Cover Story

Clinton Gregory

With Two #1 Singles in the Past Two Years

Step One recording artist Clinton Gregory can easily be dubbed the biggest thing going in the ever-widening independent country music circle. Currently on the charts with the second release from Freeborn Man, Clinton is comfortable with the fact that playing his fiddle and singing his naturally pure, mountain-flavored country has, and will more than likely keep him as more than just that big fish in the independent pond. It is more likely that with five nominations for a CMA award in the first round of voting, he will be a major contender in the entire realm of country music.

Substituting the token cowboy hat for his fiery fiddle, Clinton garnered #1 status, first with the breakthrough single "If It Wasn't For Country Music (I'd Go Crazy)," and most recently with the remake of "Play, Ruby, Play." At this year's first-ever Music Row Industry Summit, Clinton was honored as the Best Independent Artist, and his video for "Play, Ruby, Play," won Best Independent Video. "She Takes The Sad Out Of Saturday Night," Clinton's current release is #16 on the Cash Box Top 100 Country Singles chart. (Photo credit: Cyndi Williams.)

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NARM ROCKS: Promotional materials for the voter registration merchandising campaign announced last month by the National Association of Recording Merchandisers (NARM) and the Rock The Vote organization will appear in more than 8,000 retail outlets nationwide this September, which has been dubbed, “Rock The Vote Month.”

Over 60,000 P.O.P. items have been ordered by over 50 NARM member companies. The primary item is a counter display with tear-off pads bearing an 800 number, which will be in operation during that month. Callers will receive geographically-specific voter registration information. Other support materials include a poster and streamer noting that Election Day is November 3. NARM members will receive all materials by August 15.

“We are very gratified by our members' response to this campaign,” says NARM executive v.p. Pamela Horowitz. “I congratulate Rock The Vote for delivering a campaign which can be used to reach so many potential voters in this election year.”

ON A SAD NOTE: Singer-actress Olivia Newton-John, known for her hits “Physical” and “I Honestly Love You,” revealed last week that she has breast cancer. Fortunately, the Aussie thrush disclosed, the cancer was detected early, and a full recovery is expected. Newton-John, 43, did, however, postpone a concert tour that she was planning to start next month.

CARRYING THE TORCH: Music industry pioneer, Ed Bennett, president of VH-1, will be one of this year's recipients of the Torch of Liberty Award, presented annually by the ACLU Foundation of Southern California. The other two honorees will be Los Angeles Mayor Tom Bradley and Murphy Brown creator/producer Diane English.

Bennett will be honored for his commitment to a wide variety of human rights and civil liberties issues which he addresses through special programming on the music channel. Since joining VH-1 in 1989, he has championed defense of free expression, the protection of the homeless, the preservation of the environment and the development of AIDS research.

The awards will be presented at a gala ceremony at the Regent Beverly Wilshire Hotel on Friday, August 21. Tracy Chapman will headline the event.

A&M Records has announced that Patrick Clifford has returned to the label as vice president of A&R. He had left the company in '90 to head the A&R department at Chrysalis/EMI. He will be based in New York. ■ Glen Brunman has been named head of the Epic Soundtrack label. In his new position, he will be in charge of the acquisition and marketing of film and TV soundtracks for Epic. He is a 17-year veteran of CBS/Sony and most recently held the post of v.p., media and artists development at Epic. ■ PolyGram Label Group has announced two staff changes. Rebecca Carroll has been promoted to product manager from marketing coordinator. Also, Iris Dillon has been named senior director, crossover promotion. She previously handled crossover promotion at Virgin. ■ Byron Hontas has been promoted to the post of national director, media & artist relations at Capitol Records. He most recently served as director of that department. ■ RCA Records has restructured its field sales and production development team. Bob Anderson has been elevated to senior director national sales; Jim Yates, currently regional label director in the Southeast, will add the Washington D.C. and New York markets to his areas of responsibility; Dave Remidi, currently Midwest regional label director, will add the Boston market; Bonnie McCassy, currently regional label director, West Coast, will add the Dallas/Denver markets; Charlie Salah, director of national accounts, will continue in that role based in Detroit. Also, Derek Graham becomes director of product development mainstream; Greg Linn, manager of product development, will now specialize in urban and jazz product; and Tim Leffel, manager of product development, will continue his focus on rock and alternative product. ■ Elektra Entertainment has hired Robin Lynch as senior art director/director of design. Prior to her tenure at the company, Lynch was art director at Warner Bros. Records. ■ Fred Brown and Sue Roberts have been promoted to legal and business posts at Warner Bros. Records. Brown has been named senior director of legal and business affairs from director of the same department. Roberts, who was business affairs associate, is now director of business affairs. ■ Tracy Jordan has joined MTV as vice president, talent and artist relations. Most recently, she was vice president of artist development at Motown Records.
### CASH BOX CHARTS
#### TOP 100 POP SINGLES

**High Debut: Boys II Men #55**

<table>
<thead>
<tr>
<th>#1 Single: Sir Mix-A-Lot</th>
<th>Last Weeks</th>
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<tbody>
<tr>
<td><strong>1.</strong> Baby Got Back (Def American 4-18942)</td>
<td>Sir Mix-A-Lot 1 13</td>
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<td><strong>2.</strong> I'll Be There (Columbia 74330)</td>
<td>Mariah Carey 2 8</td>
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<td><strong>3.</strong> Under the Bridge (Warner Bros. 19876)</td>
<td>Red Hot Chili Peppers 3 12</td>
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<td><strong>4.</strong> Achy Breaky Heart (Mercury 866522)</td>
<td>Billy Ray Cyrus 4 11</td>
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<td><strong>5.</strong> Tennessee (Chrysalis 23826)</td>
<td>Arrested Development 6 10</td>
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<td><strong>6.</strong> Wishing On A Star (Epic 74343)</td>
<td>The Cover Girls 8 8</td>
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<tr>
<td><strong>7.</strong> Baby-Baby-Baby (LaFace/Arista 2-4028)</td>
<td>TLC 14 7</td>
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<tr>
<td><strong>8.</strong> Life Is A Highway (Capitol 44815)</td>
<td>Tom Cochrane 9 10</td>
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<tr>
<td><strong>9.</strong> If You Asked Me To (Epic 34-74277)</td>
<td>Celine Dion 5 13</td>
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**Last Week:**

| **11.** November Rain (Geffen 4367) | Guns-N-Roses 7 14 |
| **12.** Jump (Columbia 74197) | Kris Kros 10 16 |

**This Used To Be My Playground (Sire/Warner Bros. 18822) | Madonna 25 4 |

**The Best Things In Life Are Free (Paradise/A&M 1101) | Commodores 8 8 |

**Giving Him Something He Can Feel (Atco/East West 95850) | En Vogue 19 7 |

**Too Funky (Columbia 74358) | Michael Jackson 13 6 |

**Just Another Day (SBD 42178) | John Secada 15 17 |

**Keep On Walkin' (A&M 76011) | CoCa Peniston 22 6 |

**My Lovin' (Ato/East West 90596) | En Vogue 12 18 |

**Good Stuff (Reprise 89959) | B-52's 23 6 |

**Warm It Up (Ruthless/Columbia 74376) | Kris Kross 16 7 |

**Take This Heart (Capitol) | Richard Marx 24 7 |

**Why (Arista 2-1941) | Annie Lennox 27 9 |

**Come & Talk To Me (MCA 51175) | Jodeci 32 4 |

**The One (MCA 2056) | Elton John 30 5 |

**Friday I'm In Love (Elektra 64742) | The Cure 18 7 |

**Tam (Epic 45900) | Michael Jackson 47 3 |

**Just For Tonight (Wing/Mercury 865-888) | Vanessa Williams 21 9 |

**Hold On My Heart (Atlantic 74818) | Genesis 20 10 |

**Slow Motion (Giant 24289) | Color Me Bad 26 12 |

**Make Love Like A Man (Mercury 864038) | Del LaPra 38 7 |

**Honey Love (Jive 42031) | R.Kelly & Public Announcement 57 4 |

**I Will Remember You (A&M 1600) | Amy Grant 34 13 |

**Do It To Me (Motown 2160) | Lionel Richie 29 11 |

**In The Closet (Epic 34-74206) | Michael Jackson 33 13 |

**Live And Learn (Columbia 74160) | Joe Public 31 19 |

**Remedy (Def American/Reprise 18877) | The Black Crowes 35 6 |

**Slowly (RCA 62271) | Stacy Earl 52 7 |

**All I Want (Columbia 4359) | Toad The Wet Sprocket 53 7 |

**You Remind Me (From 'Strictly Business') (Uptown/MCA 54327) | Mary J. Blige 55 5 |

**You Won't See Me Cry (SRC 07959) | Wilson Phillips 28 12 |

**Save The Best For Last (Wing/Mercury 865136) | Vanessa Williams 42 25 |

**Just Take My Heart (Atlantic 4-87509) | Mr. Big 37 14 |

**Stay (London 869 730) | Shakespeare's Sister 56 3 |

**Everything About You (Starling Mercury 866829) | Ugly Kid Joe 40 20 |

**Strawberry Letter 23 (Curt/Warner Bros. 19815) | Tevin Campbell 36 7 |

**Bohemian Rhapsody (Hollywood 64794) | Queen 41 18 |

**One (Island PRCD 6706) | U2 43 20 |

**Closer To Me (MCA 53578) | The Outfield 39 10 |

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**Even Better Than The Real Thing (Island 866997) | U2 59 4 |

**Let's Get Rocked (Mercury 314512155-2) | Del LaPra 44 17 |

**Anything But All (RCA 02196) | Mitch Miller 45 14 |

**Steel Bars (Columbia 74294) | Michael Bolton 48 12 |

**TLC.C (Atlantic 74844) | Linear 46 11 |

**Tears In Heaven (Reprise 19038) | Eric Clapton 49 25 |

**Will You Marry Me (Virgin 4-89504) | Paula Abdul 51 16 |

**Mr. Loverman (From 'Deep Cover') (Epic 74257) | Shabba Ranks 54 5 |

**Smells Like Nirvana (Scotti Bros. 75314) | "Weird Al" Yankovic 61 13 |

**All You've Got (Giant 11912) | RTZ 50 7 |

**I Miss You (Columbia 74321) | Joe Public 60 3 |

**Lift Me Up (Geffen 4-64779) | Howard Jones 58 14 |

**I'm The One You Need (MCA 64276) | Jody Watley 63 20 |

**Brainstorming (Motown 2170) | M.C. Gaines 66 3 |

**Fall In Love Again (Columbia 74262) | Eddie Money 62 9 |

**End Of The Road (Motown 2178) | Boys II Men DEBUT |

**Reach For The Sky (Epic) | Firehouse 68 5 |

**Innocent Child (Interscope 98513) | Colourhaus 64 8 |

**I Need Love (Geffen) | Olivia Newton-John 69 5 |

**Thought I Died And Gone To Heaven (A&M 750215307) | Various Artists 70 5 |

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1. Bryan Adams 65 20 |

2. 57 Channels (And Nothin' On) (Columbia 74354) | Bruce Springsteen 70 5 |

3. Not The Only One (Capitol 103276) | Ronnie LaBelle 72 17 |

4. Whatever It Takes (To Make You Stay) (Atlantic 74745) | Troop 71 5 |

5. Make It Happen (Columbia 74239) | Mariah Carey 74 42 |

6. Ain't No Proud Boy (LaFace/Arista 24082) | Michael Jackson 73 15 |

7. Silent Prayer (Motown 2165) | Shania Twain 75 10 |

8. Crucify (Atlantic 82959) | I Toi Amos 88 4 |

9. The Letter (Capitol 1008) | Wayne Newton DEBUT |

10. I Wanna Love You (Giant 19860) | Jake 90 2 |

11. Come As You Are (GC 21707) | Nirvana 67 21 |

12. Hazard (Capp 44799) | Richard Marx 76 25 |

13. You've Got A Way (Geffen) | Kathy Troccoli 85 2 |

14. Everything Changes (Geffen 19118) | Kathy Troccoli 77 23 |

15. Give Me My Heart (LaFace 4026) | Babyface 86 4 |

16. Mama, I'm Coming Home (Epic 74053) | Ozzy Osbourne 78 25 |

17. Where I May Roam (Elektra) | Metallica 96 2 |

18. Midlife Crisis (Slash/Reprise 54089) | Faith No More 93 2 |

19. Money Can't Buy You Love (Perspective/A&M 001) | Raffi Tresvant DEBUT |

20. Faces Of Love (Charisma PRCD 065) | Ne Pies 89 3 |

21. I've Got Mine (MCA) | Glen Frey 91 2 |

22. Stay (Epic 74204) | Giant 94 2 |

23. Another Minute (SRC/Zoo 10436) | Cause & Effect \*DEBUT |

24. Forever In Your Eyes (Perspective/A&M 009) | Mint Condition 79 7 |

25. We Got A Love Thing (A&M 750215381) | Ce Ce Peniston 80 22 |

26. Don't Want To Miss A Thing (EMI 4026) | Principles 80 22 |

27. Take Time (Elektra PRB 460) | Chris Walker 82 21 |

28. Sleeping With The Lights On (Arista 1-2430) | Curtis Stigers 85 15 |

29. Beauty And The Beast (Epic 74050) | Celine Dion & Peabo Bryson 84 23 |

30. So What's Happenin' (Capitol 15947) | Beastie Boys 87 27 |

31. Viva Las Vegas (Warner Bros. 18979) | ZZ Top 99 15 |

32. Make You A Believer (Impact) | Sass Jordan 98 9 |
**THE NEVILLE BROTHERS:** "One More Day" (A&M 750717381 2)

This new R&B single from the venerable brothers' recently released *Family Groom* is a beat-driven, richly arranged message tune about the homeless. This group is clearly one of the country's most consistent and musically talented ensembles, and there are five different mixes of the track on the CD single, one of which fit into almost any radio format. This cut, as well as the entire album, is produced by the Neville Brothers with Hawk Wolinski and David Leonid.

**CELINE DION:** "Nothing Broken But My Heart" (Epic 547-743453 2)

This newly famed Canadian songstress will no doubt have plenty of hit ballads, especially if they keeps getting them from writer, Diane Warren, and has then produced by Jimi Higdon. "If You Ask Me To" is still hanging at the top of the singles chart. This track is full of Celine's brilliant power, and sounds like it might be another AC success.

**GENESIS:** "Jesus He Knows Me" (Atlantic); "Right On Time" (Atlantic 744-6702)

Phil, Mike and Tony, currently touring up in support of their multi-platinum LP *Can't Dance*, can't do any wrong lately. This new single, from the same album, is a more hard-driving Genesis, with a sound from the television evangelists, in contrast to the hit ballad, "Hold On My Heart." Phil's vocal is defined by his equal ability and likeability. Produced by Genesis with Nick Davis.

**SAIGON KICK:** "Love Is On The Way" (Third Stone/Atlantic 4654-2)

With the overwhelming smash successes in the last year from normally heavy metal/hard rock band's acoustic singles, "Extremex," and "Big," here is yet another example of warmer- and more appealing-sounding acoustic offerings of the band's work. In this case, a very tasteful Spanish-flavored-style guitar solo falls between lush harmonies on this love ballad from Saigon Kick's recently released *The Legend* album. Produced by bandmember Jeremy Bihler.

**MY LIFE WITH THE THRILL KILL KUTS:** "Sex On Wheels" (Interscope PRCD 4622-2)

Like Peter Gunn gone mad, this cut sounds like it lingers itself toward the visual, with cars screeching around corners. The locomotive-like rhythm keeps rolling while the Kull's hard-edged alternative melody is shout out repeatedly. The three different mixes on the CD single offer various lengths of the same James Bond-tah arrangement from their Saxplosion album, produced by Buzz McCoy.

**SIOUXSIE AND THE BANSHEES:** "Face To Face" (Warner Bros. BRC-ID-5567)

This usually sharp-edged alternative sound of the Banshees has been "timed" a hit for this from the box office hit *Bullets and Nails*. Written by Danny Elfman along with Siouxsi and the Banshees, it features a purring Siouxsie's sultry voice along with an ethereal backing combined with an almost-like morose strings and an arrangement featuring an Egyptian Sultan's prized feline, produced by Steven Hagar.

**KURT HOWELL:** "We'll Find A Way" (Warner Bros. 4699-21973-2)

Although this is Kurt's debut album, he's been a session keyboard player, staff songwriter for Warner/Chappell, and has dropped time with groups Giant and Southern Pacific. His 10-cut solo LP features some excellent guitar work that drops by itself but only offers a fair selection of relatively nondescript, self-penned pop/rock and ballads that seem almost out of style and are slightly heavy-handedly produced by Gran- my-winning Michael (Christopher Cross) Omartian.

**BRAND NEW HEAVIES:** *Heavy Rhyme Experience* (Vol. 1 (Disco) Epic 33-65150 2)

England's jazz-funk band *Brand New Heaves* have teamed up with rap artists to create a new project due to hit the streets in a couple of weeks. The British trio plays nasty live tracks behind American hip-hoppers who have jumped on the funk bandwagon, including: Main Source, Gang Starr, Grand Puba, and others. Prepare for some serious funk-aazz beats powered by *Brand New Heaves* and Orlando Aguilin.

**STEELHEART:** *Tangled In Reins* (MCA MCA 10420)

Producer Tom Werman (along with singer and principal songwriter, Mike Matijevic) has stamped out another hardrockin' LP with his signature all over it. "Malcolm, Cheap Trick, L.A. Guns." This 10-cut sophomore effort from the group has plenty of melodic screamin' guitars and vocals (more party and bae-oriented material here). Mike's vocals carry the distinctive sound of the band, but we all know there's plenty of this out there already.

**CRY CHARITY:** *Peace Love Humiliation* (Morgan Creek 9541-20017-2)

This female singer-led Australian pop/rock band's 11-cut LP is full of different modes and sounds ranging from the rockin' opening cut, "Humiliation," to the angry, "Kick And Scream," the ethereal, "George Cornell's Coming True," and the jangling, "Love." All songs are composed by guitarist, John Carol Sharp, some with the help of singer, Zoe Har- till. The album is produced by Scottish producer, Gavin MacKillop.

**KITARO:** "Dream" (Geffen GCEFD-24477)

Although the Grammy-winning Kitaro's music probably falls into the "New Age" bag (ala Yanni), his sweeping melodies and lush arrangements evoke moods and moods much like the big soundtracks of the film work of which he does. Three of the 10 tracks contain the music of Yoko, singer, Jon Anderson, was asked to write and sing. Dream is a mood-oriented, album using natural sounds, big percussion and ancient Japanese instruments. Kitaro produces himself.

**POP SINGLES LOOKING AHEAD**

<table>
<thead>
<tr>
<th>CASH BOX • JULY 25, 1992</th>
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<tbody>
<tr>
<td>1. LOVE IS ON THE WAY (Atlantic)</td>
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<td>2. I WILL FOLLOW HIM (Hollywood)</td>
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<td>3. DON'T LET THE SUN CATCH YOU CRYING (MCA)</td>
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<td>4. CIRCLE IN THE SAND (Epic)</td>
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<td>5. PROMPTED LOVE (Atlantic)</td>
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<td>6. I COULD USE A LITTLE LOVE (Capitol)</td>
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<td>7. END OF THE ROAD (Motown)</td>
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<td>8. WE CAN MAKE IT (Rhythm)</td>
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<td>9. NEW AND FOREVER (Colombia)</td>
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<td>10. THIS LOVE (Atlantic)</td>
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<td>11. ASLEEP AT THE WHEEL (Elektra)</td>
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<td>12. THE GUITAR (Elektra)</td>
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<td>13. BREAK THE CHAIN (RCA)</td>
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<tr>
<td>14. LET THE RHYTHM TAKE YOU (Philips)</td>
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<td>15. 1-4-ALL-4-1 (Motown)</td>
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</tbody>
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**ALBUMS**

**THE CHILLS:** *Soft Bomb* (Black/Reprise 9 2687-2)

This three-piece group from New Zealand is basically singer/songwriter, Martin Phillips. The group has had various incarnations over the past decade or so, but Martin remains. This new effort of 17 tracks of various lengths is semi-folk-oriented alternative music, featuring experimen- tal rhythms and moods tied together with pop- rock hook-up, and an underlying mix of moods and rhythms. The project migrated from their temporary home of London to record in L.A. with producer, Gavin MacKillop.

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**PICK OF THE WEEK:**

**BLACK SABBATH:** *Dehumanizer* (Reprise 9 2696-5)

This self-proclaimed, "heaviest band in the world" has re- formed its classic member lineup once again for the first time since the big breakup in 1983. Once they dropped the egos and got back to work, the imminent doom-sound jamming eventually turned into the 11 cuts found here on this album, the first of which being "Time Machine" for the Wayne's World soundtrack. A year in the making, Dehumanizer is bound to please those fans who haven't found the "love to fill the void left by the various incarnations of the band over the last decade. Produced, engineered and mixed by Mack.
**STAFF NOTES:** Tom Sturge, senior vice president/general manager of the Chrysalis Music Group, recently announced several promotions and appointments in the L.A. office. Antony Bland has been promoted to the post of West Coast professional manager. Previously, he was professional assistant. Amy Kenzer has been elevated to copyright manager. (No, copyright is not babysitting Princess Di’s kids. Nor will she be sitting in a dugout in Kansas City). She had been royalty administrator at Virgin Music.

**DOTTED LINES:** Giant Music has signed Chuckii Booker to an exclusive, worldwide co-publishing deal. Booker, who served as Janet Jackson's musical director for her *Rhythm Nation* tour, is set for the release of his solo album on Atlantic, *Nice And Wild*, next month. Writer/producer Ron Dante has signed an exclusive, long-term songwriter agreement with Jobook Music through its BMI-affiliated company, Stone Diamond Music. Dante, best known for his work as a producer for Barry Manilow, Cher, Dionne Warwick and others, was the voice of the Archies on the mega-bubblegum hit of 1969, “Sugar, Sugar.” In recent years, he has sung on commercials for McDonald’s (“You deserve a break today”), Coca-Cola, American Airlines and Budweiser. Dante also produced several theatrical productions including the Tony Award-winning Broadway plays *Ain’t Misbehavin’* and *Children Of A Lesser God*. He is currently developing a new recording artist named Julius (maybe the LP will be called *Caesar’s Salad*), whom he is producing... Peermusic recently signed 1991 Grammy-nominated writer/producer Greg Smith. He co-wrote and co-produced four songs with Herb Alpert for the trumpeter's album, “North On Southstreet,” was given a Grammy nomination for Best Instrumental Composition.
Third World ain't no fools. As soon as they got to New York, the Kingston quintet went to Sylvia's in Harlem for some fine eating, where they ran into singer CeCe Peniston, clearly no fool either.

A BIG MOTTA: Ed Motta has everything it takes to be a big star as a soul singer—a large, rubbery, expressive voice and a style that takes gospel melismas out of the church and into the bedroom. You listen to his and you get the spirit of Al Green; a smoothin' of George Benson, a dollop of Al Jarreau. In fact, Motta, as a singer, is as good as Luther or Peabo or any of those other pretenders to the soul-singing throne. There's only one problem: he doesn't speak a word of English.

Ed Motta, you see, is Brazil's greatest contemporary soul singer. Brazilians were on hand during his U.S. debut at S.O.B.'s a week or two ago, and what they saw was a classic case of coals to Newcastle. Motta's tight band seemed to have absolutely no Brazilian influences whatsoever—no samba rhythms underpinning the standard-issue soul melodies, no forro filling in the Memphis soul cracks, no bossa nova cooling off the gospel heat. Listening to him sing a style so clearly American in a language so clearly not English was a bit surreal, like the first time you happen to catch I Love Lucy on a TV in Italy. He sang the hell out of the music, but he didn't offer much to music-drunk New Yorkers that they haven't been finding plenty of for the past 30 years or so in the neighborhood.

New York fans of live Brazilian music have been deprived over the past few years, but, if everything works (like American customs red tape, visas for performers can be hard things to come by), things are about to change. Joao Bosco, one of Brazil's best singer-songwriters, will be at the Blue Note, Aug. 11-16; Paralamas and Titas, a hot pair of rock bands, will be at the Ritz, Aug. 29; Ney Matogrosso, MBP's glitter rocker, will be at Town Hall, Sept. 11; Rita Lee, another MBP star, will put on the Ritz, Oct. 3; Nana Caymmi, a great jazz-influenced singer, and Luis Melodia, a sambista, will be at Town Hall, Nov. 7; and Caetano Veloso will be at the Ballroom, I believe, sometime in September. Break out the cachaca.

ROCKS AND GRAVEL: Leo Nocentelli, the spectacular guitarist from New Orleans' spectacular Meters, will be leading the blues jam sessions at Manny's Car Wash every Sunday for the immediate future.... Deep Blues, a feature-length documentary directed by Robert Mugge, based on Robert Palmer's book of the same name, will be showing at Lincoln Center's new Walter Reade Theater, July 31-Aug. 4. The movie prowls around the Mississippi Delta in the company of Palmer and Dave Stewart. Compare it to The Search for Robert Johnson, a feature-length documentary home video covering some of the same turf and out the same week from Sony Music Video.... Quincy Jones' next project is going to be a soul version of Handel's Messiah with contributions from Patti LaBelle, Dizzy Gillespie, Johnny Mathis, Al Jarreau, BeBe & CeCe Winans and others. I kid you not.

The infectious rhythms and passionately sung melodies have brought this "dancing in the aisles" phenomenon wherever they played, as the group continued to record three more albums over the last few years, and as they traveled the globe performing in front of sell-out crowds. For me... well, since I don't understand the words, I rely mostly on what I perceive visually and hear musically. What I saw and heard was lively, well-played music without ego... a simple joy in bringing their music to the happy reaction of people dancing in the rain, and to me... all those things are very refreshing.

ATTENTION ALTERNATIVE MUSIC FANS! This is a rare opportunity to pick up a fantastic deal on a 16-track compilation CD. You all know that corporate sponsorship lends a mighty hand to the world of music, via television commercials, concert tours, etc.. You name it, they are there. Well, the folks who sell Stolichnaya Vodka (Monsieur Henri Wines, Ltd.) have put out a promotional gimmick that's actually worth the price of that fine liquor.

Here's what you get: Stolar Tracks Vol. I, a full-blown, 16-cut CD (in jewelbox) featuring songs from artists like XTC "The Ballad Of Peter Pumpkinhead", Arrested Development "Tennessee", Peter Murphy "You're So Close", EMF "Getting Through", "Jesus & Mary Chain "Sugar Ray", "Matthew Sweet "Does She Talk?", "Lush "Superbalt", and nine others. So, basically, for the price of one single, you get the chance to sample full cuts from 16 different artists. Sound like a deal? Sure it does. How do you get it, you might ask?... Just dial 1-900-STOLI-CD a $2.95 charge appears on your phone bill, and there's no further charge! That's it! C'mon! That barely covers the cost of manufacturing and mailing! Give 'em a call... tell your friends, give it to your kids if you don't want it, have it sent to someone who hates alternative, use it as an office bathroom keyring, who cares?... but hurry up!... there's only 100,000 of 'em... Next week...
Body Heat Still On Time-Warner

By M.R. Martinez

ALTHOUGH CLOSE TO 2,000 RETAIL OUTLETS have stopped selling Ice-T's Body Count album, and public officials and police associations continue to apply enormous pressure on Time-Warner Inc. to stop distributing the album that contains the controversial track “Cop Killer,” record companies, the ACLU and other segments of the entertainment community have lent support to Time-Warner for defending the rights of free speech and free expression. The Ohio-based, 310-store Camelot Music chain and the 127-store Hastings Books, Music & Video joined other dealers that pulled the album after receiving a letter from California Atty. Gen. Daniel Lundgren urging retailers to voluntarily withdraw the album from the bins.

Several police organizations—including a representative of the Los Angeles City Police Commission—public officials and civic groups were preparing to mount a massive demonstration and protest at the annual Time-Warner shareholders meeting held last Thursday (June 16) at the Regency Beverly Wilshire Hotel in Beverly Hills, Ca. But major labels joined by the Recording Industry Assn. of America (RIAA) were preparing to place full-page ads in major U.S. dailies supporting free expression and Time-Warner’s defense of it. And an ad in the entertainment trade paper Daily Variety defending free speech and artistic freedom and questioning the racial character of the attack on Ice-T’s lyrics was sponsored by the American Civil Liberties Union (ACLU) of Southern California, the Hollywood Women’s Political Committee (HWPC), the Hollywood Policy Center and Show Coalition, People for the American Way and the National Campaign for Freedom of Expression.

The Lundgren letter went out June 23 to 18 major retail chains, and was also sent to the National Assn. of Recording Merchandisers (NARM). But the trade association, which represents recording dealers and manufacturers, said that it had no position on its members’ decision regarding the sale of Body Count. “We do not dictate or consult or make policy for our members on issues like these,” NARM spokesman Jim Donio told Cash Box. “On the other hand, we also support the position that the customer has a right to buy whatever product he wants. And we also support the right to free speech and the right to free expression.”

More than 75 to 100 police organizations from around the country were expected to be represented at the demonstration Thursday. But an equal number of First Amendment supporters are expected to be on hand. The coalition that sponsored the ad in Daily Variety is comprised of a broad cross-section of the entertainment industry, including controversial JFK director Oliver Stone, Boys N The Hood director John Singleton, progressive television producer Norman Lear, New Jack City producers George Jackson and Doug McHenry, Atlantic Records senior vice president Danny Goldberg, VH-1 president Ed Bennett, performance artist Tim Miller and award-winning songwriters Alan and Marilyn Bergman.

At press time, the ads being prepared by the recording industry were to contain a chronology of artists who have been attacked for their songs, including Cole Porter, whose “Love for Sale” was considered risqué when released, and material by Jimi Hendrix and Bob Dylan.

Done It All, Scene It All

By John Carmen

HE'S BEEN THERE since the birth of the indie phenomena, and is still in the game. He's Jim Fouratt, presently a publicity maven for giant indie Rhino.

A longtime fixture on the New York underground club scene, Fouratt has returned to his roots in the record industry. Hired as CBS’ “house hippie,” as he puts it (Fouratt was a card-carrying member of the White Panther Party. Does that bring back any memories, ye old radicals?), back during the reign of Clive Davis, Fouratt has come full circle back to the promotion of leftfield artists.

In the late '70s, Fouratt started what was the first "rock-disco," Hurrah, in uptown Manhattan, which set the stage for what was known as “dance-oriented rock,” a scene which broke such acts as Blondie, the Go-Go's, the Human League, and far too many skinny-tied combos to recall. After a disagreement with the bar’s owners, Fouratt went on to start Danceteria, a smaller, more daring venue, and subsequently went on to book the downtown Peppermint Lounge, a popular mid-'80s stop on the Amerindie circuit. As that scene fizzled, Fouratt tried his hand at the more dance-y, late-'80s scene, and eventually left New York for L.A.

When I asked the publicist about his salad days in New York, he positively lit up (as did I, the man booked this writer’s first NYC gig at Hurrah in May of 1979). “Hurrah was the beginning of a whole new movement,” says Fouratt. “Suddenly we were bringing in all of these indie British acts that the buzz for was sensational. I think that was when the whole big business end of the rock thing was fading.” But Fouratt doubts that a scene like that will flourish today. “MTV has taken away all of the chances-taking in going out, and discovering new music for yourself. I think that they’ve exposed a lot of good acts, but now people identify a band with their one MTV video, and don’t even bother to go see the band.”

When I asked Fouratt about the future of music, he seemed a bit glum. “As we approach the millenium, all we’re getting is a regurgitation of the past, over and over again. The most vital scene now is the underground techno thing, kids are really possessive about it, they’re making their own records, the whole DIY ethic is back. But it is based in a rather expensive drug culture, which is what killed the club scene in New York. When organized crime in New York opened up all of the after-hours joints, they also cornered the cocaine trade in those rooms, so people could stay up all night and dance. Same thing with Ecstasy.”

As for his favorite acts over the years, Fouratt has a long list of faves. He lambents the lack of success for Boston’s Neighborhoods as an example of an indie act that got away (although the band has since signed to a major, after 12 years). “David Minehan (the band’s singer) is a true star, but no one’s ever known what to do with him. Other than that, I’d say Pylon, Gang of Four, the Feelies and Mission of Burma were the bands of the era. I think the key to being a good booker, or publicist is to treat the artist as an artist. I always paid well, even if it infuriated the agencies, and as a result, the acts were almost always totally professional, no matter how whacked out they seemed onstage. It’s a simple matter of respect.”
TALENT REVIEW

ASCAP Cabaret Songs Showcases V

By Robert Adels

ROSE GARDEN PERFORMANCE CENTER, WEST HOLLYWOOD, CA—If you think Jerry Herman—composer/lyricist of Hello Dolly and Mame fame—has tough acts to follow, you ought to catch Steve Lutvak in action.

"Steve who?" While Lutvak’s musical scores have so far only been heard in regional theater productions, his cabaret act is ready to take on the world. Closing for Broadway vet Herman on a unique ASCAP-produced bill, newcomer Lutvak received a standing ovation from a celebrity-studded audience that included singer Rosemary Clooney, composer Henry Mancini, cabaret diva Andrea Marcovicci, and a host of Broadway stage names including Paul Dooley and Karen Morrow.

Lutvak’s music blends the psychological depth of a Julia Fordham, the off-the-wall humor of a Michael Frank and the tuneful immediacy of a Neil Sedaka. His songs are chapters of a remarkably told autobiography that resonate with universal and undeniable impact.

In “Man Of Words,” he details the joy of love at first sight and the sorrow of being tongue-tied to the scene. In “Mrs. Whitney,” Lutvak reveals that he’s become the kind of person his first piano teacher, and all of our own early authority figures, used to warn us about. In “Beware The Anger Of Soft-Spoken Men,” Steve pops the corks off of so many bottled-up emotions that even Freud would have lost count.

Steve’s solo pianowork far exceeded the cabaret standard, and his pre-recorded tracks for “Beware” show him to be as strong a producer/arranger as he is a performer/writer. Lutvak’s L.A. debut had all the earmarks of Elton John’s Troubadour bow.

If this edition of ASCAP’s public showcase for budding cabaret writers is any indication, producer Michael Kerker really knows how to put a show together. His special guest, Jerry Herman, added supreme historical balance to an evening otherwise devoted to the new.

Herman (together with his favorite backer’s audition partner, Carol Dorian) presented exuberant, first-hand versions of his Broadway-gone-cabaret hits: “If He Walked Into My Life” (from the gold Sony cast album Mame, “I Am What I Am” (from RCA’s Le Cage Aux Folles) and “Before The Parade Passes By” (from RCA’s Sit Down, You’re Rocking the Boat). But Jerry’s opener was a true surprise, one of his earliest comic review songs which originally introduced Charles Nelson Reilly to New York audiences (“Confession To A Park Avenue Mother”).

The first half of this ASCAP songwriter’s showcase introduced the works of other promising cabaret tunesmiths: Larry Kerchner (whose material runs from love duets like "Still Friends" to comic rhapsodies like "What’s Your Phobia?"); Portia Nelson (a Julius Monk review vet who now writes youthfully positive female anthems like “This Life”); and the team of Lindy Robbins and Gerald Sternbach (whose Flying In Your Dreams, written for the current Ringling Brothers Circus show, was ebulliently sung by its ringmaster Eric Michael Gillett).

The evening was graciously and masterfully hosted by Broadway (Sound Of Music) and TV (The Class For Comfort) star Nancy Dussault, whose comic ad libs rivaled her commanding vocal style.

The Rose Garden Performance Center proved the perfect spot for the entire affair. Under the creative direction of owner/entertainer Linda Gerard, this mini-complex of nightclub venues is making its mark by regularly bringing big Apple-quality cabaret to the Big Orange.

TALENT REVIEW

They Might Be Giants

By Hilary Gey

THE WILTERN THEATRE, LOS ANGELES, CA—In many ways the Brooklyn duo They Might Be Giants (Elektra) is the musical equivalent of a Gary Larson “Far Side” cartoon—their songs take a skewed, often outrageous look at human condition and the non-scientific world with a wondrous grounded in intelligence. Their performance was sincere, joyful and never condescending, letting the bouncing audience in on the joke every time.

Recollecting the clean-cut, super-smart wiseackers from everyone’s science class: John Flansburg (guitar, vocals, sax) and John R. Linnell (bass, guitar, vocals, trumpet) romped with an excellent backing band through inventively arranged arrangements which touched on a full spectrum of styles. “Big My Grave” turned into a distortion guitar outburst, while “She’s Actual Size” and “If I Wasn’t Shy” featured humorous, and the show’s greatest moment was an extended polka jam—you could almost see steam rising from Linnell’s fingers as he worked out on the rock ‘n roll accordion.

They brought down the house with catchy signature tunes like “Don’t Let’s Start” (Birdhouse In Your Soul) and "Istanbul (Not Constantinople)” as well as new entries from their latest release, Apollo 18, including “I Pailindrome 1” and “My Evil Twin” (“He even has a squid like me,” sang Flansburg). They took suggestions from the audience during a “stump the band” segment that resulted in a great treatment of “You’ve Lost That Lovin’ Feeling.”

Tonight Show trumpeter Sal Marquez and folkie vocalist Syd Straw dropped by to contribute to the madness—most notably on “The Guitar,” which incorporated an off-the-wall take on “The Lion Sleeps Tonight” into its refrain, and tapped the skills of Marquez and sax player Kurt Hoffman (who also handled keyboard duties) for a sizzling brass jam. Marquez’ bright accents also added punch to the creepy song “The Giants’ tongue-twisting tunes. Like the Everyly Brothers on speed, the two Johns provided them with a good-natured, though manic set that was obviously savored by all.

TALENT REVIEW

Engelbert Humperdinck

By Nina Tregub

THE GREEK THEATRE, HOLLYWOOD, CA—It’s hard to believe that it has been 25 years since the good-looking singer with the funny name had his first big hit with “Release Me.” But Engelbert Humperdinck, often referred to as the “King of Romance,” is currently celebrating just that with a Silver Anniversary Tour and made a stop at the Greek Theatre while in L.A. In those 25 years, the silver-throated crooner has garnered 10 Grammys, a star on the Hollywood Walk of Fame and 15 platinum albums.

Many of Engelbert’s big hits of the past are still a big part of his show: “After The Lights Go Down Low,” “The Man With The Silver Tongue,” and “A Man Without Love,” among others. However, the singer also included some new tunes, “Step Into My Life” and “I Get Lonely” from his latest PolyGram lp, Love Is The Reason.

Engelbert also displayed a comical side with his dead-on impersonations of Jerry Lewis, Sammy Davis, Jr. and his old buddy, Tom Jones. Although a misty rain fell throughout the evening, it was not enough to dampen the spirits of the audience or Engelbert himself. A truly enchanted evening!
By Lee Jeske

**JAZZ ON MUSEUM**

This guy is Joe Lovano and if you don't know him, you don't know nothing. Check out his new Blue Note album, From the Soul and see that, yes, Virginia, there are some unique voices left in jazz.

**GIVE THAT MAN A GRANT!** Steve Lacy is one of the coolest guys in jazz, we've already told you that. Great player, great composer, great band leader, and the newest jazz recipient of $340,000 from the MacArthur Foundation, the old “Genius Grant.” But we told you that, too. What we maybe didn't tell you is that Steve Lacy is one of the coolest thinkers in jazz—a true intellectual (in the best sense of the term), a man who has thought about his art and its place in our little world. He knows where it fits, and then he goes and fits it there.

Mike Zwerin, perhaps my favorite currently working music writer, recently visited Lacy, a neighbor of his in Paris, and published the interview in The International Herald Tribune. And here are a few things Lacy said to Zwerin:

“Genius is not something you just have. It’s something that you may possess. A genius can be an idiot, I’ve met some. I just want to take care of my gift and keep it cool.”

And:

“I don’t think it’s going to turn my head. It’s an old head. We’re through with too much stuff together.”

And:

“Music remains just as difﬁcult as it was. Money won’t make me play in tune. If I stop working my butt off, what’ll I do with my butt?”

Zwerin sends along another article of his, about the current state of jazz festivals, which this month are sprawled all over Europe like some hip American oozes. Zwerin, a musician as well as a critic, is almost as cool a thinker as Lacy. After writing about the fact that European jazz festivals are now as likely to offer Joe Cocker and Ringo Starr, as anybody else, he writes the following:

“There’s nothing wrong with these people, I listen to most of them. But jazz is not another musical style, it takes more ability and training—you compose and perform at the same time, in public. It’s a metaphysical calling, jazz musicians are like poets, or should or used to be, in it for love not money. They are paid in inverse proportion to their enjoyment. Their music is grotesquely underpromoted, their good names increasingly exploited. I’d like to compare a few examples here, pound-for-pound so to speak. ... There’s something deeply unorthodox about jazz, commercially the weakest pop form, bending under the weight of all these pop megastars. Something’s got to give. Jazz cannot be subsidized like less commercial older art forms in Lincoln Center and front for French funk and Ringo at the same time. Either the respect or the umbrella—or the music—will have to go.

In another sense, it doesn’t really matter. As these festivals get bigger, you can’t hear the music anyway. You can hardly even see the stages. They are picnics, people wander around with cotton-candy-eating kids. Or bullfights, with crowds in arenas shouting “ole,” awarding ears and tails for licks. We are entering a new, not-yet-clearly defined reality...”

Dear Mike and Steve,

Keep up the fight. Keep yourselves cool. Keep putting those butts to good use.

Love, Lee

**DEFINING THE NEW REALITY:** George Wein, the grand high exalted ruler of jazz festivals, sent me an interesting note recently, one that remarks, in a way, on Zwerin’s point. What it was was a letter mentioning the Newport Jazz Gigant, a Weas-assembled festival tour group of wayward, not-quite-yet-middle-aged beboppers (including Jon Faddis, Bobby Watson, Lew Tabackin and Tom Harrell). In it Wein says the following: “I just feel that the concept of having one man with a rhythm section has exhausted itself. There are just no new Sonny Rollins or Coltranes around any more. No one of that stature. What to do? Assemble ad hoc bands? Bring on Ringo? Hmmmmmmmm.

**BOPPING AROUND:** The Concord Jazz Festival takes place in Concord, California (where else?) July 31-Aug. 2. Rosemary Clooney, Earl Klugh, Joe Williams and other mainstream and trad names will be there. Ringo won’t... Jonas Hellberg, his label called Day Eight Music, featuring his own stuff and things he produces. The label’s been around in Europe for a decade, now, thanks to New York’s Modern World Music, it’s here. Out first: a solo Hellborg, an album by keyboardist Jens Johansson, and trio album with Hellborg, Johansson and Ginger Baker (yep, that Ginger Baker). Fusion may not be dead yet... After a decade of making cummy records for GRP, Kevin Eubanks, who showed such promise on his Elektra-Musician debut album a million years ago, has released his first album on Blue Note, called, pointedly, Turning Point. It doesn’t sound, to these ears, that much different from some of the GRP stuff, but it is a long time, by the way, is currently in The Tonight Show band, another turning point, I guess.
By M.R. Martinez

Atlantic recording act Troop recently released a public service announcement amid riot-torn South Central Los Angeles for Rock The Vote, the non-profit, non-partisan group formed by members of the recording industry and aimed at spurring the MTV generation to exercise its voting privilege. The group currently is celebrating its third album release, Deepa. Shown on location are (l-r): actress Vanessa Williams; Cheryl Robinson, Bust It Management; Rock The Vote's Steve Barr; Rodney Benford of Troop; Tonight Show band leader Branford Marsalis; Allen McNeil, Steve Russell and John Harrell of Troop; Rock The Vote's Beverly Lund; Reggie Warren of Rock; and Rock The Vote's Van Riker.

COMMON CAUSE: Besides being singers, what do Howard Hewitt, Mica Paris and Regina Belle have in common? They're all gonna feature tracks on their upcoming albums twisted up hitmaker Narada Michael Walden. But news about Walden is that most interesting is that he may soon be in the studio producing his own album. Word has it he's interested in returning to his perc- dance/pop music roots and putting together a collection of jazz/rock fusion compositions. Walden bloomed on the scene as the drummer in John McLaughlin's extended Mahavishnu Orchestra that also featured violinist Joan Luc Ponty. What music he will actually perform and who will join him on the sessions is being closely guarded. But it's a bet that the funky pop sensibilities he's developed as a Grammy-winning producer will call in some favors from the people's he's helped guide to gold and platinum. Some of the others setting up studio Whitney Houston, Mariah Carey and Shanice.

SAMPLES: As you read these pages, a tribute to R&B/bluesman Willie Dixon has just wrapped at Antone's in Austin, TX. The venue and companion label, Antone Records, celebrated its 17th anniversary with an all-star lineup that included artists ranging from Albert Collins to Kenny Rogers. Sources say that a major label is talking to the folks at Antone Records about an outright purchase...A four-mix disc of the track "Don't Stop Now," a dance-oriented cut by RCA recording act Love & Sas, is at radio. Richie Mayer and Jon Smith produced the remix with David Benneth for Downtown Media, Vanguard Interactive and BMG Music Canada, respectively...Po', Broke & Lonely have dropped "The Sex Is On," a track from the Ruthless/Epic Records soundtrack to the film Deep Cover.

REVIEW


Lil' Louis and his global confab are purveyors of a unique blend of progressive, vocal-driven techno-pop/jazz. The beats are subtle but the synth and horn textures add a dramatic touch not evident on other techno-dance music. More so than on his 1990 debut album, Lil' Louis relies on a jazzy undertow. Tracy Chapman joins Jai Caldwell on vocals for "Saved My Life" and the other tracks include "Do U Luv Me?" and "Jazzmen." Despite the techno trappings and sometimes introspective lyrics, this collection can be watched by R&B and alternative stations.

LORENZO: Lorenzo (Alpha International/Poly Gram 959 781 000-2). Producers: Various.

New jack arrangements and production meet traditional ballad arrangements on this debut showcase by the Florida native. The 11-track package opens with the new jack swinging "Real Love" before jumping into hearty soul ballads like "Saving My Love," "Make Love 2 Me" and "I Can't Stand The Pain." The latter finds back into the more up tempo groove of "Kiss You, Please You." And so it goes. Lorenzo's still developing voice is reminiscent of Keith Sweat with more range, but he should mellow into his own distinct identity.

THE RHYTHM

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THE RHYTHM
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<td><strong>#1 SINGLE:</strong> Luther Vandross &amp; Janet Jackson</td>
<td><strong>TO WATCH:</strong> Gary Brown #30</td>
<td><strong>HIGH DEBUT:</strong> Michael Jackson #35</td>
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### Cash Box Charts - July 25, 1992

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<th>Title</th>
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<tr>
<td><strong>1.</strong> WISHING ON A STAR</td>
<td>(Epic 74343)</td>
<td>50</td>
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<td><strong>2.</strong> IT'S NOT HARD TO LOVE YOU</td>
<td>(Reprise 18872)</td>
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<td>Al Jarreau 39 5</td>
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<td><strong>3.</strong> WHY ME BABY</td>
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<td><strong>5.</strong> CAN I GET WITH YOU TONIGHT</td>
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<td>54</td>
<td>Truth Inc. 54 7</td>
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<td><strong>6.</strong> ONE MAN WOMAN</td>
<td>(Motown 2156)</td>
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<td><strong>7.</strong> JUMP</td>
<td>(Ruff House/Columbia 38-74197)</td>
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<td>Kris Kross 47 15</td>
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<td><strong>8.</strong> MONEY CAN'T BUY YOU LOVE</td>
<td>(Perspective/Atco 0071)</td>
<td>57</td>
<td>Ralph Tresvant DEbut</td>
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<td><strong>9.</strong> ALL ABOUT HER</td>
<td>(Atco/Atlantic 98955)</td>
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<td><strong>10.</strong> 7 DAYS, 7 NIGHTS</td>
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| **12.** UNCONDITIONAL LOVE | (Reprise 18981) | 61 | Atlantic Starr 57 5 |
| **13.** JUMP AROUND | (Tommy Boy 926) | 62 | House Of Pain 66 3 |
| **14.** GET-A-WAY | (Northern Star 30003) | 63 | Dee Dee Wilde 63 5 |
| **15.** NEARER TO YOU | (Atlantic 87477) | 64 | Sky 64 5 |
| **16.** I'VE GOT TO HAVE IT | (Bolar/Epic 74548) | 65 | 3rd Ave 65 5 |
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| **30.** BREAKING MY HEART | (Perspective/A&M 0004 0352) | 79 | Mint Condition 80 9 |
| **31.** DEEP COVER | (Solar/Epic 74547) | 80 | Dr. Dre Intro. Snoop Doggy Dogg 81 10 |
| **32.** REWIN | (SME/RCA 70868) | 81 | Smokie Robinson 70 8 |
| **33.** HELLVA | (MCA 54470) | 82 | Brotherhood Creed 69 4 |
| **34.** SLOW MOTION | (Giant 54096) | 83 | Color Me Badd 84 4 |
| **35.** THAT KIND OF GUY | (Reprise 18986) | 84 | Cameo 85 9 |
| **36.** IT'S NOT A LOVE STORY | (Giant/Reprise 10029) | 85 | Geoffrey Williams 86 10 |
| **37.** PLEASE DON'T GO | (Motown 374631) | 86 | Boys II Men 56 21 |
| **38.** WHEN ONLY A FRIEND WILL DO | (Jive 42039) | 87 | II Men 2 Too Many 89 11 |
| **39.** WHERE'S THE PARTY | (Jive 42039) | 88 | Two Too Many 89 11 |
| **40.** ALL N'ALL | (Virgin 98550) | 89 | KC & The Sunshine Band 93 3 |
| **41.** IT CAN'T BE FOREVER | (Epic/Elektra 64749) | 90 | Ephemal Proof 96 1 |
| **42.** IT'S OKAY | (Capitol 44814) | 91 | BeBe & CeCe Winans 92 23 |
| **43.** AIN'T 2 PROUD 2 BE A KING | (Motown 44009) | 92 | TLC 90 6 |
| **44.** MOVE ME NO MOUNTAIN | (Virgin 12588) | 93 | Soul II Soul DEbut |
| **45.** IF YOU WANT IT | (Profile 5361) | 94 | 2nd II None 76 14 |
| **46.** SECRETS OF THE HEART | (Epic 419113) | 95 | Lisa Taylor 96 16 |
| **47.** THE FEELING I GET | (Motown 2148) | 96 | By All Means 97 11 |
| **48.** ALL OF MY LOVE | (Epic 74372) | 97 | Kathy Sledge DEbut |
| **49.** FIRE AND EARTH | (Polydor 865082-4) | 98 | X-Chan 99 16 |
| **50.** EYES ARE THE SOUL | (Atlantic 96188) | 99 | M.C. Lyte 100 9 |
TOP 30 DANCE SINGLES

**THE RHyme**

By M.R. Martinez

IT'S MORE THAN THE MUSIC:
The hottest news on the hip-hop scene is not the rapid rise of Chrysalis recording act Arrested Development to the number one spot on the R&B singles chart last week (Cash Box, July 18). Nor is it the promise of dope beats on new releases by Columbia acts EMF and Nice 'N Smooth or Jive artists Too Short. But instead, it’s politics pacing the groove. If Sister Souljah isn’t gettin’ slammed for telling her homies to take a vacation from doin’ each other and instead dismiss some white folk, Ice-T is being drawn and quartered for describing the joy of cop killin’. If Luther Campbell’s name isn’t being evoked in a court case or legislative proposal on obscenity, then Ice Cube is being painted as a villain for allegedly inciting violence with his lyrics.

So the spin at the Fourth Annual Rap Symposium, themed “Poetic Justice,” will be as much on social issues as well as the music. Set for October 2-4 at the Ramada Hotel in Compton, Ca., the symposium is held by Rhythm and Politics Society (RAPS), which hopes for a discussion to further its goals on education, networking and preservation of the music and the spirit. “Rap and the Media,” “Women in Rap,” “Rap and the Movies,” “Rap and Radio” and “The History of Rap” are the scheduled topics. But the agenda might get kicked to the curb in favor of a passionate exchange on the recent Los Angeles Rebellion, the significance of Democratic presidential hopeful Bill Clinton selecting Al Gore as a running mate and the hope held out for the current gang truce in Los Angeles. In fact RAPS will present its first Gangster Rap Summit, featuring gangsta rappers and former gang members. Selecting Compton as the site for the symposium is poetic justice because that city symbolizes depressed circumstances that many American cities now face.

SOUND NIBBLES: Luther Campbell, on the selection of Al Gore as running mate with Democratic presidential hopeful Bill Clinton: “It figures that Bill Clinton would choose Al Gore because of the recent attack on rappers. Tipper Gore (Al’s ole lady) has been against Black people and our music since the Sugar Hill Gang. Once he’s elected, you can expect to find her at the front door of Tower Records—downtown New York—demanding all rap music be removed.” “Kid Frost, whose Virgin Records album East Side Story is makin’ money and movin’ up the charts, will have a cameo turn in film director Mario Van Peebles’ upcoming The Gunnman. Game’s “Here It Comes” b/w “No Exceptions” at bat from Effeet Records.

TOP 30 RAP SINGLES

**CASH BOX • JULY 25, 1992**

1. **TAKE IT PERSONAL** (Cypress/Sony): Gang Starr 5 7
2. **THEY REMINISCE OVER YOU** (Virgin 8144-3): Pete Rock & C.L. Smooth 3 2
3. **JUMP AROUND** (Tommy Boy 526): House of Pain 2 5
4. **XODUS** (Polydor/PLG 86033-1): X-Clan 3 6
5. **DON’T SWEAT THE TECHNIQUE** (MCA 2152): Eric B. & Rakim 4 6
6. **STROBELITE HONEY** (Mercury 866 869): Blacksheep 5 9
7. **HOME GIRL DON’T PLAY DAT** (Atocho/EastWest 96317): Lord Finesse 19 4
8. **I WANT TO BE FREE** (Jive 42068-2): Too Short 15 7
9. **BIG MAMA** (Luvin Large LLC-103): Shante 14 7
10. **ROADRUNNER** (Violator-Relativity 1123): C-N.I 16 6
11. **THEY WANT EFX** (Atocho/EastWest 96900): EFX 15 7
12. **GOTHET RED HOT** (Columbia 3877439): Super Cat 2 10
13. **GOTHETT SERENADE** (Priority/PJ4M 53010): W.C. & The M.A.A.D. Circle 26 2
14. **ONE IN THE CHAMBA** (Boy 529): Almighty R.S.O. 27 3
15. **THATS IT UP** (Polydor/PLG 866851-1): Zhiggie 25 4
16. **THIN LINE** (Virgin 95654): Kid Frost 23 11
17. **SCENARIO** (Jive 42064-2): A Tribe Called Quest 18 14
18. **CAUGHT UP IN THE SYSTEM** (Barq Records 5020): Underground Mafia 20 3
19. **THE BIG MAN** (Sealed 4-64750): Chubb Rock 23 5
20. **LET IT ALL HANG OUT** (Atlantic Street 4-87472): A.D.O.R. 28 3
21. **I AIN’T GONNA BE FLEXED** (Whap/Libran M/CIS:105-40): M.C. Breed 22 6
22. **WELCOME TO THE GHETTO** (Jive 42055): Spice 1 13

**CASH BOX • JULY 25, 1992**

1. **RUNAWAY** (Elektra 64624): Deee Lite 2 5
2. **TAKE ME BACK TO LOVE AGAIN** (Epic 74212): Kathy Sledge 6 12
3. **KEEP ON WALKIN’** (A&M 1588): CeCe Peniston 1 6
4. **THEY WANT EFX** (Atocho/EastWest 96300): Das EFX 3 11
5. **MY LOVIN’ (YOU’RE NEVER GONNA GET IT)** (Arista/EMI): En Vogue 4 11
6. **THEY REMINISCE OVER YOU** (Virgin 84713): Pete Rock & C.L. Smooth 12 6
7. **SWEAT DANCE** (Warner Bros. 40244): K-YZE 7 5
8. **KILLER** (Word Warner Bros. 04206): Seal 5 11
10. **JUMP AROUND** (Tommy Boy 526): House of Pain 15 5
11. **WARM IT UP** (Ruthless/Columbia 74377): Kris Kross 20 3
12. **KEEP IT IN THE CLOSET** (Epic ESK 4537): Michael Jackson 9 11
13. **DON’T STOP...PLANET ROCK** (Tommy Boy 1050): Afrika Bambaataa & The Soul Sonic Force 27 3
14. **LOVE YOU ALL MY LIFE TIME** (Warner Bros. 40377): Chaka Khan 10 5
15. **TENNESSEE** (Chrysalis/ERG 23829): Arrested Development 11 11
16. **DON’T CURSE/You CAN’T SEE WHAT I CAN SEE** (Uptown 544/26MCA): Heavy D & The Boyz 13 5
17. **TOO FUNNY** (Columbia 7452): George Michael 25 3
18. **NU NU** (Virgin 866 445): Lildell Townes 14 4
19. **RAIN FALLS** (Virgin 96173): Frankie Knuckles Featuring Lisa Michaelis 23 5
20. **JUMP** (Ruthless/Columbia 3874197): Kris Kross 11 11
21. **STILL IN LOVE WITH YOU** (Sire/Atlantic 63800): Melissa Morgan 9 9
22. **MOIRA JANE’S CAPE** (Cascio 3-4220): Definition of Sound 17 12
23. **LIVE AND LEARN** (Columbia 74220): Joe Public 18 9
24. **TESTIFY** (Perspective 28986): Sounds of Blackness 21 14
25. **NEVER BE ANOTHER ONE** (Ald Jazz 5302): Colonel Abrams DEBUT
26. **NOW THAT YOU’RE GONE** (Cuttin’ 259): Corina 29 4
27. **WORKOUT** (Virgin 96201): Frankie Knuckles Featuring Roberta Gilliam 26 9
28. **DON’T BE AFRAID** (Soup/MCA 54364): Aaron Hall 28 9
29. **DON’T LOSE THE MAGIC** (Artista 24121): Shawn Christopher 22 13
30. **RHYTHM IS A DANCER** (Artista 1-2445): Snap DEBUT

N.W.A.’s M.C. Ren recently dropped his debut solo disc on Ruthless/Priority, Kizz My Black Azz, which debuted at #12 on Cash Box Pop Albums chart this week. Pictured above at the signing of his recording contract are (top row, l-r): Mark Carami, vp of sales, Priority; manager Jerry Heller; and Brian Turner president, Priority; (bottom row l-r): M.C. Ren and Eazy-E.
—A monthly update on the Branson music scene and area events

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

Plans for the 2,800-seat theater were announced in May of last year, with construction crews breaking ground last fall. According to the Springfield News Leader, an involuntary bankruptcy case was filed against Cash Country project owners David and Eileen Green. By June 19, a dismissal should be finalized, allowing out-of-state investors to compensate for the $265,000 claim filed by the contractors.

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

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

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

Country News Box

JUST OVER THE HORIZON—Following announcements that the 26th Annual CMA awards will be held on WEDNESDAY, September 30 on CBS, and that Reba McEntire, the show’s host for the past two years, and labelmate Vince Gill will co-host this year’s show, the 16 nominees for the Horizon Award have been named. Her four award nominees are as follows: Suzy Bogguss, Brooks & Dunn, Mark Chesnutt, Billy Ray Cyrus, Billy Dean, Diamond Rio, Joe Diffie, Sammy Kershaw, Hal Ketchum, Tracy Lawrence, Little Texas, Collin Raye, Marty Stuart, Pam Tillis, Aaron Tippin and Trisha Yearwood. Five finalists for this award, as well as all award nominees, will be named at the CMA press conference August 13.

ASCAP HOLDS ANNUAL MEMBERSHIP MEETING—Four hundred writer and publisher members of ASCAP’s Southern region attended the annual membership meeting held recently in Nashville. Among the topics covered were reports on current legislation affecting ASCAP members including the Copyright Act of 1976 and the Audio Home Recording Act. Those in attendance included chairmen of the meetings, ASCAP president Morton Gould, ASCAP managing director Gloria Messinger, general counsel Bernard Korman, and Southern regional executive director Connie Bradley.

“IT’S A BEAUTIFUL THING” TO WIN—Just as CMT launches their new on-air promotional campaign entitled “It’s A Beautiful Thing,” the retired slogan, “Till The Cows Come Home” reaps honors. “The Flying Cows Of CMT” recently won the Gold Medallion award at the Broadcast Promotion and Marketing Executives’ (BFME) 31st Annual International Gold Medallion Awards Show. The promotional spot also received the Bronze award at the Broadcast Designers’ Association’s (BDA) 14th Annual International Design Awards at Seattle’s Fifth Avenue Theatre.

Songwriting

TEAM BECOMES BANDLEADERS

By Brad Hogue

Karen Brooks & Randy Sharp
GRAMMY AWARD-WINNING SONGWRITERS

Karen Brooks and Randy Sharp have enjoyed a long creative relationship which has bound them musically over the past 10 years. Their many hit songs have been recorded by a number of artists including Exile, Restless Heart, Marty Robbins, Reba McEntire, Anne Murray, Holly Dunn, Tanya Tucker, Emmylou Harris, Roseanne Cash, Patty Loveless, and many others. For all the hits, though, both Karen and Randy display a particular youthful excitement over the songs they’re doing currently.

That’s Another Story is an appropriate title for their Mercury debut not only because of the oratorical quality of the album, but also as a symbolic beginning to another string of hits, this time as both artists and songwriters. After much “bribing, threatening, and compromising” the two narrowed a 200-song catalog to 50 songs, then finally to the 12 on the album.

Karen explained the project as “more of a band format than a duet.” Contrary to most duets, Brooks and Sharp alternate rather than share lead vocals. Also, the multi-instrumentalists on the album are fully involved with the project and went on tour. Another factor which separates this album from many on the market is that it was recorded in Randy’s home studio in California, which allowed an artistic freedom that is clearly audible. “We know there’s no really a precedent for this in country music,” says Randy Sharp, “but we went into this knowing it was an experiment.”

The lyrical content of the album, Sharp says is “full of subtleties. Country writing in general has a tendency to rush into things, either the early stages of a relationship—the ‘I love you more than the world’ part, or the end—‘I’m so devastated I could die’ part. We’ve tried to pick some of the middle pieces to write about.”

Karen Brooks added, “Those little intimate thoughts you have for just a second in the course of a relationship, those moments we all have.

An offshoot of the Austin music scene that included Jerry Jeff Walker, Rodney Crowell, and Gary Nunn, Karen is also a professional team roper and barrel racer on the International Rodeo Association circuit. Randy is a prolific writer/producer from Visalia, California who began his career with song peddling trips to Los Angeles. The two have come full circle in the music business. What’s next for Karen Brooks and Randy Sharp? I suppose That’s Another Story.

Music industry leaders recently gathered at Maypop Music Group for a reception honoring Tennessee Congressman Bob Clement for his ongoing contributions to music education and for guaranteeing the intellectual property rights of songwriters and publishers. Pictured (l-r) are: Richard Leigh, NSAI president; Bob Fletcher, NAMM president; Clement; Kevin Lamb, Maypop Music Group president; and general manager; Roger Sovine, BMI vice president; Nancy Shapiro, NARAS executive director; and Merlin Littlefield, ASCAP associate director. (Photo credit: Beth Gwinn)
<table>
<thead>
<tr>
<th>Number</th>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MIDNIGHT IN MONTGOMERY</td>
<td>Alan Jackson</td>
<td>(Arista 2418)(CD)</td>
</tr>
<tr>
<td>2</td>
<td>ROCK MY BABY</td>
<td>Shenandoah</td>
<td>(RCA 621987)(CD)</td>
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<tr>
<td>3</td>
<td>WHEN IT COMES TO YOU</td>
<td>John Anderson</td>
<td>(BNA 62255)(CD)</td>
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<tr>
<td>4</td>
<td>SHIPS THAT DON'T COME IN</td>
<td>Joe Diffie</td>
<td>(Epic 74289)(CD)</td>
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<tr>
<td>5</td>
<td>TAKE A LITTLE TRIP</td>
<td>Alabama</td>
<td>(RCA 62253)(CD)</td>
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<td>6</td>
<td>SOMETHING IN RED</td>
<td>Lorrie Morgan</td>
<td>(RCA 62219)(CD)</td>
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<td>7</td>
<td>THE NIGHT THE LIGHTS WENT OUT IN GEORGIA</td>
<td>Reba McEntire</td>
<td>(MCA 54366)(CD)</td>
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<td>8</td>
<td>TAKE IT LIKE A MAN</td>
<td>Michelle Wright</td>
<td>(Arista 2406)(CD)</td>
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<td>9</td>
<td>THE RIVER (Liberty 7627)(CD)</td>
<td>Garth Brooky</td>
<td>(Curb/STC)</td>
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<td>10</td>
<td>THE HEART THAT YOU OWN</td>
<td>Dwight Yoakam</td>
<td>(Reprise 5377)(CD)</td>
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<td>11</td>
<td>BILLY THE KID (Liberty 7920)(CD)(F50PB)</td>
<td>Billy Dean</td>
<td>(Curb)</td>
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<td>12</td>
<td>I FEEL LUCKY (Columbia 74345)(CD)</td>
<td>Mary-Chapin Carpenter</td>
<td>(Columbia)</td>
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<td>13</td>
<td>I'LL THINK OF SOMETHING</td>
<td>Mark Chesnutt</td>
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<td>THIS ONE'S GONNA HURT YOU (FOR A LONG, LONG TIME) (MCA 54364)(CD)</td>
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<td>15</td>
<td>IF YOUR HEART AIN'T BUSY TONIGHT</td>
<td>Tanya Tucker</td>
<td>(Liberty 79209)(CD)</td>
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<td>16</td>
<td>SHE TAKES THE SAD OUT OF SATURDAY NIGHT</td>
<td>Clint Gregory</td>
<td>(Step One SOR-439)(CD)</td>
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<td>17</td>
<td>THE LETTER</td>
<td>Wayne Newton</td>
<td>(Curb 1008)(CD)</td>
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<td>A WOMAN LOVES</td>
<td>Steve Wariner</td>
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<td>I SAW THE LIGHT</td>
<td>Wynonna Judd</td>
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<td>20</td>
<td>WHAT KIND OF POOL DO YOU THINK I AM</td>
<td>(Arista 2431)(CD)</td>
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</table>

... (List continues in a similar format)
# TOP 75 COUNTRY ALBUMS

CASH BOX • JULY 25, 1992

The square bullet indicates strong upward chart movement.

### #1 ALBUM
Billy Ray Cyrus

<table>
<thead>
<tr>
<th>#</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
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<tr>
<td>1</td>
<td>Some Gave All</td>
<td>Billy Ray Cyrus</td>
<td>Mercury</td>
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<tr>
<td>2</td>
<td>Hopin' The Wind</td>
<td>Garth Brooks</td>
<td>Warner Bros.</td>
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<td>WYNNONNA</td>
<td>Wynonna</td>
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<td>NO FENCES</td>
<td>Garth Brooks</td>
<td>Warner Bros.</td>
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<td>DOIN' NEW THINGS AND DREAMS</td>
<td>Randy Travis</td>
<td>Warner Bros.</td>
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<td>IT'S ALL ABOUT TO CHANGE</td>
<td>Travis Tritt</td>
<td>Warner Bros.</td>
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<td>PAST THE POINT OF RESCUE</td>
<td>Halle Ketchum</td>
<td>Curb</td>
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<td>DON'T ROCK THE BOX</td>
<td>Allen Jackson</td>
<td>Liberty</td>
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<td>GARTH BROOKS</td>
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<td>SOMETHING IN RED</td>
<td>Lorrie Morgan</td>
<td>RCA</td>
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<td>FOR MY BROKEN HEART</td>
<td>Reba McEntire</td>
<td>RCA</td>
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<td>12</td>
<td>SEMINOLE WIND</td>
<td>John Anderson</td>
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<td>TRISHA YEARWOOD</td>
<td>Trisha Yearwood</td>
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<td>READ BETWEEN THE LINES</td>
<td>Aaron Tippin</td>
<td>RCA</td>
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<td>THE DIRT ROAD</td>
<td>Sawyer Brown</td>
<td>MCA</td>
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<td>NOW AND THEN</td>
<td>Nichelle Wright</td>
<td>MCA</td>
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<td>17</td>
<td>LONGNECKS AND SHORT STORIES</td>
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<td>18</td>
<td>ACES</td>
<td>Suzy Boggess</td>
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<td>POCKET FULL OF GOLD</td>
<td>Vince Gill</td>
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<td>ALL I CAN BE</td>
<td>Collin Ray</td>
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<td>I'M WITH YOU</td>
<td>Tanya Tucker</td>
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<td>HOLDING MY OWN</td>
<td>George Strait</td>
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<td>MAVERICK</td>
<td>Hank Williams, Jr.</td>
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<td>LEFT AT MISSION</td>
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<td>PUT YOURSELF IN MY PLACE</td>
<td>Pam Tillis</td>
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<td>STICKS AND STONES</td>
<td>Tracy Lawrence</td>
<td>Atlantic</td>
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<td>BACKROADS</td>
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<td>DIAMOND RIO</td>
<td>Diamond Rio</td>
<td>RCA</td>
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<td>JOSHUA JUDGES RUTH</td>
<td>Lyle Lovett</td>
<td>Curb/RCA61018</td>
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<td>I THOUGHT IT WAS YOU</td>
<td>Doug Stone</td>
<td>MCA</td>
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<td>31</td>
<td>INGENUE</td>
<td>Collin Ray</td>
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<td>IF THERE WAS A WAY</td>
<td>Dwight Yoakam</td>
<td>Warner Bros.</td>
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<td>I'M READY</td>
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<td>HOME BOUND</td>
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<td>LONG TIME COMIN'</td>
<td>The Judds</td>
<td>RCA</td>
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<td>TEN STRAIT HITS</td>
<td>George Strait</td>
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<td>SOME SONGS OFF THE NEW BROWNS</td>
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<td>GREATEST HITS II</td>
<td>The Judds</td>
<td>RCA/161018</td>
<td>39</td>
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<td>39</td>
<td>GREATEST HITS II</td>
<td>Alabama</td>
<td>RCA</td>
<td>40</td>
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### CASH BOX RETAIL RAP

#### NEW ADDITION
WAYNE NEWTON—Moods And Moments (Curb 77556) #68

#### MOST ACTIVE
TRISHA YEARWOOD—Trisha Yearwood (MCA 10297) #13

#### HITTIN' THE STREET
(August 11, 1992) Jeff Chance—Walk Softly On The Bridges (Mercury)
(August 11, 1992) Darryl & Don Ellis—Bigger Than The Both Of Us (Columbia)

#### RHINO RECORDS
is set to release The Buck Owens Collection (1959-1990), a comprehensive three-CD boxed set containing all of Owens' hits from Capitol and Warner Bros. Owens' Bakersfield sound and 20 #1 hits will be chronicled in a 20-page liner booklet accompanying the collection.

Trisha Yearwood's self-titled debut is not new to the "album to watch" category. At #13 this week the album has continued to make steady strides on the Top 75 Country Album chart, and since being awarded the AMPLEX Golden Reel Award, has rocketed to platinum. Pictured at Nashville's Sound Emporium recording studio, where Yearwood received her Golden Reel plaque, are (l-r): Engineer Gary Lane, Trisha, the album's producer Garth Fundis, and Southeast regional sales representative for Ampex recording media, Tom Clark.

#### CLINT BLACK The Hard Way (RCA 07863)
Clint Black once again solidifies his status as a country music superstar with his latest RCA album The Hard Way. Black's songwriting collaborations with partner Hayden Nicholas are skillfully honed, presenting an always unique objectivity to everyday situations. Black's expressive vocals are some of the most believable in country music today, and the musicianship and production (which Clint shares with James Stroud) is excellent. Cuts that catch immediate attention include "When My Ship Comes In," which is an imaginary escape from reality, "A Woman Has Her Way," a perplexing waltz which questions the mystery of human communication, and the title cut "The Hard Way," which is a mature vision of wisdom gained through addressing heartbreak. Watch out radio, Black is back!

—Brad Hoge
NEW SINGLE RELEASES

OUT OF THE BOX

GEORGE STRAIT "So Much Like My Dad" (MCA 54439)
Producers: Jimmy Bowen/George Strait
Writers: Chips Moman/Bobby Emmons

After years of making music, George Strait has a gift for delivering simple situations, intensified by a certain originality and heart. His latest from the album Holding My Own evidences George’s less-is-better style. As for the original idea, a hand to the songwriters with a line the artist sings to his mother saying, "If I'm so much like my dad/There must have been times you felt her way/So tell me word for word what he said/That always made you stay." Wholesome George was the perfect package for this downhome single.

FEATURE PICKS

KEVIN WELCH "Something 'Bout You" (Reprise 26823)
Producers: Harry Stinson/Kevin Welch
Writer: Kevin Welch

A train-riding rhythm lightly paces this little toe-tapping ditty which features a pleasant mandolin sound and super-cool lyrics. Give it a spin.

LEE GREENWOOD "Before I'm Ever Over You" (Liberty 79381)
Producers: Jerry Crutchfield
Writers: Sandy Ramos/Jerry Vandiver

Another upbeat song for Lee Greenwood, "Before I'm Ever Over You" is reminiscent of "Touch And Go Crazy." It’s well-written and catchy with interesting steel guitar and percussion.

THE STALTER BROTHERS "Nobody Loves Here Anymore"
(Mercury 720)
Producer: Jerry Kennedy
Writer: LaDonna Brewer-Capps

From the forthcoming Mercury album Words And Music, "Nobody Loves Here Anymore" is typical Stalters, harmony and all.

COUNTRY MUSIC

By Cory Cheshire

HIGH DEBUTS
1. McBRIEDE & THE RIDE—"Going Out Of My Mind"—(MCA 54413)—#46
2. RONNA REEVES—"What If You're Wrong"—(Mercury 695)—#47
3. NITTY GRITTY DIRT BAND—"I Fought The Law"—(RCA 79349)—#48

MOST ACTIVE
1. PAUL OVERSTREET—"Me And My Baby"—(RCA 62254)—#10
2. BILLYRAY CYRUS—"Could've Been Me"—(Mercury 703)—#35
3. DIAMOND RIO—"Nowhere Bound"—(Arista 2441)—#39

POWERFUL ON THE PLAYLIST—Alan Jackson has scored yet another #1 song with "Midnight In Montgomery," just as his fifth single from the award-winning Don't Rock The Jukebox is released to radio.

While Alabama (#5), Mark Chesnutt (#7), and Aaron Tippin (#27) make conservative strides on the Top 100, they are upstaged by heftier gains from this week's leading mover, Paul Overstreet. Up 10 points from last week's debut position at #50, "Me And My Baby," sounding a bit like a showtune title, is actually showing healthy signs of strong radio action.

Billy Ray Cyrus and Diamond Rio, are neck and neck with nine-point gains this week. From #44 to #35 Cyrus pulls ahead with the "lament with a twist" entitled "Could've Been Me," while Diamond Rio continues their jaunt through the upper ranks of the chart with the current release "Nowhere Bound" at #39.

CONGRATULATIONS TO...—KFDO of Wichita, Kansas who recently celebrated its 28th anniversary. Clinton Gregory and Moe Bandy were the highlights of a day-long celebration at Wichita's Joyland Park...Congrats also to John Anderson, whose early '80s hit "Swinging" joined the ranks of top jukebox singles after a poll conducted by the AMOA (Amusement & Music Operators Association) jukebox operators, a Chicago-based trade association, listed the single at #30. Patsy Cline's "Crazy" leads the list.

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. ONE TIME AROUND—Michelle Wright (Arista)
2. THIS OL' HEART—Tim Mensy (GIant)
3. THE TASTE OF FREEDOM—Aaron Baker (Atlantic)
4. JUST TALKIN'—Waylon Jennings (Epic)
5. WHEN LOVE COMES AROUND THE BEND—Dan Seals (Warner Bros.)

SONGWRITERS, SIGNINGS & SUCH—Murrah Music Corporation has announced the signing of Atlanta songwriter Pat Terry. Terry, who is now writing exclusively for Murrah's ASCAP affiliate Castle Street Music, Inc., co-wrote "Help Me Hold On" with Travis Tritt and has written songs recorded by The Oak Ridge Boys, Confederate Railroad and Tanya Tucker.

HoriPro Entertainment Group, Inc. president Bob Beckham has announced the signing of singer/songwriter Randy VanWarmer to their ASCAP affiliate Dixie Stairs Music. Best known for the 7#1 records, "I Will Whisper Your Name," for Michael Johnson, "It Never Hurts To Hurt Sometimes," for The Oak Ridge Boys, and his own "If I Needed You Most," VanWarmer will be releasing his next album, The Vital Spark later this year on Bearsville Records.

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

CMT video countdown, week ending July 19, 1992
INDIE CHART ACTION—Playback recording artist Michele Bishop takes hold of the #1 indie spot this week. Bishop was named Top Female Independent Country Artist for 1991 in the Cash Box Year End Issue, and continues to be a success in '92. Her latest single, "Call It What You Want To," moves up two places on this week’s Top 100 Country Singles chart to rest at #53. Other independent moves this week include Playback/Laurie recording artist Tommy Cash, who with help of Johnny Cash, moves four to #58 with "Guess Things Happen That Way."

INDIE NEWS BRIEF—Playback Records president Jack Gale has announced the formation of a "Country Soul" division. Gale produced R&B music in the 1950s, and intends to couple his R&B knowledge with his country music knowledge to produce the new sound of country soul. Product will hit the market sometime this fall, distributed nationally by Laurie Records. The first album release will feature Petrella, a black country artist from California. Gale says his door is also open to other interested "Country Soul" acts.

INDIE FEATURE PICK

DARYLE SINGLETARY "Working Man" (Evergreen)
Producers: Johnny Morris/Don Goodman
Writers: Morris, Goodman & Masters

Another blue-collar anthem which hails, "Heaven help the working man/ Trying to make a living in the promised land." Singletary's vocals are strong and believable, and the song is catchy and radio-friendly.

"Everyday People"
Moving Up the Charts...Everyday Michael

Best of Both Worlds

From the CD Album, "Best of Both Worlds"
A Tribute To “The Maestro,”
Thomas Whitfield

By Tim A. Smith

It was after this appearance that Whitfield flirted with the idea of possibly pursuing a career in secular music, but the Lord had other plans. Taking the advice of close friend, Tyrone Hemphill, Whitfield proceeded, with Hemphill’s assistance, to formulate his own singing aggregation. The year 1977 witnessed the birth of the Thomas Whitfield Company. “The Company,” as they were affectionately known, was a conglomeration of singers, musicians and choir directors from the Detroit area, thoroughly infused with Whitfield influence and sound.

Regarding the importance “The Company” had meant to his own career, Whitfield once stated, “The Company has unlocked many doors for me and provided me with many opportunities to meet key people.”

Whitfield and his talented group of singers went on to record six highly acclaimed albums: Brand New, Things That We Believe, Volumes 1 & 2, Hallelujah Anyhow, “And They Sang A Hymn,” along with being featured on his current project, Alive And Satisfied, one which will undoubtedly become a classic.

The success The Company’s albums enjoyed assisted in opening many doors throughout the world, allowing the genius of Whitfield to thrust to the forefront, the role of producer.

Whitfield loved the creative atmosphere of the studio sanctuary. He marveled at the challenge of building a recorded project from the ground up. The opportunity to mold and shape an artist until their abilities surfaced to the top thrilled him.

His touch brought hit status to albums by Vanessa Bell Armstrong, Keith Pringle, Yolanda Adams, the Gospel Soul Children of New Orleans, Douglas Miller, the Michael Fletcher Chorale, Rev. Paul Morton, Rev. Donald Vails, Mel Carter, his own solo projects, as well as countless others.

Two of his crowning moments as a producer and artist were: one, working with the “Queen of Soul,” Aretha Franklin, on her gospel project recorded at Detroit’s legendary New Bethel Baptist Church in 1987, and, secondly, being invited to perform with other named artists in both gospel and mainstream music, including the “Q,” Quincy Jones, on the forthcoming Handel’s Messiah-A Soulful Celebration project.

Whitfield’s long list of awards, which includes the seven Excellence Awards he received at the GMWA in 1984, and a recent Vision Award presented by Scene Magazine, Bobby Jones Gospel and Benson Records, goes a long way in cementing the name of Thomas Whitfield along with gospel music’s other all-time greats.

Whitfield will long be remembered for songs such as “Hallelujah Anyhow,” “With My Whole Heart” and “Soon As I Get Home.” He will be remembered for performing before such diverse personalities as the Pope and Rev. Jesse Jackson. But Thomas Whitfield was much more. He was the epitome of what gospel music was all about.

His music was much like the man himself, at once light-hearted, causing great joy and celebration and in the same breath, moving, pensive and cause for introspective prayer, reflection and meditation of God’s Word.

Whitfield was truly one of gospel music’s genuine gems. He was perhaps the most unselfish person you’ll ever come across. He always tirelessly gave of himself to others. Sincerity was certainly one of his virtues.

One of his utmost desires was to see the Detroit gospel music family come together more as a family, since, as Whitfield once stated, “We collectively have made a huge impact on the entire country.”

This impact was evident by the artist and gospel luminaries that came from far and wide to say good-bye to this musical giant. The Winans, BeBe Winans, Mervyn Warren, Jennifer Holliday, Kurt Carr, Daryl Coley, Darius Brooks, Commissioned, Roger Holmes, Teresa Hairston, Juan Doly Stokes, Demetrias Alexander, Pam Morris, Al “The Bishop” Hobbs, Ed Smith, Hulah Jean Hurly, Herbert Pickard, Dr. Mattie Moss Clark, Twinkie Clark Terrell, along with countless others.

Thomas Anthony Whitfield, the person, will undoubtedly be missed. But his legacy will always live on through the music that he left behind.

GMA Watch And Win Winners Announced

GMA’s Executive Director Bruce Koblish recently announced the winners in the GMA Watch And Win contest. Surprisingly enough, the two people who correctly guessed all seven top Dove award winners in the recently held retail/viewer contest were both from Alabaster, Alabama.

The two lucky winners were Jeremy Bishop, a 15-year-old sophomore at Pelham Christian School and Teri Myers, a manager for Bell South Communications. Both predicted the winners of the Male Vocalist (Michael English), Female Vocalist (Sandi Patti), Song of the Year (Place In This World), Songwriter of the Year (Steven Curtis Chapman), Group of the Year (BeBe & CeCe Winans), New Artist of the Year (Michael English) and Artist of the Year (Amy Grant).

Bishop was awarded the grand-prize winner of a trip for two to Hawaii when, according to contest rules, his name was drawn in a random drawing of the entries containing all seven correct answers. Myers took home a CD library of the seven Dove award winners for his correct entry. The GMA also awarded Nancy Wilkins of the Gospel Truth Bookstore in Ligoner, Pennsylvania, a trip for two to Hawaii for garnering the most entries from any given store. With Christian music continuing to gain wider audiences, contests such as Watch And Win will hopefully add interest to this growing industry.

Steve Giuffrida

Pictured at the Watch And Win contest drawing in Nashville is Bruce Koblish, executive director of the Gospel Music Association.
**Songs of Praise**

**SUSAN ASHTON: Angels Of Mercy (Sparrow)**
Listening to Susan Ashton's Angels Of Mercy, there exists a certain tear-stained effect, a vulnerability of the human heart, crafted with sensitivity and earnestness in each song. Ashton's crystal vocals backed by simple acoustic and excellent (Wayne Kirkpatrick) production on "Here In My Heart," is a tough run with "Better Angels Of Our Nature," for best album cut. Yet not one song in the album delivers less than purity in lyric and music. Feature picks include "Innocence Lost" and "Started As A Whisper."

**CHICAGO COGIC FIRST JURISDICTIONAL MASS CHOIR: I Dedicate My Life (TM)**
This pentecostal denominational choir is composed of some of the Chicago area's top musicians and singers. The combined talents of this aggregation radiates through each power-packed selection. Included are a number of strong songs that should easily become gospel standards. Falling in that category are the cuts: "I Dedicate My Life," "Everything," "I'm Ready For My Charge," "I Know The Lord" and "Power In The Praise."

**IN REACH: Waterline (Star Song)**
In Reach dives into the sea of pop/rock contemporary Christian music with their debut Star Song project entitled, Waterline. Predominantly written by Bret Williams, the band's lead vocalist, Waterline offers an album filled with personal experiences expressed through a vibrant, but not too overpowering sound. Each cut flows on a continuous wave starting from the title cut and ending with the love-inspired "Not So Easy" release. That continuity should make Waterline sail onto the charts.

**NORMAN HUTCHINS: Norman Hutchins (Sparrow)**
Singer songwriter and one of the principal players behind the famed West Angeles COGIC Mass Choir, breaks away momentarily to tend his wings as a solo artist. Making up this musical package is a combination of inspirational and light contemporary material, a perfect match for Hutchins' sparse vocal style. Bill Maxwell of Andrae Crouch and the Disciples fame, handles the production chores.

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**New Releases...**

1. **THE QUEST FOR THE CITY** (Word 7019305539) - Kindred
2. **HE'S EVERYTHING TO ME** (Savoy SC148-10) - Bishop Robert Evans & The Bethel Temple Voices Of Christ
3. **UNIQUELY HURIAH** (Bellmark BR4-77004) - Huriah Boynton
4. **GOOD NEWS FOR THE BAD TIMEZ** (Reunion 701-0076-529) - Mike-E
5. **LIVE THE DAY** (Chrism EC7036B) - Wesley Putnam

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**TOP BLACK GOSPEL ALBUMS CASH BOX • JULY 26, 1992**

1. **MY MIND IS MADE UP** (Word 48784) - Rev. Milton Brunson & The Thompson Community Singers
2. **GOD GETS THE GLORY** (Malaco 6008) - Mississippi Mass Choir
3. **LIVE IN DETROIT** (Malaco 6009) - Rev. James Moore
4. **ALIVE & SATISFIED** (Benson 2841) - Thomas Whitfield
5. **HE'S WORKING IT OUT FOR YOU** (Word Epic 48789) - Shirley Caesar
6. **I'M GLAD ABOUT IT** (Malaco/Savoy 14004) - Rev. T. Wright/Chicago Mass Choir
7. **SAINTS IN PRAISE** (Sparrow 1240) - West Angeles C.O.G.I.C.
8. **DIFFERENT LIFESTYLES** (Capitol 92078) - BeBe & CeCe Winans
9. **WASH ME** (Tyscot 1401) - New Life Community Choir/John P. Kee
10. **LIVE** (Malaco 4450) - Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir
11. **HE LIVES** (Savoy 14007) - Shun Pace Rhodes
12. **FAMILY & FRIENDS VOLUME 3** (Belshazzar/14007) - Ron Winans
13. **A COUNTRY BOY GOES HOME** (Malaco 6010) - Willie Neal Johnson
14. **HOPE OF THE WORLD** (Tribute 790113) - New Jersey Mass Choir
15. **CALL HIM UP** (Word 48894) - Chicago Mass Choir
16. **THIS IS YOUR NIGHT** (Blackberry 2203) - Williams Brothers
17. **COME AS YOU ARE** (Light 72059) - Los Angeles Mass Choir
18. **FOCUS ON GLORY** (Benson 8035) - Hezekiah Walker
19. **VICTORY IN PRAISE** (Tyscot 40195) - V.I.P. Music & Arts Seminar
20. **LOOK A LITTLE CLOSER** (Word 9112) - Helen Baylor
21. **A TRIBUTE TO JAMES CLEVELAND** (Malaco/Savoy 2009) - Various Artists
22. **PHENOMENON** (Belmar 71806) - Rance Allen
23. **REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS** (Savoy/Malaco 7103) - Rev. James Cleveland/L.A. Gospel Messengers
24. **HE'S PREPARING ME** (AF 1062) - Rev. E. Davis/Willinong Mass Choir
25. **THANK YOU JESUS** (Tyscot/Malaco 14811) - The New York Restoration Choir
26. **THE LEGEND LIVES ON** (Malaco 4449) - Willie Banks
27. **MUSIC & ARTS SEMINAR (Recorded Live In LA)** (FD 2020) - Edwin Hawkins
28. **NUMBER 7** (Benson 2808) - Commissioned
29. **THROUGH THE STORM** (Tribute/Spectro 790113) - Yolanda Adams
30. **TIME IS RUNNING OUT** (TM 1007) - Adoration-N-Prazey
31. **PRAY FOR ME** (Word 9204) - Mighty Clouds of Joy
32. **YOU CAN MAKE IT IF YOU TRY** (Savoy/Malaco 14810) - Camell Murrell & The Newark Community Choir
33. **LIVE** (Sparrow 1246) - Tramaine Hawkins
34. **LIVE** (Sparrow 2815) - Albertina Walker
35. **CHURCHIN' WITH THE TYSCOT ARTISTS** (Tyscot/Spectro 9115) - John P. Kee
36. **BACK TO BASICS** (Word 1903) - Nicholas
37. **COMIN' HOME** (Grave/Spectro 3001) - Twinkle Clark-Terril
38. **TESTIMONY** (Sparrow 1263) - Richard Smallwood
39. **LIVE & BLESSED** (Tyscot 0000) - Walt Whitman & Soul Children of Chicago
40. **I DEDICATE MY LIFE** (TM 1008) - Chicago C.O.G.I.C. First Jurisdictional Mass Choir - DEBUT

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Grammy Award winner Edwin Hawkins and George Duke have been contracted to score, arrange and produce the music for Steve Martin's upcoming film entitled, Leap Of Faith. Pictured on the set (l-r) are: (standing) Lynnette Hawkins, Lizz Lee, Steve Martin, Shun Pace Rhodes, Jerry Legroe, and kneeling third from the left is Edwin Hawkins.
By Gregory S. Cooper, Steve Giuffrida & Tim A. Smith

"GOSPEL MUSIC—GOOD FOR THE SOUL" CAMPAIGN LAUNCHED—Sparrow recording artists Sandra Crouch, Daryl Coley and The Richard Smallwood Singers will be the focal point of the label's "Gospel Music—Good For The Soul," a full-fledged marketing campaign which includes a national tour, major gospel conventions, television, retail, radio, advertising, and print media. The campaign is highlighted by a full-scale tour featuring Coley, Smallwood and Savoy Records artist Shun Pace Rhodes. Booked by The William Morris Agency and produced by Roger Holmes of Nashville-based Sierra Management, the tour's 20 performances will include stops at New York's Apollo Theatre, Washington, D.C.'s Constitution Hall, Los Angeles' Wilfred Theatre, Chicago's Aric Crown Theatre and Atlanta's Fox Theatre. Sparrow releases benefitting from this campaign are Sandra Crouch's With All Of My Heart, Daryl Coley's When The Music Stops, The Richard Smallwood Singers' Testimony and A Gospel Family Christmas, featuring Sparrow's gospel roster of artists.

IF THAT'S NOT ENOUGH—Sparrow recording artist Tramaine Hawkins joined producer Mervyn Warren at Nashville's Sixteenth Avenue Sound to record "And He Shall Purify" for the Warner Bros./Warner Alliance recording Handel's Messiah: A Soulful Celebration.

QUICKSILVER ANNOUNCES NEW RELEASES—Redesa, California-based independent label, Quicksilver Records announced that it will soon be releasing albums by Emmitt Powell and the Gospel Elites, entitled, In Jesus (Love Is All I Need) and Johnnie Holloway and the Gospel Jubilee Singers, entitled, Amazing Grace.

WHITE HEART CELEBRATES A NEW ARRIVAL—White Heart member Rick Florian and wife Robyn recently became the proud parents of Will Christian, their second child. Rick and Robyn also have a son named Taylor, who is almost two years old. All are reportedly doing well. @FL = KEYNOTES CELEBRATES SIX-MONTH ANNIVERSARY—"Sheet Music is back," according to Frank Breeden, president and CEO of the Nashville-based firm, Keynotes. July 1 marked the end of the company's first six months of song sales activity, with the top three sales slots going to "Friends" (Michael W. & Deborah Smith), "Thank You" (Ray Boltz) and "Household Of Faith" (Brent Lamb). Keynotes enables customers to purchase copies of sheet music in a matter of minutes by simply pulling up the information on a computer system. "The accomplishment of which we are most proud," states Breeden, "is that many songs may now live again, and no song ever again have to bear the status of 'out of print'. Considering the music we represent, and the message it carries, that's a significant achievement for the cause of Gospel Music."

Margaret Becker recently accepted a plaque commemorating her number one song "This Love" from SESAC's Tom Casey. The plaque was presented at a luncheon held in Becker's honor at SESAC's Nashville office. (Photo credit: Alan L. Mayor.)

Grammy Award winner Steven Curtis Chapman launched his new album The Great Adventure in an unprecedented world premiere concert Monday, June 29 at the famed Reunion Arena in Dallas, Texas. The concert drew more than 11,000 attendees. Pictured backstage (l-r) are: Bill Hearn, president of Sparrow Communications; Dan Raines, Creative Trust-Artist Management; Mark Loe, 426 Inc., concert promoter; John Huie, Creative Artist Agency, booking agent; Steven Curtis Chapman; M.L. Procise, Showco; and Billy Ray Hearn, CEO of the Sparrow Corporation.

Pictured joking around the studio during a break in recording Susan Ashton's latest release, Angels Of Mercy, are Ashton and Wayne Kirkpatrick. Wayne, who produced Susan's best-selling debut, Wakened By The Wind, also produced and wrote most of the material on Angels Of Mercy. The project was released on June 30.

Recently caught backstage are (l-r): Shekinah International artist Valerie Boyd and singer/actor Clifton Davis.
By Camille Compassio

**YES INDEED**, Capcom’s red hot Street Fighter II Champion Edition will be available as a kit. Look for delivery around mid to late July.

**UPDATE.** The video lottery bill was not passed by the Illinois Legislature during their recently ended (6/30) spring session but hopes are high that passage could come when the November session convenes—after the election. Vigorous opposition from a 350,000-member religious group didn’t help matters at all. Likewise, the Chicago casino/entertainment proposal, which is a top priority issue, helped stall the efforts of video lottery proponents; not to mention this year’s redistricting, which is worrisome for many legislators. And then, of course, this is an election year. ICMAA, its members, its lobbyists have been campaigning feverishly; and, while much progress has been made, efforts will be stepped up again between now and November! Optimism continues to prevail!

**LEARNIN’ AND VIEWIN’!** As we were lining up news for this week’s column, World Wide Distributors was setting up shop at its Chicago headquarters for a combination Data East service school and regional showing of the factory’s hot new Lethal Weapon III pinball machine! On tap was a 2 p.m. service school, followed by a 4:30 to 8 p.m. cocktail party, in between which Lethal Weapon III would be showcased in all its glory!

**TRAVELIN’ MEN!** Rowe exec Joel Friedman and Jerry Gordon have attended more than 15 regional distribs showings of the new LaserStar America CD juke—still counting. Both gents called the CBD office this past week to give us the lowdown on what has been transpiring—which we will convey to you via the following quotes: “Response to the LaserStar America is reminiscent of the ‘50s and ‘60s—unbelievable!” “Since the beginning of June, the Grand Rapids plant has been doing 10-hour shifts seven days a week (with the exception of the July 4 holiday)! ...” “Never before in our history have we produced more units on a daily basis; had as many back orders as we now have; or shipped as many machines as we are now shipping!” Great goin’, guys!

**OLE!** Coming up this week is the AAMA trade convention in Mexico City. Dates of this third annual event are July 22-23 and since the show has outgrown its previous facilities, the ’92 edition will be housed in the ExpoMex. There will be about 124 booths this year, sponsored by about 67 manufacturers. Going back a bit, the first year of this show saw 38 booths; and 68 the second year. Projected attendance is 2,500, 90 percent of which will represent the Mexican trade.

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**Pioneer Appoints Six New Distribs**

**CHICAGO**—Pioneer Laser Entertainment, Inc. has appointed six new distributors to represent its CD Laserjuke line. They are: Atlas Distributing in Cincinnati, Ohio; Entertainment Sales, Inc. in Blue Ridge and Marietta, Georgia; Franco Distributing in Montgomery, Alabama; Monroe Distributing in Solon, Ohio; RMC Distributors in Grafton, North Dakota; and Southland Distributing in Wilmington, North Carolina.

“Our new distributors have great reputations within the jukebox industry,” stated Mark Makabe, senior vice president at PLE. “We feel they can offer our operators the quality service and support they expect from a PLE distributor.”

Chicago-based Atlas Distributing’s new office in Cincinnati will be responsible for Laserjuke sales in Southern Ohio and West Virginia; while Entertainment Sales’ two new offices will be servicing the state of Georgia. The Franco Distributing territory will include Alabama and Northwest Florida. Monroe Distributing will cover Northern Ohio. RMC Distributors will service the state of North Dakota and Southland Distributing will service North and South Carolina.

PLE currently offers four Laserjuke models, including the CJ-V99 and CJ-V77. In addition, the company manufactures and markets consumer and commercial Laser Karaoke systems. PLE is a subsidiary of Pioneer Electronic Corporation.

**Dynamo Championships In Houston**

Players from throughout the U.S. and Canada competed for $10,000 in cash and prizes at Dynamo’s recently held 1992 National Air Hockey Championships, hosted by the Memorial City Mall at the Kid’s Kingdom entertainment complex in Houston. The nationals were preceded by a series of qualifying events staged at area arcades and sports bars. There was a good deal of press coverage provided by a number of local publications including the Houston Chronicle.

For a record seventh consecutive time, Houston’s Tim “Young Wolf” Weissman, won the national championship, defeating former champ Robert Hernandez. Mark Robbins of Boulder, Colorado took third place, followed by three up-and-coming young players, namely, Owen Giraldo, Max Silverstein and Ed Almeda. Pictured in the accompanying photos are: (photo 1, l-r) champ Tim Weissman in heated competition with Robert Hernandez; and (photo 2) Owen Giraldo, Mark Robbins, Tim Weissman, Robert Hernandez and Max Silverstein proudly displaying their trophies. Further information regarding the Air Hockey tournaments may be obtained by contacting Mark Robbins at Dynamo Corporation, 2252 Handlede Ederville Road, Richland Hills, TX 76118 or calling 800-527-6054.
### AMOA Updates Jukebox Hits Of All Time List For '92

**Chicago**—The AMOA Top 40 Jukebox Singles of All Time chart represents the results of a poll taken by AMOA among its jukebox operator members, who own and service approximately one-half of the nation's estimated 250,000 CD and 45 rpm jukeboxes. The chart was originally compiled by the association in 1989, to celebrate the jukebox's 100th anniversary; and was recently updated for 1992.

Topping the list for '92 is Patsy Cline's "Crazy," followed by Bob Seger's "Old Time Rock & Roll." Elvis Presley's two-sided "Hound Dog/Don't Be Cruel," which was number one in '89, dropped to number three. ("Crazy" was number two in '89 and "Old Time Rock & Roll" was number nine).

The list spans several decades. For 1992 the '60s were tops with 20 songs followed by the '70s with eight. The '50s placed third with six songs. Following are other highlights of this year's compilation:

- Only four artists made the list two times and they are: Patsy Cline with "Crazy (#1) and "I Fall To Pieces" (#33); Elvis Presley with "Hound Dog/Don't Be Cruel" (#3) and "Jailhouse Rock" (#16); The Beatles with "Can't Buy Me Love" (#19) and "Hey Jude" (#31); and Meat Loaf with "Paradise By The Dashboard Light" (#25) and "Two Out Of Three Ain't Bad" (#38).

There are 11 new entries to the chart, namely: "Unchained Melody" by The Righteous Brothers (#12); "Margaritaville" by Jimmy Buffett (#14); "Back In Black" by AC/DC (#18); "He Stopped Loving Her Today" by George Jones (#21); "You Never Even Called Me By My Name" by David Allen Coe (#24); "Paradise By The Dashboard Light" (#25) and "Two Out Of Three Ain't Bad" (#38) by Meat Loaf; "Hotel California" by The Eagles (#27); "Swinging" by John Anderson (#30); "Free Bird" by Lynyrd Skynyrd (#37); and "96 Tears" by ? and The Mysterians (#59).

The earliest song making the Top 40 was "Stardust" by Artie Shaw (#36), from 1944.

Among the artists whose works were from the 1960s made this year's chart are George Thorogood, AC/DC, John Anderson, George Jones and Frank Sinatra with "New York, New York, New York.

Accompanying this article is the complete AMOA 1992 update chart.

### AMOA Top 40 Jukebox Singles Of All Time* 1992 Update

<table>
<thead>
<tr>
<th>Previous No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Crazy</td>
<td>Patsy Cline</td>
<td>1962</td>
</tr>
<tr>
<td>2</td>
<td>Bad</td>
<td>Bob Seger</td>
<td>1976</td>
</tr>
<tr>
<td>3</td>
<td>Old Time Rock &amp; Roll</td>
<td>Elvis Presley</td>
<td>1955</td>
</tr>
<tr>
<td>4</td>
<td>Hound Dog/Don't Be Cruel</td>
<td>George Jones</td>
<td>1968</td>
</tr>
<tr>
<td>5</td>
<td>I Fell In Love Through A Movie</td>
<td>Marvin Gaye</td>
<td>1965</td>
</tr>
<tr>
<td>6</td>
<td>Mack The Knife</td>
<td>Bobby Darin</td>
<td>1959</td>
</tr>
<tr>
<td>7</td>
<td>Rock &amp; Roll Around The Clock</td>
<td>Bill Haley &amp; His Comets</td>
<td>1955</td>
</tr>
<tr>
<td>8</td>
<td>Light My Fire</td>
<td>The Doors</td>
<td>1966</td>
</tr>
<tr>
<td>9</td>
<td>The Dock Of The Bay</td>
<td>Otis Redding</td>
<td>1968</td>
</tr>
<tr>
<td>10</td>
<td>My Girl</td>
<td>Frank Sinatra</td>
<td>1962</td>
</tr>
<tr>
<td>11</td>
<td>New York, New York</td>
<td>Elvis Presley</td>
<td>1965</td>
</tr>
<tr>
<td>12</td>
<td>Blueberry Hill</td>
<td>The Byrds</td>
<td>1965</td>
</tr>
<tr>
<td>13</td>
<td>NEW Unreleased Melody</td>
<td>Rattles</td>
<td>1965</td>
</tr>
<tr>
<td>14</td>
<td>Walk On The Wild Side</td>
<td>Lou Reed</td>
<td>1969</td>
</tr>
<tr>
<td>15</td>
<td>NEW Me &amp; My Gal</td>
<td>Jimmy Buffett</td>
<td>1977</td>
</tr>
<tr>
<td>16</td>
<td>Hanky Tork Women</td>
<td>Rolling Stones</td>
<td>1969</td>
</tr>
<tr>
<td>17</td>
<td>Jailhouse Rock</td>
<td>Elvis Presley</td>
<td>1955</td>
</tr>
<tr>
<td>18</td>
<td>Born To Be Wild</td>
<td>Steppenwolf</td>
<td>1968</td>
</tr>
<tr>
<td>19</td>
<td>Back In Black</td>
<td>AC/DC</td>
<td>1977</td>
</tr>
<tr>
<td>20</td>
<td>Can't Buy Me Love</td>
<td>The Beatles</td>
<td>1966</td>
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<tr>
<td>21</td>
<td>Louie, Louie</td>
<td>The Kingsmen</td>
<td>1966</td>
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<tr>
<td>22</td>
<td>NEW I Should Have Loved You Today</td>
<td>George Jones</td>
<td>1968</td>
</tr>
<tr>
<td>23</td>
<td>Good Vibrations</td>
<td>The Isley Brothers</td>
<td>1965</td>
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<tr>
<td>24</td>
<td>When A Man Loves A Woman</td>
<td>Perry Como</td>
<td>1954</td>
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<tr>
<td>25</td>
<td>You Never Even Called Me By My Name</td>
<td>David Allen Coe</td>
<td>1975</td>
</tr>
<tr>
<td>26</td>
<td>NEW Paradise By The Dashboard Light</td>
<td>Meat Loaf</td>
<td>1977</td>
</tr>
<tr>
<td>27</td>
<td>House Of The Rising Sun</td>
<td>The Animals</td>
<td>1964</td>
</tr>
<tr>
<td>28</td>
<td>NEW Hotel California</td>
<td>The Eagles</td>
<td>1977</td>
</tr>
<tr>
<td>29</td>
<td>Prolly Proud</td>
<td>Creedence Clearwater Revival</td>
<td>1969</td>
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<tr>
<td>30</td>
<td>Maybelline</td>
<td>Chuck Berry</td>
<td>1955</td>
</tr>
<tr>
<td>31</td>
<td>NEW Swingin'</td>
<td>John Anderson</td>
<td>1962</td>
</tr>
<tr>
<td>32</td>
<td>Love Me Tender</td>
<td>The Beatles</td>
<td>1963</td>
</tr>
<tr>
<td>33</td>
<td>Respect</td>
<td>Aretha Franklin</td>
<td>1968</td>
</tr>
<tr>
<td>34</td>
<td>I Fall To Pieces</td>
<td>Patsy Cline</td>
<td>1944</td>
</tr>
<tr>
<td>35</td>
<td>Bad To The Bone</td>
<td>George Thorogood</td>
<td>1985</td>
</tr>
<tr>
<td>36</td>
<td>The Twist</td>
<td>Chubby Checker</td>
<td>1961</td>
</tr>
<tr>
<td>37</td>
<td>Starstruck</td>
<td>Artie Shaw</td>
<td>1942</td>
</tr>
<tr>
<td>38</td>
<td>FREE Ice Cream</td>
<td>Lynyrd Skynyrd</td>
<td>1975</td>
</tr>
<tr>
<td>39</td>
<td>NEW Two Out Of Three Ain't Bad</td>
<td>Meat Loaf</td>
<td>1977</td>
</tr>
<tr>
<td>40</td>
<td>NEW 96 Tears</td>
<td>? and The Mysterians</td>
<td>1966</td>
</tr>
<tr>
<td>41</td>
<td>Stand By Your Man</td>
<td>Tammy Wynette</td>
<td>1968</td>
</tr>
</tbody>
</table>


### New Sales Exec At Mondial's Norwood Office

1M—Mike Publicover, general manager of the Norwood, Massachusetts office of Mondial Distributing, Inc., announced the appointment of Stephen J. McCaul as director of sales and special projects.

McCaul, who takes over his new post on August 1, comes to Mondial with over 20 years' experience in the coin-op business. He most recently served as vice president of Ryan Amusement company, a major New England operator, based in Bourne, Massachusetts.

Experienced in both street and arcade operations, McCaul has established himself as an expert in redemption, having spearheaded a successful program at Ryan. "Redemption is the fastest growing area of our business," stated Publicover, "and Steve will help customers all over the New England area take advantage of the redemption boom."

### Happy 65th, Rowe!

TLY HELD ROWE annual distributor meeting in Colorado Springs, Colorado (Cash Box, 7/4/92) saw the introduction of a new line of bill acceptors and vending machines along with the official debut of the factory's stunning, new LaserStar America CD jukebox. A great deal of drama and fanfare accompanied the presentation. The music of "Somewhere Over The Rainbow" was played as distris crossed over a heavily fogged arched bridge (complete with light show) to reach the room which housed a line-up of LaserStar America machines.

The Saturday evening awards banquet provided the setting for Rowe's 65th Jukebox Anniversary Celebration (the first AMI jukebox was produced in 1927) and the decor included 53 international flags representing those countries, worldwide, in which the Rowe line is represented.

There was also a commemorative 65th anniversary cake for all to enjoy! Veteran staffer Joe Krestakos, who started with the company in 1946 as an assembly line worker and, for the past 10 years, has been jukebox product manager, presided over the cake-cutting ceremony. Among the various awards presented by the factory during this event were the Rowe Cup, which went to Birmingham Vending (Alabama and Florida) and the President's Cup, awarded to Shaffer Distributing (Ohio); as well as special music awards which were given to H.A Franz Co. (Texas) and J&J Distributors (Indiana and Missouri).
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