td>
<td>1992 NATSU IBUN MITSUME (Victor)...Koyle Koizumi</td>
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</tbody>
</table>

LOCAL CDs TOP 10

| 1 | MISTRAL (Fun House)...Takako Okumura |
| 2 | NOURYOU (Sony)...Tube |
| 3 | BLUE MOON STONE (Sony Canyon)...Checkers |
| 4 | IICAL (Sony)...Kome 2 PRODUCE |
| 5 | SUPER BEST II (Sony Canyon)...Chage & Ask |
| 6 | LINDBERG V (Tokuma Japan)...Lindberg |
| 7 | MELLOW (King)...Mioho Nakayama |
| 8 | NOURYOU (Sony)...Tube |
| 9 | HOUENSHURO AKASHI (Sony)...Yutaka Ozaki |
| 10 | GEORGE (For Life)...Zoe |

Atlantic recording group Mr. Big are special guests for labelmates Rush's current "Roll The Bones" tour. Shown here at the Jones Beach Theater in Wantagh, New York after a performance are, from left: Billy Sheehan and Eric Martin, Mr. Big; Atlantic co-chairman/co-CEO Doug Morris; Pat Torpey and Paul Gilbert, Mr. Big; and (kneeling) Sandy Einstein of Nightmare/Herbert Management.

SRC record label president Tim O'Brien has announced the signing of David Clayton-Thomas to an exclusive recording agreement. Taking a break from laying down tracks at Bravo AV studios in L.A. are, from lower left: SRC/Zoo Entertainment artist Clayton-Thomas; his Music Ave. Inc. manager Larry Dorr; Sedona Recording Company (SRC) president O'Brien; and Gary St. Clair, SRC A&R director.
**Long, Long Arms**

By John Carmen

**INDIES DON'T LAST.** Usually they don't, which is why the story of Alternative Tentacles is so unique.

The San Francisco-based label has been kicking out the proverbial jams since 1979, amazing given the punitive and seemingly spurious lawsuit that nearly busted them over their star act, The Dead Kennedys. The label has thrived in the absence of the DK's as a recording unit also, and has recently released its 100th lp, Virus 100, a compilation of Dead Kennedys tributes from artists as disparate as Mojo Nixon, L7, Faith No More and Napalm Death.

"It's very difficult in this day and age for an indie to get the recognition that the majors get," says label GM Gregg Wercman. "The only aspect of the recording industry that people seem to care about is mega-sales, the cash-cow angle. We have maintained our stance throughout all of this, and it's amazing how little press we get. Hopefully this new compilation will change all of this."

Initially more an idea than a label, Alternative Tentacles is the brainchild and baby of controversial spoken word/singer Jello Biafra. "Biafra gets all of these offers to do college tours and speak for a lot of cash," says Wercman. "Every fall and spring. But recently, he's decided to write songs, and start working on music again." Biafra's obscenity trial, over the H.R. Giger poster that was inserted into copies of the Dead Kennedys' Frankenchrist may have earned him a fair amount of notoriety, but Wercman would have preferred the whole thing had never happened. "A lot of chains won't carry our records even though we were found not guilty. And the legal fees were staggering. Plus the fact that we didn't have the rights to Fresh Fruit For Rotting Vegetables (the Dead Kennedys' debut album) for CD or cassette. These factors led to a bit of a crunch. Two years ago, we were broke!"

The Virus 100 album is a story of its own. "We were sitting in a bar drinking, trying to think up a novel way to raise interest in our 100th release, and the next day, Faith No More walks into our office, and we layed this idea on them. They said, "Great," and then, we got the ball rolling. The only acts who wouldn't do the record were Ministry, because they were still finishing up their own album; Sonic Youth because they'd just recorded a bunch of covers for B-sides and didn't want to be known as the cover act of the '90s; and the Ramones, because they didn't think they could do justice to a Dead Kennedys song. Can you imagine that? That's the ultimate compliment."

Alternative Tentacles may have begun as sort of a Jello Biafra vanity label, but now some of the label's younger acts like Alice Donut and Nomeansno are selling albums. "The difference between us and a major is we pay our acts from the first album sold. It pisses me off to see Henry Rollins say in print that he signed with a major because he never got paid. The fact is, Al Jorgensen and Paul Barker of Lard say that they made more in royalties from us than they have from their Ministry records on Warner Bros." And you can apparently take that to the bank!

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**GIMME A PIGFOOT AND A BOTTLE OF GIN AND 10,000 SMACK-AROOS:** The check to the National Jazz Service Organization comes from Gilbey's Gin, which sponsored a recent Tony Williams/Benny Green tour. On display behind the check: Tom Evered, Mike Shavelson, Leah Bruhn, Williams, Green, and NJSO boss Willerd Jenkins.

**PASSING ON:** Joe Newman, whose tangy trumpet was once one of the many bright spots of the great Count Basie Orchestra of the '50s (he also made some splendid RCA albums on his own around the same time), died on the Fourth of July at the age of 69.

**VEE-JAY REDUX:** Vee-Jay Records, which, along with its rock, gospel and blues catalogue, had a very active jazz line in the early '60s (Wayne Shorter, Lee Morgan and many other soon-to-be Blue Notes waxed early hard bop albums for Vee-Jay), has been acquired by Daniel Pritzker of the Rockwood Music Group. Gordon Bossin has been pegged as chief operating officer of the new Vee-Jay, which operates out of Cornwall Bridge, Conn., and he had the good sense to put the entire reissue process in the hands of Billy Vera. Vera's a performer and songwriter, of course, but he's also an avid record collector who has been doing a fine job culling Specialty Records reissues for Fantasy. Look for quarterly Vee-Jay reissues beginning this fall.

**SEED MONEY:** The Mid Atlantic Arts Foundation has given out 25 grants worth $50,000 under the regional Jazz Satellite Network program, ranging from $500 for the Janet Lawson Grant and New York State's $6,000 to One Canvas Arts Center to the $4000 each given to the District of Columbia's Charlin Jazz Society for a project with Chico O'Farrill and Paquito D'Rivera, Pennsylvania's Williams Arts Center for a project with Frank Morgan and Los Pleneros and New Jersey's Monmouth Co. Arts Conclave for a work with Billy Taylor. Other artists involved include Jon Faddis, Julius Hemphill, the Either/Orchestra, Clark Terry and the Treme Brass Band.

**SKETCHES OF...** I went to a party for that wimpy new Miles Davis album, Doo-Bop (Warner Bros.), at a gallery in Soho. On the wall of the gallery were art works by that same Miles Davis, who, like Picasso, left crates of drawings and paintings behind when he died for his heirs to pick through. I wish I was them. Unsigned proofs were priced at $75 to $300, unsigned drawings were priced at $11,500 to $19,000, and acrylics on canvas were tagged at a whopping $55,000 to $125,000, Jeeps.

**OLDIES BUT SOUNIDES:** Back in the '40s, before MTV gave us the Video Era, a machine called a Panoram played three-minute music films called "Sounides." Sounides were music videos, plain and simple: artists lip-synched their newest hits. Sounides show up here and there—at jazz film shows and on several compilation home videos—and now 150 of them are going to be airing between movies on the AMC channel. Veteran jazz deejay Al "Jazzbo" Collins hosts the primordial video spots, so stay tuned and see how Benny Goodman, Fats Waller and Count Basie compare to, oh, Paula Abdul, Michael Bolton and Dire Straits.
TALENT REVIEW

Michael Feinstein/Rosemary Clooney

By Robert Adels

HOLLYWOOD BOWL, HOLLYWOOD, CA—It takes Pure Imagination to turn a 17,000-seat outdoor venue into an intimate cabaret, and that’s exactly what Michael Feinstein delivered at every turn during his three-night Fourth Of July Weekend at The Hollywood Bowl.

In the process of putting his new children’s album title into action, Feinstein provided the ultimate in sophisticated adult entertainment for America’s birthday. Adhering to a patriotic theme without so much as one military platitude or attitude, the Elektra recording artist fashioned an alternative red-white-and-blue program of unexpected pleasures—including the belated premiere of Earl Robinson and Yip Harburg’s powerful anti-war hymn “One Sweet Morning.”

In addition to the all-purpose title tune from his fanciful Pure Imagination album, Feinstein chose two additional songs whose stars-and-stripes imagery made their point without hitting us over the head with the flagpole (“When You Wish Upon A Star” and the Groucho Marx-associated “Lydia The Tattooed Lady”). Further extending the holiday humor, Michael gave us the tongue-twisting “Sister Susie’s Sewing Shirts For Soldiers” (from his Angel album Over There), injecting new-found fun into the old chestnut “Alexander’s Ragtime Band” (from his Feinstein Sings Irving Berlin collection).

Even his closing performance of “America The Beautiful” with the L.A. Philharmonic and a 50-voice choir was rendered virtually cliché-free. But throughout most of the evening, it was just Feinstein and his piano as he had the orchestra sitting on his hands. This was as it should be as their power would have worked against the intimacy that Michael so carefully strives for and so magically achieves.

The L.A. Phil got more of a workout backing Feinstein co-star Rosemary Clooney, who is clearly his favorite vocal partner, having dueted with Michael on his very first album (Pure Gershwin) as well as on his current release. Their mutual admiration society is even more obvious and more inventive live than on record. Ms. Clooney’s sly interjections of Madonna and Wayne’s World references into their concert version of “I Can’t Get Started With You” erased any notion of a generation gap between their voices.

This resilient female vocalist effectively challenged the memory of Kate Smith by closing with “God Bless America.” Rosemary’s version may be less statuesque than the all-time standard of comparison, but that also makes it more immediate and contemporary.

The Concord Jazz artist chose two songs each from her most recent albums: reflective renditions of “Sentimental Journey” and “September Song” from her World War II salute For The Duration; and vibrant versions of “Let There Be Love” and “From This Moment On” from her current Girl Singer collection (which sounds better with each listening). The creator of the ’51 novelty smash “Come On-A My House” had the ’92 Hollywood Bowl house eating out of the palm of her hand with every expressive note. If Rosemary Clooney is just another “Girl Singer,” then Julia Childs is just another short-order cook.

TALENT REVIEW

Iron Maiden/Testament

By Ray Ballard

IRVINE MEADOWS AMPHITHEATRE, IRVINE, CA—The July 4th weekend kicked off at high volume in Orange County. It was a great opportunity to celebrate freedom of artistic expression, while we still can!

Testament (Atlantic) took the stage first in support of their latest release, The Ritual, unleashing rage and fury on thousands of festive headbangers. The set opened with the first three cuts off the new album: “Signs Of Chaos,” the first single “Electric Crown,” and “So Many Lies.” “Practice What You Preach,” from the previously released album of the same title, was an audience favorite later in the show.

“The Girl On The Dead” echoed throughout the meadows as Iron Maiden (Epic) made their presence known. These 10-year-plus metal veterans haven’t lost the eye of the tiger, playing hard and aggressive as ever.

Lead vocalist Bruce Dickinson sounded better than ever as Maiden made their way through a set containing material spanning their entire career. Some audience favorites included: “Wrathchild,” “Iron Maiden,” “2 Minutes To Midnight,” “Run To The Hills,” and “The Evil That Men Do.”

Near the end of the show came the mandatory appearance of Iron Maiden’s official mascot Eddy Eddy’s head and shoulders appeared behind the band. His head moved back and forth like he was checking out the entire audience, and he was treading his fingers as if looking at his next meal.

TALENT REVIEW

L.A. Philharmonic/Andre Watts

By Fred L. Goodman

HOLLYWOOD BOWL, HOLLYWOOD, CA—Over the past few months, Los Angeles has weathered many a storm—floods, riots, earthquakes. Therefore, it was somewhat fitting that on the official opening night of the 1992 season of the Hollywood Bowl—arguably the most tranquil spot in the city—there should be a rare Pacific hurricane lurking off the coast and wreaking havoc on the area’s normal July weather.

Raindrops may have fallen on our heads (mostly light and intermittent drizzles throughout the evening), but Beethoven reigned supreme in an “all-Ludwig” concert that featured pianist Andre Watts with Lawrence Foster conducting the L.A. Philharmonic.

The two-hour program opened with the orchestra’s lively reading of the Handel-inspired overture, The Consecration of the House. The highlight of the evening—Mr. Watts’ soulful and powerful performance of the ever-popular Emperor Concerto—made the audience forget the elements and concentrate solely on the pianist’s amazing arpeggios and thrilling trills. What was more astonishing was that Mr. Watts was a last-minute replacement for Alfred Brendel, who was recovering from a bout with tendinitis.

The second half of the concert consisted of the triumphant Symphony No. 7, of which the Allegretto second movement is the most known and beloved. The orchestra rose to the occasion with a simply marvelous and moving rendition. A simply grand opening night. Welcome back, Hollywood Bowl!
Mary J. Blige

NEWS IN RHYTHM & BLUES: Uptown/MCA recording artist Mary J. Blige, the talented voice that's behind the single "You Remind Me," is preparing for the release of her debut album titled What's The 411. The album basically consists of a unique blend of Hip-Hop and R&B used on her single that's currently working its way toward the number one slot on the Cash Box R&B Singles Chart. You can bet that this project will blow-up...Motown recording artists Boyz II Men recently celebrated their induction into the Los Angeles Hard Rock Cafe. The group presented the Hard Rock with a special 30-pound, 46-inch by 60-inch, quadruple-platinum plaque of their Cooleyhighharmony album, which has become the best selling album by an R&B group in history. Following the event, B II M made their performance at the Forum opening for Hammer...Charisma recording artist Maxi Priest recently put the finishing touches on his upcoming album For Real that is scheduled for release in early fall...

Pictured backstage at the Apollo are (l-r): Billy Warren, Apollo publicist; Tracy Spencer; Mary Flowers, Apollo concert booker; Khan; Milita; and Will Downing.
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<th>#</th>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks</th>
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<tr>
<td>1</td>
<td>Tennessee</td>
<td>(Chrysler ERT 28629)</td>
<td>Arrested Development</td>
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<td>2</td>
<td>In the Closet</td>
<td>(Epic 4537)</td>
<td>Michael Jackson</td>
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<td>I'll Be There</td>
<td>(Columbia 74310)</td>
<td>Mariah Carey</td>
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<td>4</td>
<td>Baby Face</td>
<td>(From the Motion Picture Soundtrack Strictly Business)</td>
<td>(Uptown/MCA 54327)</td>
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<td>They Want EFX</td>
<td>(AcoEastWest 96206)</td>
<td>Das EFX</td>
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<td>School Me</td>
<td>(AcoEastWest 98777)</td>
<td>BeBe &amp; CeCe Winans</td>
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<td>Forever in your Eyes</td>
<td>(Perspective/MCA 20009)</td>
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<td>Silent Prayer</td>
<td>(Motown 2165)</td>
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<td>Honey Love</td>
<td>(Live 42031)</td>
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<td>Never Satisfied</td>
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<td>Come and Talk to Me</td>
<td>(Uptown/MCA 54175)</td>
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<td>(A&amp;M 1996)</td>
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<td>How About Tonight</td>
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<td>I've Been Searchin'</td>
<td>(Nobody Likes You) (Atlantic 87549)</td>
<td>Glenn Jones</td>
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<td>This Is The Way We Roll</td>
<td>(Capitol 44786)</td>
<td>Hammer</td>
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<td>They Reminisce Over You</td>
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<td>Pete Rock &amp; C.L. Smooth</td>
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<td>Just For Tonight</td>
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<td>Just My Lick</td>
<td>(Columbia 74717)</td>
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<td>Sometimes I Rhyme Slow</td>
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<td>No Place Like Love</td>
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<td>Depend On You</td>
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<td>33</td>
<td>Joy</td>
<td>(Virgin 91711)</td>
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<td>Still in Love</td>
<td>(Pendulum/Euphoria 64767)</td>
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<td>Love Me</td>
<td>(Capitol 44820)</td>
<td>Tracie Spencer</td>
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<td>It's Not Hard to Love</td>
<td>(Reprise 18872)</td>
<td>Al Jarreau</td>
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<td>Love Like This</td>
<td>(Columbia 74313)</td>
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<td>Scenario</td>
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<td>I Miss You</td>
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<td>Do Unto Me</td>
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<td>My Lovin' (You're Never Gonna Get It)</td>
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<td>How Do I Love Thee</td>
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<td>Why Me Baby</td>
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<td>44</td>
<td>Jump</td>
<td>(Ruff House/Columbia 38-71419)</td>
<td>Kris Kross</td>
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**Top 100 R&B Singles**

**Cash Box • July 18, 1992**

**No. 1 Single: Arrested Development**

**To Watch: Karen White #43**

**High Debut: Baby Face #90**
STREET BEAT

By Bryan (B-Style) DeVaney

Black Sheep, the only hardcore nomination for the MTV awards.

NEWZ FROM THA' UNDERGROUND: What's up G-spot? Just as I sat down to start working on this week's column, a fax came in from MTV Networks announcing the nominees for the 1992 MTV Video Music Awards. The videos that are nominated for "Best Rap Video" are Arrested Development's "Tennessee," Black Sheep with "The Choice Is Yours," Kris Kross' "Jump," "Good Vibrations" by Marky Mark & The Funky Bunch, and "Baby Got Back" by Sir Mix-A-Lot. Good luck goes out to Black Sheep even though one of the commercial nominees (which is everyone else) will win this category... W.C. & The MAAD Circle have just released "Ghetto Serenade," which will be the last single to be taken off their debut album Ain't A Damn Thang Changed. If you want to know more about how the single sounds, look on the review page... It has been rumored that Profile Records' A&R wis Dave Moss (responsible for DJ Quik and 2nd Il None) is looking towards the majors, if ya' know what I mean... Since I mentioned DJ Quik, his sophomore album Way 2 Funky is due to hit the streets on July 20... Look for a new single from 2nd Il None titled "Let The Rhythm Take You," that should blow-up this summer... Other news from Profile is that Rob Base & DJ E-Z Rock will be releasing another album sometime in August...

Das EFX, 500,000 and climbin'!

Congratulations go out to my homeboys Dre and Skoolb a.k.a. Das EFX. Their debut album Dead Serious recently went gold shortly after the release of their first single "They Want EFX." Be on the lookout for their next single which should be "Mic Checks." You can also find them making a special appearance on "Coming At Ya" featured on EPMD's forthcoming Business, Never Personal album... Select recording artist Chubb Rock is due to release a new album in August titled I Gotta Get Mine, Yo. The first single will be "Lost In A Storm..." Ruthless/Priority recording artist Eazy E should be releasing his second solo album sometime in September. Look for a wide variety of producers including Cold 187um and DJ Quik.
TOP 200 POP VIDEOS

MTV Top 20 Videos

#1 ALBUM: Billy Ray Cyrus
#16 HIGH DEBUT: Black Sabbath

JULY 18, 1992

1. SOME GAVE ALL (Mercury 51039)  BILLY RAY CYRUS  1 7
2. TOTALLY KROSSED OUT (Ruffhouse/Columbia 487110) (P)  KRIS KROSS  4 14
3. LIVE MTV UNPLUGGED (Columbia 52798)  MARIAH CAREY  2 5
4. BLOOD SUGAR SEX MAGIK (Warner Bros. 26681) (P)
5. RED HOT CHILI PEPPERS  3 41
6. TEN (Epic 476873)  PEARL JAM  5 30
7. ROFIN' THE WIND (Liberty 95330) (P)  GARRETH BARKS  7 43
8. ADRENALIZE (Mercury 521855) (P)  DEF LEPPARD  9 14
9. THE SOUTHERN HARMONY AND MUSICAL COMPANION (Def American 26916)
10. SHADOWS AND LIGHT (SBE 49924)  WILSON PHILLIPS  8 4
11. MACK DADDY (Def American 26765) (C)
12. NO FENCES (Liberty 93866) (P)  GARTH BROOKS  10 96
13. DEAD SERIOUS (A&M 91227)  DASH FX  15 12
14. METALLICA (Elektra 61135) (P)
15. BACK TO FRONT (Motown 6398)  LIONEL RICHIE  16 13
16. ACUTBANG (Island 510347) (P)
17. DEHUMANIZER (Reprise 29695)  BLACK SABBATH DEBUT
18. ANGEL DUST (Stash 28652)  FAITH NO MORE  12 3
19. DIVA (Arista 18704)  ANNIE LENNOX  14 7
20. CLASSIC QUEEN (Hollywood 61311) (P)  QUEEN  18 17
21. THE ONE (MCA 10614)  ELTON JOHN  21 2
22. WE CAN'T DANCE (Atlantic 82340) (P)
23. GOOD STUFF (Reprise 29695)
24. FUNKY DIVAS (Atlantic 97121) (C)
25. CHECK YOUR HEAD (Capitol 95958)
26. GREATEST HITS (Warner Bros. 26684)  ZZ TOP  21 11
27. GARTH BROOKS (Liberty 93087) (P)
28. DON'T SWEAT THE TECHNIQUE (MCA 10594)  ERIC B. & RAKIM DEBUT
29. WYNONNA (Curb/MCA 10593)  WYNONNA  17 10
30. LUCK OF THE DRAW (Columbia 911414) (P)  BONNIE RAITT  25 54
31. NEVERMIND (DGC 244129) (P)
32. RITES OF PASSAGE (Atlantic 44885)
33. HOLD YOUR FIRE (Epic 44615)
34. FOREVER MY LOVE (MCA 101984)  JOEDEE  30 11
35. TIME, LOVE & TENDERNESS (Columbia 46771) (P)
36. MELISSA BOLTON 67 36
37. WISH (Elektra 61309)
38. HUMAN TOUCH (Columbia 5000) (P)  BRUCE SPRINGSTEEN 12 14
39. THE COMFORT ZONE (Epic/Mercury 843202) (P)
40. THE LION KING (Capitol 90167) (P)
41. ARRESTED DEVELOPMENT 10 13
42. SOUNDTRACK DEBUT 21 10
43. DANGEROUS (Epic 454009) (P)
44. WAYNE'S WORLD (Warner Bros. 26805) (P)
45. CELINE DION (Epic 52473)
46. OHH-H...ON THE T.C.L TIP (Arista 26009)
47. DON'T ROCK THE JUKEBOX (Arista 91226) (P)
48. COOLEYHIGHHARMONY (Motown 53020) (P)
49. HEART IN MOTION (A&M 15231) (P)
50. C.M.B. (Giant 24450) (P)
51. BORN INTO THE 90's (Jive 414999)

R. KELLY AND THE PUBLIC ANNOUNCEMENT 45 24

103. FOR UNLAWFUL CARNAL KNOWLEDGE (Warner Bros. 265924) (P)
104. VULGAR DISPLAY OF POWER (Atlantic 91750) (P)
105. SPELLBOUND (Virgin 915111) (P)
106. REAL LOVE (Arista 84797) (G)
107. OUT OF THE CRADLE (Reprise 26182)  LINDSEY BUCHANAN 12 10
108. MAD MULCHANDELLO (Capitol 97723)  TOM CRUZ 11 6
109. UP (Charisma 92107)
110. A WOLF IN SHEEP'S CLOTHING (Mercury 846098) (G)
111. ROLLING THUNDER (Warner Bros. 26579) (P)
112. PRINCE AND THE NPG (MCA 90097)
113. EMPIRE (EMI 928002) (P)
114. LETHAL WEAPON 3 (Warner Bros. 26809)
115. RUSH (Reprise 26794) (G)
116. T.E.V.I.N. (Crest/Warner Bros. 26931) (G)
117. BLUE LIGHT, RED LIGHT (Columbia 468690) (P)
118. KEEP IT COMIN' (Elektra 61612) (P)  KURT CAWAY 110 3
119. BOATS, BEACHES, BIKINIS AND BALLADS (Mergatroid 9106)
120. JIMMY BUFFETT 97 6
121. INNER CHILD (Motown 350192)  SHANICE 13 32
122. MCMX A.D. (Charisma 919042) (P)
123. ENIGMA 115 77
124. LOW END THEORY (Jive 14141) (G)
125. THE COMMITMENTS (MCA 10286) (G)
126. SOUNDTRACK 133 47
127. UPTOWN (Elektra 61227)
128. WALKIN' IN LONDON (E.P.C. 13137)
129. LOVERS (Motown 9642)
130. EAST SIDE STORY (Virgin 92987)
131. MEAN TO BE MINT JULEP (MCA 1004)
132. MINT CONDITION 122 26
133. SEAL 132 16
134. PAID THE COST TO BE CAUCASIAN (Ruthless 57181)
135. PENTHOUSE PLAYERS CLOU 12 9
136. 2POCALYPSE NOW (Interscope 91767)
137. 2PAC 126 23
138. ALL I CAN BE (Epic 47448)  COLLIN RAYE 128 20
139. PRIVATE LINE (Atlantic 91979) (G)
140. GERALD LEVERT 125 36
141. KIKO (Slash 26786)  DARREN BOWIE 136 36
142. VOL. I. JUST RIGHT (Virgin 91771)  SOUL (MCA 9032)
143. OUT OF TIME (Warner Bros. 26496) (P)
144. R.E.M. 131 43
145. 2ND IN NONE (Capitol 14516)
146. JOHN MELLENCAMP 136 50
147. JUICE (Soul/MCA 1042736) (P)
148. SOUNDTRACK 137 29
149. TEARS ROLL DOWN (Warner Bros. 265922) (G)
150. TEARS FOR FEARS 139 14
151. HOTWIREKID (Mercury 435153782)
152. SOUP DRAGONS 151 10
153. HUSH (Sony Masterworks 48177)
154. YO-YO MA/BOB GILMOUR 141 23
155. TANGLED IN REINS (MCA 10426)
156. STEELHEART 143 35
157. BITCH BETTA HAVE MY MONEY (Motown 34732)
158. AMG 140 70
159. JOSHUA JUDGE RUTH (Curb/MCA 49784) (P)
160. LYLE LOVETT 143 37
161. FAITH GROOVE (Atlantic 9253926480) (P)
162. JOHN MELLENCAMP 136 50
163. CARRERAS-DOMINGO-PAVAROTTI IN CONCERT (London Polydor 4350336) (P)
164. CARRERAS-DOMINGO-PAVAROTTI 132 92
165. STICK AND STONES (Atlantic 93226)
166. TRACY LAWRENCE 130 61
167. WILD AMERICA (A&M 5571)
168. TORA TORA 107 10
169. GREAT HITS 1986-1992 (Columbia 52703) (P)
170. NEIL DIAMOND 127 10
171. GONNA MAKE YOU SWEAT (Columbia 4700) (P)
172. C.C. MUSIC FACTORY 119 70
Perspective

PERSPECTIVE IS AN EDITORIAL of sorts expressing the state of affairs in the Christian music industry, demographics on product and the effects of the music ministry worldwide. The editors of these editorials are considered to be among the most respected and revered Gospel music clinicians, historians, artists, songwriters, producers, arrangers, record company town, home, ministry of music and/or pastors in this country today. "Perspective" will be considered an academic approach to what's happening on the American music scene. Should you be inspired to respond in writing with your comments concerning any of our guest editorials, please forward all correspondence to Gregory S. Cooper, gospel editor, Cash Box Magazine, 5q Music Square West, Suite 804, Nashville, TN 37203. The opinion expressed in the column "Perspective," are not necessarily those of Cash Box Magazine, its publisher or gospel editor.

Gregory S. Cooper

Bobby Jones and New Life

THE EXCITEMENT IS IN THE AIR and the music is everywhere, that great soul-saving, anointed, joyful music called Gospel.

I recently visited the Anniversary Celebration of Detroit, Michigan's, McDonald's Gospelfest. The location was absolutely perfect. We were downtown Detroit, home to several major gospel personalities, on the riverfront, on a sunny day, in a covered bandshell with thousands of enthusiastic music lovers. What a day for gospel! The line-up included several local greats headed by Martha Jean "The Queen," a highly recognized religious announcer from the area; Deborah Barney, local gospel announcer and scholar; and Ed Smith, executive director of the Gospel Music Workshop of America, just to name a few.

The all-star line-up included: Vanessa Bell Armstrong, Bobby Jones & New Life, Rev. Milton Brunson and The Thompson Community Singers and the choir. As I observed the spirit of the Lord move amongst His people, I began to thank God for allowing me to be a part of such a great celebration honoring Jesus.

Concert venues, album sales, video performances and television specials continue to be on an upswing all over the world. Gospel conventions and gatherings are growing with the same zeal. What does this tell us? It indicates that gospel music is fast becoming accepted by a larger part of the music audiences worldwide.

It is my hope that all industry personalities, as well as behind the scene personalities, will continue to unify their efforts to bring quality and respectability to this music industry.

In order for us to continue to achieve such an arduous task, we must (1) reconcile our differences, (2) focus on the cause, (3) practice Christian behavior, (4) aspire to excellence and (5) treat our business as a business, a business designed to lift the Holy name of Jesus. We can do it, you Tony, why can't we do it. Turn it around, upside down, around and around. Do it for Jesus!

I am so pleased to bring to America one of the foremost gospel groups in existence. The New Life Singers. Not only do they internalize the messages for delivery, but they also continue to seek the anointing from the Lord concerning their daily walk. They are interesting to work with because each personality is so colorful and exuberant. Beverly Crawford has emerged as the spiritual leader of the group of five women with Nuana Dunlap as her right hand. Nuana has begun to get a lot of attention because of her ability to play all the instruments. Angela White utilizes her sophistication in soprano techniques while Emily Harris and Francine Belcher, the veteran group members, balance out the alto and tenor line with consistent, rich vocal timbre.

The band is fast becoming known as one of the hottest, tightest units on the road and in the studio. Celebrated producer, songwriter, arranger and accompanist Derrick Lee is continuing to gain national attention as musical director of the Bobby Jones Show. Business savvy and production acumen have become the hallmarks of the New Life Singers under Lee, who is also a graduate of Fisk University. Ralph Lofton, an excellent producer and songwriter, is also on the keyboards. Uncle and nephew Terry Baker and Micah Masbon, who recently joined the band, along with Tony Williams, are all great additions to the organization and make a great contribution to the sound of New Life. With that combination of anointed talent, God's word will spread far and wide to bring others to Christ and heal sick bodies and wounded souls.

May God forever bless the Black Entertainment Television Network for their consistent sponsorship of Bobby Jones Gospel, which has continued to be the most watched show on the network with Video Gospel, Video Soul and Rap City.

Let's continue to work together to eradicate ignorance about our music and to build an industry that the Lord will definitely be pleased with as we strive to build for the kingdom.

Bobby Jones

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

VALERIE BOYD, JAMAICA BOUND—Gospel recording artist Valerie Boyd is embarking on a journey to minister to the people of Jamaica. Already scheduled are concerts in Montego Bay, St. James on July 18, Llándilo, Westmoreland on July 19; Ochos Rios, St. Ann's Bay on July 25; Mandeville, Manchester on July 26; and Can. Kingston on August 1. Even with role models such as Mahalia Jackson and Shirley Caesar, Valerie is in a class of her own. She not only gives us her musical interpretation, but also a deeper personal and theological interpretation as well. She offers a solid base and a seemingly unsinkable foundation that leaves no room for compromise. She articulates a strong and sincere devotion to reach lives and proclaim, through music, the Gospel of Jesus Christ. Valerie interprets, she teaches, she ministers and she truly sings. She said jokingly, "Singing is me and without it, where would I be?" Valerie Boyd's album, Interpreations, is available now at record and Christian bookstores across the country.

WITNESS RECORDS LIVE ALBUM—Witness, one of the top, young female groups in gospel music, recently recorded their live project. The album was recorded before a packed audience at the Mt. Calvary Church of God In Christ in Detroit. Spotted among the crowd were recording artists Darius Brooks of the Thompson Community Singers; Kurt Carr of the Kurt Carr Singers, Los Angeles, California; and Paul Parker of the New Life Singers. Darius Brooks, is slated for release in August, 1992 on the Sound of Gospel label. An added tidbit, Brooks announced that the group is close to signing a new label deal. Stay on The Beat for further developments.

U.K. HONORS GOSPEL ARTISTS—The United Kingdom, where the popularity of gospel music is growing at a rapid pace, recently honored three of its artists who have assisted in this growth. The 1992 Deliverance Ministries International Awards, held in London, were presented to U.K. artists, many of whom are recording on major, mainstream music labels. Among those honored were the Escoveys of East-West/Atlantic Records; Brian Powell of PolyGram Records; Limit X; and Hildia Campbell.

RUSS TAFF JOINS HOLIDAY LINE-UP—Russ Taff, one of Christian Music's best-selling artists, is completing work on his first-ever Christmas project which will be released later this year on the Sparrow label. Entitled The Christmas Song, the collection will feature seasonal classics like "I'll Be Home For Christmas" and "It Came Upon A Midnight Clear," performed in a nostalgic musical setting. The Christmas Song is being produced by James Hollihan, Jr., Taff's long-time collaborator and friend. Taff can also be heard on No Compromise: Remembering The Music of Keith Green, which was released last month. His rendition of "Your Love Broke Through," accompanied by Phil Keaggy, is the project's first single.
CASH BOX • JULY 18, 1992

GOSPEL MUSIC

TOP BLACK GOSPEL ALBUMS

1. GOD GETS THE GLORY (Malaco 6008) -------- Mississippi Mass Choir 1 25
2. MY MIND IS MADE UP (Word 48784) -------- Rev. Milton Brunson & The Thompson Community Singers 2 15
3. LIVE IN DETROIT (Malaco 6009) ............. Rev. James Moore 4 6
4. ALIVE & SATISFIED (Benson 2841) ........... Thomas Whitfield 5 15
5. HE'S WORKING IT OUT FOR YOU (Word/Epic 48785) ... Shirley Caesar 3 25
6. I'M GLAD ABOUT IT (Malaco/Savoy 14804) ... Rev. T. Wright/Chicago Mass Choir 6 19
7. SAINTS IN PRAISE (Sparrow 1240) ............ West Angeles C.O.G.I.C. 9 47
8. DIFFERENT LIFESTYLES (Capitol 90278) ..... BeBe & CeCe Winans 7 51
9. WASH ME (Tyson 1401) ..................... New Life Community Choir/John P. Kee 8 57
10. LITE (Malaco 4450) ....................... Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir 10 49
11. HE LIVES (Savoy 14807) ..................... Shun Pace Rhodes 11 48
12. FAMILY & FRIENDS VOLUME 3 (Sock/Sharow 1507) .... Ron Winans 12 21
13. VICTORY IN PRAISE (Tyson 40195) ......... VIP Music & Arts Seminar 13 22
14. HOPE OF THE WORLD (Tribute 790113) .... New Jersey Mass Choir 14 7
15. CALL HIM UP (Word 48594) ................... Chicago Mass Choir 15 11
16. THIS IS YOUR NIGHT (Blackberry 2003) ....... Williams Brothers 16 58
17. COME AS YOU ARE (Light 79055) ............. Los Angeles Mass Choir 17 6
18. FOCUS ON GLORY (Benson 6535) ............. Hezekiah Walker 18 5
19. THE COUNTRY BOY GOES HOME (Malaco 6010) .... Willie Neal Johnson 20 6
20. LOOK A LITTLE CLOSER (Word 9112) ......... Helen Baylor 19 20
21. A TRIBUTE TO JAMES CLEVELAND (Malaco/Savoy 2009) Various Artists 21 35
22. PHENOMENON (Belmark 71806) ............. Rance Allen 22 57
23. REV. JAMES CLEVELAND/L.A. GOSPEL MESSAGERS (Savoy/Malaco 7103) .................. Rev. James Cleveland/L.A. Gospel Messengers 23 41
24. HE'S PREPARING ME (AR 10162) ......... Rev. E. Davis/Willington Mass Choir 24 57
25. NUMBER 7 (Benson CD02008) .......... Commissioned 25 33
26. TIME IS RUNNING OUT (T.M. 1007) ........... Adoration-N-Prayze 26 14
27. MUSIQ & ARTS SEMINAR (Recorded Live In L.A.) (Font 8206) .... Edwin Hawkins 27 3
28. THANK YOU JESUS (Savoy/Malaco 14811) .... New York Restoration Choir 32 4
29. THROUGH THE STORM (Tribute/Spectra 790113) .... Yolanda Adams 29 41
30. THE LEGEND LIVES ON (Malaco 4449) ........ Willie Banks 31 2
31. PRAY FOR ME (Word 9202) ................... Mighty Clouds of Joy 28 57
32. YOU CAN MAKE IT IF YOU TRY (Savoy/Malaco 14809) .................. Carnell Murrell & The Newark Community Choir 34 2
33. LIVE (Sparrow 1246) ....................... Tramaine Hawkins 33 57
34. LIVE (Benson 2815) ....................... Albertina Walker 36 3
35. BACK TO BASICS (Word 1903) ................. Nicholas 35 4
36. CHURCHIN' WITH THE TYSOT ARTISTS (Tyson/Spectra 9115) .................. John P. Kee 38 2
37. COMIN' HOME (Grace/Spectra 3001) ............ Twinkie Clark-Terrell 39 2
38. TESTIMONY (Sparrow 1283) ................... Richard Smallwood 40 3
39. LIVE & BLESSED (I Am D0090) ....... Walt Whitman & Soul Children of Chicago 37 36
40. I'LL NEVER FORGET (Malaco 4449) .......... Bobby Jones 30 53

Songs of Praise

REV. DAN WILLIS & THE PENTECOSTALS OF CHICAGO: Bridging The Gap (Tyson)
This inter racial choir has been recognized as one of Chicago's top cho ral ensembles. This talent carries over to their debut release. The album's title cut car ries a message of racial harmony, a fitting message at a time of racial strife throughout the country. The cut gives off a Stevie Wonder/Paul McCartney "Ebony And Ivory" effect through the heartfelt vocal performance turned in by Danus Brooks, who is black, and Rev. Dan Willis, who is white, in a year filled with surprising debut albums, here is one more that can be added to that list.

DELEON: New Direction (Word)
The little highs have grown up. The industry's little darling, now a teenager, has definitely moved in a new direction. Gone are the "Kid-centered cuties" songs. In their place are more mature, urban-flavored material, fueled by the talents of Tim Minier and his Nightlight production crew. This album has crossover potential, appealing to the Stacy Lattislaw/Shanice Wilson market.

DARYL COLEY: When The Music Stops (Sparrow)
One of gospel music's most recognized and revered male vocalists has another potential award-winning album on his hands. Once again recorded before a live audience, this album encompasses a wealth of hit material. Coley once again includes a variety of styles to satisfy every listener's musical appetite. Among the light-fitting mixture of contemporary and traditional sounds is a hot, jazz-flavored arrangement of "Real." Highlighting this cut, along with Coley's superbly orchestrated vocal arrangements, is an arrangement which incorporates the smooth 'n' jazz feel reminiscent of pre-Shaft Isaac Hayes.

TWINKIE CLARK-TERRELL: Comin' Home (Grace/Tyson)
Longtime hub of one of gospel's most recognized and revered female groups, the Clark Sisters, makes her mark as a solo artist in grand fashion. Clark incorporates strong mixtures of urban contemporary and traditional sounds that should satisfy every gospel music listener. This blend of styles shows off Clark's outstanding abilities as a songwriter and musician. Radio should have a ball with this one. Pick hits include: "These Are The Last Days," "Holy Spirit," "Battles In The 90's," "Feed My Sheep," along with the jamming title cut.

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Bobby Jones Celebrates The Summer With Gospel Explosion VI

Bobby Jones Celebrates The Summer With Gospel Explosion VI

BOBBY JONES HAS TRULY BECOME the man with the Vision, the Credentials, the Vehicle, and the Economic Base. Gospel Explosion, now entering its sixth session, has become the newest, most comprehensive Black Christian music gathering since the founding of the Gospel Music Workshop of America by the late Rev. James Cleveland.

Gospel Explosion VI, to be held July 15-18, 1992 at the Tennessee Performing Arts Center (TPAC) in Nashville, is titled Youth For Christ. Joyful sounds from youth choirs from all across America demonstrating positive Christian behavior through gospel music is their focal objective. Over 3,000 youths from across the length and breadth of the United States have already pre-registered and the numbers are expected to reach 5,000 before the meeting closes.


Celebrating the liveliness, popularity, tradition and history of gospel music worldwide has become the common bond among gathered artists and participants. Bobby Jones’ Gospel Explosion has become the forum whereby "everybody is somebody," states Jones. "Visibility through the medium of television has become the expression that the Lord has allowed us to use to foster the concepts of Christianity." Jones continues. "We are excited about the way the Lord is using the airwaves, and we want to present what the Lord has given us to give, in the most dignified, sincere, sanctified and Holy-Ghost-filled way that we can."

Reflections

Moses Dillard (front right) is flanked by a mammoth gospel crowd that literally packed and jammed the Tennessee Performing Arts Center’s Polk Theatre nightly. People were turned away for fear that the fire marshals would shut down. Pictured (l-r) are: Dottie Rambo, singer/songwriter of "We Shall Behold Him" and "I Go To The Rock" and many more; country music star Barbara Mandrell; Jo Ann Berry, president of World Class Talent and Booking Agency; and the mother of the first family of gospel music, Delores Winans.
Valerie Boyd

“Interpretations”

1992 Bobby Jones & Score Magazine’s Vision Awards Recipient
1991 International Christian Award Winner
Best Female Performance for “I Give You Jesus”

“Spiritually uplifting...enjoy the talent of one of gospel’s elite on her way up. Destined to fulfill her ministry.”
George Albert
President
Cash Box Magazine

“Valerie is one of the most anointed and prolific singers of Christian music in America today.”
Van Jay
Program Dir.,
WWRL 1600AM New York, NY

“Prolific...highly anointed...convicting...Valerie displays that the “Victory is in Jesus.”
Dr. Albert Lewis
Producer & Host
Gospel Hour Television Productions

“Valerie’s ministry is vibrant...forceful...strong...necessary. I love it!”
Bobby Jones-
Executive Producer
Bobby Jones Television Show

“Elated...surprised to see and hear a stirring ministry that reaches the heart...with one touch.”
Ed Smith
Exec. Secretary of Gospel Music Workshop of America

“A light is shining through the haze of New York City. Her name is Valerie Boyd.”
Sal Baldino
Editor
Christian Musician United Magazine

Appearances

- July 4
  UNAC COGIC
  Birmingham, AL

- July 15
  Jamaica West
  Indies Tour

- Aug 8
  “Uptown Saturday Night Harlem Week”, NY

- Aug 9-12
  Gospel Music Workshop of America,
  Chicago, IL

The debut release of this anointed and incredible vocalist, musician, writer and arranger. Listen as she interprets the greatest songs of our times.

El Shaddai, Tomorrow, I Give You Jesus, Lamb of God

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COUNTRY MUSIC

Brooks’ Bookings

COUNTRY SUPERSTAR GARTH BROOKS continues to reign as country music’s biggest phenomenon. Every show in Brooks’ 1992/93 World Tour has sold out in record time: The Los Angeles Forum (over 16,000 seats)—14 minutes; The Oakland-Alameda Coliseum—20 minutes; The Fresno Convention Center (over 10,000 seats)—28 minutes; the University of New Mexico Arena in Albuquerque—one hour, 57 minutes; the Naval Station in San Diego—45 minutes; and The New York State Fair in Syracuse—one hour.

Brooks and his band, Stillwater, have already performed in front of sold-out audiences in Colorado, Wyoming, Utah, Nevada, Oregon, Washington, Idaho, and Montana. Brooks and the band will continue to tour the United States until mid-December, when they will break before touring Europe, The United Kingdom, Japan, Australia, and New Zealand.

When the demand is this high, some tickets are bound to be “hot.” Brooks made the following statement regarding scalpers, who have been selling tickets to his show at prices from $90 to $500: “I’ve seen the prices that scalpers are asking for tickets to my show. I’ve seen the show—it’s not worth it. Please do not pay a scalper’s price.”

In addition to his concert success, Brooks’ album No Fences, has just been certified for a breathtaking sales total of eight million units. Rope the wind, Garth!

COUNTRY NEWS BOX

MILLER LITE WILL SPONSOR country superstar Clint Black’s national tour for a second season. According to Kevin Wulff, director of event marketing for Miller, this is the first time Miller has sponsored back-to-back tours of a major recording artist. Black’s tour will continue through May of 1993 with over 100 performances in both major and smaller markets. Black’s latest album, The Hard Way will be released on July 14th.

THE STATLER BROTHERS SHOW, basic cable’s highest-rated original primetime series, will resume production on September 8 in Nashville for its second season, with a minimum of 13 episodes on The Nashville Network. In an average week, close to four million different households view The Statler Brothers Show for both the 9 p.m. and 12 midnight telecasts.

ON THE MOVE InterTalent’s Buck Williams has joined the Nashville division of Monterey Peninsula Artists, a Northern California-based talent agency representing a diverse roster of artists that includes Aerosmith, Bonnie Raitt, k.d. lang, Highway 101 and Lyle Lovett. Williams will join agents Steve Dahl, Bobby Cudd, Cindy Grimes and Steve Hoiberg on July 13 at their 33 Music Square West location.

HEE HAW WILL HOST ITS 25TH SEASON this year with a year-long celebration series. Hee Haw, television’s longest-running musical variety show, will celebrate in grand style as Hee Haw Silver begins September 19 and will be complemented by a two-hour 25th anniversary special from the Grand Ole Opry House that will air in the spring of 1993. The series will be hosted by Roy Clark and will feature the comedians, singers, guests, skits and special performances that have frequently the show for over a quarter century.

LIBERTY RECORDING ARTIST EDDIE RABBITT is among the musical nominees for the 1992 National Hero Award presented by Big Brothers/Big Sisters of America. Rabbitt was nominated for his efforts on behalf of a number of charitable organizations such as Muscular Dystrophy, Easter Seals, and Farm Aid. Rabbitt is among five nominees which include Dionne Warwick, Liza Minnelli, Take 6, and Barry Manilow. The award will be presented at a celebrity gala on Monday, October 26.

INDUSTRY PROFILE

Tim DuBois, Senior Vice President/General Manager, Arista Nashville

HE MAKES IT LOOK SO SIMPLE, and after talking with Tim DuBois on the phone recently about his three years at Arista Records in Nashville, it was still hard to crack the formula this guy has concocted for making one of Nashville’s smaller major label divisions one of the biggest in sales, awards and artist recognition.

“It’s been described by me as a few well-chosen shots with a whole lot of muscle,” says DuBois, senior vp and general manager of Arista’s country division. Peaking at 13 artists, with four on the drawing board, including Duke Mowrey and Radney Foster, DuBois admits this is the “fattest the label has ever been.” Fat and happy, as they say, would work here as well.

At the Academy of Country Music Awards, Arista took home five awards for Album and Single Record of the Year (both “Don’t Rock the Jukebox”—Alan Jackson), Top Vocal Group (Diamond Rio), and Top Vocal Duet and Top New Vocal Duet or Group (both Brooks & Dunn). In a sense, Arista had all the bases covered. But the winning hit, says DuBois, is great songs.

Described as “the built-in song factory,” Arista, says DuBois, hires on songwriters first. “I still believe our format is a song-driven format, rather than a record-driven format, and yes, I really put a lot of emphasis on finding artists that have a unique writing ability in addition to a unique vocal ability.”

The Arista roster now boasts such songwriter/singers as Alan Jackson, Pam Tillis, Rob Crosby, Lee Roy Parnell, and Kix Brooks. Gold records have been awarded to Brooks & Dunn, Pam Tillis, Diamond Rio, with platinum recognition going to Alan Jackson on his first two albums and to Steve Wariner on his first Arista project, I Am Ready. Other Arista artists, signed at the label’s inception for their pure country intentions are, Exile, Asleep at the Wheel, and Michelle Wright.

Initially a songwriter, DuBois penned “Love In The First Degree” with Jim Hurt, “She Got The Gold Mine, (I Got The Shaft)” for Jerry Reed, and “Midnight Hauler” for Razzie Bailey. As a manager, DuBois recruited the members of Restless Heart and acted as songwriter, making them the first record producer/artist team in the industry. Creatively, DuBois was in sync with the country music industry, and, as for the business, he had a “few” experiences to fall back on.

Hailing from a small town in northeast Oklahoma, DuBois describes himself as a “Oakie-hillbilly, the worst cultural combination in the world.” While the Texas side of country dominated his musical roots and later, his musical preferences, DuBois (a one time rock-n-roller in a high school band, The Deadbeats) did not get involved in country music professionally until after he began working as an auditor in Dallas. In 1974, he began working on his Ph.D., teaching classes at the University of Tulsa. In 1977, he moved to Nashville for what he believed would be a two-year hiatus from his Ph.D. pursuit. In the meantime he signed a songwriting contract with House of Gold and taught accounting at the University of Tennessee’s Nashville night school and never went back home. In 1985, DuBois left his teaching post at Vanderbilt University for a full-time music career. Today, as head of Arista Records, DuBois maintains that, business aside, his most important contribution is song selection. “There’s no question that the creative side is the one I pull from the most. Always sitting on my shoulder is that accountant side of me that doesn’t let me get crazy. I think it’s a good balance.”

“My main contribution on a production side,” says DuBois, “is finding the material and settling a tone for the album. I like to be involved with the arrangements, but I don’t consider myself to be a great producer. I try to associate with people who have greater abilities in the studio itself.”

Taking his case to radio and retailers early on, DuBois held to a “designed to be different” slogan, preparing a small roster of artists for a big breakthrough in the country music scene. With no magical formula for the label’s success, the biggest telltale sign may be evidenced in the statement DuBois made during the phone interview last month. “Money,” he firmly stated, “is no substitute for creativity.” And the accountant has spoken.

—Cory Cheshire
CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

#1 SINGLE: Wynonna

TO WATCH: Rodney Crowell #29

HIGH DEBUT: Billy Ray Cyrus #44

#1 INDIE: Angie Welch #49

CASH BOX • JULY 18, 1992

1 Saw the Light (Curb/MCA 54407)(CD) ... Wynonna Judd 4 9
2 Rock My Baby (RCA 621967)(VL) ... Shenandoah 3 16
3 Midnight in Montgomery (Arista 2418)(CD) ... Alan Jackson 5 12
4 You and Forever and Me (Warner Bros.) ... Little Big Town 6 6
5 When It Comes to You (BNA 25253)(CD) ... John Anderson 9 13
6 The Letter (Curb 1008)(CD) ... Wayne Newton 1 10
7 The Night the Lights Went Out in Georgia (MCA 54393)(CD) ... Reba McEntire 8 9
8 Take It Like a Man (Arista 2406)(CD) ... Michelle Wright 10 16
9 Something in Red (RCA 621919)(VL) ... Lorrie Morgan 12 10
10 Take a Little Trip (RCA 62253)(CD) ... Alabama 13 6
11 ACES (liberty 79252)(CD) ... Suzi Quagmire 11 13
12 the River (Liberty 70042)(CD) ... Garth Brooks 17 5
13 the Heart That You Own (Reprise 5377)(CD) ... Dwight Yoakam 15 12
14 Billy the Kid (Liberty/SBK 79253)(CD) ... Billy Dean 16 6
15 Gone as a Girl Can Get (MCA 54379)(CD) ... George Strait 12 13
16 I Feel Lucky (Columbia 74345)(CD) ... Mary-Chapin Carpenter 19 6
17 This One's Gonna Hurt You (for a long, long time) (MCA 54500)(CD) ... Marty Stuart & Travis Tritt 20 6
18 If Your Heart Ain't Busy Tonight (Liberty 79250)(CD) ... Tanya Tucker 21 6
19 I'll Think of Something (MCA 54395)(CD) ... Mark Chesnutt 22 5
20 She Takes the Sad Out of Saturday Night (Stoneway/SOR-149)(CD) ... Clinton Gregory 23 6
21 A Woman Loves (Arista 2428)(CD) ... Steve Wariner 24 7
22 What Kind of Fool Do You Think I Am (Arista 2431)(CD) ... Lee Roy Parnell 25 6
23 Norma Jean Riley (Arista 2407)(CD) ... Diamond Rio 7 17
24 We Tell Ourselves (RCA 62194)(CD) ... Clint Black 28 4
25 Boot Scootin' Boogie (Arista 2440)(CD) ... Brooks & Dunn 27 5
26 Pity O'Clock World (Curb 71480)(CD) ... Hal Ketchum 30 6
27 Cowboy Beat (Bellamy Bros. BBR-1)(CD) ... Bellamy Brothers 31 6
28 Runnin' Behind (Atlantic 4029)(CD) ... Tracy Lawrence 33 4
29 What Kind of Love (Columbia 74360)(CD) ... Rodney Crowell 36 3
30 Two Timin' Me (BNA 62276)(CD) ... The Remingtons 34 6
31 Yard Sale (Mercury 4665)(CD) ... Sammy Kershaw 35 4
32 I Wouldn'T Have It Any Other Way (RCA 62241)(VL) ... Aaron Tippin 38 3
33 Blue Rose Is (Arista 2408)(CD) ... Pam Tillis 14 13
34 The Time Has Come (RCA 62215)(CD) ... Martina McBride 18 12
35 You're Driving Me Crazy (RCA 62204)(CD) ... Little Texas 39 4
36 Familiar Pain (Reprise 54606)(CD) ... Michael White 40 3
37 Fall (RCA 62098)(CD) ... Oak Ridge Boys 41 3
38 I Still Believe in You (MCA 54406)(CD) ... Vince Gill 44 2
39 Too Much (Liberty 79021)(CD) ... Pirates of the Mississippi 42 3
40 That'S What I'M Working On Tonight (Epic 46803)(CD) ... Dixiana 43 3
41 Warning Labels (Epic 74399)(CD) ... Doug Stone 45 2
42 Rosalee (Columbia 74397)(CD) ... Stacy Dean Campbell 46 2
43 Our Love Was Meant to Be (Curb 607)(CD) ... Boy Howdy 50 2
44 Could'VE Been Me (Mercury 705)(CD) ... Billy Ray Cyrus DEBUT
45 BAYOu (Margaritaville 54408)(CD) ... Evangeline 49 2
46 THREE GOOD REASONS (Liberty 79020)(CD) ... Crystal Gayle 48 2
47 HOME Sweet HOME (nest 5534)(CD) ... Dennis Robbins 25 10
48 NOWHERE Bound (Arista 2441)(CD) ... Diamond Rio DEBUT
49 Sea of Tears (Stop Hunger 1102)(CD) ... Angie Welch 53 8
50 Me and My Home (RCA 24525)(CD) ... Paul Overstreet DEBUT
51 She Wrote the Book (Arista 2442)(CD) ... Rob Crosby DEBUT
52 HOMETOWN Radio (Liberty 79281)(CD) ... Curtis Wright 25 8
53 SHOULD'VE KNOWN Better (Door Knob Disc 917-37)(VL) ... Bo Harrison 54 10
54 Dancing on Saturday Night (Stargard CD-1)(CD) ... Ronnie Mason 56 7
55 Call It What You Want to (Playback 148)(CD) ... Michele Bishop 57 6
56 Rockin' Pneumonia & the Boogie Woogie Flu (Playback/Laurie 149)(CD) ... Jeannie C. Riley 64 5
57 Just Beyond the Pain (Playback/Laurie 148)(CD) ... Tommy Cash with Johnny Cash 66 6
58 All Is Fair in Love and War (RCA 62217)(VL) ... Ronnie Milsap 29 16
59 Sacred Ground (MCA 54396)(CD) ... McBride & The Ride 32 17
60 Heart of Stone (Sun Set DC-3)(CD) ... Ceci Music 61 6
61 Home is Where the Heart Is (Stargard CD-1)(CD) ... Sylvia Winters 63 6
62 Guess Things Happen That Way (Playback/Laurie 148)(CD) ... Black Tie 72 6
63 One Track Mind (Stargard CD-4)(CD) ... Tony Wamperr 65 6
64 Today I Wanna Live (Stars & Guitars 104)(VL) ... Jerri Ann 67 6
65 S-CHORD COUNTRY SONG (Stargard SC002)(CD) ... Eddie Thompson 69 4
66 Friends (Stargard SC005)(CD) ... Bill Wilkerson, Jr. 72 4
67 Too Big to Fight (Step One SOR-440)(CD) ... Faron Young & Ray Price 79 2
68 Heartaches Come, Heartaches Go (Killer KCD 104)(CD) ... Dawson O'Day 78 6
69 Listen to the Radio (Bench/BENDO)(CD) ... Black Tie 72 6
70 If You Don'T Love Me (Killer KCD 104)(CD) ... Michael Garman 74 5
71 He Is a Good Doctor (Gospel Tone 100)(CD) ... Robin Slaughter 75 5
72 She Loved the Hell Right Out of Me (Killer KCD 103)(CD) ... John Anderson 76 5
73 Dixie'S Arms (Stargard SC006)(CD) ... Sandy Sanford 78 4
74 Diggin' in the Ditch(es) (Trek DE-01)(CD) ... Dwight Estep 77 5
75 Winterlude (Taste of Texas T-129)(CD) ... Dave Thompson 80 2
76 He Takes No Prisoners (Killer KCD 104)(CD) ... C.R. Davis 86 2
77 Bedside Manner (Killer 104)(CD) ... Frank Cannon 83 2
78 Thunder in Carolina (Kottage 45009)(CD) ... Doc Lee 85 2
79 Come to You ( Interstate 4040)(CD) ... Conventional Wisdom 84 2
80 Come on Over to the Country (Curb/Capricorn 5434)(CD) ... Hank Williams, Jr. 37 6
81 Can'T Stop Myself from Loving You (MCA 54371)(CD) ... Patti Loveless 47 12
82 American Pride (Gold Town GT 010)(VL) ... Jay Eddy DEBUT
83 Born Ready (Fraternity 3569)(VL) ... Michael J. DEBUT
84 I May Not Always Remember but I'Ve Never Forget (Zambone GT101)(CD) ... Redneck the Band DEBUT
85 For a Moment Once More (Gold Town GT010)(VL) ... Ruth Ann Blaylock DEBUT
86 Wherever Forever Begins (Atlantic 45242)(CD) ... Neal McCoy 51 9
87 From the Word Love (Epic 74311)(CD) ... Ricky Skaggs 52 9
88 The Coldest Night Since 1951 (Tre 104)(CD) ... Cody Yorkin 55 10
89 Just a Little Bit of Heaven (Sign Off 1100)(VL) ... Michael Dineen 56 9
90 I'M on Your Side (Killer 103)(CD) ... Debbie Williams 60 10
91 Mason Dixon Line (Wannabe Bros. 5377)(CD) ... Dan Seals 62 12
92 Playin' Possum (S.R. CD-4)(CD) ... Up Country 67 8
93 Don't You Want to Prove Everyone Wrong (Browntown CD-11)(CD) ... Jamie Harper 70 7
94 Achy Breaky Heart (Mercury 46828)(CD) ... Billy Ray Cyrus 81 13
95 Honky Tonk Baby (Warner Bros. 54374)(CD) ... Highway 101 82 7a
96 You Do My Heart Good (Liberty 79208)(CD) ... Cleve Franklin 87 6
97 Iola (Columbia 74319)(CD) ... Trisha Yearwood 89 16
98 The Woman Before Me (MCA 54362)(CD) ... Ricky Van Shelton 91 17
99 Backroads (Columbia 74258)(CD) ... Misty Pilson 92 8
100 Love to Burn (Stop Hunger 1101)(CD) ...
Most Active
LORRIE MORGAN—Something In Red—RIAC
302—13
Hittin' The Street
(7/28/92) Rob Crosby—Another Time And Place—(Arista)
(7/28/92) Karen Brooks & Randy Sharp—That's Another Story—(Mercury)
(7/28/92) Various Artists—On A Christmas Night—(Liberty)

ALBUM TO WATCH—A new face on the “To Watch” scene this week, Lorrie Morgan's Something In Red gains six points, leading all other album finishers on the Top 75 chart. At #3, Something In Red, the follow-up to Leave The Light On, is Lorrie's first album to be certified gold. Hits from the album include, “We Both Walk,” “A Picture Of Me Without You,” and the title cut, now at #9 on the Top 100 Country Singles chart.

GONE GOLD AND PAST PLATINUM—Albums which exceeded sales of 500,000 in June, according to the RIAA include Hal Ketchum's Past The Point Of Rescue, Pam Tillis' Put Yourself In My Shoes, Doug Stone's I Thought It Was You, and George Strait's Holding My Own. Wynonna Judd garnered the only platinum status this month with her self-titled debut.

MARTY STUART—ONCE UPON A TIME CMH Records is releasing a 16-track collection of Marty Stuart studio releases and live performances, including six instruments on guitar and mandolin. Songs included on the album are “Orange Blossom Special,” “Take A Little Time,” “Dim Lights, Thick Smoke,” and “Til The End Of The World Rolls 'Round,” as well as duets with Johnny Cash on “Mother Maybelle” and with Lester Flatt on “The Bluebirds Are Singing For Me.”

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**CASH BOX** JULY 18, 1992

**TO WATCH:** Lorrie Morgan #3
COUNTRY MUSIC

By Cory Cheshire

COUNTRY RADIO

HIGH DEBUTS
1. BILLY RAY CYRUS—"Could've Been Me"—(Mercury 703)—#14
2. DIAMOND RIO—"Nowhere Bound"—(RCA 2441)—#48
3. PAUL OVERSTREET—"Me And My Baby"—(RCA 62254)—#50

MOST ACTIVE
1. RODNEY CROWELL—"What Kind Of Love"—(Columbia 74250)—#29
2. BOY HOWDY—"Our Love Was Meant To Be"—(Curb 907)—#13
3. AARON TIPPIN—"I Wouldn't Have It Any Other Way"—(RCA 62241)—#32
4. VINCE GILL—"I Still Believe In You"—(MCA 54406)—#38

POWERFUL ON THE PLAYLIST—Wynonna scores her second #1 solo hit, "I Saw The Light." The follow-up to "She Is His Only Need," rises three notches to lead this week's Top 100 Country Singles.

The rush is calmer but strong enough to keep "What Kind Of Love" as the most active country single again this week. Gaining 14 points last week, the latest from Rodney Crowell ties with newcomer from Curb, Boy Howdy, with seven gains each. "What Kind Of Love" advances to #29. The city boys of Boy Howdy steal seven notches from last week's #50 debut position edging up to #43 with "Our Love Was Meant To Be."

Aaron Tippin and Vince Gill pull up six places apiece on the Top 100. Tippin and "I Wouldn't Have It Any Other Way" advance to #32; Gill rises to #38 with "I Still Believe In You."

Five-point gainers were achieved by Garth Brooks at #12 this week with "The River," and "Runnin' Behind," the third from Tracy Lawrence rallies to #28.

"He Stopped Loving Her Today" was recently named the all-time favorite country song in England when BBC Radio Two host Wally Whyton asked his listeners to cast their votes. Made famous by George Jones, the award-winning song was written by Bobby Braddock and Curly Putman, published by Tree Publishing Co., Inc. Gathered for the presentation are (l-r): BMI vice president Roger Sovine; CMA director of European operations Martin Sattenthaler; Sony Tree CEO Donna Hilley; songwriters Bobby Braddock and Curly Putman; and BBC Radio Two's Geoff Mullin and Wally Whyton.

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. THE CHAIN JUST BROKE—Paulette Carlson (Liberty)
2. THIS OL' HEART—Tim Mensy (Giant)
3. THE TASTE OF FREEDOM—Aaron Baker (Atlantic)
4. SOMETHING 'BOUT YOU—Kevin Welch (Reprise)
5. I FOUGHT THE LAW—Nitty Gritty Dirt Band (Liberty)

NEW SINGLE RELEASES
OUT OF THE BOX
■ ALAN JACKSON "Love's Got A Hold On You" (Arista 2447)
Producers: Scott Hendricks/Keith Stegall
Writers: Keith Stegall/Carson Chamberlain

"Love's Got A Hold On You" is the fifth, that's right, fifth single from Alan Jackson's Don't Rock The Jukebox album. An Arista cornerstone, Don't Rock The Jukebox has been at home on the Cash Box charts for 58 weeks, and probably will be for many more yet. Jackson's latest single is a fun song and promises to be a success in the clubs as well as on the radio.

FEATURE PICKS
■ CONFEDERATE RAILROAD "Jesus And Mama" (Atlantic 4656)
Producer: Barry Beckett
Writers: Danny Bear Mayo/James Dean Hicks
Much more mature than their first single, "Jesus And Mama" is extremely well-crafted with heartfelt objectivity as well as believability. This should be a big stepping stone for Confederate Railroad.

■ TRACI PEEL "Almost Single" (Liberty)
Producer: Jerry Crutchfield
Writers: Jerry Fuller/Dene Anton/Candyce Parton
Stepping into some pretty traditional country shoes, Traci Peel questions that pseudo-glamorous life of the single woman in her first Liberty project, "Almost Single."

CMT Top Ten Video Countdown
1. Michelle Wright . . . . . . . . . Take It Like A Man (Arista)
2. Billy Dean . . . . . . . . . . . . . Billy The Kid (Liberty)
3. Dwight Yoakam . . . . . The Heart That You Own (Reprise)
4. John Anderson . . . . . When It Comes To You (BNA)
5. Reba McEntire . . . . . The Night The Lights Went Out In Georgia (MCA)
6. Lorrie Morgan . . . . . Something In Red (RCA)
8. Marty Stuart & Travis Tritt . . . This One's Gonna Hurt You (MCA)
9. Alan Jackson . . . . . Midnight In Montgomery (Arista)
10. Clint Black . . . . . . . . . . . . We Tell Ourselves (RCA)

CMT video countdown, week ending July 8, 1992
By Cory Cheshire

Becky Hobbs—
Out Of Africa With
Souvenirs and Songs

A FIVE-FOOT-TWO
COUNTRY MUSIC PACK-
AGE WAS DELIVERED TO
AFRICA recently. When it ar-
rived the people peered in,
listened for something, and
quickly applauded, broke out in song,
and started dancing. Now they want
more. For six weeks, Oklahoma
native singer/songwriter/key-
boardist Becky Hobbs acted as a
musical ambassador to eight
countries in Africa. The reports
were good. One concert site in
Zambia relayed the excitement of
the concert saying, "During the
high-energy show, the audience
could not stay seated, and people
danced to the edge wherever they
could."

Acting as ambassador, enter-
tainer, and at times, instructor,
Becky waged a personal "crusade"
on her tour. Less glamorous than
most concert dates, Becky said at
the start, "Come hell or high water,
it was my trip, and I was going."
Once there, Becky and her band,
the Heartthobs, had to cancel a
trip in Rwanda because of land
mines in the road, relocate her
Zambia dates because of rioting,
and dodge tear gas in Nairobi.

A recent signee to JRS Records,
Becky has already spent more than
half her life touring the U.S.,
England, Switzerland, New
Zealand, Holland, Korea, Norway,
Germany, Ireland and Canada. Her
tour of Africa, sponsored by Arts
America, included visits with U.S.
embassies, musical collabora-
tions with a Kenyan band, and
some impromptu tribal dance les-
tsons.

Seeing every cultural affliction
from AIDS, to drought, to starva-
tion, Becky says she was still moved
by the way the Africans absorbed
country music, and quickly took
an interest in the culture of the West.
"I felt more power on stage in
Africa than I've ever felt in my life.
I felt more spiritual power around
me—God, you could feel the
heartbeat of the audience, and I
cried. It's been a long time since I
cried on stage, and I did several
times in Africa. People are dying;
they're starving and can't feed
their children. The power is un-
believable."

Back in the States, Becky con-
tinues a songwriting career she
started working on in high school.
Since her rock-n-roll days, fronting
all-male, rock-n-roll bands and
crashing in on the L.A. scene,
Becky has been marketing a
"country, rock, western swing"
stype of music, making it official
with a move to Nashville in 1979.
She scored some chart success
with "The Hottest Ex In Texas," "They
Always Look Better When They're
Leaving," and "Jones On The
Jukebox."

Becky recently finished record-
ing for a Bob Wills tribute album
to be released on Amethyst Records
early August, collaborating with
Ray Bingham, Tulsa regional
favorites, the Stonehorse Band,
and other artists on the album—
Billy Parker, Hank Thompson,
Tillis and Moe Bandy. She is cur-
rently writing with "Jones On The
Jukebox" partner Don Goodman,
and restlessly awaiting studio
work for a forthcoming album
with her new label JRS Records,
headed by Artie Mogul.

"It's such an old land and so
spiritual," says Becky of the
African experience. "I found
myself having very spiritual
dreams. I got tons of great song
ideas that I still haven't finished...it
was a lot to digest."

Hobbs has penned tunes for
George Jones, Larry J. Dalton, John
Anderson, Shelly West, as well as
the majority of songs she cuts her-
self. Both Alabama and Conway
Twitty made her "I Want To Know
You (Before We Make Love)"
famous.

"There's a huge lack of female
material, and I'm here to do my
part," says Becky. "It's getting bet-
ter now because there's a lot of
wonderful female writers in town,
and now they're getting their
songs out."

INDIE ALBUM PICK

□ JERRY JEFF WALKER Hill Country Rain (Rykodisc 10241)
Mr. Bojangles is back with Hill Country Rain. Armed with the almighty pen
and guitar, the Austin veteran is once again serving up slices of life in a song.
The album is tinged with a multitude of musical influences from the Cajar-
spiced "Singing The Dinosaur Blues" and reggae beat of "So Bad Last Night"
to the upbeat blues of "Curly And Lil." Walker's lyrics are as objective and
honest as usual, even more so in "The Artist," which is a letter sung to a
friend who had to let his music go—"An artist must decide which parts to leave
in and take out!" and if he no longer plays the game that's what the game's about."
By Camille Compasio

JUST LEARNED OF A MASS DEPARTURE of regional people out at Nintendo of America in Redmond, WA. The five regional sales managers who left the company include Jerry Monday, Mike Minor, Pete Walton, Art Gallagher and Chuck Arnold. Understand that marketing veep Alan Stone, one of the founders of the company, submitted his resignation. This kind of news is not pleasant to convey. Hope these good people choose to remain in coinbiz.

GETTING BACK TO THE POSITIVE, we made a call to Konami headquarters (where X-Men continues to reign supreme) to sniff out what’s coming up next. Not much luck, though. Frank Pellegrini is so tight-lipped these days—however, in a voice oozing with confidence he responded, “If you’ve been thrilled with previous Konami product; just wait until you see our next piece!” There’s so much talk already, Frank!

SO WHAT’S HAPPENING AT ATLAS DISTG.? For openers, Jerry Marcus tells us the distrib chalked up a “super” spring “selling season!” As a matter of fact, they are again running out of games to sell. Atlas is not expecting a “serious summer slump” this season—which is good to hear—besides which, “there are some really good pieces in the wings” that could certainly sweeten the pot even more. Samples of the “terrific” new Data East Lethal Weapon 3 pin were about ready to arrive at Atlas. Test reports have been fabulous! On another front, the Atlas branch in Indianapolis has a new manager. He is coinbiz vet Jim McNally. Welcome aboard!

UNDER WRAPS: Midway is currently testing a new video game that looks to be “explosive,” according to marketing chief Roger Sharpe, to the tune of four-digit preliminary earnings! Mum’s the word, though, as far as any further specifics. Meanwhile, Williams’ Getaway pin is still strong, still in production; and Bally’s The Addams Family pin is “very close to setting the all-time record for the most successful pin in the history of the industry!” Roger also indicated that more great pieces will be coming forth between now and the opening of AMOA Expo ’92 in October, from the Williams Bally/Midway people!

DATELINE WHEELING, IL, home of Taito America Corp. Sales veep Rick Rochetti tells us they’re testing a unique, new four-player gun game called Operation Gun Buster. Correct me if I’m wrong, but will this be the first four-player gun game to hit the market? This piece offers interactive team play, meaning two against two, the objective being to search out the enemies during head-to-head shooting action. Taito is planning to deliver this piece later this summer and prior to AMOA Expo ’92. Also on the launching pad is a new two- or four-player kit, also earmarked for release before Expo.

HERE WE ARE into the month of July already; and, believe it or not, I haven’t been hearing the usual round of “summer doldrums” complaints that are normally registered about this time of the year. Is this a good sign or what! There are some interesting pieces warming up in the bull pen. We have a major trade show coming up in early October—AMOA Expo—where a lot of new equipment will be revealed and there are those factories who have scheduled pre-Expo introductions of new product. Is the industry on a high? Let us hope so!

DATELINE ALBUQUERQUE, home of American Laser Games. You are all familiar with Gallagher’s Gallery. Well, it is now available with ticket dispenser. For further info contact your local distrub or American Laser Games direct at 4801 Lincoln Rd. N.E., Albuquerque, New Mexico 87109. The phone number is 505-880-1718. Firm will shortly be shooting a new video follow-up, Mad Dog McCree, by the way!

Barnes Named Marketing Director At PLE

CHICAGO—Bud Barnes has joined Pioneer Laser Entertainment, Inc. as director of marketing, replacing Steve Rogers who left the company to pursue his own business interests. Barnes has extensive experience with PLE’s product lines. He previously served as vice president-management supervisor at DCA, Inc., from 1988 to 1991, where he supervised the PLE account and helped introduce Laser Karaoke and Laser-Juke products into the U.S. market.

Commenting on the appointment, PLE president Ted Karasawa said, “We are happy to welcome Bud on board, because we know from working with him in the past that he will be a great addition to our team.”

In his new position, Barnes will be responsible for strategic planning for PLE’s Laser Karaoke and Laser-Juke products, and new product development.

Attesting to our corporate slogan, ‘The Art of Entertainment,’ Pioneer has, literally, created new markets with the introduction of exciting products that fulfill people’s desire for entertainment,” stated Barnes. “Our challenge now is to develop programs that will support the expansion of these markets while we continue to explore new market opportunities. I feel very fortunate to have been selected for this position.”

Prior to joining PLE, Barnes was advertising creative manager at Nissan Motor Corporation, U.S.A., where he was responsible for creative strategy and implementation for national advertising, including the upcoming launch of Nissan’s newest sedan entry, the Altima. His advertising career started at Dentsu Corporation of America in 1976. He has held positions with such firms as D’Arcy-MacManus & Masius; Abert, Newhoff & Burr; and Dentsu-Young & Rubicam. He also has considerable experience in consumer electronics.

Barnes graduated from California State Polytechnic University at San Luis Obispo in 1970 with a B.S. degree in industrial technology/sales and marketing.

Pioneer Laser Entertainment, Inc. is headquartered in Long Beach, California.

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In his new position, Barnes will be responsible for strategic planning for PLE’s Laser Karaoke and Laser-Juke products, and new product development.

Attesting to our corporate slogan, ‘The Art of Entertainment,’ Pioneer has, literally, created new markets with the introduction of exciting products that fulfill people’s desire for entertainment,” stated Barnes. “Our challenge now is to develop programs that will support the expansion of these markets while we continue to explore new market opportunities. I feel very fortunate to have been selected for this position.”

Prior to joining PLE, Barnes was advertising creative manager at Nissan Motor Corporation, U.S.A., where he was responsible for creative strategy and implementation for national advertising, including the upcoming launch of Nissan’s newest sedan entry, the Altima. His advertising career started at Dentsu Corporation of America in 1976. He has held positions with such firms as D’Arcy-MacManus & Masius; Abert, Newhoff & Burr; and Dentsu-Young & Rubicam. He also has considerable experience in consumer electronics.

Barnes graduated from California State Polytechnic University at San Luis Obispo in 1970 with a B.S. degree in industrial technology/sales and marketing.

Pioneer Laser Entertainment, Inc. is headquartered in Long Beach, California.
Hundreds Flock To Arizona For Pinball Show!

CHICAGO—Billed as “The largest pinball gathering in the West,” The Pinball Show staged its third annual gala celebration and it exemplified the never-ending appeal of this game and the loyalty of its fans. More than 600 attendees made their way to the Safari Resort in Scottsdale, Arizona on June 12 and 13 to sample hundreds of classic machines as well as the latest and greatest creations from the major manufacturers. In addition, The Pinball Show featured an exciting pinball tournament on “The Getaway: High Speed II” from Williams Electronics. This event drew some of the best players in the world; with Jym Killy winning the men’s competition and Julia Slayton taking top honors in the women’s division.

Other highlights of the two-day event, which garnered local media coverage, included a charity raffle that raised more than $1,100 and a special banquet with featured speaker Steve Ritchie of Williams Electronics, the designer of such hit pinball machines as “The Getaway”, “Terminator 2: Judgment Day”, “Black Knight”, “High Speed” and “Fl14-Tomcat”.

The show’s organizers, Bruce Carlton, Mark Pratt and Jan Bradbury are promising an even bigger Pinball Show for 1993!

The accompanying photos depict some of the highlights.
CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $80.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

 Classified Ads Close TUESDAY

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FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F-14, Fire, Goldwing, M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

DIGAMART OWNERS- Is your Digamart "dome" scratched, broken, in need of replacement? Call Stone Amusement Co. for prices/quantity discounts. Kyle Copeland, 1-800-WM STONE.

FAN CLUBS

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

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