• STAN GETZ: LOOKING BACK ON A JAZZ MASTER
• HOW TO KEEP A BAND TOGETHER And On The Road To Success!
• GOSPEL FEATURE: BOBBY JONES
• SELECT RECORDS— HOME OF KID & PLAY
• LARRY GATLIN & THE GATLINS ANNOUNCE THEIR LAST TOUR & ALBUM
Tom Petty & The Heartbreakers

BY ALEX HENDERSON

TOM PETTY & THE HEARTBREAKERS BLEND ELECTRIC AND ACOUSTIC ELEMENTS on their new MCA offering, INTO THE GREAT WIDE OPEN—which is Petty's first album with the Heartbreakers since 1987's LET ME UP (I'VE HAD ENOUGH), and his first album since his 1989 solo recording FULL MOON EATER. Among the CD's cuts are "The Dark Of The Sun," "King's Highway," "Out In The Cold," "All Or Nothing," "You And I Will Meet Again" and its first single, "Learning To Fly." Petty wrote four of the album's songs by himself, six with producer Jeff Lynne and two with Lynne and Heartbreakers lead guitarist Mike Campbell. Besides Campbell, members of the Heartbreakers include Benmont Tench (keyboards), Stan Lynch (drums) and Howie Epstein (bass guitar, vocals).

Bob Dylan was quoted as saying of Petty, "I've got a lot for respect for Tom. He's a deep and soulful cat. Tom is a heroic character in his own kind of way. He's dedicated. Musically speaking, he's gutbucket. And he's got a very good band—they're quick, and they know the fundamental music."  

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M C TROUBLE DIES: Rapper MC Trouble, whose given name was LaLashia Rogers, died on June 4 in Los Angeles of an epileptic seizure that stopped her heart. Trouble, whose first Motown album, *Cotta Get a Grip*, received wide national attention, was born with epilepsy, for which she took daily medication.

NEW MUSIC ON THE BLOCK: New Music Harvest: Boston ’91 is the name of a new festival of contemporary music, to take place in the land of Boggs, Nov. 14-17. Charles Russell is the artistic director and among the delights will be world, American and regional premieres, lectures and symposia, and related hoopla. “Mostly for the First Time” is the title of the affair.

JUST SEND THE MONEY: *Send Lawyers, Guns & Money* (The Writ Has Hit the Fan) is the title of a tome being put together by Australian music journalist Phil Tripp “detailing hundreds of fascinating law-suits and legal actions over the past 30 years of the contemporary music industry.” It’ll be published later this year, they tell us, after Phil makes a trip around the U.S. doing research. He’ll be coming to a town near you next month; his fax number Down Under is (61-2) 211-5938.

SOMEDAY MY PRINCE WILL COME: If you were one of the lucky 1,500 or so urban radio stations or cluboutlets, your Prince came last week, as Prince sent out 12” single versions of a song called “Get Off” to celebrate his 33rd birthday. The cover was done by Prince himself, in purple of course, and featured little bits and snippets of information, some of it printed backwards and including the missive: “Warning: Don’t Come 2 the Concert.” No word, says a Princely publicist, whether the song will be included on Prince’s next album, *Diamonds and Pearls*, due later this summer.

ON THE MOVE

■ Neil McCarthy has been appointed executive vice president of Capitol-EMI Music, announced Capitol-EMI Music president and CEO Joe Smith—to whom the Los Angeles-based McCarthy reports. McCarthy comes to Capitol-EMI Music from Orion Pictures Corporation, for which he served as senior vice president, operations and finance for a year. Before that, he spent several years with The Walt Disney Company, serving as vice president, planning and control from 1986 to 1988 and senior vice president, planning and control from 1989 to 1990. ■ Epic Records has made Cliff Silver director, administration, making him responsible for monitoring all departmental and marketing expenditures of the label. He joined Sony Music as a financial analyst in 1987. And Sony Music Entertainment has appointed Daniel B. Zucker and James F. Lightstone senior counsel in the law department. Zucker has been counsel in the department since 1989, Lightstone since February. ■ Norman Winter/Associates/Public Relations has promoted Guy McCaill to vice president, effective immediately. McCaill joined the company as an intern in June 1985. ■ Barbara Hunt, formerly Barbara Finkell, has been appointed A&R representative for Virgin Records, announced vice president, A&R Gemma Corfield. The Los Angeles-based Hunt joined Virgin in 1989 as executive assistant to co-president Jordan Harris. ■ Capitol Records has promoted Keith Thompson from manager, artist development to associate director, artist development. Thompson works out of Capitol Tower in Hollywood and reports directly to vice president, artist development Jean Riggins, who announced his promotion. Thompson joined Capitol in 1988 as management trainee. ■ Patricia Jones has been named director of artist relations for Warner Bros. Records, announced senior vice president of artist relations Carl Scott. Before her promotion, Jones had been serving as manager of artist relations since 1988. She joined Warner Bros. after 13 years with Atlantic Records, for which she was national director of product management at the time of her departure. And, Warner Bros. Records has named Randall Kennedy national marketing director for jazz and progressive music, announced vice president and general manager of jazz and progressive music. ■ Ricky Schultz. Kennedy joins Warner Bros. after serving as national marketing director of jazz and classical music for A&M Records. Before that, Nederland spent five years with MCA Records, for which he was director of marketing for jazz and new age music. And Kel Worthy was named director, national rap promotion. Before this appointment, Worthy was national rap promotion director for Elektra Records. Before that, he was West Coast and Midwest regional promotion representative for Def Jam Records. ■ Arista Records has hired Carolyn Quan, who has worked for the label on a freelance basis for two years, as art director, creative services. And Gary Hertz, who also has been working on a freelance basis, has been named copywriter/producer, creative services. ■ Steve Leeds has been named director, video and national alternative music, PolyGram Label Group. Leeds, who comes to the label from MTV, will coordinate the release and promotion of all label group videos on national and local video outlets and will coordinate the promotion of alternative rock music releases. ■ Evan Lamber has been appointed creative director for EMI Music Publishing. Lamber was previously at MCA Music.

LET’S HANG OUT AT CHE’S PLACE. BMI/Nashville recently hosted ceremonies to dedicate a portion of South Street in the famed Music Row area, and renamed it Che’s Atkins Place. In honor of the legendary music figure and Country Music Hall of Famer. Other music greats such as Mark Knopfler, Minnie Pearl, Owen Bradley, Eddy Arnold and Ray Stevens were on hand for the festivities. Pictured above [l-r] are: Nashville Mayor Bill Bonner; Atkins; and BMI vice president Roger Sovine.
By Alex Henderson and Bryan Devaney

**STEEL**

*Body & Soul* (Giant/Warner Bros. 9 24415-2)

Poison's Bret Michaels serves as producer on the triumphant debut album, *Body & Soul* — a slick, commercial, radio-friendly and often infectious pop-rock CD. "The Hotter It Gets," "Blue Monday," "Believe In Me," the power ballad "Runaway" and a cover of The Rolling Stones' "Brown Sugar" are among the cuts with AOR and/or CHR appeal. All songs were written and arranged by Hatton, Michaels, Pat Shunk and Mark Korade.

**STEEL PULSE:**

*Victims* (MCA MCAD-10172)

Steel Pulse's first foray into 10-track CD format was released in the summer of 1991. The band signed to a new label in the U.S., embraces both hardcore reggae and crossover reggae on *Victims*. The CD ranges from the straight-up reggae of "We Can Do It," "The Land," "To Tutu" and "Taxi Driver" to such commercial reggae/R&B/pop fare as "Souls Of My Soul," "ErmorRay" and "Graz A Girlfriend." Steel Pulse produced most of Victims with Paul Horton — an exception being "Can't Get You Out Of My System," which was produced by Stephen Bray (known for his work with Madonna) and Michael Verdick.

**SHIRLEY MURDOCK:**

*Let There Be Love* (Elektra 69051)

Shirley Murdock, the very talented singer, songwriter and co-producer is scheduled to release her long awaited third album *Let There Be Love*, June 24. Joined by her singing in the footsteps of her previous albums, she displays the vocals that have made her one of the most loved voices in contemporary adult music. Shirley's new album is produced by Roger Troutman together with the co-production of Shirley Murdock and her husband, Zapp member Dale DiGroat.

**DAVID DIGGS:**

*Tell Me Again* (Artful Balance/CJ ABD-7222)

Keyboardist David Diggs' *Tell Me Again* contains the type of commercial, formulaic, slick and heavily produced pop-jazz that "quiet storm" and "wave" programmers eat up. While fans of mainstream jazz and radical fusion (Chick Corea's Elektric Band, John Scofield, Scott Henderson) may pass, the Kenny G/Tim Weisberg crowd should have no problem with "Stolen Land," "City Under The Sea," "For The First Time" and other light material on the self-produced 10-track CD.

**NEMESIS:**

*Munchies For Your Bass* (Profile PCT-1411)

Bass in your face! If you're a fan of the big bass sound, pop this CD, make sure your neighbors are gone and have good sturdy speakers hooked up to your stereo — *Nemesis*! *Munchies For Your Bass* is loaded with the bottom end. This follow-up to last year's *To Hall And Back* still provides the sound that you can only get from this Dallas, Texas-originated group. Songs to watch are "Munchies For Your Bass," "I Want Your Sex," "Grind" and "Nemesis To The Future."

**DE'BORA:**

*E.P.S.* (Smash Records/Polygram CD 848-325)

E.P.S., short for Extra Sexual Potentiality, is the name of this talented young artist's debut album. As Marvin Gleicher, president of Smash Records stated, "D'硼ora's solo album is a testament to the original Smash sound with a fresh edge and '90s groove. It's soul and depth of emotion are true funk!" "Dream About You," a fast-paced R&B/dance song, is one of the many chart-bound cuts included on her album.

**LYNYRD SKYNYRD:**

1991 (Atlantic 7 82258-2)

Back in the late 1970s, tragedy struck when members of Lynyrd Skynyrd were killed in a plane crash. Fans of the band, known for such AOR radio staples as "Sweet Home Alabama" and "Free Bird," wondered if the band would continue or break up for good. But in fact, Lynyrd Skynyrd continued — and surprised its devoted following.

Despite undergoing a series of personnel changes, Lynyrd Skynyrd has managed to maintain its uniquely boogietastic southern-fried identity, and continues doing so on 1991 — the veteran southern rockers' first album since leaving MCA for Atlantic. The 11-track CD's strongest cuts include "Southern Women," an ode to Dixie belle Carroll Baker's "Backstreet Lightning" (not to be confused with Howlin' Wolf's blues classic); and "I've Seen Enough," a message song decrying a world of homelessness and terrorism. If you're looking for slickness, you won't find it on 1991 — the band's sound remains tough, gritty, no-nonsense.

1991 was produced by Tom Dowd.

**PHYLLIS HYMAN:**

*Don't Want To Change The World* (Philadelphia International/Zoo/MG 2850-4)

Kenny Gamble & Leon Huff's legendary Philadelphia International label is set to reunite the race with Phyllis Hyman's *Don't Want To Change The World.* Far from retro Philly-style soul, "Don't Want To Change The World" is a high-tech "urban contemporary" song with a strong "urban radio" appeal.

**INNOCENCE:**

*Silent Voice* (Chrysalis F2 23714)

Innocence's first single on Chrysalis Records, "Let's Push It," left a strong mark on the Cash Box R&B charts. They now return with the release of the second single taken off their album, *Ride.* Innocence has put together two remixed versions along with the album version of "Silent Voice." Using a strong baseline on top of a funky hip-hop styled beat, "Silent Voice" has the up-to-date, contemporary R&B sound very much in demand.

**ICY BLU:**

*"Pump It Up (Nice An' Hard)*" (Giant PRO-CD-4725)

Icy Blu is a white female rapper who sounds nothing like Tairrie B. "Pump It Up (Nice An' Hard)," a highly commercial rap/pop/dance song, sounds like a cross between Tone Loc's "Wild Thing" and Salt-N-Pepa's "Push It." The CD single's club mixes contain house elements that could inspire dancers to jack jack jack their bodies.

**THE CONCEPT:**

*"Homegirl"* (Esquire LBL-878C)

"Homegirl," The Concept's debut single, is a prime example of the new 1991 hip-hop, new jack swing style. With a musical background of gospel, R&B, blues, jazz and up-to-date hip-hop, there's not much left for this new, multi-styled group to cover. Focusing on today's lifestyles, The Concept have created music that can easily be related to.

**THE KENTUCKY HEADHUNTERS:**

*Electric Barnyard* (Mercury/PolyGram 848 054-2)

The southern rock act, associated with Lynyrd Skynyrd, Charlie Daniels and The Marshall Tucker Band is alive and well in the capable hands of The Kentucky HeadHunters — who proudly display their Dixie roots on the self-produced Electric Barnyard. While country is a definite influence on these rockers, they also bring definite blues sensibilities to both originals like "It's Chillin' Time," & "Kickin' Them Blues Around."

**JUNKYARD:**

*Sixes, Sevens & Nines* (Geffen GEFD-24372)

If you're searching for a slick, glossy Sunset Strip band, you won't find it in Junkyard. *Sixes, Sevens & Nines,* the Texas headbangers' follow-up to their debut album of 1989, is gritty, unpretentious Aerosmith-influenced hard rock boogie that sounds well-produced but not overproduced. AOR programmers should pay especially close attention to "Nowhere To Go But Down," "Back On The Streets," "Give The Devil His Due" and "Misery Loves Company."

**LOOKING AHEAD**

**PICK OF THE WEEK**

**LYNYRD SKYNYRD:**

1991 (Atlantic 7 82258-2)

**LOOKING AHEAD**

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Everybody Knows That Bird Is The Word

Lee Jeske

CASH BOX: Do you think, when you look at guys like David Green, that if the Strokes hadn't come along you would have been...

CASH BOX: No?

Watts: No, I used to play with David. I used to play a banjo without the neck—I took the neck off—and brushed. And the boy next door used to play in a skiffle band. Skiffle was very big in England, and the lovely thing about skiffle was anybody could play it. Not you and I, but people who were like, 12, 14, 15, they could do it. David had this banjo, and he used to come out playing. He was 17. When I'd got about the age of 18, David was 17 and, being a bass player, they were very hand-shy. And when you start to become quite good, let alone very good...

CASH BOX: It seemed to me that the drummer guys had to be ready to get good to get playing in punk groups. That's the thing that had to play drums and bars and things. And to get the next bit, as a drummer, you had to be very good. Not just good, you had to be very good. And the bass players had to be alright.

Watts: We'd put a gig at week. Then it was two. Then I used to play with three bands at one time, all blue bands, and the Rolling Stones was one of them. I wanted to be with the Stones because—it's a funny thing—of the guys in it. They played anywhere, we always got booked back or asked to come back. No, for more money, but more people would come in. And we always had this amazing thing, where we'd played this club, which was a traditional jazz club, one Sunday afternoon and there'd be 10 people there. The next week there'd be 30.

And it just went like that, and our audiences are like that. We draw more people now on a live stage than we used to, and I have no idea why that is. That's why we've always been very fortunate in that way. We never really wanted for an audience.

CASH BOX: So you don't think about what would have been if the Strokes hadn't made it?

Watts: No, because I'm very fortunate. The Rolling Stones are a very good band and I enjoy playing with the others.

To be honest with you, I prefer being in a band that I'm doing a band leader. The one thing I didn't like about having that big orchestra was that I don't have the qualifications to stand in front of people of the calibre of Peter King and say, "B-Flat, E-Flat," that sort of thing. I never would.

I always sat there and waited for Keith to play something and join in, I prefer that, I like being in a band. And even with this, Peter King wrote the music and is the band leader. I hate counting songs off.

CASH BOX: Jack Bruce once told me that if Cream hadn't come along, he'd probably have been playing jazz bass at Ronnie Scott's all these years.

Watts: Probably, See, Jack was good enough for that. Jack is a wonderful bass player. He was the Charlie Mingus period of my life—we used to sit and listen to Gil Evans and Charlie Mingus all night. And I used to go round the clubs with him and Ginger, late nights.

I used to idolise him, and Ginger, because that was how I wanted to live: They used to play in the afternoon somewhere, then Jack would play with the Alec Korner Band, with me, then go on an all-nighter. After it was like living like Bird, that was what I thought. At that age, obviously, you've got nothing else to do except listen and play. I never played much, I listened more.

CASH BOX: Don't you think you would have improved to the point where you would have cut it as a jazz player?

No. I tell you why, I don't have a lot of the facility that they call jazz players needed. I was never interested in what a lot of guys called jazz drummers played: which was taking fours and eights and all this rubbish. In the bands of Philly Joe Jones, that's genius, that's not rubbish. In my bands, it's bloody rubbish.

When David is asked to play a gig, you turn up and you are playing with that band and whatever is expected within that band, by whoever is playing the tune and paying the trip, you fit into it to the best of your ability, whereas you're only going to destroy it. Most musicians will try to play to the best of their ability and make a thing of it.

Now, I know I could do three of these gigs and get through them alright, but the other three I'd never make. Never. And Philly Joe Jones would make all six and the next three. What is the difference? If that is an artist, for want of a better word—because that is the highest level I can put anybody on, is to call them that—then mine is a different sort of thing than that.

CASH BOX: Do you feel a great sense of privilege—looking at all your old jazz heroes, who never had any of the level of success you've had as the drummer for the Rolling Stones?

Watts: Yeah. I've had a really easy time. I've been in a very good band. Commercially, it's been taken over for me. I've never had to think about that, fortunately. I've never had to think about whether it's a good single or not. My opinion's been asked and listened to or not—my opinion. And I disagree entirely half the time with what Mick says about something, but it doesn't matter.

CASH BOX: Is there any sense of guilt?

Watts: Yeah, with me there is, a bit. Because I've always felt it was a bit unfair financially that CBS would spend half a million dollars on a video for us and Rikki Higgins—a wonderful, wonderful drummer—would get what, $200 a gig? I've always felt that is totally immoral in a way.

It's all relative, because it's all a business thing. It really is how many people will come and stand outside the door and listen to you, and if they'll pay to get in. It's easy to fatten up from a commercial point of view...
Cash Box: Charlie Parker lived a terrible life and died a terrible death, which your book kind of goes into. You then watched a lot of your peers go and, rather than learning the lessons of Charlie Parker, live that life. Do you think about this?

Watts: No. I tried to live like that, but I was very lucky. I got very ill quickly. If I'd been drinking too much, I'd puff and get headaches. So I soon gave that up. Drugs doesn't work on me because I get terribly conscious about it, about what I look like. And so it just wasn't worth that paranoia.

Cash Box: The losses must be devastating in a way.

Watts: Devastating? Yes, they are. Jimi Hendrix, I think, was one. I think Jimi was on the steps of playing some incredible things. Not that he never played anything incredible, but I think Jimi was going to play some even more astounding stuff.

To me, there are two people who I equate musically with Charlie Parker. One is Little Walter. And Jimi Hendrix is the last person who you'd look at and go, "Look what he's doing!"

Cash Box: And he burnt out like Bird.

Watts: Yes. But maybe Max Roach would say this about Bird, I don't know, but I never thought that that would happen to Jimi then. I thought it would happen younger, because we were all mad when we were younger. But Jimi had sort of quieted out a lot. I mean, he'd been ill, but he was getting himself together again. I think it was sort of a tragic accident. People would say it was inevitable, but I don't think it was.

Cash Box: Any thoughts about turning 50 this week?

Watts: No. I don't think about that. I think of 50 when I look in the mirror and see my hair. And I tend to do things and feel like a bloody old man. But the thing is, I've always been an old man in that respect—I've always admired old people, and everything I've always liked is always yesterday. The cars I like, the way I dress, the people I admire a lot. There are two people in the world I would have loved to have been: Stravinsky and Fred Astaire.

Cash Box: Are you going to continue to lead jazz bands here and there?

Watts: I don't know. It might not be a jazz band the next time. I don't know. I've got no idea. I always thought it was going to be a blues band, the next one, with Jack Bruce and Keith, or something like that. Straight Chicago blues. I'd love to have a Chicago blues band, but I think the next band will be a 15-piece all-tenor saxophone band, it'll sound like Jackie Wilson's band. Those are the things I like.

Cash Box: Now there was some talk a couple of months ago about Bill Wyman quitting the band. Is that nonsense?

Watts: He says he's quit, the other day, when I was talking to him. Well, Bill is a bit older and if he's decided he's got to make. I can't make that for him. I don't think we're going to let him leave, but he says he wants to. It's up to him. But we're not doing much at the moment. I respect the fact that Bill would like to leave. That's his decision.

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UK BUZZ

By Chrissy Iley

FINAL COMMERCIAL CONSIDERATIONS: A successful restaurant does not necessarily depend on the brilliance of its cuisine. What you want to tuck into is the excitement of the ambience. You're at the Hard Rock or the Ivy because it's the right time, right place, right sort of food. Pop music should be marketed on the same principle—creating the ambience. The recipe is always style over substance, with an optional dash of talent.

We are talking marketing. The Minogue sisters provide a fine example. Kylie was the perfect negative to the younger Dannii. Kylie, blonde, bland, spectacularly untalented and couldn't find a cleavage. Trying to was her mistake.

She was sold as a commodity that sang. That commodity was the ordinary, available sweetie next door. When the commodity ran out, so did she. Her first album sold in excess of three million. Her second, half that. And her third, less than half again. Kylie was marketed as a doll for the under-twenties and the under-mentally endowed. And then one day she thought, "Ooh, I'd better have a personality. I'd better decide to be sexy.” Because she has no sense of self, let alone fashion, the ridiculous garments that followed—the atrocious hot pants and halters, sequined parks and mini-skirts with floor-length chiffon bits added—looked like Kylie goes in mummy's dressing up box. She confused her audience. No longer palatable to be played with by the pre-pube set and trying desperately to be taken seriously she couldn't be taken at all.

It's wrong to confuse pop buyers with too much choice. Here was Kylie, still coming over coy and doing the sex siren stuff. But so unnecessarily. Sister Dannii, bumpy and black-haired, while not dismissing the teeny market, went for a club market. Her debut single, “Love and Kisses,” was produced with Demob, altogether hipper than SAW. She is less polished than her sister, but more durable.

She shares a record company with the brattish and pouting Wendy James from Transvision Vamp, who has been marketed masterfully. Wendy is Warhol chic, spouting ridiculous opinions, only passably pretty. But Wendy is a personality, which people want to buy into. Her opinions usually all contradict each other, but that doesn't matter: what she says gets printed. Most recently, after saying that she never wore designer clothes, she appeared on the cover of The Face in something designed by Thierry Mugler—a sort of bikini consisting of a curl of pearls around her bare bosom. The same picture made Page Three of The Sun, thus ensuring her a place in the Madonna school of feminism: a material girl who sells her sexuality because it's playing the game and winning.

If a singer can maintain a large sense of self she'll survive. Sinead had only one major hit in this country, yet she's a superstar. Betty Boo smacks of success because she knows how to package herself, and she wants to. Pop music is supposed to be disposable and exciting; those who do their best to leaden their words and images with earnestness, like Tanita Tikaram, become a nasty hypocritical hybrid. Growing up in pop music is tricky. Not many girls can get it right, as the George Michael option of simply growing a beard to suggest maturity is not available to them.

George Michael sublimated our consciousness through every interview he designed to give, telling us, "I'm a great songwriter." So great, indeed, that the tune he penned and produced for Pepsi and Shirlie, his former Whametters, sank without a trace. He's no rock hero, he's a brilliant marketer. You don't get to Number One because you are a great songwriter, you are there because your image is being bought into. Nobody wants to buy into Pepsi and Shirlie because they have no image. Shirlie doesn't even have a name. She was known as Holliman, now she is calling herself Kemp because she married one. They can't aim at being the dizzy, girly футsters they once were. Shirlie is now a mum, and babies in pop music have to be marketed very carefully. They can work. If you've got them, flaunt them, like Sinead and the horrendously successful Buffalo girl, Neneh Cherry, who seemed permanently pregnant for two years, she was so fond of the Top of the Pops appearances with a Lycra covered lump at her front. But poor Shirlie hasn't got it right at all. She tries to hide her little one and go for the half-baked sex tart image.

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PANTHEON RESTAURANT

The Greeks have a word for it: KALA! which means very good.

We hear that word a lot from our patrons about our food, our entertainment and our wonderful Greek hospitality.

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By Paul Dewart

How To Keep A Band Together And On The Road To Success!

IN THE LAST FEW ISSUES I've been talking about Alternative Rock bands and their crossover to "Pop Status." But these success stories wouldn't even be, if bands such as R.E.M. & Depeche Mode didn't persevere long enough to become popular. As a producer and music business consultant for rock bands, I sometimes hear band members say; "I'm gonna quit this band. It doesn't seem to be progressing anymore." So, in an effort to help musicians/bands out, I'll try to cover a few of the basics about band psychology and how to keep your band moving forward.

First off, when it comes to the music "business," your band is like a small company, treat it as such! Secondly, when it comes to the music itself and the lifestyle that goes with it, your band is like a family. You'll need to learn how to overlook each others faults, and to forgive each other on a regular basis. If you learn each others strengths and weaknesses, you can help strengthen the weak points about each other, and learn to accept the things you can't change about each other as well. Also, in learning about each other's personalities, you'll learn how todelegate the load evenly and intelligently (the right person for the right job and with each band member extending themselves beyond just practicing their instruments).

You should treat the other band members as if you're married to them; with honor, respect, and by allowing each other to express feelings openly honestly and without being hurtful about it. Time is money, so don't waste it with doubt and negativity. Communication brings knowledge and removes doubts. So, I suggest that you write all your doubts, questions, and feelings down on paper, or you'll never remember to get them resolved. When you notice a problem that's holding the band back, don't just complain about it, do something to fix it, be part of the solution.

Now about the business aspects of music. Make a thorough business plan on paper. Write down how much money you have available, and how your going to spend it marketing your band to the industry and public. You should have group meetings every six months to discuss what the plans are for the next six months. Be realistic about time and goal setting. Patience is a virtue, with people and with life.

They say that financial investors can be the beginning of a dream come true. But in order to get investors to actually dig into their wallets, you'll need to show them you know how to market your product, which is your music. And by the way, potential investors don't have to be bankers or rich oil sheiks, you just might find one at the dentist office, clothing store or maybe even your Uncle Bob will chip in.

Remember, you are a successful artist, day job or not, if you're still surviving and playing your music for other people on this planet. And if you don't see any progress in your band's career, then show them this article! Next week I'll be covering Alternative and college radio. If you have a story to tell or something to add, please call me here at the office at 213-446-8241.

NEWS & REVIEWS: On the L.A. scene, last Friday night, The Farm (Sire Records' newest act from Liverpool), played two shows to a packed house at the Roxy on the Sunset Strip. Very solid grooves and some good hooks make their debut album Spartacus worthy of investigation. Their live show, and the lead vocalist (Petter Hooton) display much English humor and charm. Also on the same billing, from the newly formed Morgan Creek Records, was Eleven. They have some good hooks in their songs and an exceptional guitar player.

Simple Minds' latest release Real Life on A&M Records has some good cuts on it. The label is currently leaning on the single "See The Lights," but another obvious one to me that should not be overlooked is "Ghostaster," which has a great groove and chorus hook, and the title song "Real Life" for socially meaningful people.

Watch for all the day arts festival LOLLAPALOOZA. The tour will hit some 22 cities and features Jane's Addiction, Siouxsie And The Banshees, Living Colour, Nine Inch Nails and more. When tickets went on sale for the Irvine Meadows show they sold out all 15,000 tickets in 21 minutes! Alternative Rock is alive and kicking so let's keep in touch.

By Alex Henderson

STUDIO SAVAGERY: Daaaaamn! Gelfen has a tentative release date of August 13 for Guns N' Roses' long-awaited albums Use Your Illusion I and Use Your Illusion II. Let's hope the CDs really do hit the streets in August—early this year, a Gelfen contact told this behoppin' headbanger homeboy they'd be out in April...Deft American's fearless leader Rick Rubin—and I do mean fearless—is producing the next Red Hot Chili Peppers album, which will be the funk-rockers first since signing with Warner Bros. Artist Rubin has produced include Public Enemy, Run-D.M.C., Slayer, L.L. Cool J, Danzig and the infamous Geto Boys...Daaaaamn! Ozzy Osbourne is working on his next album, Say Hello 2 Heaven, in smoggy Los Angeles...Seattle's definitely in the house, boyeee. Emerald City rockers 7th Stranger have recorded a remake of Sweet's "Love Is Like Oxygen" for the CEMA-distributed ALCV label, which is planning to include that remake and a remix of the band's current Z-Rock hit "Push Harder" on its forthcoming debut album. 7th Stranger's lead vocalist Rose Christair is a flygirl in full effect. In other words, she's like a totally bitchin' babe, dude...Death-metal thrashers Deicide are working on their second album, The Culling, which is being released on an October release. Among the "pleasant" song titles are "In Hell I Burn," "Satan Spawn The Cacodemon," "Tribulation" and "Holy Deception".

HIGHWAY TO HELL: Due out in late fall is a live Poison CD titled Snawing This Live. In addition to live material recorded on the L.A. glamsters' current tour, Snawing This Live will contain five new studio thangs: "Souls Of Fire," "No More Looking Back," "So Tell Me Why," "Only Time Will Tell" and an acoustic version of "Something To Believe In." When Bret Michaels & Co. ventured to Southern California for a show at Irvine Meadows In Orange County, one couldn't help but notice the fashion show off stage. Fishnets, bustiers, lacey frilly micro-minis, leotards and other skin-tight items were in full effect, honie. Isn't it interesting that in a more sexually conservative, AIDS-wary time such as the 1990s, fashion are much more suggestive, titilating and bimbo-conscious than in the more promiscuous '60s and '70s...Poison, Slaughter, The London Quireboys and Thunder (not to be confused with Lightnin' Hopkins) are scheduled to appear at an icelandic festival on June 16...Skid Row, whose second album Slave To The Grind hit the streets on June 11, began the second leg of its current North American tour on May 24 and remains on the highway to hell until early August...The first leg of Mr. Big's North American tour was scheduled to begin at San Antonio's Convention Center Arena on June 8 and last until early August...Christian pop-rock singer Amy Grant, who is VH-1'S Artist of the Month for June, plans to begin a North American tour in Pensacola, Florida on July 4...When George Thorogood & The Destroyers begin the second leg of their American tour in July, Joe Walsh plans to be a "special opening guest"...

VILLAINS ON VIDEO: Yow! Time is it, G? It's time for Anthrax and Public Enemy to cold get stoppid busy on the rap/metal tip. Anthrax and P.E. were scheduled to hit Chi-Town on June 10 to shoot a video for a headbanging version of Public Enemy's "Brother's Gonna Rock You Tonight" which is being released as the first single from Anthrax's Attack Of The Killer B's EP, due out June 24th on Island. Yeah, boyeee...Chicago's definitely in the house. Clark Street and Michigan Avenue cold get it goin' on. That's what time it is. I'm outta here...g, See yaeeeee!
PROFILE: BOB KEANE (L.A.)—In 1957, Bob Keane started his own independent record company, Del-Fi Records, named after the Greek Oracle of Inspiration. At the time, Keane was a popular band leader with his own television show and record album. The Del-Fi policy was open door to any and all. In 1959, Ritchie Valens walked in that door and the rest is recording history. Now, 34 years later, Del-Fi is still a thriving independent and Ritchie Valens is still a hot selling artist despite dying in a plane crash over 20 years ago. Keane brought national attention to many of the biggest stars in the recording business. Barry White once did A&R for Del-Fi. Frank Zappa, David Gates (Bread), Sam Cooke, Bobby Fuller (“I Fought The Law”) and The Fifth Dimension were just a few under his umbrella. There is currently a movie in the works about Bobby Fuller. Keane was one of the first producers to begin recording Latino music for the pop market, which paved the way for such groups as Santana, Tierra and Los Lobos. Currently, Bob is working with many new groups while putting together several recording compendiums in the areas he helped make history. One of these is the increasingly popular “West Coast” or “Surfing Sound” which he helped originate and will be available shortly. The Best of Ritchie Valens, including “Donna” and “La Bamba” is still selling on cassette and was recently released on CD. Bob Keane, after 34 years, still plays clarinet, performs with his band and still has an open door policy. Thank you for the great music!

FIFTH EMMY AWARD NOMINATION—EARL ROSE (N.Y.)—Composer/pianist Earl Rose has been nominated for an Emmy Award for his music for NBC-TV’s Another World, the network’s longest-running daytime drama. This is Rose’s fifth nomination in six years. He has been nominated in the category of Outstanding Achievement in music direction and composition for a Drama Series and has received four previous nominations for his work: In 1990 for his score for ABC-TV’s After School Special- My Dad Can’t Be Crazy...Can He?, and three prior nominations for his music for ABC-TV’s award-winning series Ryan’s Hope. A successful and prolific TV and motion picture composer, Rose is currently the composer for ABC-TV’s daytime drama All My Children and for Ryan’s Hope for the last five years of its long run. It was on this show that Johnny Mathis introduced his hit, “Right From The Heart,” written by Rose and Kathy Wakefield... He was also the composer for The Dick Cavett Show (1986-87) and frequently acts as assistant music conductor for NBC-TV’s Tonight Show. An in-demand performer, he has just completed a highly successful national 107-city Irving Berlin concert tour—The Irving Berlin Century—with the Earl Rose Orchestra and Singers. He also appears in concert nationally with The Earl Rose Trio. His latest album is Earl Rose Plays Irving Berlin (Amadeus Records). Congratulations on your fifth Emmy nomination.

MUSICAL CHAIRS—Evan Lamberg has been appointed creative director for EMI Music Publishing, announced Holly Greene, EMI Music’s vp/gm, Creative Operations. Prior to joining EMI, he was manager, Creative Services at MCA Music in N.Y. Before MCA, he was a professional manager at Jobete Music in N.Y. Lamberg will be based in N.Y.... MCA Music announced the promotion of Michael Rogers to the position of manager of Motion Pictures and TV Licensing. In his new capacity, he will be responsible for the negotiation of all synch. licensing fees for MCA’s copyrights in the area of motion pictures, TV and video. Rogers is located in MCA Music’s L.A. offices and will report to Scott James, vp of Motion Pictures and TV. Rogers was formerly an assistant in that department... The best of luck to one and all...

WARNER/CHAPPELL—Albert Collins, who recently finished playing with Eric Clapton to sold-out audiences at the Royal Albert Hall in London, took time out to sign a worldwide co-publishing agreement with Warner/Chappell Music. Collins currently has an album out on Point Blank/Charisma Records entitled, Iceman... Toy Matinee, who just played to SRO crowds at The Roxy in L.A., and Pop songsters, Merchants of Venice, have also just signed with Warner/Chappell...

SOY COWBOY—Without a doubt one of the best original unsigned bands in L.A.! Soy Cowboy features a tight rhythm section, comprised of Tim Long on bass, Brian Glasscock on drums, Wade Charles XXIII on guitars, Vince Nicoletti (founder of Soy Cowboy) on keyboards, three female Thai back-up singers (who sing in Thai and/or English), and a great animated, front man/lead singer (in a 10 gallon hat), 6’6” Joe Romersa! Soy Cowboy has performed live on L.A.’s eclectic radio station KCWR, about five times. There are no other Thai-Western bands around. They play original Thai flavored melodies and lyrics with a pop/rock mix and blend that is a fresh and new sound. The group also does “killer” covers of great standards like “Paint It Black” and “I’m An Old Cowhand.” Soy Cowboy is one-of-a-kind! The true meaning of East meets West. Their shows are a combination of great music and fun. Currently, the group is working the local L.A. club scene and also shopping for a major record deal, with a new, just-finished tape. The street crowds that frequent the club scenes have always been the first ones to support the new hot acts. Soy Cowboy has been selling their tapes at their live shows, and always sell out. There’s a strong message there. Check out Soy Cowboy! (818) 766-7142...

to be continued...

RCA’s new band Kik Tracee has signed a worldwide co-publishing agreement with Emerald Forest Entertainment. Their debut LP, No Rules and first single, “Don’t Need Rules,” have just been released. Pictured above at Emerald Forest’s L.A. office (l-r) are: Stephen Shareaux of Kik Tracee; Barbara VanderLinde, Emerald Forest; Linda Blum-Huntington, co-owner, Emerald Forest; Kik Tracee members Rob Grad, Mike Marquis and Johnny Douglas; Maria McNally, co-owner, Emerald Forest; and Gregory Hex of Kik Tracee.
By Tony Sabourin

AND NOW ABOUT MYRIAM HERNANDEZ AND HER RUMORED EXIT FROM EMI-Chile. First the facts. Ms. Hernández’s contract with the label will expire June 26, to be exact. Her first two albums have put her arguably quicker than any other artist in memory—in superserreta nova. Negotiations for a contract extension have been carried on since last November, but nothing has come out of it. But some unexpected happened between the comings and goings of the offers and the counteroffers from one side to the other.

Julio Saénz, president of EMI-México and Ms. Hernández’s corporate Svengali from his days at a similar position at EMI-Chile, got a cushy offer to run WEA-México, and took it on March 1. Since then, speculation has run rampant that Myriam would follow down WEA way. But her manager, Jorge St. Jaen, said that it isn’t necessarily so. He did confirm, however, that he’s had offers from several multís, including WEA México.

Like everyone else who was in Miami for Lo Nuestro Awards, I got salpicado by the news that Myriam was gozno to WEA. I hemmed and hawed. Two independent sources had already confirmed that St. Jaen had at least one more round of meetings scheduled with EMI-Chile executives sometime between June 6 and 10. Therefore, nothing could have happened till then.

But then on the morning of June 1 fate got the better of fact when Mr. Saénz was spotted traveling with both Ms. Hernández and Mr. St. Jaen into New York’s La Guardia Airport on Pan-Am’s AM flight. The whole group would be surrounded that night by WEA Latina staff, and during Myriam’s Madison Square Garden performance—opening for José Luis Rodríguez (she closed by dueting with “El Puma” on “La Fiesta”).

On June 11 St. Jaen’s office confirmed that the singer will no longer be part of EMI-Chile’s roster, adding that she had not signed any label as of this writing. But I also read this as a Take-It-For-Granted indication that Myriam Hernández will be signed, sealed and delivered soon on WEA México.

MIAMI’S OWN GLORIA ESTEFAN IS BLASTING BACK LIKE MAD on Eddie Palmieri’s copyright infringement lawsuit filed in Federal Court in New York. It alleges that the hit “Oye Mi Canto,” written by Gloria, Jorge Casas and Clay Ostwald, is based on Palmieri’s “Páginas de Mujer,” originally released in an eponymous album via Barbaro Records, a Fania label. Estefan and her co-writers have hired New York attorney L. Peter Parach of Parach & Hayes, P.C., who successfully defended Mick Jagger in a similar suit. The released statement ends with the most hostile diplomatic legalese: “We are ready, willing and anxious to fight this case in court.”

If I were Parach I’d feel the same way, so easy is this legal battle. First, a caveat or two. Any given jury may listen to the two pieces of music and judge in Palmieri’s favor, as anything is possible in life. But in this case I don’t think so. I know each song well and they have nothing in common in rhythm, production or lyrical content or context, except for three words: the core line “Oye Mi Canto.” Any worthwhile Afro-Cuban musicologist or publisher can come up with several songs with an “Oye Mi Canto” chorus. Hence, Parach should be able to successfully contend that a folkloric segment of the genre—coda, etchilla or however it’s called—should not constitute a copyrightable property. This without resorting to unearthing the intention behind Palmieri’s registration of his copyright approximately two years after Estefan’s “Oye Mi Canto” was released—the legal angle to be employed by Parach, according to the release.

This begs another question: If the evidence in Palmieri’s favor is relatively minor—history and cultural usage seems to be so overwhelmingly against Palmieri—why did his lawyer, David Lubell, take this case? Reached at the offices of Fishbein Badillo Wagner, Lubell said “before we instituted the lawsuit we did a diligent appraisal based on expert opinion and came to the conclusion that it was copyright infringement.” I wouldn’t want Eddie Palmieri to walk away with the wrong impression of what I’m going to say. I’ve always respected him tremendously as an artist. And when his orchestra is right, it can be magical. But this lawsuit reeks with symptoms of his cheap capitalization on someone else’s hit, hopeful for a “quickie” settlement, perhaps because 1.) After all, the Miami Sound Machine organization is in sound financial shape; and 2.) One way or another MSM will spend the money in legal fees. Judging from the hired top guns, Estefan, Casas, Ostwald and their publisher seemed to have opted to spend the money anywhere but with Palmieri.

It reminds me of an event I witnessed at a meeting of the NARAS New York Latin Screening Committee several years ago at the time when “Canga” had just become a nationwide hit. Two committee members, old time salseros with sufficient individual credentials to match Estefan in numbers—if not in Anglo pop reach—carried on endlessly about telling Johnny Pacheco to investigate the possibility of suing MSM because “Canga” was plagiarized from the Celia Cruz-Pacheco classic “Timbúra Cumbára.”

They went on and on until they took them aside and explained to them that, to the best of my business and legal knowledge, the nomenclature beat known as conga is generic, something open to general usage: A law of the Ages Principle known as Music’s Common Law, like waltz’s 3/4, R&B’s 2/4,4/4’s clave, salsa’s rhythmic base; three-quarter notes, hesitation, two-eight notes. And, as such, it can’t be copyrighted.

As they walked away non-plussed, I got really upset at the conversation I’d just heard, sick to no end because a moral cancer—manifested through laziness and envious greed—got the better of musicians good enough for several more years of artistic creations.

Considering that Eddie’s last studio work was a rehashing of some of his better known hits—and that his streaks of creativity arrive with a frequency just slightly higher than Haley’s Comet—this Palmieri lawsuit makes me just as nauseous.
By Lee Jeske

LAST WEEK, AFTER A FOUR-YEAR BOUT WITH LIVER CANCER, STAN GETZ died at the age of 57. He never came and gone. Getz was on death's door two years ago but he recovered long enough to tour and record last year. Getz, whose bouts with drug addiction dogged his career, was one of the great tenor saxophonists jazz has ever known. Last June, I held a wistful discussion with him about life and music. Here are some excerpts:

Cash Box: All of a sudden, after being seriously ill last year, you seem to be all over the place. It must make you feel good.

Getz: Well, I found out something, that music’s keeping me alive. I really love it. And I feel that it’s just gone through some bad periods, that’s all. When that hate music came on the scene, that politically oriented music, that was expressing political views—sure, I wouldn’t listen to that either, why would the people listen to it, man. Any kind of art form is put on the earth to be enjoyed and at the same time. You don’t want to put too much in it, you just want to enjoy it. Don’t analyze this shit to death.

Cash Box: Back when you started playing, jazz giants walked the earth: Lester Young, Coleman Hawkins, Charlie Parker... People look around now and say, Why haven’t those giants been replaced by other giants? Do you feel that way, or is that not fair to say?

Getz: Where are the new jazz giants? I don’t really think about it, but now that you mention it, I believe that this country has made it so that the economics are too hard, where everybody has to work so hard to keep TV sets and shoes and everything’s so expensive. The kids have too much, they don’t want to spend time in a cellar having jam sessions, they want to have fun. They don’t want to put any indoctrination time into this music.

Cash Box: Is there anything but a radio, you know; that was it, the radio. And when we played sports, it was stickball.

Cash Box: Was it more a case of living for the music? Was the music more important than where it might get you?

Getz: Oh, definitely. People asked me about success, I never once thought about success. To me, success is being happy. What I thought about was bettering the music, always trying to become good at the music. Which you never do, because what you hear in your head is better than what you do, always.

When I was a kid in the Bronx, in the ‘30s, you usually ended up leaving the Bronx, or staying there as one of two things—either a cop or a member of Murder, Incorporated. So my little saxophone was a passport for me. And I loved it; I played eight hours a day for two years when I was 13 and I left on the road when I was 15.

Cash Box: Pepper Adams once told me that the reason he played the baritone was because every tenor player that he knew was trying to be Stan Getz. Herbie Mann told me that’s why he played the flute.

Getz: Yeah, Herbie told me that. He told me, that’s what really impressed me. When I taught at Stanford. All these kids have their heroes, and nobody plays like themselves. I spent the whole time trying to convince these kids that the main thing that makes jazz so good is that it’s an expression of the individual. Don’t belittle your own individual selves, stop hating after you go away from each other.

Alright, you could tell that I played like Lester Young, but who you love you sound like for awhile. You’ve got to let yourself go on to your own thing. Well, there are a lot of Stan Getz imitators, right. And I hate to hear this bastardizing—sounds like I sound to myself. Insipid. And I’m not insipid. It’s like a cartoon.

Cash Box: Isn’t this your 50th anniversary as a professional musician?

Getz: It’s one month short of when I earned my first buck, 50 years ago. How I earned that buck was, my father and mother belonged to a civic and welfare organization called the Richard T. Denhausen Association and Ladies Auxiliary. Essentially, it was a group of poor people who, on

THANKSGIVING AND CHRISTMAS, GAVE BASKETS TO POORER PEOPLE. AND THEY PLAYED CARDS.

I was playing saxophone about three, four months, rehearsing with a drummer and a trumpet player who later became a fire department captain in New York. And they said, “Come on, kids, and play for while we’re playing cards.” So we played and we played and we played, and finally, to get us to go home, to get us to stop playing, they gave us each a buck. To send us home. So I was a pro.

And I remember, I passed the bus, we were going to frame it. But my father used to come home on the subway and get off at Freeman Street. And I could tell by the look on his face, as he was walking down the stairs, whether he had found a job that day, because they didn’t allow Jews into these unions at that time. And he didn’t score that day. So I used my buck to buy us that Shabbos night dinner. And I’ll never forget—that’s the greatest feeling I ever had in my life, helping out my family that night. So it’s actually 50 years in music.
By Bryan Devaney

R&B MUSIC

STEVIE WONDER TO RECEIVE NELSON MANDELA COURAGE AWARD—Motown Records recording artist Stevie Wonder, who has been one of the most prominent and outspoken figures in the struggle for human rights, is due to receive the second annual Nelson Mandela Courage Award in honor of his lifelong commitment to hum BC, and humanitarian efforts. The event will be held at TransAfrica Forum’s “Bridge To Freedom” dinner that will be held at the Century Plaza Hotel in Los Angeles on Friday, June 14, 1991. Quincy Jones, known worldwide as a producer, recording artist, and humanitarian, will present the award to Wonder. “Stevie’s conviction and long-standing commitment to Africa, civil rights, human rights and justice serves as an example for us all,” said chairman and host of the event Bill Cosby.

Stevie Wonder was also one of the first individuals arrested at the South African Embassy in Washington in 1984 for his participation in the protest organized by TransAfrica which launched the successful movement to institute economic sanctions against South Africa. In addition to his tremendous efforts he also dedicated the song “Keep Our Love Alive” to Nelson Mandela, donating all proceeds to the African National Congress. He also lent his talents to the all-star, “We Are The World” project in 1985.

MTV’S TRIBUTE TO BLACK ARTISTS AND MUSICIANS—In honor of Black Music Month, MTV will broadcast a two-hour musical tribute to some of today’s most successful black artists and musicians on Thursday, June 20th at 8 p.m.-10 p.m. Through videos, interviews and news clips, the special will focus on current trends in black music from hip hop, rock, and rap to New Jack Swing and new soul. Artists scheduled to appear in the special include Bell Biv DeVoe, Another Bad Creation, C&C Music Factory, LL Cool J, Public Enemy, Living Colour, Fishbone, Bobby Brown and Color Me Badd. The special television event will be hosted by Stevie Wonder, Spike Lee, Fab 5 Freddy, Doctor Dre and Ed Lover and Downtown Julie Brown.

ON THE ROAD—Artists on the R&B label Josie Records, founded by M.C. Hammer and his brother, Louis K. Burrell, will be traveling quite a few miles this summer while on the touring circuit. B Angie B, whose cover of the Emotions’ classic “I Don’t Want To Lose Your Love,” which was in the top ten on the top 100 Cash Box R&B singles chart, will be Johnny Gill’s special guest on his summer-long tour. Also to tour this summer is Bust It’s Special Generation, who will be on the road with LL Cool J, Pebbles and Hi-Five among others taking part in the Budweiser Budfest.

ANOTHER BUSY SUMMER—Stanley Clarke and Herbie Hancock began a 29-city tour of Europe, Japan, Hong Kong, and Andia June 8, 1991. This tour will highlight a very busy year for Clarke. Earlier in the year, Clarke composed the score for Robert Townsend’s hit film, The Five Heartbeats. Clarke recently composed the score for the much anticipated John Singleton film, Boyz n The Hood, which will be released July 12. Clarke will also issue a new album of unreleased live vintage material from the 70’s. The album entitled, Stanley Clarke Live 1976-1977 is scheduled for August release.

After the Brand New Heavies worked New York City’s S.O.B.’s industry audience into a hot, furious sweat, they chilled backstage with friend and “heavy” enthusiast, Q-Tip, from A Tribe Called Quest (who joined BNH on stage). Pictured (l-r) are: Q-Tip; BHN guitarist Simon Bartholomew; BHN bassist Andrew Levy; featured vocalist, N Dae Davenport; BHN drummer/keyboadist Jan Kincaid and featured drummer Charles D.
#1 SINGLE: Lisa Fischer

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The Roots Of Rap
By Bryan DeVaney

TODAY’S MOST RECOGNIZED rap artists like N.W.A., Ice Cube, Slick Rick, Public Enemy and M.C. Hammer may share the spotlight, but there are those who shouldn’t be forgotten—the pioneers that made it possible for rap to become the most popular “new” music form.

Back in the mid-70’s, who would have even thought that rap music would come as far as it has today. Well, it all started back in the 70’s in New York City, where gang violence was prevalent. When the gang scene started to decline, New York youths took the opportunity to do something constructive with their lives. At this turning point, Kool Herc (you could say the godfather of rap music), who came from Kingston, Jamaica and relocated himself in the upper Bronx, created a sound of music that no one had ever heard before. He took two copies of the same record and blended them back and forth using two turntables, creating one continuous beat which is known as the original sound of hip-hop. Now to expose “hip-hop,” Herc took his music to local dance clubs. DJs like Grandmaster Flash, the Cold Crush Brothers, Grand Wizard Theodore and Grandmaster Caz would go to the clubs to take notes and observe what Herc and his crew were doing. Soon, these DJs formed their own groups and started doing their own versions of hip-hop.

In 1979, a rap group named The Sugar Hill Gang recorded “Rapper’s Delight” on Sugarhill Records which became the first rap record to sell worldwide. About the same time, a young rapper from Queens, New York, Kurtis Blow released his first single “Christmas Rappin’,” which came out in December, 1979. After the success of his record, Kurtis released his second single titled “The Breaks,” making history by garnering a gold 12” record from the R.L.A.A. It was the first time a male solo artist had earned a gold disc for a 12” single. Rap groups that were locally known in New York like Afrika Bambaataa and the almighty Zulu Nation, Grandmaster Flash + The Furious Five and the Treacherous Three had made their ways into the music industry. Out of the original rap groups (now known as “the school rappers”), Grandmaster Flash and the Furious Five became the most successful. With classic songs like “The Message,” “Scorpio,” “The Message II” and “New York, New York” they gained recognition not only in New York, but all over the world.

Another group that became successful was the Treacherous Three consisting of L.A. Sunshine, Kool Moe Dee and Special K. In 1981, they released “Feel The Beat” on Enjoy Records. Their later releases, including “Heartbeat” and “Yes We Can Can,” came out on New Jersey’s Sugar Hill Records making them nationwide favorites. A couple of years down the line, a young trio out of Hollis, Queens, Run D.M.C. made a big entrance in the recording industry with their debut album self titled on Profile Records. Taking rap further than any other artist had, Run D.M.C. managed to give their music the rock and roll sound crossing them over to the pop music fans. In 1985, Kool Moe Dee left the Treacherous Three, and later left Sugar Hill Records. He then recorded “Go See The Doctor” for Rough Trade. Jive Records ended up signing him and “Go See The Doctor” became his first big hit.

Bringing things up to date, most of the old school artists are mere memories, but a couple are still around and doing very well. L.L. Cool J has been certified platinum on his 4th album Mama Said Knock You Out to go along with his three previous platinum efforts. Cool J is now considered by many to be one of the most successful rap artists to date. Kool Moe Dee, has released his new album titled Funkie, Funkie Wisdom, to add to his previously successful albums. Run D.M.C. has returned with Back From Hell the newest album that the “Kings of Rap” have released. With all the talent from the old and new rap artists, you can bet your bottom dollar, rap is here to stay.
**INDIE NEWS**

**RHINO:** Garson Fos has been promoted to vice president of product management. During his four and a half years with Rhino, Fos has worked as national sales director and director of product management...

**MESA/BLUEMOON:** It's always nice to hear that a musician has been hired for an A&R position—you figure he knows at least something about music. Mesa/BlueMoon Recordings has hired guitarist Tim Weston, who led the band Wishful Thinking, as national director of A&R...

**TIMELESS:** During the last few years of his life, Chet Baker remained quite active in the studio. Cool Cat and As Time Goes By, both recorded at the same December 1986 sessions and recently released on CD. The CDs are state-of-the-art Baker—relaxed, mellifluous “cool jazz.” If you like Baker’s singing, you’ll especially like As Time Goes By—the trumpeter sings on almost every cut, interpreting “Angel Eyes,” “My Melancholy Baby,” “I’m A Fool To Want You” and other standards. If you dislike Baker’s singing but love his soulful trumpeting, you’ll be especially appreciative of the six-song Cool Cat’s three instrumentals, one of which is a seductive 10-minute reading of Thelonious Monk’s “Round Midnight”—and you should note that Baker delivers trumpet solos on the CDs’ vocal tracks. On both CDs, Baker is joined by pianist Harold Danko, bassist Jon Burr and drummer Ben Riley. For more information on the Dutch Timeless Records, please call the label’s American connection, Russ Musto, at (212) 529-3655...

**INDIE CD REVIEWS**

**SINGLES**

- **OWNY RUTLEDGE:** “Every Little Beat Of My Heart” (Esquire DPRO-79765)

  Owny Rutledge’s “Every Little Beat Of My Heart,” the theme from the film Payoff, is a commercial, mid-tempo pop song on the adult contemporary tip. The CD single was produced by James Donnelan, and the song was written by Owen William Gillespie and Laural Anne Gillespie.

**ALBUMS**

- **CHARLES EARLAND:** Whip Appeal (Muse MCD 5409)

  A jazz version of Babyface’s “Whip Appeal”? You bet your bonderule. But then, one expects such surprises from veteran soul-jazz artist Charles Earland, who has jazzed up everything from The 5th Dimension’s “Aquarius” to Michael Jackson’s “The Way You Make Me Feel.” Whip Appeal finds Earland (who has switched from Milestone/Fantasy to Muse) adding some grit to, of all things, Kenny G’s “Songbird,” and keeping his jazzy movin’ and groovin’ on the originals “No Brain, No Pain” and “Burner’s Desire.” And once again, Earland interprets the Spiritual Staircase’s “More Today Than Yesterday”—a song that became an R&B hit when he interpreted it in 1969 for his classic Black Talk album. Sidemen include Houston Person (who serves as producer and is heard on tenor sax), Johnny Coles, (flugelhorn), Jeffrey Newell (soprano & alto sax), Robert Black (guitar), Marvin Jones (drums) and Lawrence Kilian (percussion).

- **BLACK UHURU:** Iron Storm (Mesa R2 79035)

  Despite more than a few personnel changes over the years, Black Uhuru has maintained its distinctive sound. The reggae trio’s current lineup—Don Carlos, Garth Dennis and Duckie Simpson—is also its original lineup of the ’70s. Iron Storm is eclectic Uhuru—haunting, soulful reggae. Among the nine-track CD’s strongest cuts are “Bloodshed,” “Statement,” “Breakout” and the title track. And you! Hardcore rapper Ice-T makes a guest appearance on the stoopid dope hip-hop-influenced “Tip Of The Iceberg.”

- **TYPE O NEGATIVE:** Slow, Deep & Hard (Roadracer RRD 9313)

  Sex, violence, sadism and suicide are among the topics on Type O Negative’s Slow, Deep & Hard. Playing slow, the band is a departure from the faster thrash metal associated with Roadracer. The gothic touches on this punk-influenced metal CD recall The Stranglers, although Type O Negative’s sound is much heavier and harder—and its lyrics more brutal. Not for the squeamish.

- **CARLOS BARBOSA-LIMA:** Music Of The Americas (Concord Picante CCD-4461)

  Acclaimed composer Carlos Barbosa-Lima applies his acoustic jazz guitar to both Latin (Brazilian, Spanish) and non-Latin material on his 21-track CD, Music Of The Americas. In addition to embracing the music of Brazilian composers Laurindo Almeida (also a Concord artist) and Garoto, Barbosa-Lima interprets three Dave Brubeck songs (“In Your Own Sweet Way,” “Kathy’s Waltz” and “The Duke”) and the pop standards “I Got Rhythm” and “Always.” Music Of The Americas was produced by Concord president Carl Jefferson.

- **BRIDE:** End Of The Age: The Best Of Bride (Pure Metal PMD 7900)

  This 10-track CD serves as introduction to Christian headbangers Bride. Although not fast enough to be classified as thrash or speed metal, “Hell No,” “Fire & Brimestone,” “Same Of Sinnet,” “All Hallows Eve,” “Evil That Men Do,” “Forever Darkness” and other previously released slams are blistering enough for Metallica and Megadeth fans. On some songs, Dale Thompson’s lead vocals have an AC/DC-ish quality.

- **DONALD HARRISON QUINTET:** For Art’s Sake (Candid/DA CCD 79501)

  Hard-drivin’ alto saxman Donald Harrison is captured live at New York’s Birdland in 1990 For Art’s Sake—that Art’s as in Blakey, the hard-boppin’, post-boppin’ drummer who inspired many a young jazzman, including Harrison. For the most part, Harrison, trumpeter Marion Jordan, pianist Cyrus Chestnut, bassist Christian McBride and drummer Carl Allen opt for an acoustic, modal, post-bop approach on this 68-minute, digitally recorded CD—tackling Miles Davis’ “So What,” Duke Ellington’s “In A Sentimental Mood,” and the pop standard “Softly, As In A Morning Sunrise.” Harrison’s “For Art’s Sake” and Chestnut’s “Nut” are both John Coltrane-influenced, the latter also invites comparisons to Miles’ “Freddie Freeloader.” Sonny Rollins’ “Oleo,” meanwhile, finds the quintet on the hard bop tip.

- **VARIOUS ARTISTS:** A Hard Time To Be Single (Original Cast OC913)

  The music from Brian Gari’s New York musical revue A Hard Time To Be Single doesn’t paint a very pretty picture of being single in the ’90s. While Gari’s pop songs have an element of humor, the material serves as a social commentary as well as being quaquaquaquo.
THANK YOU Radio
For All The Support

"Wake Up Call"

"Situation"

And still coming strong and keeping in Beat with new releases from Klass A., three beautiful young ladies with their upcoming recording of "Use Me" and also some dope New Wave music on the scene with SATELLITE SURF with some positive studio POSI-DEV with some positive slamming rap.

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Recording Studio
1645 N. Vine
Suite 350
Hollywood
CA 90028
213/293-5140

IN BEAT
Main Offices
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Beverly Hills
CA 90210
1-800/795-8525 Ext.
5114833

200 DOLLARS AND SEX (Atlantic 82198)

1.26536
HANK WILLIAMS, JR.
**Gatlins Announce Final Tour**

Larry Gatlin & The Gatlin

ALL THE GOLD IN CALIFORNIA COULDN'T be worth the immense success that Larry Gatlin & The Gatlin have accomplished over the past 37 years. However, due to various reasons, the famous brothers trio have decided to turn in their microphones and tour schedules—that is of course, after a final album and tour. The Gatlin's decision is a

happ best stated in their own words, as follows:

"For the past 37 years, our number one dream (professionally speaking) has been to sing music together, and it's been a wonderful 37 years. We thank you for that. However, time passes and dreams change, and to that end we believe it's time to lay it down for awhile. It may be for a year, it may be forever, we don't know. We're just going to think, pray and listen.

For the past six years, Larry has had increasing trouble with his throat, and if God does not miraculously heal it one way, we are going to let God direct Dr. Robert Ossoff's capable hands in cyst removal surgery sometime in April or May of 1992. We all will appreciate your prayers."

Larry admits that he can still sing the group's hit songs such as "All The Gold In California," "Broken Lady," "I Don't Wanna Cry" and "Sweet Becky Walker," but it's the higher register of his voice that is creating the most complication—making it impossible to sing such cuts as "I've Done Enough Dying" and "The Heart." The group announced that its final tour, entitled the Adios Tour, will kick off in June, 1992, and coincide with a final album, For The Time Being, Adios, which they are currently recording.

**T.O.P.S. Launches Urban Music Conference**

T.O.P.S., TALENT ON PARADE SERIES, will present the First Annual Urban Music Business Conference on Tuesday, June 18, at Music City's Fisk University Jubilee Hall. The conference, sponsored by BMI, Metro Nashville Arts Commission, Warner Bros. Records, Bust It Management & Productions and WQXK Radio, will feature a lecture series on how to take care of business in the day-to-day workings of the music industry. Lecture topics will include such industry facets as music publishing, artist management, record labels, performing rights and entertainment law.

"With the influx of record producers, songwriters and talent from other music centers, the growing Nashville urban music scene needs encouragement and direction," says Thomas Cain, T.O.P.S. chairman and senior director, Writer/Publisher Relations BMI/Nashville. "This conference is designed to help those interested in the music business learn to take care of their own business."

Since 1987, T.O.P.S. has provided a venue which allows new talent to showcase in the area's jazz, classical, gospel, blues, rap and other forms of urban music. For more information, contact LuAnn Davidson at BMI—615-259-3625.

**Gone Gold/Past Platinum**

IT WAS IN 1987 that recording artist Dan Seals released his The Best Of album—not to be confused with his Greatest Hits project. After four years, the project turned gold, as announced by the Recording Industry Assn. of America (RIAA) in its list of May certifications.

THERE'S NO SURPRISE HERE: The Current Academy of Country Music Entertainer of the Year chalks up another certification from the RIAA. Garth Brooks' debut LP, entitled Garth Brooks, recently garnered multi-platinum album status. Brooks' current No Fences project has remained #1 on Cash Box's Top 75 Country Album Chart for practically countless weeks.

ANNE MURRAY also makes the multi-platinum line-up in country music this month with her self-titled album, which was released in 1980.

**Willie Nelson: From CBS To IRS**

AS UNUSUAL AS IT MAY SEEM, country music veteran Willie Nelson, the Internal Revenue Service, Sony Music and Television Group, Inc. have released a special Nelson record which will be marketed exclusively through television. The majority of the income derived from the product offer will go directly to the IRS to help offset Nelson's debt of $16 million. The IRS agreed to such a solution to Nelson's enormous tax problem by participating in the marketing of the two-record set, entitled Who'll Buy My Memories aka The IRS Tapes.

Nelson, who has often been described as a figure on the giving side of the fence, stated that he did not want to be the object of any charity. Throughout his life, Nelson has been known to be generous to a fault—traveling the world sharing his gift of music and his strong belief in helping others. While becoming such a "Robin Hood" to some, he naively assumed that his financial counselors were, in turn, protecting his interests. With the new recording project, which consists of a collection of 25 songs, written and performed by Nelson with just his guitar, he attempts to turn a negative into a positive buy using his music as the solution.

ON STAGE

Recording artist Charlie Daniels takes the stage with Travis Tritt before an enthusiastic crowd of over 12,000 at Daniels' Volunteer Jam XIV May 4, at Nashville's Starwood Amphitheater. The concert was taped by Voice of America and Armed Forces Radio, both of which broadcast the show to a worldwide audience of over 120 million. Featured entertainers at the Jam included such artists as Wet Willie, Kelly Lang, Rivas Taft, Joe Walsh, Larry Howard, Tanya Tucker, Joe Diffie, Toy Caldwell, Steppenwolf, Jim Dandy, Ted Nugent, B.B. King and Bobby Jones and his New Life gospel chorus.
ARTISTS IN ACTION

Marty Stuart

AS HILLBILLY ROCKER MARTY STUART continues to charm the charts with his current "Till I Found You" single, this week at #16, in addition to making numerous television appearances, and starring in the Marlboro tour, this energized artist still makes time to come back home and add his magic mandolin touches on the projects of fellow artists when he's needed. His latest session was with Randy Travis, and he's also heard on the new Travis Tritt project. As he continues to build his reputation as a formidable songwriter, Stuart-penned cuts will soon be included on LPs by such artists as Emmylou Harris, Buck Owens, Janie Brown, Mark Collie and Travis Tritt.

Gary Morris

RECORDING ARTIST GARY MORRIS proves once again that his vocal talents stretch far beyond the recording studio. When the Lone Star state played host to Her Royal Majesty Queen Elizabeth of England, Morris was asked to perform as the featured entertainer. Following his performance, the Queen asked to meet the singer. "I wanted to always be able to put a face with that wonderful voice," said Her Royal Majesty Following his recent trip to the Soviet Union, where he represented BMI as a goodwill Ambassador, Morris has been in the studio producing the Hungarian rock band MHV.

Dolly Parton

LOVE IS LIKE A BUTTERFLY and superstar Dolly Parton is like an Eagle When She Flies—and recently, the multi-talented entertainer is flying higher than ever. Following the celebration of another #1 record, "Rockin' Years," along with labelmates Ricky Van Shelton, Parton has also been scheduled to make massive media appearances in support of her new LP. Recent appearances include the Tonight Show, CNN's Showbiz Today, the Oprah Winfrey Show and the Today Show. Having just completed acting in and producing a TV movie for NBC, Parton is preparing for a role in a major motion picture, where she will portray a radio talk-show psychologist.

Actor and karate expert Chuck Norris and singer/songwriter Ray Kennedy were together recently at an Options House Benefit in Los Angeles, California. The two were among many Nashville and Hollywood celebrities to turn out in support of this worthy cause.

SIGNINGS & SUCH

SINGER/SONGWRITER SKIP EWING recently played musical chairs with label rosters MCA and Capitol. Ewing has inked a recording contract with Capitol/Nashville. Ewing's forthcoming album, entitled Naturally, is scheduled for a June 24 release date.

NEW CURS RECORDS ARTIST MAL H KETCHUM has signed with Monterey Artists for exclusive booking representation. Bobby Cudd will set as Ketchum's agent.

RECORDING ARTIST CLEVE FRANCIS recently signed with Creative Media Services, Inc. for media representation. Francis' upcoming album will be released in September.

LONG TIME NO HEAR FROM REX ALLEN JR. In addition to being scheduled for various TV appearances, commercials and tours, the entertainer has also been signed to Nashville-based firms Creative Directions for personal management and the Box Office for booking representation. Allen is represented in Los Angeles for commercial/endorsements.
OUT OF THE BOX

MARY-CHAPIN CARPENTER: "Down At The Twist And Shout" (Columbia 73638)

Producers: John Jennings/Mary-Chapin Carpenter

Writer: Mary-Chapin Carpenter

Chances are we bet on this hot cut turning into a summer sizzler, we'd be right on target. Carpenter seems to be taking aim as well, as this release from her Shooting Straight In The Dark disc shoots out a spicy, cajun-flavored dance tune quilled with rockin' guitar kicks and a fiddle explosion. "Down At The Twist And Shout" should have us doing just that—twisting and shoutin' to a maximum-speed tempo and the sound of Carpenter's driving vocal wall.

FEATURE PICKS

MARK COLLIE: "Calloosed Hands" (MCA 54079)

Producers: Tony Brown/Doug Johnson

Writer: Pat Alger/Gene Levine

Still considered one of country music's brightest newcomers, Mark Collie continues to show off his talent of many colors. With the latest release from his new Thunder Road disc, Collie presents a romantic view of true love by comparing calloosed hands to the need of an awaiting soft touch. Collie's vocal performance also flanks a soft touch—spilling out a rootsy tone with a trusting southern edge.

TANYA TUCKER: "Down To My Last Teardrop" (Capitol 79711)

Producer: Jerry Crutchfield

Writer: Paul Davis

A jazzy-hued harmonica hello kicks off the new Tanya Tucker single as country music's sultriest singer kicks out an up-beat, contemporary flavored number about love's last chance. "Down To My Last Teardrop," which sparks from Tucker's "How Do I Do With Me project, does a perfect job at revealing a veteran voice at its absolute best.

K.T. OSLIN: "You Call Everybody Darling" (RCA 2829)

Producers: Josh Leo/K.T. Oslin

Writers: Sam Martin/Ben Trace/Clem Watts

What will this class "A" entertainer do next? Her authentic ability to send out a song with an unusual grip never ceases to amaze us. "You Call Everybody Darling" gives us an Oslin performance which practically melts us with its strolling melody and prairie-theme music. As for Oslin's vocal delivery, the award-winning singer/songwriter unleashes a gut-n-grind performance that's truly ear-catching.

CHARLIE DANIELS: "The Twang Factor" (Epic 73866)

Producers: James Stroud/David Corlew

Writer: S.A. Davis

Daniels brings out everything possible that could be associated with how most people relate to "country" living or country music. He labels this broad spectrum the "Twang Factor." Country radio will perhaps call it something fresh for the playlist.

BARBARA MANDRELL: "Feed The Fire" (Capitol 79761)

Producers: Jimmy Bowen/James Stroud

Writers: Jan Bucklin/Averal Aldridge

It's high time this former Entertainer of the Year hit the charts with a hot flash, and this cut has all the right moves to do just that. "Feed The Fire," the new release from Mandrell's No Noonsense disc, posts a sign within its lyrics that reads "keep love alive!" What's also alive and well is Mandrell's ability to make a song soar with bursting energy and emotion. This spicy cut digs deep with a sting and flaments Mandrell's charcoaled voice with a driving edge.

HIGH DEBUTS

1. GEORGE STRAIT—"You Know Me Better Than That"—MCA
2. MARY-CHAPIN CARPENTER—"Down At The Twist And Shout"—Columbia
3. DEAN DILLON—"Friday Night's Women"—

MOST ACTIVE

1. DOLLY PARTON—"Silver And Gold"—Columbia
2. EARL THOMAS CONLEY—"Shadow Of A Doubt"—RCA
3. VERN GOSDIN—"I Knew My Day Would Come"—Columbia

HOT PHONES

1. GARTH BROOKS—"The Thunder Rolls"—Capitol
2. ALAN JACKSON—"Don't Rock The Jukebox"—Arista
3. TRAVIS TRITT—"Here's A Quarter (Call Someone Who Cares)"—Warner Bros.

POWERFUL ON THE PLAYLIST—Superstar Dolly Parton, who proves again and again that she's a hit recording artist, actress and all-around entertainer, carries her hit success to the radio playlist once again with her current single release entitled "Silver And Gold." The new single, which sparks from Parton's Eagle When She Flies disc, garners significant radio action this week from such stations as KHCO in Harrison, Arkansas; KKAI in Ardmore, Oklahoma; KNOT in Prescott, Arizona; KYYK in Palestine, Texas; WHIM in Providence, Rhode Island; WJLM in Roanoke, Virginia; and WRIX in Anderson, South Carolina.

"Shadow Of A Doubt" sparks the latest release from RCA recording artist Earl Thomas Conley, as well as one of Cash Boy's most active singles for the second consecutive week. "Shadow Of A Doubt" raked in heavy airplay action this week from radio stations KBTB in Bottineau, North Dakota; KVCL in Winnfield, Louisiana; WBKB in Blakely, Georgia; WDOD in Chattanooga, Tennessee; WIAJ in Danville, Illinois; WKCG in August, Maine; KICE in Bend, Oregon; WKFI in Wilmington, Ohio; and WRKZ in Hershey, Pennsylvania.

"The Voice" seems to be as loud and powerful as ever with his newly released "I Knew My Day Would Come" single. Vern Gosdin also marks one of the most active names on radio across the country, as reported by stations like KMMJ in Grand Island, Nebraska; KNFM in Midland, Texas; KVOX in Moorhead, Minnesota; WCCN in Nellisville, Wisconsin; WFMW in Madisonville, Kentucky; WJIC in Commerce, Georgia; WPLK in Palatka, Florida; and WYTM in Fayetteville, Tennessee.

RADIO TID-BITS—Garth Brooks recently headlined the 1991 WMZQ-Bull Run Country Jamboree, at the Northern Virginia Regional Park Authority's Bull Run Regional Park Special Events Center in Centerville. Country Artists Vince Gill, Shonandeh and Trisha Yearwood also entertained at the all-day music fest co-sponsored by WMZQ and the Northern Virginia Regional Park Authority.

"Garth Brooks is the hottest act in country," says Charlie Ochs, WMZQ vice president/general manager. "Grammy winner Vince Gill and one of country's most popular groups, Shonandeh, will certainly make this the most spectacular show of the summer." Willie Nelson has been booked to perform at the Capitol Music Hall on Friday, June 21, at 8 p.m., according to a Music Hall spokesperson. The show, which will feature Nelson, Jamboree USA, will be broadcast by the Mountain Radio Corporation in Wheeling, West Virginia.

SBK Records recently invited a few music programmers to "retreat to the country" for an evening of music with singer/songwriter Vernon Thompson. Pictured at the gathering with Thompson (left) is John Hart, WLWI, Montgomery, Alabama.

(We would love to publish information about events happening at your station, including personnel changes; special promotions or give-a-ways; birthdays; anniversaries; or musical performances scheduled to take place in or nearby your area. Please send us any press releases, pictures, etc., for use in upcoming issues—Thanks, The Cash Box Country Crew)
in on Locklear's musical career. Locklear, who's had three nationally charted singles since the fall of 1989, was a bit surprised by Maples' visit. The two hadn't been in contact within the past year due to her relationship with super-figure Donald Trump.

"She is still the same girl I have known for years and years," says Locklear. "Her personality and charm has not changed one bit. I think maybe one day we might even sing a duet together."

Locklear's latest album entitled Ghosttown was released in March and sparks his newest single, "Paper Thin," which was just shipped to radio.

HOLDING THE TOP INDEPENDENT SLOT this week is Tommy Cash and George Jones with "Hank & George, Lefty & Me." The single moves up three additional positions this week—breaking the top 40 at #39.

Trailing only three numbers behind is newcomer Cody Austin, who grabs the #42 slot with his current single entitled "Feeling More Haggard Than Merle."

Certainly no stranger to national chart success, Evergreen recording artist Holly Lipton sparks this week's top third independent artist, as her "Lonely Teardrops" single climbs two more positions to the #49 slot.

HALL OF FAME LEGEND HANK THOMPSON was recently inducted into the "Sidewalk Of The Stars" at Nashville's Music Valley Wax Museum. The event took place during the Fan Fair '91 festivities. At the special ceremony, Thompson was invited to add his footprints and signature on the famed sidewalk. Thompson's career in recording spans a total of six decades.

INDIE FEATURE PICKS

- MEL McDANIEL: "My Ex-Life" (OPI 5005)
  Producers: Keith Stegall/Roger Murrah
  Writers: Bob McDill/Layng Martin, Jr.
  The latest release from McDaniell is one that's sure to relate to those who've had their shoes filled by someone else—at least when referring to the shoe-rack of love. McDaniell's performance receives the big "thumbs-up," as he delivers a striking vocal show on this traditional number that drips with catching lyrics, stellar production and luring instrumentation.

- BILLY MARTIN: "Goodbye" (The Buck Creek 29936M)
  Producer: Jay Riley
  Writer: Billy Martin
  His voice creates total captivation. Add to it an emotional ballad which explodes with touching lyrics and a melody that simply seeps through the listening heart. "Goodbye" perhaps says farewell to love, yet says hello to the extraordinary talents of Martin.

- JACK DENTON: "The Blue In Your Eyes" (Evergreen EV-1138)
  Producer: Ray Baker
  Writers: Jack Denton/Bill Blakeney
  From where does this voice come? Denton definitely has a vocal performance that fits into today's country-hit line-up. "The Blue In Your Eyes" presents a look at love in its sweetest form, not to mention an artist who uses just the right approach to deliver a touching country ballad.

- ANITA COX: "The Man I Never Knew" (Double Heart DHR-205)
- RICHARD & GARY: "Cowboy Tonight" (Wildcat W-1003)
BOBBY JONES

Roots for Traditional Gospel
GOSPEL MUSIC

SONGS OF PRAISE

THE PILGRIM JUBILEES: Family Affair
Malaco Records

This veteran quartet is back and as hot as ever. Frank Williams, along with the Mississippi Mass Choir make guest vocal appearances on various cuts. There are a number of selections here to add on, but of special note is "He'll Be Right There." This powerpacked ballad features the Jubes at their level best with the Mississippi Mass Choir lending an electrifying vocal backdrop.

P.I.D.: The Chosen Ones Frontline Records

The "bad boys" of Christian rap return with more of their hardcore, heavy hitting raps. The difference here, compared with previous releases, is the incorporation of a more melodic sound which works well, not taking anything away from the main focus of the project. Highlights include the hip hop grooves heard on the power jam "Grace," which features some hot sax fills. This is a definite add on for urban contemporary formats.

PHOEBE HINES: Phoebie Hines Atlanta Records

This label departs from its traditional quartet-based music, taking a bold step into contemporary gospel with this release. Hines makes her debut on a new one, displaying a voice that should quickly gain recognition within the realm of the popular female vocal idiom in gospel music. Hot Picks: "I'll Go," "Come Home" and "Lead Me."

FRED HAMMOND I Am Persuaded Benson

Hammond breaks away from his group, Commissioned long enough to record his debut solo project, and it is a hot one! Hammond displays his ability to croon on the beautifully structured ballads, but it's the hard-hitting, best filled grooves that bring this record to life. Of special interest are the use of samples involving gospel artists instead of the usual secular status quo.

FEATURE STORY

Roots For Traditional Gospel

By Shelley Ashley

BOBBY JONES WAS CONTEMPORARY when Contemporary wasn’t cool. The Urban Gospel pioneer and his New Life Singers played to predominantly White audiences for numerous years after he introduced his theatrical show in the 1970’s. The program was complete with shimmering, swaying gowns, finger popping and bass thumping music. His style was considered a little too much for Black listeners, who remained loyal to the Traditional sound of Gospel. Bobby Jones, the softspoken creator of the New Life Singers and the 10 year old Bobby Jones Gospel Show said, “I was rejected by the Black audience because people thought we were too pop oriented. It was the way we were programmed at the time; too Contemporary, too stagey, too polished. We were ahead of our time.”

But being ahead of his time is what resulted in numerous awards for Jones and New Life, including a Grammy award for his 1984 duet with country queen Barbara Mandrell. It also allowed him to sing gospel on Las Vegas stages as the opening act for Mandrell. This success skyrocketed his visibility in music’s mainstream. However, it further fueled the controversy of his allegiance.

Jones mused, “At one point, we may have been blackballed for working with Mandrell. It took us out of the ‘serious’ Gospel.”

Yet as Urban Contemporary Gospel now flourishes in the industry, Jones says he has done a “160 degree turn” back into the Traditional Gospel fold nurtured by his steadily growing Black audience. Jones stated, “I’m more traditional in my concerts now... my style is more traditional and less secular sounding. It’s more identifiable Gospel because of the instruments, song selection, etc.”

Jones knows his musical roots. Equipped with a doctorate in education, Jones tours the college circuit lecturing on the history of African American religious music. He maintains that Black Gospel began its crossover appeal long before his group was formed. Dr. Thomas Dorsey delivered Gospel from the Blues in 1929 and Mahalia Jackson spread it across the continents. Yet it was Edwin Hawkins and his choir that shone the light with the 1964 masterpiece, “Oh Happy Day.” Jones remarked, “To this day, Hawkins is honored as the father of Contemporary Gospel. Contemporary Gospel is good if it doesn’t lose its ‘Jesus’ value. If it loses its usefulness in the way of Jesus Christ, then it’s too much. However, any Word from God is good.”

Jones believes in spreading the Word in as many formats as possible, with television being a primary influence. His highly successful programs, Bobby Jones Gospel and Video Gospel, both broadcast around the world on the Black Entertainment Television (BET) network, are examples of his creative witnessing.

Upcoming projects for Jones include a Gospel oriented talk show to premiere on a major network in the fall of 1991. He and the New Life Singers will increase their symphony performances across the country and cut a new album of favorite hymns next year. Jones will also sponsor another three day Gospel Explosion in Nashville next February, which will include appearances by an all star cast comprised of television, music and literary personalities.

Jones has come a long way since growing up in a two-room house in rural West Tennessee and he has not forgotten the home state where he launched his first television show in 1976. His goal for Nashville, a city known for its Country sound, is to build a Gospel empire and a ‘Center of Positiveness,’ Jones said assuredly, “I won’t do it, the Lord will. But, I will be here to help if he wants me to. I’ve done nothing significant in my life really, but to obey him.”
INDEPENDENT RECORD COMPANY SPOTLIGHT

In June of 1990, George King, president of Diadem, Inc., announced the formation of a new division, Tribute Records, stating that “the purpose of Tribute will be to minister to the music needs of the black community with an emphasis on traditional, contemporary and urban contemporary music.”

Ben Tankard was brought in from Tallahassee, Florida to serve as vice president of A&R. Distinguishing himself as a producer, arranger, songwriter and artist, Tankard brought the kind of varied background to Tribute that would bolster the company well. In addition, Tankard was given a multi album and publishing contract with Tribute. His first album, titled *Keynote Speaker*, was released August, 1990. This was the follow up album to his critically acclaimed debut on Atlantic International Records, *All Kept Up*. He has been called the Quincy Jones of black gospel.

Other releases from Tribute include projects by the contemporary Trenor Parker and L.A. Cathedral Choir, a Keith Dobbins solo effort as well as his latest with the Resurrection Mass Choir, Lynette Hawkins Stephens, a traditional choir record from First Church of Deliverance, Chronicles, and Freedom. Future releases will feature work by Daniel Winans, Yolanda Adams, and Donnie Harper & The New Jersey Mass Choir.

Tankard says, “We believe the quality of our initial releases and a commitment to finding great songs that meet needs and give hope will position Tribute as a bonified black gospel market leader.”

INDEPENDENT PICKS

**CHRIS BYRD** ATTITUDE OF PRAISE House of Byrd Records

“This release includes a nice blend of jazz and R&B sounds draped around the gospel message. Showcased are some hot arrangements as well as Byrd’s musical abilities. Of note here is a smoking duet featuring the phenomenal vocal chords of Rance Allen on the cut “God’s Will Never Change.” Other cuts of notice: “Exodus,” “Perfect Peace” and “No Doubt.”

**MARTHA BASS AND FONTELLA BASS** with special guest

**DAVID PEASTON** A Family Portrait Of Faith Selah Records

What a lineup: the legendary Martha Bass, Fontella Bass of “Rescue Me” fame, and rising R&B star David Peaston, all members of the same family on the same record. The hottest cuts are the ones featuring Peaston. Check out the heart tugging “A Loving Mother,” “Behold Thy Son,” “Behold Thy Mother,” “He’ll Be Coming Back” and “The Voice of the Lord.”

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CASH BOX TOP 40 ALBUMS

**REV. JAMES MOORE LIVE WITH MISSISSIPPI MASS CHOIR** (Malaco 6006)

**PHENOMENON** (Belmark 71806)

**LIVES** (Sparrow 12846)

**WASH ME** (Tyco 1401)

**I’LL LET NOTHING SEPARATE** (Savoy 7101)

**HAVING CHURCH** (Savoy 7099)

**LOVE ALIVE** IV (Malaco 6007)

**HE’S RIGHT ON TIME** (Sparr 12344)

**REACH BEYOND THE BREAK** (Savoy 14802)

**THANK YOU MAMA FOR** (Malaco 44455)

**HE’S PREPARING ME** (Air 10182)

**SAINTS IN PRAISE** (Sparr 12445)

**PRAY FOR ME** (Word 9002)

**HIGHER** (Light 70001)

**THE PROMISE** (Music Ship’s 6008)

**HOLD BACK THE NIGHT** (SOG 178)

**YAFG WORK SHOP BAY** (SOG 193)

**OPEN OUR EYES** (Regicpe 9111)

**RETURN** (WB/Alliance 4100)

**WALKING IN THE LIGHT** (Tribe 31004)

**RIGHT NOW IF YOU BELIEVE** (Light 5730)

**I SEE A WORLD** (Savoy 14799)

**HIGHER** (Word 9008)

**RECOMMENDED** (Word 9112)

**THIS IS THE DAY** (Air 4001)

**NEW BORN SOUL** (SOG 907)

**INNER MAN** (Artful Balance 7000)

**LIVE AND IN PRAISE** (SOG 192)

**LIVE IN TORONTO** (SOG 194)

**FAMILY AFFAIR** (Malaco 4442)

**MOUNTAIN MOVE** (Fath 1800)

**NORTHERN CALIFORNIA G.M.W.A. MASS CHOIR LIVE** (Malaco 4450)

**I REMEMBER MAMA** (Word 8447)

**JUST ME THIS TIME** (Tumby 400311)

**HIGHER HOPE** (Malaco 6006)

**MY FAITH** (Venson 2703)

**SURELY THE LORDS** (Tribe 1131)

**HOW EXCELLENT IS THY NAME** (Air 10163)

**OH LORD WE PRAISE YOU** (Sweet Rain 1254)

**STATE OF MIND** (Benison 2553)

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GOSPEL MUSIC

INAUGURAL RECORD COMPANY SPOTLIGHT

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CASH BOX TOP 10 VIDEOS

1. **DALLAS FORT WORTH**
2. **DARYL COLEY**
3. **TRAMAIN HAWKINS**
4. **REV. MILTON BRUNSON**
5. **WILLIMINGTON CHESTER MASS**
6. **WALTER HAWKINS**
7. **REV. JAMES MOORE/MS MASS**
8. **TAKE 6**
9. **EASAR**
10. **WINANS**

(PLUS MEANS A BULLET)

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**NICHOLAS** Live in Memphis Word Records (Running Time: 60 minutes)

The international sweethearts of Gospel in this performance will give you a power packed 60 minute presentation of edifying, uplifting and compelling gospel music that’ll make you laugh, make you cry, make you sing and make you shout.

“God’s Woman,” the very first hit which launched their career, and their Grammy-nominated “Tell Somebody,” will have you watching this video time and time again. Check it out!!!

—Ron Carson

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GOSPEL ANNOUNCERS CORNER

WOKS 1340 AM, a 1,000 watt station, broadcasts a mix of Urban Contemporary and Traditional Gospel music. “the best of the old and new,” Nadine Coker is program director and Phillip March is the music director. Gospel programming is broadcast daily at 4:00 a.m., 6 a.m., 3:00 p.m., and 7:00 p.m. to Midnight.

Plans are being finalized for the 21st Annual Gospel Announcer Guild, scheduled to be held August 11-16, 1991 at the Red Lion Hotel in Salt Lake City, UT. This year’s schedule will offer an increased focus on education of the announcers in technical areas combined with many wonderful opportunities to meet, greet and hear favorite artists as well as new and upcoming artists. Announcers who are presently members of Guild and non members are both encouraged to make plans now to attend this exhilarating, informative gathering. For further information contact: Al “The Bishop” Hobbs, chairman, Gospel Broadcasters Guild Headquarters at (317) 932 1456.
RAINA BUNDY, former general manager of PolyGram Records’ Lecion label, has formed Fixit Records, a new R&B/Contemporary Christian label. Bundy also announced that she has signed a long term marketing and distribution agreement with Nashville, TN-based Star Song Communications. Fixit will assume the contracts of most of Lecion’s artist roster, including Witness, Edwin Hawkins, Keith Staten, Jubal, Rite, Choice and Michael Brooks. Fixit Records will be headquartered in Pomona, CA. Benson Records recording artist Larnelle Harris was the recipient of the prestigious Silver Bell Award, presented by the Ad Council, Inc. Harris received the award at the organization’s annual luncheon held at New York City’s famed Waldorf Astoria Starlight Roof.

One hundred members of the Thurston Frazier Memorial Chorale will be special guest artists during the Mormon Tabernacle Choir’s radio/television show Music and the Spoken Word, airing Sunday, August 11, 1991. Vincent Ebo, background vocalist for Sparrow Records recording artist Charlie Peacock, has signed a recording agreement with Warner Alliance Records. Take 6 is in the studio recording a Christmas album. Chicago based Blind Pig Records has announced the signing of the Gospel Hummingbirds, from Oakland, CA. The pact represents the first signing of a gospel act by Blind Pig, a roots label known primarily for recording traditional and contemporary blues acts. The group’s debut project for the label will be released in the fall of 1991. Kathy Troccoli has signed a recording agreement with Nashville-based Reunion Records. This is Troccoli’s second stint with the label.

Teresa Hairston, who is the publisher of Scene gospel magazine as well as an employee at The Benson Group Corp., has taken on many responsibilities there. She now handles A&R, PR, advertising, and marketing and promotions (that’s really four jobs combined into one!). Rumor has it that Robert Butler will soon be exiting Benson as he may be leaning towards management with Kingdom, who has just put the finishing touches on its new release, Serius... George W. Stewart of Spectra Distribution will tie that marriage knot over the weekend to a lovely lady from Birmingham, more details next week after the ceremony. A special gospel show is in the making to raise money to help save New York City’s Apollo Theatre. Miami Vice’s Phillip Michael Thomas has formed a gospel label in Miami, Florida... Daniel Winans’ new album on Tribute Records has an R&B flavor that can easily be played on various radio formats.
ED CLYDESDALE, vice president and director of National Operations for Christian Network International, announced last week the securing of exclusive distribution rights with three major Christian production companies which currently service the CBA market and abroad. These deals were struck with Prism Music Group, Choice Distributors and Just Life.

The Prism Music Group is considered one of the nation's largest and finest choral music companies featuring music from some of the best known arrangers in this category, including Jack Price, Denny Dawson, Camp Kirkland, Lari Goo and Bob Krogstad to name a few.

Choice Distributors, a newly formed sales, marketing, and distribution service under the direction of Bill Taylor and Jan Loman, represents such major ministries as James Robison and Jimmy Swaggart. These ministries, which have experienced high volume sales through television, will now have product available through the CBA retail stores. Just Life, an Australian-based company endorsed by James Dobson and Focus on the Family, represents the best selling children's products from "Down Under." Jenny Flack is the creator of such characters as Snookles and Mugwumps, which are sure to get the attention of all consumers interested in reaching children.

Darryl Fitzgerald, who is a member of Benson recording group Transformation Crusade, demonstrates his ability to count as he introduces three of his friends at GMWA. Urban rappers Transformation Crusade recently performed songs from their album Makin' It Happen at the Gospel Music Workshop of America board meeting in Charlotte, N.C. Pictured at the Workshop (l-r) are: Fitzgerald and Andre Sims (Transformation Crusade); Donald Malloy, Atlantic International Records recording artist; and Chris Williamson (Transformation Crusade).

Get the rich combination of Care Free Curl Gold Instant Activator with Silk Moisturizers and NEW Hair and Scalp Spray for a luxurious, most lock that feels soft and dry to the touch. 99.9% oil-free Care Free Curl Gold Instant Activator penetrates deep inside each curl to enliven with more bounce and softness.

And NEW Care Free Curl Gold Hair and Scalp Spray locks essential moisture inside the hair shaft for "around the clock" moisture control, so all you feel is softness. Get Care Free Curl Gold and treasure the feeling...forever.

By George W. Stewart

**THERE IS SELLING GOING ON** in the Mom & Pop stores! This is a true statement if there ever was one!

The Mom & Pop stores share many traits in common that are unique to them only. One such trait is an aggressive sales approach. When you walk into the store, you are usually greeted by the clerk, who many times is also the owner, who will more than assure you that whatever you need will get assistance in finding.

The atmosphere in the Mom & Pop stores is one of reliability and closeness. Why is this? It is because of the common bond that the customer and the M&P share; a love for the music, and because of this love, the relationship goes beyond the customer/store-owner level.

For gospel music, this atmosphere is the main catalyst behind record sales as countless numbers of artists receive extra exposure and product sold because of the customer’s belief and confidence in the Mom & Pop store clerk.

When clerks in many Mom & Pop stores across the country were asked about their relationships with their customers, the majority responded by saying they have a personal relationship with them. Many said it is not uncommon for customers to come in and purchase product solely on their recommendations.

The Mom & Pop stores are a very important wheel in the sales machinery of gospel music, and while they may suffer several minor drawbacks, the industry would be well served to preserve this very human institution, this special breed of retail outlet.

Let’s thank the Mom & Pop stores for their fortitude and commitment to maintain against all odds. And whenever and wherever possible, try to understand their special needs. There is some serious selling going on in the Mom & Pop stores and we need them. Until next week, I’ll see you in the store.

**RETAIL PICKS**

- **THE WIZ RECORDS; Beltville, MD**—Eugene Goodrich—retail pick: John P. Kee Wash Me (Tyscot Records)
- **PENTECOSTAL WORD EXPLOSION; Chicago, IL**—Maple Reddick—retail pick: Tramaine Hawkins Live (Sparrow Records)
- **NEW LIFE RECORDS; Los Angeles, CA**—Sherri Anderson—retail pick: John P. Kee Wash Me (Tyscot Records)
- **BENNETT'S RECORDS; Jackson, MS**—Mr. Bennett/Sherryl Fisher—retail pick: John P. Kee Wash Me (Tyscot Records)

**INDUSTRY SPOTLIGHT**

**FRANK WILSON,** songwriter and record producer, has reached the zenith of the recording industry in a brief period of time. Today, he is the leader of numerous, important national and international ministries.


Over the years Wilson has developed many important and unique Christian ministries. In so doing, he has become a consultant to Christian leaders, businessmen and women, Gospel artists, pop entertainers, educators, elected officials and community leaders, networking nationally and abroad. He is president of Fellowship West, a Christian transdenominational umbrella organization, out of which has grown the Fellowship West Youth Ministry, the Christian Business and Professional Fellowship, the Christian Entertainers' Fellowship, the Working Women's Fellowship and the Koinonia and Dayspring conferences (the latter has been operating for over 15 years). He is a board member of Bibles for the World, a Norwegian-based nonprofit Christian corporation; a founding board member of Destiny, an Atlanta, Ga.-based domestic and international missions organization; and he also serves as executive director of Harambee '90, a national pastors conference on inner city problems.

**ARTIST SPOTLIGHT**

Marilyn McCoO

**ONE OF POP MUSIC'S DIVAS DELVES INTO CHRISTIAN MUSIC WITH ALL HER HEART AND SOUL.** Marilyn McCoo's debut on Warner/Alliance, *The Me Nobody Knows,* is an uplifting rendering of Contemporary Christian songs that combines a message of love and reassurance with the clear and smooth vocal styling Marilyn has been known for since her days as a member of the Fifth Dimension in the late 60's and early 70's.

Produced by Chris Christian and Humberto Gatica (Gatica has worked with Chicago, Peter Cetera and Michael W. Smith), the message is never lost. This musical offering is cosmopolitan and is suited not only for Contemporary Christian and Urban Contemporary Gospel radio, but AC stations as well.

Tunes sure to catch your ear with lyrics to touch your heart and uplift your spirits on a down day are "One Way Conversation," "Just Before You Go, Hallelujah Yaveh" and the title song, "The Me Nobody Knows."

There's something for everyone in *The Me Nobody Knows.* Ms. McCoO calls it entertaining music with uplifting lyrics. Just sit back, take a listen and enjoy what Marilyn has to offer.

**Pictured above (l-r) are:** Daryl Coley; Scott Baird, Great Bay Distributor; Dr. Benjamin Hooks (sitting); Vicki Mack Lataillade, product/marketing manager, Sparrow Records; and Sparrow recording artist Tramaine Hawkins.
Regulated Gaming Institute Is Formed

CHICAGO—With so much emphasis these days on video lottery and the feasibility of private sector involvement, a group of executives from the various levels of the coin-op industry met during the recently held Lottery Expo in New Orleans to approve the creation of the Regulated Gaming Institute and thus provide a “single, cohesive industry voice on video lottery,” according to AMOA president Jim Trucano. He noted that RGI is the brainchild of past AMOA president Wally Bohrer, chairman of AMOA’s Government Relations Committee, who has devoted much effort to the issue and has assisted state associations in developing “South Dakota-style video lottery legislation.” Numerous meetings between Bohrer, Trucano, AMOA executive vice president John Schumacher and leading manufacturers of video lottery equipment provided the basis for the ultimate formation of RGI and resulted in the following mandate:

- RGI will promote video lottery systems that include the private sector.
- RGI will focus on the national picture and not become actively involved in any particular state’s legislative effort to pass video lottery.
- RGI will be an Institute independent of any existing association and will have as its members manufacturers, distributors, operators and government regulators.
- RGI’s prime objective is to increase the public’s perception of regulated video lottery as a stable source of non-tax revenue.

In his position as president of AMOA, Trucano frequently attends state association meetings, most of which include sessions on video lottery legislation. “Some of this legislation is good, with a good chance of passage,” he observed. “Other legislation is downright dangerous.” He went on to point out that while many state and local government officials consider video lottery “the new reality,” the question remains as to whether or not the industry will include the private sector.

Leading lottery directors from across the country attended the Lottery Expo in New Orleans and more than one said that “if the private sector approached them with reasonable proposals, video lottery that utilized the traditional operator would be a reality in more states than just South Dakota or Montana.” Trucano further noted that “these are not isolated instances. Unfortunately, our industry has not cohesively sold them on the role of the private sector. Thus, the advocacy role of RGI.”

Many concerns were expressed during the initial meetings between manufacturers and AMOA members who will comprise RGI. However, according to Trucano, “there is unanimous agreement that if the current trend continues, the window of opportunity for coin operators to participate in this lucrative market will close—and close forever.”

Among the goals of RGI is to create a public relations campaign aimed at key government decision-makers (regulators and legislators); to disseminate uniform information to its core memberships. “As it stands right now,” he said, “it is almost impossible to determine what is going on in any particular state. Accurate—and current—information is critical in selling legislators and regulators on the positive points of private sector participation in video lottery.”

Trucano reiterated that RGI would not involve itself in any particular state’s effort and would not involve itself in any particular state’s effort and would not dictate marketing practices to any member nor expect any member to do anything that is not in their own best interest.

ICMOA Gears Up For '91 State Convention

CHICAGO—The dates are June 14-16; the place is the Drake Oak Brook in suburban Chicago; and the occasion is the 1991 Illinois Coin Machine Operators Assn. annual state convention. This year’s format will focus exclusively on meetings tied in with pertinent topics, ranging from legislation to equipment to business trends, that are of special significance to Illinois operators.

There will be much emphasis on Illinois House Bill 1976, the ICMOA sponsored video lottery bill, which was introduced in the Illinois Legislature in ...nd its sponsor, assistant majority leader Zeke Giorgi, will be speaking at the meeting, along with lobbyists John O’Connell and Zack Stamp. Senator Philip Rock, president of the Illinois Senate, will also address the assemblage. Christine LaPaille, president of Agenda Communications will highlight the association’s public relations campaign.

ICMOA is hopeful that H.B. 1976 will be as historic for Illinois as the year 1976 was for the United States. Video lottery game manufacturers will be on hand at the meeting to field questions regarding the equipment and the legislation. The special video lottery session will be moderated by Ray Shroyer, chairman of the Illinois Video Lottery Committee.

Redemption equipment, and where it is headed, will be discussed indepth by industry expert Art Warner, president of Coin Concepts. Attendees will have the opportunity to learn, to learn and to express themselves at the Manufacturers’ Firing Line, which will be moderated by former ICMOA president Ed Velasquez. Panelists will include Atari’s Frank Cosentino, Williams Bally/Midway’s Joe Dillon, Romstar’s Rene Lopez, Konami’s Frank Pellegrini, Premier’s Gil Pollock, Taito America’s Rick Rochetti and Data East Pinball’s Gary Stern.

AMOA president Jim Trucano will be the keynote speaker at the annual banquet and auction on Saturday evening, and will also preside at the PAC car raffle drawing, the proceeds of which will go to the Illinois Video Lottery Committee.

There will be the usual run of recreational (golf outing) and social activities taking place during the three-day convention, including the very popular PAC auction, which will once again feature Diane Seibert as auctioneer.

AMOA Expo ’91 Is Sold Out

CHICAGO—Now that all 720 exhibit booths for Expo ’91, the Amusement & Music Operators Assn.’s annual trade convention, have been sold out, AMOA is seeking ways to expand the floor to accommodate an anticipated exhibitor waiting list. Show dates are September 12-14 at the Las Vegas Convention Center.

As of late May, more than 155 companies had reserved the exhibition’s 720 booths.

Registration, housing and program information for Expo ’91 was recently mailed to thousands of tradespeople throughout the world.

This major trade convention will showcase the latest in amusement equipment of all varieties along with related products, services and technologies, and is expected to attract an estimated 8,000 operators, distributors and manufacturers of coin-operated equipment.

In addition to the exhibition, there will be a comprehensive program of educational seminars that will address a wide range of technical, marketing and management issues.

Further information may be obtained by contacting AMOA headquarters at 401 N. Michigan Ave., Chicago, IL 60611. Phone number is: 312-245-1021; FAX number is: 312-321-6869.
Big Turnout At MOMA State Show

CHICAGO—The Hotel Radisson St. Paul provided the setting for the Minnesota Operators of Music and Amusements (MOMA) annual state convention and trade show, marking the 20th such event in the state association’s 24-year history. There were many operators in attendance, not only from Minnesota but from such states as Wisconsin, North Dakota and South Dakota.

In addition to an outstanding lineup of exhibits displaying the latest in coin-op amusement equipment, the agenda featured a comprehensive program of educational seminars. Topics included “Succeed with Superior Service,” conducted by Cheryl L. Barn, president of a marketing firm; “Cash Flow Pays the Bills,” conducted by Robert F. Knotek, business counselor and business development specialist (and author of Solving the Cash Flow Paradox); and a “Video Lottery Legislation Update,” featuring Robert Latz, MOMA legislative and legal counsel.

Social activities included a chicken and barbecued ribs dinner at the Comedy Gallery, with comedian Scott Hansen (of HBO fame) headlining the entertainment; and an informal pizza and beer bash, hosted by Hanson Distributing Co. and Lieberman Music Co., with the 16-piece Wolverines Classic Jazz Orchestra providing the entertainment and the music for dancing.

The following new officers were elected during the MOMA annual business meeting: Roger Rasmussen, president; Dan Galvin, vice president; Charles Lanning, Sr., treasurer; and Kenneth Cipperly, secretary. Several new board members were also elected at this meeting.

Linda Winstead of Lieberman Music Co. was responsible for convention planning and MOMA’s long time executive director Hy Sandler coordinated the entire event, once again providing showgoers with a perfect balance of business and pleasure.

Nikkodo Opens New Software Division in Nashville

CHICAGO—Nikkodo U.S.A. has opened a new software production and sales/marketing division in Nashville, TN, which will concentrate on expanding Nikkodo’s line of compact discs with graphics (CDG) and laser disc software for the company’s professional and consumer karaoke components. Kenny Ozawa, vice president of marketing and software production, will head the division.

The office, located in the heart of the country music industry, will also develop a regional sales and marketing force to represent Nikkodo’s line of affordable, add-on karaoke components, which can be “plugged in” to existing home or commercial stereo/music systems, creating a rehearsal system or home entertainment unit.

“It was natural to open our new software division in Nashville where many of the country’s leading music publishers are based,” stated Steve Itani, executive vice president and general manager of Nikkodo U.S.A. “We also know our components are used by aspiring singers as an ideal way to practice. The background instrumental is right there and the singer can adjust the key to his or her voice.”

The company plans to publish more karaoke discs to appeal to the tremendous population of bluegrass, folk and country music fans in Nashville, in addition to producing other types of sing along software.

Nikkodo currently offers top-40 hits, pop, big band, oldies, country and western, rock and roll and show tunes on compact and laser discs for sing along entertainment with its system. The company plans to add 30 new discs to its present software list by June, according to Itani.

Among the celebrities and guests participating in the grand opening celebration were country music singer Lynn Anderson; Dick Frank, chief counsel of the Country Music Assn. (CMA); David Conrad, vice president of Elmo-Irving Records; heavyweight boxing contender Randall “Tex” Cobb; songwriter Larry Henley (who composed “Wind Beneath My Wings”); Vincent Candilora, CEO and president of SISAC, Inc.; and country music singers Gail Davies, Judy Rodman and Karen Taylor-Gooe.

Headquartered in El Monte, California, Nikkodo U.S.A. is a subsidiary of Nikkodo, a leading company in karaoke product sales outside of Japan.

Pictured in the accompanying photos are: (photo 1, l-r) MOMA legislative and legal counsel Robert Latz with Legislative Committee co-chairpersons Tami Norberg-Paulsen and Gene Winstead.

(photo 2, l-r) Lieberman Music Co.’s Steve Lieberman and AMOA proxy Jim Trucano, featured speaker at the MOMA luncheon.

(photo 3, l-r) Mathew Mauk of Renegade Distg. Co. and Ken Cipperly of Theisen Vending Co. at Kaneko’s Gala Panic.

(photo 4, l-r) Barry Lederman of P.M.I. Toys & Novelties and Lois Rasmussen of Music Service & Vending Co. in the P.M.I. booth.

Pictured in the accompanying photo is Kenny Ozawa, Nikkodo U.S.A.’s vice president of software production and marketing with country music star Lynn Anderson, leading a karaoke sing along of “Rose Garden”!
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