EXCLUSIVE CASHBOX INTERVIEW WITH MILES COPLAND, I.R.S RECORDS

FEATURING NEW GOSPEL MUSIC CONNECTION FROM ALTERNATIVE ROCK TO POP STATUS How It Happened For R.E.M.

5 SUCCESSFUL INDEPENDENTS...& What Made Them Successful?

HOLDING YOUR SPOT ON THE CHARTS

7th Annual Chicago GOSPEL FESTIVAL
CASH BOX INTRODUCES GOSPEL MUSIC CONNECTION and new Gospel editor Rolinda Brooks

Coverage begins on page 19

NUMBER ONES

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More Than Words
Extreme

R&B SINGLE
Power of Love
Luther Vandross

COUNTRY SINGLE
Blame it on Texas
Mark Chesnutt

NEW YORK LATIN
Baile Punta
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POP ALBUM
Out of Time
R.E.M.

R&B ALBUM
New Jack City
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From Alternative To Pop Status

By Paul Dewitt

THere's a lot to be said for the "alternative rock" genre. Unfortunately, many people think of it as a non-commercial form of music. Even the word alternative has a noninclusive connotation to it. Like it doesn't belong with the main stream of our music culture, but as an alternative to it. But as we have seen in recent years, and going back as far as the early 80's with the B52's, Devo and a plethora of other bands called "new wave" at the time, it has established itself not only as a commercial market, but as good ground to till for the pop acts of tomorrow.

R.E.M. has had some 11 years of touring and recording that helped establish a "commerical base" for them (and I don't want to lessen the positive effect that I.R.S. Records had on their career), but after interviewing many people involved with the group, I've come to sense that the majority of push for the pop status came from the added zeal of their contract with Warner Bros. To quote Bob Merlis (vp publicity, Warner Bros.), "To us, the group has always been a platinum band and we promote them as such." Sounds to me like a bigger budget for promotion than an alternative band would usually get from a major record company.

To many of us who have loved Alternative Rock music over the years, R.E.M. has been the epitome of what Alternative Rock is. But don't ask the group. I've heard they refer to themselves as a Pop Rock band. Maybe the popular music culture has caught up with them and it's just their time. No, actually, I think they had great songs and could have been much more popular years ago. You see, to me it's the other way around, the Pop music culture gets its definition from the Alternative Rock scene. The alternative sound of today is what shapes the Popular sound of tomorrow. I could be wrong, but just to back up my theory, hear are some names of acts that broke on the Alternative scene first and then went on to become Pop Rock acts:

The Bangles, U2, Devo, The B52's, Talking Heads, Depeche Mode, Oingo Boingo, Sinead O'Conner, Michael Penn, Simple Minds, Midnight Oil, Tears For Fears, Pet Shop Boys, Thompson Twins and The Police. The list goes on and on.

Not only is there a difference in budgets that record companies spend on popular Alternative Rock acts, but there's other considerations to be taken in about the difference in the promotional campaigns record companies plan for these bands. This week, let's discuss radio promotion.

The main difference with radio is that with a Pop, Country, or R&B act, their first single from each album is promoted directly to their corresponding radio formats (Pop, Country, R&B radio), but with an "alternative" Rock band, the promotion at radio may be geared to college & Alternative radio first, then after gaining some chart success at that level, promoted to Pop radio. They may even release a single whose sound is more suited for Alternative Rock radio, and then release a second single more suited to promote for Pop radio. According to Dave Lombardi (Warner Bros.), the big surprise with the current single by R.E.M., "Loosing My Religion," is that after promoting to Alternative & college radio it jumped to the Pop charts pretty much of its own accord.

You see, the plan for R.E.M. was to create some awareness with the bands audience for their new release, "Out Of Time," by promoting the single "Loosing My Religion" to Alternative & college radio and then releasing a second single later on that was geared more for Pop radio. That way they keep the core audience they've built up over the years and add to it with the CHR crowd. The expectation for "Loosing My Religion," was not for it to go to Pop radio at first, but I'll bet you money that the promotional budget at the record company increased when they saw it hit #1 recently.

Well it's been a good surprise for all concerned, with the cross over of "Loosing My Religion," MTV support and hit video, and radio interviews, the R.E.M. album, Out Of Time, has become the first Rock album to reach #1 on the sales charts in the last 19 months.

Some other contributing factors to the buying frenzy of this release are that they let more time go between the last (platinum) release of the band Green and their new album, Out Of Time, which created more anticipation at radio and from the fans in the first place. Also, the fact that their previous release contained the single, "Stand," which charted #6 on the Pop charts.

Holding Your Spot on the Charts

By Eric Wilhite

IT is a well known fact that the music industry is the most competitive business to date. Maintaining a consistent sound and innovative creativity is a must in order to stay on top. But there are no guarantees, and one's gleaming success can soon become one's swan song.

There is a vast spectrum of ingredients that are needed to hold a spot on the charts. One major aspect is the unique stylings of musicians and vocalist, that together make a Top 10 Hit. Those that acquire stability and consistency like Elton John, Rod Stewart, The Rolling Stones, Michael Jackson, Prince, even the departed Elvis, Nat King Cole, etc., are still in demand. It's the current troopers that need to look out. The question is, "Is someone stealing, or using my sound, and unseating me?"

There are certain artists that are so unique that a legendary status is attained and they reign supreme, and there are other artists that are doing all they can to maintain their spot on the charts.

Being in the Top 100 is an honor and the Top 40 a blessing, but the Top 10 or Top 3 is the ultimate, and serious struggle to maintain. There is a level of secrecy similar to covert operations. The hope and anxiety that this new album concept will be liked and no one else is in that vein is agonizing, coupled with the anticipation and the acceptance of the new release, can be unnerving.

What hurts is when success has been yours for two or three albums and something comes out with your sound; this is a living nightmare. Now you have to work twice as hard through the emotional whirlwind and the threat of someone hot on your tail with your sound.

One female veteran artist is hitting good on the charts with everything that is released by her. Then a younger female artist hits the charts singing right in her pocket. After the panic is over the calculating begins, and she (the veteran) hits again despite the threat. Another new female artist hits the charts smoking, and is wearing both the sound alike out. So the veteran then does a duet with the newest of the two female artists, proving she is beyond the shadow of a doubt, the best of the three, and the smartest. Because she now has room to come out again and hit on the charts, plus, she is already on the charts with what could be a rival. This is considered a "Pro" move.

Whatever it takes to stay on top, is what you need to do. Being a consistent chart topper is hard work, that never ends, that is if you want to, "Hold Your Spot On the Charts."

James E. Myers

ROCKIN' AROUND THE CLOCK: James E. Myers, who wrote the Bill Haley & The Comets 1955 hit "Rock Around The Clock", and quite a few other songs, was the winner of the Los Angeles Independent Music Conference 1991 Legend Award. Last year's award went to Burt Bacharach. Conference director Joe Reed and singer Joey Welz presented Myers with the award. Welz has performed many of Myers' songs—his latest album on Caprice Records, in fact, is titled Joey Welz Sings 18 Of James E. Myers' Hit Songs. Also, Myers' Philadelphia-based music publishing firm, James E. Myers Enterprises, was elected to membership in the National Music Publishers Assn. (NMPA).
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**High Debuts:** Michael Damian #74

**To Watch:** The Escape Club #39
FEATURE PICKS

N.W.A: Niggaz 4 Life

(Priority CDL 57126)

Controversy and rap have gone hand in hand, and one of the most controversial rap acts has been N.W.A—whose Straight Outta Compton album of 1989 and 1990 EP 100 Miles And Runnin’ were met with both praise and censure. While N.W.A’s detractors see the homeboys’ graphic depictions of ghetto life in Compton and South-Central Los Angeles as glorifying crime violence, the posse’s supporters have praised them for describing ghetto life the way it actually is.

With Niggaz 4 Life, N.W.A hasn’t softened its approach one iota. The Compton homies’ depictions of social conditions in L.A.’s gang-infested, crack-ridden ghettos remain as graphic and shockingly realistic as ever. Murder, kidnapping, police abuse, drugs—these conditions are too real in the inner-city environment N.W.A paints so vivid a picture of. On the sexually explicit tip are “I’d Rather F’*** You” (which finds Eazy-E singing new lyrics to the music of Bootsy Collins’ “I’d Rather Be With You”) and “She Swallowed It, Part 2,” the sequel to “Just Don’t Bite It.” Some will denounce those offerings and “One Less Bitch” as misogynous, but the songs need to be heard and understood in their proper context. Sexism is an aspect of the gang-member mentality N.W.A portrays, and N.W.A is illustrating how such individuals think instead of promoting misogyny. In the case of N.W.A and other artists employing a first-person format, portrayal must not be confused with advocacy.
EAST COASTING
By Lee Jeske

DEEE-LING: Deee-Lite were Deee-Groovy at Deee-Roseland a few weeks back, what with Deee-Bootay on bass and all. Here, the Deee-Liters Lady Miss Kier, Jungle DJ Towa Towa and Super DJ Dmitry are joined backstage by a couple of Deee-ASCAPer's: Dwayne Alexander and Wanda Lebron. In the words of another ASCAP writer, Deee-Lovely.

WEN YOU'RE GONE: This year's Rock and Roll Hall of Fame festivities were rather wan except for one bright and shining moment: The reuniting, for the first time in eons, of the original five members of the Byrds: Roger McGuinn, David Crosby, Gene Clark, Chris Hillman and Michael Clarke.

The Byrds had been squawking at each other for years over various legal issues and, in fact, had split into two factions of original members: McGuinn, Crosby and Hillman, who did a few shows together recently as the Byrds and who recorded some new tunes for that boxed set, and Clark and Clarke. In fact, back in the press area, where the inductees are trotted before the show, the three-headed McGuinn-Crosby-Hillman beast showed up, but the Clark/Clarke were nowhere in sight. During dinner, however, Bob Hillburn, his trusty opera glasses at the ready, spotted the missing Byrds seated at the same table as the other Byrds, only on the other side; the factions actively ignoring each other.

In any case, the show plodded along rather half-heartedly (the Persian Gulf War started just minutes before the thing took place) and then it was time to induct the Byrds. And up they all get: McGuinn, Crosby and Hillman, Clark and Clarke. They looked a bit awkward at first, but one reached out to the other, and the other reached out to another, and before you knew it the five Byrds were patting each other on the back and the next thing you knew they were performing: first "Mr. Tambourine Man," then "Turn Turn Turn" (with McGuinn's familiar voice singing those familiar words) and then, with Michael Clarke climbing back to a drum kit, "Feel a Whole Lot Better," with Gene Clark doing the vocals. And doing them marvelously. I had forgotten how important Gene Clark's voice was to the sound of the original group, my memories tended to play all the old Byrds songs in Roger McGuinn's voice.

Paul Simon, during his induction into the Hall of Fame with Art Garfunkel last year, joked that he and Artie should be in an isolated wing of the hall for feuding partners: Ike and Tina Turner, Don and Phil Everly, Ray and Dave Davies, etc. The fauding Byrds, unlike some Rock and Roll Hall of Fame inductees (notably the surviving Beatles and Supremes), were able to put their problems aside for an evening to celebrate their music. You got the feeling that the legal struggle was going to continue after the night, but you also got the feeling that, just maybe, those five guys would once again hit the road for a show or two as the Byrds.

It'll never happen. Just before Memorial Day, Gene Clark died. He was 49 and the papers said he died of "natural causes," although death at 49 doesn't sound especially natural to me.

You know, I was wondering about all the fuss being made over the fact that Bob Dylan turned 50, but then it struck me that, in his business, making it to 50 is something to celebrate.

The '60s ended just 21 years ago and most of the rock bands of the era were made up of musicians in their teens or twenties. Yet the fact that the original five Byrds will never be able to perform together is not exceptional, not unusual.

Chalk up the Byrds as another group that, like the old Army companies of World War II, will never see themselves whole again. Along with the Beatles, the Rolling Stones, the Grateful Dead, the Who, the Doors, Creedence Clearwater Revival, the Jimi Hendrix Experience, the Allman Brothers, Big Brother and the Holding Company, the Beach Boys, the Band, the Supremes, Little Feat, Lynyrd Skynynyrd, Led Zeppelin, the Flying Burrito Brothers, Canned Heat, Booker T & the MG's and the Paul Butterfield Blues Band. To name a few.

JUST PLAIN FOLK: If you want to recapture the spirit of the '60s, you might want to make plans to attend the Newport Folk Festival (make that the Ben & Jerry's Newport Folk Festival), which is sporting a damned impressive line-up this year. The two-day affair runs August 10 and 11 and the roster goes like this:

August 10: Randy Newman, Suzanne Vega, John Prine, Kate & Anna McGarrigle, Bozoo Chavis, the Indigo Girls, Bill Morrissey and Paul Geremia.

August 11: Judy Collins, the Richard Thompson Band featuring Shawn Colvin, John Hiatt, the Staples Singers, Mary Chapin Carpenter, Nanci Griffith, Luka Bloom and Cliff Eberhardt.

LONDON NEWS
By Chrissy Iley

FURTHER COMMERCIAL CONSIDERATIONS: In Italy, the test for record success, according to Adam Scott, who has produced many Italian rock bands, is not whether the record is commercially viable, but whether it can make your throat into a lump upon hearing. Therefore, it must be immediate success for Zucchero and Paul Young singing "Senza Una Donna" ("Without a Woman"). Since the recording of the song last year, poor old Zucchero has become Italy's most eligible. The wife who had chartered his passage through the last ten years—he was agoraphobic and couldn't leave the house for two of them—finally gave up and left him. It's not on the record. The song that makes him weep.

Fashion has been responsible for some aberrations in its time. The striped top, the 12-inch platform, the summer of Day-Glo, the hot pant—to name but a few that came and went and returned with "classic" as their prefix.

Fashion is not for the stylish. So then it comes as no surprise that Kylie's day is done. Take the Smash Hits Awards this year and last as litmus tests. Gone from Best Female Singer to Worst Dressed Female. It was Jason's turn to clean up this year, if I'm not mistaken. And the same sad fate unfortunately awaits him next year: flavor of the month is now Vanilla Ice.

Fashion seems to realign our vision and our ears in such a way that we no longer have judgment. "Serious" is as sophisticated as any Duran Duran tune, yet Duran Duran are not able to enjoy the benefits of being experienced musicians because they, quite simply, are not fashionable.

Sadler still, Boy George. He has written some of the finest lyrics since Cole Porter and sung them with the most soulful of voices. His brilliant club anthem, "Generations of Love," couldn't get played on the radio last summer, but it's now sought after like a very rare platform shoe and being called a club classic. But did it make any money? Did id achieve proper acclaim? Sadly, no.

"Specialize in Loneliness" is a song from the forthcoming Boy George Jesus Loves You album that I would advise George Michael to listen to. Michael may have manipulated the masses and remained one step ahead, but that step was always one step further up the middle of the road. Never too outrageous, never too fashionable, just pretty sleek. Jesus Loves You's lyrics have been written in sweat if not blood. Whereas Michael's have been written in hair mousse.

Close in mien to Boy George is his new protege, Eve Gallagher. She's five-feet eleven-inches tall but always wears heels so she can proudly say, "I'm taller than most people." A skinny streak of white hair sprouts from black spikes. And boarding school, she was bullied to the point of running away because she stood out, or rather stood up. Her mother taught her to never be ashamed of her height and always accommodate it. She learned that being a victim made her strong.

George was attracted to the power of the misfit and signed her to his More Protein label. At a recent charity concert, when she slithered on in a licorice stick rubber dress, she startled the crowd with the intensity of her blue voice during a rendition of "Love Come Down," her new single, recently number one on the club charts.

"George recognized a kindred spirit who had lived," she says, clanking four or five silvery metal boxes. "Suzanne, lived she has. After boarding school in Switzerland she decided against working for the United Nations, went to drama school, starred in Hair, Jesus Christ Superstar and Oh, Calcutta, took opera lessons and realized she had a voice. She lives with her Swiss boyfriend, an architect, and draws plans for underground gas pipes.
NEWS FROM JAPAN

The First Film Festival of International Cinema Students will be held in November this year at the Budokan Hall in Tokyo under the auspices of the International Assn. of Cinema Students and Press Asahi (one of the leading quality papers in Japan). The event is intended to encourage and develop potential cinema talents in the young generation by showing film works produced by young people from around the world.

Toshiba Videosoftware Co. will release in August the official WCW series, World Championship Wrestling in the USA. Just prior to this arrangement, Toshiba entered a license agreement with Turner Home Entertainment for exclusive release rights to Turner product in Japan.

The total revenue of Taurus Records for the 10th fiscal term (April 1, 1990 to March 31, 1991) reported 2,430 million yen ($18 million), an increase of 35.4% over the prior term while net income after tax was reported at 138 million yen ($1 million). Increased sales were attributed to the smash successes of Chikao Sawada and Masami Inoue, according to company president, Igarashi.

Total fees distributed by the Japan Assn. of Rights of Authors, Composers and Publishers (JASRAC) in fiscal 1990 (April 1990 to March 1991) was 61,816 million yen ($476 million), up 19.3% over the prior fiscal year. This is the first time in JASRAC history that the total sum of the fees topped 60,000 million yen.

According to the Japan Video Assn. (JVA), total sales of video software in Japan for March 1991 was 27,092 million yen ($208 million) and 4.79 million units in volume, an increase of 30% over the prior year while records increased 8.6% over the previous year to 10,853 million yen ($84 million).

INTERVIEW:

Miles Copeland III

By Alex Henderson


CASH BOX: Obviously, we’re familiar with the history of I.R.S. Records. Why don’t you let us in on the philosophy and ideas behind this film division?

MILES COPELAND: The basic overall philosophy—or what turns me on, let’s say—is to create an environment where you can sign an artist and open up any opportunity the artist has the capability of attaining. If you have a musician who wants to act, write a script, be a TV host or write a book—whatever it is, I want to create an opportunity for that artist to go any way he wants. I started as a manager; so I tend to look at the artist as a resource and try to create an infrastructure that supports that. If an artist is interested in making a soundtrack, I want to give him an opportunity to do that. Part of the bonus of having a film company is that it now gives me a greater vehicle for getting new people into making films, making scores... Paul came back to the company to start the film division. He said, “We’ll build the film company the same way we built the record company—we’ll take projects that are easily within our grasp. We’re not gonna try to do $20 million movies so we can look good to I don’t know who. Let’s build it carefully.” The major trick of any business is to stay in business. And if you go too far too fast, you’re not gonna stay in business. Our whole point is surviving. In order to do that, have reasonable goals. Live within your means, and you’ll be there in the end. If I stay in business and make movie after movie, one will eventually click and make millions. It doesn’t have to be next year. But if I feel I have to make it tomorrow and I bet everything on one movie, chances are I’ll go broke like the 24 or 30 other companies that went broke in the last two years. Everybody has to be heroes for some reason—they quote these huge figures. We don’t think that way. We’re gonna be around a lot longer than most people in the film business because we’re not shooting for the moon from Day One. Early on, I learned that quality has nothing to do with money—my biggest selling records were our cheapest. The Police’s first album cost $1500 and sold six million copies. The second cost $6000 and sold 8 or 9 million.

CASH BOX: It seems that one of your goals is to remain as independent as possible—that what you’ve set up is a situation where you’re relying on as few minutes as possible.

MILES COPELAND: If you’re leading some nebulous thing where you’re just one of the guys, you don’t necessarily know what’s going on. We like to be able to say to people we’re making movies for. “This movie is gonna get its best shot because we’re in control.” It’s very difficult to make promises and be honorable when you don’t actually have control.

PAUL COLICHMAN: The last three or four years have been a brutal time for the film business. Of course, that’s when we decided to start our company. What we decided to do was have a very lean organization and keep our overhead at its bare minimum.

CASH BOX: Let’s talk about your upcoming film Blood And Concrete and how you see this as representative of the company.

MILES COPELAND: Blood & Concrete stars Jennifer Beals and Billy Zane. It also has Darrin McGavin in it. The film will be released in June. In many ways, Blood And Concrete typifies an I.R.S. movie because it’s aimed at a young, hip urban audience—the same audience the record company has always gone after. Our films appeal to the more educated crowd just as our records have always appealed to the college audience. We use music in the film heavily. Jennifer sings two original songs. We’re releasing the soundtrack through I.R.S. (Records).
CHASIN’ THE BIRD: Wynton Marsalis hanging out with bird on the Street.

SKETCHES OF SKETCHES: Miles Dewey Davis III turned 65 years old last weekend. When Miles was about to turn 60, I asked him if it bothered him at all, and he said something like, “Nah, only white people care about that shit.” Fair enough. In case you’d like to buy yourself something to celebrate Miles’ birthday, any self-respecting music store should be able to sell you a copy of The Art of Miles Davis ($24.95, Prentice Hall Editions). We’re not talking discussions of his muting technique, we’re talking pictures—drawings, paintings, mixed media works—from the pen, not the horn, of the wig-wearing jazz giant. Me, I happen to like Miles’ artwork (okay, okay, he gave me a drawing a few years ago, which hangs proudly in my living room), and he’s collaborating with an artist, Jo Gelbard, who seems to be focusing his attractive doodles. Does he deserve a monograph yet? Don’t be silly, he’s Miles Davis, he deserves whatever he can convince people he deserves.

TALKING OUT OF SCHOOL: The World School for New Jazz is the name of an ambitious program being started in Rotterdam, Holland. Set to open on September 1, 1992, this school, being run in cooperation with the Rotterdam Conservatory of Music and Dance, will offer a two-year graduate level program culminating in the awarding of an Artist’s Diploma which, I’m told, is equivalent to a U.S. Master’s Degree. Well, in order to get a Master’s Degree, you need some masters, right? Right! Bob Brookmeyer is the artistic director of the thing, and the impressive faculty boasts, among others, Lee Konitz, Joe Lovano, Ernie Watts, Dave Liebman, Steve Coleman, Evan Parker, Jimmy Giuffre, Randy Brecker, Kenny Wheeler, J.J. Johnson, Albert Mangelsdorf, George Lewis, Hank Jones, Tommy Flanagan, Kenny Werner, Kenny Barron, Jim Hall, John Scofield, Bill Frisell, Kevin Eubanks, Charlie Haden, Gary Peacock, George Grizz, Steve Lacy, Jack DeJohnette, Paul Motian, Marvin “Smitty” Smith, and George Russell. Here’s the kicker: if you can’t get an education from those guys, you can’t get an education. Tuition: $14,000 a year, and you need to get information.

BOPPING AROUND: Brazilian saxophonist Ivo Perelman, who released an impressive debut album last year, now has a live video version of it out: Live in New York from V.A.L.

David Sanborn’s next release, his first for Elektra, seems like quite a departure for the man who, for better or worse, defines fusion saxophone. Produced by Hal Willner, it features Sanborn in the company of Jack DeJohnette, Charlie Haden, Bill Frisell (no, they’re not in Rotterdam yet), Marc Ribot, Mulgrew Miller and such (including NRQ pianist Terry Adams). It’s out June 28, and it’ll be featured on Sanborn’s summer tour, which kicks off at Wolf Trap June 19.

I don’t usually write about local club gigs in this space, but Lionel Hampton, who has remained loyal to the big band format, is shepherding quite a band into New York’s Blue Note, June 11-16. Called “Lionel Hampton and the Golden Men of Jazz,” it’s indeed that: Clark Terry (“Sweets”) Edison, Al Grey, Buddy Tate, James Moody, Hank Jones, Milt Hinton and Grady Tate. Not a dud in the bunch; it should be a lesson in jazz history and jazz ebullience.

Freddie Hubbard, who has one of the spottiest recording careers in jazz history (when Freddie makes a great album, he makes a great album, but when he makes a stinker, phew!), has signed to MusicMasters. His label debut, Bolitas, out next month, sounds like a winner, what with Ralph Moore, Cedar Walton, Billy Higgins, David Williams doing the sideman chores.

I wasn’t there, but I heard the kick-off of the Smithsonian Institution’s new Jazz Masterworks Orchestra, under the batons of Gunther Schuller and David Baker, was a smashing success. The Orchestra is the latest salvo in the new trend of jazz marching into the kinds of places only classical music marched before, supported by the kinds of grants that only classical music received before. Hear, hear, say I. If you want to hear, hear for yourself, the free concerts continue throughout the summer: two each on the weekends of June 21-22, June 29-30, July 20-21, August 3-4 and August 30-31. By the time this first season is wrapped up, this all-star ensemble will have focused its attentions on Moten, Ellington, Goodman, Gillespie, Herman, Basie, Webb and others. Will this further institutionalize jazz? Poprock? It ain’t where you do it, it’s the way thatcha do it.

Wonder what ever happened to Marc Russo, the departed saxophonist of the Yellowjackets. Wonder no more: He’s recording a live album and will be touring with Kenny Loggins (is he still around?). So there.

There’s a superb new book out that you should pack in your glove compartment along with all your Jane and Michael Stern roadside eating books: The Jazz and Blues Lover’s Guide to the U.S. by Christiane Bird ($14.95, Addison-Wesley) covers clubs, festivals, legendary homes and sites (Charlie Parker’s grave, Ma Rainey’s Georgia home, etc.). It’s a book that was long overdue and I don’t know who this Bird person is, but she seems to have done an exceptional job.

Lincoln Center, one of those old classical bastions currently getting into the jazz thing, has bestowed one of its annual Martin E. Segal Awards, a $4,000 prize given to young artists to “be used for further study and career advancement,” to Kenny Washington, a drummer and jazz scholar who, believe me, deserves it.

“Ellington ‘91,” the tenth annual international Ellington concave, will take place June 13-15 at the Pacific Hilton in Culver City, California. Ellington alumni (Herr Jefferies, Buster Cooper, Rolf Ericson...) will play and talk, Ellington experts will share their expertise, Ellington record collectors will gloat about their rarities, Harry Carney’s home movies will be shown, and a great Duet Festival will be had by all. Could there be a better way to spend a spring weekend?
CASH BOX TOP 30 ALBUMS

NEW YORK LATIN • JUNE 8, 1991

1. BAILE PUNTA (Sonotone) .......................... BANDA BLANCA
2. EN VIVO (Sony Discos) .......................... ANA GABRIEL
3. A MIS AMIGOS (Sony Int'l) ....................... JOSE LUIS PERALES
4. BACHATA ROSA (Karen) ............................ J.L. GUERRA Y GRUPO 4-40
5. EXTRANJERO (Sony Internacional) ................. FRANCO DE VITE
6. A TRAVES DE TUS OJOS (Fororix) .............. LOS BUKIS
7. LLEGARON LOS COCOTUSES (Kubaneh) .......... LA COCO BAND
8. DOS (Capitol/EMI Latin) .......................... MYRIAM HERNANDEZ
9. ERUPCION (Combo Records) ....................... EL GRAN COMBO
10. BARROCO (BMG/Ariola) .......................... RAUL DI BLASIO
11. MEXICO VOZ Y SENTIMIENTO (Sony) .............. VARIOUS ARTISTS
12. FLOR DE PAPEL (Fororix) .......................... ALEJANDRA GUZMAN
13. PUNTO DE VISTA (Sony Discos) .................. GILBERTO SARANTOSA
14. MERENGUE EN LA CALLE OCHO (Th/Rodven) .... VARIOUS
15. ENAMORADO Y QUE (CEL) ....................... TOMMY OLIVENCIA
16. ETERNAMENTE ROMANTICOS (Sony) ................. VARIOUS ARTISTS
17. PUT YOUR HEART ON! (RMM/Sony) .............. VARIOUS ARTISTS
18. CIELO DE TAMBORES (Sony Discos) ................ GRUPO NICE
19. NIÑA (Capitol/EMI Latin) .......................... JOSE FELICIANO
20. CUANDO YO AMO (Sonotone) ................. RUDY LA SCALA
21. CON LA MUSICA POR DENTRO (MP) ............... NINO SEGARRA
22. Y SUS ESTRELLAS (Sonotone) ..................... LA SONORA DINAMITA
23. YOU'RE MY EVERYTHING (CEL) ................. JOHNNY ZAMOT
24. MEXICO VOZ Y SENTIMIENTO (Sony) .............. VARIOUS ARTISTS
25. ESTA VEZ (Sony Int'l) .............................. JOSE LUIS RODRIGUEZ
26. VEINTE A-NOS (WEA Latina) ....................... LUIS MIGUEL
27. POBRE DIABLITA (Sony Discos) ..................... VARIOUS ARTISTS
28. CON LA MUSICA POR DENTRO (MP) ............... NINO SEGARRA
29. EN EL PALACIO BELLAS ARTES (Ariola) .......... JUAN GABRIEL
30. POR QUE VOLVI CONTIGO? (Fororix) .......... LOS YONIC

Source: Gato Associates Research

By Tony Sabourin

THERE ARE WEEKS WHERE NEWS IS HARD TO COME BY, WHEN THE creativity well is drier than Arizona air. Other weeks there's so much to say about a subject that a full column is hardly enough. And there are weeks like this, when there's more turmoil than news.

The Menudo sex and drug scandal is by far the loudest. The unanimous reaction of people whom I talked to—industry people who know Menudo's founder Edgardo Diaz during the time the wrongdoings were supposed to have occurred—is that the accusation will be groundless.

However, now columnist Juan Gonzalez from The New York Daily News has unearthed the gruesome story of Menudo wannabee Joe Carrion's dawn encounter with Diaz in a hotel bedroom. This after Gonzalez mistakenly stated two days ago that the media had not covered this story when the New York Hispanic press—most prominently Noticias del Mundo's Miriam Fernandez Soberon—has explored this issue to satiation.

I sincerely hope that the general public keeps its objectivity and remembers that the reputation, social influence and artistic work of Menudo shouldn't be viewed on the basis of this scandal.

FOR THOSE ARTISTS WHO UNDERESTIMATE THE VALUE OF A LIVE NEW YORK performance, kindly refer to the adjacent charts and look for Jose Luis Perales's A Mis Amigos. Perales, an esteemed Spanish composer with nary a hit in los nuevos since the exquisite "Y Como es EPI," almost nine years ago, surged through the charts with a roar! Why? Simple: A Carnegie Hall performance preceded by lots and lots of television. His infrequent performances, a balming alternative to New York's bouncy tropical roundness, generated a sellout. Obviously, the audience, encouraged by the high quality of Perales' Carnegie debut, eagerly sought his latest release, thus the serious sales.

AND NOW FOR SOME REALITY CHECK. I WAS RECENTLY ASKED TO CO-HOST A WBAI radio fundraiser, along with producer Nina Wartell, substituting for regular hostsess Nancy Rodriguez. It was really fun, and constructive, to boot. My highlight was meeting young guys from Alianza Dominican, a community organization geared to helping residents of Manhattan's Washington Heights—an area known in police parlance as either Crack Town or Dodge Town, in morbid reference to its death and drug traffic toll.

These young and worthy leaders—one of whom is captured here by Laura Sklar's camera in the annual New York Dominican Parade dressed in a typical Diablo Canyon outfit parading his anti-SIDA message, "Frisky Can Be Risky"—even held their first Youth Conference June 1 with 11 workshops aimed to provide some solutions to community problems at JHS 143, at 152nd St, in Washington Heights.

I couldn't make it because those young men are growing just a tad too decent. During the radiothon they disse his Coco-Dioses, La Coco Band, alluding that its all pop lyrics perpetuate the myth of the oppressed Dominican females. Following the Alianza members, some of these young women, to overcompensate this perceived psychological deficiency, are prone to jump on the stage to join the band's performance, raising their skirts along with songs like "La Falda." Following a playing of "La Falda" (the new album, Llegaron los Cocotuses, is not quite as picante, I think), the anti-Coco faction was spurred by a $50 donation pledged by my wife, a lovely and liberal merengue-loving WASP conditioned to my defending The Cocotud Theory. I think I successfully did so by stating that merengue's double-
5 Successful Indies And What Made Them Successful

1. FANTASY RECORDS

While jazz artists usually don't sell nearly as many records as rock and pop artists, jazz has done its part to make Fantasy one of the two top indies (the other being Profile). Fantasy first made a name for itself as home of the Creedence Clearwater Revival, but the Bay Area-based indie is better known for the abundance of jazz it reissues and records. Over the years, Fantasy has acquired the catalogs of such jazz-oriented labels as Prestige, Pablo, Contemporary and Riverside and the legendary soul of Stax/Volt. The names in Fantasy's Original Jazz Classics reissue series, which boasts titles from various Fantasy-owned catalogs, read like a who's who of jazz—Miles Davis, Thelonious Monk, John Coltrane, Sonny Rollins, Chet Baker, Jackie McLean, Bill Evans, among many others. In 1990, Fantasy acquired the Hot Wax/Invictus catalog, and this year, announced its acquisition of the Specialty catalog. Active labels in the Fantasy family include Milestone, Pablo, Contemporary, Volt and Landmark.

2. PRIORITY RECORDS

Priority Records is associated with controversial "gangsta-style" rappers N.W.A., Easy-E and Ice Cube, but Priority isn't relying on frontline product alone. Founded in 1985, Priority specialized in compilation albums before it began signing and recording artists in 1988. Recording a frontline album is always a risk—albeit one that can pay off big time—but compilations of hits in rap, R&B, dance music, rock, heavy metal, country and other genres gives Priority a strong element of stability. For Priority a blend of risk-taking and going with the stability of compilations has paid off.

3. TOMMY BOY RECORDS

Though Tommy Boy has fared well with dance music (TKA, Information Society, Coldcut), label president Monica Lynch hit the nail on the head when she asserted, "Rap put us on the map." In the early '80s, Tommy Boy was home of Afrika Bambaataa, one of the leading Old School rappers. Tommy Boy was recording rap at a time when other labels believed it was a fad. The label went on to record such hit rappers as Stetsasonic, Digital Underground, De La Soul and Queen Latifah. Tommy Boy's strength has been its risk-taking A&R—a willingness to seek out what's fresh and new in hip-hop versus signing clones.

4. ALLIGATOR RECORDS

Like jazz, blues as a rule doesn't rival Madonna in sales. But one needn't overlook Madonna in order to meet one's overhead and enjoy a profit. During its 20 years, Alligator hasn't overextended itself—something that has caused many small labels to go under. And the fact that Alligator has recorded some of the hottest names in blues and blues-rock—including Kok Taylor, Son Seals and Lonnie Mack—hasn't hurt matters either. Another point: blues, like jazz, is timeless instead of "trendy," and back catalog is a strong point for Alligator.

5. RYKODISC

When Rykodisc was founded in 1984, there were those who questioned the wisdom of being a CD-only label. But Ryko recognized CDs' potential and put itself on the map by showing just how good CDs could and should sound. Ryko has profited by acquiring and reissuing much of the David Bowie catalog and has reissued its share of Frank Zappa titles as well. The key word here is "quality"—while second- or third-rate re-mastering on the part of other labels has made some titles sound worse on CD than they did on vinyl, Ryko's excellent digital remastering is top-notch. I've yet to hear a Ryko CD that doesn't have fine sound quality.

INDIE NEWS

CMH: Claire Kroesen has been named director of national radio promotion for CMH Records. Previously, the fly girl was promotion director for KUCI-FM in Irvine, California...

INDIE CD REVIEWS

ALBUMS

- **EMILY REMLER: Retrospective, Volume 2: Compositions** (Concord Jazz CCD-4463)

The gifted yet tragic jazz artist who died too damn young (Charlie Parker, Fats Navarro, Wardell Gray) is a scenario associated with the '40s, '50s and '60s instead of the '80s and '90s. An exception was Emily Remler, whose self-destructive behavior began heart failure at the age of 32 in May 1990. Concord saluted the lyrical Wes Montgomery-influenced guitarist earlier this year with *Retrospective: Volume 1: Standards*—a compilation CD boasting warm, expressive interpretations of Duke Ellington's "In A Sentimental Mood," Clifford Brown's "Daahoud," Antonio Carlos Jobim's "How Insensitive," Tadd Dameron's "Hot House" and other classics. The newly-released *Retrospective, Volume 2: Compositions* illustrates Remler's skills as a composer by providing "Nunca Mais" and "Mocha Spice," both of which show her love of Brazilian music; "The Firefly," "East To West," and "Blues For Herb," all of which are bebop numbers that show Montgomery's influence without obscuring Remler's own personality; and the modal, Coltrane-conscious "Mozambique." For the initiated, both CDs serve as excellent introductions to Remler's music.

- **SYRE: It Ain't Pretty Being Easy** (Red Light RLC3 8349)

Chicago's Red Light Records is known for heavy metal and hard rock, but Syre's *It Ain't Pretty Being Easy* isn't on the headbanger tip. Instead, Syre provides melodic, slick, hook-happy commercial rock on the 10-song CD. Among the CD's strongest AOR-friendly highlights are "Flaunt It," "In Your Eyes," "Summertime" and "The Way You're Lookin' Tonight." *It Ain't Pretty Being Easy* was produced by Eric Gillespie.

- **ZOOT SIMS: For Lady Day** (Pablo/Fantasy PACD-2310-942-2)

Jazz critics are full of contradictions. For example, the same critics who dissed the "cool school" in general praised Lester Young—a major influence on Miles Davis, Stan Getz, Chet Baker, Paul Desmond, Art Pepper and other "cool" players. Nor did Prez' influence escape fellow tenorist Zoot Sims, whose breezy, lyrical soloing oozed with soul and warmth. Sims, pianist Jimmy Rowles, bassist George Mraz and drummer Jackie Williams embrace Billie Holiday's repertoire on *For Lady Day*—an 11-track CD boasting Norman Granz-produced 1978 recordings of "My Man," "Easy Living," "You're My Thrill," "I Cover The Waterfront," "Body And Soul" and other songs associated with her. *For Lady Day* says a lot about Sims' love of Holiday, and it says even more about his vitality as a soloist.

- **BACKTRACK BLUES BAND: Killer Time** (Ichiban ICH 9005)

The Backtrack Blues Band, a five-man Florida posse featuring Sonny Charles on lead vocals and harmonica, favors original material over standards on *Killer Time*. Among the 10-track CD's strongest cuts are "Babe Oh Babe," "Work To Do" and "Cruisin' For A Bluesin'". Except for "Work To Do" and "Don't Need Nobody," *Killer Time* was entirely written by Charles.

- **THE EDDIE HARRIS QUARTET: There Was A Time (Echo Of Harlem)** (Enja RZ 79663)

Eddie Harris is a master of "rhythm and jazz"—a gritty, get-down approach also associated with Jimmy Smith, Stanley Turrentine, Cannonball Adderley, The Crusaders, David "Fathead" Newman, Grover Washington, Jr. and Hank Crawford—but much of *There Was A Time (Echo Of Harlem)* finds the tenor titan chillin' on the smooth tip. Harris and homies Kenny Barron (piano), Cecil McBee (bass) and Ben Riley (drums) are relaxed yet swingin' on "Historia De Un Amor," "Photographs Of You," "Love Letters" and a highly sensuous reading of the standard "Autumn In New York." The CD's standout track, however, is "Harlem Nocturne," which Harris and friends spend over 12 minutes interpreting while remaining true to the standard's dusky, mysterious quality.
COLOR ME BADD—After the release of the New Jack City soundtrack, Color Me Badd has been the talk of the town. "I Wanna Sex You Up," the groups debut single, hit number one spot last week on the Cash Box Rhythm and Blues Singles Chart in only six weeks after it's debut. This New York-based quartet definitely has a vocalese style that puts them in a class far from any other group out today. Bryan Abrams stated on their biography, "If you can't color us 'bad,' don't color us at all. We're not about color."

Color Me Badd all profess a positive outlook on life and a desire to make music their own way. Mark Calderon, 21, from L.A. Kevin Thornon, 21, originally from Amapri, TX; Sam Watters, 21 from Camp Springs, MD, and Bryan Abrams also 21, an Oklahoma native—all came together in Oklahoma City. The group started out singing acappella, but as time moved on they utilized music in their songs, but their voices still stand far above the instruments with clarity. They are currently working on their first album with producers Dr. Freeze, Spydeman and Royal Bayyan to keep the originality that has boosted them to the top of the music charts.

THROUGH THE YEARS, Curtis Mantronik has been producing music that seems to surprise listeners of all sorts and push the limits of dance music, hip-hop and pop higher and higher. Now teamed up with

Rhythm & Blues

Mantronix

Jade Trini, and Bryce Luvah, Mantronix has added to his releases The Incredible Sound Machine. This album was created with an exotic mixture of rap, dance, pop, and R&B with the one and only Mantronik touch that has made his previous albums dance hits worldwide.

Originally from Jamaica, Curtis Mantronik moved to New York at the age of 14, which is when he got hooked on scratching and mixing records which lead to his interest in producing. Now, to date he has produced hits such as "All In All" by Joyce Simms, "Verigo" by Duran Duran and various hits by hardcore rapper, Just Ice, Jean Paul Gaultier and of course, his own group Mantronix. Going back through the years, looking at early work done by Mantronix, you can hear the styles that are now being used to create the hits of today.
#1 Single: Luther Vandross

**TICK TIC** (Alpha Int'l. 70720) Luther Vandross 3 7

**HOMELESS** (Jive/RCA 47654) George Clinton & Parliament Funkadelic 9 12

**YOU WANT TO MAKE ME Crying** (Island Records 58283) Whitney Houston 10 7

**200 MILES** (Capitol Records 66897) Earth, Wind & Fire 8 12

**WE BELONG** (Motown 58691) Stevie Wonder 9 12

**HOLD ON LOVIN' YOU** (Jive/RCA 47654) Wham! 10 1

**HOLD ON TO MY HEART** (Atlantic Records 47546) Berlin 11 10

**STOP** (Motown 58691) Blackstreet 10 10

**WHEN A MAN LOVES A WOMAN** (Capitol Records 66897) Percy Sledge 11 1

**WHEN A MAN LOVES A WOMAN** (Atlantic Records 47546) Shalamar 12 1

**WHEN A MAN LOVES A WOMAN** (Sire Records 47544) Shalamar 13 1

**WHEN A MAN LOVES A WOMAN** (Motown 58691) Soul II Soul 14 1

**WHERE DID WE GO WRONG** (Atlantic Records 47546) Patti Austin 15 1

**WHERE DID WE GO WRONG** (Capitol Records 66897) Shalamar 16 1

**WHERE DID WE GOWrong** (Motown 58691) Soul II Soul 17 1

**DID YOU NEAR ME** (Atlantic Records 47546) Patti Austin 18 1

**SHAKE** (Motown 58691) Teena Marie 19 1

**SHAKE** (Atlantic Records 47546) Patti Austin 20 1

**SHAKE** (Motown 58691) Soul II Soul 21 1

**SHAKE** (Atlantic Records 47546) Patti Austin 22 1

**SHAKE** (Motown 58691) Soul II Soul 23 1

**SHAKE** (Atlantic Records 47546) Patti Austin 24 1

**SHAKE** (Motown 58691) Soul II Soul 25 1

**SHAKE** (Atlantic Records 47546) Patti Austin 26 1

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**SHAKE** (Atlantic Records 47546) Patti Austin 44 1

**SHAKE** (Motown 58691) Soul II Soul 45 1

**SHAKE** (Atlantic Records 47546) Patti Austin 46 1

**SHAKE** (Motown 58691) Soul II Soul 47 1

**SHAKE** (Atlantic Records 47546) Patti Austin 48 1

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**SHAKE** (Atlantic Records 47546) Patti Austin 98 1

**SHAKE** (Motown 58691) Soul II Soul 99 1

**SHAKE** (Atlantic Records 47546) Patti Austin 100 1
CASH BOX TOP 30 SINGLES

RAMPAGE (RAL 44-73705) EPMD Featuring L.L. Cool J 1 5
RING, RING, RING (Tommy Boy 808) De La Soul 5 5
YOU CAN'T PLAY WITH MY JO-JO (East West 9-96359) Yo-Yo 2 5
IT'S NOT THAT PLAY DAT (Def Jam 44-73737) Terminator X 3 5
RISE & SHINE (Jive 14362) Kool Moe Dee feat/Chuck D & KRS 1 5
MAMA SAID KNOCK YOU OUT (Def Jam 44-73709) L.L. Cool J 4 5
BORN AND RAISED IN COMPTON (Profile 7328) D.J. Quick 7 5
ANOTHER CASE OF THE P.T.A. (Elektra 6-66591) Leaders Of The New School 9 5
NEW JACK HUSTLER/1NO'S THEME (Giant 0-21845) Ice-T 8 5
CHECK THE ELEVATION (4th & B Way 162-440-530) Tony D 12 3
IMAGINATION (Epic 49-73507) Hansoul 13 5
RADIOACTIVE (RAL 73656) DownTown 15 5
I GOT TO HAVE IT (P&W America/Mercury 878-881) E.D.G. & Da Bulldogs 10 5
DADDY'S LITTLE GIRL (Def Jam 44-73697) Nikki D 11 5
WAKE UP (Elektra 66587) Brand Nubian 18 5
CRANK IT UP (Sound Of New York 4769) ARB 17 5
POP GOES THE WEASEL (RAL 44-73702) 3rd Bass 27 2
HOME FRONT PLAY DAT (Def Jam 44-73737) Terminator X 3 5
TREAT 'EM RIGHT (Select 62586) Chubb Rock 16 5
CROOKEDLIE DUNDEE (Tuff City EP0005) Y-Z 26 4
DO YOU WANT ME? (Next Plateau 50137) Salt-N-Pepa 20 5
LOOKING AT THE FRONT DOOR (Wild Pitch 8202) Main Source 25 5
IT'S A SHAME (MY SISTER) (Warner Bros. 0-21781) Monie Love 22 5
COME DO ME (Cold Cinch 0-21796) The Genius 21 5
HOME FRONT PLAY DAT (Def Jam 44-73737) Terminator X 3 5
FACES (Profile 73608) Run D.M.C. 14 5
U-NOT THE 1 (Atlantic 0-86076) Craig G 33 5
RAPPING IS FUNDAMENTAL (A&M 2555) R.I.F. 35 5
MY DEFINITION OF A BOOMBOASTIC JAZZ STYLE (4th & B Way 442-444-037) Dream Warriors 30 2
THAT'S WHAT THEY CALL ME (Ruffhouse 73730) Larry Latt 38 5

CASH BOX TOP 30 ALBUMS

GYSPY WOMAN (Mercury 868 209-1) Crystal Waters 4 5
WHERE THE STREETS HAVE NO NAME (EMI 56217) Pet Shop Boys 7 7
STRIKE IT UP (RCA 2792-1 RD) Black Box 2 11
GOOD BEAT (Elektra 0-66500) Dee & Lette 6 5
PEOPLE ARE STILL HAVING SEX (Saw 879 66-1) Latour 1 5
NOW IS TOMORROW (Cardiac 4010) Definition Of Life 11 5
SPELLIN' THE BEANS (Atlantic 0-66031) Jellybean 8 7
FACINATING RHYTHM (Virgin 0-91616) Base-O-Matic 13 3
MAMA SAID KNOCK YOU OUT (Def Jam 73709) L.L. Cool J 11 5
CRAZY (RCA 2790) Daley Dee 10 7
CONTRIBUTION (Island 868165) Mica Paris 17 5
TREAT'EM RIGHT (Select FM62258) Chubb Rock 14 9
RHYTHM OF TIME (Epic 49-73767) Front 242 3 4
DADDY'S LITTLE GIRL (Columbia 38-76296) Nikki D 16 5
LET'S PUSH IT (Chrysalis V-23587) Innocence 26 3
MEA CUPULA II (Charisma 96522) Enigma 20 3
WHAT IS THIS THING CALLED LOVE? (Sony/Epic 36-72010) Alexander O'Neal DEBUT
FEEL THE GROOVE (Soul Bros. 5/1981-1) Cartouche 12 7
HEY D.J. (Stax/Reprise 0-40025) Betty Boo And The Beatmasters DEBUT
JOY (War Trax 9164) Greater Than One 23 3
TAKE THE BASE (Mercury 865-305-1) Saffire DEBUT
TOUCH ME (ALL NIGHT LONG) (Polydor 879 457-1) Cathy Dennis 19 15
THROUGH (Epic 73708) Victoria Wilson-James 21 7
I SAY YEAH (Epic 49-73773) Sceci Feat. Orlando Johnson 28 3
PHEONIX OF MY HEART (Wing 422 868 133-1) Xymox 25 3
FOLLOW FOR NOW (Giant 0-40004) M.C. Swing & King Tech 37 3
SEE SAW (EMI 50348) Azzoo 29 5
IT'S A SHAME (Warner Bros.) Monie Love 15 15
I CAN'T TAKE THE POWER (Epic 45-73751) Offshore DEBUT
WEEKEND (TEP 836) DJ Dick 3 7

GUESS WHO WERE INVITED TO HOUSE PARTY II??

Mercury Records recording artists Tony! Tone! Tone! not only wrote a song ("I Don't Know Why You Came Here") for the soundtrack of Kid N Play's new movie, House Party II, but they also performed the song at a pajama party in a scene from the movie.

By Bryan Devaney

Coca-Cola Pop Music Presents
The Club MTV '91 Tour
The all-star, summer extravaganza based on the television hit show Club MTV will star Bell Biv Devoe, Tony! Tone! Tone!, C & C Music Factory, Gerardo and Tara Kemp. The 1991 tour is expected to follow in the successful dancesteps of the first Club MTV tour in 1989, that took Paula Abdul, Tone Loc, Was (Not Was), Milli Vanilli and other hit acts on the road. The stage will resemble the set used at New York's Palladium, where Club MTV is taped. Coca Cola Pop Music, the largest CD giveaway and audiocassette offer in the history of the music industry, begins this month and features national advertising starring C & C Music Factory. The in-pack soft drink syrup runs through July and showcases more than 90 of the music industry's hottest contemporary artists. The tour will start July 3rd in Milwaukee, WI.

Pictured (back row, l-r): Ricky Bell, Timothy Christian (TITITI), Raphael Wiggins (TITITI), Hiriam Hicks (manager), Phil Casey (agent), Ronnie Devoe. Pictured (bottom row, l-r): Are Abbey Konowich, sr. vp Music Prog/MTV, Gerardo, Dwayne Wiggins (TITITI), Michael "Blv" Blivins and Peter Lopez (manager).

GUESS WHO WERE INVITED TO HOUSE PARTY II??

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‘Jukebox Madness’ Promotion

CHICAGO—AMOA and the VH-1 (Video Hits One) cable network have had teams up to conduct a nationwide “Jukebox Madness” promotion during the summer season. There will be a VH-1 on-air contest, offering ten jukeboxes (five nostalgia and five new CD machine models) prizes and VH-1 will also incorporate special jukebox segments into its regular programming as further back-up.

The promotion will run from around July 20 through August 18. As part of the program, promotional materials will be displayed at some 15,000 jukebox locations nationwide by AMOA members who own/operate approximately one-half of the nation’s 230,000 jukeboxes. VH-1, which is owned and operated by MTV Networks, has nearly 40 million subscribers, so this will be a highly visible promotion.

To participate, contestants will call a special VH-1 (1-900) number and answer a “jukebox trivia” question in order to qualify; or they can return an entry form which will be on display at participating jukebox locations.

The artists/songs (and videos) tied-in with the promotion include: The Eurythmics’ “When Tomorrow Comes”; the Greatest Hits album on Arista; The Texas Tornadoes (song/album tbd) on Warner Bros.; Rick Astley’s “Move Right Out” from his Free album on RCA; and Vanessa Williams (song/album tbd) on PolyGram.

For jukebox operators, the promotion entails the placement of posters, easel-backed posters with entry forms and special title strips at the location level. The records or CDs can be purchased from one-stop providers who will also provide the display material at no charge.

“Unquestionably, this is AMOA’s most exciting jukebox promotion ever,” stated jukebox committee chairperson Tami Norberg-Paulson. “To have a promotion between jukebox locations and the high profile and high demographic VH-1 audience is phenomenal.”

Coordinating the “Jukebox Madness” promotion with VH-1 and AMOA are Pittsburgh-based Sterling TitleStrips, SchwalbEntertainment Consultants and Sam Atchley, who is AMOA’s label liaison.

HONORING NOLAN RYAN. Pictured (center) is Dynamo Corp. president (and newly elected AAMA president) Bill Rickett, presenting a specially mounted child abuse poster to Texas Rangers’ pitcher Nolan Ryan, while Matthew Struhs, Dynamo vice president of Child Abuse Prevention presented the child abuse poster. Ryan said, “Both Ruth and I are delighted to participate in this worthwhile effort. Everyone has a role to play in preventing child abuse, and the sooner we pitch in, the better.”

INDUSTRY CALENDAR

MAY
May 31-June 1: Ohio Coin Machine Assn.; Radisson Hotel Airport; Columbus, OH; state convention & (exhibit). For info contact Judith Martin at 614-486-8877.

JUNE
June 14-16: Illinois Coin Machine Operators Assn.; Drake Hotel; Oak Brook, IL; state convention. For info contact Adonna Jerman at 708-369-2406.
June 20-22: California Coin Machine Assn.; Hyatt Lake Tahoe; Incline Village, NV; state convention. For info contact Cindy Urcan at 916-441-3451.

JULY
July 12-14: Amusement & Music Operators of Idaho; Cour D'Alene Hotel; Cour D’Alene, ID; state convention. For info contact Brett Yagues at 208-587-7000.
July 19-20: Amusement & Music Operators of Texas; Radisson Hotel; Austin, TX; state convention. For info contact Vancie Toddar at 409-776-2857.
July 19-20: Oregon Amusement & Music Operators Assn.; Inn of 7th Mountain; Bend, OR; state convention. For info contact Cheryl McCown at 503-543-6642.
July 22: Latin America Expo (sponsored by AMOA); Sheraton; Mexico City.
Show will run one week. For info contact AMOA at 703-499-2300.
July 26-28: Montana Coin Machine Operators Assn.; annual summer meeting; site to be announced. For info contact: Chris Warren at 406-442-7088.
AUGUST
August 22-24: Wyoming Candy, Tobacco and Coin Vendors Assn.; Holiday Inn; Cheyenne, WY; State Convention. For info contact: Jim Petry at 307-638-6946.
SEPTEMBER
Sept. 27-29: Rocky Mountain AMOA; Hilton Inn South (1-25 & Orchard Rd.); Denver, CO; state convention & (exhibit). For info contact Jo Anne Hackett at 303-289-6200.

By Camille Compassio

T.O.P. DISTG. OF ROCHESTER, NEW YORK advertises that it has been appointed “exclusive North American distributor” for the new electronic steel tip dart game produced by Wellow Leisure Products Ltd. of Wiltshire, England. The game, which has been talked of quite a bit these past couple of months, will be marketed through Top Dart Systems, a new division of T.O.P. Keep tuned for further specifics.

SCHOOL IN SESSION. Bright and early on Monday morning (5/20), op and service personnel students gathered at Atlas Distg., in Chicago to sit in on a daylong Data East Pinball service school. Session focused on Data East pins, with special emphasis on Turtles; and the faculty consisted of the factory’s Pete Gustafson and Jim Gorman, who did quite a thorough job, we understand.

WHAT’S HAPPENING AT SEEGBURG? For a while it looked pretty certain that arrangements between Seeburg and the people who were interested in putting much needed new funds into the company would be finalized. Unfortunately, this did not come to pass. However, we have learned that negotiations are currently in progress with yet another group, based in Chicago, that is interested in investing. So the case remains open.

HELLO GRANDPA! Grandfatherhood is nothing new for NSM-America proxy Rus Strahan. He already had two grandchildren while awaiting the birth of three, Elise Nicole Strahan, who couldn’t have timed her arrival more perfectly, Rus was on a flight to NSM headquarters in Germany as Elise’s parents, Fern and Sean Strahan (both serving in the Air Force and stationed near Frankfurt) were enroute to the hospital. Rus, therefore, was able to see this little sweetie just one hour after her birth! What timing! To great grandparents, Paul and Wanda Strahan of Playmore Music, our heartfelt congratulations also!
Atari's Race Drivin' Panorama

RACE DRIVIN' PANORAMA, the dynamic new driving simulator piece from Atari Games, contains all of the innovations that made Hard Drivin' and Race Drivin' so successful, plus a wide-angle view and a new competitive stock car track.

There are five different race tracks to choose from, including the original speed track and stunt track from Hard Drivin' as well as the Race Drivin' super stunt and autocross tracks. New to Race Drivin' Panorama is the stock car race track where the interaction and competition from the computer-controlled cars is intense.

Players also have the choice of four different classic sports cars that are patterned after the performance features of several well-known sports models.

The game employs center-feel steering with continuous force feedback, adjustable swivel seat, gas, brake and clutch pedals, four-speed stick shift, and three 25" monitors. The driving simulation is enhanced by visual feedback of real-time video graphics generated by the fastest microprocessor and the most efficient software code available to provide an imperceptible lag time between control input and screen graphic response.

As noted by Atari Games product manager Linda Benzler, "Panorama captures the authentic driving experience of Race Drivin' and then takes it two steps further. The addition of the two 25" monitors really completes the simulation."

When seated behind the wheel of Race Drivin' Panorama players find themselves almost completely enclosed within the game. To enhance the driving simulation, the three monitors together display a sweeping 170-degree view that provides the ultimate in driving realism.

AAMA Elects 91-92 Board

CHICAGO—William Rickett, president of Dynamo Corporation (Richland Hills, TX), was elected president of the American Amusement Machine Assn. (AAMA) during its annual meeting in Washington, D.C., May 8. Also elected to the Executive Committee were: Tony Yula, Jr. (Mondial Distributing), vice president; Rus Strahan (NSM-America), secretary; Alan Stone (Nintendo of America), treasurer; Rick Kirby (New England Coin-Op), assistant treasurer.

Other individuals elected to AAMA's board include: Rich Babich (Colorado Game Exchange); David Patterson (Sunbelt Distributing); and Alan Schafer (Valley Recreation Products). Members remaining on the board include: Gil Pollock (Premier Technology) and Frank Ballouz (FABTEK)—Past Presidents Council; Shane Breaks (Atari Games Corporation); Bill Cravens (Leprechaun); Rubin Franco (Franco Distributing); and Ray Galante (Music-Vend/Denis Distributing). Rus Strahan of NSM-America, was re-elected to the board for another term.

"I am pleased to be AAMA's new president and am very much willing to work for the betterment of the industry," stated Rickett. "I would like to see further strides made in foreign business development and will do what I can to expand AAMA's program."
Over the past several years, people have asked me about my commitment to the Lord Jesus Christ and the music He has blessed me with. Two questions continue to arise: “Did you just recently start singing contemporary Christian music?” ... and “Have you ever recorded the songs ‘God Is Amazing’ and ‘I Believe In You’?”

In response, I’m pleased to present From The Beginning. This album traces my music ministry back to 1976 and brings you up to date with songs I hope you will find encouraging and inspirational. I pray that through the years, many have been blessed!

Yours in Christ,

Deniece Williams

FROM THE BEGINNING.
FROM DENIECE WILLIAMS.
FROM SPARROW.
Available on Cassette and Compact Disc.
GospeL Music Connection

7th Annual Chicago Gospel Festival

Pam Morris
Richard Daley
Kathey Osterman
Shirley Caesar
Tramaine Hawkins
Albertina Walker
Order today your new release from the NLCC featuring the "Prince of Gospel" John P. Kee available on CD, LP and cassette

SPECTRA 1(800)877-7732 TYSOCOT

FEATURING STORY
7th Annual Chicago Gospel Festival

THE CITY OF CHICAGO will present the 7th Annual Chicago Gospel Festival on June 8th & 9th. The festival, which is the world's largest free gospel festival, will be held in Grant Park, starting at noon each day.

The Chicago Festival was originally introduced to the city in 1986. The first festival was held at the South Shore Country Club Park. Despite the rain, ten thousand gospel music lovers showed up to hear the music of Rev. Al Green, The Norfleet Brothers, Albertina Walker, Deleon and others.

The following year in 1987 the festival was again scheduled to take place at the South Shore Country Club Park, however the turnout was so large that the festival had to be moved to Grant Park. Some of the talent that performed at the 1987 festival included: Andre Crouch, Albertina Walker, Inez Andrews and Shirley Caesar.

1987 marked the first year that the festival was scheduled for two days in Grant Park. In just two years the Chicago Gospel Festival had grown from a one day event, to a two day event with gospel artists performing on two stages. To help enhance the festival atmosphere, a large selection of food and merchandise vendors were selected from the community, giving them a first time opportunity to participate in the Grant Park festival.

There were other firsts for the festival in 1987. To help promote the upcoming festival a series of pre-festival events were scheduled, including a noon time concert series called Gospel In The Loop, which featured local groups and choirs. These events must have helped because again it rained during the festival, but the crowd grew to over 75,000. The festival was broadcast live on WBEZ FM and was carried to 50 national public radio affiliates throughout the United States.

In keeping with the family spirit of the festival The Youth Stage was introduced in 1988. This stage featured gospel talent for the "young at heart," designed to appeal to those between the ages of 6 and 16. Due to the very positive feedback from this move, the stage was determined to be an instant success.


By David Taylor

EXECUTIVES ON THE MOVE

BETHNI HEMPHILL has been named director of publicity for Homeland recording and publishing. Bethni will handle press, publicity and public relations for all Homeland artists. She has worked with Homeland since its inception in 1988. WORD, INC.'s west coast label, Myrrh Records, has named GLORIA HAWKINS as an A&R director. Hawkins fills the position vacated by Tom Willett, who has moved to a national as Word's executive director of marketing and sales with Sony Music's Epic Records. DAVID ANGERLE, senior vice president of A&R for A&M Records, has announced the appointment of KEVIN EVANS to the position of director of A&R/Black Music and Gospel.
GOSPEL MUSIC

T.M. RECORDS
(Truth Ministries)

You Can Count On Us To Deliver The Message

DEBARGE “Back On Track”

REGGIE McGEE & Co.
PEGGY LACEY “I’m Gonna Make It”

VISION

Coming Soon
ADORATION-N-PRAYZE and
BETHAL PENTECOSTAL
Church Choir
PERFECT PEACE

GOSPEL ANNOUNCER’S CORNER

According to the Winter 1991 Arbitron Radio Ratings Service, WDAS-AM continued its dominance of religious radio in the Delaware Valley area, registering a 36% increase in its total audience from Fall 1990 to Winter 1991.

WDAS station manager Christopher Squire explained the growth. Squire said, “It has always been our goal as a radio station to be more than just a music vehicle. It’s important for us to provide our listeners with good information, as well as good music; and it is for that reason we continue to grow.”

The latest survey showed WDAS-AM increased its margin 3 to 1, in the 12 plus demo, over the nearest competitor WNAP. In the adult 25-54 and 35-64 demos, WDAS-AM maintained dominance as the major force in religious radio.

According to Dave Bittan, Philadelphia Daily News reporter, there are 12 religious radio stations in the Delaware Valley area. Squire said, “To be chosen the number one religious station by listeners, by such an overwhelming margin, is an honor.”
GOSPEL MUSIC

INDEPENDENT SPOTLIGHT

TM RECORDS was born in the hearts of Timothy and Tanya Harris in 1991. With a full staff and management team in place, Timothy Harris serves as president, Tanya Harris, general manager/marketing, and Stacey Treat, administrative assistant.

TM Records' goal is very simple: to reach people from all walks of life with the good news of Jesus Christ and his many blessings and remind the world that JESUS CHRIST IS LORD ABOVE ALL.

TM RECORDS is not just gospel music but a ministry bringing to the gospel music arena, a new and refreshing contribution with anointed and exciting new artists.

TM Records is excited to introduce to the world the anointed ministries of Peggy Lacey, The TM Mass Youth Choir, DeBarge, Vision, Reggie Maggee, Bethel Pentecostal Church Choir, Adoration N Prayze and Perfect Peace.

All of these artists come together as one unit under the wings of TM Records. One direction in sight, one common goal to encourage someone else through their testimonies in song.

INDEPENDENT PICKS

- LAMORA PARKS YOUNG ADULT CHOR Wait On The Lord (Bellmark Records)
  Bellmark Records makes an auspicious debut into the Gospel market place with this hot project. Without a doubt, this choir is dynamic. Great vocals, and unique arrangements blending contemporary rhythms with traditional sounds, along with Stephen Ford and Winston Williams production, work together in making this project a listening experience. Hit Picks: the entire album

- LYNETTE HAWKINS STEPHENS Walking The Light (Tribute Records)
  A member of the famed Hawkins Gospel family, has released her second solo project. Stephens secured the songwriting and production talents of Percy Bady & Patrick Henderson. Included in the package are interesting arrangements of "His Eye Is On The Sparrow" and traditional sounds of "I Made A Vow." Other Picks: "Walking in the Light," "On a Mission, Where You Are (There I Am)."

CASH BOX TOP 10 VIDEOS

GOSPEL \ JUNE 8, 1991

1. REV. MILTON BRUNSON OPEN OUR EYES
2. TRAMAIN HAWKINS LOVE ALIVE
3. DALLAS FORTH WORTH DFW
4. DARYL COLEY LIVE
5. WALTER HAWKINS LOVE ALIVE
6. WILMINGTON CHESTER MASS HE'S PREPARING ME
7. REV. JAMES MOORE/MS MASS LIVE
8. WINANS RETURN
9. SHIRLEY CEASAR I REMEMBER MAMA
10. TAKE 6 I LOVE U

VIDEO SPOTLIGHT

- REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS Rise Up And Walk Word Records
  This high-powered gospel performance with the rich traditional unique style of Rev. Brunson keeps a spark glowing throughout this video. The title song "Rise Up And Walk" is phenomenal in all areas. Running time is 90 minutes. Check it out!!!

  -Ron Carson

OD'S TRYING TO TELL YOU SOMETHING, the hit Gospel Musical Drama that's rockin' the country since the beginning of the year with it's national tour, started out at Music City Hall in Houston, TX, after two packed houses and rave reviews at the fabulous Paramount Theater in Oakland. Produced by John Ray Productions and guided by writer/director, Delilah Rashell Williams, the show is definitely Broadway bound. Current negotiations have recently brought Grammy Award Winner Edwin Hawkins in to conduct and arrange the score as well as choral selections. Recording artist David Miller will join the talented cast as special guest star.

The play features rising stars Daz Patterson, Nina Hooks Tolbert Paulette, George Boulding, Rugg Williams, and the multi talented NAACP Image Award Winner David Whitfield.

God's Trying To Tell You Something, takes a journey through the past, passing Harriet Tubman and Sojourner Truth along the way. It is saturated with Gospel standards such as "How I Got Over, Peace Be Still," "Kum By Ya" and show stoppers like "Pain of a Mothers Heart" (written by Joey Jones). When the "Storms of Life are Raging" brings tears and numerous audience interruptions, sung by the incredible Daz Patterson. This play is a must to be seen. Take a journey through time and see how far God has brought his people. You'll laugh, cry, and shout for joy because "God's Trying To Tell You Something." Check your local papers to see when this play will be in your area.

GET YOUR COPY OF CASH BOX TODAY!
GOSPEL MUSIC

DISCOVERY HOUSE MUSIC LAUNCHES ARTIST LABEL: The music division of Radio Bible Class has formed a new artist recording label to share the name Discovery House Music. The first recording released was “Never Alone,” by Damars Carbaugh, a New York-based commercial studio singer and soloist with the Brooklyn Tabernacle Choir, Discovery House Music and for recordings of music featured on the Discovery television program. Offerings include works by such well-known songwriters and arrangers as Ray Boltz and Steve Millikan, David Maddux, Dan Burgess, Phil and Lynn, Dan Smith and others.

“ANOTHER TIME, ANOTHER PLACE” video continues to receive significant airplay. Sandi Patti and Wayne Watson’s “Another Time, Another Place” video has experienced heavy airplay on The Nashville Network’s Video AM and Video PM programs. The network reported that the video received the most viewer requests for airplay during the week immediately following the Dove Awards. The video was also selected as a challenge video and beat reigning champion and country music superstar Dwight Yoakam after an eight day hold on the top spot.

AMONG THE FLOCK

Myrrh’s A&R team welcomes Gloria Hawkins. From (l-r) are: Mark Maxwell, Tom Willetti, Gloria Hawkins and Dan Posthum.

RiverSong recording artist Jeff & Sheri Easter, along with Warner Bros. recording artist Donna McElroy, recently anchored a special salute to gospel music on “Saturday Morning,” Nashville’s live, weekend variety program. Pictured following the broadcast (l-r) are: Steve “Rabbit” Easter; Tommie Lewis; Jeff Easter; Dan McDaniel; Sheri Easter; Donna McElroy; Teresa Hannah; and Norm Ray.

Benson black gospel artists joined renowned gospel artist and personality, Bobby Jones, recently on Black Entertainment Television’s (BET) #1 rated program, Bobby Jones Gospel. Featuring Benson gospel artists exclusively, the show was taped before a live studio audience and features performances and interviews with each artist. Pictured (l-r, front row) is Kathy Sims of Transformation Crusade; Bobby Jones; Sarah and Billy Gaines; Albertina Walker; Bishop JC White; (l-r, middle row) Chris Williams; and Andre Sims of Transformation Crusade; Larnelle Harris; Mitchell Jones of Commissioned; Rahni Song of Kingdom; Marvin Sapp of Commissioned; (l-r, back row) is Daryl Fitzgerald of Transformation Crusade; Thomas Whitfield; Max Frank, Michael Williams, Fred Hammond and Karl Reid of Commissioned.

ASCAP/Nashville recently hosted a reception honoring Benson recording artist Larnelle Harris and his number one single, “Didn’t You Know.” Pictured above (l-r) are: Tom Long, Nashville director of membership relations, ASCAP; Danny Bunnelle, songwriter; Jerry Park, president, the Benson Music Group; Harris; Benson songwriter Dave Clark; Si Simonson, director of publishing, Benson; and John Birdwell, Benson Inspiration/CHR radio promoter.
By George W. Stewart

There are great opportunities waiting to happen for Gospel Music in the retail arena. The key to success is more dialogue and a sincere desire to assist our stores as they present our product to the consumer.

Gospel record labels must begin to exercise the simple ABC’s of record marketing. First, give your record stores a firm release date. Then communicate as much excitement as possible about the upcoming project (sound, players, writers, etc.). It would also enhance your presence to have your artist place a call or even a visit to as many stores as possible.

Secondly, one of the most important tools that we can benefit from is an accompanying poster. These posters should be as creative as possible, carrying out the overall theme of the new release. By all means keep in mind the poster is not just a show-piece, but is designed to draw attention to the artist and the available product.

Thirdly, regular contact with stores that carry your product will increase your understanding of their particular needs as well as provide valuable feedback concerning your project.

Sure, these are simple procedures and many companies practice them, but the greatest rewards will come with consistency.

Now, let’s talk about some exciting happenings at Gospel retail.

T.Wausi’s in Oakland has just celebrated it’s grand opening. They are still housed in the Eastmont Mall, just a few doors down. The week long celebration included instore visits, refreshments and special prices. “Congratulations!”

Recently, The Williams Brothers were on the phones making personal calls to Mom & Pop stores announcing their new label, Blackberry Records. Some of the stores reached included: New Sound Gospel, and Pentecostal World Explosion in Chicago; What Cha Like Gospel in Charleston; God’s World in Detroit; W.W. Wholesalers in L.A.; Selman’s in Denver; Third World Enterprise in Atlanta; World of Gospel in Brooklyn; and Bowie’s in Baton Rouge. Blackberry Records will be distributed by Spectra.

Tyscot artists True Soldiers have found a warm reception in the Christian Bookstore arena. This group, which combines a rap group with a jazz band, has come up with a very unique blend.

While we are on the subject of Christian Bookstores, let’s make an effort to educate ourselves on the innerworkings of this new horizon for Black Gospel Music. A great opportunity to do so will be July 14-18, during the CBA (Christian Booksellers Association) Convention in Orlando, FL. For more information call 1-800-877-7732, ext 403

There is a great buzz in Gospel Retail and the more we communicate the louder it will get...........

Until next time, “I’ll see you in the store!”

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INDUSTRY SPOTLIGHT

JERRY MANNERY, assistant director of the Gospel Division of Malaco Records for the past four years, is in charge of promotion and administration for the Gospel music of three labels: Malaco, Savoy, and Muscle Shoals. He reports to the director of the Malaco label, Frank Williams. The president of this label, that also houses Blues and Jazz, is Tommy Couch. Mannery manages Malaco’s business affairs, talks with radio stations and provides them with radio stations, provides them with product, seeks airplay, dialogues with reporting stores and tracks records. He coordinates promotion efforts with Savoy and Muscle Shoals Gospel Records. “Those of us at these three labels cross-promote one another’s product, which helps us all immensely,” says Mannery. Currently Walter Hawkins just had the pleasure of having a national number one record on the Malaco label. Other artists include the Mississippi Mass Choir (managed by Mannery), the Florida Mass Choir, The Jackson Southernaire, Bobby Jones and New Life, Willie Neal Johnson and the Gospel Keynotes and Rev. James Moore and the Dallas Forth Worth Choir.

Mannery, who started out in the business as a journalist and song writer said “I came into the business through the promotion door and it has allowed me to do everything I wanted to do, including write gospel songs.”

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CASHBOX YOUR INTERNATIONAL MUSIC CONNECTION IN TUNE WITH A CONSTANTLY CHANGING INDUSTRY
SPECIAL REPORT

Cash Box Country LP Chart: On Top of Retail

By Kimmy Wex

MAJOR CHANGES, EXPANSIONS AND AN ULTIMATE DRIVE TO CATER TO THE INDUSTRY IS NOW AT HAND!

Expanding the COUNTRY ALBUM CHART from a Top 40 to a Top 75 format; increasing the reporting account panel to an extensive coverage level; providing data which determines pin-point sales activity; and developing a new and improved communication bridge with both record labels and accounts—represent only a few of the major modifications Cash Box/Nashville has achieved within the past year.

Despite current controversies regarding other national trade publications' sales measurement, Cash Box, (nearing its 50th-year anniversary), continues to cling to a more personal and humanistic level of communication. Although computer compilation of the charts takes place, Cash Box/Nashville has opened an open door for both labels and accounts to communicate on a one-on-one level.

Weekly sales reports are currently being gathered from approximately 100 various retail accounts, which have been selected for sales activity on a well-rounded national basis—including North Western, South Western, North Central, South Central, North Eastern and South Eastern regions. Those reporting accounts include both small and large distributors, independent rack locations and retailers. The weekly chart consists of such outlets as Lieberman Enterprises; Abbey Road; ARC Distributors; Best Buys; Central South; CML Records; various Tower Records stores, including; Tower's West Sacramento, California main headquarters; Dany One Stop; Ernest Tubb Record Shops; Music City Record Distributors; Record Bar Distributors; JKE Enterprises; Universal One Stop; National Record Mart; Valley Record Distributors; various Turtle's Records & Tapes; Separtor, Encore Entertainment, and both Mountains of the West Coast; Round-Up Music; Statewide Distributors; Dany One Stop; King's Record Shop; RTI; Strawberries; and many more.

Following the acquisition of Cash Box/Nashville's retail department, has been the recent appointment of Teresa Chance to the position of album research coordinator. Chance, who has been with the company just over two years, expresses that the leading and consistent sellers like Garth Brooks, Clint Black, Dolly Parton, George Strait, Reba McEntire, Randy Travis, Alabama, Kathy Mattea and Hank Williams Jr. will continue to show heavy sales activity as long as trusted reports show such heavy sales.

Cash Box chart director, who has brought an extensive retail background to Cash Box, comments that "our open-door policy not only applies to our retail reporters, but also to record labels, and other representatives from the music industry. While keeping such open communication, we feel that we are in a position to hear and attempt to meet the needs of both the record labels and the retailers.

Weekly tracking information, which reveals regional sales activity including specific accounts within those regions and the current position of the particular product and/or accounts being tracked, is currently available. In addition to such changes and provisions already mentioned, Cash Box soon plans to incorporate a weekly retail column which will present such information as album reviews, new releases, accounts report and the effects of promotional campaigns, new artists and area concert performances.

Recording artist T. Graham Brown (left) and producer Barry Beckett share a lighter moment while putting the finishing touches on Brown's recently released You Can't Take It With You disc. Brown's first release, "With This Ring," from the new project moves up to #24 on this week's Top 100 Country Singles. (Photo credit: Beth Gwinn)

Warner Bros. Expands Nashville Division

THE FORMATION OF A PROGRESSIVE DEPARTMENT at Warner Bros./Nashville is expected to be "phenomenal and incredible!" according to Jim Ed Norman, Warner Bros./Nashville president. The new department, which is part of the Nashville operation, is headed by Chris Palmer, who serves as general manager for the division. The department works with the marketing, sales and promotion of the division's 12 non-country acts. One of the first signed acts, Take 6, has earned four Grammys, a gold record that's just shy of a second, and numerous international jazz and gospel awards. Also included on the roster are jazz instrumentalists Bela Fleck and The Fleetelettes, fiddle wizard Mark O'Connor, Irish songstress Maura O'Connell, rockers Capricorn, Beth Nielsen Chapman, the Texas Tornados, comics Pinky & Bowden and newcomers Shawntt Lane, Rod Magaha, Dan H. and Kurt Howard.

Palmer, who's a Sheffield, Alabama native, joined the Warner Bros. promotion department in 1980. After further enhancing his promotional skills, Palmer began devoting his efforts to a few of the division's non-country acts in 1989—eventually transitioning his individual results into an entire department. Palmer is assisted by Karen Kane, national marketing manager, and Scott Heurman, national promotion manager.

CAPRICORN RETURNS IN NEW WARNER PACT—The signing of a joint venture which calls for Warner Bros. to manufacture and distribute Capricorn Records product on an exclusive worldwide basis, was recently announced by Jim Ed Norman, Warner Bros./Nashville president, Mo Ostin, Warner Bros. Records board chairman and Phil Walden, Capricorn Records president. The agreement marks the return of the legendary southern-based label after an absence of 12 years.

"We've long felt that the Nashville-based music industry was multi-dimensional, that it reflects a number of sensibilities as well as country, comments Norman. "Our relationship with Capricorn should underscore this fact in a very real way!"

Founded in 1969 in Macon, Georgia, by Walden, Capricorn Records witnessed its major breakthrough in 1971 with the Allman Brothers Band, which went on to become a major rock attraction. Capricorn eventually garnered a total of nine platinum albums, 17 gold albums and five gold singles awards from a roster that also included such acts as The Marshall Tucker Band, Wet Willie, Delbert McClinton, Sea Level, Elvin Bishop, Martin Mull and The Dixie Dregs. Joining Walden in the revised operation are Don Schmitzette as vice president and general manager, and John Curtis as director of artist development. Both have prominent experience in label and artist management.

Capricorn's first release is slated for July 23 with an album from Widespread Panic, a rock band based in Athens, GA.

Southern boogie Little Feat band members team up with Travis Tritt in the Track Records studios in Hollywood to record "Bible Belt," a Triff-penned tune that's featured on the artist's It's All About To Change project. Tritt recently celebrated the release of the new disc with a special listening party held in his honor. Pictured from (l-r) are: Little Feat members Kenny Gradney, Fred Tackett, Sam Clayton, Paul Barrere and Tritt.
OUT OF THE BOX

**ALABAMA:** “Here We Are” (RCA 2828)
Producers: Josh Leo/Larry Michael Lee/Alabama
Writers: Beth Nielsen Chapman/Vince Gill

Through numerous years of changing sound and song material, Alabama seems to never say die to delivering new and versatile cuts from projects that seem to always be recorded with a gold or platinum label. The latest release from the super group once again compliments such characteristics. “Here We Are,” penned by Vince Gill and Beth Nielsen Chapman, offers yet another new horizon for Alabama to settle. This highly inspiring tune about love’s overwhelming sensation races with tingling energy and a surprising pop appeal. Creative production and a usual tight-gripping harmony tag it with Alabama’s signature touch.

**JJ WHITE:** “The Crush” (Curb 77492)
Producer: James Stroud
Writer: John Hiatt

Where! Can it get any better? With their follow-up to “Have A Little Faith,” Janice & Jayne White unleash “The Crush,” and this sultry jazz-country-rolling-tingling number will no doubt drive a rush right through the listener’s heart. Polished harmony along with a soul-erupping vocal lead and sassy instrumentation fuse together to create a tune that’s sure to become a summer sensation.

**NIKY GRIFFIT DIRT BAND:** “Mr. Bojangles” (Capitol 79755)
Producer: T Bone Burnett
Writer: Jerry Jeff Walker

Who could say “No” to this classic cut being slapped into heavy rotation? As the Nitty Gritty Dirt Band celebrates its 25th anniversary, the band’s signature song, “Mr. Bojangles,” marks just one of the 16 songs to be included on the forthcoming Live Two Fire disc. Recorded live with some audience participation merging from the background, “Mr. Bojangles” should create a definite live spot on country playlists, as well as across the board.

**WAYLON & WILLIE:** “If I Can Find A Clean Shirt” (Epic ESK-73832)
Producer: Bob Montgomery
Writers: T. Seas/W. Jennings

Heading down to the border for a little party time just may be a possibility if there’s a clean shirt to be found. One could assume that these two music veterans have actually shared this conversation before. This Mexican-flavored number marks the first release from Waylon Jennings and Willie Nelson’s new Clean Shirt LP.

**TOP 5 SINGLES-10 YEARS AGO**

1. **DOLLY PARTON:** “But You Know I Love You” (RCA)
2. **RAZZY BAILEY:** “Friends” (RCA)
3. **JOHN ANDERSON:** “I’m Just An Old Chunk Of Coal” (Warner Bros.)
4. **DOTIE WEST:** “What Are We Doin’ In Love” (Liberty)
5. **ANNE MURRAY:** “Blessed Are The Believers” (Capi tol)

**TOP 5 SINGLES-20 YEARS AGO**

1. **LYNN ANDERSON:** “You’re My Man” (Columbia)
2. **RAY PRICE:** “I Won’t Mention It Again” (Columbia)
3. **JEANNE C. RILEY:** “Oh, Singer” (Plantation)
4. **LORETTA LYNN:** “I Wanna Be Free” (Decca)
5. **BUCK OWENS:** “Ruby (Are You Mad)” (Capitol)

**TOP 5 SINGLES-30 YEARS AGO**

1. **FARON YOUNG:** “Hello Walls” (Capitol)
2. **PATSY CLINE:** “I Fall To Pieces” (Decca)
3. **WEBB PIERCE:** “Sweet Lips” (RCA)
4. **MARK EVES:** “The Blizzard” (RCA)
5. **RAY PRICE:** “Heart Over Mind” (Columbia)

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**COUNTRY RADIO**

**High Debuts**

1. **REBA McENTIRE**—“Fallin’ Out Of Love”—MCA
2. **TRAVIS TRITT**—“Here’s A Quarter (Call Someone Who Cares)”—Warner Bros.
3. **MATRACA BERG**—“I Must Have Been Crazy”—RCA

**Most Active**

1. **RANDY TRAVIS**—“Point Of Light”—Warner Bros.
2. **ALAN JACKSON**—“Don’t Rock The Jukebox”—Arista
3. **EARL THOMAS CONLEY**—“Shadow Of A Doubt”—RCA

**Hot Phones**

1. **GARTH BROOKS**—“The Thunder Rolls”—Capitol
2. **DIAMOND RIO**—“Meet In The Middle”—Arista
3. **ALAN JACKSON**—“Don’t Rock The Jukebox”—Arista

**POWERFUL ON THE PLAYLIST**—Country superstar Randy Travis is steering towards the top ten with his current single “Point Of Light.” Travis edges up five positions to #16 this week after only four weeks on the chart due to reports from stations like WMVE-FM in Marion, Virginia; KBMJ in Lebanon, South Dakota; WBCAin Bay Minette, Alabama; KBOE in Osaloosa, Iowa; WAAC-FM in Valdosta, Georgia; and KCKL-FM in Malakof, Texas.

Recording artist Alan Jackson’s “rocks” radio this week with his current single entitled “Don’t Rock The Jukebox.” After three weeks on the chart, Jackson slides five slots this week to #23. His leap up the charts is a result of some major radio air-play reported by KHAY-FM in Hemet, California; KVCL-FM in Winsfield, Louisiana; WZLI-FM in Toccoa, Georgia; WCCN in Nelleville, Wisconsin; WAGI-FM in Gaffney, South Carolina; and KVOX-FM in Moorhead, Minnesota.

“Shadow Of A Doubt,” the latest single by RCA recording artist Earl Thomas Conley, moves up seven notches to #57 this week. After debuting just last week, “Shadow Of A Doubt” receives significant radio action from KNFM in Midland, Texas; KNOT in Prescott, Arizona; WSFL in Roanoke, Virginia; KWKH in Shreveport, Louisiana; WPNC in Plymouth, North Carolina; and KZOC-FM in Osage City, Kansas.

**WELCOME TO THE PANEL**—WXBX-FM Radio, often tagged as “The station for people who love their country,” recently joined the Cash Box country reporting panel. The 100,000-watt station, with its tower located between Pensacola, Florida and Mobile, Alabama, sends a city grade signal to both communities—covering a population base of over a half million people. Walter Bartlett and Wanda Rowland, who team up to form WXBX’s morning team, claim to give their listeners a funny, topical and off the wall show. C.J. Whitmore holds down mid-days with his “Request and Dedication Call” program. Dan Sommers, a former police officer, takes on afternoon duties, and reports that people either tune into WXBX or receive a ticket. Evenings are spent with Heath Leonard while Thomas McLeod covers the all night shift. WXBX proclaims to be one of the first full time FM country stations to exist in the U.S., and the first on the Gulf Coast. Cash Box Magazine feels WXBX will be an asset to the continued growth and strength of its Top 100 Country Singles Chart.

The Academy of Country Music’s newest entertainer of the year, Garth Brooks, recently took time to visit Cash Box reporting station WDOD of Chattanooga, Tennessee. Pictured from (l-r) are: Bill Love, WDOD program director; Brooks; and Skip Phillips, WDOD music director.
The second release from the album and a follow-up to "Thoughts On The Flag," continues to move up Cash Box's Top 100 Country Singles Chart—this week at #15.

CRICKET RODHES holds onto the #1 Indie position again this week. Climbing three additional slots, Rhodes' "Are You Sincere" single moves from #37 to #34—marking its third week as the #1 independent product on Cash Box's Country Singles Chart.

Trailing only few numbers behind is Cody Austin's "Feelin' More Haggard Than Merle." After remaining on the chart for ten weeks, the song continues its move up to #46 this week.

Evergreen recording artist Holly Lipton makes a return visit to the top 100 singles with her latest release entitled "Lonely Teardrops." With its fifth week on the chart, "Lonely Teardrops" makes a 6-point move up to #53.

John Campbell, who marks one of country music's vibrant newcomers, advances two more slots to #54 this week with his GBS Records debut entitled "Wild Turkey and 7UP."

**CASH BOX** JUNE 8, 1991

**INDIE INSIGHT**

**COUNTRY MUSIC**

George Jones

**THE COMBINATION OF COUNTRY LEGEND GEORGE JONES AND PLAYBACK RECORDING ARTIST TOMMY CASH** mark a star-studded dual performance featured on Cash's The 25th Anniversary Album project.

The song entitled "Hank & George, Lefty & Me," which sparks a

**BACK IN TIME:**

JUNE 3—Boots Randolph born (1927), Donna Fargo topped the charts with "The Happiest Girl In The Whole U.S.A." (1972) and Reba McEntire wed Narvel Blackstock (1989).

JUNE 4—Texas Ruby born (1910) and Freddy Fender born (1937).

JUNE 5—Don Reid born (1945), Brenda Lee's "I'm Sorry" began climb to #1 on pop charts (1960) and John Y. "Lonzo" Sullivan of Lonzo & Oscar died (1967).

JUNE 6—Gid Tanner born (1885) and Joe Stampley born (1943).

JUNE 7—Wynn Stewart born (1934).

JUNE 8—Vernon Oxford born (1941) and Alton Delmore died (1964).

JUNE 9—Les Paul born (1915) and Wilma Lee Ledford and Stoney Cooper married (1941).

**INDIE TID-BITS**

Country artist Lori Smith, recently appeared at one of Music City's newest night-sorts, Night Life, the club which is owned by country veteran Willie Nelson, made its public debut just two weeks ago and is already being described as the premier club in Nashville. Smith also performed during Nashville's recent Summer Lights Festival. A Top 10 Finalist in the Academy of Country Music's "Best New Female Vocalist" category in 1986, Smith has launched a total of 14 nationally charted singles throughout her career.

Ronni Stoneman, one of the regular cast member of the famed Hee Haw telecast for the past 23 years, will soon release her first recorded single on Playback Records. Stoneman was scheduled to record her Playback debut during the latter part of May. Stoneman is perhaps best noted as being one of country music's prominent banjo players.

**UP & COMING**

**COUNTRY • JUNE 8, 1991**

1. **STAND-IN-WOMAN** (Fox Fire) .................................. Daniel Richard
2. **BOSS'S BIRTHDAY** (Killer) ............................................ Ronnie Russell
3. **SLIPPIN' AWAY** (Solo) ..................................................... Michael Anthonye
4. **RIGHT DOWN TO MY SOUL** (BS) ................................. Karen Donovan
5. **YOUR WORLD** (Satan) .................................................. Ramsey Kearney
6. **BOOTS AND JEANS** (Saddleville) ............................ Gerry King
7. **DREAM BOY** (Music City) ............................................. Ann Marie
8. **ROCK-A-BILLY** (Capricorn) .......................................... Joey Welz
9. **EVERY NIGHT IT HURTS A LITTLE LESS** (DO) .............. Steve Douglas
10. **ONE CALL** (Door Knob) ................................................ Susan Thompson
11. **DANCIN' AND GLANCIN' AGAIN** (Southern Tracks) .... Sammy Johns
12. **YOU CAN LOVE WITHOUT ME NOW** ...................... Bo T
13. **I FELL LIKE A COUNTRY SONG** (BS) ......................... Ronnie Thompson
14. **YOU'RE GONNA LOVE TO REGRET IT** (Lonesome Dove) Wall Daniel
15. **JESUS IN VEGAS** (Player) ........................................... R.K. Michael

**INDIE FEATURE PICKS**

**ALISON KRAUSS:** "Steel Rails" (Rounder 0275)

Writer: Louise Branscomb

It's high time this young entertainer be included on more country radio. Grammy award-winning Alison Kraus has in a short time taken her bluegrass music to phenomenal heights—garnering such television slots as CBS Nightwatch, TNN's On Stage, CMT and American Music Shop; and WWVA Radio's Wheeling Jamboree with Ricky Skaggs. Sparking the latest release from her highly acclaimed I've Got That Old Feeling LP, "Steel Rails" presents a lyrical view down life's long and winding highway. With an energizing tempo, extremely flavorful instrumentation and a high-tension vocal trill, this fiddle-saturated number should by all means fit well into today's welcoming country-radio format.

**EAGLE FEATHER:** "The Old Woman" (Tug Boat TG-1019)

Producer: Doc Holiday

Writer: Bill Turner

This country-juke-rock-oriented band is no longer just playing for family and friends at their native Big Cove Indian reservation. After packing houses throughout various nightclub stints and launching status on the national country charts, Eagle Feather is back to stir the radio circuit once again with its latest single release entitled "The Old Woman." This saddening tale of those left behind due to military duties should certainly add a soft touch to playlists.

**JOHN WILLIAMS:** "Crazy Joe" (Grand Prize GP-5232)

**FLEETWATER SOUND SHOP:** "Movin' On" (Door Knob DK91-368)
WARNER/CHAPPELL MUSIC—Warner/Chappell Music has unveiled the world’s most comprehensive music reference sourcebook for entertainment industry use. I have been a music collector for about 30 years and have never seen a collection like this. It’s unparalleled. The two-volume, 28-CD set, features American music throughout the twentieth century. The one million dollar project took two years to produce. This doesn’t seem so long when you figure it took the company 180 years to gather these songs. This sourcebook is part of Warner/Chappell’s ongoing commitment to improve access of their song catalog for film, television and commercial producers as well as A&R executives. The 1,000-plus page directory lists American standards, movie and television scores, show music from legendary theatrical productions, pop charts from 1918 to the present, black charts from 1943, and country charts from 1941. All listings are extensively referenced and cross-referenced, and the two-volume set is accompanied by an indexed 28-CD set, with complete versions of the songs. Some of the perennial favorites are “Happy Birthday,” “Rhapsody In Blue,” “Winter Wonderland,” the ballads of Cole Porter and the hottest hits of latter years by such mega-stars as Bob Dylan, Michael Jackson, U-Z, George Michael and Madonna. My hat is off to Les Bider, Jay Morgenstern and the others who helped put together, what for my vote is, the best comprehensive music reference sourcebook ever...BRavo...!

ZOMBA MUSIC—David Renzer, sr. vp of Zomba’s publishing division, announced their first #1 Country single by Diamond Rio. This follows on the heels of Zomba’s #1 Pop single by Hi-Five, “I Like The Way.” This is also the first time a debut single by a country group has reached #1. Zomba’s Nashville operation, headed by Mike Hollandsworth, will soon see the follow up singles from two other hot country artists, The Oak Ridge Boys and Joe Diffie. Congratulations on back to back #1’s.

STUDIO BUZZ—Rumbo Recorders Studio manager, Vicky Camlin, reports that over the past few months Rumbo (The Captain & Tennille’s Canoga Park, CA studios) has been tracking some of the top names in the industry. Studio A has been extremely busy with producer Keith Diamond working on Donna Summer’s next LP, with co-producer George Karras. Bellinda Carlisle (MCA) finished her soon to be released album with producers Richard Feldman and Rick Nowles. Asphault Ballet (Virgin) is doing their new one with producer George Michael Jr. Junkyard’s (Geffen) LP was recently produced by Ed Shaist and Don Grusin (GRP) just finished producing a new Patti Austin (GRP) album. Toni Tennille recorded a new solo album—Tennille—co-produced by Daryl Dragon and Matt Catingub. The album features traditional jazz standards like “Talk To Me Baby” and “I Only Have Eyes For You.” Fiona (Geffen) has been recording with producer Mark Tanner and engineer and co-producer David Thoener. Studio B has been featuring Smokey Robinson, cutting all his own material for his SBK debut, with producer Allan Kaufman and engineer Dan Bates. Producer Jeff Lynne has been busy in Studio C, completing the mix of an unreleased Roy Orbison song, “I Drove All Night.” It was sung with Del Shannon, and will be released shortly. Lynne has also been working Little Richard, Joe Cocker and Tom Petty (MCA) for their forthcoming albums. Barry Manilow was in producing Nancy Wilson’s latest entitle, Nancy Wilson “With My Lover Beside Me” (music by Manilow, words by Johnny Mercer). Last but not least, recent Grammy nominees Suicidal Tendencies and Megadeth recorded their albums at Rumbo. To say the least, this studio is busy, busy, busy...!

SOUNDTRACK—Glen Frey’s “Part of Me, Part of You,” the first single from the MCA soundtrack album to Ridley Scott’s film, Thelma & Louise, is already inside the Top Ten on the AOR charts and the Top 20 on the A/C charts. The song, co-written expressly for the film by Frey and longtime collaborator Jack Tempchin, has been described by radio as “the best Eagles song Frey’s done since he left the band.” The soundtrack also features songs from Charlie Sexton, Kelly Willis, B.B. King, Toni Childs, Martha Reeves and Marianne Faithful, among others...

TONY BENNETT COLLECTION—In the four decades that Tony Bennett has been recording and performing, he introduced many now-classic songs into the American pop songbook. In celebration of his outstanding contributions to pop music, an upcoming anthology, Forty Years: The Artistry of Tony Bennett, a four-CD/four-cassette boxed set collection, will be available in early July. Although the set stands alone as a chronological history of the singer’s stellar recording career to date, it also serves as a powerful and fascinating document of Bennett’s personal development as an artist. Of the 87 tracks included, each was hand-picked by the singer. The set also includes a 64-page booklet with rare photos and is highlighted by a song-by-song commentary penned by Bennett. This digitally remastered collection was produced by Dider Deutsch...

Producer/songwriter Michael O’Martian, who has been nominated for a dozen Grammys (three of which he won), has signed an exclusive songwriter agreement with Warner/Chappell Music. Pictured (l-r) are: Rick Shoemaker, senior vp/creative, WCM; Rachelle Fields, vice president/creative, WCM; O’Martian; Les Bider, ceo/chairman, WCM; and Judy Stakoe, creative services director, WCM.

Ziggy Marley has signed a new administration and co-publishing agreement with EMI Music Publishing. His new album, Jahmekya, was just released and he will begin a world tour in Europe in mid-June. Pictured above at the signing, (standing, l-r) are: Charles Koppelman, chairman and ceo, EMI Music Publishing; Addis Gessesse, Marley’s manager; and Martin Bandier, vice chairman, EMI Music Publishing. Pictured (seated) are Rita Marley, Ziggy’s mother, and Ziggy Marley.

The New Kids On The Block were recently presented with 16 plaques from as many nations at a recent Sony European Award presentation held in Berlin on April 22. Pictured (l-r) are: Dick Scott (Dick Scott Entertainment); Jonathan Knight; Joe McIntyre; Jordan Knight; Jorgen Larsen (president, Sony Music International/Europe); Danny Wood; and Donnie Wahlberg.
CLASSIFIED ADS

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - $500 Classified Advertiser (Outside USA) add $80 to your present subscription price. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to the Los Angeles publication office, 6644 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

ATTORNEYS


AUTOS FOR SALE


COIN MACHINES

FOR SALE:ATAR! Escape from the Planet; Klax. BALLY: Pigskin. CAPCOM: Buster Brothers; Willows; DATA EAST; Robo Cop; Castle of Doom, Midnight Resistance, Too Cruve. GAME TKL: Wheel of Fortune. KONAMI: Aliens, 1.4.M.T., EXidy. Showdown. LELAND: Ataxx. Quarterback. Pigout. NINTENDO: VS Baseball Dual C/T, VS Tennis Dual C/T, FSX-SEGA: Crackdown, Columns C/T, Eswat. Bonanza Bros., Moonwalker. TAITO: Battle Shark. SNK: Mechanized Attack. FLIP-PERS/PREMIER: Silver Slagger, 4P. USED KITS: 88 Games H; Blockout H; Cadash; Nastar Warrior H; Plotting H; Super Champion Baseball; Buster Bros.; Wrestling War V; Dragon Breed V; Golden Axe H; S.P.Y. H; Blooded H; Crime Fighter 4P; World Soccer Finals H; Midnight Resistance; Magic Sword S. NOTE: NEO GEO - Slightly used packs (cartridges) for all Neo Geo games $145.00. Also, used packs for Ninten-

SEEBURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUKEMUSIK and Games, Box 262, Hanover, PA, 17331. Tel: (717) 632-7205.

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pin Boss and Merit Triv Whiz (coin) counter (bar-top) games.

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