


H I G H L I G H T S  O F  C O U N T R Y  M U S I C  F A N  F A I R
Lynyrd Skynyrd

By Alex Henderson

TRAGEDY STRUCK IN THE LATE 1970S WHEN A PLANE CRASH CLAIMED the lives of key Lynyrd Skynyrd members, including Ronnie Van Zant. Followers of Lynyrd Skynyrd, which defined the southern rock sound with such AOR staples as “Sweet Home Alabama” and “Free Bird,” wondered if the band would ever tour or record again. But in fact, after more than a few years off the scene, Lynyrd Skynyrd reemerged with a new lineup and ventured on a “tribute tour.” Despite undergoing its share of personnel changes, the band has managed to maintain its distinct identity—a fact illustrated by 1991, its first effort since signing with Atlantic Records. The phenomenal response the band received touring a few years ago led to the band’s return to the studio and its current deal with Atlantic.

Lynyrd Skynyrd’s current lineup finds original members Ed King (guitar), Gary Rossington (guitar), Leon Wilkeson (bass) and Billy Powell (keyboards) and Artimus Pyle (percussion) joined by newcomers Johnny Van Zant (who handles lead vocals, and is the brother of the late Ronnie Van Zant), Kurt Custer (drums) and Randall Hall (guitar). With this lineup, Lynyrd Skynyrd plans to embark on an extensive U.S. tour in Nashville on July 19.

1991 was produced by Tom Dowd, who also produced Lynyrd Skynyrd’s Street Survivors album of 1977. From “Southern Women,” an ode to Dixie belles, to the powerful message song “I’ve Seen Enough,” which decries a world of terrorism, senseless violence and homelessness, to such gritty rockers as “Smokestack Lightning” and “Backstreet Crawler,” 1991 is pure Lynyrd Skynyrd through and through—tough, unpretentious and honest. O
TO THE VICTOR GO THE TIN MACHINE: Japan's Victor Musical Industries, the record division of JVC, is launchingVictory Music, a new subsidiary label in the U.S. To be headed by Phil Carson, a 17-year Atlantic Records veteran, the label will be distributed by PolyGram. It is said to be the first time a major Japanese record label has set up its own U.S. operations. The first signings on Victor include Tin Machine, that David Bowie band whose first album was on EMI, and the reunited Emerson, Lake and Palmer. Tin Machine's album is due in September, with a world tour to follow. The ELP won't be around until next January. Also signed to the label: L.A.'s the Apostles, whose album debut, Lost in America, is due in September. Victor will specialize in rock, but, says Carson, "is expected to be involved with some of VMF's existing jazz, fusion and classical repertoire as well."

FORECAST: PARTLY SUNNY, CHANCE OF PROFIT: According to the latest communications industry forecast of investment bankers Veronis, Suhler & Associates, total recorded music spending will reach $9.5 billion in 1995, compared with $7.5 billion in 1990; a 4.8% compounded annual rise over the next five years. During 1985-90, recorded music spending rose by an annual rate of 11.4%. Unit sales, according to the forecast, will reach 1 billion by '95, growing by an annual rate of 3%, down from the 5.8% growth of the last five years. Other predictions: CDs will surpass cassettes in units sold and music videos will be the fastest-growing format over the next five years, with a projected annual growth rate of 20.3%.

THE GODFATHER PART II: According to Warner Bros. Pay-TV, which distributed it, James Brown: Living in America was a "solid success" on pay-per-view television, a format that has been less than less than kind to the concert. The Brown comeback is expected to achieve a 1% buy rate now, making it the third highest-rated such show, after performances by the New Kids on the Block and the Rolling Stones.

BAG IT: The RIAA tells us that the recording industry is "moving closer to finding environmentally friendly alternatives to the '6x12' CD longbox." Don't hold your breath. They'll still be studying alternatives and once one is picked, it's a year before it shows up in K-Mart.

JAM IT: Global Jam is not the name of a new Smucker's flavor: its the name of a new syndicated TV series which began airing June 1st. It airs live performance clips and it'll be around for 13 weeks. Radio Vision International is responsible... Also new to the airwaves is Reflections, a classic soul show debuting this week on Premier Radio Networks.

BOOK IT: Hit List: The Music Industry Reference Guide, a book containing "over 8000 music industry contacts in 25 categories" is available from Hit List Inc., 15 Gloria La., Fairfield, NJ 07006. We haven't seen it, but it costs a cool hundred bucks... In the meantime, Handel's National Directory for the Performing Arts, a two-volume affair, is set for publication by R.R. Bowker early next year.

CALL IT: Sire reports that they're pleased as can be with the success of their 900 number. A call to 900-999-SIRE may not be cheaper than a call to 900-BABIES (it's a buck and a quarter a minute), but all of the company's proceeds go to benefit AIDS service organizations. What you get is what you'd expect: Tidbits about such Sire artists as (gasp!), Madonna, who recently ran a special safe sex message on the number.

ST. LOUIS IS IN THE HOUSE: Steve Winwood and special guest Robert Cray were featured at opening night at the Riverfront Amphitheater in St. Louis on June 14. Riverfront Amphitheater, a new concert facility, is co-owned by Contemporary Productions owners Steven F. Schank and Irv Zuckerman. The venue is scheduled to present Whitney Houston on June 22, Poison on June 27 and Guns N' Roses on July 2.

ON THE NARAS TIP: Michael Greene, president of the National Academy of Recording Arts & Sciences (NARAS), is scheduled to address the issues affecting the music industry at the Entertainment Industry Conference, to be held at the Beverly Hilton Hotel in Beverly Hills on June 21. Among the issues to be addressed are censorship, piracy and performance credit.
| Single                             | Peak Position | Week 1 | Week 2 | Week 3 | Week 4 | Week 5 | Week 6 | Week 7 | Week 8 | Week 9 | Week 10 | Week 11 | Week 12 | Week 13 | Week 14 | Week 15 | Week 16 | Week 17 | Week 18 | Week 19 | Week 20 | Week 21 | Week 22 | Week 23 | Week 24 | Week 25 | Week 26 | Week 27 | Week 28 | Week 29 | Week 30 | Week 31 | Week 32 | Week 33 | Week 34 | Week 35 | Week 36 | Week 37 | Week 38 | Week 39 | Week 40 | Week 41 | Week 42 | Week 43 | Week 44 | Week 45 | Week 46 | Week 47 | Week 48 | Week 49 | Week 50 | Week 51 | Week 52 | Week 53 | Week 54 | Week 55 | Week 56 | Week 57 | Week 58 | Week 59 | Week 60 | Week 61 | Week 62 | Week 63 | Week 64 | Week 65 | Week 66 | Week 67 | Week 68 | Week 69 | Week 70 | Week 71 | Week 72 | Week 73 | Week 74 | Week 75 | Week 76 | Week 77 | Week 78 | Week 79 | Week 80 | Week 81 | Week 82 | Week 83 | Week 84 | Week 85 | Week 86 | Week 87 | Week 88 | Week 89 | Week 90 | Week 91 | Week 92 | Week 93 | Week 94 | Week 95 | Week 96 | Week 97 | Week 98 | Week 99 | Week 100 |
MUSIC REVIEWS

By Alex Henderson And Bryan Devaney

GLADYS KNIGHT: "Men" (MCA CD45-1463)
As high-tech and contemporary-sounding as "Men" is, a Pipless Gladys Knight doesn’t forsake the blues and gospel (which is the R in R&B) elements that have made her such a soul singer for the last 30 years. Like "Lovin’ On Next To Nothing" and "Love Overboard," the infectiously funky "Men" finds Knight changing with the times while staying true to herself.

D.J. QUIK: "Tonight" (Profile PCD-7338-DJ)
The "devastating" DJ Quik has just released the second single from his gold debut album Quik Is The Name. "Tonight," already following in the success of his first single, "Born And Raised In Compton," is making this 19 year old DJ, hardcore rapper, producer and arranger a nationwide favorite. "Tonight," smoothly put together with a slight touch of R&B, has a sound that will attract R&B fans but is "street" enough for rap fans.

QUEST FOR LIFE: "Baby Don’t Stop Me"
(A Kiss 10001)
A Quest For Life is an energetic, Kingston, New York-based group consisting of Tony Banks, originally from Buffalo, New York, and known as one of the top guitarists on the East Coast; Lauren Brothhead, a vocalist from Kingston, New York who has a background of gospel music and Peter Mint of Trinidad, W.I. is the percussionist.

CHER: Love Hurts (Geffen FEF-D-24369)
As slick and commercial as the pop and pop-rock presented on Love Hurts is, Cher keeps things edgy with her gutsy, passionate singing. Especially strong are "Fires Of Eden," a song previously recorded by Judy Collins that Cher approaches much more aggressively; "Save Up All Your Tears"; the power ballad "I’ll Never Stop Loving You"; and "A World Without Heroes."

ANTHRAX: Attack Of The Killer B’s (Island 422-848 804)
With Attack Of The Killer B’s, Anthrax shows itself to be among the most creative units in the thrash metal genre. Among the highlights are a headbanging remake of Public Enemy’s "Bring The Noise" featuring Chuck D and Flavor-Flav themselves; "Startin’ Up A Posse," a humorous yet incisive attack on censorship incorporating the music from Romancing.

KOOL MOE DEE: Funke Funke Wisdom
(Jive/RCA 1700-2)
James Brown samples and lyrics about "sucker MC’s" are quite prevalent on Kool Moe Dee’s fourth solo album, Funke Funke Wisdom. While there isn’t much social commentary a la “Pump Your Fist” or “Wild Wild West” on the CD, there are plenty of attacks on fellow hardcore rapper L.L. Cool J—who Kool once again challenges to a microphone battle.

NICE: Wake Up Call (In Beat 1001)
This week’s Pick Of The Week is Deonae Brown, a.k.a. Nicee, with her debut single, Under In Beat Records, titled "Wake Up Call." Originally starting out as a very young actress, Nicee has played parts in various movies, commercials, television shows and participated in many other projects. Branching her career off in many different directions, she has one thing on her mind—and that is success. Being the daughter of Kenji Brown, lead guitar player and vocalist from Rose Royce, her talent and interest in music runs in her family. "Wake Up Call," Nicee’s up-tempo dance song, has four different versions included on the single the freestyle-dance mix, house vocal mix, 808 kicking drum mix and the dub dub mix. A sure hit for the top 40 radio stations and clubs.

SIOWXIE & THE BANSHEES: Superstition
(Geffen GEF-D-24387)
Siouxsie & The Banshees, veterans of the new wave era, keep things eerie and quirky on their latest pop-rock offering Superstition, an 11-track CD. Nonetheless, the material is certainly more accessible than much of today’s "alternative" music. Among the CD’s strongest tracks are "Fear (Of The Unknown)," "The Ghost In You," "Shadowtime" and "Silver Waterfalls."

SPYRO GYRA: Collection
(GRP GRD-9642)
GRP looks back on the 12-year recording career of jazz-fusion band Spyro Gyra with the retrospective Collection. Among the previously released songs included on the 14-track CD are "Morning Dance," "The Unknown Soldier," "Incognito," "Mallet Ballet," "Para Ti Latino," "Harbor Lights" and "No Songo."

GEOX RICE: Just For You
(RCA 3319-2-R)
That soulful Philadephia Teddy Pendergrass is the most obvious comparison on soul singer/songwriter Gene Rice’s Just For You. A highly expressive and passionate vocalist, Rice sings in the classic I-wanna-testify style Pendergrass used so effectively on "Close The Door" and "Turn Out The Lights." The production of Stan Sheppard and friends on such romantic slowjams as "You’re Gonna Get Served," and "It’s Too Late."

THE REBEL PEBBLES: Girls Talk (I.R.S. X2-13076)
Somewhere between The Go-Go’s and The Bangles lie The Rebel Pebbles, a foursome consisting of Rachel Murray (lead vocals, harmonica), Karen Blankfield (guitars, vocals), Robin Fox (bass, vocals), Cheryl Bullock (drums, percussion, vocals). Much of the pop-rock the flygirls’ deliver on Girls Talk is fun and high accessible—especially "Dream Lover," and "Groovy Love."

MINT CONDITION: Meant To Be Mint
(A&M 25968 1001 2)
Producer Jellybean Johnson has unleashed his newest project on the Perspective/A&M label, Mint Condition, whose premier album, Meant To Be Mint, is an R&B/funk-styled album that has a sound unlike most of the Teddy Riley copy-cats that are floating around the music industry today. Mint Condition displays hit material on songs like "Are You Free?" and "True To Thee."

WORLD ENTERTAINMENT WAR: World Entertainment War
(Popular Metaphysics/MCA MCAD-10137)
Listening to World Entertainment War’s self-titled 20-track CD, one thinks of everyone from Jefferson Airplane to The B-52’s to Prince—the 20-track CD is that eclectic. Edgy and unpredictable, WEW’s pop-rock incorporates elements of soul, funk, reggae and rap metal.

LOOKING AHEAD

POP • JUNE 29, 1981

1. I CAN’T WAIT ANOTHER MINUTE (Live/RCA) ............ Hi-Five
2. MOTOWN/PHILLY (Motown) .......................... BOYZ II MEN
3. BLIND FAITH (Columbia) .............................. Warrant
4. LET THE BEAT HIT ‘EM (Columbia) ................. Lisa Lisa & Cult Jam
5. MAKE OUT ALRIGHT (A&M) ......................... D.O.\n6. LOVING GETS ROUGH (East West) ..................... Troy Newman
7. THERE SHE GOES (London) ............................ The La’s
8. SHAKE IT (Delicious Vinyl) .............................. Jesse James
9. SUMMER VACATION (Warner) .......................... P.E.
10. LOW DOWN AND DIRTY (Atlantic) ...................... Foreigner
11. CAN I CALL YOU MY GIRL (Headline/RCA) .......... P.C. Quest
12. LOVE DESIRE (Columbia) .............................. Sandee
13. ELEVATE ME TO A STAR (Atlantic) ..................... K.\n14. MIND OF THE THINGS (B/Way) .......................... Stereo M.C.’s
15. THINGS THAT MAKE YOU GO MMM (Columbia) ... C & C Music Factory
**EAST COASTING**

By Lee Jeske

Marc and Ann Savoy

**POINTS WEST**

By Alex Henderson

**BLANK SCREENS:** For more than two decades, filmmaker Les Blank has been turning out an impressive series of documentary films, most of them focusing on some odd aspect of Americana, many of them focusing on music, seven of them—including his latest, *Marc and Ann*, which will be shown on PBS' *P.O.V.* series this week—focusing on the music and food of Louisiana, six of those about Cajuns.

“I went to college there, at Tulane in New Orleans,” says Blank. “And while there I was exposed to the traditions of the streets: the secondlining during street parades, the Mardi Gras traditions.

“I heard about Cajuns, but didn’t get to know them very well. And over one weekend I went to one of their dances, at a time when there weren’t Cajun records or Cajun radio shows. I was very fascinated with the people, music, lifestyle.

“After I’d gone to California and learned filmmaking and started making independent films, I decided to make a film with Cajuns. I went back in 1970 and made *Spud U All*.

“I ended up only shooting the white aspects of the culture, and I applied for money from the National Endowment of the Arts, who gave me a little bit of money to do a film on the black French speaking community as well. I did *Dry Wood*, about Bois Sec Ardoin and Hot Pepper, about Clifton Chenier.

“Then I thought I was done for a while, but Chris Strachwitz wanted to make a definitive film about Cajun, Creole and Zydeco music, and he asked me if I’d help him do that. So I spent a couple of years off and on doing that project, which was *Jai Ele au Bal*. While I was doing that, I also did a film on Cajun cooking, using Marc Savoy, who was in my first film and who’s also in *Jai Ele au Bal*.

Marc Savoy, who plays—and makes—Cajun accordions, and his wife Ann, who plays guitar and sings and who wrote a wonderful book about Cajun music, was the subject of the new film. It, like all of Blank’s films—including *Garlic Is As Good as Ten Mothers*, about the greatest clown of all; *Burden of Dreams*, about the making of Werner Herzog’s *Fitzcarraldo; Gap-Toothed Women*, about, right, gap-toothed women, and his many music films—are available on video through Blank’s own Filmers & Video, 10341 San Pablo Ave., El Cerrito, CA 94530.

Blank has just finished a film capturing a busload of American tourists in Europe and is working on one on environmentally activism. Then he’s thinking about another place with a unique musical culture: Trinidad.

“I went to Trinidad over Carnival, purposely looking to see what I could find and make a movie of. I found very congenial people who were laid back, enjoyed one another and enjoyed having a good time. They like their music, and the politics involved in their calypso tradition is very fascinating: they express their feelings about the government or about social relations, personal relations, life goals or anything.

Now, says Blank, he just needs to find the money. One thing that’s certain: the resulting film will be rich with humanity, a Blank trademark, and will probably leave the viewer with some sense of elation, which is no accident. Blank likes celebration.

“Well, if I’m going to concentrate my energies and take my time to do something,” he says, “I’d rather do something that’s pleasant and enjoyable. It’s sort of a selfish motivation. If I had my choice, I’d rather do a celebration than cover a disaster.”

**DIANNE REEVES, WYNTON MARALIS AND DIZZY GILLESPIE** were among the highlights of the 13th Annual Playboy Jazz Festival, held at The Hollywood Bowl on June 15 and 16. Reeves opened her set with some African-influenced sounds before turning into “Sky Islands,” a fusion number blending Earth, Wind & Fire-ish soul sensibilities with uninhibited jazz vocalizing, and then applying her impressive vocal range to mainstream jazz interpretations of the pop standards “How High The Moon” and “For All We Know” (which Reeves dedicated to Stan Getz) as well as more R&B-oriented material. Some "purists" in the audience grumbled that Reeves should stick with mainstream jazz, but the fact is that she gave 100% to everything she embraced, be it straight-ahead-jazz, fusion or R&B.

Marals’s set illustrated his growth as a soloist. While the trumpeter once sounded very much like Miles Davis circa ESP, his sound has become bigger and brassier—an approach that worked well on post-bop originals and a captivating reading of the standard “Starlight.” Marals’s set ended on a high note, so to speak, when he surprised the audience with some Dixieland—literally inspiring dancing in the aisles.

While Gillespie’s trumpeting isn’t as aggressive as it once was, the bop master has hardly “lost his chops” as some are claiming—his more subtle solos proved that he still has plenty of feeling. Diz & His Latin-oriented United Nations Orchestra delivered a fiery, rhythmic set that underscored his long-time love of Afro-Cuban music. Things got hot—wild hot—on such classics as “Tin Tin Deo,” “Manaca” and Diz’s signature song “Night In Tunisia.”

Other jazz highlights of the festival included some groovin’ soul-jazz by organist Jimmy McGriff; some hard bop post-bop by The Harper Bros.; and some thoughtful fusion by The John McLaughlin Trio. As fluffily atmospheric as times, the fusion outfit was edgy and interesting, with Latin-inspired pieces such as “Del Corazon” and “Para Ti, Latino.” And speaking of musica latina, Cuban immigrant Arturo Sandoval spared no passion during his scorching Latin-fueled set.

Some complained about the Festival’s abundance of artists you won’t find in the jazz bins, such as Ray Charles, The Neville Bros., Tower Of Power, Rush Brown and Miriam Makeba. “Do non-jazz artists belong at a jazz festival?” is a question this year’s Playboy Jazz Festival raised. The complainers had a point—for every non-jazz artist included, a Benny Carter, a Milt Jackson or a Lionel Hampton is excluded. Still, the amount of soul those non-jazz artists projected made it hard for this listener to complain too much.

That same weekend, The Black Crowes headlined the Greek Theatre. But for yours truly, it was a jazz thang with a touch of soul.

**GETTIN’ ON THE GOOD FOOT:** The man who did so much to revolutionize the music of the last 30 years, James Brown, showed that he hasn’t slowed down a bit when he headlined L.A.’s Wilshire Theatre on June 10 for what was both a concert by and a tribute to The Godfather. The event marked his first L.A. show since his release from prison. After brief performances by MC Hammer; Bell Biv DeVoe, who were introduced by Malcolm Jamal Warner; En Vogue, who were introduced by Gladys Knight; A B S. Surel, who was introduced by Quincy Jones; Kool Moe Dee; Tone Loc; The Boys, who were introduced by Sherman Hemsley; C&C Music Factory, which was introduced by Blair Underwood; and Darius, The Godfather took the stage. Brown opened with “Livin’ In America” before turning the mutha out on “Sex Machine” “I Feel Good, "It’s A Man’s World," "Gonna Have A Funky Good Time" and “Get On The Good Foot.” Proving that he still The Hardest Workin’ Man In Show Business, JB showed the crowd what a real R&B show is like. Other celebrities in attendance included Little Richard and Bootsy Collins.

**WALK ON THE ROCK SIDE:** Seven drummers were scheduled to be inducted into Hollywood’s Rock Walk on June 18: rockers Jon Bonham, Ginger Baker, Keith Moon, Alex Van Halen and Carmen Appleply, and the late jazzmen Buddy Rich and Gene Krupa. Appice, Baker and Van Halen were to place their handprints in cement on Sunset Boulevard, while Bonham, Moon, Rich and Krupa were to be honored posthumously.
The Psychology Of Business Relationships!

Just Where Do I Stand?

IT'S BEEN SAID THAT PEOPLE NEVER FORGET A FIRST IMPRESSION. Well, maybe not. But in this business, we should at least watch our first impressions carefully.

The major difference in the music business, compared to other businesses, is the fact that there's so much talent. I'm not just talking about artist talent either. After all, in what other business can you look around yourself in the office and see so many musicians, performers, producers, engineers, and songwriters sitting there at their desks doing office work?

It's hard to keep our impressions of people from becoming what that person's job title or social status is, versus who they are. Instead of giving someone respect right from the start, we tend to tailor our attitude according to that person's position or their credits. One example might be the difference with which we treat the secretary or mail-room person as compared to our boss. Or on a more subtle level, we might think nothing of ignoring the janitor as if he/she doesn't exist. But the people who have these attitudes are being thrust upon us to be overcoming these impressions. Otherwise, we wouldn't have these success stories of label presidents who started out in the mail-room.

Now if you’re the president of a big record label, you might be saying to yourself, ‘Why shouldn’t I be treated with greater respect than everyone else? After all, I am the president!’ While this may be true, you might want to consider that someday, you may be passing your position on to someone else who used to run errands for you, but worked their way up through the ranks. It can be quite uncomfortable trying to change your relationship with someone after years of ‘attitude build up.’ If we could get into the habit of treating all people with the equality they deserve, we wouldn’t have so many obstacles to overcome in the future.

Another aspect of our business relationships is “our credits.” I once heard someone say, “You’re only as good as the last project you did, and if it’s been more than a year since then, it’s been forgotten and you ain’t worth squat.” This attitude implies that we’re all worth nothing unless we’ve got something happening right now that we can brag about. How pathetic! It would give us all just a little more dignity if we valued ourselves as human beings, and not just for what we do in life. If we judge others by their credits then, deep inside, our self-esteem is being based on our credits. What a roller-coaster ride this can be to our psyche.

So remember, whether someone is introduced to you as a tuba player or a janitor, they might become a label president someday, and you might end up working for them. We should try not to base our opinions about others or ourselves on our credits or job title. In this business, we’re not doctors saving lives or scientists finding cures. No, we’re just talented business people here to provide temporary entertainment for a stressed out world.

ALTERNATIVE ROCK NEWS: Last Tuesday night at the infamous Hong Kong Cafe in LA’s Chinatown, Triple X Records hosted their release party for the debut of Celebrity Skin. The band didn’t perform, but there were Oriental dancers, lots of Chinese food, and about 200 of the most colorful people on Earth.

“Tune In, Turn On, Burn Out” to Sisters Of Mercy, Public Enemy, Gang of Four, and Warrior Soul as these four diverse acts hit the road on an extravaganza tour this summer.

CD REVIEWS

PERE UBÚ: Worlds In Collision (Fontana/PolyGram 848564-2)

Now this is really different! Especially if you’ve never heard Pere Ubú’s lead vocalist, David Thomas. But that’s not all. There’s lots of texture changes between songs that keep the album from getting ear weary. It also helps that each song has a different groove. I liked the quirky lyrics on “I Hear They Smoke The Barbecue” and “Turpentine.” But the songs “Oh Catherine,” “Goodnite Irene” and “Worlds In Collision” have the most radio potential.

EMF: Schubert Dip (EMI CDP-7-96238-2)

Charting at #21 this week on the Pop album sales charts is alternative rockers EMF. Their #1 single “Unbelievable” was getting air-play on Alternative Rock radio as far back as December 1990. I’m glad the band didn’t stay underground. I like the combination of guitars and keyboards, as well as the solid grooves their music has. James Atkin’s whispering style of vocals add passion to an otherwise old standard of English rock singing style. But what I didn’t expect to hear is the songwriting quality this band has. The chorus hooks on this album should be strong enough to keep this album in the public eye for some time to come.

INDUSTRY BUZZ

By Paul Dewitt

ALTERNATIVE TO POP

STUDIO SAVAGERY: Faith No More is still recording its follow-up to 1989’s Epic. The album is due out in early 1992... Down-by-law funk-rockers Lucy Brown have completed their debut album for Megalogo/Atlantic Records. Yol! Don’t forget that this homeboy headbanger raved about Lucy Brown several months before the Washington, D.C. posse signed with Megalogo/Atlantic—just as yours truly was singing (or rapping) Ice-T’s praises before Snoop/Warner Bros. signed the dude. LA b-boy. So all you suckus who jumped on the tip and caught the vapors after homie got the Warner Bros. juice can get the bozack. Word... XYZ, which recently signed with Capitol, is finishing its first album for the label, tentatively titled Hungry, with producer George Tutko. The album, due out in August, will contain a cover of Free’s “Fire & Water” (not to be confused with the James Taylor hit Fire & Rain). Previously, XYZ (not to be confused with ABC or Y & T) recorded for Enigma... Brazilian thrash metalheads Sepultura are scheduled to play some U.S. dates in 1992 – God bless, or Jesus Jones until then, and Tass Thero at the Ritz in New York and The Trocadero in Philadelphia. Sepultura may be Brazilian, but don’t expect to hear any samba or bossa nova—and don’t expect Antonio Carlos Jobim, Laurindo Almeida, Flora Purim, Airlto Moreira, Astrud Gilberto, Tania Maria, Gal Costa or Ivan Lins to suit in with the band. Preliminary, “The Girl From Ipanema,” “Corcovado,” “Manha De Carnaval,” “Desafinado,” “One Note Samba” and “How Insensitive” aren’t in Sepultura’s repertoire... Davey Johnstone and Nigel Olsson are best Warpipes known for their work as sidemen for Elton John; but these days, they’re leading a rock posse called Warpipes—which sounds like the name of a porn troop, but is in no way that tip. The rockers’ debut, tentatively titled Goodbye Kemosabe, is due out on Artful Balance/ICI in early fall...

HIGHWAY TO HELL: Huey Lewis & The News, whose current album, Hard At Play, is at least 3/4 of the way to platinum with sales exceeding 750,000 units, are scheduled to begin the first leg of a U.S. tour in Casper, Wyoming on July 2. EMI has announced dates through early August... Funk-rockers Heads Up! are wrapping up their first European tour, which includes dates in England, France, Denmark, Holland, Sweden, France, Austria, West Germany, Switzerland, Belgium and Scotland... Ignorance (which recently completed a European mini-tour with Mordred) is touring with fellow headbangers Fear Of God (not to be confused with Earth, Wind & Fire) until the end of the year... I hate to mention Claudio Sanchez and his band Coheed & Cambria, but a new album, tentatively titled Milkshakes Kemosabe, is due out on Artful Balance/ICI in early fall...

PLATINUM, GOLD & ROCK: Boston’s definitely in the house, boyeesee. Aerosmith’s Greatest Hits has been certified platinum by the Recording Industry Association of America (RIAA) for sales exceeding 5 million units... Warren’s Cherry Pie is close to double platinum... Amy Grant’s Heart In Motion recently went gold thanks to sales of more than 500,000 units... That’s what time it is. I’m 5000, G. Seeeeeewwwww yea! Peace...

By Alex Henderson

THE ROCK
Jorge L. Oquendo (!) and Miguel Correa, partners in Prime Entertainment and Prime Records.

**The Guy Seemed Like Another Home-Boy Men-sa-Jero.** Black windbreaker over white T-shirt, the sunless, pale skin tonality of someone who has spent a lot of time under the awning of a Bronx bodega. Baseball cap cocked sideways, def but not dising. The youthful face probably will never see a razor. Bulky manila envelope tucked under the left arm, he introduces himself with a name you forget until the CDs inside the envelope pour out. "Vico Con Negro D.J., Tío Rosario. Lisa M. Proyecto 1. El General. Coño! Great stuff. Some of the hottest artists in the scene. You look at the guy again, and he still looks like a casa niño. You ask the name again. "Jorge Oquendo," he says softly, trying a smile over three elongated hairs doing a bad imitation of chin whiskers. In an after-thought he coos, "I’m one of two principals in Prime Records." Yeah, right. And I’m the son Nelson Rockefeller lost in Latin America. C'mon, buddy, call your dispatcher and ask for your next pick-up.

No, he insists. In 1985, when he started, he was another pre-Med student at New York's Columbia University. Bored with the academic rigors, he took a year off to deejay video jukebox shows in various cities in his native Puerto Rico, along with boyhood friend Miguel Correa. "Twas the birth of Prime Entertainment. Then came a rock concert with the heavy metal group Dead or Alive and the heavy involvement in the rap en español. But it wasn’t even this casual.

"We’d just gotten into producing rap concerts when this 13-year-old wanted us to let him open for Public Enemy, the featured act on one of our events at the Roberto Clemente," said Oquendo, 28, wiping his forehead clean of sweat as if he himself could use a break. Oquendo and Correa tried the teen—Vico C., with his scratching compadre Negro D.J.—and he won them, just like both would do later to the Roberto Clemente crowd. "Since then we’ve had a great business relationship and an even better friendship."

Small wonder. Vico’s 1988 debut production, La Recta Final, scratched the surface of an unsuspected marketing molotov of Spanish rap. The second release a year later, Misión La Cima, hit six-digit sales. Established as the genre’s fuerza, Vico’s placid and pungent raps course through other Prime acts like Lisa M., Proyecto 1 and the label’s new hope Francesca. "By the time La Cima hit, Tío Rosario left his brothers’ band and approached us," continued Oquendo. Prime’s radio strength in Puerto Rico—an island that produces almost 35% of the multi’s annual sales and more than 80% of the tropical market’s sellers—along with a net of independent distributors provided the young label with a solid seller in the morenae market. "Then, the recording proposals really poured in," said Oquendo amusedly.

Contrary to the archaic notion that the more artists the merrier, Oquendo and Correa have kept Prime’s roster at a minimum, mainly getting involved in projects in which they could contribute to the creative concept. To this effect, the label employs several producers to fit the style tailored for a specific artist. One notable exception is Edgar Franco, aka El General, a Panamanian rapper from Brooklyn whose hits include the raucous “Te Ves Buena” and “Pu Tú Llan,” the basis for the Vico cover "Tu Pum Pum," this spring’s hit by Lisa M. with the merengue band Santi y Los Duendes.

"Our next corporate target," said Oquendo, speaking now more like a corporate raider than a forlorn delivery person, "is the internationalization of our artists, without losing sight of either of Prime Entertainment’s productions.” These include the Festival de los Tubos, an annual four-day event on July 4th weekend at some of the most popular beaches in Puerto Rico, featuring popular acts ranging from Latin pop and salsa to heavy metal (or Puerto Rican new wave) and, of course, rap.

A wondrous ensues. With all this documented success, has Prime received any distribution offers from the multís? "Yes, we have," answered Oquendo without hesitation. "But nothing concrete. Everything has been on a exploratory stage. But we’re open-minded about it."

Message delivered.

**Hats Off To Puerto Rico’s Promotores Latinos** for dedicating the Fifth Michelob Dry Jazz and Latin Music Festival, June 27-30 at San Juan’s prestigious Teatro Bellas Artes to Ray Barretto and the Guadalupe. Among the performers will be the hi-soft, hig-soft, high-octave gentelman I’ve met in the industry, a man still in an indefatigable soul search for artistic expansion and spiritual enlightenment. I shouldn’t have to point out all of Ray’s accomplishments in four continuous decades of musical activities. Besides, there wouldn’t be enough space.

From my own critical perspective it’s sufficient to look at the singers that have gone through his orchestra: Adalberto Santiago and Tito Allen, the most in-demand studio vocalist for their professionalism and incomparable sweats; Ray de la Pau, Tito Gómez and semea-actor Rubén Blades—all of whom, except for Blades because he’s otra musica, reached their popularity peaks with Barretto.

Festival producer Ramón Muñiz laid out the whole schedule. Spyro Gyra (27); Raices and The Rippingtons featuring Russ Freeman (28); Barretto’s Latin Jazz Group, Pedro Guzmán’s Jibaro Jazz with flutist Néstor Torres (29), and Pablito Rosario’s Orinoco and Maynard Ferguson’s Be-Bop Nouveau Band (30). Additional sources confirmed other surprises they have prepared for Barretto. Like the acknowledgment from the Puerto Rico Senate. Like the wooden tumbadora hand-carved from a tree trunk along with an also hand-carved inscription. Like the plans for him to have a special audience with the island’s governor. Like bringing Ray’s ancient father from the town of Aguadilla to spend the day with his son’s eye-moistening stuff because Promotores is the first to pay tribute to this gentle soul while he’s healthy and alive to enjoy it.

HAMMER VISITS ENGLAND: At a recent appearance in London, EMI Records (U.K.) executives presented multiple awards to M.C. Hammer, a platinum disc (200,000) for Please Hammer Don’t Hurt ‘Em; a silver disc (200,000 units) for the single “U Can’t Touch This”; and the DMC (Disco Mix Club) Award conferred by a committee of U.K. deejays.

LaFace Records’ debut act, Damian Dame, recently celebrated the release of its self-titled album and the success of its first single, “Exclusivity” at a dinner party in New York. Pictured left to right are Phillip Parker, LaFace Records; Deah Dame; Yvette Whitaker; Damian; and Vernon Slaughter, vice president, LaFace Records.

Elektra Entertainment recording artist, Lisa Fischer, recently stopped by WKRR in Scranton to visit with the station’s staff. Fischer was on a national promotional tour in support of her debut album So Intense. Pictured (Left to Right): Ken Medek, program director, WKRR; Lisa Fischer.

Back doing what he loves best, top music producer Nick Martinelli is joined by Regina Belle, for whom he has produced a string of number one hits and super-star Johnny Mathis. Mathis teams with Regina for a duet on his upcoming release. Pictured left to right: Mathis, Belle and Martinelli.

ASCAP members Jimmy Jam & Terry Lewis were named R&B Music Songwriters of the Year for the fourth time in the recent ASCAP R&B Music Celebration held at the Puck Building in New York City. Presenting the award to Jam & Lewis were longtime friends and music industry giants Quincy Jones and Clarence Avant. Pictured following the ceremony are (left to right): ASCAP President Morton Gould, Quincy Jones, Terry Lewis, Clarence Avant and Jimmy Jam.

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#1 SINGLE: Lisa Fischer

| #1 | HOW CAN I EASE THE PAIN | Ekstra 64987 | Lisa Fischer | 1 11 |
| 2 | DON'T GO | Atlantic 447719 | En Vogue | 3 14 |
| 3 | MIRACLE | Arika 2222 | Whitney Houston | 5 12 |
| 4 | POWER OF LOVE | Epic 4-73778 | Luther Vandross | 10 10 |
| 5 | WITH YOU | Epic 34773713 | Tony Terry | 6 16 |
| 6 | DO WHAT I GOTTA DO | MCA 56039 | Ralph Tresvant | 4 10 |
| 7 | DO ME RIGHT | MCA 45-1362 | Guy | 9 11 |
| 8 | EMOTIONALLY YOURS | Epic 93590 | O'Jays | 7 11 |
| 9 | MAIN COURSE | Capitol 44961 | Freddie Jackson | 17 8 |
| 10 | NIGHTS LIKE THIS | Virgin 43662 | After 7 | 6 13 |
| 11 | BABY I'M READY | Atlantic 3864 | Levert | 12 10 |
| 12 | MONTOWN/PHILLY | Motown 4765 | Boyz II Men | 8 11 |
| 13 | GOTTA HAVE YOU | MCA 47595 | Stevie Wonder | 20 5 |
| 14 | EXCLUSIVE (Arika 4000) | Lennon & McCartney | Dionne Warwick | 10 9 |
| 15 | WHAT IS THIS THING CALLED LOVE | Epic 73813 | Alexander O'Neal | 15 9 |
| 16 | I CAN'T WAIT ANOTHER MINUTE | Motown 4454-4 | Hi-Fi | 18 7 |
| 17 | YOU GOTTA GET SERVED | RCA 2622-2 | Econo | 16 9 |
| 18 | OPTIMISTIC (Perspective/Atlantic 999999-999999) | Sounds of Blackness | 21 6 |
| 19 | CAN YOU STOP THE RAIN | Columbia 73745 | Peabo Bryson | 22 6 |
| 20 | MEN (MCA-45-1482) | Columbia 73745 | Gladys Knight | 26 4 |
| 21 | ADDICTIVE LOVE | Capitol 79561 | BeBe & CeCe Winans | 36 4 |
| 22 | HEAVEN (Atlantic 4-76771 | Atlantic 4-76771 | Rude Boys | 24 9 |
| 23 | IN YOUR EYES | Elektra 6822-2 | Shirley Murdock | 29 5 |
| 24 | SUMMERTIME | Elektra 1444-4 | Jazzy Jeff & The Fresh Prince | 32 4 |
| 25 | CIRCLE OF ONE | Fontana/Mercury 87-1624 | Oleta Adams | 25 9 |
| 26 | I TRY (Island 88738) | Island 88738 | Will Downing | 14 11 |
| 27 | I WANNA SEX YOU UP | Giant 4-19326 | Colour Me Badd | 19 11 |
| 28 | THIS MUST BE HEAVEN | MCA (54087) | Omar Chandler Featuring Audrey Wheeler | 28 8 |
| 29 | I DON'T WANNA CRY | Columbia 387-73714 | Mariah Carey | 11 13 |
| 30 | FOR THE LOVE OF MONEY | Giant 48275/288 Troop/Levert/FreestQueen Latifah | 54 3 |
| 31 | NEVER GONNA LET YOU DOWN (Columbia 38-73643 | Freddie Jackson | 23 8 |
| 32 | WHY (Marley 6966-234) | Small Change | 34 7 |
| 33 | RING RING RING | Virgin 6822-2 | Paula Abdul | 33 7 |
| 34 | SENSUOUS (Island 422 068-264-4) | Miles Jaye | 35 7 |
| 35 | JUST WANT TO HOLD YOU (Warner Bros. 4-19360) | Jasmine Guy | 42 7 |
| 36 | THIS MORNING AFTER (Arika) | Jeffrey Osborne | 41 5 |
| 37 | P.A.S.S.I.O.N., (Island 50406) | Rhythm Syndicate | 43 4 |
| 38 | SPECIAL (Arika 5072-53471) | Vesta Williams | 60 3 |
| 39 | KISSING YOU (Island 999999-999999) | Keith Washington | 27 14 |
| 40 | HOW CAN YOU HURT THE ONE LOVE (Columbia 73746) | April Pappel Riley | 37 7 |
| 41 | STRAIGHT DOWN TO BUSINESS (Columbia 73746) | Ready For The World | 31 6 |
| 42 | SHE NEEDS TO GET SOME (MCA 57970) | Ray Parker Jr. | 53 3 |
| 43 | EVERYDAY PEOPLE (Arika 2223) | Aretha Franklin | 61 2 |
| 44 | BAD ENOUGH (Warner Bros. 4-19313) | Al B. Sure | 52 4 |
| 45 | PIECE OF MY HEART (Giant 4-10264) | Tara Kemp | 46 6 |
| 46 | I WANT 2 B THE 1 U (Capelet 79478) | Whispers | 47 6 |
| 47 | AMAZING LOVE (Capitol 7970) | Becky Perry | 48 4 |
| 48 | LET THE BEAT HIT 'EM (Columbia 73847) | Lisa Lisa & Cult Jam | 70 2 |
| 49 | I FIND EVERYTHING IN YOU (Elektra 68357) | Teddy Pendergrass | 57 3 |

**HIGH DEBUT:** LaShawn Hathaway #68

**TO WATCH:** Lisa & Cult Jam #48
CASH BOX JUNE 29, 1991

By Bryan Devaney

BWP BANNED: Last week, R&R group BWP (Brothers With Problems) made an appearance on The Phil Donahue Show. The show, filmed in New York, was aired last week practically nationwide, but was banned from broadcast in Los Angeles by NBC affiliates. The duo performed "Two Minute Brother," and aired the controversial "Wanted" video, following up with an interview. NBC's representatives stated that their "broadcast standards" board refused to air it, as does KNBC proxy John Roehrbeck. Sandy Naham, programming employee, stated, "We will never air that show." NBC claims the reason the show will not be aired is because of BWP member Lyndah's hat, which has printed on the underside of the hat's bill, "Who The F**k Is Alice." But people who have seen the show on television say there is no way a television viewer can actually read what is written on the underside of Lyndah's hat.

DEJA VU: Doesn't this ring a bell? A rap group performs in Jacksonville, Florida and gets bussed by police officials for lewd and obscene conduct? This time, it wasn't The 2Live Crew—it was D.J. Magic Mike and his rapper MC Madness, who found themselves in this situation at a recent performance at the Jacksonville Coliseum. While performing Magic Mike's new single, "What's Our Mission Tonight?" to which Madness began performing a dance inspired by Mike's hit "Drop The Bass" known as "The Drop." According to Tom Reich, president of Cheeta Records, the label which releases all D.J. Magic Mike products, "The dance is a take-off of a 1992 style bump and grind, certainly not something which could be considered indecent." Halfway through the song, four Jacksonville police wrestled Madness to the back stage area and held him there for what was later referred to as lewd and obscene conduct.

HELPING THE COMMUNITIES: Def Jam/R&B recording artists LL Cool J, EPMD, Downtown Science and The Don recently completed a series of national public service announcements on behalf of the Stay In School/Project Literacy U.S. (This) and Rappers Save the Libraries campaigns sponsored by the American Library Association and the Brooklyn Public Library—which had nearly 10% of its $37 million budget cut for 1991, and faces even more than twice that amount to be cut from the budget in 1992.

RAP PIONEER KURTIS BLOW was recently at In Beatz Studio, located in Hollywood, filming parts to his new video taken from his upcoming album on Ferocious Records.


CASH BOX JUNE 29, 1991

The newly formed Pendulum Records, distributed by Elektra Entertainment, is pleased to announce the signing of brothers Hen-Geo and Evil-E to the label. Currently members of Ice-T's Rhyme Syndicate, the duo will release its debut album, Brothers, (produced by Carlos Alomar), sometime this fall. Pictured (left to right): Evil-E; Guy Oseary, manager; David J. Gilnert, Pendulum Records; Ruben Rodriguez, who is senior vice-president, urban music, Elektra as well as president/CEO, Pendulum Records; and Hen-Geo.


CASH BOX JUNE 29, 1991

CASH BOX TOP 30 SINGLES

CASH BOX TOP 30 ALBUMS

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CASH BOX JUNE 29, 1991

CASH BOX TOP 30 SINGLES

CASH BOX TOP 30 ALBUMS
By Alex Henderson

METAL BLADE: Earl Slick, a non-metal artist, has signed with Metal Blade. The rocker, whose 1976 album Razor Sharp was reissued by Metal Blade earlier this year, is scheduled to begin recording a mostly instrumental album this summer. Among those joining Slick on the album will be Edgar Winter; Little Caesar’s Ron Young; Terry Bozio; Joe Vera of armored Saint; and Mr. Big bassist Billy Sheehan. Metal Blade is looking at a tentative release date of September 10...

INDIE CD REVIEWS

ALBUMS

■ ROSEANNA VITRO: Reaching For The Moon (Chase CMD 8030)

“Expressive, passionate and heartfelt” are adjectives that immediately come to mind listening to Roseanna Vitro’s singing on Reaching For The Moon. Blessed with an impressive vocal range, the promising young jazz vocalist is aggressive on “Yesterdays” and “In The Name Of Love,” but is sensuous and caressing on Duke Ellington’s “In A Sentimental Mood” and Ivan Lins’ Brazillian “The Island.” Vitro’s love of Brazilian music is equally evident on Milton Nascimento’s “Cancao Do Sol,” and she also sounds at home with the Afro-Cuban touches on Les McCann’s “I Bet You Thought I’d Never Find You.”

■ ANACRUSIS: Manic Impressions (Metal Blade 9 26616)

As bonecrushing as things get on Anacrusis’ Manic Impressions, the metal pose provides evil-sounding melodic and harmonic touches on such headbanger fare as “What You Became,” “Something Real” and “I Love The World.” Mainstream metalheads and thrashers should find Manic Impressions, which was produced by Anacrusis vocalist/guitarist Ken Nardi, appealing. Enter the dungeon!

■ L.V. JOHNSON: I Got The Touch (Ichiban ICH 1112)

Although I Got The Touch is somewhat more high-tech than L.V. Johnson’s last CD, Cold & Mean, Johnson still goes for a classic 70s soul sound. There are no dull moments on this eight-song CD, but Johnson’s rich, expressive vocals work especially well on such gospel-influenced ballads as “I Don’t Want To Lose Your Love,” “Are You Serious,” “I Am Missing You” and Bunny Sigler’s “Take A Little Time To Know Her.” Johnson produced I Got The Touch with General Crook.

■ ALLAN HOLDsworth & GORDON BECK: With A Song In My Heart (Gramavision/JMS R2 79464)

Forming a duet, Allan Holdsworth (electric guitar, synths) and Gordon Beck (electric keyboards) show how engaging real jazz-fusion (as opposed to labotomized Najee clones) can be on With A Song In My Heart. “S4, Duncan Terrace,” “Ain’t No Grief,” “So, So Calypso,” the title track and other Holdsworth or Beck originals are accessible and melodically and harmonically appealing, but they also contain the intelligence, spontaneity and improvisatory sense that are essential to any form of jazz—be it bebop, hard bop, post-bop, avant-garde, “cool jazz,” Dixieland or fusion. And yo! Any “purists” who claim that this CD isn’t jazz can get the bozak.

■ ROCCA: Got 2 B Funky (AVC D4-71812)

L.A.-based rapper/singer/dancer Rocca makes his debut on the CEMA-distributed AVC label with Got 2 B Funky, a commercial rap/pop dance effort that could bring him the type of crossover success M.C. Hammer and Vanilla Ice have enjoyed. While melodic, danceable cuts like “Melissa Mainframe,” “The Girl’s A Trip” and the title track aren’t aimed at the hardcore rap audience, pop and dance fans should eat them up. Rocca kicks knowledge on “Street Life,” which speaks of drugs, gangstas and prostitution.

■ MARIAN McPARTLAND: Live At Maybeck Recital Hall, Vol. 9 (Concord Jazz CCD-4460)

This 16-track CD is the latest addition to Concord’s Live At Maybeck Recital Hall series, which has brought us unaccompanied performances by JoAnne Brackeen, Stanley Cowell, Hal Galper, Dick Hyman and other acoustic jazz pianists. Captured at the Berkeley, California venue in January 1991, McPartland applies her intellectual yet warm approach to material ranging from Duke Ellington’s “Prelude To A Kiss” to Ornette Coleman’s “Turn Around” to Dave Brubeck’s “The Duke” to the pop standards “My Funny Valentine,” “Easy Living” and “A Fine Romance.”

■ REV. GARY DAVIS: Pure Religion And Bad Company (Smithsonian Folkways/Rounder SF 40035)

The late Rev. Gary Davis was an interesting character—a blind singer/acoustic guitarist who often used folk and so-called “Devil’s music” (blues) to preach fire-and-brimstone Christianity. Pure Religion And Bad Company, a 1957 recording, ranges from the acoustic rural-style blues of “Seven Sisters” and “Mountain Jack” to more prevalent folk numbers such as “Devil’s Dream” (which describes 666’s dreams of how many souls will join him), “Runnin’ From The Judgement” and “Candy Man.” Digitally remastered, this acoustic recording sounds great on CD.

■ ROYCE CAMPBELL: Nighttime Daydreams (Timeless CD SJP 337)

Influenced by Wes Montgomery’s innovations, Royce Campbell plays a lyrical, relaxed mainstream jazz guitar on Nighttime Daydreams. The improvisor enjoys a strong rapport with sidemen Al Kiger (whose trumpeting has a somewhat Chet Baker-ish quality), Claude Sifferlen (piano), Frank Smith (bass) and John Von Oehlen (drums) on a 50-minute CD ranging from readings of Duke Ellington’s “In A Sentimental Mood” and the pop standards “I Love You” and “I’ll Remember April” to originals like “Wes” (a tribute to Mr. Montgomery) and the sensuous bossa novas “Autumn Bossa” and “Spring Bossa.” For information on the Dutch Timeless label, please call Rusty Musto at (212) 529-3655.

■ MIKEY DREAD: Best Sellers (Rykydisc RCD 20178)

Reggae has enjoyed a cult following in the U.S.; but inna Jah-maican’ Europe, reggae artists can be big as Luther Vandross or Stevie Wonder. Mikey Dread is no cult figure inna England; him a star. Best Sellers, an 11-track CD spanning 1979-1989, serves as a fine introduction to Mikey’s soulful Jah Music, seen. Among the hits are “Break Down The Walls,” “Quest For Oneess,” “Positive Reality,” “Warrior Stylee” and “Roots And Culture.” Yo, mon! Jah! Raaaaastar!!
Fan Fair '91: Performing, Pleasing & Posing

Shown here STRIKING SOME POSES before Wednesday night’s RCA show are (l-r): RCA Records president Joe Galante, Restless Heart’s Larry Stewart, Clint Black, Aaron Tippin, Richard Sterban of the Oak Ridge Boys, and Jack Weston, RCA/Nashville’s vice president and general manager.

"TALKIN’ BOUT MEN", the smash hit from The Forester Sisters was a crowd pleaser at the Warner Bros. label show. The sisters are currently on tour supporting their new album, Talkin’ 'Bout Men. Pictured from (l-r) are: June, Christy, Kathy and Kim Forester. (Photo Credit: Kay Williams)

I'M A LITTLE BIT COUNTRY...Curb Recording Artist Marie Osmond kept the audience on the edge of their seats with past hits like "Meet Me In Montana" and "Paper Roses" coupled with cuts from her current album, Like A Hurricane and her soon-to-be-released next project.

CURB RECORDING ARTIST ROCKS NASHVILLE ON A TUESDAY. Hal Ketchum delivers an energetic and rockin' rendition of his hit "Small Town Saturday Night" to a big-city crowd at the Curb label show.

Atlantic featured new faces as well as popular country vets at the recent Fan Fair label show. Shown backstage after the show are (l-r): Dean Dillon, Martin Delray, senior VP/GM Atlantic Records Mark Schuiman, Robin Lee, Neal McCoy, John Michael Montgomery, Kendal Marcy (Marcy Brothers), Johnny Rodriguez, Kris Marcy and Kevin Marcy (Marcy Brothers), Ray Kennedy, Donna Uliase, Billy Jo Royal and VP/GM Atlantic Nashville Rick Blackburn.

Hanging around backstage during the PolyGram Fan Fair show are Mercury's hot newcomer Davis Daniel, Paul Lucks, VP/GM PolyGram Nashville; brand new Mercury artist Sammy Lucks, VP/GM PolyGram Nashville; and Jim Dowell, Kershaw's manager. (Photo credit: Beth Gwinn)

Shelby Lynne and Willie Nelson get together for some snapshots prior to their performance at WSIX'S Fan Jam II concert at Nashville's Starwood Amphitheatre. Lynne and Nelson have been touring together extensively throughout the past few months.

MCA artists joined George Jones in a sing-along. Shown here on stage singing "Who's Gonna Fill Their Shoes" from (l-r) are: Billy Thomas, McBride & The Ride; Ray Herndon; Marty Brown; Terry McBride, McBride & The Ride; Marty Stuart; Patty Loveless; George Jones; Vince Gill; Mark Chesnutt; Trisha Yearwood; Kelly Willis; and Mark Collie.

AT LEAST THIS MAN HAS HIS PRIORITIES STRAIGHT: RCA artist Lorrie Morgan poses with one of her #1 fans at this year's Fan Fair. (Photo Credit: Don Putnam)
TOP 100 SINGLES

1 LUCKY MOON (RCA 2779) .............. The Oak Ridge Boys

Thanks Country Radio for making us #1 again!

Coming Soon “Change My Mind” —
our second single from our RCA album Unstoppable!
CASH BOX • JUNE 29, 1991

**Country Music**

**News Awards**

The TNN - Music City News Country Awards telecast, which is now an annual Fan Fair kick-off celebration, reached an approximate 3 million households, the largest audience in TNN history. This year’s gala, telecast live from The Grand Ole Opy, was filled with an all-star cast of performers and presenters.

For the second consecutive year, Ricky Van Shelton took home awards for Entertainer Of The Year and Male Artist Of The Year. Alan Jackson received The Star Of Tomorrow Award and Album Of The Year for Here To The Real World. Vince Gill was also a double winner, taking home Single Of The Year for “When I Call Your Name” and Instrumentalist Of The Year. For the 20th year, The Statler Brothers were honored with Vocal Group Of The Year.

Other winners included: Garth Brooks, Video Of The Year for “The Dance,” the Judds for Vocal Duo Of The Year, Reba McEntire for Female Artist Of The Year, Ray Stevens for Comedian Of The Year, The Chuck Wagon Gang for Gospel Group Of The Year, and Lorrie Morgan and her late husband Keith Whitley for Vocal Collaboration Of The Year. Barbara Mandrell received the Minnie Pearl Award, honoring her for a lifetime of dedication to the country music community and for promoting respect for all people, and Tammy Wynette received The Living Legend Award.

**Signings & Such**

**RECORDING ARTIST EDDY RAVEN** recently signed with McAdams & Associates for exclusive worldwide representation. Eddy’s current release, “Too Much Candy For A Dime,” is garnering heavy radio airplay.

**BLUEWATER MUSIC RE-SIGNS DAVID LYNN JONES**—Bluewater Music Corp. has announced the re-signing of singer/songwriter David Lynn Jones to its writing staff. Jones, who was the company’s first signed writer in 1986, is noted for penning such cuts as “Living In The Promised Land” by Willie Nelson and Joe Cocker, “Tere In My Heart” by Randy Travis, “As Long As The Memory Survives” by Lynn Anderson and “One Song” by Roger Whitaker.

**COMING SOON TO A CASH BOX NEAR YOU:** Weekly retail column, including album reviews, new releases, account rep chit-chat and the effects of promotional campaigns, new artist break-outs and arena performance.
By Clif Gerken and Kimmy Wix

COUNTRY MUSIC

REVIEWS

SINGLES

By Kimmy Wix

OUT OF THE BOX

■ LIONEL CARTWRIGHT: “Leap Of Faith” (MCA 54078)
Produced: Barry Beckett/Tony Brown
Writer: Lionel Cartwright
Lionel Cartwright has in recent years become a country favorite in both the talent and personality departments. However, with the first release from his new Chasin’ The Sun project, Cartwright flaunts all talent! “Leap Of Faith” presents listeners with a grooved-up ballad that suggests taking a chance on love by taking a walk on faith. The steam of stellar production rises from this cut, as well as an expected heart-n-soul performance from Cartwright.

FEATURE PICKS

■ ROBIN LEE: “Nothin’ But You” (Atlantic 3939-2)
Producer: James Stroud
Writer: Steve Earle
There’s always been a fire in this Nashville gal’s voice, but on this hot new cut, Robin Lee burns it up and wails it out like never before. “Nothin’ But You,” the first release from Lee’s brand new Heart On A Chain disc, pours out a sultry and luring ditty of a sharp-aimed romance.

■ CHRIS LeDOUX: “This Cowboy’s Hat” (Capitol 79782)
Producer: Jimmy Bowen/Jerry Crutchfield
Writer: Jake Brooks
If the name Chris LeDoux strikes any of us as a new name to the music scene, we’ve not been listening for a number of years. LeDoux has long been tagged as one of the last of the real singing cowboys, and with his debut Capitol release, the rootsy western crooner shows his true colors in a ballad which relays a multi-message of truth, honor and pride. “This Cowboy’s Hat” sparks much more than a song. It also serves as an introduction to what’s sure to be a long list of one-of-a-kind tunes.

■ KATHY MATTEA: “Whole Lotta Holes” (Mercury 846 975)
Producer: Allen Reynolds
Writer: Jon Vezner/Don Henry
An acoustic guitar blending with this lady’s vocal chimes creates a sweet sensation. Better yet, add the sweet sensation to the works of the ace tunesmith team of Jon Vezner and Don Henry. The result will most likely be a hit record. “Whole Lotta Holes,” another precious three minutes of Mattea’s Time Passes By album, presents a whole lotta emotion and personal insight wrapped in a ballad that gets a little gutsy.

■ EDDY RAVEN: “Too Much Candy For A Dime” (Capitol 79779)
Producer: Barry Beckett
Writer: Eddy Raven/David Powelson
With a doo-wop drive and a bit of vocal grind, Raven compares a valuable and sweet love to candy’s temptation. Rather different for Raven, yet utterly catching to the ear.

■ THE STATLER BROTHERS: “You’ve Been Like A Mother To Me” (Mercury 848 370)
Producer: Jerry Kennedy
Writer: Don Reid
This patriotic number will perhaps lead some to march in place and salute the closest American flag. The Statler Brothers once again took home top honors for Group of the Year at the recent TNN-Music City News Awards.

BY CLIFF GERKEN & KIMMY WIX

COUNTRY RADIO

HIGH DEBUTS
1. COLLIN RAYE—“All I Can Be (Is A Sweet Memory)”—Epic
2. BROOKS & DUNN—“Brand New Man”—Arista
3. WAYLON/WILLIE—“If I Can Find A Clean Shirt”—Epic

MOST ACTIVE
1. TANYA TUCKER—“Down To My Last Tear Drop”—Capitol
2. GEORGE STRAIT—“You Know Me Better Than That”—MCA
3. DOLLY PARTON—“Silver & Gold”—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—With only two weeks on the Top 100 Country Singles Chart, Tanya Tucker is only four slots shy of breaking the top 40 with her “Down To My Last Tear Drop” single, due to heavy airplay action reported by such stations as KFGO in Fargo, North Dakota; WOW in Omaha, Nebraska; WOZJ in Presque Isle, Maine; WYXC in Cartersville, Virginia; KWKH in Shreveport, Louisiana; and WGOH in Grayson, Kentucky.

The Academy of Country Music’s Entertainer Of The Year George Strait easily broke the top 40 bracket his first week on the chart with “You Know Me Better Than That,” the latest release from his new Chill Of An Early Fall disc. “You Know Me Better Than That” moves up seven positions this week to #28. Such active movement is a result of reports this week by stations like KGKL in San Angelo, Texas; KMMJ in Grand Island, Nebraska; WAC in Valdosta, Georgia; WIWE in Newport, Vermont; WMID in New Castle, Indiana; WRKZ in Hershey, Pennsylvania; and WSLV in Ardmore, Tennessee and KVCL in Winnfield, Louisiana—both of which report Strait at #1 this week.

Superstar Dolly Parton’s “Silver & Gold” single holds onto its heavy action for an additional week—breaking the top 40 and climbing six more positions to #35. “Silver And Gold” shows significant movement this week from such radio stations as KFAM in Longview, Washington; KICE in Bend, Oregon; KKLJ in Poplar Bluff, Missouri; KVYO in Tulsa, Oklahoma; WQZQ in Defunct, Illinois; and WSLC in Roanoke, Virginia.

The Academy of Country Music’s Vocal Event Of The Year, George Strait and The Chordettes, have added a million copy sale to their already massive “From A Distance” release, a million copy effort they’ve sold since the disc came out in May.

RADIO TID-BITS—Chris Keach from the “Morning Horizon Show” at WIKE Radio in Newport, Vermont reports great success with WIKE’s current “Bumper Sticker Bash,” co-sponsored by Pepsi-Cola. Geographically located very close to the Canadian border, WIKE has many Canadian listeners, who also have an opportunity to participate by displaying their WIKE bumper stickers on their vehicles. When the station receives the stickers and calls out the vehicle’s license plate number, the owner has 149 minutes to call in for great prize give-aways, including gift certificates, mountain bikes, cash and more.

Nashville’s WSIX-FM recently hosted a party to celebrate the station’s third Academy of Country Music Station of the Year honor, as well as Gerry House’s ACM award as Disc Jockey of the Year. Pictured from left to right are: Cash Box country editor Kimmy Wix, WSIX air personality Carl P. Mayfield, and WSIX vice president and general manager David Manning.

(We would love to publish information about events happening at your station, as well as any promotions or give-aways, birthdays, anniversaries, or musical performances scheduled to take place in or near your area. Please send us any press releases, pictures, etc., for use in upcoming issues—Thanks, the Cash Box Country Crew)

CASH BOX JUNE 29, 1991 19
Connie St. John

SHE'S MUCH MORE THAN JUST ANOTHER PRETTY FACE rocketing up the country chart. Soundwaves Records artist Connie St. John proves once again that hard work, natural talent and a heap of patience are extremely valuable in the world of country music.

Born of three generations in the Texas oilfields, St. John is certainly no stranger to taking risks and holding onto faith. "Both my dad's and my mother's people were poor," reflects St. John. "We lived in a part of town that some people called Dog Patch. But we had a radio and a record player and my dad played guitar—the one thing we did have was music."

After forming her first band at age 20 and receiving a nursing degree, St. John married (you guessed it) an oilman. His history in the oil business, however, was one of success. Eventually though, the success turned to a surprising misfortune. Although St. John had to tackle a few rough times throughout her life, she did manage, however, to always hold on to what never let her down: her music.

St. John soon formed another band and began to hit the clubs in Wichita Falls, southern Oklahoma and northern Texas—eventually being invited to perform in the Texas Sesquicentennial Celebration and the West Texas Rehabilitation Telethon. Both events inspired her to make a greater commitment to her career, and yielded contacts who encouraged her to go to Nashville.

The young artist quickly mastered an authentic singing style and delivery, which immediately carried her inside the realms of those new coming artists who flaunt a more polished performance than usual. St. John's soaring and driving vocals are currently displayed on her current single entitled "When I Get Through With You," which climbs up to the #56 slot on this week's Top 100 Country Singles.

INDIE FEATURE PICKS

- MICHELE BISHOP: "Dangerous" (Playback P-1353)
  Producers: Jack Gale/Jim Pierce
  Writers: Rafferty/Hudson

  Country newcomer Michele Bishop makes a stunning entrance with this spicy cut, which snaps to a crime-of-passion theme. "Dangerous" pours out the ingredients of both contemporary country, with its sultry edge, and rootsy tradition, with its fiddle-flavored instrumentation. Vocally, Bishop unleashes a driving grind that's sure to spark some major interest.

- ALAN RICH & DEBBIE WILLIAMS: "Middle Of The Bed"
  (Killer K-139)
  Producer: Tommy Dee
  Writers: J.L. Crabb/Faye G. Crabb

  Polished piano licks kick off this pretty tune and this brand new duo adds a fine trimming. "Middle Of The Bed" definitely deserves some radio attention if any independent product out there does. Can't wait to hear these two team up again.

BACK IN TIME

JUNE 24—Ramblin' Tommy Scott born (1917) and Johnnie Bailes born (1918)
JUNE 27—Elton Britt born (1913), Rosalie Allen born (1924), Lorrie Morgan born (1960) and Joe Maphis died (1986)
JUNE 28—George Morgan born (1925)
JUNE 29—"He Stopped Loving Her Today" by George Jones reached #1 (1960)
TEDDY RILEY
RESPONDS TO NEGATIVE FEEDBACK

I AM RECORDS PROFILE

NEWLY FORMED
FIXIT RECORD NAMES
RAINNA BUNDY
PRESIDENT

INDUSTRY SPOTLIGHT:
MIGNON LEWIS
SongsTo Of PRAISE

By Tim A. Smith

**DOROTHY NORWOOD and THE NORTHERN CALIFORNIA GMWA MASS CHOIR** BILive Malaco Records

It’s been awhile since gospel music veteran Dorothy Norwood had a legitimate hit. That dry spell is about to end with this release. Backed by the powerful voices of the Northern California GMWA Mass Choir, Norwood delivers a feast of soulfully rendered traditional gospel melodies.

**KENNY SMITH** Don’t Give Up Command Records

Very interesting release. Included are gospel oriented arrangements of classics “A Change Is Gonna Come” and Marvin Gaye’s “Mercy Mercy Me.” Smith’s music is vibrant and his voice versatile, ably adapting too the various styles encompassed on this record. The strong urban feel this release carries greatly enhances its crossover potential.

**E.T.W.: Stop The Wild Hype Forefront Records**

E.T.W. believes the weak stuff at home and comes out kickin’ on this release. This record is much stronger all the way around than their debut for this label. Lyrics remain strong and to the point. Its the rhythm arrangements that have been kicked up a few notches, which assist in making this an interesting mix. Christian rock stalwarts De Garmo & Key makes a guest appearance on the ‘raptized’ arrangement of their hit “Destined To Win.”

**MAGGIE STATION PEBBLES Born Again** Winston Derek/Quicksilver Records

Pebbles is the sister of former R&B star turned gospel singer Carol Stenton. The sound on this LP centers around traditional southern soul gospel. Pebbles lends her voice to such classics as the Clara Ward penned “Packin’ Up” as well as “Soon I Will Be Done” and “That’s Heaven To Me.” A must for traditional gospel music enthusiasts.

**REV. R.L. WHITE, JR. & THE Mt. EPHRAIM BAPTIST CHURCH MASS CHOIR Featuring THE WILLIAMS BROTHERS** Move Mountain Faith Records

White, along with this talented choir, once again offers a strong collection of traditional gospel music. This time out they are joined by the dynamic Williams Brothers. There are a number of good cuts on this two-record set. Highlights include the soulful sounds of Doug and Melvin Williams on the cuts.

**KATINA BOYZ** Katina Boyz Arcade Records

These five brothers from American Samoa really know how to jam. Their brand of highly energized pop-influenced R&B offers an even mix of ballads showcasing the group’s smooth harmonic blend, and potent beat-driven material. Of note is an interesting arrangement of the traditional classic, “Wade In The Water.”

FEATURE STORY

Is Teddy Riley ‘Christian’ Enough To Work On A Gospel Album?

By David Taylor

TEDDY RESPONDS TO NEGATIVE FEEDBACK. Teddy Riley produced three songs on the Winans’ latest album, Return. The songs that Teddy produced are “It’s Time,” “A Friend,” and “Don’t Leave Me.” Though the three songs were well received by most people, some people didn’t appreciate the secular music artist’s crossover into the gospel realm. Possibly the fear is that secular music artists might not believe in the message they spread through gospel music, or that secular music artists only dabble in gospel for financial gain, and maybe people are concerned about the integrity of role models who sing and work with gospel music.

Whatever the fear, the fact remains that some people sincerely disagreed with the association of Teddy Riley and The Winans.

The image of Teddy comes from his work with his R&B group, Guy. Some of the songs and videos performed by Guy, that give Teddy a worldly image are “Piece of My Love,” “Spend the Night” and “Fantasy.”

Recently I met and interviewed Riley to gain insight regarding the role of Jesus Christ in his life. I asked about his relationship with God and his reaction to the negative feedback regarding work with the Winans.

CASH BOX: What kind of relationship do you have with Jesus Christ? TEDDY: Jesus Christ is the head of my life, if it wasn’t for him I wouldn’t be here today. I will always have him in my heart, mind and in my life. No matter what everyone says out there, I think that with the Winans is not fake, it is not phony. I did it because that is how I feel and that is how I’m bringing the young kids back to God. If church people are saying that I’m not into God and they don’t think I should have done the gospel album with the Winans, they should look at themselves and ask why am I grossing about this young man who is making it, who is trying to get the young kids back to God and Jesus.

Some of their kids are going out, messing with and dealing drugs. Look at me, I don’t deal in drugs. Sometimes you have to go outside the walls of church to get the word across. This is a part of my life and this will always be a part of my life and my music. That’s something no one can ever change about me. Any kind of music whether gospel, Latin, jazz and R&B, any type of music, I love and I can do. I thank God for putting me out there to do it. Guy and I love you all for making us who we are today.

For the people who feel that way about my work with the Winans, I’d like to say, I haven’t left Jesus out of my life. He’s still there and he will always be there.

CASH BOX: How hard is it to live a Christian lifestyle, being the popular R&B artist and producer that you are today?

TEDDY: It’s not hard at all. I don’t attend church that often. That’s something that I must not lie about. But about being on earth and family do. They all pray for me and I want everybody else to keep me in their prayers. Remember you don’t necessarily have to sit in an actual church building to get with God; it’s in your heart. Being a producer keeps me very busy, everyday and every hour. Being an artist keeps me busy as well. I’m doing what I need to do to make my groups and my company rise. It’s a busy life for me.

CASH BOX: What other aspects of your life do you want people to know about that will enable them to see you in a different light?

TEDDY: Some people think that when you’re in the music business you have to do drugs, drink, or take some other sort of medicine to set your mind free. My drug is God. My drug is music. One thing that I would like everybody to know is that I’m not a phony. I’m real, it’s all real here (points to his heart); I have no reason to go to gospel just to make some money. I didn’t make any money from the Winans gospel project. Some people don’t realize that. It’s not about money when you’re doing something for the lord!
**THE GOSPEL BEAT**

By Tim A. Smith

McDonald's GospelFest Competition New York—Six gospel groups from the New York metropolitan area have won the opportunity to appear at the world famous Carnegie Hall for the final competition/concert of McDonald's seventh annual GospelFest.

The finalists are: The Regina Singers, a group of 20 members from the Bronx, the Love, Peace and Joy Singers, an 11 member group from Wheatley Heights, Long Island; God's Creation, a nine member group from Queens, NY; Harold Burton's Children's Choir, a 75 member group from Brooklyn, NY; the Bethany Youth Chorale, a 35 member group from Brooklyn and the Friendship Inspirational Choir, a 20 member group from Queens.

Classical Music Divas' Kathleen Battle and Jessye Norman have joined forces on record for the first time. The two are showcased on a recording of African American spirituals entitled *Spirituals in Concert*. Featured along with Battle and Norman is a 70 voice choir and orchestra conducted by James Levine, artistic director of New York's Metropolitan Opera. Jazz flutist Hubert Laws makes a guest appearance on the recording.

**LIFE CHOIR COMMEMORATES 10TH YEAR ANNIVERSARY WITH MUSICAL PRESENTATION, AND GOD SAID**. Life Choir will present *And God Said*, a musical presentation of worship. This event will be held on Sunday, June 30, at the Scottish Rite Auditorium, 4357 Wilshire Boulevard, Los Angeles, Ca. The program will coincide with the release of Life Choir's new album, *Mornin' Up To Higher Ground*.

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**CASH BOX TOP 10 VIDEOS**

**GOSPEL • JUNE 29, 1991**

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

*(PLUS MEANS A BULLET)*

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**VIDEO SPOTLIGHT**

**THE DALLAS/FORT WORTH MASS CHOIR**

*I Will Let Nothing Separate Me* Savoy Records (Running Time: 60 minutes)

This concert video of the DFW Mass Choir has proven to be well worth the wait as they make their video debut with a firm presentation.

This video gives you no less than 16 songs of praise, each of which will make you want to stand up and shout hallelujah. DFW is at its best with the title song, "I Will Let Nothing Separate Me." This video is for everyone. Check it out!!!

— Ron Carson
ED GARY MUSICK PRODUCTIONS RECEIVES GOLD & BRONZE FROM HOUSTON FILM FESTIVAL. Gary Musick Productions captured both Gold and Bronze Awards at the 24th Annual WORLDFEST Houston International Film & Video Festival. The Grand Awards Jury presented a Gold for Smokey Mountain Hymns, Volume 2 in the Instrumental Music Video category and a Bronze Award for Amy Grant’s Heart In Motion album bio in the Film/Video Production Religion & Ethics category. The Sawyer Brown “One Less Pony” music video was also a finalist in the Music Video Group division. WORLDFEST is the world’s largest film & video competition with over 3,150 entries from 47 countries this year.

Anne Murray and co producer Bergen White are pictured here taking a break from recording Anne’s duet with Glen Campbell on the title track for Glen’s Christian album Show Me Your Way.

INDEPENDENT RECORD COMPANY SPOTLIGHT

FOR THE PAST FIVE YEARS, I AM RECORDS has grown to become a very strong and prominent force in the Black gospel music marketplace.

In its first year with the A&M/Word group, I AM Records released ten albums and received numerous awards for its artists. I AM artists have been nominated for Grammy Awards and have been three-time recipients of the coveted Stellar Gospel Award. and have charted six albums on the Cash Box Top Forty Gospel chart.

In February of 1990, I AM Records left the A&M/Word and entered into a new distribution arrangement with BMG Distribution. Seven new albums have been released since joining the BMG family including What A Wonderful World, by The Barrett Sisters, Make Me One, by Queens Community Choir, and two new gospel videos I Know What Prayer Can Do, by Jessy Dixon and Live and Blessed, by Walt Whitman and the Soul Children of Chicago.

“Our artists speak for our company,” says Freida Curry, vice president of Marketing for I AM Records. “With great legends like Pop Staples, The Barrett Sisters and Jessy Dixon, how can anyone have less than a great conversation.

“We thank God for all our blessings. And we thank our artists, distributors, and radio announcers for their support.”

INDUSTRY SPOTLIGHT

PRIOR TO BECOMING THE national promotions and marketing director of Light Records two years ago, Migon Lewis held marketing and promotion positions with Plumbline Records, Word, Arista and Schwartz Bros. Distributing. She began her music career as an air personality in Charlotte, North Carolina. Of Light, which is currently in receivership, she says, “sometimes it’s like making bricks without straw” (the company’s funds are limited). She does the work of four or five people for Light, which now handles Black Gospel music exclusively. Her responsibilities include promoting and tracking product, press relations and a large amount of artist relations. Her hard work is paying off with chart albums and sales success for artists including Beau Williams, the New Jersey Mass Choir and the L.A. Mass Choir. “Light Records is going to make it,” said Lewis. “We’ll have a great year in ’91. This is the most peaceful place I’ve ever worked for and it’s a good company to be part of.”

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.

OLD WORLD GREEK CUISINE • LIVE MUSIC 18928 Ventura Boulevard, Tarzana, CA 91356

RESERVATIONS: (818) 705-0633
By Camille Compasso

STAN JAROCKI will be retiring from Grand Products on July 26. He and his wife, Diane, sold their house in Rolling Meadows, Illinois, and are looking forward to moving into their new place in Albuquerque, New Mexico, where they can begin a life of leisure in their part of the country. As you know, Stan’s been in the coin-op business for forty-one years and is among the many who consider him a special friend. I’ve learned a great deal about coinbiz from this gentleman. (And most recently had to learn how to spell A-l-b-u-q-u-e-r-q-u-e-dj.) Knowing Stan, it’s a safe bet that after he and Diane have spent some time enjoying a resort, should the right business opportunity arise, he will most certainly tackle it - with his usual gusto! Meanwhile, though, his next commitment before the move will be another bull riding junket with his son, Jim, which he was preparing for when I spoke with him. Good luck to you Stan - until next time - and don’t forget to keep in touch.

FOR YOUR ROLEDEX. Pioneer Laser Entertainment corporate headquarters (in Long Beach, CA) recently added a centralized switchboard (with live operator no less) to handle all incoming calls and messages. The new phone number is 213-816-5111; the general correspondence FAX number is 213-816-5990; and the sales order FAX number is 213-816-5100. Direct line access will still be available, however.

A JOB WELL DONE. Larry Ellis, NAMA’s director of public health and safety, has been named 1991 winner of the Food Industry Sanitation Award by the National Environmental Health Association, in recognition of his “outstanding contributions to the field of food protection and sanitation.” Ellis numerous accomplishments include producing the 18-minute “On the Front Line” video which focuses on sanitation and food handling procedures for filling and servicing food and beverage machines; and helping to organize an industry task force on recycling the Freon-type gas used in refrigerated vending machines.

DATELINE MILPITAS, CA, home of Atari Games, where Road Riot, the new 2-monitor, sit-down driving game which was introduced at the factory’s recent distrubs meeting, is in full production. As marketing chief Mary Fujihara noted, this piece consistently ranked high during test and made quite an impression with distrubs.

STILL GOING STRONG! We’re talking about Kaneko’s Calm Panic, which was introduced late last year (amidst a bit of controversy over the undress portion) and has proceeded to maintain itself as a game with staying power and earnings power (in both adult and kid locations) over these past many months. Kaneko USA proxy Marty Glazman tells us that ops put it into a spot, where it stays and continues to bring in revenue for lengthy periods of time - and there’s actually no need to bother about rotating it! As to what’s coming up next from Kaneko, Marty will be making his third trip to Japan, in mid-July, and will most likely bring back some good news regarding upcoming new product.

YES INeed. Had a quickie chat with Williams’ marketing and sales veepee Joe Dillion, who confirmed the fact that the factory will be producing a video lottery terminal machine in the near future. So, watch for it!

INDUSTRY CALENDAR

JUNE
June 20-23: California Coin Machine Assn.; Hyatt Lake Tahoe; Incline Village, NV; state convention. For info contact Cindy Urca at 916-441-5451.

JULY
July 12-14: Amusement & Music Operators of Idaho; Cour D’Alene Hotel; Cour D’Alene, ID; state convention. For info contact Brett Yagues at 208-387-7000.
July 19-20: Amusement & Music Operators of Texas; Radisson Hotel; Austin, TX; state convention. For info contact Vande Todoro at 409-776-6287.
July 19-20: Oregon Amusement & Music Operators Assn.; Inn of 7th Mountain; Bend, OR; state convention. For info contact Cheryl McCown at 503-343-6642.
July 22: Latin America Expo (sponsored by AAMA); Sheraton; Mexico City. Show will run one week. For info contact AAMA at 703-494-2758.
July 26-28; Montana Coin Machine Operators Assn.; annual summer meeting; site to be announced. For info contact Chris Warren at 406-442-7088.

New BullShooter VI World Finals Champs

CHICAGO—The Hyatt Regency O’Hare in Chicago provided the setting for Arachnid’s BullShooter VI World Challenge of Champions dart tournament, which took place Memorial Day Weekend. Event attracted a record 4,992 entries, representing 42 states and seven foreign countries, who competed on 180 English Mark Darts games for over $50,000 in cash and prizes.

This year’s competition saw top ranking steel-tip players joining the ranks to compete with top soft-tip players. Tony Payne, who ranked #6 in steel-tip earnings, Jerry Umbarger, who ranked #10, Larry Butler, who ranked #1 and Rick Ney, who ranked #6, were among those who bypassed the Sportcraft Dallas Intl’ Classic steel tournament to compete at the BullShooter VI.

The lineup of events included Pro Singles, with the undefeated Tony Payne taking the prestigious World Championship title; Men’s Singles (won by Larry Butler of Waltham, MA); Men’s Doubles (won by Jim Damore of Crystal Lake, IL, and Joe Beecroft of Algonquin, IL); Women’s Doubles (won by Teresa Nevills of Pasadena, TX and Laurie Philipp of Bondurant, WI); Mixed Doubles (won by Tom Pace of Nashville, TN and Diane Queijes of Pensacola, FL); and Mixed Cricket (won by Natalie Hanson of Oshkosh, WI and Joe Schmitz of Oshkosh, WI).

For the second year, the annual Ms. BullShooter Challenge was held on Friday night, with the monthly winners of the BullShooter Magazine beauty contest competing before a packed house of spectators. Laura McKinney from Boaz, Alabama (Miss January) took the win.

Arachnid president Bill Ward presented the Most Valuable Player awards to Sandy Frantz of Orange, CA (Women’s MVP) and Tony Payne of Cincinnati, OH (Men’s MVP). Both winners received a gold BullShooter VI ring set with ruby stones.

The BullShooter VI World Challenge of Champions was co-sponsored by Arachnid, Inc. (manufacturer of English Mark Darts) and Coors Light beer.

Pictured In the accompanying photos are (photo 1, l-r): Arachnid proxy Bill Ward presenting the Pro World Champion trophy to Tony Payne.

(photo 2, l-r): Women’s Single Champion Sandy Frantz with Arachnid’s marketing veepee Sam Zammuto.

(photo 3, l-r): Mixed Doubles Champions Tom Pace and Diane Queijes with Arachnid’s tournament director Dave Schultz.

(photo 4, l-r): Men’s Doubles Champions Joe Beecroft and Jim Damore with Arachnid proxy Bill Ward (center).
IFPA Summer Leagues Are Flourishing

CHICAGO - It is a proven fact that league play helps to promote equipment and to generate increased revenue for the operator. Leagues enjoy their peak popularity during the fall/winter season but are a bit more difficult to assemble in summer, especially for an indoor sport.

Jim Stansfield Vending of La-Crosse, Wisconsin is a charter member of the International Flipper Pinball Association whose summer pinball league is going full "tilt!" JSV league manager Mike Jensen reports that "although it is still relatively small, the number of participants in this summer's league is double the number that participated in the league last fall."

Jensen attributes the success of the program to the enthusiasm of the countless pinball players who "spent years speculating for their friends in the dart and pool leagues and are understandably excited to be in a league that was developed for the 'silver ball set.'"

Operators who are interested in finding out more about the IFPA summer league program may contact Doug Young, executive director of the AMOA/IFPA, at 141 West Vine St., Milwaukee, WI 53212 or phone 414-263-0233.

I Don't Understand!

by Doc English

Okay, I may be a cockeyed optimist, naive, and incurably green (so was Kermit), but after reading the trade magazines, talking to the manufacturers, distributors and operators, one cannot help but be confused about what's going on in our industry today. Attitudes, events, decisions, and information that fly in the face of logic. As Henny Youngman almost said, "Enlighten me, please."

I don't understand why some operators inertly stand pat, and let their routes and arcades slide, while there is good equipment available.

Why manufacturers in a depressed market continue to produce so many high priced games and kits. Why can't they help operators and distributors get healthy with more affordable merchandise.

Why distributors who have a hot, in demand game (and there are so few), cut price and cut each other's throat to make a virtually profitless sale.

Why I don't understand why operators support distributors who operate and compete with them.

Why, all circumstances being equal (emphasis equal), operators will buy out-of-state, and support a stranger, rather than from their local distributor. Then, when they have a service problem or trouble with local legislation or a trade-in to negotiate or want the latest scoop on games, they expect their local distributor to support them with open arms.

Why a game or kit can be near the top of one magazine chart, but not even be on the other at all.

Why a manufacturer can ostensibly calculate his production costs accurately, then make a machine, and in the middle of the run raise the price. Don't they realize how much damage this does to their credibility in the eyes of both distributor and operator?

Why we all clamor for new and different themes, but ironically some of the hottest games in the last year have been karate-fighting games like Final Fight, Street Fighter II, Pit Fighter, Ninja Combat, and Sengoku. And two megaliths, Teenage Mutant Ninja Turtles and The Simpsons, while capitalizing on pop trends, were executed as fighting games.

I don't understand regional differences in the coin machine business. For example, why are darts so strong in the midwest, but unable to get a foothold in the south? Are the people or the locations so different or have operators missed an exquisite opportunity? Someone should research the regions. What do people play in New York or Chicago? What are the top ten games in Los Angeles? What do they play in the so-called boon-docks? What equipment has universal appeal; what local? These questions are ripe for detailed study.

Why, in a service business like ours, are people rude to customers? Why is there often an adversarial relationship among manufacturers, distributors and operators, when they should all be cooperating for mutual profit. A corollary - why is there a glaring lack of loyalty, all parties guilty, and a rampant what-have-you-done-for-me-lately attitude?

Why do operators still insist, albeit short sightedly, that three good but conventional dedicateds are better than one top flight deluxe sit-down driver? Short term perhaps, but what about five years from now, ten years from now, when the driving game will still be making money and the conventional dedicateds will have been converted three times over or junked. Turbos, Spy Hunters, Pole Positions, Hang-Ons, Super Hang-Ons, Outruns, Final Laps, Roadblasters, Hard Drivin's, continue to earn and will continue to earn, while a one time blockbuster like Double Dragon is now reduced to a filler piece or conversiondom. Let me say just three letters - R.O.I.

Just when you think you know it all, you realize you know so little. It's one of the frustrating fascinations of the coin machine business. The contradictions, the illogic, the pontiffs pontificating - everyone trying to get a handle (perhaps a Beethoven) on the situation. It's a unique, unpredictable, individualistic industry.

To paraphrase an old joke, put ten coin people in one room, and on any subject, you will get eleven different opinions.

INDUSTRY CALENDAR (Cont.)

- AUGUST
  - August 22-24: Wyoming Candy, Tobacco and Coin Vendors Assn.; Holiday Inn; Cheyenne, WY; State Convention. For info contact: Jim Petry at 307-638-6946.

- SEPTEMBER
  - Sept. 27-29: Rocky Mountain AMOA; Hilton Inn South (I-25 & Orchard Rd); Denver, CO; state convention & exhibit. For info contact Jo Anne Hackett at 303-289-6200.
  - Sept. 12-14: AMOA Expo '91; Las Vegas Convention Center; Las Vegas, NV. For info contact AMOA at 312-245-1021.

- OCTOBER
  - Oct. 3-5: NAMA National Convention; McCormick Place; Chicago, IL. For info contact NAMA at 512-346-0370.
  - Oct. 4-6: West Virginia Music & Vending Assn.; Ramada Inn; So. Charleston, WV; state convention & exhibit. For info contact Leona Ballard at 304-949-3289.
  - Oct. 11-12: Wisconsin Amusement & Music Operators, Inc.; Island Inn; LaCrosse, WI; state convention & exhibit. For info contact Mickey Saba at 414-529-4704.
CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - $260 Classified Advertiser (Outside USA add $80 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you so desire. All words over 40 will be billed at a rate of $3.50 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6645 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY

ATTORNEYS


AUTOS FOR SALE


COIN MACHINES


DISC JOCKEY INSURANCE

Disc Jockey General Liability Insurance of 1,000,000 limit with equipment coverage of 5,000 for $500 annual premium. Other limits are available for all states. Call 800-486-0030, ask for Jim Kingston or Ray Walsh to place your order.

MUSICIAN/ARTIST OPPORTUNITIES

J.C. Hatfield's "You're Gonna Be Mine Tonite" on Stardust Records has been picked in all trades. Written and produced by Colonel Buster Doss (615/649-2577). Robert Oermann of "Music Row" says "A delightfully bluesy, jazzy, swinging dandy disc!"

PRODUCTION

Visit your ‘NEW ARTIST NIGHTS’ and ‘SONGWRITERS NIGHTS’ every Thursday, BUDGET HOST, 1-65 and James Robertson Parkway and Sunday-Monday, HOLIDAY INN BRILEY PARKWAY. Let me also help with your next recording session. Contact: Steve 'Budogol' Binvis, (615) 298-4366.

REAL ESTATE

GOVERNMENT HOMES from $1 (U repair). Delinquent tax property. Repossessions. Call (805) 687-6000 Ext. GH-4415 for current repo list.

SINGERS/SONGWRITERS

NATIONAL SONGWRITERS PITCH SHEET Major recording artists are always looking for new material. Find out who is looking, when they are cutting, and where to send your songs for reviews and possible submission to these major artists. 1-900-535-2900 Ext. 412. $2.00 per minute.

A unique opportunity! Now you can receive personalized instruction from professionals. Nationally recognized Composers and Lyricists with Top 40, T.V. and Movie credits will work on your songs. For information: send S.A.S.E. to SILVER WILLOW MUSIC, 791 Princeton St., New Milford, N.J. 07646 or call: (201) 265-7595.

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6645 Sunset Blvd., Suite 605
Hollywood, CA 90028
"Quite frankly, NSM is not one of the prettiest jukeboxes..." 

we prefer the (competitor’s) styling. But facts have to speak for themselves. The other day, one of my technicians called in for help on repairing one of over 50 NSM jukeboxes we have. On his return to the shop, I asked him why he had to call in for what turns out was just a minor adjustment. His response was: ‘Fred, I’ve taken service calls here every day for 5 years, but I’ve never had a call on an NSM before.’ Upon exploring this in greater detail, the same was true for everyone in the company! That’s why I operate NSM’s.”

Frederick C. Gillman
Just Games
San Diego, CA

“I have several of most every manufacturer’s CD jukebox on my route of approximately 60 jukeboxes. I can say I’ve thoroughly tested them all. And NSM is, unquestionably and by far, the best. They’re the simplest to program and use. Service calls are so few that, if they weren’t so simple to work on, you’d forget how. And the CD’s I put in NSM machines stay like new...you should see what happens to CD’s in some of the other machines! I tried to swap some CD’s from one machine to another the other day and they flat-out wouldn’t work anymore...they were so scratched up. One other thing — you can update a location with a used NSM, just clean it up, and the location is pleased...it looks like new. It’s hard to do that with the others — they use cheaper materials. The only place NSM jukeboxes could stand some improvement is in appearance...color and all.”

Ed Neargarucci
Owner, Celina Music
Celina, Ohio

The NSM HyperBeam™ CD is the only jukebox available today that has a level of technology and quality capable of serving its owners for a decade...and well beyond. But we’re not asking you to take our word for it. Or even the word of NSM operators. We’re simply asking you to compare. Start by getting a free copy of our booklet, “NSM Presents”, from your NSM Distributor. Or call us for a booklet and the name of the Distributor nearest you.

John & Suzi Armenta
Armenta Enterprises
Hesperia, California

Pete Trigo
Pete’s Music and Cigarettes
Houston, Texas

John Wall
T & W Vending Company
Nashville, TN

“I felt compelled to tell NSM management how strongly I felt about their product, so I took a moment to talk to them at the recent ACME Show. But, I made it clear that I didn’t want to be identified if they ever used my comments in their advertising...because NSM jukeboxes are the reason a lot of my accounts decided to become our accounts. The NSM Fire wall-mount jukebox, in fact, is my calling card. Locations love it. And NSM’s reliability is my guarantee that they’ll still love it a year from now. NSM is, unquestionably, the best jukebox built today. My route is proof.”

NSM Operator

“We have solely NSM’s on our route now. The reason is simple — we buy jukeboxes with the idea that they’ll be on the street for at least 10 years, and if we can get 20 years out of them, we’ll do that. NSM is the only jukebox on the market that has the kind of technology and quality built in that it takes, in our opinion, for a jukebox to survive that long. What’s more, we’re located literally a hundred miles away from anything, and we have to have jukeboxes we can count on. Nothing is more reliable than NSM.”

John & Suzi Armenta
Armenta Enterprises
Hesperia, California

“Often operated every jukebox manufacturer’s equipment there’s been, in the 40 years I’ve been in the business. I’ve also studied every CD box as they came on the market, one by one. I can say, without question and with countless hours of comparing under my belt, there is no mechanism in any jukebox today that comes even near NSM’s. And that’s not an opinion — it’s just plain fact. What NSM needs to do, though, is to make their jukeboxes look better.”

Pete Trigo
Pete’s Music and Cigarettes
Houston, Texas

NSM
The Performance Machine
5207 North Rose Street
Chicago, Illinois 60656
Phone: 312-992-2280
FAX: 312-992-2289

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