PUBLICITY FOR ALTERNATIVE ROCK BANDS
What's The Difference?

GOSPEL FEATURE: Jimmy Jam & Terry Lewis' "SOUNDS OF BLACKNESS"

TANYA TUCKER
TROUNCES THE TABLOIDS

RUMOR...
A LED ZEPPELIN REUNION TOUR?

RAP MUSIC:
What Does It Take To Secure A Record Deal?
Hal Ketchum

By Kimmy Wix

**His Ketchum Style of Country is Catching on Quick!** Curb Records newcomer Hal Ketchum has already achieved what very few country new-faces are able to do—laser success with a debut single. The Greenwich, New York native released the first single from his Past The Point Of Rescue disc with high hopes of the record serving basically as an introductory release. Climbing to the top 20 bracket, however, proved Ketchum’s strength and impact as a new artist to be more than just a mere streak of beginner’s luck. “Small Town Saturday Night” continues to keep such pace, as the single moves up two additional positions this week to the #17 slot. It’s quite obvious that Ketchum’s rock-a-billy style of country music continues to hold onto his earlier &R days, a time when his musical input resulted in a mean set of drums. Today, Ketchum flaunts a multi-talent package, which includes sultry guitar licks, rooey vocals, lyrics from the soul and a hard-driving stage energy. “This is just an incredible point in my life,” Ketchum explains. “God bless us all. Anybody who can make a living in this business gets my blessing. I spend a lot of time, and have for the past 15 years, writing, singing, performing—and I figure if I can just take care of my end of all this, there will always be room for me.”

### Number Ones

<table>
<thead>
<tr>
<th>POP SINGLE</th>
<th>R&amp;B SINGLE</th>
<th>COUNTRY SINGLE</th>
<th>TEXAS LATIN</th>
<th>RAP SINGLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rush, Rush</td>
<td>How Can I Ease The Pain</td>
<td>The Thunder Rolls</td>
<td>Abriendo Puertas</td>
<td>Por Que Te Quiero</td>
</tr>
<tr>
<td>Paul Abdul</td>
<td>Lisa Fischer</td>
<td>Garth Brooks</td>
<td>Jerry Rivera</td>
<td>La Sombra</td>
</tr>
<tr>
<td>(VIRGIN)</td>
<td>(ELEKTRA)</td>
<td>(CAPITOL)</td>
<td>(SONY DISCOS)</td>
<td>(FONOVISA)</td>
</tr>
</tbody>
</table>

### POP ALBUM

For Unlawful Carnal Knowledge (WARNER BROS.)

### R&B ALBUM

Niggaz 4 Life (PRIORITY)

### COUNTRY ALBUM

NoFences (CAPITOL)

### GOSPEL ALBUM

Wash Me

New Life Comm./John P. Kee (TYSINGOT)

### DANCE ALBUM

Gypsy Woman (MERCURY)

### CONTENTS

<table>
<thead>
<tr>
<th>Columns</th>
<th>Charts</th>
<th>Departments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indie Focus ...</td>
<td>Top 40 Rap/Dance LPs &amp; Singles ...</td>
<td>News ...</td>
</tr>
<tr>
<td>Country Music ...</td>
<td>Top 75 Rhythm &amp; Blues LPs ...</td>
<td>Executives on the Move ...</td>
</tr>
<tr>
<td>East Coasting ...</td>
<td>Top 100 Rhythm &amp; Blues Singles ...</td>
<td>Country ...</td>
</tr>
<tr>
<td>UK Buzz ...</td>
<td>Top 200 LPs ...</td>
<td>Coin Machine ...</td>
</tr>
<tr>
<td>Points West ...</td>
<td>Top 100 Pop Singles ...</td>
<td>Gospel ...</td>
</tr>
<tr>
<td>Rock ...</td>
<td>Top 100 Country Singles ...</td>
<td>Classifieds ...</td>
</tr>
<tr>
<td>Alternative to Pop ...</td>
<td>Top 75 Country LPs ...</td>
<td>...</td>
</tr>
<tr>
<td>On Jazz ...</td>
<td>Top 40 Gospel LPs ...</td>
<td>...</td>
</tr>
<tr>
<td>Rap/Dance ...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>Rhythm &amp; Blues ...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>Cucinando ...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>
MCA Music Entertainment chairman Al Teller will receive the "Spirit Of Life" Award from the City Of Hope's Music & Entertainment Industry Chapter on September 4. Plans for the event, the goal for which is raising $2.5 million, were unveiled at three special kick-off luncheons—the first held in Los Angeles on May 20, followed by luncheons in New York on June 5 and Nashville on June 6. MCA Records president Richard Palmese will serve as dinner chairman, while MTV Networks CEO Tom Freston will serve as East Coast dinner chairman and MCA Records Nashville president Bruce Hinton will serve as Nashville dinner chairman. Pictured (l-r) at the Nashville luncheon are: Hinton; Palmese; Teller; MCA country stars Wynonna Judd and George Jones; Tony Brown, executive vice president, A&R, MCA Music Entertainment Group; Bruce Resnikoff, senior vice president, special markets & products, MCA Records; and MCA recording artist Vince Gill.

SLAMMIN': EMI Records has formed Slammin' Records "to reach the street/underground rap music market." Slammin', which debuts with a 12" version of "A Groove" by The Jaz, will be distributed by Quark, an independent distribution system.

SONY MUSIC RETOOLS IN EUROPE: Sony Music International has restructured its European operations. Effective July 1, the Germany, France and Italy affiliates will report to Bob Summer, president, Sony Music International; the U.K. already reports to Summer. The remaining European companies, including those in Eastern Europe, will continue to report to Sony Music's London regional manager. The purpose? "To streamline the decision-making process and facilitate direct communications between Summer and the managing directors of Sony Music International's largest companies."

VIDEOSYNCRACIES: VI-1 and Atlantic's home video subsidiary, A'Vision Entertainment, have entered into a joint venture which allows the music video channel to air exclusive highlights from selected releases in A'Vision's catalogue. At least two specially-edited titles will be aired a month, each accompanied by a toll-free phone number to aid in the purchase of the full program.

GOOD DEED DOES FINALLY DO GOOD DEEDS II: Sinead O'Conner will release a new single next week, "My Special Child," with all proceeds going to the Simple Truth: Red Cross Appeal, which aims to raise money to help the Kurdish refugees. The song, which has never been on an album, will be on a CD-single that will also include live versions of "Nothing Compares 2 U" and "Emporer's New Clothes."

GOOD DEED DOES FINALLY DO GOOD DEEDS II: Debbie Harry, Lady Miss Kier, MC Lyte, Queen Latifah, Tina Weymouth, Kate Pierson and Kim Gordon are among the women working on a public service announcement supporting the Abortion Pro-Choice movement. The project is being funded by Creative Time, Inc. and will air with a voiceover saying, "The most unforgettable women in the world rely on freedom of expression; they support freedom of choice."

KISS DRUMMER ILLING: Eric Carr, who has been drumming for Kiss for 11 years, has been suffering from cancer in the lungs and is undergoing chemotherapy sessions in New York. He will continue to work with the band as his health permits. Cards and correspondence can be sent to Eric Carr, c/o Mercury Publicity, 835 Eighth Ave., New York, NY 10019.

IN THE FAMILY BUSINESS: Geoffrey Felder, son of songwriter Doc Pomus, has formed Felder Pomus Entertainment, a multi-faceted entertainment company. They're at 437 Madison Ave. in New York City.

OTHER THINGS TO KEEP YOUR EYES AND EARS ON: Louisiana's attempt to pass a bill to restrict the sale of controversial recordings in the state. The bill, HB 261, has already passed the state's House of Representatives; the Senate now gets its a hold of it... H.R. 2372, a proposed U.S. House of Representatives amendment regarding the automatic renewal of songs copyrighted before 1978, a procedure not currently available, causing many songwriters and publishers who aren't paying close attention to lose their songs to the public domain. BMI and ASCAP are hard at work in Washington to see this one through... BMI will host the second free concert this year by its BMI Jazz Composers Orchestra, July 16 at Greenwich Village's Greenwich House at 7:30 p.m.... Recording pioneers Bill Putnam, Bruce Swedien and Ray Dolby have been elected to the Hall of Fame of the NAB's Excellence & Creativity Awards, being handed out at a New York gala on October 5.

SBK Records has appointed Greg Thompson senior, vice president promotion. Thompson, who will be based in New York, comes to the label from Jeff McNally & Associates; prior to that he was at Chrysalis Records.■ PolyGram has made appointments in various divisions: Jeannie Mattiussi has been named vice president, video/artist development, PolyGram Label Group, making her responsible for coordinating all video production for the PLG divisions; as giving up the production management responsibilities for a variety of acts. She comes to the label after three-and-a-half years as senior director, video development and production, RCA Records.■ Drew Murray has been promoted to senior director, rock promotion, Mercury Records, from his prior post as director, rock promotion. And Ken Smith has been upped to professional manager, PolyGram/Island Music from his job as assistant to Mercury Records co-president Ed Eckstine.■ Bruce Harris has been appointed product manager for EMI Records USA, announced Howard Gabriel, senior director, marketing. Before joining EMI, Harris was self-employed and pursued a variety of music-related activities.■ A&M Records CEO/president Al Cafaro has announced the appointment of Laurie Holder-Anderson to vice president, promotion operations. The Seattle-based Holder-Anderson, who reports to senior vice president of promotion Rick Stone, joined A&M in 1987 as a local promotion manager in Seattle and most recently served as national field director. Before joining A&M, she was local promotion manager for Epic Records in Los Angeles.■ Rick Rubin, owner of American Recordings, has appointed Cat Collins to vice president of promotions and field operations—a post that will involve overseeing all national CHR and AOR promotion and acting as Def American's liaison with Warner Bros. and Reprise's promotion staffs. The Atlanta-based Collins will report to Def American general manager Mark Di Dia. Before joining Def American, Collins was based in Nashville, where he was a regional promotion director for Geffen Records.■ Warner Bros. Records has promoted Dave Lombardi to national album promotion manager, announced vice president of promotion Kenny Puvogel. Lombardi joined Warner Bros. in 1988 as a regional promotion manager, modern music/college radio, and held that position until this promotion. Before joining Warner Bros., Lombardi spent one and one-half years as national club promotion manager for Island Records.■ Eric Hodge has been named new national promotion director for The Imago Recording Company, announced firm CEO Terry Ellis. The New York-based Hodge, who was a regional director for Virgin Records before joining Imago, will report to Imago vice president in charge of promotion Alex Miller.■ Sony Music has made several new appointments, most in the Columbia Records division, where Robin Cecola has been promoted to director, national singles promotion, West Coast, a new post.■ Debra DeFeo has been appointed associate director, publicity, a department she returns to after five years away, most recently at EMI; and Lee Durham has been made local promotion manager, Atlanta, another new post. In the Sony Music division, Chris Greene has been appointed to vice president, royalties from director, royalty operations.■ Charisma Records has appointed Phyllis Purpuro merchandising manager—she joins the label from Record World, where she was national merchandising manager.■ John Alexander has been appointed associate director, publicity, a department she returns to after five years away, most recently at EMI; and Lee Durham has been made local promotion manager, Atlanta, another new post. In the Sony Music division, Chris Greene has been appointed to vice president, royalties from director, royalty operations.■ Charisma Records has appointed Phyllis Purpuro merchandising manager—she joins the label from Record World, where she was national merchandising manager.■ John Alexander has been appointed associate director, publicity, a department she returns to after five years away, most recently at EMI; and Lee Durham has been made local promotion manager, Atlanta, another new post. In the Sony Music division, Chris Greene has been appointed to vice president, royalties from director, royalty operations.■ Charisma Records has appointed Phyllis Purpuro merchandising manager—she joins the label from Record World, where she was national merchandising manager.■ John Alexander has been appointed associate director, publicity, a department she returns to after five years away, most recently at EMI; and Lee Durham has been made local promotion manager, Atlanta, another new post. In the Sony Music division, Chris Greene has been appointed to vice president, royalties from director, royalty operations.
**MUSIC REVIEWS**

By Alex Henderson And Bryan Devaney

**FOREIGNER:** Lowdown & Dirty (Atlantic PRCD 3999-2)

"Lowdown & Dirty," the rockin' first single from Foreigner's new Unusual Heat album, isn't as pop as "Urgent" but has more pop sensibilities than "Hot Blooded" or "Feels Like The First Time." AOR programmers should definitely give this hook-happy CD single a listen.

**MARVA HICKS:** "I Got You Where I Want" (Polydor CDP 452)

Marva Hicks is preparing herself for another trip to the top of the R&B charts with her new hype single, "I Got You Where I Want." Delivering the sound that's made her one of the top female R&B vocalists, Marva put together different versions to catch the ears of her listeners.

**THE RAINBOW GIRLS:** "Dudes On The Beach" (Quality 15172-2)

Those who fancy Bananarama are likely to appreciate this female foursome, The Rainbow Girls, whose "Dudes On The Beach" is an innocuous, fun and fluffy pop song seemingly aimed at the teeny bopper crowd. Top 40 programmers who played Bananarama should give this CD single a listen.

**BONNIE RAITT:** Luck Of The Draw (Capitol C2-96111)

Blues feeling abounds on Bonnie Raitt's captivating follow-up to Nick Of Time. While every track on this gristy, unpretentious 12-song CD is a winner, the strongest tracks include "Tangled And Dark," the moving ballad "I Can't Make You Love Me," "Slow Ride" and "Good Man, Good Woman," a soul-influenced duet with Delbert McClinton.

**MILES JAYE:** Strong (Island 422-848 422-2)

Smooth neo-soul man Miles Jaye keeps things on the smooth tip with his 10-song CD Strong. The production on "Only Love Can Break Your Heart," "Touch," "Who Can I Turn To," "Sensuous" and other slow romantic fare is contemporary and high-tech, but Jaye's smooth yet gritty vocals are true to R&B's blues and gospel basics. "Caprice" and "Just Be Good To Me," meanwhile, are relaxed, sophisticated funk.

**BANG TANGO:** Dancin' On Coals (Mechanic/MCA MRSD-10196)

Bang Tango follows up Psycho Cafe with Dancin' On Coals, which contains a variety of rock sounds and is a definite progression for the band. The 11-song CD ranges from the funk-rock of "My Saltine" and "Soul To Soul" to "Midnight Snack," a ballad that builds in intensity, to "Emotions In Gear" and "Big Line."

**AARON NEVILLE:** Warm Your Heart (A&M 75021 5354-2)

Unlike other R&B veterans, Aaron Neville isn't going for a high-tech "urban contemporary" sound. Warm Your Heart boasts the type of down-home soul music that has made Mr. Tell It Like It Is so affecting a singer all these years. On the ballad "Close Your Eyes," are also Dr. John and jazzmen Plas Johnson, Larry Carlton and Don Grolnick.

**JESSE JAMES:** Thirty Footer In Your Face (Delicious Vinyl/Island 848 661-4)

Delicious Vinyl, the independent record label that produced Marva's I'm Not That Girl, Young MC, now brings us Jesse Jaymes, a 22 year old New York native. Thirty Footer In Your Face is a comedy-filled, story-bound album that will have you laughing your head off.

**HAVANA BLACK:** Exiles In Mainstream (Hollywood VR-60995-2)

The name Havana Black causes a person to wonder if the band's music is Latin-influenced in some way. But in fact, bluesy, guitar-crunching, AOR-friendly rock is what you'll find in abundance on Exiles In Mainstream. "Kill City Blues," "Trash Town," "Ain't No Love" and "Freedom Child" are among the hook-happy goodies that warrant AOR attention.

**NAPPY BROWN:** Awe! Shucks (Ichiban ICH 9006)

Nappy Brown, known for "Don't Be Angry" and other 50's R&B hits, is recording for the Atlanta-based Ichiban Records these days. Awe! Shucks, a nine-track CD, leans toward gospel-influenced southern-style soul music as we knew it in the '60s and '70s. "Still Holding On," "You Know I Ain't Right," "It's Not What You Do" are among the CD's strongest soul goodies.

**DIAMOND SHELL:** The Grand Imperial (Island/Island 26525-2)

Long Island, New York, home of Public Enemy and Eric B & Rakim, brings us yet another talented young rapper, Diamond Shell. Being the brother of rap superstar Biz Markie, most would think that the rap style used would resemble his brother's. But it has a different sound, even though this CD displays his famous vocal talents on "Oh What A Night." and "Rock On."

**FALCO:** Data De Groove (American Sound D-75756)

Those who fancy the style of high-tech Euro-pop embodied by Falco, who is best known for his hit "Rock Me Amadeus," should have no problem with the German singer/lyricist's latest CD, Data De Groove. "Tanja P. Nicht Cindy," "Neo Nothing Post Of All," "Charisma Kommando," "Alles Im Liegen" and "Pucher" are among the quirky songs Falco aficionados should appreciate.

**PICK OF THE WEEK**

**SKID ROW:** Slave To The Grind (Atlantic 7 82278-2)

Atlantic delivers the long-awaited follow-up to Skid Row's self-titled triple platinum debut album of 1989 with the release of Slave To The Grind. One thing New Yorkers Skid Row won't be accused of is sounding like a glossy, over-produced Sunset Strip "glam" band. Like its predecessor, Slave To The Grind is a hard rock/heavy metal CD that won't win any awards for slickness. In fact, Slave To The Grind is even harder and heavier than its predecessor, dude. "Psycho Love," "The Threat," "Livin' On A Chain Gang" "Monkey Business," "Beggars Day" and other appealingly blistering slamjams are tough, gritty and not so pretty. Lead singer Michael Walser makes Slave To The Grind sound well-produced, but not overproduced. Quite clearly, Slave To The Grind is among the best hardbender releases of 1991, dude.

**LOOKING AHEAD**

**POP • JULY 6, 1991**

1. **EVERYBODY PLAYS THE FOOL** (A&M) (A&M) Aaron Neville
2. **I DON'T WANNA SEE YOU** (Wind/Mercury) Michael Morales
3. **GOTTA HAVE YOU** (Motown) Stevie Wonder
4. **YOU COULD BE MINE** (Atelier) Guns & Roses
5. **WANNA DANCE** (Arden) Yasmine
6. **PUMP IT (NICE AND HARD)** (Giant) Key Blue
7. **THERE SHE GOES** (London) The La's
8. **SHAKE IT** (Delicious Vinyl) Jesse Jaymes
9. **LOVE GETS ROUGH** (East West) Troy Newman
10. **LOW DOWN AND DIRTY** (Atlantic) Foreigner
EAST COASTING

By Lee Jeske

BULGARITIES: This distinguished looking gentleman is one Ivo Papasov, and if you’ve never heard his wild and wooly Balkan wedding band, you’ve never heard nothing. Their latest U.S. release is Balkanology (Rykodisc)

LD FOLKS: NRBQ rolled into town last week—nothing unusual there, NRBQ rolls into town every couple of months or so, as I bet they do in your town. They were at the Lone Star Roadhouse and they were in fine, fine form, for a bunch of guys who’ve been playing since the first Eisenhower Administration (you could look it up). Anyway, if as NRBQ in really strong shape weren’t enough (they played lots of Wild Weekend, which really is a very good album), they brought John Sebastian up to do a couple of numbers on harp and piano. As if NRBQ in really strong shape with John Sebastian sitting in wasn’t enough, they lured a reluctant Lou Christie out of the audience to do—right!—"Lightnin’ Strikes" (Lou, it’s rumored, knew other songs once, but he forgot them during a long weekend in 1971). As if all that wasn’t enough (frankly, that was about enough), Penn Jillette (he of Penn & Teller) joined the band for a bit of "Shake, Rattle and Roll." The audience, as you can well imagine, went crazy, screaming "NRBQ, NRBQ, NRBQ" for several hours after the show ended, until Messrs. Ardolino, Anderson, Adams and Spaminato returned for another two or three hours of encore. Really, you should have been there.

You should have also been at SummerStage for Al Green’s performance on a cool, rainy Saturday afternoon. The good soul/gospel-singing reverend was also in fine musical form, as was his well-greased Memphis soul/gospel band, and he did such secular material as "LOVE (Love)" (which has one of my favorite lines: "Love is a walk down Main Street"). "Let’s Stay Together," "How Can You Mend a Broken Heart" and "Dock of the Bay" ("Dock of the Bay"). But—and it’s no insignificant but—he sang for a mostly 40 minutes. Sure, he sang more in the 40 minutes than most contemporary soul singers sing in a week (including an unbelievable "Amazing Grace"), but still.

BAY OF THE DOG: A couple of weeks ago, Marshall Crenshaw (who has been doing a lot of New York shows on the heels of his excellent new album) headlined the first Doc Pomus Artist to Artist Charity Showcase at the Lone Star. The showcases, to be held at the club on the second Monday of each month, will feature a well-known headliner and several promising local artists (Loey Nelson, Freddy Johnson and the Marys joined Marshall) and will benefit the Doc Pomus Fund of the Rhythm & Blues Foundation, which give help to indigent recording artists. Pomus was the best friend any artist could have, and this series should do him proud.

ON THE ROCKS: The Black Rock Coalition, which has given us such bands as Living Colour and the Family Stand, will release its first compilation album on Rykodisc in August. Tentatively called The History of Our Future, the album will showcase such acts as Jupiter, Michael Hill’s Bluesland, Royal Pain, PBR Streitgang, III Jumpers, the Good Guys, Blackassaurus Mex, Shock Council, dadadoodoo and others. In the meantime, there will be free Black Rock concerts throughout July and August at Queen’s Raisley and Rockaway Parks and Brooklyn’s Albee Square Mall, a free multi-artist blowout called "Music of Revolution, Freedom and Bliss" at Brooklyn’s Prospect Park bandshell on July 26, and a Black Rock Festival in (get this) Bari, Italy, June 24-27. Yikes, these folks are making some noise!

UK BUZZ

OOOOOOOH-OOOOH-OOOH, BABY LOVE:

Having a baby has rarely been a move for any woman. It’s a particularly tricky move in pop music, requiring some ambidextrous image manipulation that is usually quite impossible.

Sex sells records, be it from the pop bimboette (male or female), the serious broad or the sublime siren. Men in pop can have babies and remain detached from them, their image is not necessarily inextricably linked to their non-fatherhood. As long as they do not do hospital bedside covers of newborn babes bawling on Hello! magazine, their images can remain largely intact. They are still available for the lustful teen dream, because all girls know that hearts can be broken and, as the annals of pop history show, fathers in pop are extremely proficient at being “dysfunctional,” or absent.

Psychologists will back me when I say that when a woman has a baby she’s in danger of losing her womanhood to motherhood. Men have the eternal Mother/Madonna/Whore complex—unless they are forced to, they find it extremely difficult to relate to any woman as all three.

Sinead O’Connor has managed de-enforce this, possibly because she’s managed to weave Jake as an integral part of her image, as has Neneh Cherry, the horrendously successful “Buffalo Girl” who seemed to have the gestation period of an elephant. Part of the “if you’ve got it, flaunt it” school of thinking, both of them spout at interviews about the “power” of motherhood. Sinead wrote, sung and produced her first album carrying Jake, declaring that pregnancy was the most powerful feeling that any human being ever had. However, if you start off selling on young, free and single, it’s very difficult to be accepted by the fickle pop market as easy, homely, mumsy, even if you still wear mini-skirts. It’s not just the men who can’t accept the change, it’s the youth spirit that records are sometimes aimed at.

I predict that this will be the last Bananarama album. It will be finally killed off when the new pregnant Sarah Dallin appears blurry-eyed, blotched and babed-up on the front of Hello! magazine. These girls are supposed to be in nightclubs all night long, not powdering bottoms, or whatever it is mothers do.

One wonders what will happen to the formerly sublime Annie Lennox now that she has a daughter. She has been doubtful as to whether there will ever be a new Eurythmics album. Maybe a collection of solo torch songs (muzak to do the ironing to). By her own admission, it was time to take things at a different pace. Isn’t that a euphemism for, “I don’t want to be a career girl anymore, I just want to be a mummy?”

NEWS FROM JAPAN

THE 50’s LIVE IN THE LAND OF THE RISING SUN! That “50’s kid” Jimmy Angel, who has appeared in the pages of Cash Box, has been a huge draw in Japan for some time, and now it looks like he may have a record deal with Sound Chess Inc., distributed by Polydor. Pictured above (l-r) are: Sound Chess president Satoru Kaneko and Angel.

CASH BOX JULY 6, 1991 6
NEW FACE

E. Lamour & Magyk

By Alex Henderson

WHILE MOST REGGAE ARTISTS ARE BASED IN JAMAICA AND ENGLAND, reggae bands can be found in New York, Los Angeles and Miami and other American cities. One of L.A.'s reggae/world outfits is E. Lamour & Magyk, who take a "crossover" approach to reggae on their eight-song release on In Best Records E. Lamour & Magyk (MGK-0077). The album contains no hardcore reggae à la Burning Spear, Pablo Moses or The Mighty Diamonds. "Just When You Think You're Not" and "Pretty Girls" are on the pop-reggae tip. "Lock Me Up" is a reggae/R&B-type "lovers' rock" borrowing from the type of silky "uptown soul music" that came out of Philadelphia, Chicago and Detroit in the 1970s. And E. Lamour & Magyk don't hesitate to embrace songs that don't have a reggae beat—"Magyk Salsa" and "Glitz Salsa" are Afro-Cuban-influenced, while "Zouk" is influenced by the African Zouk style.

TRIPP THE LIGHT... Impact Records recently signed up-and-coming artist Gregg Tripp and expect great things from him in the future. Pictured at the signing (l-r) are: John Lappen, publicity, Impact; Randy Nicklaus, senior vp/A&R, Impact; Bruce Tenebaum, senior vp/promotion; Tripp; Jeff Sydeny, president, Impact; John Hey, vp/AOR promotion, Impact; Frenchy Gauthier, vp/marketing, Impact; and Elliot Woolf, producer/songwriter.

CELEBRATING SOUL—The entertainment Industry was out in full support for the co-sponsored Sony Music Entertainment Miller Brewing Company post event gala for the taping of Celebrate The Soul of American Music, an awards show and Black Music Month tribute honoring musical legends. Pictured above, from left are: honoree Charley Pride; Dionne Warwick, co-executive producer and co-host of the show; Sony Music vice president LeBaron Taylor, co-producer and benefit chairman; and Don Jackson, executive director. Proceeds from the event will benefit the Thurgood Marshall Scholarship Fund.

POUNDS WEST


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
PUBLICITY FOR ALTERNATIVE ROCK BANDS... WHAT'S THE DIFFERENCE?
By Paul DeWitt

"THIS IS THE FIRST TIME IN YEARS that I'm hearing people say that they are tight on space"—Retorts Ellen Bello (IN-PRESS Inc. publicity).

There's been a lot of new Alternative Rock band releases coming out on major labels lately. And because of this, I believe we're going to see an over-saturated market place. As Comrie Young, (product manager/Giant Records) puts it, "If you sign an Alternative Rock band to your label and expect the first album to sell gold, I think your kidding yourself."

Bolstered with a roster of successful pop-oriented bands, major labels can more easily afford to finance the long term commitment needed to develop their Alternative Rock bands. The question is, do the labels have the patience needed for these new bands to develop a "core audience?" As we'll find out, it's longevity that counts, and not big budgets.

Timing is an important aspect of publicity and it's even more critical for the beginning Alternative Rock band. As Young said, "It seems to be a really rough time out there for Alternative Rock bands. It seems like there's another British Invasion. Alternative and college radio only want to deal with British bands."

While radio is a vehicle to gain exposure for these bands, it certainly can help if the image and sound is right. Touring is important for publicity. It can go hand in hand with college radio air-play and promotion. If a band can support itself on the road playing small clubs, the publicist will then have good, positive reasons at their disposal to help set up radio interviews for the band.

The press, of course, is a vital outlet for exposure. But to target this medium, you'll need to either have an exciting news worthy story or build the band's reputation, before expecting big coverage in the more well known magazines. It's all about finding alternative places to get your band exposure, such as in Bam, B-side, Alternative Press and Option. But, in order to have the effect that one interview in Rolling Stone might accomplish, you'll need to get tons of coverage in smaller magazines. You may want to try the big ones like Spin, Creem, Rolling Stone and Musician, but chances are you'll get rejected unless the band has been around for awhile or done something really news worthy.

So, to make an effective publicity plan for Alternative Rock bands, (aside from the rare, overnight sensation) it takes knowing the audience, and designing that audience, (as many ways as possible) for long periods of time.

ALTERNATIVE NEWS: Speaking of publicity, the Simple Minds show at the Universal Amphitheatre in Los Angeles was smooth timing for the band. First of all, the show was at the beginning of summer. Second, they only booked one show, (which led to a sell-out). And third, they hadn't played here in five years. The band had a well received return to L.A. and played some oldies, as well as bringing life to some of the new songs from their latest release, Real Life.

Last Monday Santa Monica's At My Place hosted play to a Songtalk Magazine/National Academy Of Songwriters sponsored show called "Acoustic Underground," the Alternative Folk Rock show. Each songwriter/performer did two songs on acoustic instruments only. The variety made for a truly memorable evening. Highlights this time ranged from Alfred Johnson's "Pound O' Proof" (which had me in stitches), J.C. Smith's "The Chase" (a spellbinding bottle-neck slide piece), to Bill White Acre and Big Planet's "Big Planet." The next all-acoustic show will be August 19th. So, if you think Folk-Rock is dead, check out this show.

ALTERNATIVE REVIEWS

JOE JACKSON: Laughter & Lust (Virgin Records 91628-4)

From songs like "Obvious Song" and "Hit Single" (which mocks the temporary nature of Pop songs), to a powerful rendition of Peter (Fleetwood Mac fame) "Go in The Sun," Joe Jackson is back in fine style. With moderate chart success so far, perhaps it is a sign that songwriting and lyrics can become important to the public again.

ALTERNATIVE TO POP

STUDIO SAVAGERY: Welcome to my nightmare, all you billion dollar babies—Alice Cooper's Hey Stoopid has a release date of July 2. Among the guests are Ozzy Osbourne, Slash of Guns 'N Roses, Nikki Sixx of Motley Crue, Joe Satriani and Steve Vai.

Other guests include three real-life rattlesnakes, whose hissing was recorded for the track "Snakebite." While The Coop's last album, 1989's Trash, was aided by Desmond Child, Hey Stoopid was produced by Peter Collins—who's known for his work on Queen's "Another One Bites The Dust.

Masters Of Reality are working on the follow-up to their Rick Rubin-produced debut album which was first released on Def American before being re-released in 1990 by Delicious Vinyl—to that the band is still signed. Serving as producers are Masters guitarist Daniel Rey (who has worked with The Ramones, Circus Of Power and Raging Slab) and Delicious leaders Matt Dike and Michael Ross... Headbangers Every Mother's Nightmare have been writing songs for a second album, but haven't entered the studio yet... Kix's Hot Wire is due out on July 9... Metal Blade meteheads Fate's Warning are recording their second album... symmetry...

Fates Warning

STAIRWAY TO HEAVEN: Rumors of a Led Zeppelin reunion tour and four shows at Giant Stadium in Noo Joesey have been circulating, but this headbanger homeboy has remained skeptical and maintained that a Zep reunion is as likely as a Beatles reunion. Well, Jimmy Page has issued a statement asserting that no, there aren't any plans for a Zep reunion. The one-time Zep axemaster is quoted as saying, "John Paul Jones and I have been asking Robert (Plant) to consider a tour for some time now, but he's a dammit he won't do it. Yeah, I'd like to do a Zeppelin tour, but would: Jonesy: But obviously, without Robert it won't happen." C'est la vie...

HIGHWAY TO HELL: The Black Crowes had to cancel a European promotional tour after lead singer Chris Robinson collapsed at a London party on June 21. Doctors diagnosed Robinson as being severely exhausted and underweight and recommended several weeks of complete rest. In EPM's words, he got to chill... The Rights Of The Accused plan to open for Blue Oyster Cult on U.S. dates in late June and early July. Hopefully, Rights Of The Accused don't fear the reaper...

VILLAINS ON VIDEO: Bryan Adams' video for his single, "Everything I Do I Do It For You," was recently completed. The clip was directed by Julien Temple, who has worked with The Rolling Stones, David Bowie and Janet Jackson... Video Music Inc., based in the Philadelphia suburb of Norristown, is distributing Marillion Live From Loreley, an 87-minute concert video recorded at a German show in 1987. While the "progressive rockers" (whose music tends to appeal to those with fine-tuned tastes) may think the music is "soggy," Say Pink Floyd and Genesis offered during the 70s) enjoy a cult following in the U.S., they are huge in Europe—Marillion Live From Loreley was recorded in front of an audience 18,000 strong. The video contains performances of 13 songs, including "Script For A Jester's Tear," "In a Cage," "Warm Winds Circle," "Slanite Mhath," "Sugar Mice," "Lavendar," "Incommunicado" and "Assassins." For more information on Video Music, please call Eve S. Seaman at (212) 278-7240... Venus Beads has completed a video for "Moon Is Red," which appears on the psychedelic-influenced poster's current album on Warner Records... Mechanics/MCA Records reports that Bang Tango's "Untied And True" video, which was directed by Ralph Zimpas, has been accepted by MTV. The song is the first single from Bang Tango's current album, Dancin' On Cool...
By Lee Jeske

SPREADING IT AROUND: If nothing else, the '60s will be remembered as the decade that the age old question—"Is jazz a serious art form?"—has been answered here in America with a resounding, "Yes, it's a serious art form."

The way you tell these kinds of things in this country is very simple: Money. When non-profit organizations like Lincoln Center and the Smithsonian Institution put together ambitious, serious jazz programs—which they've both just done (Lincoln Center's even planning to make jazz one of its constituent programs)—you know they've not only deemed the music serious enough for their consideration but, more importantly, they've deemed it serious enough to attract funding from major corporations and others who bankroll the serious arts (ballet, opera, symphonies, museums, etc.).

FIDDLE ABOUT, FIDDLE ABOUT: Stephane Grappelli, the grand old man of the jazz violin, recently did several U.S. shows, sponsored by Absolut Vodka. Here he's caught at Carnegie Hall with tour producers Ettore Stratta (l) and Pat Philips.

The jazz-as-art attitude is all over the place: PBS has been adding more jazz shows to its schedule (next month, American Masters will profile Sarah Vaughan); jazz is showing up more in museums, along with those usual summer chamber music shows, and on and on.

Let's take the Lila Wallace-Reader's Digest National Jazz Network, which was set up with a four-year, $3.4 million grant to "expand both jazz audiences and support...jazz artists." The idea is to enable the presenting organizations to hire specific jazz composers and musicians for projects that would probably have been impossible without the grant money, a noble idea. Well, the idea is moving along: 16 presenting organizations have been chosen, each of which will receive a grant of up to $45,000. All the organizations have a history of presenting jazz concerts; the idea here is not to impose jazz on places where jazz hasn't been, but to support those who support the art form.

The recipients are: Philadelphia's Afro-American Historical and Cultural Museum, Hartford's Artists Collective, New York's Caribbean Cultural Center and Jazzmobile, New Orleans' Contemporary Arts Center, Washington, D.C.'s District Curators, Seattle's Earshot Jazz, Burlington's Flynn Theatre for the Performing Arts/Discover Jazz Festival, Helena's Helena Presents, the Jazz Institute of Chicago, Louisville's Kentucky Center for the Arts, Oakland's Koncept Cultural Gallery, Pittsburgh's Manchester Craftsman's Guild, Cleveland Heights' Northeast Ohio Jazz Society, Kansas City's Performing Arts Foundation/Folly Theater and Houston's SumArts.

In the fall, the specific musicians and projects will be announced. Announced last week was the annual list of John D. and Catherine T. MacArthur Foundation Fellowships, those so-called "genius grants": big bucks with absolutely no strings attached. Three musicians were among this year's recipients, including one Cecil Taylor, who has been honing his own specific musical vocabulary for 30 years to the basic indifference of this country (in places like Germany, Cecil's been something of a star for years). Taylor will receive $365,000 over the next five years.

Max Roach, who has performed and recorded duets with Taylor, was a MacArthur recipient several years ago, and I wonder if any other two of the Foundation's "geniuses" ever worked on a duo project together. The other two musicians to receive fellowships are Gunther Schuller, who has successfully strode the line between jazz and classical for decades and who is one of the directors of the Smithsonian's new jazz program, and the great Indian sarodist Ali Akbar Khan. They'll each get about the same amount of money as Taylor, along with health insurance.

I think Wynton Marsalis, ultimately, had a lot to do with all of this. It's one thing for a jazz musician to say, "Jazz is art," it's quite another thing for the hottest young classical musician in the country to say it. Wynton, of course, was both (he's since decided to give up the classical career for a pure jazz focus), and he not only said it, he said it over and over and over again: in concert halls, in clubs, in schools, on TV, in newspapers, in magazines and anywhere else where they'd have him.

What else? Well, M.I.T. is sponsoring a seminar called "Jazz and American Culture," July 15-19. The seminar, led by Dr. Max Hervey, will explore all sorts of issues relating to jazz's place in America and its place as a serious art form. It should be an enlightening week, but, of course, it's pricey: $950 bucks (call 617-253-2101 for registration information).

The question is, Will all this jazz seriously business calcify people's attitude towards the music will they forget that it's also fun? Americans remember, hate being told that something's good for them; they then tend to look at it like medicine, or spinach.
LATIN MUSIC

By Ramiro Burr

FREDDIE RECORDS, THE LARGEST SPANISH RECORD LABEL in the South-west, will be opening a branch office in Mexico this summer. The goal, according to label officials, is to spur sales of their Tex-Mex catalog, including productions by Little Joe, La Sombra and Freddie Martinez in Mexico. Conversely, the label also wants to find, sign and develop Mexican talent for distribution in the United States.

"This is something we've been studying and seriously considering for the last five or six months," said Jesse Salcedo, the label's production and sales manager, who was recently served with a subpoena for 113 copyright violations by Kubaney Records' Mateo San Martin while serving as a panelist in the Los Nuestros Awards' Copyright Seminar. Allowing for Freddie Records south of the border, "That blew me out. To this regard that the label will respond to the lawsuit in due time and that a request for the original agreements between the writers and the publishers of the disputed titles has not been fulfilled."

"But it has always been the problem for all U.S. record companies where there are Mexican song copyrights involved: There's always a lack of sufficient documentation," Salcedo stated. His focus, obviously, is in the development of Freddie Records' Mexican operation.

Slate to open in the fall of August, Discos Freddie will be located in León, Guanajuato, a city in the northwest whose principal economic generator is leather and shoe exports 40 miles east of Guadalajara, the country's second largest city, located 210 miles northwest of Mexico City.

"We're opening the office there because we found that a lot of people who migrate into Florida, Texas and California come from that area," Salcedo said. "It's right there in the center of the country." From the time Freddie Records was established 22 years ago in Corpus Christi by Tex-Mex artist Freddie Martinez, 50—whose early 70s hit "Te Trago Estas Flores" was one of the biggest hits ever—it has grown to be a self-contained entity: 22 full-time employees, a 32-track studio, promotion, product and distribution offices, printing and cassette duplication equipment as well as publishing interests. Estimated annual revenues: $5 million.

One of Freddie's biggest signings was La Sombra de Chicago whose hit singles "El Sapo," "Rototrico de Carilo" and "Cuerda Coca Cola" placed the group in the forefront of the Tex-Mex market. Freddie, the first top selling act is norteño king Ramón Ayala. But a major part of the label's bread-and-butter sales is its extensive catalogue, where Ayala also plays an important role with more than 50 titles. However, not everyone sees Freddie's Mexican expansion as a good move.

"The risk factor to me was the collections," said Cara Records' Bob Grever—who had his own label in Mexico before establishing Cara in San Antonio—about the headlines waiting for Freddie Records. "Match to the same thing we had above. Account Receivables is very difficult. In Texas I was getting them late, but I got them.

However, Grever sees the solution to that potential problem: "The only way you're going to build a solid catalogue to be used as leverage for collecting on accounts."

Grever also noted that Freddie's Tex-Mex product gives it an edge in the Mexican market, particularly with La Sombra's past productions and the fact that Fonovisa is aggressively pushing the label's latest LP Por Que Te Quiero in Mexico—made on the basis of Freddie's La Sombra catalog.

Notwithstanding, optimism reigns supreme in Freddie Records' camp. Plans call for the product manufactured in Freddie's Corpus Christi plant to be shipped into Mexico. But Salcedo does not discount the possibility of establishing a manufacturing operation in Mexico in the future.

"We've calculated what we need to achieve in order to break even during early this year," said Salcedo. "The first year we'll just be testing the waters.

From where this writer stands, Freddie's move into Mexico is an unprecedented move for an independent label.

PRODUCER BOB GALLARZA'S FORTHCOMING RELEASE, Bob Gallarza and Friends: On the Edge on Sony Discos—featuring some of the label's better known names (Little Joe, Rubén Ramos, Adalberto and Lisa López)—is anxiously awaited for several reasons. It's the first time in memory that a producer is an album's focus, and the radio singles won't be available in any of the featured vocalists' productions. It also violates the genre's unwritten canons with three instrumental and tres mainstream tunes featuring Sister Sledge and Billy Davis, Jr., formerly of The Fifth Dimension.

While it took someone with Gallarza's credentials to gather the above talent in the studio, why now? And, more importantly, why this way?

"Now that I'm not touring, I don't want to lose the fans I gained with the exposure Little Joe gave me," said Gallarza jovially about his period with his friend and producer. Then, with a "but-serious-ly-folks" turnaround that would have made Bob Hope proud, Gallarza added, "It's also time to expand the one.

"Like a verifiable historian, he then proceeded to explain that long ago, when ona pioneers like Little Joe and Sonny Ozuna were independent, they'd include English-language and instrumental tunes on their albums, for even greater sales than are accomplished today.

"That's the music that has always liked. We don't have the accents, and we can usually cross it over because we are Americans." Willing to share even further, Gallarza mused, "Hopefully, this album will enable other producers to release their own projects."

Bob Gallarza
R&B MUSIC

Shirley Murdock

SHIRLEY MURDOCK—What does it mean to be a true vocalist? Shirley Murdock has given us an example with her beautiful array of vocal performances that have attracted both audiences of young and old music fans since her start in the music industry. Born in Toledo, Ohio, Shirley began singing in a church choir. Eventually her singing abilities came to the attention of Roger Troutman, the Dayton, Ohio, based producer, composer, and bandleader behind Zapp. Soon Shirley joined Zapp as a background singer for their 1984 tour. Soon to follow, she was signed to Elektra Entertainment and in February 1986, she released her first solo album, Shirley Murdock. Selling more than 500,000 copies, Shirley dazzled audiences around the world with her first hit single “As We Lay,” which topped R&B charts worldwide. As a follow up to her first hit single, she released “Go On Without You,” which also escalated the charts making her an R&B and Adult Contemporary favorite. In 1988 Shirley released her second album A Woman’s Point Of View. Again she succeeded with the R&B/adult contemporary hit “Husband,” taking her to the top of the music charts once more. Now Shirley has recently released her third and long awaited album Let There Be Love. Producing, arranging, and writing six songs with the help of her husband, Zapp member Dale Degroat, this album represents her strongest and most creative effort yet. “In Your Eyes,” the album’s first single is already following the path of her previous hits, climbing up the charts at a fast pace.

LET’S TAKE A PEEK: RCA/EMI/Jeff Bowen's Entertainment act, Sneak Preview currently dropped by the Cash Box/Los Angeles offices. Pictured (l-r) are: Juanita Antoine and Michelle Harris of Sneak Preview; George Albert, president and publisher, Cash Box; and Marie Harris of Sneak Preview. (Photo credit-Nathan Holsey)

R&B CASH BOX TOP 75 ALBUMS

1. NIGGAZ4LIFE (Priority 57126) 2. THE POWER OF LOVE (Epic 46789) 3. NEW JACK CITY (LaFace 24409) 4. COMIN’ AT THE PLANTHOUSE YA KANGA (Capitol 92906) 5. O.G. ORIGINAL GANGSTER (Epic/Warner Bros. 26142) 6. QUIK IS THE NAME (Profe 1402) 7. SUGAR DADDY TABLE (Elektra 45349) 8. DE LA SOUL IS DEAD (Tommy Boy 1029) 9. I’M YOUR BABY TONIGHT (Arista 86160/P2) 10. IF (Jive/RCA 1388) 11. TERMINATOR X & THE VALLEY OF THE JEEP BEETS (RCA/Columbia 60939)

12. COOLEYHIGHHARMONY (Motown 6230) 13. MUSIC FROM THE MOVIE JUNGLE FEVER (Motown 62271) 14. TAKE ME FOR LOVE (Warner Bros. 26298) 15. THE ONE (Select 21640) 16. DELECTRICS OF DIALECT (Del Jan/Columbia 47369) 17. MAKE TIME FOR LOVE (Epic 45312) 18. SO INTENSE (Elektra 60989) 19. MARIAH CAREY (Columbia 54202/P4) 20. GONNA MAKE YOU SWEAT (Columbia 47008/P2) 21. MAMA SAID NOKK (Columbia 46822) 22. FUNKE FUNKEN WISDOM (Jive/RCA 1388) 23. TRUELY BLESSED (Elektra 60911) 24. THE FUTURE (MCA 10115/P) 25. BABY I (Suit WC 9236) 26. KILL AT WILL (Priority 7230/G) 27. SOUNDTRACK (Vigin 91609) 28. THE HEART OF THE MAN (Capitol 92115) 29. EMOTIONALLY YOURS (Capitol 92981) 30. WARM YOUR HEART (A&M 5354) 31. THE REVIVAL (Wpg/Polynat 84392/P2) 32. LIFE OF A KID IN A GHETTO (RCA 60054/2) 33. ALL FOR ONE (Elektar 60932) 34. CIRCLE OF ONE (Fontana/Murkay 34845/G) 35. ALL TRUE MAN (Tkay/Epic 45349) 36. RALPH TRESVANT (MCA 10116/P) 37. GET READY TO ROLL (Randy Mix 9009) 38. DREAMLAND (RCA 222111/P) 39. I’LL GIVE ALL MY LOVE TO YOU (Elektra 60991/P) 40. RUDE AWAKENING (Atlantic 82121) 41. STEP IN THE ARENA (Chrysalis 2178) 42. LET THERE BE LOVE (Elektra 60951) 43. STRONG (Island 844422) 44. TONY TERRY (Epic 45015) 45. CAN YOU STOP THE RAIN (Columbia 45697/P2) 46. STRAIGHT DOWN TO BUSINESS (MCA 10224) 47. ALWAYS MY LOVE (MCA 10185) 48. ME AGAIN (Lopez Mix 13588) 49. BORN TO SING (Atlantic 80284/P) 50. THIS IS AN EP RELEASE (Tommy Boy 8641/G) 51. THE EVOLUTION OF GOLP (Perspective/A&M 1000) 52. DO ME AGAIN (Capitol 92319/G) 53. POISON (MCA 60937/P2) 54. BUSINESS AS USUAL (Columbia 47067) 55. JAHMEKYA (Virgin 91626) 56. RIFF (SBC 60909) 57. DREAM FULLFILLED (RCA 222111/G) 58. ROPE A DOPE STYLE (Atlantic 82164) 59. IRON STORM (Rhino 70030) 60. SHABBA RIBBON (Capitol 92981/P) 61. DEEP (Atlantic 46727) 62. BRAND NEW HEAVIES (Delicious Vinyl 422 846739) 63. 2 LOW MUTHAS (Electroluke 117) 64. JOHNNY GILL (Motown 82052/P) 65. SHORTS IN THE HOUSE (Jewels/Columbia 92981/P) 66. THE BYCHES (No Face/Columbia 47067) 67. MR. HOOD (Epic 90777) 68. THE ALBUM WITH NO NAME (Virgin 91680) 69. LALAH HATHAWAY (Virgin 91626) 70. CHAPITERS (Columbia 45452) 71. MORE OF THE NIGHT (Capitol 92905) 72. LIVE HARDCORE WORLDWIDE (Jive 1425) 73. PHASE IIHAMMER DON’T HURTFEM (Capitol 92981/P79) 74. FATHERS DAY (Uptown/Columbia 1006) 75. TREAT EM’ RIGHT (Select 90003)

The square bulleted indicates strong upward chart movement.

Last Week: Toby Wonder

CASH BOX JULY 6, 1991

By Bryan DeVaney

Chrysals recording act Innocence, recently paid the Cash Box staff a visit. Pictured (l-r) are: Pat Lynch; Cash Box; Robin Dixon, national director, Black Music Promotions, Chrysals/Cool Tempo; Nathan Holsey, Cash Box; Gee Morris (innocence); and Bryan DeVaney, Cash Box.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'm Coming Back</td>
<td>Lisa Fitcher</td>
</tr>
<tr>
<td>2</td>
<td>This Must Be Heaven</td>
<td>Lalah Hathaway</td>
</tr>
<tr>
<td>3</td>
<td>Gypsy Woman (She's Homeless)</td>
<td>Omar Chandler feat. Audrey Wheeler</td>
</tr>
<tr>
<td>4</td>
<td>Summer Breeze</td>
<td>Crystal Waters</td>
</tr>
<tr>
<td>5</td>
<td>Unforgettable</td>
<td>Nikki Richards</td>
</tr>
<tr>
<td>6</td>
<td>Pop Goes the Weasel</td>
<td>Whispers</td>
</tr>
<tr>
<td>7</td>
<td>6 Minutes of Pleasure</td>
<td>Bad Company</td>
</tr>
<tr>
<td>8</td>
<td>Love in the Rain</td>
<td>L.L. Cool J</td>
</tr>
<tr>
<td>9</td>
<td>Why Can't You Come Home</td>
<td>Friends of Debra</td>
</tr>
<tr>
<td>10</td>
<td>Don't Wanna Change the World</td>
<td>Debbie Harry</td>
</tr>
<tr>
<td>11</td>
<td>I'm Ready</td>
<td>Autolite</td>
</tr>
<tr>
<td>12</td>
<td>Do the Right Thing</td>
<td>Willis Gay</td>
</tr>
<tr>
<td>13</td>
<td>My Love</td>
<td>Lionel Ritchie</td>
</tr>
<tr>
<td>14</td>
<td>You're My Everything</td>
<td>The Notorious B.I.G.</td>
</tr>
<tr>
<td>15</td>
<td>I'll Be Waiting</td>
<td>The Whispers</td>
</tr>
<tr>
<td>16</td>
<td>Love's Only You</td>
<td>The S.O.B.s</td>
</tr>
<tr>
<td>17</td>
<td>Never Stop</td>
<td>George Clinton</td>
</tr>
<tr>
<td>18</td>
<td>I Can't Play with Yo Yo</td>
<td>The Chantels</td>
</tr>
<tr>
<td>19</td>
<td>Silly</td>
<td>Barry White</td>
</tr>
<tr>
<td>20</td>
<td>Out Where I Want You</td>
<td>The Spinners</td>
</tr>
<tr>
<td>21</td>
<td>So Much Love</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>22</td>
<td>I Need You</td>
<td>The Whispers</td>
</tr>
<tr>
<td>23</td>
<td>Come and Get It</td>
<td>The S.O.B.s</td>
</tr>
<tr>
<td>24</td>
<td>I'm a Good Looking Woman Looking</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>25</td>
<td>Till We Meet Again</td>
<td>The Whispers</td>
</tr>
<tr>
<td>26</td>
<td>Gotta Love</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>27</td>
<td>Judy</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>28</td>
<td>Swing It</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>29</td>
<td>How Cool Can One Man Be</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>30</td>
<td>Give Me All Your Love</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>31</td>
<td>Got A Love for You</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>32</td>
<td>Games</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>33</td>
<td>Are You Free</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>34</td>
<td>South of the River</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>35</td>
<td>IF</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>36</td>
<td>TIC Toc</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>37</td>
<td>Homey Don't Play That</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>38</td>
<td>This Time Make It Funky</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>39</td>
<td>Slow Down</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>40</td>
<td>We Want the Funk</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>41</td>
<td>Playground</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>42</td>
<td>Mature</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>43</td>
<td>Jump Street</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>44</td>
<td>High Debuts: Keith Washington #48</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>45</td>
<td>To Watch: Lalah Hathaway #58</td>
<td>The Isley Brothers</td>
</tr>
</tbody>
</table>

**Chart Notes:**
- The chart is for the week ending July 6, 1991.
- The top 100 singles are listed by their title and artist.
- The chart includes artists such as Lisa Fitcher, Lalah Hathaway, Omar Chandler, Crystal Waters, and L.L. Cool J.
- The chart also includes artists like The Isley Brothers and The Whispers.
- The chart covers a variety of genres and styles, including R&B, pop, and soul.
- The chart is a snapshot of the popular music landscape at the time.
CASH BOX • JULY 6, 1991

RAP/DANCE MUSIC

GETTING A RECORDING DEAL/ WHAT DOES IT TAKE?

By Bryan DeVaney

NOWADAYS, GETTING A RECORDING DEAL is more difficult than it ever has been. A large majority of unsigned artists today have no idea what type of demo to produce much less how to present it to a label that is seeking new artists. Commenting on this very topic, Benny Medina, vice president/A&R at Warner Bros., gives his point of view on what he’s looking for in an artist(s). “Everything I’m looking for today, in any kind of music, is originality. Because of all the electronic and radio knowledge in society today, instead of innovation, everybody’s copying everyone else’s creations. I have always believed that the American public is capable of appreciating much more artistically ambitious works than they are currently exposed to.

“Radio really hinders a lot of opportunities for new art forms today, and subsequently so do all the other outlets of music such as music television stations and music video stations. I’m always looking around wondering where the next generation of artists like Ray Charles, Paul Simon, Bo Diddly, Marvin Gaye, Stevie Wonder or Prince is going to come from. The fact of the matter is that while I see that some artists today are having tremendous success and hit records, all of them are creations not only of those artists, but of the producers that spend time in the studio establishing their musical identity. In the past there was more of a partnership where the production came from both the artists and producers.”

Duff Marlow, who does A&R for Chrysalis Records, agreed with Medina stating “Originality is a must in this day and age of music.” To be sure, too many groups are spending too much time trying to duplicate the sounds of artists like DJ Jazzy Jeff and The Fresh Prince, N.W.A., Eric B and Rakim, Public Enemy and MC Hammer.

As far as presenting the demo itself, a lot of young and talented artists believe that without a 24-track studio tape, video, bio, etc., they have no chance of being signed. Marlow feels, “With all the equipment available today, an artist’s product should be organized and ready to go into the market when they present it. As far as all of the other things, that stuff could come later on. One of our successful rap groups, Gangstarr came to us with their album practically done. All they really needed was a label to put it out for them.”

When I asked Medina how he felt about this area he replied with “you could give me a tape with a few chord changes, a melody and a lyric sheet and I would be happy. The main reason artists should come to the record companies in the first place, is so that the label can help build and develop their image. You would hope that the management community would be there for them, but you can’t downgrade good ideas for the fact they didn’t have the financing to better their project. The whole idea of artist development used to be a big responsibility for the record companies and the management. Now the artists seem to think that it is their responsibility alone, where in essence it shouldn’t be totally.”

Benny Medina

Marvin Gaye

CASH BOX • JULY 6, 1991

DANCE • JULY 6, 1991

The square bullet indicates strong upward chart movement

Last Week  •  Total Weeks

1. GYPSY WOMAN (Mercury 686 209-1)  Crystal Waters 2 9
2. LET THE BEAT HIT’EM (Columbia 44-73834)  Lisa Lisa & Cult Jam 15 3
3. GOOD BEAT (Elektra 0 65550)  Dee Lite 1 9
4. WHAT IS THIS THING CALLED LOVE? (Island 38-73810)  Alexander O’Neal 11 5
5. TASTE THE BASE (MCA 73503)  Saffie 12 5
6. AIN’T LOVE FOR YOU (Big Beat 2001)  Jomanda 18 3
7. CAN’T HELP MYSELF (ZYX 6655-US)  2 Brothers on the 4th Floor 9 5
8. RING RING RING (Tommy Boy TB 965)  De La Soul 13 3
9. WHERE THE STREETS HAVE NO NAME (EMI 56217)  Pet Shop Boys 10 11
10. GET THE MESSAGE (Warner Bros. 0 14655)  Electronic DEBUT
11. RHYTHM OF TIME (Elektra 49-73767)  Front 24 6 7
12. MEA CUPLA II (Charisma 96052)  Enigma 4 5
13. FACILITATING RHYTHM (Virgin 0 91616)  Base-O-Matic 3 7
14. J. A.M. ETERNAL (Astral 2231)  Aka Debut
15. HEY D.J. (Sire/Repriase 4 0025)  Betty Boo And The Beatmasters 5 5
16. HOW IS TOMORROW (Cardio 4010)  Definition Of Sound 9 9
17. TEMPTATION (Cutting Edge 248)  Corina DEBUT
18. MOTOWNPHILLY (Motown 2006)  Boyz II Men 26 3
19. POWER OF LOVE (Eve 34 73778)  Luther Vandross 27 3
20. SPILLIN’ THE BEANS (Aetos 8001)  Jellybean 19 8
21. LOVE DESIRE (Columbia 38 73555)  Siedee DEBUT
22. PHEONIX OF MY HEART (Wing 422 866 133-1)  Xymox 23 7
23. I SAY YEAH (Elektra 49-73773)  Sechel Feat. Orlando Johnson 24 7
24. I CAN’T TAKE THE POWER (Eve 34 73517)  Offshore 29 5
25. SUMMERTIME (Jive/RCA 1465-1)  D.J. Jazzy Jeff & The Fresh Prince DEBUT
26. DO ME RIGHT (MC 54097)  Boyz II Men DEBUT
27. PEOPLE ARE STILL HAVING SEX (Sanch & 867 66)  Latour 22 9
28. WE WANT THE FUNK (East West 9 86815)  Gerando DEBUT
29. LET’S PUSH IT (Chrysalis V 23587)  Innocence 17 7
30. SEE SAW (EMI 50048)  Atooz 30 9

R. A. P. • JULY 6, 1991

The square bullet indicates strong upward chart movement

Last Week  •  Total Weeks

1. SUMMER TIME (Jive/RCA 1465-2)  D.J. Jazzy Jeff & The Fresh Prince 5 4
2. POP GOES THE WEASEL (RCA 44-73702)  3rd Bass 4 1
3. O.G. ORIGINAL GANGSTER (Sire/Warner Bros. 0 41004)  Ice T 11 5
4. RING, RING, RING (Sony 64-880)  De La Soul 1 9
5. YOU CAN’T PLAY WITH MY YO-YO (East West 9-69655)  Yo-Yo 2 9
6. THE CHUBBSTER (Select 5015)  Chubb Rock 14 4
7. I SHOULDN’T HAVE DONE IT (Columbia 37293)  Slick Rick 10 3
8. RISE & SHINE (Jive 14382)  Kool Moe Dee feat./Chuck D & KRS 1 DEBUT
9. HOMEE DON’T PLAY DAT (RCA 44-73737)  Terminator X 3
10. WHO’S GONNA TAKE THE WEIGHT? (Chrysalis 29202)  Gangsta 7 9
11. ANOTHER CASE OF THE R.T.A. (Elektra 0 66591)  Leaders Of The New School 8 9
12. RAMPAGE (RCA 44-73705)  EPMID Featuring L.L. Cool J 9 6
13. WAKE UP (Elektra 66097)  Brand Nubian 12 9
14. WHO ME? (Elektra 64900)  Kool & Gang 16 4
15. NOW THAT WE FOUND LOVE (MCA 12-50488)  Heavy D & The Boyz 15 3
16. MY DEFINITION OF A BOOMBASTIC JAZZ STYLE (4th & Broadway 444-037)  Dream Warriors 26 6
17. LOOKING AT THE FRONT DOOR (Wild Pitch 8300)  Main Source 17 9
18. PLAYING YOUR GAME (Elektra 0 41004)  Buffalo Soldiers 18 2
19. TONIGHT (Profile 7386)  DJ Quik DEBUT
20. LARRY, THAT’S WHAT THEY CALL ME (Ruffhouse/Columbia 44-73703)  Ruff Ryders 15 3
21. BORN AND RAISED IN COMPSTAT (Profile 7329)  D.J. Quik 21 9
22. I GOT TO HAVE IT (Phil America/Mercury 876 881)  E.D.G. & Da Bulldogs 23 3
23. MAMA SAID KNOCK YOU OUT (Jive Jam 44-73703)  LL Cool J 20 4
24. DO YOU WANT ME? (Next Plateau 50137)  Salt-N-Pepa 25 5
25. GET READY TO ROLL (Nasty Mix 76110)  Rodney O & Joe Cooley 26 2
26. SUGAR FREE (Cold Chillin/Reprise 4-19520)  Granadda L.U. 9 9
27. IT’S HARD BEING THE KANE (Cold Chillin/Reprise 4-19536)  Big Daddy Kane 23 6
28. AIN’T NO FUTURE IN YOUR FRONTIN’ (Island 0062)  M.C. Breed 13 3
29. BACKFROMHELL (Profile 7328)  RUN DMC 24 3
30. COME DO ME (Cold Chillin 0 21766)  The Genius 29 9
Taj Mahal can certainly sing the blues, but that's only part of what he's been doing since the '60s. Like Never Before contains straight-up blues ("Blues With A Feeling,” “Big Legged Mommies Are Back In Style”) as well as classic Bobby Womack-ish soul ("Don't Call Us," "River Of Love"), pop-reggae ("Scattered"), rock ("Take All The Time You Need") and Louisiana-influenced boogie ("Every Wind In The River"). Like Never Before was produced by Skip Drinkwater.

**JIMMY RODGERS:** On The Way Up, 1929 (Rounder CD 1059)

Heeeyaw! On The Way Up, 1929 and Riding High, 1929-1930, released simultaneously, both contain 17 recordings by The Father Of Country Music, Jimmy Rodgers. A reckon that listenin' to "Yodeling Cowboy,” "My Rough And Rowdy Ways," "She Was Happy Till She Met You," "High Powered Mama," "A Drunkard's Child" and other classics from 1929 and 1930, y'alls can hear how Rodgers helped pave the way for everyone from Hank Williams to Johnny Cash to Patsy Cline. With its descriptions of hard livin' and incarceration, "I've Ranged, I've Roamed, I've Travelled" sounds like a grandfather of Merle Haggard's "Mama Tried" or Johnny Cash's "Folsom Prison Blues." Meanwhile, various "Blue Yodels" are blues/country numbers showing that blues has influenced country, just as it has influenced jazz, rock and soul. These CDs are not only historically important—they illustrate what heartfelt, honest singin' is all about.

**MOCCI TYNER:** Remembering John (Enja R2 79668) New York Reunion (Chesky JDS)

Like many other jazz musicians, McCoy Tyner is freelancing these days—recording for different labels on a project-by-project basis instead of signing an exclusive contract. Released almost simultaneously are Remembering John and New York Reunion, both of which were digitally recorded. Remembering John, a February 1991 trio effort with Avery Sharp on bass and Aaron Scott on drums, finds Tyner passionately interpreting the works of his mentor, John Coltrane (including "India," "One And Four") as well as Thelonious Monk's "In Walked Bud" and the standard "Good Morning, Heartache." Avoiding such obvious material as "Naima," "Impressions" and "Miles' Mode" in favor of lesser known gems like "Wise One," "Pursuance" and "Up 'Gainst The Wall," Remembering John is an individualistic tribute instead of a cliched one. The CD's only forgettable cut is a pointless, two-minute "Grand Steps," which goes nowhere improvisation-wise.

New York Reunion, a quartet thanget recorded in April 1991, unites Tyner with tenor titan Joe Henderson for the first time in two decades and features bassist Ron Carter and drummer Al Foster. While nothing groundbreaking occurs on this 74-minute CD, the jazzmen's chemistry makes for some engaging listening on interpretations of Monk's "Ask Me Now," Henderson's "Re pic Me" and pop standards ("What Is This Thing Called Love," "My Romance") as well as Tyner's mellifluous new composition "Miss Bea." New York Reunion was produced by Chesky leader David Chesky.

**DAVE SPEETER & BARKIN' BILL SMITH:** Bluebird Blues (Delmark DD-652)

No radical innovation here, just the type of gutsy, gritty no-nonsense Chicago blues that Windy City indie Delmark has been providing for 35 years. Bluebird Blues, a ten-song CD, finds singer Barkin' Bill Smith (whose baritone has inspired comparisons to both Jimmy Witherspoon and Joe Williams), guitarists Dave Specter and Ronnie Earl, and six more musicians gettin' busy on both originals and versions of "Railroad Station Blues," "Bluebird Blues" and "Take A Little Walk With Me." Meanwhile, the organ-fueled "Wind Chill" is a jazz-blues instrumental that would work well on a Jimmy Smith, Jimmy McGriff or Shirley Scott CD.

**SCOTT HAMILTON:** Close Up (Concord Jazz CCD-4197)

Available for the first time on CD is Scott Hamilton's 1982 recording Close Up. Greatly influenced by the pre-bop innovations of tenor titans Coleman Hawkins, Lester Young and Ben Webster, Hamilton plays a brashly tenor that sounds as exquisite as ever on Illinois Jacquet's "Robbins' Nest" and the standards "Mad About You," "All Of You" and "I Remember You." Hamilton's love of the Swing Era is evident in his playing, but like Hawk, Proz and Webster's post-swing efforts, is basically modernist. Rounding out Hamilton's quintet are pianist John Bunch, guitarist Chris Flory, bassist Phil Flanagan and drummer Chuck Riggs.

**MICHAEL JOHNATHON:** Dreams Of Fire (Global Pacific R 79339)

Folk, folk-pop and folk-rock are among the styles Michael Johnathon embraces on Dreams Of Fire. The somewhat Dylanesque "Young And Alone" is clearly the CD's standout track, but the singer/songwriter is almost as appealing on the haunting, relaxed numbers "Freedom" and "Mountain" and the more aggressive folk-rocker "Soldiers On The Run." Recommended.
### POP INDEX

**SEE PAGE 4 FOR POP SINGLES CHART**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Babyshambles&quot;</td>
<td>Babyshambles</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Everlong&quot;</td>
<td>Foo Fighters</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Bittersweet&quot;</td>
<td>Ben Folds</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Britney&quot;</td>
<td>Britney Spears</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>&quot;What's Up&quot;</td>
<td>Enrique Iglesias</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Blinding Lights&quot;</td>
<td>The Black Keys</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>&quot;I Wanna Be Something&quot;</td>
<td>Korn</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Bleed to Live&quot;</td>
<td>Stone Temple Pilgrimage</td>
<td>7</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Mary J. Blige&quot;</td>
<td>Mary J. Blige</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>&quot;In the Life of a Young Man&quot;</td>
<td>Del Amitri</td>
<td>7</td>
</tr>
</tbody>
</table>

### COUNTRY

**SEE PAGE 10 FOR TOP SINGLES CHART**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Achy Breaky Heart&quot;</td>
<td>Reba McEntire</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Always on My Mind&quot;</td>
<td>Travis Tritt</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Ain't Nobody's Business&quot;</td>
<td>Charley Pride</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Back Up to the Wall&quot;</td>
<td>Randy Travis</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Blue Suede Shoes&quot;</td>
<td>Merle Haggard</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Call Me the Breeze&quot;</td>
<td>George Canyon</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Crazy&quot;</td>
<td>Hank Williams</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Country Boy&quot;</td>
<td>Hank Williams</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Dim Lights&quot;</td>
<td>George Jones</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Easy Rider&quot;</td>
<td>Billy Joe Shaver</td>
<td>3</td>
</tr>
</tbody>
</table>

### CASH BOX

**JUNE 8, 1991**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I Want to Be a Boy&quot;</td>
<td>Journey</td>
</tr>
<tr>
<td>2</td>
<td>&quot;I Want to Be a Boy&quot;</td>
<td>Journey</td>
</tr>
<tr>
<td>3</td>
<td>&quot;I Want to Be a Boy&quot;</td>
<td>Journey</td>
</tr>
<tr>
<td>4</td>
<td>&quot;I Want to Be a Boy&quot;</td>
<td>Journey</td>
</tr>
<tr>
<td>5</td>
<td>&quot;I Want to Be a Boy&quot;</td>
<td>Journey</td>
</tr>
</tbody>
</table>

### R&B INDEX

**SEE PAGE 12 FOR TOP SINGLES CHART**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;I Want to Be a Boy&quot;</td>
<td>Journey</td>
</tr>
<tr>
<td>2</td>
<td>&quot;I Want to Be a Boy&quot;</td>
<td>Journey</td>
</tr>
<tr>
<td>3</td>
<td>&quot;I Want to Be a Boy&quot;</td>
<td>Journey</td>
</tr>
<tr>
<td>4</td>
<td>&quot;I Want to Be a Boy&quot;</td>
<td>Journey</td>
</tr>
<tr>
<td>5</td>
<td>&quot;I Want to Be a Boy&quot;</td>
<td>Journey</td>
</tr>
</tbody>
</table>

**A chart of popular music singles for the week of June 8, 1991, including artist names, song titles, and their respective rankings.**
June Jam Jolts Northern Alabama

A RECORD BREAKING CROWD of 67,000 people made June Jam X not only the largest June Jam ever, but also the largest outdoor concert worldwide thus far for 1991. Originated ten years ago by super-group Alabama, the event has become an annual tradition with all the proceeds going to charities in the northern Alabama area.

Concert coordinator, Gaynelle Pitts says, "We had anticipated a much increased turnout this year, but this crowd is beyond our wildest dreams! We've always said that we would never run out of tickets or space, but this year we came real close."

The concert, which was held at Ft. Payne High School, exhibited a well defined and organized setup. Assembled on sloping fields were two stages, an area for artist bus parking, a three-story VIP seating area near the stages, and a press, photo and interview area for easy access to the artists. In addition to a star-studded line-up of entertainment, perhaps the most remarkable highlight was the alternating performances held on the two separate stages—a unique concept which enabled one act to perform on one stage while an expedient crew set up for the next act on the other stage.

The June Jam X performance roster featured artists such as Doug Stone, Wet Willie, Trisha Yearwood, Clint Black, Ricky Van Shelton, The Happy Goodman Family, Talent Search Winner "Silverado," Garth Brooks, Vince Gill, Tim Britts Band, Eddie London, Ray Kennedy, Neal McCoy, Baillie & The Boys, Joe Diffie, Aaron Tippin, Mark Chesnutt and Alan Jackson. A special salute to the Armed Forces and a video featuring highlights of the 1990 June Jam were also included. Of course, a stunning performance by Alabama enhanced the explosion of talent.

A jubilant audience filled with intensity and magnitude fueled the artists with the necessary drive to deliver some impressive performances. Standing ovations were given to acts like Alabama, Garth Brooks and Neal McCoy, resulting in encore performances.

With the success of each year's pass surpassing the previous, June Jam should continue to be a highlight throughout country music's concert venue. Already scheduled to jam in June 92 in June Jam XI, to be held on June 13th.

—Steve Giuffrida & Jim Sharp

NSAI Schedules Summer Seminar

NASHVILLE TUNESMITHS OFFER A HELPING PEN The Nashville Songwriters Assn. International (NSAI) will sponsor its 11th Annual Summer Seminar on July 19 and 20 at Music City's Vanderbilt Plaza Hotel. Following afternoon registration, the seminar gets underway Friday evening with the Super Songwriters In-The-Round showcase at 328 Performance Hall.

Saturday morning, seminar participants will have one song evaluated by a representative from a well-established publishing company, and will eventually break into songwriting groups. In addition to entertainment attorney Malcolm Minns' explanation of copyright laws, each songwriting group will actually write a song with a hit songwriter.

Among the Nashville tunesmiths who will participate are: Rick Bowles, Gary Harrison, James Dean Hicks, Sam Loggin, Craig Carp, Tim Money, Ralph Murphy, Wood Newton, Sandy Ramos, Alan Rhody, Will Robinson, Jim Rushing and Allen Shamblin.

The Saturday Night Special will mark the seminar's conclusion and will feature seminar participants in an open mike setting at Loews Vanderbilt Plaza. For registration information, contact the NSAI at 615-221-5004.

Tucker Trounces The Tabloids

Tanya Tucker

DID YOU READ ABOUT TANYA TUCKER BEING A COUNTRY SINGER FROM OUTER-SPACE? Chances are you very well could have, but who really takes such tabloid-turmoil seriously? Unfortunately, many do take it seriously, and so do artists like Tucker when the tabloid attacks just won't let up. Although the outer-space stuff is an exaggerated example, the headlines have, however, called for a set-the-story-straight session.

Tucker, whose career is currently witnessing another peak period with the release of her fast-moving "Down To My Last Teardrop" single, boarded her bus Friday amidst a host of friends and media reps. Tucker's departure lured an audience which would eventually learn that the country star was just fine, despite rumors claiming that she had miscarried her baby and is in ill health.

"The tabloids had me dead a few years ago," announced a high-spirited Tucker at the press conference. "As you can see, I'm alive and well, on the road with a heavy summer tour schedule and... yes... still pregnant."

Tucker recently hosted the TNN-Music City News Awards, bringing daughter Presley Tanita on stage for a brief appearance. Her second child is due October 1.

Joe Diffie's "If The Devil Danced (In Empty Pockets)" single recently topped the country charts and called for a Music Row celebration on the lawn of Sony/Tree Publishing. Pictured with Diffie during the celebration are the song's co-writers Kim Williamson/Sony Tree (left) and Ken Spooner/Affiliated Publishers, Inc.

Signings & Such...

ON THE ROAD will soon be new country artist Davis Daniel, who recently signed with Celebrity International Inc. for booking representation. Up & coming performance stints for Daniel include Michael Martin Murphy's West Fest and the Texas State Fair with the Oak Ridge Boys.

K-TEL CELEBRATES 10TH ANNIVERSARY OF "HOOKED ON" SERIES. The "Hooked On" series began in 1981 with "Hooked On Classics," the release that launched the idea of contemporary arrangements of popular songs strung together in medley formats. "Hooked On Country," K-Tel's newest project will feature tributes to such greats as Willie Nelson, Randy Travis, Merle Haggard, George Strait, Marty Robbins and Johnny Cash.

Singer/Songwriter Chris Eddy, the son of legendary guitarist Duane Eddy, recently signed a publishing agreement with Nashville-based Beckett-Seals Music Group, Barry Beckett, co-principle of Beckett-Seals, will be producing Eddy's songs as part of the development deal. Pictured (l-r) are: Beckett, Eddy and Troy Seals.
ARTISTS IN ACTION
By Kinney Wu
Reba McEntire Playing All Roles

McEntire visits with fans following her recent fan-club show.

SHE'S CERTAINLY NO "HAT ACT," but MCA recording artist Reba McEntire has, however, been trying out her fair share of hats lately—and wearing them all quite well. She's a wife, mother, country singer (an award-winning country singer that is), a TV spokesperson for such campaigns as the National Lung Association, and her latest endeavor will put her in the movies.

After performing for 3,000 people at her special fan-club show during Fan Fair, McEntire signed autographs until there were no more to sign, and then hopped a plane bound for Los Angeles, where she is working on the upcoming NBC movie, The Gambler IV.

McEntire, who co-stars in the production with Burt Reynolds, Kenny Rogers and Rick Rossovich, will play the character of Burgundy Jones. The Gambler IV is scheduled to air later this year in November.

CONCERTS & PLAYS
ON STAGE
FOLLOWING A SOLID WEEK OF LIVE COUNTRY ENTERTAINMENT during Fan Fair, the stages of Music City managed to keep pretty hot. In addition to the rare Nashville performance by Highway 101 at The Exit/Inn, BMG Music Publishing presented a songwriter showcase at Diamond In The Rough. Hosted by Chip Young and Henry Hurst, the showcase featured such tunesmiths as Darlene Austin, Robert Ellis Orrall, Royce Porter, Archie Jordan, Marcus Hummon, Gene Pistilli, Joe Doyle, Richard Ross, Larry Cordle, Paul Harrison and Dewayne Blackwell. Sony Music in association with BMI staged a special showcase performance by Dave Durham & The Bull Durham Band, at Nashville's Ace of Clubs. Ron DeLacy, writer of Ray Stevens' new single, "Workin' For The Japanese," flaunted his talented wit at the famed Bluebird Cafe, and Savannah Rose took the stage at the Douglas Corner Cafe.

COMING SOON TO A CASH BOX NEAR YOU: Weekly retail column, including album reviews, new releases, account rep chat-chat and the effects of promotional campaigns, new artist break-outs and area concert performances.

BACK IN TIME
JULY 1— John Lair, founder of the Renfro Valley Barn Dance, born (1894), Keith Whitley born (1955) and DeFord Bailey died (1982)
JULY 2— Marvin Rainwater born (1925), Elvis Presley recorded "Hound Dog" in New York City (1956) and Jim Reeves's last recording session (1964)
JULY 3— Johnny Lee born (1946)
JULY 4— Independence Day, Charlie Monroe born (1903), Ray Pillow born (1937) and First Willie Nelson Picnic (1973)
JULY 5— Guy Willis born (1915) and Elvis first recorded for Sun Records (1954)
JULY 6— Bill Hayley born (1925) and Jeannie Seely born (1940)
JULY 7— John Y. "Lonzo" Sullivan born (1917), Charlie Louvin born (1927) and Doyle Wilburn born (1930)
By Cliff Gerken and Kimmy Wix

High Debuts

1. KENTUCKY HEADHUNTERS—"With Body And Soul"—Mercury
2. MARK COLLIE—"Calloused Hands"—MCA
3. WILLIE NELSON—"Who'll Buy My Memories"—Sony Special Project

Most Active

1. BROOKS & DUNN—"Brand New Man"—Arista
2. FORESTER SISTERS—"Too Much Fun"—Warner Bros.
3. COLLIN RAYE—"All I Can Be Is A Sweet Memory"—Epic

Hot Phones

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

POWERFUL ON THE PLAYLIST—From out of nowhere, it was if a "buzz" suddenly filled the air. What's all the buzz about? The answer to such a question lies within the duo vocals of new Arista recording artists Brooks & Dunn, and their debut single entitled "Brand New Man." With only two weeks on the Top 100 Country Singles Chart, "Brand New Man" breaks the top 40 its second week with a 16-point jump, and takes on the #8 slot—becoming this week's most active single. Such movement is due to reports this week from stations such as KFLC in Bullhead, Arizona; KHOZ in Harrison, Arkansas; KVOE in Tulsa, Oklahoma; WAAC in Valdosta, Georgia; WIAI in Danville, Illinois; WJLM in Roanoke, Virginia; and WMDH in New Castle, Indiana.

With their follow-up to the hit-record "Men," The Forester Sisters bounce back with "Too Much Fun," and the response from radio has already been too much (positively speaking of course). "Too Much Fun" picks up heavy chart action this week from stations like KOVE in Lander, Wyoming; KRPT in Anadarko, Oklahoma; KKWH in Shreveport, Louisiana; WATF in Alpena, Michigan; WPLK in Palatka, Florida; WNTC in Plymouth, North Carolina; and WWWW in Memphis, Tennessee. "Too Much Fun," in its third week on the chart, breaks the top 40 at #36.

Another new name on the chart belongs to Epic recording artist Collin Raye, whose debut single, "All I Can Be Is A Sweet Memory," is quickly turning into a definite "record to watch." Making a ten-notch jump this week, "All I Can Be" launches a spot at #43, and becomes one of this week's top three movers—as reported by such stations as KPLX in Dallas, Texas; KVOE in Moorhead, Minnesota; WHPY in Clayton, North Carolina; WKWK in Clarksbury, West Virginia; WZLJ in Tococa, Georgia; and KBAM in Longview, Washington.

ON THE MOVE—KSAN Radio in San Francisco, California, recently welcomed Karen Dee to its on-air staff. Dee, who has been an on-air personality in the Bay area for the past eight years, will host KSAN's 6pm-10pm weekday program. "I'm very excited to have this opportunity to be a part of KSAN and Malrite Communications, and to work in the Bay area's country music format," says Dee. "There is so much new music happening and so many new artists at this stage in country music and I'm thrilled to be a part of it all."

Richard Sterban (left) of the Oak Ridge Boys and producer Ron Huntsman (right) put the finishing touches on a one-hour radio special tracing the Oak Ridge Boys' career. The Oak Ridge Boys Unstoppable story features hits from the past and select cuts from their debut RCA album Unstoppable, along with personal profiles of Sterban, Duane Allen, Steve Sanders and Joe Bonsall. For more information, call 615-443-7300.

(We would love to publish information about events happening at your station, including personnel changes; special promotions or give-a-ways; birthdays; anniversaries; or musical performances scheduled to take place in or nearby your area. Please send us any press releases, pictures, etc., for use in upcoming issues.—Thanks, The Cash Box Country Crew.)
Eddie Thompson

IT TAKES A WINNING RECIPE these days to secure a stronghold in country music—and the hunger for a second, third or fourth helping certainly won’t hurt matters any.

Stargom recording artist Eddie Thompson has been serving his platter of country entertainment for more than six years now—flaunting his singing talent throughout such famed locales as Gilley’s, Billy Bob’s, the Stockyard Bullpen Lounge, and Willie’s.

At the young age of 28 and with seven charted singles already under his belt, Thompson continues to spice up his winning ingredients with a traditional flavor that can hardly be matched. His quivering country vocals ring out with strength, sincerity and influential traces of such greats as Haggard, Travis or Whitley. The Murray, Kentucky native’s current single entitled “Read’em And Weep” obviously pulls together his long list of experience and his strong country roots. Produced by Wayne Hodge and penned by Billy Arr and Donnie Qualls, “Read’em And Weep” climbs six positions this week to the #52 slot—becoming this week’s top independent record.

INDIE FEATURE PICKS

■ JOE TYLER: “Westbound Ten Eleven” (Killer K-138)
  Producers: Tommy Dee/Jimmy Brown
  Writer: Joe Tyler
  Killer Records artist Joe Tyler bounces back with yet another striking performance. As in past releases, Tyler’s recognizable and tenor-tinged vocals carry this mid-tempo number to a most pleasing finish. With clever production skills and tangy instrumentation also ringing from this release, radio should become wide-open for this one.

■ RED STEED: “Leaving” (Motion Sound MS-1052)
  Producer: Paul Franklin
  Writer: Joey Davis
  New-name artist Red Steed debuts with a highly traditional tune that expresses an in-depth view of love-lost sorrow and pain. With a simple balladry concept and Steed’s extremely traditional country vocals in the lead, “Leaving” will perhaps bring back a familiar sound from the past, as well as a fond memory.

Thanks,

Cashbox-Fans-And Country Radio
For The Success Of My First Single
"Feelin More Haggard Than Merle"
And For The Honor Of Being Listed ,By
Cashbox,Among The Top 5 Independent
Male Vocalist For 1991
Best Wishes To You All..

See Ya' On The Radio!!
Cody "C.J." Austin

National Radio Promotion Handled By:
Billy "Bad Boy" Reed & Dallas Hawkins
615-226-7867 or 615-228-7858

Special Thanks To Radio.
"American Vet" is a Bullet zooming Up The Charts!

D.D. Blatt
"American Vet"
Single Produced by
Gina Cuomo & D.D. Blatt

National Promotion
John Fisher & Chuck Dixon
phone: (615) 256-3616
fax: (615) 256-3626
The Sounds of Blackness
**FEATURE STORY**

**Sounds Of Blackness**

WHEN SUPER-PRODUCER JIMMY JAM AND TERRY LEWIS

set about the business of building their own label, they looked for groups whose musical creativity reflected the essence of what they stood for. They didn’t have to look far. The Sounds Of Blackness, the very first album to be released on Perspective Records, is a 40-member vocal and instrumental ensemble that has been the toast of Minneapolis’ thriving recording scene for background sessions and their elaborately staged musicals for some time. “We grew up listening to them,” says Jimmy. “They typify what the label is all about, diversity and artistry.”

Their debut album The Evolution Of Gospel is more of a concept album. By sheer numbers alone, 30 vocalists and a ten-piece orchestra, the group is staggering in its proportions and just as awesome in its scope. Says Gary Hines, who serves as the group’s director and principal songwriter producer, “our size is reflective of the magnitude and comprehensiveness of Black music. It can’t be small. What we’re trying to do with the evolution of gospel,” continues Hines, “is to portray the essence of the African American experience through our music from the beauty of African melodies, to the complexity and depth of Spirituals, Gospel, Jazz, Blues, Rhythm & Blues, and Rap. The album is an expression of where we are taking gospel music, and where it has been historically. Not only musically, but lyrically as well.”

Featured prominently on the album is vocalist Ann Bennett Nesby, who Hines calls an heir apparent to Aretha Franklin, with a “once in a decade voice.” Yet Nesby, who’s done background vocals for the likes of Patti LaBelle, is just one of the group’s talented vocalists, many of whom have been involved with background tracks for other big name artists including Karyn White.

The Sounds Of Blackness is the embodiment of the music and philosophy of Gary Hines. Music has been apart of his life for as long as he can remember, beginning at the age of four with formal drum instruction. There was always music around him, from church on Sundays to street corner doo wop, to the jazz influences of his mother (a professional singer) and the sounds of the 60’s. His love for music transformed into sheer fascination, which he indulged with formal study into the full range of percussion instruments, as well as the African American music experience in its totality, culminating with his study at Manchester college in St. Paul and his appointment as director of Macalester College Black Choir in 1971. The choir then evolved into the Sounds Of Blackness when Hines assumed the directorship.

In the early 70’s they toured extensively, performing mostly gospel and freedom songs. But it was when their focus turned to original musical productions that people, particularly those native to Minneapolis’ thriving recording community like Jam & Lewis, Prince and Sheila E. really began to take notice. It was after one such performance that the group got a call from Flyte Time Productions to do some background vocals on “My Gift To You,” a Christmas album by Alexander O’Neal (once a member of the Sounds) produced by Jimmy and Terry. That door soon opened others as the group fast became entrenched in the Minneapolis recording scene as a top backup group.

“There’s a niche that we aim to fill and we believe that we can fill,” Hines says. “We feel that we have the right mix, a unique sound and a message being told in a fresh way. People are not only ready for, but perhaps even hungry for real musicianship, vocally and instrumentally.”
The Gospel Beat

By Tim A. Smith

OLIVER SCOTT, the former band leader, songwriter and producer of the popular R&B group, the Gap Band, has joined other secular music stars on the gospel side with the release of his debut gospel project... The sales staff over at Benson Records should be turning cartwheels! VP of sales Allan Hardin announced that the month of May was the company's best May ever, with an increase of 24% in gross sales over last year. The 'master raper,' Steven Wiley has quite a few irons in the fire these days. Wiley has been in the studio with former Commissioner member Michael Brooks, working on his next project for Star Song Records, titled Rhapsody. Besides that, Wiley dropped in on Word Records artist Helen Baylor's session to lay down some hot rhymes on the song, "Renew Your Mind." If that's not enough, Wiley has been at the task of preparing to make the move to sunny L.A. where he will take on the position of youth pastor at the famed Crenshaw Christian Center, pastored by Dr. Fredrick K.C. Price... Battle of the Blues Brothers, a fundraiser for the Jazz Blues Gospel Hall of Fame, was held Thursday, June 27, in Chicago, IL. Nu Colors signed a mainstream distribution deal with RCA/BMG. They will handle the R&B aspect of the product and Sparrow will handle the gospel part. Expect to hear something new around late fall.

Bobby Jones Top 10 Videos

Gospel • July 6, 1991

1. JACKIE BEAVERS The Devil's Stomp (Faith)
2. MILTON BRUNSON & THOMPSON COMM. CHOIR Rise Up And Walk (Word)
3. DARYL COLEY Can't Tell It All (Sparrow)
4. SHIRLEY CEASAR I Remember Mama (Word)
5. WALTER HAWKINS Love Alive (Malaco)
6. YOLANDA ADAMS Yes, Jesus Loves Me (Tribute)
7. KINNECKE Why Must It Be This Way (Tyscot)
8. WILMINGTON CHESTER MASS He's Preparing Me (Sawoy)
9. TAKE 6 I Love You (Warner/Alliance)
10. WINANS Return (Warner/Alliance)

(PLUS MEANS A BULLET)
(The Bobby Jones Top 10 Video Chart (based on viewer requests) will alternate with the Cash Box video list every other week.)

VIDEO SPOTLIGHT

MAGGIE STATON PEEBLES
Born Again Winston Derek Records (Running Time: 55 minutes)

A Gospel video with full story concepts chosen by Maggie Staton Peebles from her album First Fruits, "This Soul of Mine" and "Born Again" will inspire you throughout the entire video. The high quality production in this gospel video sets it in the top of it's class of Gospel Concept Music Videos. Maggie's performance featuring the hit "Soon I Will Be Done" brings back the tears from the movie Imitation Of Life. This video is inspired with the holy spirit only as Maggie Staton Peebles can do it. Check it out!!!

—Ron Carson
VOICES UNITE TO SAVE THE CHILDREN OF WAR—Food for the Hungry and Sparrow Records are cosponsoring a special radio broadcast on Christian radio stations throughout the country for top Sparrow artists to raise funds for saving Iraq's children of war. "All of us at Sparrow want to offer our prayers and support for the Kurdish refugees and countless other victims of the Iraqi war," said Billy Hearn, president of Sparrow.

Pictured is Bruce Koblish, new executive director of the Gospel Music Association (GMA). Koblish succeeds Donald W. Butler, Sr., who has served as the GMA executive director for more than 15 years.

CONCERTS & PLAYS

AMONG THE FLOCK

BENSON RECORDING ARTIST KELLY NELON THOMPSON was recently a featured guest on Moody Broadcasting's Prime Time America. Pictured during a break at Moody Broadcasting's Chicago studio are Kelly (r) and Pamela Felske, co-host of Prime Time America.

BACKSTAGE

Claim It

By Chriss Warren Foster

IF YOU MISSED THE PREMIER COMMAND performance of Claim It at the Embassy Theatre on May 18, 1991, you really missed a fabulous, tremendous outpouring of love, loyalty and dreams personified on stage. Claim It represents superbly orchestrated acting technique. This performance was a culmination of talent, teamwork and artistic interpretation. The story line incorporates first, the desire of Father Drummond to see young Miles (S. Allen Young) take charge of the symbolic baton to ensure continuity of family tradition, second, develops and brings to realization the dream Miles has of becoming a great dancer and third, expands the notion of "claiming it in the name of the Lord."

The songs and dances are perfectly matched to the overall theme of the play. The characters blend their talents extremely well. The cast includes young, ambitious dancers who are talented and capable of fine showmanship. This is a play for the entire family as it shows how parents can desire so much for their child that they fail to see the child's individuality, fail to see that the child may have a plan of its own.

The key influence is Grandfather Drummond, who has passed on. While alive, he had encouraged Miles to follow his dream of becoming a dancer. Grandfather's sister, Aunt Zelda (Deyon Williams) brings charm and comedy relief to a serious situation. Aunt Zelda steals the show as she displays a Black mood and open quality with taste, style, and finesse. She is the traditional Istrong Black woman whose patience is tried time and time again. She is both a dramatic artist and a comedienne who adds a special sampling of wit and fire, just the right touch at the right time.

The audience hears Miles sing "I Just Want To Dance" and begins to understand the heart of the man. One of the most compelling, dynamic and dramatic scenes takes place when Toothy (Curtis Robinson) is shot and killed by a rival gang member. The pain of loss and the grief that follows is apparent in Miles' trembling voice as he sings "In Over My Head," during which the audience can only remain silent.

Claim It is thought provoking and heart warming. It addresses situations that exist within family structures all over the world and touches on the issue of the role reversals men and women face today. It speaks on the issue of family unity and, most importantly, to the issue of breaking tradition when it is time for change.
INDEPENDENT RECORD COMPANY SPOTLIGHT

THE LEXICON MUSIC RECORD HISTORY—Ralph Carmichael started Lexicon Music with two ideas in mind. First, he wanted to provide a recording opportunity for Christian artists singing contemporary music and, second, he believed in a concept of “companion piece merchandizing,” where an artist’s record and sheet music would be released by the same company. Ralph was convinced that the future of the Christian music industry lay in new ideas like these. In 1964, however, few agreed with him. Though he had a solid reputation as an artist and arranger, Ralph Carmichael had no credentials in the world of business. Only Jarrell McCracken of Word Music saw the potential of Ralph’s idea. On July 21, with each of them contributing assets worth $1,000.00, Lexicon Music was born.

The wisdom of Ralph Carmichael’s vision soon proved true, and the story of Lexicon is a history of firsts. “He’s Everything to Me,” a song that used a contemporary arrangement, became a major hit. Tell It Like It Is, an early “concept album,” pioneered the folk musical. Lexicon signed premier Black artists like Andre Crouch and Walter Hawkins to become the first company to draw both white and black inspiration into their repertoire. The company’s popular New Church Hymnal became the industry standard. By the mid-seventies, Lexicon Music had become one of the top four Christian music companies in the world.

Looking back on this remarkable career, Ralph recalls one of his strongest beliefs. “Things are neither good nor evil in themselves,” he says. “They become good or evil by how we use them.” Ralph Carmichael praises God with everything he sees, and he hopes, with Lexicon Music, to continue doing so for many years to come.
**SNK Cancels Romstar Pact**

CHICAGO—SNK Corporation of America has announced the cancellation of its sales agreement with Romstar, Inc. for the sales and marketing rights to the NEO-GEO 1-slot kit for the United States and Canada.

Commenting on the announcement, SNK Corporation of America president Paul Jacobs stated, “We appreciate the fine effort that Romstar has made in launching the 1-slot kit for us. However, at this time, with the de-emphasis on our NES business, SNK Corporation of America is positioned to devote its energies full-time to the sales and marketing of all coin-op NEO-GEO products,” he continued. “We feel our distributors will be better served knowing that NEO-GEO products will be available exclusively through SNK.”

**Yoshi Suzuki Named Taito America Prexy**

CHICAGO—Mr. Yoshi Suzuki has been appointed president of Taito America Corporation, effective June 1. He formerly served as executive vice president and has been with the company for five years, during which time he has totally familiarized himself with the American market, establishing a rapport with the distributor and operator communities in this country, while coordinating with the sales and research and development teams in Japan.

Mr. Minoru Suzuki, who assumed the position of president of Taito America Corporation in May of 1990, will be returning to Taito Japan to continue his responsibilities as a director of the parent company, Taito Corporation. Mr. M. Suzuki was appointed president a year ago to oversee the consolidation of Taito America (Coin-Op) and Taito Software (Consumer) and to strengthen the business link between Taito America and Taito Japan.

Pictured in the accompanying photo is company president Yoshi Suzuki with outgoing president Minoru Suzuki in the Taito America suite at the Hyatt Regency where the factory hosted its distributor meeting (6/13-6/14) to introduce its new Double Axle sit-down, upright and moving sit-down game.

**INDUSTRY CALENDAR**

- **JULY**
  - July 12-14: Amusement & Music Operators of Idaho; Cour D’Alene Hotel; Cour D’Alene, ID; state convention. For info contact Brett Yogue at 208-887-7000.
  - July 19-20: Amusement & Music Operators of Texas; Radisson Hotel; Austin, TX; state convention. For info contact Vancie Todaro at 409-776-8287.
  - July 19-20: Oregon Amusement & Music Operators Assn.; Inn of 7th Mountain; Bend, OR; state convention. For info contact Cheryl McCown at 503-543-6642.
  - July 22: Latin America Expo (sponsored by 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 406-442-7086.
  - AUGUST
    - August 22-24: Wyoming Candy, Tobacco and Coin Vendors Assn.; Holiday Inn; Cheyenne, WY; State Convention. For info contact Jim Pettry 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.
Sega's Time Traveler

SEGA’S NEWEST TWO-PLAYER non-interactive game represents "one of the most dramatic technological advancements in the history of our industry," according to Tom Petit, president of Sega Enterprises, Inc. He referred to the factory's outstanding Time Traveler Hologram which presents images that are so "life-like" that players feel they are actually controlling real people. A Sony laser disk player and monitor and a patented spherical lens are utilized to reproduce the holographic image. Petit also made note that Sega holds the worldwide rights to the technology, which means no one else can use it.

In Time Traveler the player becomes Marshal Gram and journeys from prehistoric time through the future to rescue the Princess KYI-LA from the clutches of the evil Vulcar. He encounters a variety of bone-chilling adventures along the way that require him to perform various actions; in some cases he must attack the enemy, in others he must try to avoid it to stay alive.

A valuable aid, the Time Reversal Cube, is available for players to use to turn back time and escape death. After each death, players must choose either to lose one life or spend a cube. Additional cubes can be purchased from the Trader at the beginning of the game or when traveling to and from the various time eras.

Each time you play this game you face a different series of adventures—no two games are ever alike.

When Sega first introduced its Hologram at the ACME '91 convention in Las Vegas, the intention was not to show a game but a new technology. However, on June 14 when distributors gathered at the Hotel Sofitel in Chicago for the company's meeting, Time Traveler, in its completed form was unveiled. "This is not a video game," said Petit, "this is a hologram game."

Time Traveler will be available for delivery in late June and Sega is launching an extensive p.r. back-up program in conjunction with its release.

Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc., 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95161-0550.

AT SEGA’S DISTRIBS MEETING. Proudly showing off the revolutionary, new Time Traveler "holo" (Hologram) game (photo 1, l-r) are: Sega chairman David Rosen, executive veepee Howell Ivy and president Tom Petit. Sega's John Hill (photo 2, l-r) demonstrated Time Traveler for Canadian distris Paul and Jerry Janda of New Way Sales, who were anxious to take their turns at it. Prexy Tom Petit (photo 3, l-r) sported a contented smile as more and more distris, including Tony Yula of Mondial Dist., reacted so enthusiastically to the new piece. Also featured at this meeting was Sega's new Ribbit conversion kit, pictured here in the company of Brady Dist.'s Blair Norris (photo 4, l-r) and Birmingham Vending's Gary Gouse.
IN THE ROMSTAR SUITE: The temperature outside was in the 90's. The air conditioning in Chicago's Hyatt Regency O'Hare was on the fritz. However, neither occurrence swayed distribs from enjoying the hospitality that prevailed in the Romstar suite. Pictured with Romstar's Tim Jackson (c) and Rene Lopez (far right) are Sandy, Adrea and Ira Bettelman of C.A. Robinson & Co.

Atari's Road Riot 4WD

THE NEW ONE OR TWO-PLAYER Road Riot 4WD off road racing game from Atari Games offers the best of both worlds—racing competition combined with combative shooting action. The unique cabinet is equipped with roll bars, to attract players of all ages; and the side by side, two monitor configuration encourages two-player linked competition, which is further enhanced by Atari's innovative "rump-thump" feature. What happens is, when one player hits the other with the stun gun, a solenoid located within the seat gives an audible kick as the player is shot. Or, as product manager Linda Benzler observed, "Players get a charge out of blasting their buddy and the noise the solenoid makes."

Controls include a gas pedal and a feedback steering control with trigger buttons. When the car drives off the race course, the game gives a realistic off road feel to the player through a unique motor-driven steering control. Additionally, the player experiences the vehicle's skidding and bouncing action. The car can crash in several different ways; can roll on its side, or fly end-over-end or even explode on impact.

The game has 12 different tracks offering various challenges and backgrounds ranging from desert to mountains, corn fields to ice fields, and the terrain and track obstacles vary for each setting. The on-screen video graphics portray digitized pictures of real-life objects and there is humorous interaction with the video graphics for added player appeal.

As noted by marketing director Mary Fujihara, "It's the universal appeal of a driving/shooting game that gives Road Riot its strength. We have had exceptional response throughout several long-term tests."

AT TAITO AMERICA'S DISTRIBS MEETING. C.A. Robinson & Co.'s Sandy Bettelman (photo 1) takes a try at Taito's newly intro'd Double Axle (sit-down version) as Taito America's Natalie Kulig and Jim Miskell (r) and C.A. prexy Ira Bettelman pose for CB photog. Betson's Joe Ciriillo (photo 2) at the Double Axle upright. World Wide's Doug Skor (photo 3, l-r), J & J Dist.'s Dave Sheehan (Indianapolis) and J & J Dist.'s Jack Silverest (St. Louis) paused for some refreshments. And in this corner (photo 4, l-r), distribs Bob LeBlanc, Rick Kirby and Marc Halm are getting ready to take their shots at the new piece.
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 $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to 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


FOR SALE - Blue Chip Stock Market Wall street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va, (304) 292-3791.

FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel, Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F-14, Fire, Goldwing, M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

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

Put some "magic" in your record. Call the producer that has been called "a stone country genius" by Music Row Magazine's Robert Oermann at (615) 649-2577. Send SASE for a free brochure or call today.

Col. Buster Doss, Drawer 40, Estill Springs, TN 37330.

PRODUCTION

Visit my 'NEW ARTIST NIGHTS' and 'SONGWRITERS NIGHTS' every Thursday. BUDGET HOST, 1-45 and James Robertson Parkway and Sunday-Monday. HOLIDAY INN BRILEY PARKWAY. Let me also help with your next recording session. Contact: Steve 'Bulldog' Bivins, (615) 298-4366.

PROMOTION

Your success is our goal. We provide personal service, complete mailouts, and weekly tracking on all Cash Box and Indie Bullet reporting stations. Call Jo at JVP Promotions - 214/644-2537. 11991 Audelia, Suite 2205, Dallas, TX 75243. We'll work for you!

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.

SUBSCRIPTION ORDER:

PLEASE ENTER MY CASH BOX SUBSCRIPTION:

NAME
COMPANY TITLE
ADDRESS [BUSINESS] [HOME] APT. NO
CITY STATE:PROVINCE:COUNTRY ZIP
NATURE OF BUSINESS [PAYMENT ENCLOSED
SIGNATURE
SUBSCRIBE NOW!
$180.00 per year (U, S. A., Canada & Mexico)
$225.00 per year Foreign Subscriptions
Enclose payment and mail to:
CASH BOX—Subscription Department
6464 Sunset Blvd., Suite 605
Hollywood, CA 90028
Your International Music Connection
In Tune With A Constantly Changing Industry!