

CASH BOX

THE COIN-OP TRADE MAGAZINE

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MCREN

CASH BOX

THE MUSIC TRADE MAGAZINE

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COVER STORY

MC Ren



THE COMPTON GANGSTA VIBE is in full effect on the solo debut by MC Ren on Priority Records, *Kizz My Black Azz*, which provides a clear picture of the rapper's true contributions to his posse N.W.A. The rhyme is hardcore gangsta, kick-azz grooves underneath horrific stories about sex, drugs, bangin' and other ruthless goings on. Not the kind of music that gets radio airplay; but that hasn't stopped this EP from climbing to the #10 spot on the *Cash Box* Top 200 Albums chart after a high debut on that chart.

Ren told *Cash Box* that while *Kizz My Black Azz* might have the same attitude as a N.W.A. disc, "I had to make (the record) different since I was on my own. Workin' with Bobcat (producer Bobby Ervin) helped make this different because of his view of my lyrics. Bobcat came in and really visualized the music that would work with my lyrics, and we made this sh*t different than what the group would do." The EP is an advance shock-troop attack of Ren's forthcoming *Life Sentence* album, which he said will be completed when Ervin returns from New York where he is working on L.L. Cool J's next record.

Ren said the experience of working with different producers has not inspired him to work with other rap acts. "I'm not interested in doing that right now. I mean, I got kids and sh*t and I've gotta do stuff that's gonna benefit me and my family. I gotta concentrate on myself and what's gonna get me paid." (Cover photo: Dean Karr)

NUMBER ONES

POP SINGLE

Baby Got Back
Sir Mix-A-Lot
(DEF AMERICAN)

R&B SINGLE

I'll Be There
Mariah Carey
(COLUMBIA)

COUNTRY SINGLE

The River
Garth Brooks
(LIBERTY)

RAP SINGLE

Take It Personal
Gang Starr
(CHRYSALIS)

POP ALBUM

Some Gave All
Billy Ray Cyrus
(MERCURY)

R&B ALBUM

Funky Divas
En Vogue
(ATCO EAST/WEST)

COUNTRY ALBUM

Some Gave All
Billy Ray Cyrus
(MERCURY)

GOSPEL ALBUM

My Mind Is Made Up
Rev. Milton Brunson & Singers
(WORD)

RAP ALBUM

Dead Serious
Das EFX
(ATCO EAST/WEST)

CONTENTS

COLUMNS

| | |
|-----------------|----|
| Country Music | 19 |
| East/West Coast | 6 |
| Rhyme/Dance | 13 |
| Rhythm | 11 |
| On Jazz | 10 |
| Indie News | 9 |

CHARTS

| | |
|--------------------------------|----|
| Top 30 Rap/Dance LPs & Singles | 13 |
| Top 75 R&B LPs | 11 |
| Top 100 R&B Singles | 12 |
| Top 200 LPs | 14 |
| Top 100 Pop Singles | 4 |
| Top 100 Country Singles | 20 |
| Top 75 Country LPs | 21 |
| Top 40 Gospel LPs | 17 |

DEPARTMENTS

| | |
|------------------------|----|
| News | 3 |
| Executives on the Move | 3 |
| Country | 19 |
| Gospel | 16 |
| Coin Machine | 26 |
| Classifieds | 27 |

HONG TEN: Sony Entertainment has opened a 13,000 square-foot CD plant in Kowloon, Hong Kong "in an attempt to secure a share of the growing market in both Hong Kong and Southeast Asia."

MO' LIVE, NOT ON TAPE, ACTS FOR MTV: The Music Awards Show that is. Added to the already announced line-up: **The Black Crowes**, **Bobby Brown**, **The Cure**, **Def Leppard** and **Pearl Jam**. Sept. 9th's the date.

THE LUCKIEST PEOPLE IN THE WORLD: **Barbra Streisand** and **David Geffen** will cop the 1992 Commitment to Life Awards from AIDS Project Los Angeles, Nov. 18 at a Universal Amphitheater extravaganza to be produced by **Bernie Taupin**.

ATTENTION, TIPPER GORE: IT'S RIGHT NEXT TO ARCHIE: **Prince**, the real life rock genius/weirdo, will be the subject of his second DC comic book later this summer. The last comic, *Prince: Alter Ego*, appeared around the time *Diamonds and Pearls* appeared last year, this one coincides with a new album, untitled as yet but containing tracks called "Damn U," "7," "And God Created Woman," "The Continental," "Sexy MF," "Blue Light" and "Three Chains O' Gold." The comic book finds Prince rescuing a Middle Eastern princess (played by real life New Power Generation member **Mayte**) from her father's murderers. And don't forget: the pictures *can* be picked up with Silly Putty, but they'll be backwards.

MIX MUSIC PRODUCERS

CONVERSATIONS WITH TODAY'S TOP RECORD MAKERS



PRODUCTION VALUES: So you want to be a record producer? Now there's a book to tell you how by learning from the best. **Mix-Books** and **Hal Leonard Publishing** have just released *Music Producers: Conversations With Today's Top Record Makers*. The 128-page book, pulled together by the editors of *Mix* magazine, profiles 24 professionals who offer a rare glimpse into the secret world of record producing. Some of the notables giving their expert advice include **Walter Afanasieff** (Mariah Carey, Michael Bolton), **Don Dixon** (R.E.M., The Smithereens), **Roy Halee** (Paul Simon), **Jeff Lynne** (Tom Petty, Traveling Wilburys) and legendary Beatles producer **George Martin**. If, after reading this book, you still don't understand producing, keep your day job. Retail price: \$17.95. For more info, call (800) 233-9604.

HERE COMES RHYMIN' SIMON: After months of eager anticipation, hours of diaper-changing and feeding classes, **Simon Abraham Berman** finally made his entrance into the world last Friday, July 17 at Cedars-Sinai Hospital. Proud parents are **Inna Tregub** and **Stan Berman**. Inna's mother is *Cash Box's* **Nina Tregub**.

ON THE MOVE



Borchetta



Leomporra



Espy



Tobaben



Mizell



Cooper



Connelly



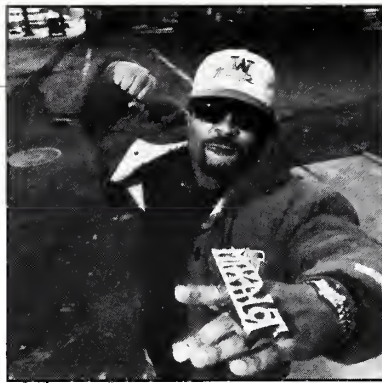
Valentino

■ **Scott Borchetta** has been promoted to vice president of field promotion for **MCA Records/Nashville**, as announced by MCA/Nashville president **Bruce Hinton**. Borchetta was most recently director of national promotion for MCA/Nashville, following his tenure as head of his own independent promotion company. ■ **Capitol Records** has promoted **Domenique Leomporra** to the post of senior director, media & artist relations. She has served as director of the department since joining the company in 1989. She is based in New York. ■ **MCA Records** has announced a couple of appointments. **Mindy Espy** has been named director of marketing. She was previously director of A&R administration. Filling that slot will be **Candace Tobaben**, who was most recently associate director, product services at the label. ■ **Robin Mitchell** has joined L.A.-based **Sin-Drome Records** in the position of senior director of promotions. Just prior to linking with Sin-Drome, he ran his own programming services company. ■ **Motown Records** has announced the formation of a legal affairs department and has named **Tonik Mizell** to head that group as vice president, legal affairs. She has had her own entertainment law practice. In addition, the department has added **Frank Cooper** as associate director of legal affairs. He was with the law firm of Irell and Manella as an entertainment attorney. **Eric Thomas**, a certified paralegal, has been installed as copyrights and licensing administrator. ■ **Sony Music** has promoted **Thomas R. Ryan** to director, administration, talent & studio services, a newly created position. He was associate director, finance administrations since 1985. And **Robert M. Cohen** has been promoted to associate director, business affairs; he had been counsel in the law department. ■ **Chesky Records** has made a pair of appointments: **David J. Rubln** becomes media coordinator, and **Jim Lopata** becomes production coordinator. ■ **David Connelly** has been promoted to vice president operations and administrative affairs at **MCA Music Publishing**. He was formerly assistant to the president.

■ **Thomas Valentino** has been named senior director, writer/publisher relations at **BMI**; he joins BMI from the law firm of Grubman, Indursky, Schindler & Goldstein, where he was a legal assistant.

CASH BOX CHARTS

TOP 100 POP SINGLES



#1 SINGLE: Sir Mix-A-Lot



HIGH DEBUT: Prince #59



TO WATCH: U2 #41

CASH BOX • AUGUST 1, 1992

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

| | | | | | | | | | |
|----|---|-----------------------------------|----|----|-----|---|------------------------------|-------|----|
| 1 | BABY GOT BACK (Del American 4-18943) | Sir Mix-A-Lot | 1 | 14 | 50 | CLOSER TO ME (MCA 54378) | The Outfield | 49 | 11 |
| 2 | WISHING ON A STAR (Epic 74343) | The Cover Girls | 6 | 9 | 51 | LET'S GET ROCKED (Mercury 314512185-2) | Def Leppard | 51 | 18 |
| 3 | THIS USED TO BE MY PLAYGROUND (Sire/Warner 18822) | Madonna | 13 | 5 | 52 | STEEL BARS (Columbia 74294) | Michael Bolton | 53 | 13 |
| 4 | BABY-BABY-BABY (LaFace/Arista 2-4028) | TLC | 7 | 8 | 53 | ANYTHING AT ALL (RCA 62196) | Mitch Malloy | 52 | 15 |
| 5 | ACHY BREAKY HEART (Mercury 866522) | Billy Ray Cyrus | 4 | 12 | 54 | T.L.C. (Atlantic 87484) | Linear | 54 | 12 |
| 6 | LIFE IS A HIGHWAY (Capitol 44815) | Tom Cochrane | 8 | 11 | 55 | I WANNA LOVE YOU (Giant 18950) | Jade | 78 | 3 |
| 7 | NOVEMBER RAIN (Geffen 4387) | Guns-N-Roses | 11 | 7 | 56 | TEARS IN HEAVEN (Reprise 19038) | Eric Clapton | 55 | 26 |
| 8 | JUST ANOTHER DAY (SBK K219748) | John Secada | 17 | 18 | 57 | BRAINSTORMING (Motown 2170) | M. C. Brains | 63 | 4 |
| 9 | I'LL BE THERE (Columbia 74330) | Mariah Carey | 2 | 9 | 58 | WILL YOU MARRY ME (Virgin 4-98584) | Paula Abdul | 56 | 17 |
| 10 | GIVING HIM SOMETHING HE CAN FEEL (Atco/East 98560) | En Vogue | 15 | 8 | 59 | SEXY MF (Paisley Park/Warner Bros. 18817) | Prince And The N.P.G. | DEBUT | |
| 11 | UNDER THE BRIDGE (Warner Bros. 18978) | Red Hot Chili Peppers | 3 | 13 | 60 | IN THE CLOSET (Epic 34-74266) | Michael Jackson | 35 | 14 |
| 12 | IF YOU ASKED ME TO (Epic 34-74277) | Celine Dion | 9 | 14 | 61 | REACH FOR THE SKY (Epic 74335) | Firehouse | 66 | 6 |
| 13 | DAMN, I WISH I WAS YOUR LOVER (Columbia 38-744164) | Sophie B. Hawkins | 10 | 15 | 62 | MR. LOVERMAN (FROM "DEEP COVER") (Epic 74257) | Shabba Ranks | 57 | 6 |
| 14 | TOO FUNKY (Columbia 74353) | George Michael | 16 | 7 | 63 | TWILIGHT ZONE (Radikal/Critique 15486) | 2 Unlimited | DEBUT | |
| 15 | TENNESSEE (Chrysalis 23829) | Arrested Development | 5 | 11 | 64 | SMELLS LIKE NIRVANA (Scotti Bros. 75314) | "Weird Al" Yankovic | 58 | 14 |
| 16 | KEEP ON WALKIN' (A&M 75021) | CeCe Peniston | 18 | 7 | 65 | ALL YOU'VE GOT (Giant 19112) | RTZ | 59 | 8 |
| 17 | THE BEST THINGS IN LIFE ARE FREE (Perspective/A&M 0010) | Luther Vandross And Janet Jackson | 14 | 9 | 66 | MONEY CAN'T BUY YOU LOVE (Perspective/A&M 0011) | Ralph Tresvant | 87 | 2 |
| 18 | WARM IT UP (Ruffhouse/Columbia 74376) | Kris Kross | 21 | 8 | 67 | I MISS YOU (Columbia 74321) | Joe Public | 60 | 4 |
| 19 | GOOD STUFF (Reprise 18895) | B-52'S | 20 | 7 | 68 | LIFT ME UP (Elektra 4-64779) | Howard Jones | 61 | 15 |
| 20 | COME & TALK TO ME (MCA 54175) | Jodeci | 24 | 5 | 69 | I'M THE ONE YOU NEED (MCA 54276) | Jody Watley | 62 | 21 |
| 21 | THE ONE (MCA 2263) | Elton John | 25 | 6 | 70 | CRUCIFY (Atlantic 82399) | Tori Amos | 76 | 5 |
| 22 | JAM (Epic 4583) | Michael Jackson | 27 | 4 | 71 | GIVE ME MY HEART (LaFace 4026) | Babyface | 83 | 5 |
| 23 | MY LOVIN' (Atco/EastWest 98586) | En-Vogue | 19 | 19 | 72 | THE LETTER (Curb 1008) | Wayne Newton | 77 | 2 |
| 24 | JUMP (Columbia 74197) | Kris Kross | 12 | 17 | 73 | JUS LYKE COMPTON (Profile 5372) | D.J. Quik | DEBUT | |
| 25 | WHY (Arista 1-2419) | Annie Lennox | 23 | 10 | 74 | FALL IN LOVE AGAIN (Columbia 74262) | Eddie Money | 64 | 10 |
| 26 | FRIDAY I'M IN LOVE (Elektra 64742) | The Cure | 26 | 8 | 75 | YOU'VE GOT A WAY (Geffen) | Kathy Troccoli | 81 | 3 |
| 27 | STAY (London 869 730) | Shakespear's Sister | 44 | 4 | 76 | CROSSOVER (RAL/Chaos 74173) | EPMD | DEBUT | |
| 28 | MAKE LOVE LIKE A MAN (Mercury 864038) | Def Leppard | 31 | 8 | 77 | INNOCENT CHILD (Interscope 98613) | Colourhaus | 67 | 9 |
| 29 | TAKE THIS HEART (Capitol 44782) | Richard Marx | 22 | 8 | 78 | I NEED LOVE (Geffen) | Olivia Newton-John | 68 | 6 |
| 30 | JUST FOR TONIGHT (Wing/Mercury 865-888) | Vanessa Williams | 28 | 10 | 79 | WHEREVER I MAY ROAM (Elektra 64741) | Metallica | 85 | 3 |
| 31 | ALL I WANT (Columbia 4359) | Toad The Wet Sprocket | 39 | 8 | 80 | THOUGHT I DIED AND GONE TO HEAVEN (A&M 750215367) | Bryan Adams | 69 | 21 |
| 32 | SLOWLY (RCA 62271) | Stacy Earl | 38 | 8 | 81 | MIDLIFE CRISIS (Slash/Reprise 5498) | Falch No More | 86 | 3 |
| 33 | YOU REMIND ME (FROM "STRICTLY BUSINESS") (Uptown/MCA 54327) | Mary J. Bilge | 40 | 6 | 82 | 57 CHANNELS (AND NOTHIN' ON) (Columbia 74354) | Bruce Springsteen | 70 | 6 |
| 34 | HONEY LOVE (Jive 42031) | R. Kelly & Public Announcement | 32 | 5 | 83 | ANOTHER MINUTE (SRC/Zoo 14036) | Cause & Effect | 91 | 2 |
| 35 | HOLD ON MY HEART (Atlantic 87481) | Genesis | 29 | 11 | 84 | NOT THE ONLY ONE (Capitol 102765) | Bonnie Raitt | 71 | 18 |
| 36 | I WILL REMEMBER YOU (A&M 1600) | Amy Grant | 33 | 14 | 85 | I'VE GOT MINE (MCA 54429) | Glen Frey | 89 | 3 |
| 37 | SLOW MOTION (Giant 24429) | Color Me Badd | 30 | 13 | 86 | STAY (Epic 74324) | Giant | 90 | 3 |
| 38 | REMEDY (Def American/Reprise 18877) | The Black Crowes | 37 | 7 | 87 | MAKE IT HAPPEN (Columbia 74239) | Mariah Carey | 73 | 23 |
| 39 | END OF THE ROAD (Motown 2178) | Boyz II Men | 65 | 2 | 88 | WHATEVER IT TAKES (TO MAKE YOU STAY) (Atlantic 87475) | Troop | 72 | 6 |
| 40 | YOU WON'T SEE ME CRY (SBK 07385) | Wilson Phillips | 41 | 13 | 89 | NOTHING BROKEN BUT MY HEART (Epic 74336) | Celine Dion | DEBUT | |
| 41 | EVEN BETTER THAN THE REAL THING (Island 866977) | U2 | 50 | 5 | 90 | AIN'T 2 PROUD 2 BEG (LaFace/Arista 2-4008) | TLC | 74 | 16 |
| 42 | SAVE THE BEST FOR LAST (Wing/Mercury 865136) | Vanessa Williams | 42 | 26 | 91 | JESUS HE KNOWS ME (Atlantic) | Genesis | DEBUT | |
| 43 | JUST TAKE MY HEART (Atlantic 4-87509) | Mr. Big | 43 | 15 | 92 | SILENT PRAYER (Motown 2165) | Shanice | 75 | 11 |
| 44 | LIVE AND LEARN (Columbia 74012) | Joe Public | 36 | 20 | 93 | COME AS YOU ARE (DGC 21707) | Nirvana | 79 | 22 |
| 45 | DO IT TO ME (Motown 2160) | Lionel Richie | 34 | 12 | 94 | EVERYTHING CHANGES (Geffen 19118) | Kathy Troccoli | 82 | 24 |
| 46 | EVERYTHING ABOUT YOU (Stardog Mercury 868823) | Ugly Kid Joe | 45 | 21 | 95 | EVERYBODY'S FREE (Epic 4708) | Rozalla | DEBUT | |
| 47 | BOHEMIAN RHAPSODY (Hollywood 64794) | Queen | 47 | 19 | 96 | MAMA, I'M COMING HOME (Epic 74093) | Ozzy Osbourne | 84 | 26 |
| 48 | STRAWBERRY LETTER 23 (Qwest/Warner Bros 18919) | Tevin Campbell | 46 | 8 | 97 | DO I HAVE TO SAY THE WORDS (A&M) | Bryan Adams | DEBUT | |
| 49 | ONE (Island PRCD 6706) | U2 | 48 | 21 | 98 | FACES OF LOVE (Charisma PRCD 095) | Nia Peeples | 88 | 4 |
| | | | | | 99 | WE GOT A LOVE THANG (A&M 750215381) | Ce Ce Peniston | 93 | 23 |
| | | | | | 100 | BEAUTY AND THE BEAST (Epic 74090) | Celine Dion and Peabo Bryson | 97 | 24 |

SINGLES

■ **DOCTOR RAIN:** "Wasted On You" (Imago IM28030-4-DJ)

You can't blame Imago for not trying. This isn't the first single to be released from the English pop band's debut album, *...And The Knife Ran Away With The Spoon*, and it's not the only song on the three-selection cassette sampler we heard. Band leader/singer/writer Ian Walker's voice is backed (ala T-Rex, Thompson Twins) by Sheila Ahern in this jangling send-up produced by Zeus B. Held (Simple Minds, Killing Joke) and mixed by John (Neil Young) Hanlon.



■ **EMERSON, LAKE & PALMER:** "Affairs Of The Heart" (Victory CDP 739)

From the recently re-formed trio's *Black Moon* album, "Affairs Of The Heart" is an acoustic guitar, lightly percussion-pushed ballad by Greg Lake, fantasizing over an encounter with an inspirational young lady in a hotel. With Keith's tasteful keyboard accompaniment, this supergroup's music clearly hasn't been affected by the years off, and this song is an indication of the ever-changing moods they continue to create. Producer: Mark Mancina.



■ **MELISSA ETHERIDGE:** "2001 Remix" (Island PRCD 6730-2)

This dance-beat remix may be a little more of a stretch than Etheridge's American listeners are used to. The spacey-theme arrangement and backing on the UK edit are not the guitar-slinging Melissa we all knew... and she wrote the song. The original edit (on the CD single) is a bit more in line. From her *Never Enough* lp, hanging onto the Top 100 after 18 weeks, it is produced by Kevin McCormick along with Melissa, remixed by Donald Ross Skinner & Hugo Nicolson.



■ **THE POORBOYS:** "Brand New Amerika" (Hollywood PRCD-8589-2)

The guitars chime out in a manner that's slightly reminiscent of early British Invasion licks, but there is more down-home American influence here (the band's name was lifted from a Creedence tune). Singer Dennis Hill's voice is a bit Mellencamp-ed, and the beat is pretty much hard-driving, straight-ahead R&R. This song is only mildly punk-influenced, and is the first released track from the band's debut *Pardon Me* album produced by Andy Wallace.



■ **HOUSE OF LORDS:** "What's Forever For" (Victory CDP 714)

This big, rock ballad is from the group's latest collection entitled, *Demons Down*. Lead singer/songwriter James Christian belts out this richly produced anthem in respectable rock style while thick keys, background vocals, and the L.A. Philharmonic fatten up this track which should only come as close in success as it does in sound to Foreigner's "I Want To Know What Love Is." Produced by David Thoener (Def Leppard, AC/DC).



■ **DAVID BOWIE:** "Real Cool World" (Warner Bros. PRO-CD 5600)

David takes a techno-break from his duties with the raucous-rowdy, Tin Machine to write and perform a poppy little ditty for the animated/film soundtrack, *Songs From The Cool World*. The cut is a simple dance-track tune that Bowie belts out in his own unique style, (we haven't seen the film yet, but this toon's gotta fit) almost reminding us of his earlier Ziggy Stardust daze, which was sorta like a cartoon wasn't it? Produced by Nile Rogers.



ALBUMS

■ **MOTORHEAD:** *March Or Die* (WTC/Epic NT 48997)

The 17-year legacy of Motorhead continues with the hard rock/punk/metal band's 16th album. *March Or Die* offers 11 cuts of slightly more melodic tunes than last year's Grammy-nominated *1916*lp. Changing drummers and keeping producer, Pete Solley offer this new album minimal changes; they still pack a big bang. Listen for guest appearances from GNR's Slash on "You'd Better Run," and joining Lemmy on vocals for "Ain't No Nice Guy," is Ozzy Osborne.



■ **LIL' ED & THE BLUES IMPERIALS:** *What You See Is What You Get* (Alligator ALCD 4808)

This third release by Lil' Ed is more rockin' blues following up 1986's, *Roughhousing*, and 1989's *Chicken, Gravy & Biscuits*. Sort of a partying version of B.B. King on slide guitar, Lil' Ed spits out some serious 12-bar. When the band kicks in, the booty-shakin' boogie begins. Recorded virtually live, *What You See Is What You Get* is an appropriate title for this 14-track bluesfest. Produced by Bruce Iglauer and Lil' Ed Williams.



■ **FREDDIE MERCURY & MONTSERRAT CABALLE:** *Barcelona* (Hollywood HR-61366-2)

We all knew that Freddie had a penchant for the dramatic, I guess that could be an understatement. This 8-cut lp is filled with plenty of Mercury's flair (ala "Bohemian Rhapsody") on duets with Spanish opera diva superstar, Ms. Caballe. With some help from Tim Rice and Mike Moran, Mercury's compositions and arrangements will impress Queen fans as well as serious opera buffs. Written and recorded in 1987, these impressive recordings have been unavailable until now.



■ **THE MISSION U.K.:** *Masque* (Mercury 314-512 317-2)

Living a sort of U.K. version of the Ted Nugent lifestyle, this crossbow-hunting trio has isolated themselves into the countryside where they trap, hunt and compose ethereal/conceptual music on an ancient moor in England. The 12 rock-fusion tracks are experimental in nature, using a varied assortment of synthesized and real instruments. Lush, dream-like backing vocals accompany some cuts on this very unorthodox lp. Produced by Mark Saunders and the band.



■ **FISH:** *Internal Exile* (Polydor 314 513 765-2)

Fish is the *nom de plume* for Scottish singer/songwriter, Derek W. Dick. It's probably better he titled the album *Fish*, rather than *Dick*. Anyway, his album is full of Scottish folk-type melodies and rhythms with rock-era backing (picture a '90s version of Jethro Tull-type songs). Out of the mainstream, but still swimming, Fish demonstrates fine musicianship and some interesting, personal stories on this 9-cut album. Producer is Chris Kimsey.



■ **C.J. CHENIER:** *I Ain't No Playboy* (Slash 9 26788-2)

We're talking zydeco. We're talking about the son of the man who invented it. Partying, down-home, Louisiana rhythms and some serious accordion playing is what makes up this 11-track CD. There is even a shuffled-up version of "Sharp Dressed Man," no doubt prompted by ZZ Top producer, Joe Hardy, who lends the production hand to this heel-kicking lp. C.J. not only writes and sings, he does the accordion, plays sax, keys and the flute.



POP SINGLES LOOKING AHEAD

CASH BOX • AUGUST 1, 1992

1. SAWP MEET LOUIE(Def American) Sir-Mix-A-Lot
2. DON'T TREAD ON ME(Warner Bros.) Damn Yankees
3. DO I HAVE TO SAY THE WORDS?(A&M) Bryan Adams
4. HOT FUN IN THE SUMMERTIME(Brother) The Beach Boys
5. CROSSOVER(Def Jam) EPMD
6. ONE MORE DAY(A&M) The Neville Brothers
7. AS LONG AS YOU BELONG TO ME(Warner Bros.) Holly Dunn
8. BEFORE I'M EVER OVER YOU(Liberty) Lee Greenwood
9. MY PEACE OF HEAVEN(EastWest) Ten City
10. NONSTOP TO NOWHERE(Elektra) Faster Pussycat
11. ALL I REALLY NEED IS YOU(Columbia) Neil Diamond
12. ROCK YOU GENTLY(Private) Jennifer Warnes
13. PASS DA MIC(EastWest) Da Youngsta's
14. LET THE RHYTHM TAKE YOU(Profile) 2nd II None
15. F**KIN' S**T ASS(Reprise) Life, Sex & Death

PICK OF THE WEEK:

■ **STEVE THOMSON:** *Steve Thomson* (CMC 4123-2)



This Swiss rocker is already huge in Europe, having been honored as Swiss Rock Star Of The Year in 1988. Steve has logged stage time in the States on the bill with the likes of Motley Crue, White Lion and Guns N' Roses. The American debut of his self-titled release on CMC International features songs written by Michael Bolton, Desmond Child, and Neil Schon and massive-rock production by David Kershenbaum and Bob Marlette. The 10-cut CD (with a live intro) has the singer belting out a cross-section of well-executed rock anthems and ballads (in English, in case you were wondering). If the combination of talents assembled for this effort pays off, Steve should be right at home here in the U.S.A.

INDUSTRY BUZZ

By Lee Jeske

EAST COAST



Our favorite band of *alte rockers*, NRBQ, probably won't ever get into the Rock and Roll Hall of Fame and they probably don't care. They've got a new label, Rykodisc, and a new album of live vault tidbits, *Honest Dollar*, and they're probably on the road somewhere right now.

IT'S GETTIN' NEAR DAWN.... I was talking to a friend of mine about CDs the other day—about how I'm glad I'm not a collector, because collectors have to have everything: the Stax boxed set *and* the best-of's of the original great artists *and* the original whole albums (because, see, if you want to hear the best of Otis Redding, you don't want to have to rummage through nine CDs of the boxed set, but since Otis was so frigging great, you want all the original albums, which also have all the greatest hits, but there's that rummaging again, so you've got to get the three-CD greatest hits set, which includes almost all of some albums, like *Otis Blue*, but chances are the one track *(one track!!)* of *Otis Blue* that's missing is the one some know-it-all like Peter Gurlanick is going to put in a book somewhere as *the* greatest piece of Memphis soul ever waxed—and he told me that, hell it doesn't matter, CDs are going to oxidize and die in a few years anyway. He's heard stories of vintage 1983 CDs now doing time as fancy Frisbees and he says the only smart thing to do is cling like Velcro to your old vinyl.

Which brings us to Cream's *Disraeli Gears*. If *Disraeli Gears* isn't one of the greatest rock albums ever, I'm a bucket of lime Jell-O. I mean, c'mon: "Sunshine of Your Love," "Strange Brew," "Tales of Brave Ulysses." Jack Bruce once told me, "Cream was the Ornette Coleman Quartet. And Eric was Ornette, but we didn't tell him." *Disraeli Gears* shows what he's talking about.

I'm not a collector, as I just said, so I don't know what the whole history of *Disraeli Gears* on CD is, but I seem to recall that somebody screwed up the first time around and there was a recall and blah, blah, blah. All I know is Mobile Fidelity Sound Labs, which quietly puts out expensive audiophile editions of a wide range of albums, just released an Ultradisc version of *Disraeli Gears*—we're talking 24-karat gold here, which must do something to slow the alleged oxidization while also giving a warm glow to the sound—and it's a perfect rock reissue.

Why? Well, the sound is splendid, of course. But, beyond that, the album includes new photos and information on an insert that folds out so you can see that beautiful psychedelic cover in the LP size that God intended, *and* (listen up here, labels) both the stereo and mono mixes of the original album. In those days ('67), I used to go into Sam Goody to buy my records and be faced with two walls: a wall of mono albums and a wall of the same albums in stereo (at a buck more a pop each). I didn't know at the time—I was only 12—that sometimes the albums not only had different mixes, with noticeably different results, but completely different takes of the songs (the third and fourth Beatles albums, still only available in mono, were recorded once in stereo and once in mono). On this perfect re-release, the entire stereo album is followed by the entire mono album. *That's* how to reissue a rock album.

MFSL's other recent Ultradisc releases are *The Allman Brothers Band at Fillmore East*, *The Who's Who Are You* (the last with Keith Moon), Elvis Presley's *That's the Way It Is*, and *Blood, Sweat & Tears*. Good sounding good stuff.

By Randy Clark

WEST COAST



Richard Marx

I'D NEVER SEEN HIM, so I went to see Richard Marx last week do a one night stand at the Greek Theatre. Why not? Marx's music has crossed over a few radio formats, successfully bridging AOR, CHR, and AC, with his rockers, popsters and ballads, which is one of the reasons I wanted to see his show in the first place... to see just how he served up the mixed fare. He had no problem selling out the house, and the mixture of age and gender of the crowd was a curious sight to me, as well. I more or less expected to see a primarily younger (teenage), white, female crowd, (I wasn't totally wrong). But amazingly, there were a notable percentage of women *and* men over 25 who came along for the ride.

Selling out the house is usually a pretty good indication you're doing something right, but my first impression of the show was the initial surprise at his lack of any real production value. It's almost like he's been so busy touring over the years, that he hasn't paid much attention to subtle improvements made in the way of staging, sound and lighting. Either that, or he's just trying to save money. You'd think he'd at least want to sound good, then again, Richard might *like* that plate-reverb on all the instruments. As far as the stage and lighting are concerned, Marx just might not be aware of what other performers are using, unless of course, he's confident enough in his songs and his performance to not really be too concerned. Who knows?

That aside, the singer's edgy voice was seemingly in good shape, and he certainly made no bones about being happy to be playing "at home" (he was raised in Chicago, but moved here at 18) in L.A. There were several selections from his November '91 release, *Rush Street*, as well as select cuts from his multi-platinum, 1989 *Repeat Offender* and 1987 self-titled debut lps. Marx shouldn't have a problem with original material, but maybe just for fun,

he took time out in the middle of the set for a rather lackluster, but increasingly popular, acoustic jam (with his two guitarists) in which he gave renditions of a couple of old R&B classics, and a ballsy solo attempt at Elvis' signature sign-off tune, "Can't Help Falling In Love," which pleased the younger females.

In all, I sorta felt the same way I did after watching Canadian rocker, Bryan Adams' show at the Forum a few months back... glad I went, but not really impressed. The only *problem* I had with his basically fan-oriented show, was his politically incorrect, voter-apatetic messages criticizing the current presidential candidates, with no mention at all about the importance of young people's participation in government or involvement in the political process by at least getting out and *voting*. If anything, he added to the list of reasons for youthful capitulation and "Why bother?" attitude. And in *that* respect, for someone who considers himself an activist, (he spoke out last week against a toxic waste incinerator near his home town) Richard Marx (to borrow one of his song titles) "Should've Known Better."

INSIDE ZEPPELIN: THE '70S REDUX. I don't usually point out much in the way of rock literature, but I was given a newly released copy of *Stairway To Heaven*, a chronology of Led Zeppelin events and touring antics assembled by long-time tour manager and fellow drinking/drug using/antics participating, Richard Cole, currently six years sober. It's amazing Cole *survived*, let alone *remembers* about the heydays of Metal's Majesty, and it's certainly very interesting reading for any Zep-nuts. My personal interest in the book was sparked from actually participating (or should I say witnessing) some of the mayhem as a kid working for the tour company, fresh out of high school in 1975 (no, I'm not mentioned). And for those of you who can't get enough, Sony is releasing a compilation of Jimmy Page's early guitar work on 10 different artists albums from the late '60s. The 22-track, *Jimmy's Back Pages... The Early Years* has never before been available in the States. Got it? Good... Next week...

REVIEWS

TALENT REVIEW

The Secret Garden

By Robert Adels



Roger Bart and Melody Kay

SHUBERT THEATRE, CENTURY CITY, CA—With rare exception over the past two decades, the most significant musicals on Broadway have been either British spectaculars, American revivals or Stephen Sondheim originals. Now in its first national touring company production, *The Secret Garden* weaves glistening threads of all three into a mysteriously beautiful tapestry all its own.

The Secret Garden earns its quasi-British pedigree by virtue of its inspiration, the classic children's book by British author Frances Hodgson, who also gave us *Little Lord Fauntleroy*. Largely set in Victorian-era Yorkshire and peppered with its sometimes unfathomable native accents, this story of a struggling orphan who turns kindhearted stubbornness into a virtue all its own is truly an Anglophile's delight.

Because the book that inspired this stage work has been part of American culture since its appearance in 1911, its first-time musical adaptation also has the spirit of a revival. Our national affinity for the source material gives this show a familiarity quotient usually reserved for the re-mounting of past hits like *Most Happy Fella*.

With book and lyrics by Pulitzer

Prize-winning dramatist Marsha Norman (*Night Mother*) and music by twice Grammy-winning Lucy Simon (the two-volume *In Harmony* album series), *Secret Garden's* score boasts all the psychological depth and melodic ambition of a Sondheim work.

While the score does lack a hit song that would stand on its own (although "Lily's Eyes" and "How Could I Ever Know" come close), *The Secret Garden* abounds in luscious melodies that advance the storyline and enhance the otherworldly mood of a play in which ghosts and healing incantations bring New Age philosophies if not New Age music to the stage.

While none of the voices featured on the exquisite Columbia original Broadway cast album are part of the national touring company, we can't mourn the loss of Tony-winning Daisy Eagan or Mandy Patinkin for long; successors Melody Kay (Daisy's Broadway understudy) and Kevin McGuire (from *Les Miserables*) are powerful performers in their own right. Playing determined orphan Mary Lennox and haunted Uncle Archibald, they head a new cast of fine singers highlighted by Roger Bart's Dickon and Tracey Ann Moore's Martha (as the teenage sibling servants who help Mary bring light to the gloomy mansion and a happy ending to the play).

While its central character may be a pre-adolescent, *The Secret Garden* is definitely adult fare whose powerful sense of romance may well be lost on the children in the audience. To hold the attention of children of all ages, colorfully inventive sets and costumes constantly swirl, shimmer and sparkle through both acts—creating one of the most palatial stage spectacles of all time.

The best Broadway musicals are fairy tales at heart. *The Secret Garden* is a British fairy tale for the American PBS-TV, *Masterpiece Theatre* generation. The show plays Los Angeles at The Shubert through August 16 and opens the following week in Orange County.

no elaborate spectacle to carry the show—the emotional power and resonance of her voice was more than enough.

Stansfield exercises the type of vocal phrase control usually heard in jazz, and therefore was able to carry off some difficult mood shifts. In "All Woman," for example, she began in a haunting, hollow alto suggesting despair, turned taut on the tough chorus, and built to a brighter quality for the ending reminiscence. This type of delicate emotional shading made



for some truly heartbreaking ballads, but was also used to great effect on the sexy growl of "You Can't Deny It," and the open celebration of "Set Your Loving Free," among others.

The band provided a full, brassy setting which added vitality to many of the dance tunes, like "What Did I Do To You" and "Make Love To Ya," which featured a high-flying trumpet solo. The evening's most exhilarating song, "Symptoms Of Loneliness And Heartache," made use of horn and piano accents, a terrific pitch-bending flute section, and Stansfield's commanding energy to bring the crowd to its feet early on.

The bright atmospheres also provided a backdrop for Stansfield's wailing and diving improvisation on signature tunes like "All Around The World." Her sustained-note duet with Snake Davis' saxophone on "Change"

sent shivers. The only monotony came from the two-chord thud of "Time To Make You Mine," which saw the singer doing silly aerobic-looking leg lifts on a little raised platform.

Although she spoke only a few words to the enthusiastic crowd, Stansfield portrayed enough musical emotion to draw them in. Without resorting to cheap theatrics, she was able to say more in a single sustained note or outstretched hand gesture than most artists can muster in an entire song. Her set had an undertone of strength and independence which surfaced most triumphantly in the funky bass and guitar-propelled anthem "Soul Deep," and in her closing number, "It's Got To Be Real," in which grand horns and textured vocal harmony sent the people home on a real high.

UK

By Chrissy Iley

NOT DUM: Subtle Def Leppard are not. From their machismo lyrics to their thrusting power riffs and thudding rhythms, it's all obvious. But, as they have realized, keeping it simple and having high production values sells records. It has made them one of the biggest selling rock groups in the world.

Singer Joe Elliott plays in the football terrace school of rock. His arms often went up in the air, and thousands of arms at Earls Court followed. He punched the air, so did the crowd. Another Elliott favorite was stretching his arms behind him and racing around; he looked like an ostrich attempting take-off.

He is a straight-forward, unpretentious character. The only fancy thing about him was his black jeans with jewelled patches. And just in case that looked too pony, he wore them with ill-matching trainers.

This is a group that has suffered more than most from war wounds. As Elliott said, "1988 was the last time we played London. In the little speech I made I said this band goes through these ups and downs. At the time, it was because Rick had a nasty accident." [Drummer Rick Allen had lost an arm in a driving accident. He was back in the group, drumming with one arm, two bare feet, and the help of synthesizer pads.]

"There we were thinking it was plain sailing," Elliott continued, but their original guitarist, Steve Clark, died of an accidental drug and alcohol overdose. "We lost a good friend, God bless you. That was a while ago, and the show goes on."

It was a short interlude; Elliott and Co. are not prone to introspection. Their acknowledgement of Clark's death comes obliquely in the song "White Lightning." It warns, "No promises, no guarantees...if you want to dance with the devil, you've got to pay his way." Little else is allowed to get in the way of the "rock and roll is fun" message. The staging, which was a giant eye, emphasized that, as did the four giant *War of the Worlds* pods that moved threateningly in on them, with lights and lasers flashing, for "Gods of War." Then the drummer and bass player lifted off *Close Encounters*-style for "Rocket."

We got the acoustic interludes, the let's-get-rocked singalongs, and the curious sight of Sheffield boy Elliott, who now lives in Dublin, parading a Union Jack at the end of the night.

They are unashamed populists, a pop band masquerading as a heavy metal one. It's a potent and clever formula.

TALENT REVIEW

Lisa Stansfield

By Hilarie Grey

PANTAGES THEATRE, HOLLYWOOD, CA—In an ever-growing field of so-called artists, whose acts consist solely of artificial clicks, samples, and thin, weak little voices synthesized beyond recognizability, Lisa Stansfield (Arista) stands out as a truly classy talent. The elegant British soulstress led a first rate, 10-piece ensemble through funky dance workouts and elegant ballads with equal finesse, crossing the stage with confidence, and gesturing only to add punch to a phrase. Stansfield required



EXECUTIVE PROFILE

Savage Records Chairman,
David Mimran

By Randy Clark

AT 25 YEARS OF AGE you would expect most guys to still be shirking responsibility, getting high and chasing babes. Not David Mimran. He knew at an early age he wanted to be involved in the record business... in a big way. So after a brief stint in banking subsequent to graduating high school in Switzerland, he left for London to pursue his dream.

Being a quick study has been his key to rapid advancement. His tenacity and determination are equaled only by his resounding ability to learn from his mistakes, bounce back, and forge ahead with his goals. After acquiring a few acts and an initial deal with Sony International, which brought Savage some chart success in the UK, the "trial by fire" brought along with it a few stumbling blocks and more learning experience. It was then he decided to make the major move to New York City, where he teamed up with former CBS and PolyGram helmsman, Dick Asher, and promotion man-turned-manager, Frank Dileo, in 1990.

The upstart label soon struck a distribution deal with MCA. Mimran quickly realized how the big game is played in the States, and recalls in a recent *Cash Box* interview "The MCA deal turned into a total fiasco. People thought it was a favor 'Asher/Teller' deal, and they didn't take it seriously." Mimran and Savage have since dissolved their relationship with MCA and have recently struck a new deal with BMG domestically and TDK for international.

"We're putting an awful lot of energy into this company," Mimran says, "and I want to make it right, but up until now I've been relying on other people. Now, I'm relying only on myself and *my* people." David's youthful outlook is oddly one of his greatest strengths. First of all, he's passionate about his company, and isn't about to let the bureaucracy of the almighty record business bother him, even though he's the new kid on the block. "I don't think I've been taken seriously yet. People in the business either don't know me, or they think I'm just a rich kid having fun... but I'll make my point."

Sure, Mimran comes from a wealthy family. How else could he have survived so far? But his serious work ethic is deeply rooted in that family history. "They're industrialists... my grandfather was in the sugar business in Africa," he points out. "My family was also involved in flour, real estate, banking... we've always believed in starting work at an early age and taught that success is 100% work."

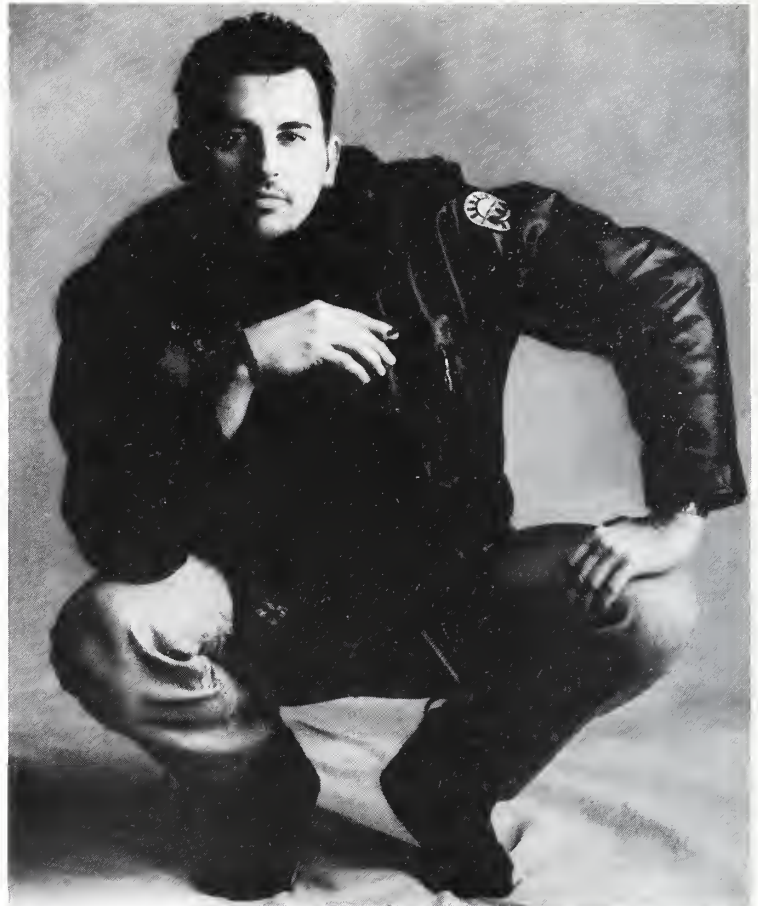
The young executive is keenly aware of the difficulties involved in building a successful record company, but he's convinced he will make it work, while also trying to change some of the bad habits that have plagued the industry. "We all know how this business works," he states, with a sarcastic smile, "and I don't particularly *like* certain aspects of it, but I love music *so much*, it's worth it. I know it can be done, things *can* be changed. We have specific short- and long-term plans for Savage. I'm in this business to stay."

Mimran's strong belief in teamwork allows him to scoff at label executives who shift as fast as they can from one major to another. "How can you have a good team if every year you change the players? These people don't care about the artists or the company they work for, they're just in it because of the glamour. That's a major problem. The other is that too much of the business is run by lawyers. They tend to forget that this is a business about *music*. But I believe there are still good people out there. It has to be about the people."

Savage Records has grown in the U.S. to a staff of over 20 in less than a year. "We work together, we're close, we talk, but most important, *we listen* to each other." Savage's talent roster, which includes such diverse acts as Gene Loves Jezebel, Mokka Soul and Dannii Minogue, is growing rapidly as well, with acquisitions in R&B, Dance, Rock and Alternative. Mimran also serves as chairman of Frank Dileo Management. "We want to bring excitement to the people, and for me, the discovery and development of new talent is exciting."

His fresh, enthusiastic approach is only temporarily detoured by what he feels are less setbacks, but rather another opportunity to improve. "We're a young company and we're still getting our shit together. I, myself, am becoming more confident and I think I have a pretty good idea of how to make it. More important than anything is the quality of the product, and we're constantly improving the product we're putting out."

When asked how he feels about his competition in the marketplace, he



jumped right in. "It's a good time for independents, because there are no more big indies. There's a big gap between the small labels and the majors, and basically there's more room, more leverage, to grow. Indies are the lifeblood of this business. If I didn't feel I had room to grow, I wouldn't be in this business. The majors have other priorities. They spend a fortune on acts because they came out of a bidding war and they're obligated to place huge staffs behind the records, calling in favors from all over the place to force a hit. Independents can't do that. They have to have good music, or they don't survive, and when they have a hit, it's because it's *good*. I want to put out good music and I want Savage to be known in the future as a label that does just that."

Matching the passion for his company, is Mimran's dedication to, and empathy for his artists. He handles the signing of each one personally, and believes in forming a strong bond. "I'm not just signing the music, I'm signing an act. I want to know what they have on their minds, their character, all of this. I realize these artists' careers are in my hands, and what I am offering them is the ability to have a company behind them long enough to give them a fair shot. On the other hand, I also feel if any of my artists want to go somewhere else because they don't feel this is the right home for them, then I let them go. If they don't want me, I'm not going to keep them."

Another part of his short term plans is to develop a Savage publishing arm. "There are going to be some very exciting things happening in the next eight months to a year," he says. "So far, we're just acquiring rights from the artists that are signed to Savage. We're going to put more effort into publishing soon. We could acquire catalog, sign songwriters, and become a real publishing company. Publishing is a good business. You know where you're going, in terms of cost. Production is the big gamble."

It's hard to believe a 25-year-old newcomer to the record business—and this *country*, could remain as directed, focused and positive as Mimran has in the last few years. But he doesn't feel he's smarter than everybody else. His way, even though he's young, is more the old-fashioned way. He's not interested in buying his way into success, he wants to earn it. It's plain to see how he believes in the music, the artists, and the people he's bringing onto his team.

As idealistic as it may seem, and as easy as it may be to write him off as a short-timer, guess again. He sums it up like this. "More than the money, I'm involved in this business because of the music, and I think I can make a difference. I know it won't be easy, but it can be done. It's good to be independent, to be free, to be able to do my own thing. My confidence is growing, I'm happy with my acts, the people involved, and I'm having the time of my life... it's great. It'll be even better once we have a big hit. It's just a matter of time. I know it sounds corny, but it's true."

INDIE
MUSICTouching and
Going

By John Carmen

"DO I THINK Urge Overkill will be the next Nirvana?" asks Touch and Go label head **Corey Rusk**. "I wouldn't even venture a guess." Rusk is referring, of course, to the imminent signing of his act to Geffen, hoping that Urge's first major release will bring "Bleach"-like sales to his back catalogue.

Starting his label while in high school as a vehicle for his hardcore punk band **The Necros**, Rusk learned the ropes early on. "I knew nothing about putting out records, or even the demand for them. Our first single/EP had 100 in its pressing, because we didn't know if 100 people would buy it. It sold out immediately." Subsequent Necros releases included a nine-song, 7" (real hi-fidelity, eh?), and others, but Rusk, like Amphetamine Reptile chief **Tom Hazelmayer**, needed to take time off to devote his energies to the label.

Touch and Go struck gold (indie-scale gold, that is, which to a major would be zinc, perhaps) with a demo by the nascent **Butthole Surfers**. "I'd never handled a band from outside of the Midwest before," says Rusk. "They were from Texas, and their demo just blew me away." To date the Surfers are Touch and Go's bread and butter.

As is the sad story with so many indies, T&G has had a hard time with its distributors. "We've been burned by every distributor that's gone under in the last 12 years," laments Rusk. "In an ideal world, we'd get CODs, I suppose. But this is the nature of the business. I mean, our philosophy is that the bands have to be nice people, and we have to love their music first, not just because we think we're going to get rich off it."

New projects for the label include long-time indies **Tar**, newcomers **Arcwelder** and **Mule**, and the re-release of all of **Big Black's** back catalogue. Considering the current popularity of the kind of speed-industrial made famous by Ministry, but invented by Big Black, Touch and Go may have a long future. Or the popularity of **Big Chief**, who are fronted by Rusk's former Necro bandmate **Barry Hentzler** may bring a spate of interest in that group's back product.

As the label has recently relocated to Chicago ("I couldn't see living the rest of my life in Detroit."), things are looking up. For the most part, that is. Rusk is somewhat skeptical about the future of labels like his all the same. "If you were a kid in a band starting out now, it would be so hard. It used to be that distributors welcomed domestic indies because their business was all imports. Now they're cutting back on the domestics, because there are so many little labels. We could never repeat the scenario that put us on the map."

Reid This!



RCA recording artist **Garland Jeffreys** (right) relaxes backstage after a recent show with **Living Colour** guitarist **Vernon Reid**. Jeffreys' latest release, *Don't Call Me Buckwheat*, features Reid's guitar work on several cuts.

NEWS FROM JAPAN

ZEN-REREN, (The Association of All Record Outlets of Japan) has dissolved and formed a new association, "Japan Record Merchandisers Union" (JRMU). With permission from the government to acquire "a Juridical Personality," JRMU will re-emerge as a legal entity quite different from Zen-Reren, which did not possess a juridical personality. Zen-Reren began the movement to acquire a legal personality, which was the desire of all record merchandisers in this country. At the inaugural meeting of JRMU, **Yasuo Yajima**, former Zen-Reren president, was selected as JRMU president along with three veepees; **Seiro Nakamura**, **Mitsuo Moori** and **Takuji Kageyama**. "We are very glad to announce that the government authority will give a juridical personality to JRMU in August 1992. Becoming a legal association will be a big milestone not only for all record outlets but also all persons concerned with the music industries of this country," said Yajima. At the same time, with the start of JRMU, Zen-Reren held a final meeting to close its 60-year history. 1,822 record outlets are taking part in associating with JRMU.

ACCORDING TO A SURVEY conducted by the Record Industries Association of Japan (RIJA) in 1992, the total number of Record-Rental-Outlets in this country has dropped by 9 percent from last year to 5,012. The average quantity of goods in stock, per rental-outlet is 5,342 units (4,896 in the previous year) for CDs while CD-single was 1,756 (1,261 in '91). Also, 87 percent of the rental outlets surveyed this time (4,380) said that they are dealing video-rentals at the same time.

LOCAL 45s TOP 10

TWLW

- 1 1 **KAMIGA IRUDAKEDE** (Sony)...**Komekome Club**
- 2 3 **MOU KOINANTE SHINAI** (Warner)...**Takayuki Makihara**
- 3 2 **BLOW'N** (BMG Victor)...**B'z**
- 4 7 **HAGAYUI KUCHIBIRU** (Victor)...**Mariko Takahashi**
- 5 6 **ITSUMADEMO KAWARANU AIO** (BMG Victor)...**Tetsuro Oda**
- 6 5 **HEYA TO Y-SHIRTS TO WATAKUSHI** (Pony Canyon)...**Airi Hiramatsu**
- 7 4 **NATSUDANE** (Sony)...**Tube**
- 8 - **MOU NAMIDAWA IRANAI** (Epic Sony)...**Masayuki Suzuki**
- 9 8 **TOO SHY SHY BOY** (Nippon Columbia)...**Arisa Kangetsu**
- 10 - **1992 GOOD NIGHT** (BMG Victor)...**Masaji Fukuyama**

LOCAL CDs TOP 10

- 1 - **OCTAVE** (Sony)...**Komekome Club**
- 2 - **KIMIWA BOKUNO TAKARAMONO** (Warner Music)...**Takayuki Makihara**
- 3 - **FROM YESTERDAY** (Victor)...**Yoshihiro Kuwata**
- 4 - **MOANA LANI** (For Life)...**Anri**
- 5 - **ANYTIME WOMAN** (Toshiba EMI)...**Elkichi Yazawa**
- 6 1 **MISTRAL** (Fun House)...**Takako Okamura**
- 7 - **FAVOURITE THINGS** (BMG Victor)...**Hound Dog**
- 8 2 **NOURYOU** (Sony)...**Tube**
- 9 - **ENDLESS DREAM** (BMG Victor)...**Tetsuro Oda**
- 10 3 **BLUE MOON STONE** (Pony Canyon)...**Checkers**

Heston Spearheads Protest vs. "Cop Killer"

By M.R. Martinez

TIME WARNER, INC. SHAREHOLDERS seemed stunned last week (July 16) at the corporation's annual meeting when actor Charlton Heston read lyrics from Ice-T's controversial "Cop Killer" single from the *Body Count* album released by Time Warner company, Warner Bros. Records. While more than 100 police officers and members of other conservative groups picketed outside the Regent Beverly Wilshire Hotel where the meeting was held, Heston read from the expletive-laced lyrics of the song that sparked the controversy and also read from *Body Count's* rap "KKK Bitch," in which Ice-T chronicles sex with Southern-bred Nazi and skinhead girls.

The focus of Heston's surprise presentation and the protest by police and others was not on Ice-T's right to say what he wanted on the record, but on the company's "irresponsibility" by selling the record. As picketers walked in front of the hotel in the midday sun of Beverly Hills, brandishing placards—many of them bearing the names of police officers killed in the line of duty—Heston said he was not criticizing Ice-T, whom he said was basking in his "15 minutes of fame. I condemn instead, the responsible officials in this company," the actor said, directing his comments at Time Warner president Gerald Levin and the assembled board members. Heston said that he didn't plan to make a crusade out of examining rap lyrics.

"I think I've taken my best shot at this," Heston said. "I am a stockholder in Time Warner."

Levin, in turn, passionately renewed his defense of the conglomerate's decision not to pull the record from the marketplace in the heat of the controversy, telling shareholders that it was a matter of principle, not profit.

"What would it profit anyone if, in the name of pleasing everyone, the country's leading media and entertainment company ceased to risk saying anything worth listening to?" Levin asked, drawing applause from the audience. Levin assured police groups represented at the meeting, many of whom own stock in the company and have threatened to urge their membership to divest, that Time Warner has nothing but respect for law enforcement, but added the company has an obligation to "ensure that the voices of the powerless, the disenfranchised, those at the margins are heard." He agreed that the album was raw and phrased in language from the streets, but that if the lyrics were not taken out of the context meant that they might be seen as a protest against police brutality and racism. Levin urged reconciliation with the protesting groups and invited representatives of the police to participate in a forum that would bring together artists, police officials and citizens to examine issues surrounding the controversy.

Representatives of police groups declined the offer, threatened divestiture of stock and said they would continue to urge a boycott of all Time Warner products. Also, a group led by Florida attorney Jack Thompson of the Freedom Alliance—and the man who spearheaded the obscenity charges brought against Luther Campbell and the 2 Live Crew in Florida—is launching a drive to have Time Warner brought up on criminal charges. Thompson said the group is pressing attorneys general in numerous states to prosecute the company on charges that incite violence against those in authority. Thompson also suggested that Time Warner could also face a class action suit. Founded by Oliver North, the Freedom Alliance claims the company is guilty of sedition because "Cop Killer" promotes violence against police officers. Dewey Stokes, a Columbus, Ohio policeman and representative of the Fraternal Order of Police said at least one officer has been injured by a teenager citing "Cop Killer" as the cause. Stokes said the youth sang the entire song as he was being taken to jail. Stokes said "Cop Killer" is a "justification of murder" and that "this song is going to prompt some child high on drugs to perpetrate another assault on a police officer."

By Lee Jeske

ON
JAZZ



Octogenarian Mario Bauza, the brains behind the great Machito band, is as close as we've got to a real Mambo King. Need proof? Check out *Tanga* (Messidor). That's Messidor honcho Gotz Warner behind Bauza (right), at a New York party, along with Sammy Figueroa (left) and Ralph Irizarry, both of Sels del Solar.

TO A MANN: Flutist Herbie Mann once told me, with a straight face, "I invented fusion." Thing is, he might be right—his somewhat schlocky *Memphis Underground* stuff pointed a finger in some direction or other. Mann, throughout his long career, has been a popularizer. He was a mediocre Stan Getz/Al Cohn/Zoot Sims tenor player in the early '50s, so, rather than compete, he switched to flute, a rarely played instrument at the time, and got famous on the college/beatnik circuit. In the early '60s, he was one of the first to find the bossa nova, but his bossa nova stuff was trumped by Getz and Charlie Byrd. And when Miles was talking about recording with Hendrix—it never amounted to more than talk—Mann was recording with Duane Allman (*Push Push*, now an Atlantic CD). When, in the '80s, American musicians were first starting to get hip to Brazilian pop stars Djavan and Ivan Lins, Mann was recording their music (even forming a band, Jasil Brazz, to play it). Does all this mean I'm suggesting a re-investigation of the career of Herbie Mann (who also happens to be a hell of a nice guy)? Uh-uh. But you might want to check out the Herbie Mann 40th Anniversary Band, which will be touring later this summer. It's an impressive gathering of Mann alumni: Les McCann, Roy Ayers, David "Fathead" Newman, Cornell Dupree, Chuck Rainey and Buddy Williams. They'll be at New York's Blue Note, Sept. 8-13, if you're here, and at the Playboy Jazz Festival in Sapporo, Aug. 22, and Tokyo, Aug. 24, if you're there. If you are in Japan, you might be interested to know who else Playboy's bringing over: Grover Washington Jr., Etta James, Tito Puente's Latin Jazz All-Stars and a band of Playboy All-Stars (Jimmy Smith, Red Holloway, Harry "Sweets" Edison, Kenny Burrell and Grady Tate).

BOPPING AROUND: Freddie Hubbard and Stanley Turrentine, a pair of wandering hard-boppers (both ex of Blue Note and CTI), have landed on MusicMasters: Hubbard's two-CD *Live at Fat Tuesday's* and Turrentine's *More Than a Mood* (with Hubbard) are out now... The Brooklyn Museum has a tidy Sunday afternoon series called "Reinterpreting the Blues," which will fill a pretty garden with Olu Dara and Cassandra Wilson (Aug. 2), Muhal Richard Abrams (Aug. 9), Rosco Gordon and George Coleman (Aug. 16) and Melvin Taylor, Arthur Blythe, Stanton Davis and Chico Freeman (Aug. 23)... Producer Hal Willner's long-planned Mingus project, *Weird Nightmare*, is finally set for September release from Columbia. Robbie Robertson, Charlie Watts, Keith Richards, Gary Lucas, Henry Threadgill, Elvis Costello, Vernon Reid, Geri Allen, Bill Frisell, Chuck D, Henry Rollins, Leonard Cohen, Dr. John and others show up, which sounds like a weird, if awfully cool, nightmare to me... Talk about good timing: Anthony Davis' opera *X: The Life and Times of Malcolm X* is finally—several years after its New York City Opera debut—about to come out on a double Gramavision CD.

RHYTHM & BLUES

TOP 75 R&B ALBUMS

CASH BOX • AUGUST 1, 1992

By M.R. Martinez

A NEW BROWN STONE:

Brown Stone Records was born opened by the Godfather of Soul, James Brown, and veteran record company executive and producer Henry Stone. The label bows with release of "James' World" by The New J.B.'s. The label will be distributed internationally through Stone's Miami-based HOT Productions, home of HOT Records and 2 Nuts Records. HOT Productions spokesman Rick Scott told *Cash Box* that Brown, who was currently in Europe, would be announcing other acts that will be released through Brown Stone upon his return. In addition to Stone, others involved in the new venture include Paul Klein and Henry's son Joe Stone...More on the Godfather tip: Independent record entrepreneurs could take a lesson or two courtesy of the Godfather of Soul. The staff in the West Coast office of The New James Brown Enterprises recently offered a free introductory seminar, "How To Have a Successful Career in the Music Industry," which was moderated by (Donald B. Passman, the author of *All You Need To Know About the Music Business*. Passman, who currently practices with the firm of Gang,

THE RHYTHM

Tyre, Ramar & Brown, and whose clients include Janet Jackson, Quincy Jones, Tina Turner, and others, discussed a variety of topics germane to the recording industry. He largely focused on the importance of knowing your way through the legal labyrinth and the creative landscape defined by contemporary music trends.

GOIN' PUBLIC: It was a natural—the marriage of Columbia recording group Joe Public's "Live and Learn" and an essay contest to benefit the United Negro College Fund. Joe Public's efforts resulted in 18 scholarship contest winners receiving checks. The group, which currently is touring with A&M recording artist CeCe Peniston, will also be headlining a tour of Japan. On the essay contest, DJ's in nine cities challenged college-bound seniors to write 700-1,000-word essays answering the question "Why do you think it's important for Black youth to live and learn from their past?" The winning entries were selected by UNCF branch offices in each city.

REVIEWS

■ **CHARLIE WILSON:** *You Turn My Life Around* (Bon Ami/PolyGram MCAD 10587). Producers: Various.



The standout frontman from funk popmeisters The Gap Band, Charlie Wilson, is back with an updated, smoothed-out collection of his soul-wrenching grooves. He's joined here by a variety of producers and sidemen including rapper Grandmaster Melle Mel, who contributes words and rap to the uptempo tune "I'm Gonna Make You Love Me." Jeff Lorber pops up all over this disc as a co-producer, writer and instrumentalist. Some of Wilson's best works are a smooth mid-tempo ballad, as on the title track and the gentle-bopping "Realize." The songs on this package are bound to whet the appetites of R&B, CHR and adult formats.

■ **TEN CITY:** *No House Big Enough* (East West 92170-4). Producers: Various.



If Barry White had grown up during the house era, the arrangements on this 11-track package of house-influenced pop. The trio's vocals alternate between the soulful and soul-less; but you can tell that this is a mostly earnest effort. Lead singer Byron Stingily's vocals are maturing and his falsetto soul is becoming more believable. The first single from the album is the moody, sometimes downright ethereal, "My Peace Of Heaven." When the group moves away from the house sound—like on the tune "Come This Way"—again a full-measure of Ten City's potential can be glimpsed. R&B and dance radio will be in the house for this record.

| | | | |
|----|---|----------------------------------|-------|
| 1 | FUNKY DIVAS (EastWest/Atco 7912-2) | En Vogue | 1 16 |
| 2 | TOTALLY KROSSED OUT (Ruff House/Columbia 48710) | Kris Kross | 2 14 |
| 3 | DEAD SERIOUS (Atco/EastWest 91827) | Das EFX | 3 13 |
| 4 | BACK TO FRONT (Motown 37463633) | Lionel Richie | 11 9 |
| 5 | BORN IN THE 90'S (Jive 41469) | R. Kelly & Public Announcement | 4 25 |
| 6 | FOREVER MY LADY (Uptown/MCA 10198) | Jodeci | 5 58 |
| 7 | COMFORT ZONE (Wing/Mercury 843522) | Vanessa Williams | 6 19 |
| 8 | 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF (Chrysalis 21929) | Arrested Development | 10 13 |
| 9 | DANGEROUS (Epic 45400) | Michael Jackson | 8 33 |
| 10 | THE WOMAN I AM (Warner Bros. 26296) | Chaka Kahn | 9 12 |
| 11 | F.U.- DON'T TAKE IT PERSONAL (Jive 41470) | Fu Schnickens | 7 16 |
| 12 | OOOON ON THE TLC TIP (LaFace/Arista 26003) | TLC | 12 16 |
| 13 | UNPLUGGED M-TV (Columbia 52758) | Mariah Carey | 20 5 |
| 14 | REAL LOVE (Arista 18679) | Lisa Stansfield | 13 35 |
| 15 | KEEP IT COMIN' (Elektra 61216) | Keith Sweat | 14 42 |
| 16 | MEANT TO BE MINT (Perspective/A&M 10014) | Mint Condition | 15 26 |
| 17 | INNER CHILD (Motown 363192) | Shanice | 16 35 |
| 18 | PRIVATE LINE (EastWest 91777) | Gerald Levert | 17 39 |
| 19 | T.E.V.I.N. (Owest/Warner Bros. 26291) | Tevin Campbell | 18 34 |
| 20 | CYPRESS HILL (Ruff House/Columbia 47889) | Cypress Hill | 19 32 |
| 21 | XODUS (Polydor 13225) | XClan | 24 4 |
| 22 | 2 LEGIT 2 QUIT (Capitol 98151) | Hammer | 21 36 |
| 23 | HERE I GO AGAIN (Atlantic 82352) | Glenn Jones | 22 21 |
| 24 | COOLEYHIGHHARMONY (Motown 6320) | Boyz II Men | 23 61 |
| 25 | MACK DADDY (Def American 26765) | Sir Mix-A-Lot | 25 22 |
| 26 | BURNIN' (MCA 10439) | Patil Labelle | 26 40 |
| 27 | SPICE I (Jive 41481) | Spice I | 28 11 |
| 28 | DIAMONDS AND PEARLS (Paisley Park/Warner Bros. 25379) | Prince | 27 38 |
| 29 | RADIO FUSION (Virgin 91658) | College Boyz | 29 13 |
| 30 | BROTHERHOOD CREED (Gasoline 46823) | Brotherhood Creed | 31 10 |
| 31 | EMOTIONS (Columbia 47980) | Mariah Carey | 30 43 |
| 32 | ALLYSON WILLIAMS (OBR/Columbia 45417) | Allyson Williams | 32 13 |
| 33 | LOVERS LANE (Motown 6342) | M.C. Brains | 33 15 |
| 34 | DAILY OPERATION (Chrysalis 21910) | Gang Starr | 34 9 |
| 35 | 2ND II NONE (Profile 1416) | 2nd II None | 35 38 |
| 36 | JOE PUBLIC (Columbia 48628) | Joe Public | 36 16 |
| 37 | SEX AND VIOLENCE (Jive 41470) | Boogie Down Productions | 37 16 |
| 38 | DIFFERENT LIFESTYLES (Capitol 92078) | Be Be & Ce Ce Winans | 38 54 |
| 39 | DON'T SWEAT THE TECHNIQUE (MCA 10594) | Eric B. & Rakim | 41 3 |
| 40 | THE POWER OF LOVE (Epic 46789)(P) | Luther Vandross | 40 63 |
| 41 | LOW END THEORY (Jive 1418) | A Tribe Called Quest | 39 42 |
| 42 | CHECK YOUR HEAD (Capitol 98938) | Beastie Boys | 42 11 |
| 43 | 2 PACALYPSENOW (Interscope/Atlantic 91767) | 2 Pac | 43 22 |
| 44 | GOT S**T ON MY MIND (Luke Records 91830) | Luke | 44 22 |
| 45 | BOOMERANG (Original Motion Picture Soundtrack) (LaFace/Arista 26006) | Various Artists | DEBUT |
| 46 | STILL IN LOVE WITH YOU (Pendulum/Elektra 612371) | Melissa Morgan | 46 11 |
| 47 | MR. SCARFACE IS BACK (Priority 57167) | Scarface | 47 39 |
| 48 | DEEP COVER (Music From The Original Motion Picture Soundtrack) (Epic ZK 75330) | Soundtrack I | 48 14 |
| 49 | A WOLF IN SHEEP'S CLOTHING (Mercury 848368) | Black Sheep | 49 38 |
| 50 | DEEPA (Atlantic 82393) | Troop | 52 3 |
| 51 | AFFAIRS OF THE HEART (MCA 10355) | Jody Watley | 51 16 |
| 52 | AIN'T A DAMN THING CHANGED (Ral/Columbia 47373) | Nice & Smooth | 50 41 |
| 53 | MECCA AND THE SOUL B (Elektra 60948) | Pete Rock & C.L. Smooth | 57 4 |
| 54 | MO' MONEY (Original Motion Picture Soundtrack) (Perspective/A&M 1004) | Various Artists | DEBUT |
| 55 | WHITE MEN CAN'T JUMP (Music From The Original Motion Picture Soundtrack) (EMVERG 98414) | Riff | 55 13 |
| 56 | FINALLY (A&M 5381) | CeCe Peniston | 60 3 |
| 57 | CHIC-ISM (Warner Bros. 26354) | Chlc | 53 16 |
| 58 | VOLUME III JUST RIGHT (Virgin 91771) | Soul II Soul | 61 4 |
| 59 | ACT LIKE YOU KNOW (First Priority/Atlantic 7101) | MC Lyte | 63 43 |
| 60 | THROUGH EYES OF LOVE (Warner Bros. 26730) | Through Eyes Of Love | 56 10 |
| 61 | UNFORGETTABLE (Elektra 61049) | Natalie Cole | 58 57 |
| 62 | PAID THE COST (Ruthless/Priority 57181) | Penthouse Players Clique | 45 10 |
| 63 | AS RAW AS EVER (Epic 47310) | Shabba Ranks | 59 29 |
| 64 | MEN AT LARGE (Atco/EastWest 92159) | Men At Large | 69 4 |
| 65 | APOCALYPSE 91...THE ENEMY STRIKES BACK (Del Jam/Columbia 47374) | Public Enemy | 65 41 |
| 66 | HEAVEN AND EARTH (Reprise 26849) | Al Jarreau | 72 2 |
| 67 | RAZZ (Ultrax 0502) | Don Diego | 67 10 |
| 68 | KIZZ MY BLACK AZZ (Priority 53802) | MC Ren | DEBUT |
| 69 | WE'RE GOIN' OFF (Handisc 8815) | Clay D. & The New Get Funky Crew | 64 13 |
| 70 | NEARER TO YOU (Atlantic 82328) | SKYY | 70 15 |
| 71 | 360 DEGREES OF POWER (Epic 48713) | Sister Soulljah | 71 10 |
| 72 | POISONOUS MENTALITY (Effect/Luke 3006) | Poison Clan | 66 12 |
| 73 | THE KINGS OF BASS (Joey Boy 3004) | Bass Patrol | 73 10 |
| 74 | PORTRAIT OF THE BLUES (Malaco 7458) | Bobby "Blue" Bland | 74 12 |
| 75 | COLOR ME BAD (Giant 24429) | Color Me Bad | 54 51 |

RAP/DANCE MUSIC

THE RHYME

By M.R. Martinez

OAKTOWN'S MACK DADDY:

There are pimps and there are pimps. But Too Short, to hear him tell it, is the mack daddy of pimps. And when you listen to the sh*t on his latest Jive Records disc, *Shorty the Pimp*, there might be reason to agree. With rapid tongue, distinct style and a myriad of grooves—jagged, smoothed out and the thick and chunky brand—Too Short tells street stories in a style that would make producers of early '70s "blaxploitation" flicks proud. It's not all fun and games on this collection as the first single off the album is "I Want To Be Free," a tome about the daily harassment most African-American men face. A special treat on the album is "Hoochie," where Too Short teams up with Tony! Toni! Tone! mainstay D'Wayne Wiggins. In the spirit of the Blaxploitation theme, Too Short's listening party, held recently in his Oakland, CA hometown was dubbed a "Player's Ball" in homage to the famous pimp convention scene from the movie *The Mack*.



At "The Players Ball," a listening party held in Oakland to celebrate release of Too Short's latest Jive Records LP, *Shorty The Pimp*, several actors associated with the the "blaxploitation" era of filmmaking were on hand to drop knowledge. Pictured are (l-r): Richard Roundtree (*Shaff*); Too Short; director John Singleton (*Boyz In The Hood*); and Antonio Fargas (*Foxy Brown*).

SOUND NIBBLES: San Francisco-based DJ Mixmaster Mike was recently named winner of the second annual Supermen, Inc. DJ Battle for World Supremacy. Held in conjunction with the New Music Seminar, MTV's Dr. Dre and producer Super DJ Clark Kent were on hand to give Mixmaster Mike his award...**Experience Unlimited**, which came to wide attention for its song "Da Butt" from the Spike Lee movie *School Daze*, recently released the single "Take It 2 The Top" for Washington D.C.-based Teddy Bear Records...Priority recording artist Ice Cube recently presented a \$25,000 check to the Los Angeles Minority AIDS Project, the first community-based AIDS program established by people of color. Cube presented the check in behalf of the Street Knowledge Foundation and McKenzie River Corporation (marketer of St. Ides Malt Liquor)...New discs in the Mix: *Wild Pitch Classics*, a collection of hard-core garage tracks from the Wild Pitch Records label, featuring a variety of rappers...JDK Records drops FU2's "Boomin' In Ya Jeep"...Father MC's "One Nite Stand" drops down the pipeline from Uptown/MCA Records...Mercury Records comes with Black Sheep's "Strobelite Honey"...MCA Records delivers "Don't Sweat The Technique," a jazz-influenced rhyme from Eric B. & Rakim...Also on the Jazz-spoke tip is Original Flavor's "Here We Go" on Atlantic Street...The Future Sound's "The Bop Step" on East West Records is in the new jazz-smoothed tradition of hip hop.

TOP 30 RAP ALBUMS

CASH BOX • AUGUST 1, 1992

| | | | | |
|----|---|--------------------------|----|----|
| 1 | DEAD SERIOUS (Atco/EastWest 91827) | Das EFX | 1 | 11 |
| 2 | TOTALLY CROSSED OUT (Ruffhouse/Columbia 48710) | Kris Kross | 4 | 12 |
| 3 | XODUS (Polydor/PLG 13225) | X-Clan | 2 | 6 |
| 4 | KIZZ MY BLACK AZZ (Priority PCDS 53802) | M.C. Ren | 15 | 3 |
| 5 | SPICE 1 (Jive 441481) | Spice 1 | 3 | 10 |
| 6 | MACK DADDY (Def American/Reprise 28765) | Sir Mix-A-Lot | 6 | 22 |
| 7 | DAILY OPERATION (Chrysalis 21910) | Gang Starr | 5 | 10 |
| 8 | 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929) | Arrested Development | 7 | 12 |
| 9 | CHECK YOUR HEAD (Capitol 98938) | Beastie Boys | 13 | 10 |
| 10 | PAID THE COST (Ruthless/Priority 571881) | Penthouse Players Clique | 8 | 10 |
| 11 | EAST SIDE STORY (Virgin 92097) | Kid Frost | 14 | 6 |
| 12 | 20 BELOW (Wrap/Ichiban 8109) | M.C. Breed | 9 | 6 |
| 13 | MECCA & THE SOUL BROTHER (Elektra 80948-2) | Pete Rock & C.L. Smooth | 10 | 5 |
| 14 | DON'T SWEAT THE TECHNIQUE (MCA MCAD-10594) | Eric B. & Rakim | 20 | 3 |
| 15 | F.U. - DON'T TAKE IT PERSONAL (Jive 41470) | Fu Schnickens | 11 | 13 |
| 16 | BACK TO THE HOTEL (Profile 1427) | N2Deep | 23 | 3 |
| 17 | TIMES UP (Atlantic 7-82388-2) | K-Solo | 12 | 6 |
| 18 | FUNKY AS I WANNA BE (Jive 41476) | Pooh Man (M.C. Pooh) | 16 | 10 |
| 19 | BLACK PEARL (Atco/EastWest 92120) | Yo Yo | 25 | 3 |
| 20 | SOUTH CENTRAL MADNESS (GWK/Quality) | South Central Cartel | 24 | 10 |
| 21 | CYPRESS HILL (Ruff House/Columbia 47889) | Cypress Hill | 17 | 29 |
| 22 | 2nd II NONE (Profile 1416) | 2nd II None | 18 | 35 |
| 23 | AIN'T A DAMNED THING CHANGED (Raf/Columbia 47373) | Nice & Smooth | 19 | 10 |
| 24 | 2 PACALYPSENOW (Interscope/Atlantic 91767) | 2 Pac | 26 | 29 |
| 25 | A WOLF IN SHEEP'S CLOTHING (Mercury 848368) | Black Sheep | 21 | 33 |
| 26 | LOW END THEORY (Jive 1418) | Tribe Called Quest | 22 | 37 |
| 27 | LOVERS LANE (Motown 6342) | M.C. Brains | 27 | 12 |
| 28 | A TOWN HARD HEADS (A.E.T. 4120) | The Hard Boys | 30 | 10 |
| 29 | BROTHERHOOD CREED (Gasoline Alley/MCA 10574) | Brotherhood Creed | 29 | 10 |
| 30 | GOT S**T ON MY MIND (Luke Records 91830) | Luke | 28 | 19 |

TOP 30 RAP SINGLES

CASH BOX • AUGUST 1, 1992

| | | | | |
|----|---|--------------------------------------|-------|----|
| 1 | TAKE IT PERSONAL (Chrysalis 23848/ERG) | Gang Starr | 1 | 8 |
| 2 | WARM IT UP (Ruffhouse/Columbia 74376) | Kris Kross | 8 | 5 |
| 3 | THEY REMINISCE OVER YOU (Elektra 64473) | Pete Rock & C.L. Smooth | 2 | 10 |
| 4 | DON'T SWEAT THE TECHNIQUE (MCA 2192) | Eric B. & Rakim | 5 | 7 |
| 5 | JUMP AROUND (Tommy Boy 526) | House of Pain | 3 | 6 |
| 6 | XODUS (Polydor/PLG 863033-1) | X-Clan | 4 | 7 |
| 7 | BACK TO THE HOTEL (Profile 7367) | N2Deep | 10 | 5 |
| 8 | STROBELITE HONEY (Mercury 866 869) | Blacksheep | 6 | 6 |
| 9 | HOME GIRL DON'T PLAY DAT (Atco/EastWest 4-96171) | Yo Yo | 7 | 7 |
| 10 | DON'T CURSE/YOU CAN'T SEE WHAT I CAN SEE (Uptown 54420/MCA) | Heavy D. & The Boyz | 9 | 6 |
| 11 | I WANT TO BE FREE (Jive 42068-2) | Too Short | 16 | 6 |
| 12 | PARTY OVER HERE (Giant 0-40406) | Lord Finesse | 15 | 5 |
| 13 | DEEP COVER (Solar/Epic 7454) | Dr. Dre Introducing Snoop Doggy Dogg | 11 | 11 |
| 14 | EXPLANATION OF A PLAYA (Ruthless 7011/Priority) | Penthouse Players Clique | 12 | 8 |
| 15 | UPTOWN ANTHEM (Tommy Boy 519) | Naughty By Nature | 14 | 6 |
| 16 | POPPA LARGE (Mercury 866-733) | Ultra Magnetic M.C.'s | 13 | 7 |
| 17 | THIN LINE (Virgin 98544) | Kid Frost | 24 | 2 |
| 18 | BIG MAMA (Livin Large LLC-102) | Shante | 17 | 8 |
| 19 | THEY WANT EFX (Atco EastWest 4-98600) | Das EFX | 19 | 16 |
| 20 | GHETTO SERENADE (Priority P4JM 53801) | W.C. & The M.A.A.D. Circle | 21 | 3 |
| 21 | ROADRUNNER (Violator/Relativity 1123) | Chi Ali | 18 | 7 |
| 22 | SO WHAT'CHA WANT (Capitol 15847) | Beastie Boys | DEBUT | |
| 23 | WELCOME TO THE GHETTO (Jive 42085) | Spice 1 | 30 | 2 |
| 24 | ONE IN THE CHAMBA (Tommy Boy 529) | Almighty R.S.O. | 22 | 4 |
| 25 | GHETTO RED HOT (Columbia 38T7439) | Super Cat | 20 | 5 |
| 26 | I AINT TO BE FLEXED WITH (Wrap/Ichiban MCS-105-40) | M.C. Breed | 29 | 7 |
| 27 | TOSS IT UP (Polydor/PLG 865861-1) | Zhigge | 23 | 5 |
| 28 | CAUGHT UP IN THE SYSTEM (Sam Records 5022) | Underground Mafia | 26 | 3 |
| 29 | SCENARIO (Jive 42056) | A Tribe Called Quest | 25 | 15 |
| 30 | THE BIG MAN (Select 4-64750) | Chubb Rock | 27 | 6 |

TOP 200 POP ALBUMS

CASH BOX • AUGUST 1, 1992

The square bullet indicates strong upward chart movement.

- 1 SOME GAVE ALL (Mercury 510635) BILLY RAY CYRUS 1 9
- 2 TOTALLY KROSSED OUT (Ruffhouse/Columbia 48710)(P) KRIS KROSS 2 16
- 3 LIVE MTV UNPLUGGED (Columbia 52758) MARIAH CAREY 3 7
- 4 TEN (Epic 47857)(P) PEARL JAM 4 32
- 5 BOOMERANG (LaFace 26006) SOUNDTRACK 20 2
- 6 BLOOD SUGAR SEX MAJIK (Warner Bros. 26681)(P)
- 7 ROPIN' THE WIND (Liberty 96330)(P7) RED HOT CHILI PEPPERS 5 43
- 8 ADRENALIZE (Mercury 512195)(P3) GARTH BROOKS 6 45
- 9 NO FENCES (Liberty 93866)(P7) DEF LEPPARD 7 16
- 10 KIZZ MY BLACK AZZ (Ruffless 53802) GARTH BROOKS 8 98
- 11 MACK DADDY (Def American 26785)(G) MC REN 12 2
- 12 METALLICA (Elektra 61113)(P5) SIR MIX-A-LOT 11 24
- 13 THE SOUTHERN HARMONY AND MUSICAL COMPANION (Def American 26916) METALLICA 15 49
- 14 TEMPLE OF THE DOG (A&M 5350) THE BLACK CROWES 9 10
- 15 COUNTDOWN TO EXTINCTION (Capitol 98531) TEMPLE OF THE DOG 27 3
- 16 SHADOWS AND LIGHT (SBK 98924) MEGADETH DEBUT
- 17 THE ONE (MCA 10614) WILSON PHILLIPS 10 6
- 18 DIVA (Arista 18704) ELTON JOHN 16 4
- 19 ACHTUNG BABY (Island 510347)(P3) ANNIE LENNOX 21 9
- 20 ANGEL DUST (Slash 26785) U2 17 34
- 21 GOOD STUFF (Reprise 26995) FAITH NO MORE 18 5
- 22 FUNKY DIVAS (Alco East/West 7 92121-2)(G) THE B-52'S 14 3
- 23 CHECK YOUR HEAD (Capitol 98938) EN VOGUE 19 17
- 24 CLASSIC QUEEN (Hollywood 61311)(P) BEASTIE BOYS 31 13
- 25 DEAD SERIOUS (Alco East/West 91827) QUEEN 22 19
- 26 OHH...ON THE TLC TIP (Arista 26003) DAS EFX 13 14
- 27 WE CAN'T DANCE (Atlantic 82344)(P2) GENESIS 23 36
- 28 SINGLES (Epic 52476) SOUNDTRACK 26 3
- 29 GARTH BROOKS (Liberty 90897)(P3) GARTH BROOKS 24 116
- 30 RITES OF PASSAGE (Epic 48865) INDIGO GIRLS 28 10
- 31 DON'T SWEAT THE TECHNIQUE (MCA 10594) ERIC B. & RAKIM 32 3
- 32 RED HOT + DANCE (Columbia 52828) VARIOUS ARTISTS DEBUT
- 33 FOREVER MY LADY (MCA 10198)(P) JODECI 29 43
- 34 WYONNA (Curb/MCA 10529) WYONNA 33 15
- 35 HOLD YOUR FIRE (Epic 48615) FIREHOUSE 36 4
- 36 BACK TO FRONT (Motown 6338) LIONEL RICHIE 34 10
- 37 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE... (Chrysalis 21929) ARRESTED DEVELOPMENT 45 15
- 38 DEHUMANIZER (Reprise 26965) BLACK SABBATH 30 3
- 39 LUCK OF THE DRAW (Capitol 96141)(P3) BONNIE RAITT 35 56
- 40 COME ON COME ON (Columbia 48881) MARY-CHAPIN CARPENTER 50 2
- 41 TIME, LOVE & TENDERNESS (Columbia 46771)(P5) MICHAEL BOLTON 37 65
- 42 DANGEROUS (Epic 45400)(P4) MICHAEL JACKSON 46 34
- 43 GREATEST HITS (Warner Bros. 26646) ZZ TOP 25 13
- 44 NEVERMIND (DGC 24425)(P3) NIRVANA 38 43
- 45 PSALM 69 (Warner Bros. 26727) MINISTRY DEBUT
- 46 CELINE DION (Epic 52473) CELINE DION 40 16
- 47 HUMAN TOUCH (Columbia 53000)(P) BRUCE SPRINGSTEEN 41 16
- 48 USE YOUR ILLUSION I (Geffen 24415)(P3) GUNS N' ROSES 65 44
- 49 THE COMFORT ZONE (Wing/Mercury 843522)(P) VANESSA WILLIAMS 42 48
- 50 HEART IN MOTION (A&M 15321)(P3) AMY GRANT 44 71
- 51 BORN INTO THE 90'S (Jive 41469-2/4) R. KELLY AND THE PUBLIC ANNOUNCEMENT 43 26



HIGH DEBUT: Megadeth # 15



#1 ALBUM: Billy Ray Cyrus

MTV TOP 20 VIDEOS

AUGUST 1, 1992

Last Week Local Weeks

- 1 NOVEMBER RAIN (Geffen) Guns N' Roses 2 7
- 2 TENNESSEE (Chrysalis/EMI) Arrested Development 1 9
- 3 WHEREVER I MAY ROAM (Elektra) Metallica 4 9
- 4 THIS USED TO BE MY PLAYGROUND (Warner Bros.) Madonna 6 4
- 5 LIFE IS A HIGHWAY (Capitol) Tom Cochrane 5 6
- 6 EVEN FLOW (Epic) Pearl Jam 7 8
- 7 TOO FUNKY (Columbia) George Michael 3 6
- 8 WARM IT UP (Ruffhouse/Columbia) Kris Kross 8 5
- 9 FRIDAY, I'M IN LOVE (Fiction/Elektra) The Cure 10 7
- 10 BABY-BABY-BABY (LaFace/Arista) TLC 11 5
- 11 EVEN BETTER THAN THE REAL THING (Island) U2 12 6
- 12 JAM (Epic) Michael Jackson 13 4
- 13 MAKE LOVE LIKE A MAN (Mercury) Def Leppard 9 9
- 14 LITHIUM (DGC) Nirvana 17 5
- 15 GOOD STUFF (Reprise) The B-52's 16 5
- 16 GIVING HIM SOMETHING HE CAN FEEL (Alco East/West) En Vogue 18 2
- 17 MIDLIFE CRISIS (Slash/Reprise) Faith No More 19 3
- 18 I'LL BE THERE (UNPLUGGED) (Columbia) Mariah Carey 15 9
- 19 HEAVEN SENT (Atlantic) INXS 20 2
- 20 SYMPHONY OF DESTRUCTION (Capitol) Megadeth DEBUT

- 105 READ BETWEEN THE LINES (RCA 61129) AARON TIPPIN 95 17
- 106 MATTERS OF THE HEART (Elektra 81215) TRACY CHAPMAN 100 10
- 107 SHAKE YOUR MONEY MAKER (Def American 24278)(P3) THE BLACK CROWES 103 123
- 108 HEAVEN AND EARTH (Reprise 26849) AL JARREAU 104 4
- 109 MCXYC A.D. (Charisma 91642)(P) ENIGMA 115 75
- 110 REAL LOVE (Arista 18679)(G) LISA STANSFIELD 107 36
- 111 T.E.V.I.N. (Qwest/Warner Bros. 26231)(G) TEVIN CAMPBELL 113 35
- 112 DEEPA (Atlantic 82393) TROOP 105 6
- 113 FOR UNLAWFUL CARNAL KNOWLEDGE (Warner Bros. 26594)(P2) VAN HALEN 108 57
- 114 SPELLBOUND (Virgin 91611)(P3) PAULA ABDUL 109 62
- 115 LITTLE EARTHQUAKES (Atlantic 82358) TORI AMOS 97 15
- 116 THE RITUAL (Atlantic 82392) TESTAMENT 110 10
- 117 VULGAR DISPLAY OF POWER (Alco East/West 91759) PANTERA 112 21
- 118 DIAMONDS AND PEARLS (Paisley Park/Warner Bros. 25379)(P2) PRINCE AND THE N.P.G. 118 42
- 119 BOATS, BEACHES, BARS, & BALLADS (Margaritaville 10613) JIMMY BUFFETT 117 8
- 120 HOTWIRED (Mercury 3145131782) SOUP DRAGONS 129 11
- 121 UP (Charisma 92107) RIGHT SAID FRED 111 19
- 122 A WOLF IN SHEEP'S CLOTHING (Mercury 848368)(G) BLACK SHEEP 116 39
- 123 KIKO (Slash 26786/Warner Bros.) LOS LOBOS 130 7
- 124 LETHAL WEAPON 3 (Reprise 28389) SOUNDTRACK 119 5
- 125 BLACK PEARL (Alco East/West 44216) YO-YO 133 3
- 126 EAST SIDE STORY (Virgin 92097) KID FROST 120 12
- 127 MEANT TO BE MINT (A&M 10014) MINT CONDITION 123 28
- 128 KEEP IT COMIN' (Elektra 61216)(P) KEITH SWEAT 122 34
- 129 INNER CHILD (Motown 363192) SHANICE 124 35
- 130 BLUE LIGHT, RED LIGHT (Columbia 48685)(P) HARRY CONNICK JR. 121 42
- 131 THE IMMACULATE COLLECTION (Sire/Warner Bros. 26440)(P3) MADONNA 150 88
- 132 THE COMMITMENTS (MCA 10286)(G) SOUNDTRACK 127 49
- 133 UPFRONT (Elektra 61272) DAVID SANBORN 128 10
- 134 LOVERS LANE (Motown 6342) M.C. BRAINS 132 16
- 135 PAID THE COST (Ruffless 57181) PENTHOUSE PLAYERS CLIQUE 135 11
- 136 WALKIN IN LONDON (I.R.S. 13137) CONCRETE BLONDE 131 24
- 137 HUSH (Sony Masterworks 48177) YO-YO MA/BOBBY MCFERRIN 137 24
- 138 HOW THE GODS KILL (Def American 26914) DANZIG DEBUT
- 139 2POCALYPSE NOW (Innerscope 91767) 2PAC 136 23
- 140 RUSH (Reprise 28794)(G) SOUNDTRACK 114 27
- 141 ALL I CAN BE (Epic 47468) COLLIN RAYE 138 28
- 142 HOLDING MY OWN (MCA 10532) GEORGE STRAIT 106 12
- 143 WILD AMERICA (A&M 5371) TORI TORA 139 8
- 144 LOW END THEORY (Jive 1418)(G) TRIBE CALLED QUEST 126 42
- 145 NEW MOON SHINE (Columbia 46038)(G) JAMES TAYLOR 158 42
- 146 PRIVATE LINE (East West/Atlantic 91777)(G) GERALD LEVERT 140 40
- 147 OUT OF TIME (Warner Bros. 26496)(P3) R.E.M. 141 41
- 148 A LEAGUE OF THEIR OWN (Columbia 52919) SOUNDTRACK DEBUT
- 149 SEAL (Sire/Warner Bros. 26627)(G) SEAL 134 51
- 150 EMPIRE (EMI 92806)(P2) QUEENSRYCHE 125 91
- 151 2ND II NONE (Profile 14116) 2ND II NONE 142 35
- 152 TEARS ROLL DOWN-HITS 1982-92 (Fontana/Mercury 10939) TEARS FOR FEARS 140 12

Table listing top 200 albums from 1989, including titles like 'Wayne's World', 'Body Count', and 'C.M.B. (Giant 24429)'. Includes artist names and chart positions.

Table listing top 200 pop albums from 1989, including titles like 'Wayne's World', 'Body Count', and 'C.M.B. (Giant 24429)'. Includes artist names and chart positions.

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GOSPEL MUSIC

EXECUTIVES ON THE MOVE



Kathleen Stephens

KATHLEEN STEPHENS HAS BEEN NAMED MANAGING EDITOR OF Sparrow Press, according to Bill Hearn, president of Sparrow Communications. Stephens

formerly served as managing editor of *Christian Parenting Today* magazine, and prior to that was director of the publishing program at the University of Texas Medical Branch's Institute for the Medical Humanities. In addition, Stephens has had extensive experience in Christian youth work. Sparrow Press is exploring new methods to present the Christian message through books and related products that will encourage, challenge and entertain. According to Hearn, "We Believe that Kathleen's unique combination of skills, experience and spiritual understanding will be vital to Sparrow Press and its two-fold commitment."

Watson And Carroll Unite For Fall Tour

AWARD-WINNING ARTISTS WAYNE WATSON AND BRUCE CARROLL will be touring together this fall on a 25-city tour across America. Watson, who will be touring in support of his 10th album, *How Time Flies*, to be released September 1st, will continue his tour in the Spring of '93 in major markets on the West Coast.

Having earned numerous Dove and Grammy Award nominations and capturing many awards in his illustrious career in such categories as Male Vocalist of the Year, Contemporary Album of the Year and Song of the Year, has gained Watson a sizeable audience. The nine previous Watson albums produced more than 20 Top 10 hits and has contributed to making Watson a favorite among concert-goers across the country. In addition to the fall tour, Watson will again be a featured performer on the all-star Young Messiah Tour this Christmas season.

Bruce Carroll will be touring in support of his fourth album, *Sometimes Miracles Hide*, produced by Brown Bannister (Amy Grant, Paul Overstreet). Carroll has received five Dove Awards and earned a Grammy Award in 1991 for his album *The Great Exchange*. An accomplished songwriter with four number one Christian radio hits, Carroll has also been named by the Nashville Songwriters Association's "International Gospel Songwriter of the Year."

Combining the musical talents, stage presence and ministry of these two gospel greats will undoubtedly make this fall tour one worth catching.

Steve Giuffrida



Pictured practicing for their fall tour at NCS rehearsal hall are Wayne Watson (left) and Bruce Carroll.

THE GOSPEL BEAT

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

FRONTLINE ANNOUNCES NEW RELEASES

Frontline Records, hot off the heels of Jon Gibson's No. 1 album, *Forever Friends*, has some additional sizzlers ready to jump out of the production oven. National director of promotions, Ricky Thompson, informed *Cash Box* to be on the lookout for hot new releases from Nicole, and Christian rappers P.I.D. and Apocalypse.

WORD RECORDS RELEASES BENEFIT VIDEO—Word Records recently released a video on the song "A World Of Difference." The song, written by Babbie Mason and Cheryl Rogers, features many of the label's artists. All proceeds from the project are being donated to World Relief to feed the hungry in Mozambique.

MOUNT VERNON CHOIR WINS MCDONALD'S GOSPELFEST '92

The 8th Annual McDonald's GospelFest '92 recently came to a close with first-place honors going to the 14-member **Macedonia Baptist Church Ensemble** of Mount Vernon's Macedonia Baptist Church located in southern Illinois. The triumphant group will receive \$5,000 and an appearance on *Bobby Jones Gospel*. Second place went to **Voices For Christ**, a 40-member group from the Long Island City Gospel Church in Queens and the third-place honors went to **Anthony Evans & Reprise**, a 34-member, multi-racial group, also from Queens. These two groups will receive prizes of \$2,000 and \$1,000, respectively. The winners were selected by an illustrious panel of judges at the final competition recently held at Carnegie Hall, which was hosted by **Tramaine Hawkins** and **Clifton Davis**. McDonald's sponsorship of GospelFest is another example of the chain's commitment to giving something back to the community in which it does business.

MICHAEL CARD SUPPORTS THE BIBLE LEAGUE

Recording artist **Michael Card** is endorsing The Bible League, an entity which places Bibles throughout the world. The Bible League will be sponsoring Card's fall tour, as well as a series of radio specials featuring Card, entitled, *Recapturing The Imagination*. Card recently traveled to China and helped smuggle Bibles into Beijing and received hands-on experience with the League. That experience undoubtedly will be visible in the ministry of both Michael Card and The Bible League as they continue to spread the gospel across the world.

GLEN CAMPBELL DROPS BY BRIAN MASON'S ANNIVERSARY SHOW

Recording star **Glen Campbell** recently rushed from Branson, Missouri to Nashville, Tennessee in order to participate in Brian Mason's 12th Anniversary Show on **WLAC Radio**. Campbell barely made it to the show, but had enough time to say hello to the listening audience and congratulate Mason on the success of his show before time ran out. However, Campbell promised to come back and spend more time with Mason and the listeners when his new project on **New Haven Records** is released this fall. Until then, listen for Campbell's latest single entitled, "Jesus And Me."



Glen Campbell (left) and Brian Mason (right) share a chuckle over Glen's mad dash to **WLAC Radio** for the 12th anniversary show of Brian's weekly Christian music program. Glen only made the airwaves for 20 seconds, but he promised to stay longer next time.

GOSPEL MUSIC

Songs of Praise

■ LAVINE HUDSON: *Between Two Worlds* (Virgin/Sparrow)

After a lengthy absence, England's pop/gospel diva returns with a strong follow-up to her critically acclaimed debut release. Hudson, whose vocal style and talents can be closely compared to such pop/R&B talents as Mariah Carey and Whitney Houston, holds back on nothing this time out. Joining Hudson on this project, in one capacity or another, are Phil Collins, Lamont Dozier, Andrae Crouch and his group of singers, as well as Philip Bailey. Strong material, along with Hudson's extraordinary vocal cords makes this one a winner, no holds barred.



■ VARIOUS ARTISTS: *No Bummer Summer Sampler* (Star Song)

No Bummer Summer Sampler, the new release from Star Song, unleashes an album with diversity and substance. Featuring a myriad of artists, this project showcases the differing styles prevalent in the industry today such as rock, pop, R&B and rap and combines them to make an album that keeps you excited about what Christian music has to offer. This energetic sampler gives listeners the sounds of summer and a preview of some of the hottest groups in Christian music.



■ WESLEY PUTNAM: *Live The Day* (Chrysm)

Recording artist Wesley Putnam has not only superbly written *Live The Day*, but also contributes his polished tenor vocals to each cut on the project. Putnam conveys both the struggles and joys of Christian life through many musical styles as displayed through the cuts "Live The Day," "Come Back Home" and "Declare His Glory." The release entitled, "He's All I Need," is a beautiful example of the talent and inspiration possessed by this veteran musician.



■ VARIOUS ARTISTS: *No Compromise—Remembering The Music Of Keith Green* (Sparrow)

As a tribute to Keith Green, in this 10th anniversary of his death, 13 Christian music artists have contributed their vocals and signature stylings to 12 of the artist's songs. Green, whose self-composed lyrics exhibited some of the strongest conviction in early contemporary Christian music, receives the greatest tribute he could ever ask for—his songs remain alive and energetic through the best of today's Christian artists.

Various Artists



Sparrow recording artist Richard Smallwood took some time out during a recent visit to Nashville to record "Rejoice Greatly, O Daughter of Zion" for the Warner Brothers/Warner Alliance recording, *Handel's Messiah: A Soulful Celebration*. Richard (r) is pictured at Music City's Stargem Studio with Roger Holmes, who engineered the song. In addition to joining The Richard Smallwood Singers on the recording, Richard also served as arranger and producer for the selection.

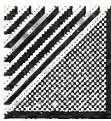
New Releases...

1. MORE THAN CONQUERORS (Heart & Soul Music SPCN 7-5126-4707-7) The Lyons
2. INTERPRETATIONS (Shekinah International CO2258)—Valerie Boyd
3. AT THE TOP OF THEIR LUNGS (Intense FLC9291)—Shout/Tamplin
4. A MYX'D TRIP TO A GOSPEL HOUSE (MYX FLC9287)—Various Artists
5. JUBILATION! GREAT GOSPEL PERFORMANCES, VOL. 3: COUNTRY GOSPEL (Rhino R2 70290)—Various Artists

TOP BLACK GOSPEL ALBUMS

CASH BOX • AUGUST 1, 1992

- 1 MY MIND IS MADE UP (Word 48784)
..... Rev. Milton Brunson & The Thompson Community Singers 1 17
- 2 GOD GETS THE GLORY (Malaco 6008) Mississippi Mass Choir 2 27
- 3 LIVE IN DETROIT (Malaco 6009) Rev. James Moore 3 8
- 4 ALIVE & SATISFIED (Benson 2841) Thomas Whitfield 4 17
- 5 HE'S WORKING IT OUT FOR YOU (Word/Epic 48785) ... Shirley Caesar 5 27
- 6 I'M GLAD ABOUT IT (Malaco/Savoy 14804)
..... Rev. T. Wright/Chicago Mass Choir 6 21
- 7 SAINTS IN PRAISE (Sparrow 1240) West Angeles C.O.G.I.C. 7 49
- 8 DIFFERENT LIFESTYLES (Capitol 92078) BeBe & CeCe Winans 8 53
- 9 WASH ME (Tyscot 1401) New Life Community Choir/John P. Kee 9 59
- 10 LIVE (Malaco 4450) Dorothy Norwood/No. Ca. G.M.W.A. Mass Choir 10 51
- 11 THE COUNTRY BOY GOES HOME (Malaco 6010) .. Willie Neal Johnson 13 8
- 12 FAMILY & FRIENDS VOLUME 3 (Selah/Sparrow 1507) Ron Winans 12 23
- 13 HE LIVES (Savoy 14807) Shun Pace Rhodes 11 50
- 14 HOPE OF THE WORLD (Tribute 790113) New Jersey Mass Choir 14 9
- 15 CALL HIM UP (Word 48594) Chicago Mass Choir 15 13
- 16 THIS IS YOUR NIGHT (Blackberry 2203) Williams Brothers 16 60
- 17 COME AS YOU ARE (Light 73055) Los Angeles Mass Choir 17 8
- 18 THANK YOU JESUS (Savoy/Malaco 14811) The New York Restoration Choir 25 6
- 19 FOCUS ON GLORY (Benson 8535) Hezekiah Walker 18 7
- 20 VICTORY IN PRAISE (Tyscot 40195) V.I.P. Music & Arts Seminar 19 24
- 21 LOOK A LITTLE CLOSER (Word 9112) Helen Baylor 20 22
- 22 A TRIBUTE TO JAMES CLEVELAND (CGI/A&M 85304) . Various Artists 21 37
- 23 THE LEGEND LIVES ON (Malaco 4449) Willie Banks 26 4
- 24 REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Savoy/Malaco 7103)
..... Rev. James Cleveland/L.A. Gospel Messengers 23 43
- 25 PHENOMENON (Bellmark 71806) Rance Allen 22 59
- 26 HE'S PREPARING ME (AIR 10162) . Rev. E. Davis/Wilmington Mass Choir 24 58
- 27 MUSIC & ARTS SEMINAR (Recorded Live In L.A.) (FIXIT 8224)
..... Edwin Hawkins 27 5
- 28 NUMBER 7 (Benson 2808) Commissioned 28 35
- 29 THROUGH THE STORM (Tribute/Spectra 790113) Yolanda Adams 29 43
- 30 TIME IS RUNNING OUT (TM 1007) Adoration-N-Prayze 30 16
- 31 WHEN THE MUSIC STOPS (Sparrow 1324) Darryl Coley DEBUT
- 32 CHURCHIN' WITH THE TYSCOT ARTISTS (Tyscot/Spectra 9115)
..... John P. Kee 35 4
- 33 LIVE AND ANOINTED (Malaco) The Jackson Southemalres DEBUT
- 34 LIVE (Benson 2815) Albertina Walker 34 5
- 35 YOU CAN MAKE IT IF YOU TRY (Savoy/Malaco 14809)
..... Camell Murrell & The Newark Community Choir 32 4
- 36 I DEDICATE MY LIFE (TM 1008)
..... Chicago C.O.G.I.C. First Jurisdictional Mass Choir 40 2
- 37 BACK TO BASICS (Word 1903) Nicholas 36 6
- 38 TESTIMONY (Sparrow 1283) Richard Smallwood 38 5
- 39 LIVE & BLESSED (I Am 08300) Walt Whitman & Soul Children of Chicago 39 38
- 40 COMIN' HOME (Grace/Spectra 3001) Twinkle Clark-Terrell 37 4



GOSPEL MUSIC

ARTIST SPOTLIGHT

Evylyn Turrentine-Agee



Evylyn Turrentine-Agee

Tim A. Smith

AFTER A LONG AND SUCCESSFUL CAREER

of barnstorming on gospel music's "quartet circuit," the name and talent of Evylyn Turrentine-Agee, at long-last, is making itself known to a wider audience. This is transpiring through the release of her debut solo album, entitled *In God's Own Time*, on CGI Records.

Agee's musical roots can be traced back to St. Louis, Missouri, when at the tender age of 3, she began singing with her father, a minister as well as a renowned singer on "the circuit."

As her talents developed with age, Agee quickly became recognized for her strong vocal and stage presentations. This recognition enabled her to appear with such noteworthy talents as Rev. James Cleveland, Rev. Cleophus Robinson, Donny Hathaway, along with many others.

Feeling the need to expand her horizons, Agee joined a group of teenaged women known as the Tylerettes, becoming their lead singer. The

group changed their name to the Tyler Singers after three male cousins joined the group. Agee toured extensively with the group until 1968, eventually leaving them after holy matrimony beckoned at her door.

Although marriage offered an enormous change and adjustment for Agee, her love for music never waned. Agee went on to sing and record with the popular Gospel Echoettes of Detroit.

Agee furthered her visibility on the Detroit gospel scene with the formation of a vibrant and talented group of young singers. The year: 1972; the group: War On Sin.

This group went on to tour across the country, appearing with artists such as Shirley Caesar, Thomas Whitfield, the Clark Sisters and Daryl Coley.

Although musical styles and tastes change constantly, Agee remains true to her brand of hard-driving, power-packed traditional soul gospel, sprinkled with a light contemporary flair. This style is evident throughout her performance of the Pete Seeger classic "If I Had A Hammer," which appears on the popular CGI Records release, *A Tribute To James Cleveland, Vol. 1*, as well as her previously mentioned solo release, *In God's Own Time*, also on CGI.

Keep an eye on Evylyn Turrentine-Agee. She will undoubtedly be one of gospel music's recognizable talents during the '90s and beyond.



NEW INTENSITY HITS TYSCOT RECORDS—Intense is the word to describe Rev. Melvin Dawson of Miami, Florida. Recently Dawson and his choir, Genesis, signed a recording contract with Tyscot Records. Dawson and Genesis finished an explosive live recording in Miami in May. Produced by Bill Ellis and James Fountain of BilJam Productions, the album is slated for release in September. Pictured are (l-r): Bill Ellis; Tyscot vice president, Bryant Scott; Rev. Melvin Dawson; and James Fountain.



Homeland Records wants YOU to name their new male quartet starring Dwayne Burke, Greg Shockley, Scott Whitner, and Jon McBroom. Entries will be taken during the National Quartet Convention (September 28-October 3) at the Homeland booth. Pictured are "the men with no name" and friends (l-r): Bill Traylor, Homeland president; Greg Shockley; Jon McBroom; Dwayne Burke; Scott Whitner; and Terry Exley, vice president of publishing, Homeland.



Jackson Hole, Wyoming, provided a scenic backdrop for the filming of Steven Curtis Chapman's first concept video, *The Great Adventure*. Pictured amongst the tumbleweed are (l-r): (front) Greg Crutcher, Dream Ranch Pictures (director); Chapman; Bill Hearn, president, Sparrow Communications Group; (rear) Matt Cole, director of photography; and Nancy Knox, director of home video, Sparrow Communications Group.

Bobby Jones Top 5 Videos

1. Patti Labelle When You've Been Blessed (MCA)
2. Billy & Sarah Gaines That Is Why (Benson)
3. The Williams Brothers. The Man Upstairs (Blackberry)
4. Vickie & Marvin Winans. Just When (MCA)

COUNTRY MUSIC

BRANSON BEAT

—A monthly update on the Branson music scene and area events

THE BRANSON BOOM-ERANG—

Two theaters, new to the Branson strip this season, have already closed their doors. Celebration Theater, which planned to bring in big-name gospel artists for its opening season, was forced to close just two months after its grand opening in late May. While most Branson theaters offer a variety of country, bluegrass, and gospel music, Celebration, already weakened by a cut budget, was strictly gospel, perhaps one reason why ticket sales remained low, causing the theater to eventually close. At this time, no formal bids have been made for the theater for the remainder of the season.

Within two weeks of Celebration's shut down, Paragon Capital Corporation of Dallas filed a breach of contract lawsuit against Dino Productions Inc., thereby forcing Dino's Theatre, one of 1992's newest venues, to close. Pianist Dino Kartsonakis had signed a performance agreement with Paragon in April and began his variety show in June. At the time that Paragon announced their plans to file the lawsuit, theater manager Rendy Lovelady announced his intent to file a counter suit for Paragon's alleged failure to pay Dino for performances. A representative from Paragon said the matter will be negotiated by attorneys from each party.

FOR OTHERS, ATTENDANCE NEVER BETTER—The Statler Brothers recently broke an all-time attendance record during their Branson visit. On the first day of a six-day engagement at the new Grand Palace Theater, the award-winning group drew a crowd of 6,500, breaking a previous record set by Alabama. Advance sales accounted for two-thirds of the evening's attendance.

AS FOR ADVANCED TICKET SALES—Branson Tix, an exclusive outlet and telephone ticketing service, has just opened, now servicing over 20 Branson theaters and attractions for multi-year contracts. Billed as The Community Box Office in Branson, the ticketing service was founded by Marc Oswald with Avalon Entertainment Group in Nashville and Dan Wojcik with Entertainment Artists also in Nashville. Customers have the option of purchasing tickets via a toll-free number or through one of five ticket outlets in Branson and Springfield. In addition, customers can make lodging arrangements through Vacation Outfitters, a local hotel/motel reservations company, which is now linked to Branson Tix by computer.

NEW NEIGHBOR...—Highway 76 may be welcoming its newest resident. While details have yet to be fine-tuned, Wayne Newton recently went theater shopping in the boom town, looking to for a place to hang his marquee. The Branson News Leader reported that groundbreaking is tentatively set for August, with a grand opening planned for next spring. The theater would be one of the largest in Branson with about 3,000 seats.



ONE FOR THE NIPPER—The RCA Records A&R department recently got together to recognize publishers of Top Ten RCA songs from the past year. Publishers received stuffed Nippers with dogtags bearing the name of their hit songs. Pictured are (l-r): Chip Young, BMG Music Publishing; Tabitha Dycus, director, A&R; Josh Leo, vice president, A&R; Kevin Lamb, Maypop Music Publishing; and Todd Wilkes, BMG Music Publishing.

INDUSTRY PROFILE

Charlie Monk, Creative Services Director, Opryland Music Group



Charlie & Friends, Patty Loveless and Reba McEntire

"I THINK I AM WHERE I AM BECAUSE I WANTED TO BE WHERE I AM" —Charlie Monk, creative services director for Opryland Music Group, responded with these simple words when asked about the highlights of his successful, and somewhat eclectic career, during a recent interview at his Music Row office. While Monk can muse about wishing he knew what he was going to do when he grew up, his career timeline and musical sideroads are evidence that, great personality aside, this industry veteran knows the business.

Prior to assuming the post of creative services director at Opryland Music Group in 1988, Monk operated Charlie Monk Music, with Randy (Traywick) Travis his initial acquisition. Other songwriter/artists recognized by Monk include Holly Dunn, Keith Stegall, and Chris Waters during his tenure at CBS Songs, where he was made head of Nashville operations in 1977. Before moving to Nashville in 1968 to work for WMTS country radio, Monk worked stations throughout college, while working up a taste for music that began in jazz and blues, matured into rock 'n' roll, and ran full circle to folk, country, and eventually gospel. His appointment at ASCAP in 1970 was his first professional introduction into country music.

Now at Opryland Music Group, home of the Acuff-Rose and Milene Music catalogs, now in excess of 50,000 songs by Hank Williams, Roy Orbison, the Louvin Brothers, and the Everly Brothers, among others, Monk manages the group's 50 songwriters—that is, identifying their talent and helping to develop it.

"My personal interest is really getting involved with new people," says Monk, who considers start-up time to be as long as five years, including developing a songwriter's talent and persona. "God gives them the talent, but they have to develop it into a craft. We don't sign writers on the fact that they sing, or the fact that they have the potential of being a recording artist. If they do, that's kind of 'creme de la creme.' Our job is to develop a writer."

A songwriter himself, Monk has had some of his own songs recorded by Jerry Reed, Eddy Arnold, Pat Boone, Jimmy Dean, Louise Mandrell and Charley Pride. These days, Monk concedes that his passion lies in editing and exploiting songs rather than creating them. Along with writing, radio programming and announcing, theater and television acting, record production, and his 22-year-old tenure as host of the Country Radio Seminar's New Faces Show, songwriting is just another creative sideline for Monk, a self-professed dilettante.

Most of Monk's success, however, has been in music publishing, which he believes should benefit from the current boom the entire industry is experiencing. "There's a great spotlight on (country music), and consequently they (recording companies) are spending more money on marketing than they used to." As for songwriters, Monk says all artists should look for songs outside their comfort zone, including songs they have written themselves. "We're in the business to be commercial. You can write a song and never make a penny off it, and 200 hundred years from now somebody can say wasn't he a great writer. I think (songwriters) ought to be paid proportionately to any other music genre."

Since working on Randy Travis' record deal in the mid-'80s, Monk says the hunger for traditional music has wavered in the eyes of the industry. While the music industry as a whole may work toward new directions in the country arena, the public, he says will not change. "There will always be room," says Monk, "for the Randy (Travis) and George Jones and Merle Haggard of the time."

"I don't think we've peaked anywhere in the country music business," says Monk. "Nashville is wide open for entrepreneurs...for young people starting their own businesses, their own publishing companies, their own record companies. I don't think there are any limitations on that. There are no geniuses here. The geniuses are the talent."

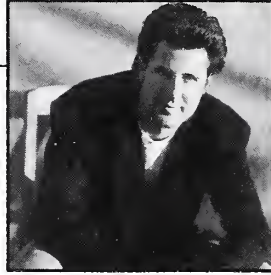
—Cory Cheshire

CASH BOX CHARTS

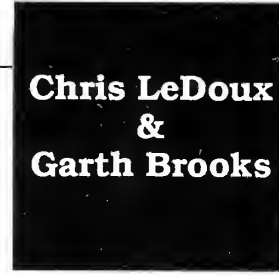
TOP 100 COUNTRY SINGLES



#1 SINGLE: Garth Brooks



TO WATCH: Vince Gill #19



HIGH DEBUT: Chris LeDoux & Garth Brooks #39



#1 INDIE: JEannie C. Riley #52

CASH BOX • AUGUST 1, 1992

| | | Total Weeks ▼ |
|----|---|-----------------------------------|
| | | Last Week ▼ |
| 1 | THE RIVER (Liberty 79342)(CD) | Garth Brooks 9 7 |
| 2 | TAKE A LITTLE TRIP (RCA 62253)(CD) | Alabama 5 8 |
| 3 | WHEN IT COMES TO YOU (BNA 62235)(CD) | John Anderson 3 15 |
| 4 | BILLY THE KID (Liberty/SBK 79253)(CD) | Billy Dean 11 8 |
| 5 | SOMETHING IN RED (RCA 62219)(CD) | Lorrie Morgan 6 12 |
| 6 | I FEEL LUCKY (Columbia 74345)(CD) | Mary-Chapin Carpenter 12 8 |
| 7 | I'LL THINK OF SOMETHING (MCA 54395)(CD) | Mark Chesnutt 13 7 |
| 8 | IF YOUR HEART AIN'T BUSY TONIGHT (Liberty 79295)(CD) | Tanya Tucker 15 8 |
| 9 | THIS ONE'S GONNA HURT YOU (FOR A LONG, LONG TIME) (MCA 54405)(CD) | Marty Stuart & Travis Tritt 14 8 |
| 10 | THE HEART THAT YOU OWN (Reprise 5377)(CD) | Dwight Yoakam 10 14 |
| 11 | WE TELL OURSELVES (RCA 62194)(CD)/F50P8B | Clint Black 21 6 |
| 12 | SHE TAKES THE SAD OUT OF SATURDAY NIGHT (Step One SOR-439)(CD) | Clinton Gregory 16 8 |
| 13 | A WOMAN LOVES (Arista 2428)(CD) | Steve Wariner 18 9 |
| 14 | MIDNIGHT IN MONTGOMERY (Arista 2418)(CD) | Alan Jackson 1 14 |
| 15 | BOOT SCOOTIN' BOOGIE (Arista 2440)(CD) | Brooks & Dunn 22 7 |
| 16 | WHAT KIND OF FOOL DO YOU THINK I AM (Arista 2431)(CD) | Lee Roy Parnell 20 11 |
| 17 | THE LETTER (Curb 1008)(CD) | Wayne Newton 17 12 |
| 18 | RUNNIN' BEHIND (Atlantic 4639)(CD) | Tracy Lawrence 24 6 |
| 19 | I STILL BELIEVE IN YOU (MCA 54406)(CD) | Vince Gill 34 4 |
| 20 | TWO-TIMIN' ME (BNA 62276)(CD) | The Remingtons 25 8 |
| 21 | I WOULDN'T HAVE IT ANY OTHER WAY (RCA 62241)(CD) | Aaron Tippin 27 5 |
| 22 | FIVE O'CLOCK WORLD (Curb 77450)(CD) | Hal Ketchum 23 8 |
| 23 | COWBOY BEAT (Bellamy Bros. BBR-1)(CD) | Bellamy Brothers 26 8 |
| 24 | COULD'VE BEEN ME (Mercury 703)(CD) | Billy Ray Cyrus 35 3 |
| 25 | WHAT KIND OF LOVE (Columbia 7436)(CD) | Rodney Crowell 28 5 |
| 26 | ROCK MY BABY (RCA 621997)(CD) | Shenandoah 2 18 |
| 27 | SHIPS THAT DON'T COME IN (Epic 74285)(CD) | Joe Duffie 4 15 |
| 28 | YARD SALE (Mercury 665)(CD) | Sammy Kershaw 29 6 |
| 29 | YOU AND FOREVER AND ME (Warner Bros. 5511)(CD) | Little Texas 31 6 |
| 30 | FAMILIAR GROUND (Reprise 5466)(CD) | Michael White 32 5 |
| 31 | FALL (RCA 6228)(VL) | Oak Ridge Boys 33 5 |
| 32 | WARNING LABELS (Epic 74399)(CD) | Doug Stone 38 4 |
| 33 | THE NIGHT THE LIGHTS WENT OUT IN GEORGIA (MCA 54386)(CD) | Reba McEntire 7 11 |
| 34 | TOO MUCH (Liberty 79321)(CD) | Pirates of the Mississippi 36 5 |
| 35 | THAT'S WHAT I'M WORKING ON TONIGHT (Epic 48620)(CD) | Dixiana 37 5 |
| 36 | NOWHERE BOUND (Arista 2441)(CD) | Diamond Rio 39 3 |
| 37 | ME AND MY BABY (RCA 62254)(CD) | Paul Overstreet 40 3 |
| 38 | ROSALEE (Columbia 74357)(CD) | Stacy Dean Campbell 41 3 |
| 39 | WHAT'CHA GONNA DO WITH A COWBOY (Liberty 98818)(CD) | Chris LeDoux & Garth Brooks DEBUT |
| 40 | SO MUCH LIKE MY DAD (MCA 54439)(CD) | George Strait DEBUT |
| 41 | OUR LOVE WAS MEANT TO BE (Curb 097)(CD) | Boy Howdy 42 4 |
| 42 | THREE GOOD REASONS (Liberty 79282)(CD) | Crystal Gayle 43 4 |
| 43 | GOING OUT OF MY MIND (MCA 54413)(CD) | McBride & The Ride 46 2 |
| 44 | BAYOU BOY (Margaritaville 54408)(CD) | Evangeline 44 4 |
| 45 | WHAT IF YOUR WRONG (Mercury 695)(CD) | Ronna Reeves 47 2 |
| 46 | SHE WROTE THE BOOK (Arista 2443)(CD) | Rob Crosby 50 3 |
| 47 | I FOUGHT THE LAW (Liberty 79349)(CD) | Nitty Gritty Dirt Band 48 2 |
| 48 | TAKE IT LIKE A MAN (Arista 2406)(CD) | Michelle Wright 8 18 |
| 49 | I SAW THE LIGHT (Curb/MCA 54407)(CD) | Wynonna Judd 19 11 |
| 50 | HOMETOWN RADIO (Liberty 79281)(CD) | Curtis Wright 52 3 |
| 51 | I GOT A DATE (Warner Bros. 5447)(CD) | The Forester Sisters 52 2 |

| | | Total Weeks ▼ |
|-----|---|-------------------------------------|
| | | Last Week ▼ |
| 52 | ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU (Playback/Laurie 149)(CD) | Jeannie C. Riley 55 7 |
| 53 | CALL IT WHAT YOU WANT TO (Playback 148)(CD) | Michele Bishop 53 8 |
| 54 | JESUS AND MAMA (Atlantic 46562)(CD) | Confederate Railroad DEBUT |
| 55 | THIS OL' HEART (Giant 18864)(CD) | Tim Mensy DEBUT |
| 56 | JUST BEYOND THE PAIN (Playback/Laurie 149)(CD) | Charlie Louvin & Crystal Gayle 56 7 |
| 57 | GUESS THINGS HAPPEN THAT WAY (Playback/Laurie 148)(CD) | Tommy Cash with Johnny Cash 58 8 |
| 58 | TOO BIG TO FIGHT (Step One SOR440)(CD) | Faron Young & Ray Price 59 4 |
| 59 | 3-CHORD COUNTRY SONG (Stargem SCD001)(CD) | Eddie Thompson 61 6 |
| 60 | LET THE BEST MAN WIN (Tug Boat 1003)(CD) | Narvel Felts 63 2 |
| 61 | LOUISIANA MAN (Tug Boat 1002)(CD) | Doug Kershaw 80 2 |
| 62 | TODAY I WANNA LIVE (Stars & Guitars 104)(VL) | Jerri Arnold 62 8 |
| 63 | SHE LOVED THE HELL RIGHT OUT OF ME (Killer 103)(CD) | Sandy Sanford 66 6 |
| 64 | HEARTACHES COME, HEARTACHES GO (Killer 104)(CD) | Dawn O'Day 65 8 |
| 65 | IF YOU DON'T LOVE ME (Killer 104)(CD) | Michael Garman 67 7 |
| 66 | HE TAKES NO PRISONERS (Killer 104)(CD) | C.R. Davis 69 4 |
| 67 | BOOTIE BUMPIN' DANCIN' FOOL (Step One SOR441)(CD) | Jack Robertson DEBUT |
| 68 | CANADIAN STATE OF MIND (Tug Boat 1002)(CD) | Doc Holiday 81 2 |
| 69 | DIGGIN' IN THE DITCHES (Trek DE-01)(CD) | Dwight Estep 70 7 |
| 70 | PAIN IN EVERY WORD (Tug Boat 1002)(CD) | James Clayton 84 2 |
| 71 | BEDSIDE MANNER (Killer 104)(CD) | Frank Cannon 74 4 |
| 72 | WINTERLUDE (Taste of Texas T-126)(CD) | Dave Thompson 73 4 |
| 73 | THUNDER IN CAROLINA (Kottage 450095)(CD) | Doc Lee 75 4 |
| 74 | AMERICAN PRIDE (Gold Town GT 101)(CD) | Jay Eddy 77 3 |
| 75 | WORKING MAN (Evergreen 1201)(CD) | Daryle Singletary DEBUT |
| 76 | COME TO YOU (Interstate 4040)(CD) | Conventional Wisdom 76 4 |
| 77 | EVERYDAY PEOPLE (Fraternity 45211)(VL) | Michael J. 78 3 |
| 78 | I MAY NOT ALWAYS REMEMBER BUT I'LL NEVER FORGET (Zambone 1010)(CD) | Redneck the Band 79 3 |
| 79 | FOR A MOMENT ONCE MORE (Gold Town GT101)(CD) | Ruth Ann Blylock 82 3 |
| 80 | DON'T DOUBT YOUR DREAMS (Tug Boat 1002)(CD) | John Lockhart 83 2 |
| 81 | ACES (Liberty 79252)(CD) | Suzy Bogguss 30 15 |
| 82 | HIGH VOLTAGE MAN (Killer 154)(VL) | The Largent Brothers 85 2 |
| 83 | IT'S YOUR EYES (Orbit CD16)(CD) | Debra Lee DEBUT |
| 84 | TALKING TO THE WALLS (Killer 155AA)(VL) | Scotty Owens DEBUT |
| 85 | BOTH OF US SLIPPED (Killer 152AA)(VL) | Doug James DEBUT |
| 86 | SEA OF TEARS (Stop Hunger 1102)(VL) | Angle Welch 49 10 |
| 87 | DANCING ON SATURDAY NIGHT (Stargem CD1-2)(CD) | Ronnie Mason 54 8 |
| 88 | BLUE ROSE IS (Arista 2408)(CD) | Pam Tillis 57 15 |
| 89 | HOME IS WHERE THE HEART IS (Stargem CD1-6)(CD) | Sylvia Winters 60 8 |
| 90 | FRIENDS (Stargem SCD005)(CD) | Bill Wilkerson, Jr. 64 6 |
| 91 | LISTEN TO THE RADIO (Bench BEN06)(CD) | Black Tie 68 8 |
| 92 | HE IS A GOOD DOCTOR (Gospel Tone 100)(CD) | Robin Slaughter 71 7 |
| 93 | DIXIE'S ARMS (Stargem SCD008)(CD) | Doc Randolph 72 6 |
| 94 | NORMA JEAN RILEY (Arista 2407)(CD) | Diamond Rio 86 19 |
| 95 | THE TIME HAS COME (RCA 62215)(CD) | Martina McBride 87 14 |
| 96 | HOME SWEET HOME (Giant 5354)(CD) | Dennis Robbins 88 12 |
| 97 | SHOULD'VE KNOWN BETTER (Door Knob 91-376)(CD) | Bo Harrison 89 12 |
| 98 | ALL IS FAIR IN LOVE AND WAR (RCA 62217)(VL) | Ronnie Milsap 90 18 |
| 99 | HEART OF STONE (Sun Set CD1-3)(CD) | Cecil Music 92 8 |
| 100 | COME ON OVER TO THE COUNTRY (Curb/Capricorn 5434)(CD) | Hank Williams, Jr. 94 8 |



RETAIL RAP

New Additions

CLINT BLACK—*The Hard Way*—(RCA 66003)#59

MARTY STUART—*This One's Gonna Hurt You*—(MCA 10596)#67

MARY-CHAPIN CARPENTER—*Come On Come On*—(Columbia 48881)#73

Most Active

RODNEY CROWELL—*Life Is Messy*—(Columbia 47985)—#19 Hittin' The Street

(August 11, 1992) Waylon Jennings—*Too Dumb For New York City & Too Ugly For L.A.*—(Columbia)

(August 11, 1992) Alabama—*American Pride*—(RCA)

(August 25, 1992) Sawyer Brown—*Cafe On The Corner*—(Curb)



Cabin Fever Music recording artist Toy Caldwell recently visited the Tower Records store in Nashville after an appearance on TNN's *Nashville Now*. Pictured are (l-r): Caldwell; John Kerlikowski, general manager, Tower Records; and Chris Walker, director of promotion, Cabin Fever Music.

■ MICHAEL WHITE *Familiar Ground* (Reprise 26816-2)



Another Nashville songwriter/demo-singer turns artist. Michael White's Reprise debut, *Familiar Ground*, is filled with professionally written tunes reminiscent of Merle Haggard's *Going Where The Lonely Go*. White's first single, "Professional Fool," introduced him to country radio, and they should be ready for more. The follow-up release, "Familiar Ground," is currently treading its way through the Top 30, sure to garner White deserved attention in the new artist category.

Produced in Muscle Shoals by Robert Byrne and Alan Schulman of Forester Sisters/Shenandoah fame, *Familiar Ground* is a productive twist on the traditional country approach. Though the album reeks of outside influences, White's own signature emerges largely in the up-tempo cuts "She Likes To Dance" and "Up To Down."

—Brad Hogue

TOP 75 COUNTRY ALBUMS

CASH BOX • AUGUST 1, 1992

The square bullet indicates strong upward chart movement
(G) = Gold (RIAA) Certified (P) = Platinum (RIAA) Certified

Last Week • Total Weeks •

#1 ALBUM
Billy Ray Cyrus



TO WATCH:
Rodney Crowell
#19

| | | | | |
|----|---|-----------------------|-------|-----|
| 1 | SOME GAVE ALL (Mercury 3145) | Billy Ray Cyrus | 1 | 9 |
| 2 | ROPIN' THE WIND (Liberty 96330)(P7) | Garth Brooks | 2 | 42 |
| 3 | WYNONNA (Curb/MCA 10529)(P) | Wynonna Judd | 3 | 16 |
| 4 | NO FENCES (Liberty 93866)(P8) | Garth Brooks | 4 | 96 |
| 5 | BRAND NEW MAN (Arista 07822)(G) | Brooks & Dunn | 5 | 47 |
| 6 | IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P) | Travis Tritt | 6 | 58 |
| 7 | PAST THE POINT OF RESCUE (Curb 77450)(G) | Hal Ketchum | 7 | 47 |
| 8 | DON'T ROCK THE JUKEBOX (Arista 8681)(P) | Alan Jackson | 8 | 60 |
| 9 | SOMETHING IN RED (RCA 3021)(G) | Lorrie Morgan | 10 | 65 |
| 10 | GARTH BROOKS (Liberty 90897)(P3) | Garth Brooks | 9 | 150 |
| 11 | FOR MY BROKEN HEART (MCA 54223)(P) | Reba McEntire | 11 | 39 |
| 12 | TRISHA YEARWOOD (MCA 10297)(P) | Trisha Yearwood | 13 | 53 |
| 13 | SEMINOLE WIND (BNA 61029) | John Anderson | 12 | 24 |
| 14 | READ BETWEEN THE LINES (RCA 61129) | Aaron Tippin | 14 | 19 |
| 15 | THE DIRT ROAD (Curb/Capitol 94260) | Sawyer Brown | 15 | 68 |
| 16 | NOW AND THEN (Arista 18685) | Michelle Wright | 16 | 7 |
| 17 | LONGNECKS AND SHORT STORIES (MCA 26630) | Mark Chesnutt | 17 | 12 |
| 18 | ACES (Liberty 95847) | Suzy Bogguss | 18 | 39 |
| 19 | LIFE IS MESSY (Columbia 47985) | Rodney Crowell | 24 | 8 |
| 20 | POCKET FULL OF GOLD (MCA 10140)(P) | Vince Gill | 19 | 69 |
| 21 | ALL I CAN BE (Epic 47469)(G) | Collin Raye | 20 | 45 |
| 22 | WHAT DO I DO WITH ME (Liberty 95562)(G) | Tanya Tucker | 21 | 52 |
| 23 | HOLDING MY OWN (MCA 10532) | George Strait | 22 | 12 |
| 24 | MAVERICK (Curb/Capricorn 26806) | Hank Williams, Jr. | 23 | 21 |
| 25 | PUT YOURSELF IN MY PLACE (Arista 8642)(G) | Pam Tillis | 25 | 59 |
| 26 | STICKS AND STONES (Atlantic 82326) | Tracy Lawrence | 26 | 32 |
| 27 | BACKROADS (Columbia 46855)(P) | Ricky Van Shelton | 27 | 59 |
| 28 | DIAMOND RIO (Arista 8673)(G) | Diamond Rio | 28 | 58 |
| 29 | JOSHUA JUDCES RUTH (Curb/MCA 10475) | Lyle Lovett | 29 | 14 |
| 30 | I THOUGHT IT WAS YOU (Epic 43457)(G) | Doug Stone | 30 | 47 |
| 31 | INGENUE (Sire/Warner Bros. 26840) | k.d. lang | 31 | 17 |
| 32 | IF THERE WAS A WAY (Reprise 26344)(G) | Dwight Yoakam | 32 | 86 |
| 33 | LONG TIME COMIN' (RCA 66001) | Shenandoah | 36 | 7 |
| 34 | I AM READY (Arista 18691)(P) | Steve Wariner | 34 | 36 |
| 35 | TOO COLD AT HOME (MCA 10032)(G) | Mark Chesnutt | 35 | 89 |
| 36 | COUNTRY CLUB (Warner Bros. 36094)(P) | Travis Tritt | 33 | 117 |
| 37 | TEN STRAIT HITS (MCA 654654) | George Strait | 37 | 23 |
| 38 | FIRST TIME FOR EVERYTHING (Warner Bros. 26820) | Little Texas | 38 | 18 |
| 39 | GREATEST HITS II (Curb/RCA 61018)(G) | The Judds | 39 | 43 |
| 40 | GREATEST HITS II (RCA 61040)(G) | Alabama | 40 | 38 |
| 41 | SHOOTING STRAIGHT IN THE DARK (Columbia 46077)(G) | Mary-Chapin Carpenter | 41 | 87 |
| 42 | DON'T GO NEAR THE WATER (Mercury 51061) | Sammy Kershaw | 42 | 32 |
| 43 | HIGH LONESOME (Warner Bros. 26661)(G) | Randy Travis | 43 | 45 |
| 44 | SACRED GROUND (MCA 1054) | McBride & The Ride | 44 | 8 |
| 45 | UP AGAINST MY HEART (MCA 10336) | Patty Loveless | 45 | 43 |
| 46 | BILLY DEAN (Liberty/SBK 96728) | Billy Dean | 46 | 39 |
| 47 | RUMOR HAS IT (MCA 10016)(P) | Reba McEntire | 47 | 94 |
| 48 | PUT YOURSELF IN MY SHOES (RCA 2372)(P2) | Clint Black | 48 | 86 |
| 49 | MOODS AND MOMENTS (Curb 77556) | Wayne Newton | 51 | 2 |
| 50 | CONFEDERATE RAILROAD (Atlantic 82335) | Confederate Railroad | 49 | 6 |
| 51 | FREEBORN MAN (Step One SOR0070) | Clinton Gregory | 50 | 12 |
| 52 | WHERE FOREVER BEGINS (Atlantic 782396) | Neal McCoy | 52 | 5 |
| 53 | REGULAR JOE (Epic 47477) | Joe Diffie | 53 | 23 |
| 54 | WHEN I CALL YOUR NAME (MCA 42321)(P) | Vince Gill | 54 | 112 |
| 55 | CHILL OF AN EARLY FALL (MCA 10204)(P) | George Strait | 55 | 67 |
| 56 | THE BEST OF RESTLESS HEART (RCA 610041) | Restless Heart | 56 | 37 |
| 57 | GETTING IT DUNN (Warner Bros. 26949) | Holly Dunn | 60 | 4 |
| 58 | GREATEST HITS (Curb/RCA 8318)(P2) | The Judds | 58 | 113 |
| 59 | THE HARD WAY (RCA 66003) | Clint Black | DEBUT | |
| 60 | AT THE RYMAN (Reprise 26664) | Emmylou Harris | 57 | 23 |
| 61 | GREATEST HITS (RCA 2277) | Keith Whitley | 61 | 97 |
| 62 | THE PATSY CLINE COLLECTION (MCA 10421) | Patsy Cline | 62 | 36 |
| 63 | TIME PASSES BY (Mercury 846975) | Kathy Mattea | 63 | 67 |
| 64 | TEMPTED (MCA 10106) | Marty Stuart | 64 | 76 |
| 65 | EAGLE WHEN SHE FLIES (Columbia 46882)(G) | Dolly Parton | 65 | 69 |
| 66 | KENTUCKY BLUEBIRD (RCA 3156) | Keith Whitley | 66 | 43 |
| 67 | THIS ONE'S GONNA HURT YOU (MCA 10596) | Marty Stuart | DEBUT | |
| 68 | HERE IN THE REAL WORLD (Arista 8623)(P) | Alan Jackson | 68 | 120 |
| 69 | FIGHTING FIRE WITH FIRE (Mercury 848291) | Davis Daniel | 69 | 42 |
| 70 | A COLLECTION OF HITS (Mercury 842330) | Kathy Mattea | 70 | 90 |
| 71 | BETH NIELSEN CHAPMAN (Warner Bros. 26172) | Beth Nielsen Chapman | 71 | 33 |
| 72 | ZONE OF OUR OWN (Reprise 26683) | Texas Tornados | 72 | 42 |
| 73 | COME ON COME ON (Columbia 48881) | Mary-Chapin Carpenter | DEBUT | |
| 74 | KILLIN' TIME (RCA 9668)(P) | Clint Black | 59 | 164 |
| 75 | BACK HOME AGAIN (Reprise 26740) | Kenny Rogers | 75 | 31 |

TUG BOAT INTERNATIONAL RECORDS STARS ON PARADE



Latest Release
"LOUISIANA MAN"
This week at # 61

**DOUG
"THE RAGIN CAJUN"
KERSHAW**

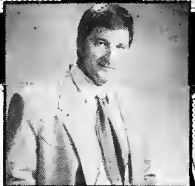
APPEARING:
7/22 Schaefferstown Carnival, PA
7/23 Camdan Amusement Park, WV
7/28-7/29 Antelope Valley Fair, CA
7/30 Ventura County Fair, CA
8/1-8/15 Reno, NV



Latest Release
"THE BEST MAN WINS"
This week at # 60

NARVEL FELTS

APPEARING:
7/31 Furuvik Park, Gavle, Sweden
8/8 Civic Center, Asheville, NC
8/14 Cardwell, MO
8/22 Longmont, CO
9/7-9/11 Texan Theatre, Branson, MO
9/18-9/19 J&J Center, Athens, GA
10/3 Howmet Theatre, Whitehall, MI



Latest Release
"PAIN IN EVERY WORD"
This week at # 70

JAMES CLAYTON

Latest Release
"DON'T DOUBT YOUR DREAM"
This week at # 80



JOHN LOCKHART

Latest Release
"CANADIAN STATE OF MIND"
This week at # 68



DOC HOLIDAY

New Release
in September
"PAYING MY DUES"



BIG AL DOWNING

APPEARING:
8/8 Lebanon, PA
8/10 Jessup, MO
8/11-8/12 Vologna, Italy
8/14-8/15 Bath, England

THE UNDISPUTED #1 INDIE IN THE WORLD

- ★ THE HIGHEST CHARTING INDIE RECORD THIS YEAR
"DON'T MESS WITH MY TOOT-TOOT" #37
- ★ IN THE #1 INDIE SPOT LONGER THAN ANY OTHER
INDIE LABEL
- ★ THE HIGHEST DEBUTING INDIE RECORD THIS YEAR #61

PRODUCED BY DOC "THE HITMAN" HOLIDAY

NATIONAL PROMOTION BY CHUCK DIXON & GARY BRADSHAW

COUNTRY RADIO

By Brad Hogue

High Debuts

1. CHRIS LEDOUX & GARTH BROOKS—"Whatcha Gonna Do With A Cowboy"—(Liberty 98818)—#39
2. GEORGE STRAIT—"So Much Like My Dad"—(MCA 54439)—#40
3. CONFEDERATE RAILROAD—"Jesus And Mama"—(Atlantic 4656)—#54

Most Active

1. VINCE GILL—"I Still Believe In You"—(MCA 54406)—#19
2. BILLY RAY CYRUS—"Could've Been Me"—(Mercury 703)—#24
3. CLINT BLACK—"We Tell Ourselves"—(RCA 62194)—#11

POWERFUL ON THE PLAYLIST—Garth Brooks hits #1 again this week with his latest single; and as "The River" peaks at #1, another part-Garth single debuts on the charts, namely the Chris LeDoux/Garth Brooks collaboration, "Whatcha Gonna Do With A Cowboy," #39 on this week's *Cash Box* Top 100 Country Singles.

Billy Ray Cyrus moves an impressive 11 places on this week's Top 100 Country Singles, while Clint Black runs a close race, jumping 10 places to the #11 position. Vince Gill takes the cake this week, though, as he hurdles 15 spots to rest at #19 with his latest single "I Still Believe In You." Also, Billy Dean #4, Tanya Tucker #8, and Brooks & Dunn #15 are all neck and neck this week with seven-point gainers.

OLYMPIC RADIO IN BARCELONA—WMZQ of Washington, DC's all new "WMZQ Morning Show" featuring Tom Rivers and Kim Leslie will debut live July 22-25 from the 25th Olympic Summer Games in Barcelona, Spain. Rivers and Leslie will broadcast via satellite each morning from the Coca-Cola Pin Trading Center in the Olympic Village. WMZQ is the exclusive radio station in the DC market to broadcast from the Olympic Games.



Diamond Rio and BMI recently celebrated their latest #1 single "Norma Jean Riley" at a BMI-hosted reception. Pictured are (l-r): Diamond Rio's Gene Johnson, Jimmy Olander, Brian Prout, and Dan Truman; Monty Powell; Diamond Rio's Dana Williams and Marty Roe; BMI senior director Jody Williams; (seated) MCA Music's Steve Day; Mountain Green Music's Ron Simpson; and Warner-Chappell Music's Mark Brown. (Photo Credit: Beth Gwinn)

LOOKING AHEAD

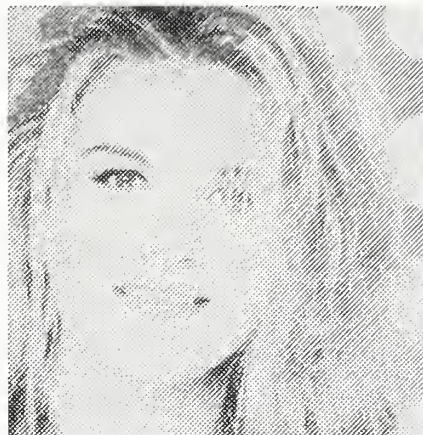
(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. LOVE'S GOT A HOLD ON YOU—Alan Jackson (Arista)
2. WEAR MY RING AROUND YOUR NECK—Ricky Van Shelton (Columbia)
3. ONE TIME AROUND—Michelle Wright (Arista)
4. WHEN LOVE COMES AROUND THE BEND—Dan Seals (Warner Bros.)
5. THAT'S THE THING ABOUT A MEMORY—Tracy Byrd (MCA)

NEW SINGLE RELEASES

OUT OF THE BOX

■ **TRISHA YEARWOOD** "Wrong Side Of Memphis" (MCA 10641)
Producer: Garth Fundis
Writers: Matraca Berg/Gary Harrison



Million-selling MCA cornerstone Trisha Yearwood is sure to hit again with "Wrong Side Of Memphis," the first release from her upcoming MCA album *Hearts In Armor*. Though comparisons are often an injustice to an artist's originality, the Reba McEntire influence is quite evident, and that's a compliment. Yearwood's career is blossoming, and radio loves her.

FEATURE PICKS

■ **HANK WILLIAMS, JR.** "Lyn' Jukebox" (Curb/Capricorn 5613)
Producers: Barry Beckett/Hank Williams, Jr./James Stroud
Writers: Bobby P. Barker/Randy Archer

Traditionally strong on coin-ops, Hank's latest single pokes fun at the "Lyn' Jukebox" in the corner that's already said "way too much." It's catchy enough, and it's Hank. Should be a hit.

■ **RICKY VAN SHELTON** "Wear My Ring Around Your Neck" (Columbia 52753)

Producer: Steve Buckingham
Writers: Bert Carroll/Russell Moody

Ricky Van/Elvis. It's a cute song, and Ricky Van Shelton's vocals are as clean and resonant as ever.

■ **COLLIN RAYE** "In This Life" (Epic 48983)
Producers: Garth Fundis/John Hobbs
Writers: Mike Reid/Allen Shamblin

Open the floodgates one more time, Collin Raye has another tear-jerker. With the Reid/Shamblin partnership, "In This Life," is hopelessly tender, as the lyrics nestle into Collin's soft vocals.

CMT Top Ten Video Countdown

1. Lorrie Morgan Something In Red (RCA)
2. Brooks & Dunn Boot Scootin' Boogie (Arista)
3. Billy Dean Billy The Kid (Arista)
4. Marty Stuart & Travis Trit . . . This One's Gonna Hurt You (MCA)
5. Clint Black We Tell Ourselves (RCA)
6. Mark Chesnutt 'Il Think Of Something (MCA)
7. Michelle Wright Take It Like A Man (Arista)
8. Aaron Tippin I Wouldn't Have It Any Other Way (RCA)
9. Tracy Lawrence Runnin' Behind (Atlantic)
10. Dwight Yoakam . . . The Heart That You Own (Reprise/Morgan Creek)

CMT video countdown, week ending July 22, 1992

COUNTRY MUSIC

A SUMMER SIZZLER "HEAVEN HELP THE WORKING MAN"

Daryle Singletary

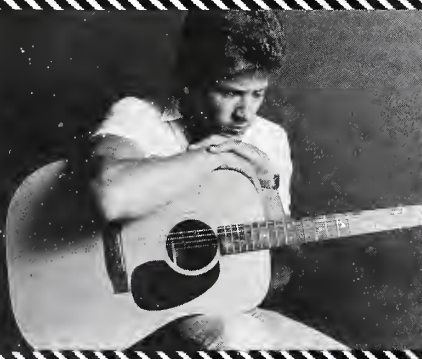


from his
Evergreen CD
Produced by
Johnny Morris
and
Don Goodman



1021 16th Ave. S.
Nashville, TN 37212
615-327-3213

DOC LEID



"THUNDER IN CAROLINA"

Produced by
NEAL JAMIES FOR

KOTTAGE RECORDS
P.O. Box 121626
Nashville, TN 37212
(615) 726-3556

INDIE INSIGHT

By Cory Cheshire

INDIE CHART ACTION—Jeannie C. Riley is knocking 'em out again with a remake of "Rockin' Pneumonia & The Boogie Woogie Flu." That's not country, you say? Well, it works, and Riley wrangles a top indie position with that song this week at #52 on the *Cash Box* Top 100 Country Singles chart. Her last single on Playback/Laurie, entitled "Here's To The Cowboys," re-introduced country fans to the timeless Riley vocals. "Rockin' Pneumonia," is another grand hello.

Labelmate Michelle Bishop remains steady at #53, while the biggest moves were captured by Doug Kershaw, who moved 20 points to #61, James Clayton, who gained 14 to land at #70, and a 13-point advancement places Doc Holiday at #68 on the Top 100.

INDIE NEWS BRIEFS—Grand Ole Opry members, Jim & Jesse McReynolds recently signed a three-album recording contract with the Nashville-based label C.E.O. Records. The first album, *A Tribute To Bill Monroe*, has just been released...Intersound's Janie Fricke will have her star inducted into the Walkway of Stars at the Country Music Foundation's Hall of Fame and Museum in Nashville during CMA week in October...Labelmate Norman Lee Schaffer, who has released two singles on Intersound, was recently featured as "Artist of the Week" on Nashville's *Entertainment Connection* which aired on Nashville's WSIX...NEC's full two-hour weekly syndicated radio show has been approved for airplay on the Global United Nations Shortwave Radio Network. The show is taped each week in Nashville with a specific emphasis on independent country artists.



Tug Boat International recording artist James Clayton stopped by WVMR in West Virginia recently to give a helping hand to the station's 1992 fund raiser, "Accentuate The Positive." Pictured are (l-r): Sue Peck, fund raiser volunteer; James Clayton; Janet Queen, WVMR music director; and Gienda Van Reenan, WVMR station manager.

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.

COUNTRY INDEX

SEE PAGE 19 FOR COUNTRY SINGLES CHART

3-Chord Country Song(Snosam Music Pub-BMD)59
 Aces(Cheryl Wheeler Music-ASCAP)81
 All Is Fair In Love And War(Hannah's Eyes Music/Fame Pub Co-BMI)98
 A Woman Loves(WB Music Corp./Rancho Bogardo Music/Kinetic Diamond Music, Inc./Edge O' Woods Music-ASCAP)13
 American Pride(J.E. Windham Publ.-BMD)74
 Bayou Boy(Savannah Jane Music/Longfellows Evangeline Music/Irving Music Inc)44
 Beside Manner(Little Bill Music-BMI)71
 Billy The Kid(EMI Blackwood Music, Inc./Great Cumberland Music-BMD)4
 Blue Rose Is(Little Big Town Music/American Made Music/Sony Tree Pub/Longitude Music/Ms. Ducks Ditties-BMD)88
 Bootie Bumpin' Dancin' Fool(Almarle Music/Cupit Music-BMI/Cupit Memories-ASCAP)67
 Boot Scootin' Boogie(Alfred Avenue Music/Deerfield Court Music-BMI)15
 Both Of Us Slipped(Little Bill Music-BMD)85
 Call It What You Want To(Artin Music/SBK Songs-BMD)53
 Canadian State Of Mind(Doc Pub/Live Note Pub-BMD)68
 Come On Over To The Country(Bocephus Music, Inc.-BMI)100
 Come To You(Lemmings Music-BMD)76
 Could've Been Me(Englishtown Music/Warner-Tamela Pub Corp-BMI)24
 Cowboy Beat(ASCAP)23
 Dancing On Saturday Night(Rebel Run Music-BMD)87
 Diggin' In The Ditches(Richland Pub Co-BMD)69
 Dixie's Arms(Tree Pub Co-BMD)93
 Don't Doubt Your Dreams(Doc Pub-BMD)80
 Everyday People(Warner-Tamela Music-BMD)77
 Fall(Millhouse Music-BMD)31
 Familiar Ground(Makin' It Up Music-BMI/Sony Cross Keys Pub-ASCAP)30
 Five O'Clock World(Screen Gems/EMI Music, Inc.-BMI)22
 For A Moment Once More(J.E. Windham Pub-BMD)79
 Friends(Newwriters Music-BMD)90
 Going Out Of My Mind(Songs Of Polygram Int'l, Inc./Seven Angels Music/Songs Of McRide-

BMD)43
 Guess Things Happen That Way(Bob Webster Music-BMI)57
 He Is A Good Doctor(Chesnut Round Music/Little Bill Music-BMI)92
 He Takes No Prisoners(Little Bill Music-BMD)66
 Heartaches Come, Heartaches Go(Little Bill Music-BMD)64
 Heart Of Stone(Harmony Lane Music-BMI)99
 High Voltage Man(Little Bill Music-BMD)82
 Home Is Where The Heart Is(Mountain Music-BMD)89
 Home Sweet Home(Corey Rock Music/Sony King Music Pub-ASCAP/Little Big Town Music/American Made Music/Brand New Town Music/Old Wolf Music/Music Corp. of America-BMD)96
 Hometown Radio(David 'N' Will Music-ASCAP)50
 I Feel Lucky(EMI April Music, Inc./Getarealjob Music/Don Schlitz Music/Alamo Music Corp-ASCAP)6
 I Fought The Law(Acuff-Rose Music, Inc.-BMI)47
 I Got A Date(Major Bob Music Co Inc./In Cahoots Music-ASCAP)51
 I May Not Always Remember But I'll Never Forget(Moanin' Zane Music-BMI)78
 I Still Believe In You(Benefit Music/Inspector Barlow Music-BMD)19
 I Wouldn't Have It Any Other Way(Acuff-Rose Music-BMI/Telly Larz Inc/Groove Palace-ASCAP)21
 If You Don't Love Me(Little Bill Music-BMD)65
 If Your Heart Ain't Busy Tonight(Edge O' Woods Music/Kinetic Diamond Music, Inc./Moline Valley, Inc.-ASCAP)8
 I Saw The Light(Great Eastern Music/Sluggo Songs/Sister Elizabeth Music-BMD)49
 I'll Think Of Something(PolyGram Int'l Pub-ASCAP)7
 It's Your Eyes(Coburn Music/Hannah's Eyes-BMD)83
 Jesus And Mama(Tom Collins Music Corp-BMD)54
 Just Beyond The Pain(Nashville Sound Music-PROCAN)56
 Let The Best Man Win(Doc Pub./Circle South-BMI/Zomba Pub-ASCAP)60
 Listen To The Radio(Irving Music, Inc./Ponder Heart Music-BMD)91

Louisiana Man(Acuff-Rose Music Inc.-BMD)61
 Me And My Baby(Scarlet Moon Music/Paul and Jonathan Song-BMD)37
 Midnight In Montgomery(Mattie Ruth Music/Seventh Son Music Inc/Golden Reed Music Inc-ASCAP)14
 Norma Jean Riley(Resaca Beach Music/Dan Truman/Studio Bee Music)94
 Nowhere Bound(Resaca Beach Music/Warner-Tamela Pub Corp/Jules Medders Publisher Designee-BMD)36
 Our Love Was Meant To Be(Mike Curb Music/Farren-Curtis Music-BMI/Farren Square Music-ASCAP)41
 Pain In Every Word(Doc Pub/Rebel Run Pub/Snow Sam Pub-BMD)70
 Rock My Baby(W.B. Music Corp/Stroudavarious Music-ASCAP)26
 Rockin' Pneumonia & The Boogie Woogie Flu(Ace Music-BMI)52
 Rosalee(Colgems-EMI Music/Craig Bickhardt MCA Music Pub/Don Schlitz Music/Welbeck Music/Blue Quill Music)38
 Runnin' Behind(New Haven Music-BMI/MCA Music Pub-ASCAP)18
 Sea of Tears(Shenandoah's Ark-ASCAP)86
 She Loved The Hell Right Out Of Me(Little Bill Music-BMI)63
 She Takes The Sad Out Of Saturday Night(Tillis Tunes Inc./Pier Five Music, Inc.-BMD)12
 She Wrote The Book(WB Music Corp/Rancho Bogardo Music-ASCAP/Great Cumberland Music/Diamond Struck Music/Patrick Music-BMD)46
 Ships That Don't Come In(Warner-Tamela Pub Corp/Maypop Music-BMI)27
 Should've Known Better(Door Knob Music Pub Inc-BMD)97
 So Much Like My Dad(Rightsong Music/Chips Moman Music/Aftadoo Music-BMD)40
 Something In Red(Coburn Music-BMD)5
 Take A Little Trip(Maypop Music/EMI Blackwood Music Inc./Wrightchild Music-BMD)2
 Take It Like A Man(Millhouse Music-BMD)48
 Talking To The Walls(Little Bill Music-BMD)84
 That's What I'm Working On Tonight(Songwriters Ink-BMI/Lazy Gator Pub-BMI/Texas Wedge Music-ASCAP/BluWaBoo Pub-ASCAP)35
 The Heart That You Own(Coal Dust West Music-

BMD)10
 The Letter(Lifting Music-ASCAP)17
 The Night The Lights Went Out In Georgia(Pixruss Music-ASCAP)33
 The River(Cary Morris Music/Major Bob Music Inc/Mid Summer Music Inc-ASCAP)1
 The Time Has Come(Zomba Enterprises Inc-ASCAP/W.B.M. Music Corp/Long Acre Music-SESAC)95
 This Of Heart(Song Cross Keys/Miss Dot Music-ASCAP)55
 This One's Gonna Hurt You(Songs Of PolyGram International, Inc./Tubb's Bus Music-BMD)9
 Three Good Reasons(Don Schlitz Music/Hayes Street Music-ASCAP)42
 Thunder In Carolina(Hidden Cove Music-ASCAP)73
 Today I Wanna Live(Pink Poodle Music-BMD)62
 Too Big To Fight(Almarle Music-BMD)58
 Too Much(EMI April Music/Polygram Int'l Pub/R-Bar-P Music Co-ASCAP/BMI)34
 Two-Timin' Me(Maypop Music-BMI/Careers-BMG Music Publishing, Inc.-BMI/Rita's Cloud Nine Music-BMD)20
 Warning Labels(Sony Cross Keys Pub-ASCAP)32
 We Tell Ourselves(Howlin' Hits Music Inc-ASCAP)16
 What If You're Wrong(MCA Music Pub/Judy Judy Music-ASCAP)45
 What Kind Of Fool Do You Think I Am(Shed-house Music/Robinette Music-ASCAP)16
 What Kind Of Love(Sony Tunes-ASCAP/Blue Sky Rider Songs/Orbisongs-BMD)25
 Whatcha Gonna Do With A Cowboy(Major Bob Music Co Inc/Mid-Summer Music Inc-ASCAP)39
 When It Comes To You(Straightjacket Songs Ltd-ASCAP)3
 Winterlude(Sure Power Music-ASCAP)72
 Working Man(On the Wall Music/Circle South Music/Kaymor Bay-BMD)75
 Yard Sale(Major Bob Music Co Inc/Jobete Music Inc-ASCAP)28
 You And Forever And Me(Square West Music Inc/Howlin' Hits Music Inc-ASCAP/Sony Tree Pub Co Inc/Edisto Sound Int'l-BMD)29

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COIN MACHINE

Pioneer Names Four To Newly Created Posts

CHICAGO—As part of a continuing growth pattern, Pioneer Laser Entertainment has created four new job titles and promoted four of its regional sales managers to fill the newly created positions. Neil Altneu, Mark Atwood and Steve Boucher have been promoted to zone vice presidents, and Eddie Hiramoto is now director of the company's recently formed Karaoke Box division.

"Neil, Mark, Steve and Eddie have been with us since the company was formed in 1988 and have played a large role in our successful growth," stated PLE president Ted Karasawa. "They have helped us take an unknown concept and, through their savvy sales and promotional efforts, have developed a market for Laser Karaoke."

The new re-organization created six regional sales territories which now fall under the three new zone vice presidents, who will be responsible for all staffing, budgeting, sales and marketing efforts within their respective regions.

Mr. Altneu is based in the company's Fort Lee, NJ office, Mr. Atwood in the San Ramon, CA office and Mr. Boucher in the Itasca, IL office. PLE's regional sales managers will now report directly to the three zone vice presidents.

As director of the Karaoke Box division, Mr. Hiramoto, who formerly supervised the Southwest sales region, will be responsible for developing and managing PLE's Star Factory retail stores. PLE opened its first store in the Gurnee Mills shopping mall located in suburban Chicago on May 31.

"Eddie has experienced the karaoke box phenomenon in Japan and is able to bring his expertise in this area to the American marketplace," said Karasawa.

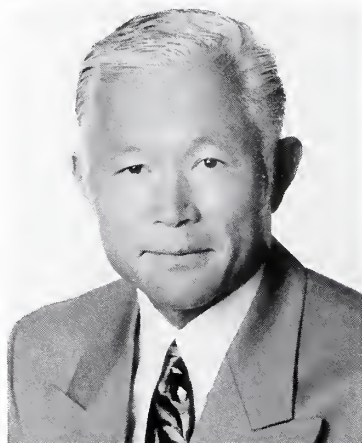
Mr. Hiramoto is based in the company's Long Beach, CA office.



Neil Altneu



Mark Atwood



Eddie Hiramoto

By Camille Compasio

WORLD WIDE DIST. hosted a most successful showing of the hot, new *Lethal Weapon 3* pin from Data East at the distrib's Chicago showrooms on July 15. Event was preceded by a very well attended service school on the machine. We'll have further details and photo coverage in next week's edition of *Cash Box*. **MARK YOUR CALENDARS.** Pinball Expo '92 will be taking place November 12-15 at the Ramada in Rosemont (suburban Chicago). This popular event is in its eighth year! Nice goin', Rob Berk!

DATLINE ALBUQUERQUE, home of American Laser Games. You loved *Mad Dog McCree*, right? Over 1,500 units are in distribution and the game's been translated into five languages—Japanese, French, German, Italian and Portugese! Well, a follow-up is in the making. American Laser Games has been filming *Mad Dog II* on the Cumbres & Toltec Railroad in Chama, NM and at the Bonanza Creek Ranch near Santa Fe. The Bonanza Creek Ranch contains a complete Old West town set which was built for the filming of an Italian TV Western series so there will be plenty of action-packed adventure featuring the bad guys shooting from trains, horseback, stagecoaches and all of the environs you'd expect in a Western shootout game. Look for the introduction of *Mad Dog II* at AMOA Expo '92 in Nashville!

COOKIN' ON ALL BURNERS! Chatted with Bromley Incorporated prexy Lauran Bromley. Subject: the firm's new "Fall line" of redemption equipment (shades of Calvin Klein!!!). There are four new products on the Bromley launching pad, two or three of which you just might see at the AMOA convention. One is "comparable to *Rock 'n Bowl*". Considering the fact that *Rock 'n Bowl*, originally introduced in 1989, is still in production and delivery, is as strong as ever and is ranked as the biggest seller in Bromley's history—this new one has to be something else! Another of the new pieces will be a shooting game; and yet another "will be priced like a pinball", according to Lauran, but will have "out-earning power!" Go for it, lady!

FELICITATIONS! AVS prexy Frank Gumma, Sr., who just returned from a much deserved vacation in Europe, celebrated a birthday this month. We might be a little late, Frank—but this greeting is from the heart! Hope you had a happy 39th—give or take a few years!

OP DIALOG. Chatted briefly with Don Hesch of A.H. Entertainers in Rolling Meadows, IL, who reported that collections, business as a whole is on a par with last year. *X-Men* and *Street Fighter II Champion Edition* are the top earners, of course. As for other equipment on the A.H. route—pin collections are "outstanding"; jukeboxes are "doing fine" and holding their own; pool tables and darts have been performing very well. Don said he is looking forward to attending AMOA Expo '92 in Nashville. "I think this will be a good show that will offer a lot of good equipment for the operators." Amen to that, Don!

Mondial Int'l Signs Two Marketing Agreements

CHICAGO—Commencing with the *Lethal Weapon 3* pinball machine, Mondial International Corporation of Pelham Manor, NY has become an authorized distributor for Data East's product in Latin America and South America. This move allows Mondial to expedite delivery of Data East equipment to its customers in the region.

"Data East has proven itself in South America and Latin America," observed Fernando Galeb, Mondial's export sales manager. "Our customers ask for it. Now that we carry both Gottlieb and Data East direct, our customers will only have to make one call to get the equipment they need."

Mondial has also signed an exclusive pact with an Italian manufacturer to market coin counters under the name "Monudo."

"We have been looking a long time for a coin counter that would meet our standards for quality," said Louie Rummenigge, Mondial's European sales specialist. "Recently, one of our business contacts in Italy found us one that was ideal!"



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