INSIDE THE BOX

COVER STORY

Marc Cohn: Walking in Chartland

Singer/songwriter Marc Cohn hits paydirt with his self-titled, debut Atlantic album and his single and video, “Walking In Memphis.” In an exclusive interview, Cohn discusses his sudden success and his dreams for the future.

—see page 7

POINTS WEST

Walk of Fame’s New Dimension

The original Fifth Dimension—(sitting, l-r): Florence LaRue, Ron Townson, Marilyn McCoo; (standing, l-r): Billy Davis, Jr., Lamonte McLemore—who have had over a dozen hit albums and 14 gold records, receive a star on Hollywood’s Walk of Fame.

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ON THE MOVE

Capitol Records has announced several appointments. George Nunes has been promoted to the post of senior director, national sales. He was previously national director of sales. Michael White has been named national director, urban marketing. He has served as the label's regional promotion manager, urban music, since 1984. Meanwhile, John Grady has been promoted to the post of national director of field marketing for Capitol. He joined the company in 1990 as regional marketing director, Midwest. Bob Feiden has been named vice president, A&R, East Coast for the newly formed JRS Records. Most recently, Feiden served as senior director, A&R at RCA Records and, before that as vice president, A&R for Arista Records. Also at JRS, John Coletta has been named vice president, creative services. Prior to joining JRS, Coletta was director of international affairs for Ventura Music Group Ltd.. Lisa Horn-Jefferson was recently promoted to the position of West Coast publicist at A&M Records. She previously West Coast publicity coordinator and has been with the label for three years. Elektra Entertainment has named Victor Lentini director, AOR promotion for the Southeast region. He comes to Elektra after a three-year tenure at Chrysalis Records where he served as promotion director for the Midwest. Francisco Nieto has been appointed Latin American regional director for EMI Music, announced managing director, International Sector David Stockley, to whom Nieto will report directly from his base of Santiago, Chile. Nieto has been with EMI Music for 10 years, serving as managing director of EMI Chile from 1981 to 1986 and as managing director of EMI Argentina from 1986 to 1990. Nanci M. Walker has joined Peer Music’s Los Angeles office as West Coast director of creative services. Walker previously served as director of talent acquisition for BMG Music and before that, held the same position at EMI/SBK Music. Motown Records COO Harry Anger has announced the promotion of Beverly Lias from national promotion coordinator to vice president of administration/special projects. Lias will be based in Motown’s New York office. Warner Bros. Records has appointed Colin Hodgson vice president of finance. Hodgson joins Warner Bros. after serving as executive vice president at Capitol/EMI Music since 1987. The Warner/Elektro/Atlantic Corporation (WEA) has named Eric Adkins director of accounting. Adkins joined WEA in 1984, serving as accounting manager before this promotion. Patti Paul has been promoted to vice president, production of Warner Special Products. Formerly director, production, Paul came to Warner Special Products from a position with independent label Cachet Records. Sony Music Entertainment has named Sue Satrano vice president, press and public relations. Satrano, who, since 1986, has been vice president, public relations/corporate communications for Capitol-EMI Music, will plan, coordinate and implement the Sony Music public relations programs, among other duties. Steve Miller has been appointed to the newly-created position of national director of sales and marketing for Mercury Nashville, announced Paul Lucks, vice president and general manager, Mercury/Nashville. Miller will report directly to Lucks and will be responsible for the overall marketing strategies and direction of Nashville’s sales efforts. Miller comes to Mercury Nashville from RCA Records, where he was the Dallas-based regional director after a stint with Arista as label director. Phil Walden, president of Capricorn Records, has announced the appointment of David Ezzell as regional marketing manager. Ezzell will coordinate all regional aspects of promotion and sales activities for the label, and will be based at Capricorn’s Nashville office. He will report directly to Jeff Cook, vice president of promotion and marketing. Prior to his current appointment, Ezzell held positions with Columbia/Epic, A&M and Excello Records. Sony Music International has appointed Robert Augusto president and managing director, Sony Music/Brazil. And Raul Vasquez has been named to the division’s deputy managing director spot. Columbia Records has named Pam Edic, Taj, nationally programmed to begin in 1992.

TICKERTAPE

Employees of the L.A.-based JRS Records and members of the rock posse Dillinger, whose Horses And Hawks album has a release date of August 13, gathered to celebrate the signing of the band to the label. Pictured (l-r) are: John Coletta, vice president, creative services; Michael Sobel, vice president, business affairs; Dillinger bassist Buck Bowhall; Stan Shuster, vice president, A&R; Dillinger vocalist Chris Post; and (seated) JRS president Arie Mogull.

I WANT MY MTV. MTV. MTV.: MTV has announced plans to split into three separate and distinct 24-hour channels in mid 1993. The formats for the new channels have not been decided, but MTV says they will target the same 12-34-year-old demographic. Billboard speculates that the new channels may go into production at the beginning of 1993.

TAPE FIVE: At press time, Sen. Dennis DeConcini (D-Ariz.) was set to hold a press conference with Congressmen Jack Brooks and William Hughes to announce the introduction of the “Audio Home Recording Act of 1991,” proposed legislation to regulate home taping in the wake of DAT and erasable CD technology. The specific provisions of the legislation will exempt consumers from copyright infringement liability for home taping; will require the inclusion of a Serial Copy Management System in all DAT recorders, prohibiting second-generation taping or erasable generation copies of tapes; and will impose a surcharge of 2% on DAT recorders (with an $8 cap for machines with one recorder and a $12 cap on machines with two recorders) as well as imposing a 3% surcharge on blank tapes and CDs.

OTHER STUFF OF INTEREST: BMI has concluded negotiations with, and entered into a license agreement with, Lifetime cable television...Kool Moe Dee, Keenan Ivory Wayans, YoYo and many others will join forces against inner city drug use and gang violence in a private charity concert, “Summer Fresh ‘91,” Aug. 7 at L.A.’s Willowbrook Boys and Girls Club... Hal David, renowned lyricist and former ASCAP president, will host a Songwriters Workshop on Capitol Hill in Washington on Oct. 21. Those interested in participating should send a cassette tape with one original song along with a lyric sheet and brief musical resume to ASCAP, Washington Songwriters’ Workshop, Public Affairs Dept., One Lincoln Plaza, New York, NY 10023. Sept. 20 is the deadline.
| # | Title                          | Artist          | Chart Position | Week 1 | Week 2 | Week 3 | Week 4 | Week 5 | Week 6 | Week 7 | Week 8 | Week 9 | Week 10 | Week 11 | Week 12 | Week 13 | Week 14 | Week 15 | Week 16 | Week 17 | Week 18 | Week 19 | Week 20 | Week 21 | Week 22 | Week 23 | Week 24 | Week 25 | Week 26 | Week 27 | Week 28 | Week 29 | Week 30 | Week 31 | Week 32 | Week 33 | Week 34 | Week 35 | Week 36 | Week 37 | Week 38 | Week 39 | Week 40 | Week 41 | Week 42 | Week 43 | Week 44 | Week 45 | Week 46 | Week 47 | Week 48 | Week 49 | Week 50 | Week 51 | Week 52 | Week 53 | Week 54 | Week 55 | Week 56 | Week 57 | Week 58 | Week 59 | Week 60 | Week 61 | Week 62 | Week 63 | Week 64 | Week 65 | Week 66 | Week 67 | Week 68 | Week 69 | Week 70 | Week 71 | Week 72 | Week 73 | Week 74 | Week 75 | Week 76 | Week 77 | Week 78 | Week 79 | Week 80 | Week 81 | Week 82 | Week 83 | Week 84 | Week 85 | Week 86 | Week 87 | Week 88 | Week 89 | Week 90 | Week 91 | Week 92 | Week 93 | Week 94 | Week 95 | Week 96 | Week 97 | Week 98 | Week 99 | Week 100 |
ALBUMS

**VICTIOUS RUMORS:** Welcome To The Ball
(Atlantic 92276)

Unsung headbanger heroes Vicious Rumors aren't a thrash metal band à la Megadeth, Slayer or Anthrax but "Strange Behavior," "You Only Live Twice," "Raise Your Hands," "Children" and other blistering yet melodic songs on their second album, Welcome To The Ball, are certainly heavy enough to appeal to the thrash crowd as well as Judas Priest and Dio aficionados.

**COLOR ME BADD:** C.M.B. (Giant 924229)

What a year: making their hot debut on the hit soundtrack for the hit film New Jack City, Color Me Badd has topped music charts worldwide with "I Wanna Sex You Up." Now following up, Color Me Badd has released its debut album C.M.B. Songs to look out for are "I Adore Mi Amor," "Slow Motion," "Heartbreaker" and "Your Da One I Love."

**SANDEE:** Only Time Will Tell
(Fever/RAL/Columbia 47371)

Sande, formerly of Exposure, should heat up some dance floors with her latest solo effort, Only Time Will Tell. "Notice Me," "Love Desire," "Maybe Tonight," "We Can Go On," and a remake of Carol Douglas' 3/97 hit "Doctors Orders" are hypnotic, infectious dance-oriented songs, while the mid-tempo "Gotta Let You Go" and the ballad "Only Time Will Tell" have pop/CHR potential.

**WHO AM I:** Addictive Hip-Hop Muzik
(Ruthless/Epic 47358)

The Los Angeles-based Ruthless Records, founded by Eric "Easy-E" Wright, has brought us hits by N.W.A., The D.O.C., Above The Law and others. One of Ruthless' recent projects is Who Am I? (a.k.a. Kokaine), a hardcore L.A. rapper who is destined to cause some controversy just by his name alone. Songs to look out for are "U.S.C.'s Finest" and "Keep The Flavor."

**SALIF KEITA:** Amen (Mango/Island 162539)

910-2

Jazz great Joe Zawinul, who got busy on the world tip as part of Weather Report after playing piano in the longer Cudary Cannonball Adderley Quintet, serves as producer on Salif Keita's African effort, Amen. Much of this eight-song CD is happy Afro-pop (such as "Kuma," "N' Di Fe" and "YeYe N Ne"), while "Waraya" has a haunting, Middle Eastern-influenced sound.

**APOLLO SMILE:** Apollo Smile (DGC DCD 24299)

Pop, dance, rock and R&B are among Apollo Smile's influences on the female vocalist's self-titled debut album. The CD's highlights include "Thunderbox," a pop/dance/rock/song rapping Rufus/Chaka Khan's "You Got The Love" - "Friends," a pop/R&B and the pop-rock tracks "Love Comes Your Way" and "I Want You To Know Me."

**JONNY WINTER:** Let Me In
(Pointblank/Charisma 91774-2)

Let Me In is a classic example of a veteran artist excelling by sticking with what he does best. Johnny Winter's speciality is blues-rock, and there's plenty of that on Let Me In. Highlights of this 13-track CD include "If You Got A Good Woman," "Hidin' In The Moonlight," "Good Time," "Scramblin'" and "Easy Rider." His guitar work is a masterful combination of blues, rock and pop.

SINGLES

**VANESSA WILLIAMS:** "Running Back To You"
(Wing/Mercury/PolyGram 948-1)

Vanessa Williams' "Running Back To You," the first single from her forthcoming second album, The Comfort Zone, is the type of slick, high-tech R&B/pop song that "urban contemporary" radio programmers just can't get over. A danceable number, the Jody Watley/Poolies' vocal, "Running Back To You" has the potential to become as big a hit as "The Right Stuff."

**GUY:** "D.O.G. Me Out"
(MCA CD54-1541)

Teddy Riley, along with Damon and Aaron Hall, bring us another single from their second album, The Future. "D.O.G. Me Out" is likely to be another hit for the trip that brought us "Let's Chill" and "I Wanna Get With You" and "Do Me Right." The single includes a hip-hop remix that have a taste of George Clinton's "Atomic Dog," added to Riley's distinctive new jack swing.

**STAN RIDGWAY:** "I Wanna Be A Boss"
(Geffen PRO-CD 4243)

Stan Ridgway has a rather folksy rock song in the mid-tempo single "I Wanna Be A Boss," which appears on the singer's current Partyheal album. The song humorously describes a struggling "common man's" desire to be in a position of power, recognition and authority and enjoy unlimited, obscene wealth and expensive luxuries. Humorous, but thought-provoking.

**YASMIN:** "Wanna Dance"
(Geffen PRO-CD 4245)

This CD single contains five versions of "Wanna Dance," a smooth, mid-tempo R&B/pop song with both radio and club potential. "Wanna Dance" isn't among the more adventurous songs on dance/R&B/pop singer Yasmin's self-titled debut album; but from a commercial standpoint, it is a good choice for a single.

**CYPRESS HILL:** "The Phuncky Feel One"
(Ruffhouse/Columbia CSK 73930)

Hardcore L.A. rap crew Cypress Hill goes for a frantic, nervous sound on their major label debut album, which will appear on its forthcoming, self-titled debut album on Philadelphia's rap-oriented Ruffhouse label. "The Phuncky Feel One" was produced, arranged and mixed by D.J. Muggs of 7/73 fame, while Philly's hip-hop whiz kid Joe "The Butcher" Nicolet serves as engineer.

**THE RHYTHM TEAM:** "I'll Do Anything For You"
(WTG/Epic NSK 73930)

A new voice in the rap industry, The Rhythm makes a strong entrance with "I'll Do Anything For You," laying down smooth lyrics over a mellow beat. The song basically revolves around the title, which makes it "on the love tip," but it should not be mistaken for a harmlessly pop song. Look for a lot of radio adds.

**POP SINGLES LOOKING AHEAD**

BERNIE WORRELL

FUNKMEISTER: Funk
You know when it’s there, you know when it’s not, but try and define it.
If anybody knows funk, it’s Bernie Worrell, whose slap-happy, back-snapping keyboard work with George Clinton’s Parliament-Funkadelic empire made him one of the most influential instrumentalists of the rock era.
So we ask Worrell—who has been hired by the best (the Talking Heads, the Rolling Stones, etc.), borrowed from by the best (Stevie Wonder, Herbie Hancock, etc.), and stolen from by the best (he has a four-page list of some 300 recent recordings that have sampled his keyboard work)—to define funk.
“It’s a feeling, that’s all I can say about it. It’s a feeling, it’s an attitude. Clinton used to say, ‘Funk is the absence of 1. I guess he meant it’s not a perfect entity, it’s not a perfect scale: not all the notes are there, but the ones that are missing is what gives us that little flavor. And I guess that hits a nerve in the human body, in the atmosphere or whatever.”
It hits a nerve! Wham!
The measure of Worrell’s influence can be seen in the roster of sidemen on his first album as a leader, Funk of Ages, which came out late last year on Gramavision. David Byrne, Keith Richards, Herbie Hancock, Vernon Reid, Sly & Robbie, Bootsy Collins, Maceo Parker and Chris Spedding all turned out to repay some of the debt they owe to Worrell.
Worrell was a child prodigy doing his first classical concert at the age of four, playing Mozart concertos with the Washington Symphony Orchestra at age 10, eventually attending the right schools (Juilliard and the New England Conservatory). But classical music, he says, “was too stiff for me.”
While at the New England Conservatory, he took jazz jobs, played in nightclubs behind such comedians as Moms Mabley and Pigmeat Markham, played rock and roll, played anything and everything.
“I liked all different types of music,” he says. “Cause that’s my talent, to mix things. I guess that’s where that comes from.”
But his life changed at a New Jersey barber shop.
“I snuck out of my parents’ house and went down to the barber shop to get my hair processed. George Clinton was a barber then. Two of the original Parliament were barbers, and after the shop closed George would go to New York and try to sell songs.
“They had heard that there’s this guy in town that’s supposed to be a genius. And when we finally met, at the barber shop, they got me to write out a few music sheets for them, and I sat in with them a couple of times.”
Although it was another 10 years before he formally joined the Parliament-Funkadelic family, the rest is funk history: Worrell’s keyboards—that unique slapping thing he does on the clarinet—are on some 50 Clinton-produced albums, and he toured extensively with the various P-Funk groups from the ’60s until he joined the Talking Heads for four years in 1980.
Now, along with sporadic dates as a leader, he’s a “funkmeister”—his term—for hire. (On the day we speak, he’s working on the soundtrack for the Car 54, Where Are You? movie and doing session work on a Jerry Harrison project.
A second solo album is being planned for later this year.)
One of Worrell’s recent jobs was playing on George Clinton’s upcoming Paisley Park release, a rare collaboration. Worrell, you see, feels Clinton owes him money. Lots of money.
“George Clinton has gotten money but all the other writers didn’t 1. I played with him on his next project, but that’s the first time I’ve played on any of his stuff in about five years now. We get along okay, but we’ve only got so far to take it until he makes amends. The reason I did that is because I’m getting paid directly from Prince and they met the price that I wanted.”
Which brings up another question: Bernie, was Dr. Funkenstein a good barber?
“Yeah,” he says after a bit of thought, “he was a good stylist.”

POUNTS WEST

By Alex Henderson

THE DAWNING OF THE AGE OF AQUARIUS: The Original 5th Dimension—Marylone McCoo, Florence LaRue, Billy Davis, Jr., Lamont McLemore and Ron Townsend—are scheduled to be honored on August 19 with a star on the Hollywood Walk Of Fame. The ceremony is scheduled to take place at 10:30 a.m. at 7000 Hollywood Boulevard near the Hollywood Roosevelt Hotel. Back in the ’60s and early ’70s, the soul/pop group enjoyed such major hits as “Aquarius/Let The Sunshine In,” a “hippie” anthem from the musical Hair for the “Flower Power Generation”; the melancholy “One Less Bell To Answer”; “Stoned Soul Picnic”; the balloon-conscious “Up, Up And Away”; and “Go Where You Want To Go.” McCoo and Davis, Jr. subsequently led the group, formed a duo and enjoyed such hits as “You Don’t Have A Be A Star” and “I Hope We Love In Time.”

DAVID SANBORN’S OTHER HAND: After making his mark in pop-jazz and “rhythm & jazz,” saxophonist David Sanborn surprised us with his new album on Elektra Records, Another Hand—an acoustic-oriented effort containing a generous dose of mainstream post-bop. And Sanborn pleasantly surprised us again with an acoustic show at L.A.’s Wilshire Theatre. Joined by Charlie Haden (bass), Kenny Kirkland (piano), Al Foster (drums) and Don Alias, Sanborn blew a passionate and big-toned yet pensive alto on songs ranging from Another Hand material to a reading of Ornette Coleman’s “When Will The Blues Ever Leave?” At times, Sanborn’s alto suggested tenorist Gato Barbieri. Sanborn still hesitates to call himself a jazz musician—perhaps he’s worried that critics will do something typically stupid like mix apples and oranges by comparing him to giants like Eric Dolphy and Phil Woods and “explaining” why he falls short. But if you’re good enough to play improvised music with the feeling of blues with Charlie Haden and Al Foster, you’re most certainly a jazz musician... A few days earlier, The Wiltlern presented Phyllis Hyman, Will Downing and Ronnie Laws.

SLOW BOAT TO CHINA: Hollywood’s China Club is planning to hold a second-anniversary celebration on Friday, August 23. Scheduled to perform live is Eleven, which records for Morgan Creek. Many a legend has set foot in the trendy nightclub, including Stevie Wonder, Prince, John Lee Hooker, Bruce Springsteen and a certain “former cop” known as Sting.

REMEMBERING BILL EVANS: The L.A.-based organization Jazz Central is scheduled to present a show paying tribute to the late jazz pianist Bill Evans on Monday. The event will be held at the Musicians Union Auditorium in Hollywood on Saturday, August 17. Scheduled performers are The Mike Melvoin Trio—pianist Melvoin, bassist Brian Bromberg and drummer John Guerin—and trumpet Stacy Rowles.

NEWS FROM JAPAN

IN A SURVEY recently conducted by the Cash Box Tokyo office, record dealers in Japan report brisk summer sales topped by projects by Kazumasa Oda, Anri, Yoshiko Harra, ASKA and Tatsuro Yamashita. In addition, the CD single was reported by dealers to continue its upward growth pattern as well as that of music videos of established artists. On the average, many of the outlets reported a 10%-20 percent increase in sales over the comparable period from last year.

SURVEY PART 2—In another Cash Box Tokyo survey of the leading 28 record manufacturers of Japan, total sales of audio and video software for fiscal 1990 (April 1990-May 1991) reached $4,154,000, an increase of 5.8 percent over the prior fiscal year of $3,920,000. Those labels reporting the greatest increases include: BMG-Victor, Polystar, Fun House, For Life, Kitty, Taurus and MGM.

REREO SOFTWARE UP—According to Japan’s Asso of Video Software (JAVOS), total sales of video software in Japan for the first five months in 1991 was up to $862,000, an increase of 18.9 percent over the same period from last year. Units sold during this period amounted to 20,790,000, up 11.9 percent from the prior year. Cassettes increased 39.9 percent in sales to $480 million or 54.1 percent of all total volume. Vinyl sale, on the other hand, dropped 6.8 percent from the first five months of the previous year, while racking up 45.9 percent of the total volume sold.
"But I'd rather fail at something I'm proud of than succeed with something I'm not; and I'm very proud of this record."

all contributed to Cohn's writing and singing styles.

After one of his brothers taught him to play Ray Charles' 'What'd I Say' on the piano, Cohn was hooked. He performed in a band in high school, and, while attending UCLA, he began gigging in several Los Angeles area clubs.

When Cohn later moved to New York, he put together a 14-piece band called the Supreme Court. The band built up a large following while playing at the China Club, catching the eye of many celebrities including Carly Simon, who recommended the Supreme Court for Caroline Kennedy's wedding. "There was a lot about that experience that I absolutely cherish," Cohn says. "Just being around the Kennedys is like being around mythology." In addition, he has a hand-written letter from Jackie Onassis that reads, "You are the best singer I have ever heard."

Soon after the wedding, Cohn quit the group to pursue his own songwriting. He spent the next 18 months writing and recording piano/ vocal demos of his tunes, ending up with over 50 songs in the can. "I picked the five or six I thought were the strongest," he explains, "and presented them to Atlantic. It was the only company I gave the tape to initially. Although I did end up playing it later for a few other labels, Atlantic was the first that responded. They were the most enthusiastic right from the beginning."

In a further vote of confidence, Atlantic gave Cohn the go-ahead to produce the album with engineer/producer Ben Wisch, who had assisted Cohn with his demos. The result is an album with arrangements that are sparse but true, with every part supporting the vocalist and the song.

The album kicks off with the hit single, 'Walking In Memphis,' written after a visit to that seminal music town. "To me that song is about more than just Memphis as a place," states Cohn. "It has something in it about a kind of spiritual awakening." The follow-up to "Memphis" is "Silver Thunderbird," another tune that boasts a multi-level meaning in the lyric. On the surface, the song is about his late father's favorite car. On another level, however, the lyrics tell of Cohn's relationship with his dad, and of words unsung ("Oh the secrets that old car would know").

Other standouts on the album are "True Companion," "Perfect Love," which features a guest appearance by James Taylor, and a cover of Willie Dixon's '29 Ways.' "I had a lot of personal things I needed to say on my first album," the 32-year-old Cohn says. "But it doesn't matter if people know who the real characters are, or if they understand exactly what's behind the songs. If their emotions, as listeners, are anything like the feelings I have when I sing, then I think being a songwriter is a pretty noble profession."

With such an auspicious debut, it seems the only thing Marc Cohn has to worry about now is that if he does become a major star, will he want his fans to be known as "Cohn-heads"?

Cohn recently performed at New York City's Lonestar Roadhouse for a WNEW-FM Work-Force-Block-Hour live radio broadcast. Shown after the SRO performance are (l-r) Atlantic Records Senior Vice President Tunc Erim; Cohn; and WNEW-FM air personality Pat St. John.

IN A MUSIC INDUSTRY ENVIronMENT saturated with headbangers and homeboys, singer/songwriter Marc Cohn is an invigorating breath of fresh air. His self-titled, Atlantic debut album is not only an artistic and critical success, but a commercial one as well. With the help of his hit single and video, "Walking In Memphis," the LP has entered the Top 50. This week Atlantic releases Cohn's follow-up single, "Silver Thunderbird," which should push the album into the chart stratosphere.

In an exclusive interview with Cash Box, Cohn related his delight and surprise concerning both radio's and the public's acceptance of his music. Initially he was very concerned about his record's chances in today's seemingly restricted marketplace. "I thought my record could very well be one of those that falls between the cracks," Cohn commented. "I usually find those records to be the most interesting. Over the past four or five years, many people have said to me that there's just no good music being made. I would answer them saying that there was a lot of good music being made, there just wasn't a lot being played. But I'd rather fail at something I'm proud of, than succeed with something I'm not; and I'm very proud of this record."

Cohn believed it would take two or three albums of this caliber to "eventually get my day in the sun. I had no idea that I would be able to achieve this much this quickly." But with any new artist, Cohn's journey to "overnight success" took years to realize.

Cohn grew up in Cleveland during the heyday of progressive radio in the early 1970s. He was strongly influenced by WMMS, the major FM outlet there. After hearing Van Morrison's Astral Weeks on a free-form Sunday morning show, something clicked. "When I heard Van on the radio," Cohn explains, "I immediately knew it wasn't enough to hear it one time. I had to go exploring, and I bought everything he had out up to that point. The same thing happened when I heard songs by Jackson Browne and Joni Mitchell."

These artists plus Neil Young's After The Gold Rush "Seeing the lyric sheet written out in his handwriting with all the scratching out and adding words, I thought to myself, 'Wow, this guy takes his writing seriously. What a great job!'" and Bruce Springsteen ("the first 16 bars of 'Thunder Road'")
**BMG MUSIC (L.A.)—**The catalogue of writer/artist Stephen Bishop—including such hits as “On And On”—will be represented worldwide by BMG Music. In addition, Bishop signed a co-publishing agreement with the company for future compositions. The announcement was made by Danny Strick, VP/GM of BMG Songs. A Grammy-nominated artist, Bishop has recorded the gold albums Carlsen and Bish which yielded such hits as “On And On” and “Save It For A Rainy Day.” He has also written numerous movie themes including the Oscar-nominated #1 hit “Separate Lives,” recorded by Phil Collins & Marilyn Martin from White Nights, plus the themes for such films as The China Syndrome and National Lampoon’s Animal House, and recorded themes for Tootsie (“I Might Be You”) and The Money Pit. Bishop has had cover recordings by Eric Clapton, Phil Collins, Kenny Loggins, Phoebe Snow, the Four Tops, Art Garfunkel & Stephanie Mills, to name just a few.

**BMI (L.A.)—TAKIN’ IT TO THE STREETS—**The second annual BMI New Music Showcase Seattle will be held at The Off Ramp on Thursday, Aug. 29. The showcase begins at 9:00 pm and will feature 30-minute sets by each of the following acts: Blindhorse, Sweetwater, Sadhapp, Bitterend, Somebody’s Daughter, Loaf and The Holidays. Joining BMI as co-sponsors of the event are NAMA, KXXR, Z-Rock and City Heat. The BMI New Music Showcase Series exists to recognize the valuable music resources outside of L.A. To date, 23 local bands in three cities (SF, Portland and Seattle) have been showcased in sold-out shows to over 30 music business professionals. For further info, contact the showcase co-producer Nadine Condon at 413-385-1151 or BMI’s Julie Gordon at 213-659-9109.

**FAMOUS MUSIC—**John Palumbo, exclusive writer/artist for Famous, signed with a major record label and began recording his debut album for that label in July. Palumbo also co-wrote two songs on Glass Tigers’ latest album... The Triplets’ debut single, “You Don’t Have To Go Home,” broke into the top ten pop singles charts. The group fronted for Chicago during the summer leg of their North American tour, and then the girls went on a promotional tour of their own in Japan, New Zealand and Australia. Their latest single is “Sunrise”... The Concept’s “T’Ain’t My World” album included two songs by Famous writers Melody Andrews and Tom Camp. Andrews co-wrote “Do You Feel My Love” and self-penned “I Wanna Be Your Hero.” Andrews also wrote the new Jasmine Guy single “Just Wanna Hold You”... Laney Stewart wrote the next single “When You Love Somebody,” on Keith Washington’s album and his first single, “Flesh And Blood” from the new Huey Price album... Martika’s new album, recorded with the help of Prince and the C&C Music Factory, debuted in June. The CBS/Sony record’s first single, “Love Thy Will Be Done” is out now... Dean Chamberlain’s Willie Nelson single “Heaven Help The Lonely” is a big success... John Barnes and Michael Jackson wrote the platinum selling single “Alright Now” for Ralph Tresvant’s MCA album... Carboy and Zero One showcased their music in New York recently... Famous Music introduced acts at the Music Seminars held at CBS/G’s, The Bitter End and The Cat Club, also in N.Y... writer Tommy Marolda co-wrote three songs on Richie Sambora’s new album released on PolyGram’s Underground Records label... Michelle Yules, creative manager, Famous Music, spoke at the Mid-Atlantic Music Conference held in Philadelphia in June...

**NEUMENT—**NEUMENT has signed rock singer Merritt Morgan to an exclusive songwriter agreement, it was announced this week by Ross Elliot, NEUMENT director of talent acquisition. A native of Little Rock, AK, Morgan will be working with record producers in L.A. and Nashville to develop her catalogue of original material.

**PLAYFUL MUSIC (L.A.)—**Playful Music, the music publishing division of Shankman DeBlasio Melina (in association with Warner/Chappell) has announced the signing of long-term publishing agreements with both writer/producer Michael Jay and new artist Cherish. Cherish, signed to Jay’s production company, Captain Hook Productions, starts her debut album (to be produced by Jay) for BMG/RCA this summer. Cherish is co-writing with other Playful writers Mark Leggett, Michael Cruz, Claude Gaudette as well as Michael Jay. Jay is an exceptionally successful and prolific writer/producer whose songs have been recorded by Miami Sound Machine, Stephanie Mills, Exposure, Martika, Five Star, Donnie Wahlberg, Kylie Minogue, Peter Allen, Brenda K. Starr, Patrice Rushen, Anita Pointer, Tracie Spencer, Chaka Khan and Sheena Easton amongst many others. His songs have also been featured in films such as Top Gun, Summer School, Welcome Home Rosy Carmichael, etc. Michael co-wrote and co-produced two international hit singles for Five Star, “If I Say Yes” and “The Slightest Touch,” both of which were on their quadruple platinum album (UK) Silk & Steel. He produced Martika’s debut gold album for CBS and wrote or co-wrote seven of the songs on the album including the international hit singles “Toy Soldiers” (#1 gold single in the USA) and “More Than You Know.” He also produced the hit single “I Feel The Earth Move.” Jay recently completed writing/producing Anna Marie’s debut MCA album, including the A/C hit single “This Could Take All Night.” Anna Marie is the first of several new artists to record through his Captain Hook Productions. While he is developing new artists he continues to write and produce on assignment. His latest works include writing/producing sides for Brenda K. Starr (Epic), Ray (Chrysalis) and Kylie Minogue (Mushroom PWL). Exposure, Five Star and Martika have recorded songs co-written by Michael for their new albums and he recently completed co-producing four sides for new Arista artist Keely, including her debut single “Save Some Love.” What action! Does this guy ever sleep?

**MUSIC PUBLISHING SPECIAL—COMING UP—**Last year I did my first CASH Box Annual Music Publishing Special. Thanks to many of you, it was a great success. I am currently preparing this year’s special to be released at the end of August. Interviews to date include David Renzer, Zomba Music; Lionel Conway, PolyGram/Island Music; Joost van Os, PolyGram Songs Germany; Chuck Kaye, Windswept/Pacific; Danny Strick, BMI Songs; and Rick Riccobone, BMI. I’ll keep you posted as it moves along. There will be approximately 15-20 interviews and companies represented. The response has been nothing short of overwhelming. I am truly grateful to my friends and colleagues for their continued support...

---

**PLAYFUL MUSIC/MICHAEL JAY & CHERISH—**Pictured above (l-r) area: Alan Melina (SDM), Ned Shankman (SDM), Michael Jay, Louise Everett (SDM), Cherish, Peter Castro (SDM), Ronnie Katz (SDM), Ron De Blasio (SDM).

**STEPHEN BISHOP & BMG MUSIC—**Pictured above in Los Angeles (from left) are: Scott Welch, Bishop’s manager; Deborah Dill, senior director, creative affairs for BMG Songs; Bishop; and Danny Strick, vice president and general manager of BMG Songs.
### POPINDEX

**SEE PAGE 4 FOR POP SINGLES CHART**

<table>
<thead>
<tr>
<th>#1 A.M. Eagle (E.G. BMG/Warner-Chappell)</th>
<th>#2 The Bongos</th>
<th>#3 The Boomtown Rats (Emi, Sire)</th>
<th>#4 Boston (A&amp;M, Warner Bros.)</th>
<th>#5 Bread (Kama Sutra, CBS)</th>
</tr>
</thead>
</table>

- **Get a Life** (Warner Bros.)
- **Love Will Keep Us Alive** (Atlantic, Casablanca)
- **Rush** (Atlantic, CBS)
- **I’ll Be There** (Warner Bros.)
- **You Can't Just Go Out and Ride** (Paradise, Dalmatian)

### R&B INDEX

**SEE PAGE 11 FOR TOP SINGLES CHART**

<table>
<thead>
<tr>
<th>#1 Addictive Love (Sony/Chappell)</th>
<th>#2 The Pointer Sisters</th>
<th>#3 The Jacksons (Motown)</th>
<th>#4 The Commodores (Motown)</th>
<th>#5 The Isley Brothers (Motown)</th>
</tr>
</thead>
</table>

- **Get Up and Get Up and Get That Bass** (EMI, Sire)
- **The Sound of Your Voice** (Warner Bros.)
- **Step On a Lip** (Atlantic, Epic)
- **Stop It (The Song's Over)** (Casablanca, Epic)
- **Worn Out** (Warner Bros.)

### COUNTRY

**SEE PAGE 18 FOR TOP SONGS CHART**

<table>
<thead>
<tr>
<th>#1 A Way To Summertime (Pamper BMG)</th>
<th>#2 All It Can Be - A Sweet Memory (Sony BMG)</th>
<th>#3 Abody's Best Friend (Atlantic, Columbia)</th>
<th>#4 As Simple As The Good Old Days (Atlantic, Columbia)</th>
<th>#5 Ball and Chain (Columbia, Epic)</th>
</tr>
</thead>
</table>

- **The One Thing I Miss About You** (Atlantic, Columbia)
- **Beyond Tonight** (Atlantic, Columbia)
- **Brand New Oleo (Atlantic, Columbia)**
- **Carried Away** (Atlantic, Columbia)
- **Don't You Just Want to Go Home** (Atlantic, Columbia)

### GRAMMY NOMINEES

- **Safe at Home** (Atlantic, Columbia)
- **Through The Fire** (Atlantic, Columbia)
- **You Can't Hurry Love** (Atlantic, Columbia)

- **Biggest Loser** (Atlantic, Columbia)
- **The Way** (Atlantic, Columbia)
- **Where Are You Now** (Atlantic, Columbia)

- **Distant Land** (Atlantic, Columbia)
- **Still I'll Be Here** (Atlantic, Columbia)
- **You Are The Best Thing** (Atlantic, Columbia)
By Bryan Devaney

The Brand New Heavies

The group, consisting of bassist Andrew Levy, guitarist Simon Bartholomew, percussionist/guitarist Lascelles Gordon, drummer/keyboarde Jan Kincade, saxophonist Jim Wellman and featured vocalist N'Dea Davenport, completely write, produce and play all—that's right—all the music that's featured on their album. With all of their minds put together, the final sound of their music is a cross between funky jazz and '70s-styled rhythm and blues that will knock you off your feet. "Dream Come True," which was the group's first release taken off their album, brought them to the attention of many people all over the world and paved a new path for the techno-tired listeners and performers. "Never Stop," the current single, is definitely no joke, after just a couple weeks on the rhythm and blues singles charts, it has taken tremendous leaps up the charts and is still on the rise.

A&M/PERSPECTIVE recording artists, Sounds Of Blackness, recently performed to a jam-packed audience at R&B Live. Afterwards, Gary Hines, producer and arranger for Sounds, was met by one of their biggest fans, the legendary Stevie Wonder. “Optimistic,” the current single from their debut album, Sounds Of Blackness: The Evolution of Gospel, is topping charts nationwide this week.

Stevie Wonder and Gary Hines

This week's publicist of the week is Rachell Thomas of Pretty Special Inc., who works with artists LaRue, Chubb Rock, Ex-Boyfriend, Ready For The World and many more.
CASH BOX AUGUST 10, 1991

By Bryan (B-Style) DeVaney

CASH BOX ARTIST PROFILE: With all the different talent in the rap market at this time, its hard to completely be into only one style of rap. There's hardcore, gangsta', freestyle, political, commercial, etc.—styles that have been added to the rap scene, taking it to a lot further than the old-school style, which is now considered by many to be "straight up wack." A lot of artists are creating their own styles and opening new doors so the rap scene will remain the rage, like it now, instead of continuously sounding the same and fading off the map.

Seventeen-year-old Justin Warfield, is a new face in the music business and is definitely doing his own thing by combining different rap styles. He gives his rap a sound sort of like Q-Tip, but what he raps about makes him a little more on the serious tip. You could say he's a part of the new school of rappers that seem to be taken over the whole industry piece by piece. But no matter what style one would class him in, he is making a name for himself at a very young age.

Warfield's, "Season Of The Vic," which is featured on Quincy D's Soundlab, has been drumming the rap charts since its release and is heading higher and higher. Since the single's release, Warfield has signed a recording deal with Quest Records, so you can bet to hear a lot more from him.

By Bryan (B-Style) DeVaney

检查这封信！表面冷静的BWP（Byrds With Problems）和Rap A Lot Records的Bushwick Bill的The Geto Boys被采访于KCET在洛杉矶这个星期二——你绝对会惊讶于——Ron Reagan，这个兼职的电视脱口秀，他们 coverage. The Ron Reagan Show，将会在8月的第二个星期大约进行。也曾采访过这两个人的“The Sullivan Show”，编辑为Source Magazine，和代表Kool Moe Dee. 当然没有主流 talk show 讲述一个在说唱音乐中会非常 "完整" without bringing on a psychiatrist to explain the lyrics. Allan Pouissant, psychiatry and consultant for The Cosby Show, had a hard time getting a word in edge-wise to say rap lyrics are harmful as BWP's Lyndah was in full effect, energetically defending rap. Lyndah stated that rap music is "therapy" for both rappers and their fans, and a flustered Pouissant retorted with, "I will be surprised if they air this show!" The show is scheduled to air nationwide on August 15th.

TOP 30 RAP SINGLES

The square bullet indicates strong upward chart movement

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Last Week</th>
<th>Total Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>POP GOES THE WEASEL</td>
<td>(R&amp;B 44K-73/7302)</td>
<td>3rd Bass</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>O.P.P.</td>
<td>(Tommy Boy 988)</td>
<td>Naughty By Nature</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>SATURDAYS</td>
<td>(Tommy Boy 990)</td>
<td>De La Soul</td>
<td>11</td>
</tr>
<tr>
<td>4</td>
<td>I SHOULDN'T HAVE DONE IT</td>
<td>(Def Jam/Columbia 73739)</td>
<td>Slick Rick</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>ANOTHER CASE OF THE P.T.A.</td>
<td>(Eriepta-0-089)</td>
<td>Leaders Of The New School</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>SUMMITIME</td>
<td>(Jive/Def 1424-4)</td>
<td>D.J. Jazzy Jeff &amp; The Fresh Prince</td>
<td>2</td>
</tr>
<tr>
<td>7</td>
<td>MY DEFINITION OF A BOOMBASTIC JAZZ STYLE</td>
<td></td>
<td>(Int 6/Bway-482-444-037)</td>
<td></td>
</tr>
</tbody>
</table>

TOP 30 RAP ALBUMS

The square bullet indicates strong upward chart movement

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Last Week</th>
<th>Total Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BOYZ IN THE HOOD</td>
<td>(Oasis/Warner Bros. 26543)</td>
<td>Soundtrack</td>
<td>DEBUT</td>
</tr>
<tr>
<td>2</td>
<td>HOMEBASE</td>
<td>(Jive/RCA 13982)</td>
<td>D.J. Jazzy Jeff &amp; The Fresh Prince</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>NIGGAZ4LIFE</td>
<td>(Ruthless/Priority CDL 75126)</td>
<td>N.W.A.</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>DERECTIONS OF D.I.A.C</td>
<td>(Def Jam/Columbia 47369)</td>
<td>3rd Bass</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>WE CAN'T BE STOPPED</td>
<td>(Rap-A-Long/Priority 75161)</td>
<td>Geto Boys</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>THE RULER'S BACK</td>
<td>(Def Jam/Columbia 73739)</td>
<td>Slick Rick</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>PEACEFUL JOURNEY</td>
<td>(Uptown/MCA 10289)</td>
<td>Heavy D &amp; The Boyz</td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td>STRAIGHT CHECKN'EM</td>
<td>(Orpheus/Epic 47908)</td>
<td>Compton's Most Wanted</td>
<td>DEBUT</td>
</tr>
<tr>
<td>9</td>
<td>O.G. ORIGINAL GANGSTER</td>
<td>(Warner Bros. 26440)</td>
<td>Ice-T</td>
<td>7</td>
</tr>
<tr>
<td>10</td>
<td>MAMA SAID KNOCK YOU OUT</td>
<td>(Def Jam/Columbia 60948)</td>
<td>L.L. Cool J</td>
<td>12</td>
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<tr>
<td>11</td>
<td>QUIK IS THE NAME</td>
<td>(Priority 1442)</td>
<td>D.J. Quik</td>
<td>22</td>
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<tr>
<td>12</td>
<td>COOLIN' AT THE PLAYGROUND YA KNOW!</td>
<td>(Jive/Def 85184)</td>
<td>No Limit</td>
<td>18</td>
</tr>
<tr>
<td>13</td>
<td>VOCALLY PIMPIN'</td>
<td>(Ruthless/Epic 40354)</td>
<td>Above The Law</td>
<td>DEBUT</td>
</tr>
<tr>
<td>14</td>
<td>DE LA SOUL IS DEAD</td>
<td>(Tommy Boy 1029)</td>
<td>De La Soul</td>
<td>12</td>
</tr>
<tr>
<td>15</td>
<td>KAO'S II WIZ **77 DOMINIC</td>
<td>(L. A. Profile 91721)</td>
<td>Professor Griff</td>
<td>DEBUT</td>
</tr>
<tr>
<td>16</td>
<td>KILL AT WILL</td>
<td>(Priority 7230)</td>
<td>Ice Cube</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>THE VALLEY OF THE JEEP BEETS</td>
<td>(RCA/Columbia 60888)</td>
<td>Terminator X</td>
<td>10</td>
</tr>
<tr>
<td>18</td>
<td>AS RAW AS EVER</td>
<td>(Epic/47910)</td>
<td>Shabba Ranks</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>FUNKEE FUNKEE WISE</td>
<td>(Jive/RCA 1388)</td>
<td>Kool Moe Dee</td>
<td>10</td>
</tr>
<tr>
<td>20</td>
<td>MAKE WAY FOR THE MOTHERLODE</td>
<td>(West End 91065)</td>
<td>Yo Yo</td>
<td>19</td>
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<tr>
<td>22</td>
<td>BLACK MAGIC</td>
<td>(Next Plateau 1019)</td>
<td>Salt N Pepa</td>
<td>HE-ENTRY</td>
</tr>
<tr>
<td>23</td>
<td>SOBB STORY</td>
<td>(Elektra 8343-2)</td>
<td>Leaders Of The New School</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>THE ONE</td>
<td>(Select 21640)</td>
<td>Chubb Rock</td>
<td>13</td>
</tr>
<tr>
<td>25</td>
<td>ALL FOR ONE</td>
<td>(Elektra 60949-2)</td>
<td>Brand Nubian</td>
<td>28</td>
</tr>
<tr>
<td>26</td>
<td>2 LOW LIFE MUTHA'S **B</td>
<td>(L.A. Effect 172)</td>
<td>Pellebon Clan</td>
<td>16</td>
</tr>
<tr>
<td>27</td>
<td>MUSIC FOR THE PEOPLE</td>
<td>(West End 9137)</td>
<td>Marky Mark &amp; The Funky Bunch</td>
<td>DEBUT</td>
</tr>
<tr>
<td>28</td>
<td>GET READY TO ROLL</td>
<td>(Rasta Mix 70900)</td>
<td>Rodney O &amp; Joe Cool</td>
<td>14</td>
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<tr>
<td>29</td>
<td>BREAKING ATOMS</td>
<td>(Wild Pitch 2004)</td>
<td>Main Source</td>
<td>27</td>
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<tr>
<td>30</td>
<td>MR. HOOD</td>
<td>(Elektra 60807)</td>
<td>K.M.D.</td>
<td>22</td>
</tr>
</tbody>
</table>

The Geto Boys were interviewed at KCET in Los Angeles this week by—you're not going to believe this—Ron Reagan, for his upcoming television show, The Ron Reagan Show, which will debut the second week of August. Also interviewed on the show were Jan "The Sultan" Shetter, editor of Source Magazine, and rapper Kool Moe Dee. Of course, no mainstream talk show featuring a segment on rap music would be “complete” without bringing on a psychiatrist to explain the lyrics. Allan Pouissant, psychiatrist and consultant for The Cosby Show, had a hard time getting a word in edge-wise to say rap lyrics are harmful as BWP's Lyndah was in full effect, energetically defending rap. Lyndah stated that rap music is "therapy" for both rappers and their fans, and a flustered Pouissant retorted with, "I will be surprised if they air this show!" The show is scheduled to air nationwide on August 15th.
DEBBIE GIBSON KICKS OFF NORTH AMERICAN TOUR: Atlantic recording artist Debbie Gibson celebrated the start of her North American tour with a black-tie party at her Long Island home hosted by Atlantic Records, Caboodles, and EMI-SBK Publishing. Debbie's third album, "Anything is Possible," has been certified gold. Shown at the party are, from left: Atlantic vice president/international, Fran Lichtman; Atlantic CFO/senior vice president, Mel Lewinter; Debbie Gibson; Atlantic senior vice president/general manager, Mark Schulman; and Atlantic senior vice president, Nick Maria.

PANTHEON

RESTAURANT

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By Alex Henderson

WALKING ON METAL: File this one under "better late than never." Because of commendably persistent efforts on the part of The Black Rock Coalition, The Hollywood Chamber Of Commerce has agreed to give Jimi Hendrix a star on the Hollywood Walk Of Fame this year (although no official date had been set at deadline time). Needless to say, numerous rockers—especially in hard rock and heavy metal—owe the late singer/guitarist a tremendous artistic debt. Ask some hardrockers who the first metalheads were, and they'll mention Led Zeppelin, Black Sabbath and Deep Purple. But the fact is that those poses were greatly influenced by Godfather Of Metal Hendrix's guitar-crunching innovations on "Purple Haze," "Foxey Lady," "Midnight Lightning," "In From The Storm" and other 60s metal classics. As great as Hendrix's influence on metal and hard rock was, however, headbangers certainly weren't the only ones he inspired. Jazz masters Miles Davis (whose Bitches Brew was clearly Hendrix-influenced and James Brown-influenced) and Gil Evans (who recorded an album of jazz interpretations of Hendrix compositions) were also among his admirers. And the feeling was mutual—Hendrix was a jazz fanatic, and his work was growing increasingly jazz-influenced. Had he lived, Mr. Spanish Castle Magic probably would have played with Davis and Evans. And it's not hard to imagine Hendrix playing with jazz-fusion visionaries like Return To Forever, The Billy Cobham/George Duke Band, John McLaughlin's Mahavishnu Orchestra, Herbie Hancock, Weather Report and Larry Coryell.

STUDIO SAVAGERY: Megaloforce/Atlantic has a release date of August 20 for funk-rockers Lucy Brown's self-titled debut album. Yo! This headbanger homeboy was singing the funk-rockers' praises several months before they got the Megaloforce juice. So any suckahs who catch the vapors and start in 'frontin' like they was down back in the days can get the bozack. Know what I'm sayin'...?... Slated for release on September 3 is the second album by Tin Machine, a posse consisting of David Bowie, Reeves Gabrels, Hunt Sales and Tony Sales. Tin Machine II will contain a reading of Roxy Music's "If There Was Something." That song appeared on Roxy's first album—yep, you know, dude, the one with the scantily cladbabes on the cover...Florida death-metal thrashers Obituary may begin recording a new album in October. Serving as producer from hell is Scott Burns, who has also worked with Sepultura, Cannibal Corpse, Deicide, Atrocity, Death (not to be confused with Death Angel or Lawnmower Delhi) and Athiest.

HIGHWAY TO HELL: Ratt is scheduled to hit the highway to hell for its Ratt & Roll 8191 Tour on August 9...Dunnnnnude! Armoried Saint tours the West Coast with Suicidal Tendencies August 10-18. Baby boomer rock critics who diss The Saint will writh in the torturer's dungeon of damnation... Kik Tracee is scheduled to fly to Cabo San Lucas, Mexico to headline the Van Halen-owned Cabo Wabo Cantina on August 2. The hard rockers are going to Mexico at the invitation of L.A.'s headbanger-oriented KNAC-FM... The New Titans On The Bloc Tour featuring Sepultura, Napalm Death (not to be confused with Death, Nuclear Death, Lawnmower Delhi, or Death Angel) kicked off at the Ritz in Noyo Yawk on July 18 and continues through early September...

VILLAINS ON VIDEO: A'Vision's The Doors Live In Europe was recently certified gold by the Recording Industry Assn. of America (RIAA) for sales exceeding 50,000 units—which is one-tenth the amount needed for an album to go gold in the U.S. Like, way to go, dude... That's what time it is. I wanna send a crazy shout out to my homegirl Jackie Paul in Philly, and I wanna say "Peace" to Tee-T and Bodycount. Rhyme Syndicate Posse's definitely in the house. I'm 5000, G. Seeeeeey ya! Peace...
### MTV Top 20 Videos

**Up To Date**

1. **NATURAL Born KILLER**
   - By: Guns N' Roses
   - Directed by: Doug Shamblin

2. **PARADISE CITY**
   - By: Guns N' Roses
   - Directed by: Howard Hallam

3. **MANIC STREET PREACHERS**
   - By: Manic Street Preachers
   - Directed by: Andy Bell

4. **WELCOME TO THE JUNGLE**
   - By: Snoop Dogg
   - Directed by: Andrew Jarecki

5. **BETTER MAN**
   - By: The Breeders
   - Directed by: Scott C. Jones

6. **PUSH**
   - By: The Smashing Pumpkins
   - Directed by: James Murphy

7. **THAT'S THE WAY**
   - By: Foo Fighters
   - Directed by: Michael Bay

8. **NO SLEEP TIL BROADWAY**
   - By: N.W.A.
   - Directed by: John Singleton

9. **WISH**
   - By: Jewel
   - Directed by: Norman Jewison

10. **BABY, I'M A STAR**
    - By: Ween
    - Directed by: John Cameron Mitchell

... and more videos, each accompanied by their respective artists and directors.
INDIE CD REVIEWS

ALBUMS

- CANNIBAL CORPSE: Butchered At Birth
  (Death/Caroline/Metal Blade 2204)

Daunusdle! Cannibal Corpse follows up Eaten Back To Life with the equally grotesque Butchered At Birth. With song titles like “Under The Rotted Flesh,” “Meat Hook Sodomy,” “Vomit The Soul,” “Living Dissection” and “Covered With Sores,” you know that the death-metal thrashers be illin’ on this nine-track CD. Butchered At Birth was produced by Scott Burns, who has also worked with Sepultura, Deicide, Obituary and Athiest.

- B.B. KING: Live At The Regal (Mobile Fidelity ULCD 548)

Recently reissued as part of Mobile Fidelity Sound Lab’s Ultradian program—high-quality audiophile CDs made with 24-carat gold instead of the usual aluminum—is B.B. King’s Live At The Regal, which was recorded at Chicago’s legendary Regal Theatre in 1964. King sings the blues like he means it on his classic “Sweet Little Angel” and readings of Peter Chatman’s “Every Day I Have The Blues,” John Lee Hooker’s “It’s My Own Fault,” Victoria Spivey’s “You Done Lost Your Good Thing Now” and “How Blue Can You Get,” which jazz critic Leonard Feather wrote as a young man.

- CHUBB ROCK: The One (Select SQLD 21640)

Yo! After bustin’ and recordin’ rhymes for several years, hardcore New York rapper Chubb Rock has achieved a higher profile in recent months. The strongest cuts on homie’s 16-track CD, The One, include “Bring Em Home Safely,” a commentary on the Persian Gulf War; “Organizer;” “The Night Scene,” which addresses inner-city crime; and “What’s The Word,” which addresses the Black struggle in South Africa. Chubb salutes other rappers, both past and present, on “The Regiments Of Steel,” but fails to mention any West Coast b-boys—hopefully, he isn’t guilty of New York hip-hop provincialism.

- VISHUSGRUV: Vishusgruv (Red Light RLCD 8350)

The Chicago-based Red Light Records—home of Diamond Rекс, Jokor, Manikin Lab and The Royal Tramps—has another commercial, AOR-friendly hard rock release in Vishusgruv’s self-titled debut album. The strongest cuts on this 10-track CD include “Dr. Jeckyl & Mr. Hyde,” “If It’s Too Loud,” “One By One” and “Cindireda Girl.” For more information on Red Light, please call Flygirl Lorraine Margala at (708) 297-6538.

- IVO PAPASCOV & HIS ORCHESTRA: Balkanology
  (Hannibal/Rydolcise HINCD 1363)

“Haunting and hypnotic yet passionate” best describes the Bulgarian, Turkish, Romanian and Greek sounds that Bulgarian clarinetist Ivo Papascov (who is very well-known in Eastern Europe) embraces on Balkanology. The instruments are spontaneous and improvisatory, reminding us how equally liberating jazz is. While Balkanology is mostly instrumental, Maria Karafizieva’s emotional singing on “Song For Baba Nedelya,” “Istoria Na Edna Lyubov” and “Veseli Zborni” is a definite plus.

- PONCHO SANCHEZ: Live At Kimbali’s East (Concord
  Picante CCD-4472)

As engaging as Latin jazzman/salsa Poncho Sanchez is on stage, this live CD was long overdue. A Night At Kimbali’s East, recorded at that Northern Cali venue in December 1990, ranges from fiery, Latinized readings of Dizzy Gillespie’s “A Night In Tunisia” and Lester Young’s “Jumpin’ With Symphony Sid” to the infectious salsa of “Co Co My My” and “Baila Mi Gente.” And on a medley of “Cold Sweat” and “Funky Broadway,” the percussionist/singer shows he can handle classic ’60s soul. If you want to set this performance as well as hear it, Concord has also released A Night At Kimbali’s East as a 30-minute video. Vaya! A gozar, mi gente!

- RROSELL ANDERSON: The Outlawwh (Ichiban ICH 1113)

Rosell Anderson goes for a high-tech, contemporary-sounding production on his eight-song CD, The Outlawwh, but “Sunshine Lady,” “Groove Thang,” “I Love You More Than Ever,” “Wild Thang In The Rain” and an inspired cover of Al Green’s “I’m Still In Love With You” recall the richness and splendor of slightly “uptown” soul music as we know it in the ’70s. Recommended.

- JUNIOR WELLS: On Tap (Delmark DD-635)

Delmark has yet another high-quality CD reissue in blues great Junior Wells’ On Tap, a studio effort stressing the material he performed at Theresa’s (a blues club on Chicago’s South Side) during the 1970s. “Someday Baby,” “You Gotta Love Her With A Feeling” and “What My Mama Told Me” are gutsy, straight-ahead Chicago blues, while “The Train I Ride” and “Junior’s Thang” are strongly R&B-influenced. And “Watch Me Move” is straight-up soul a la James Brown and Wilson Pickett.

- MILT JACKSON: The Harem (Musicmasters 5061-2-C)

In contrast to restless souls like Miles Davis and John Coltrane, Mil Jackson exudes by sticking with what he does best: quality mainstream jazz. The Harem—which features Cedar Walton on piano, Bob Cranshaw on bass, Jimmy Heath on soprano & tenor sax, James Moody on flute and Kenny Washington on drums—isn’t heavy on the standards. Jackson embraces “Old Folks” and “Ev’ry Time We Say Goodbye,” but surprises us with readings of lesser known material such as Dizzy Gillespie’s “Olinga,” Walton’s “Hold Land” and the Heath ballad “Ellington’s Stray Horn.”

- POWERSURGE: Powersurge (Roadracer/Roadrunner RRD 9311)

Roadrunner is known for its abundance of thrash metal, but you won’t hear any thrash on this 10-track CD by Powersurge—a brutally aggressive yet melodic collection of “mainstream” gothic metal that has more in common with Iron Maiden, Queensrÿche and Judas Priest than Deicide, Obituary or Sadsus. The CD’s strongest cuts include “Burning Revenge,” “Engine Rail,” “Pulled Over” and the eerie headbanger ballad “Call Me.”

- LEE ANN LEDGERWOOD: You Wish (Triloka 187-2)

Lee Ann Ledgardwood, an expressive jazz pianist and synthesist who is known for her work with bassist Eddie Gomez, makes her recorded debut as a leader on You Wish. Ledgardwood and guests Gomez (bass), Jeremy Steig (flute), Bill Evans (a tenor & soprano saxman who shouldn’t be confused with the late, piano giant Bill Evans) and Danny Gottlieb (drums) embrace both mainstream post-bop and fusion on this digitally recorded CD. But have no fear—when Ledgardwood incorporates funk or pop touches, she maintains her impressive, improvisatory sense and avoids the type of formulisch, slicked shlock NAC programmers eat up.
WARNER BROS. & DUNN SAY "NO" TO "MAYBE I MEAN YES"

WHEN THE LIGHTNING STRIKES AND THE THUNDER ROLLS, the storm just seems to get bigger. This time, it’s songstress Holly Dunn who plays the victim of such stormy controversy. "MAYBE I MEAN YES," the first single from Dunn’s newly-released greatest hits album, Milestones, barrelled through the release gate on June 11th only to be sent back weeks later. The decision to pull the record and accompanying video from radio and video outlets across the nation came from both Warner Bros. Records and Dunn.

Following the single’s release, its lyrical message and possible misinterpretation regarding the issue of date rape, began to stir the minds of concerned listeners, as well as various members of the media circuit.

"From the beginning, this song was written to be a light-hearted look at one couple’s attempt at dating, handled in an innocent, nonsensual, flirattious way," wrote Dunn in an open letter addressed to the media. "My co-writers (Chris Waters and Tom Shapiro) and I stand by our original intent 100 percent, and believe the misunderstanding may stem from the recent focus in the press on the subject of rape and date rape, and the raised awareness of the public to this issue."

After stating that she wished her music not to be misused and misunderstood in such a manner, Dunn also expressed the importance of the date rape issue by concluding: "If my song has served as a vehicle towards that discussion, then perhaps that is the silver lining to this controversy."

And Dunn and Warner Bros.’ recent announcement to pull the single, "MAYBE I MEAN YES" moved an additional five positions on the Cash Box Top 100 Country Singles Chart—from #8 bullet last week to #3 bullet this week.

CMA ANNOUNCES HORIZON AWARD FINALISTS

IN ADDITION TO ENTERTAINER OF THE YEAR HONORS, perhaps the most exciting of those presented at the annual Country Music Assn. (CMA) Awards program is the prestigious Horizon Award. The Horizon Award is given to the individual or group who has demonstrated the most significant, creative growth and development in overall chart and sales activity, live performance professionalism and critical media recognition.

Finalists for the 1991 Horizon Award were recently named by the CMA and include a total of ten of the biggest names in newcomer country. The finalist list consists of seven male vocalists, three female vocalists and a surprising “no-show” from the new group category this year. The ten nominees are: Carlene Carter, Ray Kennedy, Mark Chesnutt, Billy Dean, Joe Diffie, Mary-Chapin Carpenter, Mike Reid, Doug Stone, Pam Tillis and Travis Tritt.

The ten nominees will be narrowed to five finalists during voting by the CMA membership, and will be announced along with other award finalists at a CMA press conference on Aug. 15. The final results of the process will be revealed Oct. 2 on the 25th Annual CMA Awards Show, broadcast live from Nashville’s Grand Ole Opry House on CBS Television.

COUNTRY TID-BITS...

NASHVILLE WELCOMES BRADLEY ARTISTS—Robert C. Bradley has announced the opening of Bradley Artists in Music City. Previously, the agency was based in Los Angeles, managing the career of Dwight Yoakam. Currently, Bradley Artists represents such artists as Grammy Award winner June Newton and newly-signed Warner/Reprise recording artist Jim Lauderdale.

ASCAP BOASTS MAJOR INCREASE IN FOREIGN Royalty DISTRIBUTION—The American Society of Composers, Authors and Publishers (ASCAP) has reported a record 29 percent increase since last July in the amount of its distribution of royalties to writer and publisher members resulting from performances abroad. The increase is the result of stepped-up efforts to both enhance the amount of royalty payments from its sister societies, and to expedite payment of those funds to its members.

MILSAP ADDS TO HALL OF FAME ARCHIVES—Long-time recording artist Ronnie Milsap recently donated career memorabilia to the archives of the Country Music Hall of Fame. Among the items the country entertainer donated is the taxedo he wore when he took home the CMA’s Male Vocalist of the Year, Entertainer of the Year and Album of the Year Awards (1977).

GEORGE JONES DEBUTS ON MCA

MCA records is shipping their debut single on George Jones August 8, 1991. The song just could be the biggest in Jones career, which will be a feat in itself. Think back to the early 50’s and Jones’ Starday recording of “Why Baby Why.” Then look at the late 50’s and his classics, “White Lightning” and “Window Up Above” on Mercury records. In the early 60’s he had “She Thinks I Still Care” and “The Race Is On” on United Artist records.

The 70’s saw Jones sign with Epic records. The Epic era ran almost 20 years and not only provided us with the legendary duets of George Jones and Tammy Wynette, but gave us the classic Curly Putman/Booby Braddock song, which Jones did superbly, “He Stopped Loving Her Today.”

The first release for Jones on MCA is, “If You Can’t Get The Picture,” produced by Kyle Lehning and written by Chuck Harter.

Regarding his new release and new record deal, Jones says, “It’s finally relaxing to be with a new label.”

BMI/NASHVILLE IN ACTION—The BMI/Nashville offices played host twice this week as celebrations for both recording artists Billy Dean and Jim Jamison took place on Music Row. It was a first for newcomer artist Billy Dean. Dean recently garnered his first #1 single with “Somewhere In My Broken Heart.” Dean co-wrote the song with tunesmith Richard Leigh. Jamison, perhaps best known for his lead vocals with the band Survivor from the ’80s, celebrated his solo project on Scotti Bros. Records. The new album entitled When Love Comes Down marks the singer/songwriter’s solo debut.

Recording artist Trisha Yearwood recently played two nights at the Universal Amphitheater in Los Angeles. The date was an early stop on her tour with Garth Brooks, which lasts throughout the year. Yearwood is also celebrating a first in country music history. She’s the only female artist whose debut single has topped the charts. Shown here backstage at the amphitheater (l-r) are: John Burns, executive vice president of distribution, Uni Distribution; Al Teller, chairman, MCA Music Entertainment Group; Yearwood; Bob Schnieders, senior vice president of sales distribution, Uni Distribution; Bruce Hinton, president, MCA/Nashville; and Zach Horowitz, executive vice president, MCA Music Entertainment Group.

WE’VE MOVED

Beginning August 5, 1991, our Nashville Cash Box offices have a new home. We’ve moved—the new address is 50 Music Square West, Suite #502, Nashville, TN 37203-3212. The new telephone number is (615) 329-2998 and the new fax number is (615) 320-5210.
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
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<tbody>
<tr>
<td>1</td>
<td>SHE’S IN LOVE WITH THE BOY</td>
<td>Trisha Yearwood</td>
<td>2</td>
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<td>2</td>
<td>HERE WE ARE</td>
<td>Alabama</td>
<td>3</td>
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<td>3</td>
<td>FALLIN’ OUT OF LOVE</td>
<td>Reba McEntire</td>
<td>4</td>
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<td>4</td>
<td>YOU KNOW ME BETTER THAN THAT</td>
<td>George Strait</td>
<td>5</td>
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<td>5</td>
<td>HERE’S A QUARTER (CALL SOMEONE WHO CARES)</td>
<td>Travis Tritt</td>
<td>10</td>
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<tr>
<td>10</td>
<td>DOWN AT THE TWIST AND SHOUT</td>
<td>Lionel Cartwright</td>
<td>23</td>
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<td>11</td>
<td>BE TOGETHER You</td>
<td>Larry Boone</td>
<td>16</td>
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<tr>
<td>12</td>
<td>BRAND NEW MAN</td>
<td>Brooks/Dunn</td>
<td>19</td>
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<td>13</td>
<td>WHOLE LOTT HOLE</td>
<td>Kathy Mattea</td>
<td>21</td>
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<td>14</td>
<td>SINCE I DON’T HAVE YOU</td>
<td>Ronnie Milsap</td>
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<td>15</td>
<td>LEAP OF FAITH</td>
<td>Lionel Cartwright</td>
<td>23</td>
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<tr>
<td>16</td>
<td>YOUR LOVE IS A MIRACLE</td>
<td>Mark Chesnutt</td>
<td>28</td>
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<td>17</td>
<td>FRIDAY NIGHT’S WOMEN</td>
<td>Deon Dilllon</td>
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<td>18</td>
<td>CALLED OUT HANDS</td>
<td>Mark Collie</td>
<td>26</td>
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<tr>
<td>19</td>
<td>ALL I CAN BE (IS A SWEET MEMORY)</td>
<td>Collin Ray</td>
<td>25</td>
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<td>20</td>
<td>MIRROR MIRROR (Arresta 2262)</td>
<td>Diamond Rio</td>
<td>35</td>
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<tr>
<td>21</td>
<td>ONE SHOT AT A TIME</td>
<td>Clinton Gregory</td>
<td>29</td>
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<tr>
<td>22</td>
<td>SOMEWHERE IN MY BROKEN HEART</td>
<td>Billy Dean</td>
<td>13</td>
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<td>100</td>
<td>POINT OF LIGHT</td>
<td>Randy Travis</td>
<td>92</td>
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By Kinny Wix

The Marcy Brothers Move With The Music

SINCE THEIR RECENT MOVE from the Warner Bros. roster to Atlantic Records, the Marcy Brothers are moving in more directions than one these days. Their Atlantic debut project entitled The Marcy Brothers recently moved to the marketplace only to follow up the album's first single release, "She Can." The results have already put this brother threesome on the move and on stage, including such sites as a U.SO tour of military bases and a coast-to-coast retail tour with the Hambler Company with visits and signs autographed at various K-Mart and Wal-Mart stores.

"There's a lot of different sounds on this album," explains Kevin, Korfal and Ken. "There are some real rocking kinda things. There are some tender ballads and some just plain st銆£nd radio records. We feel that if you just keep hammering the same thing all the time, people get bored with it. So we're diverse in the kind of music that we like and we show those that, as well as our albums."

Tea artist Gary Roller (center), visits with The Judas' Wynonna (left) and Naomi (right) after completing a charcoal portrait of the two. The portrait was given to Wynonna by her boyfriend Tony King as a recent birthday gift. King commissioned Roller to create this portrait after seeing others the artist had completed of Willie Nelson, Martin Martin Morphy and George Strait. As for The Judus' Love Can Build A Bridge Farewell Tour, that's another portrait within itself, and the picture is defi銆£ently a pretty one. The famous country duo continues to sell out record-breaking crowds.

COUNTRY
BLACK RAP • POP • ROCK • GOSPEL • LATIN AND SALES OF YOUR ALBUM - CASSETTE - CD - SINGLE - CASSINGLE NATIONAL & INTERNATIONAL ONE STOP DISTRIBUTION 35 YEARS DEALING WITH DISTRIBUTORS, RETAILERS, WHOLESALERS, RACK JOBBERS YOU SUPPLY THE PRODUCT & WE HANDLE THE SALES WE GUARANTEE SALES ON STRONG PRODUCT CALL OR WRITE FOR DETAILS ONE STOP DISTRIBUTION 1300 DIVISION YOUNG EXECUTIVE BLDG. SUITE 108 NASHVILLE, TN 37203 615-726-1219
By Kumby Wix

OUT OF THE BOX

**VERN GOSDIN:** "The Garden" (Columbia 73946)

Producer: Bob Montgomery

Writers: B. Fischer/F. Weller

Who couldn’t fall in love with this lyrical masterpiece? Of course Gosdin’s vocal offering and emotional delivery are obvious key factors in the building of this dispirited story about a lost love. "The Garden" rides on a soft melody with lightly-touched instrumentation and will most certainly bring some tears to the eye, with its insertion of a line from one of time’s most sacred hymns.

FEATURE PICKS

**MARTY STUART:** "Tempted" (MCA 54145)

Producers: Richard Bennett/Tony Brown

Writers: Paul Kennerly/Marty Stuart

Here’s one guy who gains more and more recognition with every new release. Hillbilly-rockin’ Stuart inscribes his own personal trademark on this veteran boy, and in no doubt leave a heavy mark on country radio as well. "Tempted," which sparkles the title cut from Stuart’s current disc, drives with a pulsing beat and allows the rootsy-rockin’ entertainer to release an energy that’s totally alluring to the listening ear.

**HANK WILLIAMS, JR.:** "Angels Are Hard To Find" (Warner Bros. 4962)

Producers: Barry Beckett/Hank Williams, Jr./Jim Ed Norman

Writers: Hank Williams, Jr.

Bocephus goes soft on this one! Occasionally, after I Hank rocks us til we drop, he’ll follow-up with a more sensual delivery, as in this one. "Angels Are Hard To Find," self penned and co-produced, presents the dream of a perfect love set to music, and it’s Hank, (believe it or not), who brings this story to a touching and soulful edge.

**RICKY SKAGGS:** "Life’s Too Long (To Live Like This)" (Epic 73947)

Producers: Ricky Skaggs/Mac McAnally

Writers: D. Wilson/D. Cook/ J. Jarvis

Fire! Fire! Fire! The new Skaggs release is firecracker hot! If ever radio was in need of something to spice up the playlist, this slyly number would be ready and willing. "Life’s Too Long" features guitar licks at their most sizzling, an explosion of a piano performance, and an all-cast lineup of instruments set in high gear. As for Skaggs’ vocal input—the country boy wails with driving twang and energy.

**NEAL MCCOY:** "This Time I Hurt Her More (Than She Loves Me!" (Atlantic 4065)

Producer: Nelson Larkin

Writers: Earl Conley/Mary Larkin

Our country blues-n-soul man really traditionalizes out on this one. McCoy may have recently flaunted an authentic R&B approach to country music, but with the latest spark from his At This Moment project, he unveils his true down-deep country side of the fence. "This Time I Hurt Her More" gives us heartfelt lyrics over a MOR tempo and a surprising, yet pleasing, performance from McCoy.

By Cliff Gerken and Kimmy Wix

**COUNTRY MUSIC**

**COUNTRY RADIO**

High Debuts
1. **MCBride & THE Ride**—"Same Old Star"—MCA
2. **THE OAK RIDGE BOYS**—"Change My Mind"—RCA
3. **JOE DIFFIE**—"New Way (To Light Up An Old Flame)"—Epic

Most Active
1. **CLINT BLACK**—"Where Are You Now"—RCA
2. **Hank OVERSTREET**—"I'll Be There"—RCA
3. **DIAMOND RIO**—"Mirror Mirror"—Arista

Hot Phones
1. **TRISHA YEARWOOD**—"She’s In Love With The Boy"—MCA
2. **ALABAMA**—"Here We Are"—RCA
3. **GEORGE STRAIT**—"You Know Me Better Than That"—MCA

POWERFUL ON THE PLAYLIST—Country hit-maker Clint Black breaks into the Top 40 this week with his latest single entitled "Where Are You Now." The single’s leap from #55 to #35 makes it this week’s biggest chart mover with heavy airplay reported by stations such as KHOZ-FM in Harrison, Arkansas; KICE in Bend, Oregon; KQLX in Lisbon, North Dakota; WBBK in Blakely, Georgia; WHIM in Providence, Rhode Island; and WDXX in New Richmond, Wisconsin.

After debuting last week at #51, RCA recording artist Paul Overstreet moves 15 positions this week to #36 with his current single entitled "Ball And Chain." This bounce into the Top 40 stemmed from receiving heavy rotation from stations like WEHE-FM in Fort Myers, Florida; KBEC in Waxahachie, Texas; WYRK-FM in Buffalo, New York; KVVO in Tulsa, Oklahoma; and WJLM-FM in Roanoke, Virginia.

"Mirror Mirror," the second single release from new group Diamond Rio continues to be a radio favorite—moving up 11 notches this week to #24. "Mirror Mirror" has been one of the chart’s biggest movers since its debut only two weeks ago and continues to receive significant airplay from stations such as KKLX-FM in Poplar Bluff, Missouri; WIAI in Danville, Illinois; WVIM-FM in Memphis, Tennessee; WKKG in Augusta, Maine; WAGI-FM in Gulf City, South Carolina; and KMMJ in Grand Island, Nebraska.

INSIDE RADIO, BEHIND THE MIC & ON THE MOVE—KKIX-FM in Fayetteville, Arkansas, recently celebrated its 10th consecutive Arbitron Ratings period at #1, with a market record setting 26.4 AQH persons 12+. Program director J.R. Phillips attributes the station’s success to heavy promotions, a smooth music flow and excellent local news coverage. KKIX’s ratings climbed from 22.8 in the Fall of ’90 to a current 26.4 in Fall ’91.

KFLG Radio in Bullhead City, Arizona, goes all out when it makes station changes. K-Flag just recently boosted its power to 100-thousand watts, in addition to adding a new general manager and a new morning man, Jerry Wright climbs aboard KFLG as general manager, and new guy on the morning scene is Darrell Stevens, who returns to the K-Flag staff after a 6-month stint at a broadcast production company. KFLG’s music calls are now being taken on Monday and Tuesday, 9am - 12 noon.

Hank Williams, Jr. recently made headlines when he attempted to sell his Range Rover through the classified ads. Williams finally found a “taker” in Bubba Skynard (WSIX air personality Carl P. Mayfield’s alter ego), who exchanged his 1986 station wagon for the jeep. Williams claims he got the better deal, as the wagon was really a “Nomad” worth two times the value of his Range Rover. Williams (right) carefully read the fine print as Skynard (left) and Williams’ manager Merle Kilgore looked on. (Photo credit: Paul Wharton)

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.
COUNTRY MUSIC

INDIE ACTION ON THE CHART—Independent artists played a game of musical chairs this week on the Top 100 Country Singles Chart as Razzie Bailey, who’s credited with penning such hits as Dickey Lee’s “5,999,999 Tears” and his own hit “Leavin’ Up A Storm,” is back at it again with his current release entitled “Freddie’s Friend With Care.” After eight weeks on the chart, Bailey moves two spots this week to #47—making this week’s #1 indie, Bailey replaces Eddie Thompson’s “Read ‘Em And Weep” single, which previously held the position for three weeks. Bailey is on the road to a comeback just as his 1981 smash hit implies: “I Keep Coming Back/True Life Country Music.”

Other independent products on the move include Michelle Bisby’s “Dangerous” at #63, Sandra Brown’s “House Across The Street” at #64, and Rayburn Anthony’s “A Way To Survive” at #69. Artists debuting this week include Jack Elenor’s “The Spain In Your Eye” at #73, Sylvia Winter’s “Lying Next To My Driveway” at #74, Jeanne C. Riley’s “Olive” at #76, and Ed Slater’s “Just Call My Name” at #77.

COUNTRY UP & COMING

CASH BOX • AUGUST 10, 1991

1. JESUS IN VEGAS (Power) ........................................ R.K. Michael
2. CRAZY JOE (Grand Prize) .................................... John Williams
3. CORRECT ME IF I’M WRONG (Music City) ........................ Terri Martin
4. PAINT YOU A PICTURE (Dear Knob) ......................... Wade Everett
5. STEEL RAILS (Rendover) ...................................... Alison Krauss
6. MY EX-LIFE (Pl) .................................................. Mel McDaniel
7. BLUE COLLAR DOLLAR (Hungry) ......................... Scott Carter
8. GABRIELLE (Poster) ........................................... Donnie Huffman
9. MY LOVE IS YOURS (Ponsettvillet) ......................... Robbi Shackelford
10. IF I EVER CHEATED ON YOU (Fox Fire) ................... Jason Hawkins
11. I’M NOBODY’S FOOL ANYMORE (Haugl’ Gold) ........ Lisa Rich
12. ONE HEARTBEAT AWAY (Song Book) .................... Daniel Hobbs
13. LAST CALL (Golden) ......................................... Crosslye
14. COME CLOSING TIME (Dawn Prod) ....................... Jack Farr

INDIE FEATURE PICKS

SYLVIA WINTERS: “Lying Next To My Dream” (Stargem SG-2498)
Publishers: Old Guitar/Wingate-ASCAP
Writer: Ron LeBeau

Some soft fiddle in the background, along with nice strokes of the fiddle, set the tone perfectly for this traditional songstress. Winters, who brings back the soaring and driving sounds of early country, utilizes all singing efforts possible in delivering this ballad which boasts an ideal romance.

JASON HAWKINS: “If I Ever Cheated On You” (Fox Fire FF-10000)
Producers: Jason & Dallas Hawkins
Writer: Max D. Barnes

There’s just a lot of charm in this honky-tonk blues tune, and it’s Hawkins’ rustic and outlaw-flavored voice that gives it such an authentic edge. With a laggish tempo and a crying harmonica from a distance, “If I Ever Cheated On You” falls near earlier works from Waylon Jennings or Willie Nelson.

LISA RICH: “I’m Nobody’s Fool Anymore” (Hangin’ Gold HC-1004)
Producer: James Williams
Writers: K. Lounin/P.B. Mayes/D. Gibson

With a saucy warping and deep traditional vocals, this is definitely the best yet from young newcomer Lisa Rich. “I’m Nobody’s Fool Anymore” gallops with an interesting melody, clever lyrics and a bit of inspiration for those who’ve played the fool’s role in love too often.

JEANIE C. RILEY: “Here’s To The Cowboys” (Playback/Laurie 1350)
Producers: Jack Gage/ Jim Pierce
Writer: David Bracken

For those who have wondered what happened to the talented lady who belted out “Harper Valley P.T.A.” a few years ago—wonder no more! Jeanie C. Riley is back in recording action with the first release from her new Here’s To The Cowboys project. “Here’s To The Cowboys” gives us Riley’s grinding vocals in addition to a stunning tribute to the true western heroes.

HOYT AXTON: “We Could’ve Been Sweethearts” (DPJ 5004)

RICK CAMPBELL: “I’m Lonelier” (Worth TJ-104)

JOHNNY SCHARCH: “Dust Of Yesterday” (Mat MRT-6109)

BO HARRISON: “It’s All Over Town” (Chinook C100-117)

HEARTLAND EXPRESS: “Today I Started Loving You Again” (Sing Me SM-45-56)

JODIE SINCLAIR: “I Can’t Help Feelin’ Crazy” (Comstock COM-2016)

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

CASH BOX • AUGUST 10, 1991

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4. PAINT YOU A PICTURE (Dear Knob) ......................... Wade Everett
5. STEEL RAILS (Rendover) ...................................... Alison Krauss
6. MY EX-LIFE (Pl) .................................................. Mel McDaniel
7. BLUE COLLAR DOLLAR (Hungry) ......................... Scott Carter
8. GABRIELLE (Poster) ........................................... Donnie Huffman
9. MY LOVE IS YOURS (Ponsettvillet) ......................... Robbi Shackelford
10. IF I EVER CHEATED ON YOU (Fox Fire) ................... Jason Hawkins
11. I’M NOBODY’S FOOL ANYMORE (Haugl’ Gold) ........ Lisa Rich
12. ONE HEARTBEAT AWAY (Song Book) .................... Daniel Hobbs
13. LAST CALL (Golden) ......................................... Crosslye
14. COME CLOSING TIME (Dawn Prod) ....................... Jack Farr

INDIE FEATURE PICKS

SYLVIA WINTERS: “Lying Next To My Dream” (Stargem SG-2498)
Publishers: Old Guitar/Wingate-ASCAP
Writer: Ron LeBeau

Some soft fiddle in the background, along with nice strokes of the fiddle, set the tone perfectly for this traditional songstress. Winters, who brings back the soaring and driving sounds of early country, utilizes all singing efforts possible in delivering this ballad which boasts an ideal romance.

JASON HAWKINS: “If I Ever Cheated On You” (Fox Fire FF-10000)
Producers: Jason & Dallas Hawkins
Writer: Max D. Barnes

There’s just a lot of charm in this honky-tonk blues tune, and it’s Hawkins’ rustic and outlaw-flavored voice that gives it such an authentic edge. With a laggish tempo and a crying harmonica from a distance, “If I Ever Cheated On You” falls near earlier works from Waylon Jennings or Willie Nelson.

LISA RICH: “I’m Nobody’s Fool Anymore” (Hangin’ Gold HC-1004)
Producer: James Williams
Writers: K. Lounin/P.B. Mayes/D. Gibson

With a saucy warping and deep traditional vocals, this is definitely the best yet from young newcomer Lisa Rich. “I’m Nobody’s Fool Anymore” gallops with an interesting melody, clever lyrics and a bit of inspiration for those who’ve played the fool’s role in love too often.

JEANIE C. RILEY: “Here’s To The Cowboys” (Playback/Laurie 1350)
Producers: Jack Gage/ Jim Pierce
Writer: David Bracken

For those who have wondered what happened to the talented lady who belted out “Harper Valley P.T.A.” a few years ago—wonder no more! Jeanie C. Riley is back in recording action with the first release from her new Here’s To The Cowboys project. “Here’s To The Cowboys” gives us Riley’s grinding vocals in addition to a stunning tribute to the true western heroes.

HOYT AXTON: “We Could’ve Been Sweethearts” (DPJ 5004)

RICK CAMPBELL: “I’m Lonelier” (Worth TJ-104)

JOHNNY SCHARCH: “Dust Of Yesterday” (Mat MRT-6109)

BO HARRISON: “It’s All Over Town” (Chinook C100-117)

HEARTLAND EXPRESS: “Today I Started Loving You Again” (Sing Me SM-45-56)

JODIE SINCLAIR: “I Can’t Help Feelin’ Crazy” (Comstock COM-2016)
IAMM Seminar:
Gospel Music History
In the Making

By Tim A. Smith

“HISTORICAL” APTLY DESCRIBES what transpired recently at the first Inspirational Artist and Music Marketing Seminar. The event, the brainchild of I AM Records CEO Jun Mhoon, was held in conjunction with Chicago’s Black Expo at the McCormick Center Hotel and Convention Center.

Many of the black gospel music industry’s top executives and key players were on hand for two days of seminars, networking, performances and, most importantly, to assist in resolving key issues concerning the black gospel industry as a whole.

Seminars included such topics as: “Producing a Gospel Hit,” “Gospel and the Media,” “The Marketing Mix” and “The Gospel Airwaves.” There were also workshops on a&r, songwriting, publishing, talent management and booking. A partial list of panelists reads like a who’s who of the gospel music industry: Tony Beck, Messiah Records; Kevin Evans, A&M; Al Manerson, Sony/Epic; artist Belé Winans; Sandra and Andrae Crouch; Tramaine Hawkins; Vicki Mack Latailauda and Bill Hearn, Sparrow Records; Freda Curry, I AM Records; Mike Gamble, WAOK (Atlanta); Chris Squire and Clarence Blair, WDAS (Philadelphia); and so on.

“This is history in the making,” declared an ecstatic Latailauda. “Never has there been this many black gospel movers and shakers together in one place before. This is totally amazing!”

At a luncheon, Mhoon presented an award to Andrae Crouch, for the legendary gospel artist’s years of service as one of gospel’s noted, innovative forces. The luncheon was capped by a performance by Tramaine Haw-kins, who had practically everyone in the room on their feet.

One of the seminar’s key sessions was the IAMM board meeting. The purpose of the meeting was to address the concerns of the black gospel music industry. Among those present was John Stall, editor/publisher of CCM Magazine and newly elected president of the Gospel Music Assn. (GMA). Ed Smith, acting president of the 20,000-member Gospel Music Workshop of America, asked Stall, who is white, if the white and black gospel music communities were ready to come together and accept one another. Stall responded, “Yes, I hope my presence here reflects that.”

That response helped set the tone for this landmark meeting. Meeting highlights included the formation and naming of a new organization called the United Gospel Industry Council. In a move that will more than likely meet with some controversy and resistance, the assembly voted to drop the tag “black” when referring to Afro-American gospel music and simply call it “gospel.”

The two-day event closed with a Sunday morning worship service featuring performances by many of the gospel artists on hand including Andrae and Sandra Crouch, Jessy Dixon, Daryl Coley, Frank Wilson and rap group D.O.C. The service, as well as other events, were taped for future airing on BET’s Bobby Jones Gospel Show.

When asked by Cash Box if the goals and purpose of the seminar were met, event coordinator Mhoon replied, “I feel that many of the issues that concerned the black music industry were resolved, but, realistically speaking, only time will tell.”
GOSPEL MUSIC

Bobby Jones Top 10 Videos

1. No Greater Love (Muscle Shoals) .................. Keith Pringle
2. The Devil's Stomp (Glory) ......................... Jackie Beavers
3. Old Landmark (PolyGram) ......................... Witness
4. Open Our Eyes (Word) ............................... Rev. Milton Brunson
5. Live (Sparrow) ....................................... Tramaine Hawkins
6. Live (Sparrow) ....................................... Daryl Coley
7. DFW (Savoy) .......................................... Dallas/Fort Worth Mass
8. Love Alive IV (Malaco) .............................. Walter Hawkins
9. I-O-V-E-U (Warner/Alliance) ..................... Take 6
10. He's Preparing Me (Savoy) ....................... Wilmington Chester Mass

Pictured above are The Winans, who recently wowed listeners with a dazzling show of gospel harmonies and streetwise rhythms in a special fundraiser concert staged on Aug. 2 to benefit the Crossroads National Education Arts Center. The event was held at the Center's Main Theatre. The Winans performed many selections from their Quest Records album, Return including their single "It's Time." Established in 1981 by actress and community activist Maria Gibbs, the Crossroads National Educational Arts Center develops and showcases indigenous multicultural arts programs, providing a viable performing arts program in and for the African-American community.

TOP BLACK GOSPEL ALBUMS

The square bullet indicates strong upward chart movement.

1. PHENOMENOM (Bethelmark 71800) ............... Rance Allen 2 10
2. HE'S RIGHT ON TIME (Sparrow 12444) .......... Daryl Coley 10 10
3. DIFFERENT LIFE STYLES (Capitol 92079) ........ Bee & Cee Cee Winans 5 4
4. THE EVOLUTION OF GOSPEL (Pavilion 29566 1000) Sounds Of Blackness 13 7
5. WASH ME (Maiaco 1401) .............................. New Life Comm. John P. Kee 6 10
6. LIVES (Sparrow 1244) ................................. Tramaine Hawkins 3 10
7. LOVE ALIVE IV (Malaco 6007) .................... Walter Hawkins 7 10
8. NORTHERN CALIFORNIA G.M.W.A. MASS CHORUS LIVE (Malaco 4450) ................. Dorthy Norwood 4 10
9. PRAY FOR ME (Word 9202) ......................... Mighty Clouds Of Joy 18 10
10. I'LL LET NOTHING SEPARATE (Savoy 7101) .... Dallas Ft. Mass. Choir 16 10
11. RETURN (WB/Alliance 4100) ....................... Winans 12 10
12. STATE OF MIND (Benson 2553) ................... Commissioned 11 9
13. REMEMBER MAMA (Word 8447) ................... Shirley Caesar 9 10
14. HIGHER HOPE (Malaco 6005) ...................... Florida Mass. Choir 23 10
15. WALKING IN THE LIGHT (Savoy 3104) .......... Lynette Hawkins Stephens 17 10
16. SAINTS IN PRAISE (Savoy 1240) ............... The West Angeles Cogic. 14 10
17. REV. JAMES MOORE LIVE WITH MISSISSIPPI MASS CHOIR (Malaco 6009) ................. Rev. James Moore 8 10
18. JUST ME THIS TIME (Tyscot 40131) ............. John P. Kee 10 10
19. REACH BEYOND THE BREAK (Savoy 14002) ...... Rev. Clay Evans 19 10
20. FAMILY AFFAIR (Malaco 4442) .................... Pilgrim Jubilees 20 10
21. HE'S PREPARING ME (Savoy 14003) ............. Rev. E. Davis / Wilmington Mass Choir 21 10
22. THANK YOU MAMA FOR (Malaco 4445) ......... The Jacksons Southemaires 25 10
23. WAIT ON THE LORD (Bethelmark 71800) ......... Lamora Parks Young Adult 36 10
24. MAGNIFY HIM (Malaco 8011) ...................... Keith Pringle 27 4
25. NEW BORN SOUL (SOG 907) ....................... Wanda Nero Butler 24 10
26. I'LL NEVER FORGET (Malaco 4440) ............... Bobby Jones 31 6
27. THIS IS YOUR NIGHT (Black Berry 2203) ......... William Brothers 29 2
28. THIS IS THE DAY (WB/Alliance 7101) ............. Walt Whitman / Soul Children 15 10
29. MY FAITH (Venson 2728) ............................ Thomas Whitfield 26 10
30. LIVE (Malaco 4450) .................................. Dorothy Norwood / Ca. G.M.W.A. Mass Choir 26 3
31. HIGHER (Light 72001) ............................... Beau Williams 30 10
32. YAF WORK SHOP 89 (SOG 198) .................. Young Artists For Christ 38 10
33. HIGHLY RECOMMENDED (Word 9112) .......... Helen Baylor 32 10
34. THE DEVIL STOMP (Glory 1006) ................. Jackie Beavers 35 2
35. HE LIVES (Savoy 14007) ............................. Shun Space Rhodes DEBUT
36. OPEN OUR EYES (Rejęcic 9111) .................... Miton Brunson 40 10
37. I SEE A WORLD (Savoy 14798) ..................... New Restoration Choir 33 10
38. RIGHT NOW IF YOU BELIEVE (Light 5730) ........ Chicago Mass. Choir 34 10
39. HOLD BACK THE NIGHT (SOG 178) ............... Rev. Charles Nicks 37 10
40. MOVE MOUNTAIN (Faith 1000) ..................... Rev. White / Mt. Ephraim Choir 39 10

Pictured above is Christian rock group Stryper, who's greatest hits album, Can't Stop The Rock: The Stryper Collection, 1984-1991, was recently released by Hollywood Records.
By Tom A. Smith

BOBBY JONES GOSPEL EXPLODES:
Thousands of artists, industry executives and just plain gospel music lovers bombarded Nashville recently for four days and nights of singing, seminars and hobnobbing. The event—the annual Bobby Jones Gospel Explosion. Many of gospel music's top recording artists, along with a host of up-and-coming stars, were featured in nightly concert spectacles. The event was taped for a future airing on Jones' BET show, Bobby Jones Gospel. When asked by Cash Box how the event fared, Jones replied, "It was marvelous. This was the best one yet. Everything I dreamed about accomplishing culminated in those four days. I thank God for everything."

KING SIGNED: Rap artists Idol King signed a recording agreement with Brainstorm Artist International Records. The group's debut album, tentatively slated for a September release, is titled Explosion 2000

KATHY AND RIC: Production has begun on newly re-signed (her second time around) Reunion Records artist, Kathy Troccoli. The scheduled-for-fall release, to be distributed through the Geffen/Uni system, is being produced by Ric Wake, whose credits include Mariah Carey and Michael Bolton.

GOSPEL HALL: The stage of the Arsenio Hall Show is quickly becoming a haven for gospel artists. Recently Shirley Caesar, Al Green, the Winans, Donnie McClurkin and the latest, BeBe and CeCe Winans, have all graced the late-night TV king's show.

LYNETTE HAWKINS, TRIBUTE RECORDS—Lynette Hawkins recently released her new album, Walking In The Light, characteristically infusing her forceful and vibrant energy from the title tune to her rendition of "I'm Eye Is On The Sparrow."

At a ceremony for the late Dr. Martin King, Jr., the singer performed the single, "Together We Are One," as a special presentation to Coretta Scott King.

Hawkins comes from a family rich in the gospel tradition. In the 1970s, she achieved great success singing, touring and making records with her brothers Walter and Edwin as a member of the Hawkins Family. Lynette is now a musical force in her own right with concert tours and albums. She concedes, however, "It's a little scary not having the support behind you, but it's also a chance to explore myself."

Hawkins made her recording debut on the Fantasy label with Selah, a group formed by Walter Hawkins. According to Lynette, Selah "broke with tradition and gospel in a new form of music called message music." This allowed the group to sing in a variety of places where regular gospel groups at the time could not, thereby spreading God's message to people who did not normally go to church.

Hawkins has also recorded background vocals for such diverse singers as Jeffrey Osborne, Sylvester and Angela Bofill. She has sung for commercials and has appeared on several television programs and in several musical plays.

CONCERTS & PLAYS

BACKSTAGE

Television: Gospel's New Realm Of Reach

By Gregory S. Cooper

BLACK GOSPEL EXPLOSION IV, held July 10-13 at the Tennessee Performing Arts Center in Nashville, attracted more than 2,500 gospel enthuscias from across the country. The Explosion headquartered at the Crown Plaza Holiday Inn Hotel.

The hotel also served as the place where the Bobby Jones Gospel Show taped several shows for television. The show is seen three times a week (in most marketplaces) by 20 million viewers in 28 countries. It is the top-rated show on the Black Entertainment Network (BET). Value Gospel, another Bobby Jones show, has moved into the number four spot on BET.

"Symposiums, conducted during the day by the best in the gospel industry, plus nightly concerts providing a platform for the artists through the medium of television, have helped foster the concepts of Christianity," said Jones. "We are excited about the way the Lord is using the airwaves, and we want to present what the Lord has given us in the most dignified, sincere, sanctified and Holy Ghost-filled way that we can."

Choirs, groups, soloists and instrumentalists convened at the workshop to move, greet and have their pictures taken with the stars of gospel music, to market their product, network, shop for record deals and be presented in one of the most professional venues for Christian music currently available.

"Bobby Jones is a champion for Christian music programming at the network," remarked Jeff Lee, BET Vice President. "Gospel music couldn't have a better advocate."

Hosts of the event included Al "the Bishop" Hobbs; Rev. Kenneth H. Dupree of the National Baptist Publishing Board; Capitol artist CeCe Winans; and actor/entertainer Count Stovall.

Bobby Jones and evangelist Beverly Crawford electrify the crowd at the Black Gospel Explosion in Nashville.

RECORD COMPANY SPOTLIGHT

STAR SONG Back in 1976, Star Song made its humble beginnings in a crowded office in a small shopping center in Pasadena, Texas "marching to the beat of a different drummer." Fifteen years later, the company is a growing, multi-million dollar, independent record and publishing company enjoying unprecedented growth and success. According to the company, since moving to Nashville three years ago, the revenues have increased 250 percent.

"Star Song has always been a market initiator, or pioneer, in various musical categories," notes Stan Moser, CEO of Star Song. Indeed, in 1980, during a time when Christian rock wasn't selling well, Star Song signed a little-known band called Petra, and turned it into one of the biggest Christian rock bands in history. The label was also one of the leaders in Christian rap, with early recordings by the Rapture. Added to the label subsequently, were rappers Stephen Wiley, Disciples Of Christ (D.O.C.) and most recently Michael Peace.

Star Song has undergone much expansion in the past five years, and that expansion continues this year. The company has announced a marketing and development deal with Carman Ministries whereby Star Song will market and distribute a new praise and worship label, High Praises, with the recordings executed produced by Carman. Another marketing and distribution deal this year includes the children's "Gerbert" video and audio series. Last year, Star Song acquired the Pure Metal label as well as establishing a Book and Educational Product division, which will publish nine books in 1991.

18 YEARS AGO IN CASH BOX

ATARI, INC., NORTHERN CALIFORNIA-BASED

manufacturer of Pong, introducing another new video game called Space Race, which features space ships racing across a video screen, dodging meteors, asteroids, etc. to the accompaniment of realistic space sounds. Company president Nolan Bushnell and national sales manager Pat Karns will shortly depart for Europe to set up a distributor network there. Jerry Marcus, who has served in various executive capacities at Rowe International, Inc., since he joined the company in 1957, was named executive vice president of the Whippany, NJ-based firm... Seeberg president Sam Stern announced the official entry of Seeberg Industries into the slot machine field with the introduction of "modern-styled, multi-coin machines of electromechanical operations."... Chicago-based Empire Dist., with branch offices in Detroit, Grand Rapids and Green Bay, is opening a new branch in Indianapolis, with Joe Patterson heading up the staff... Based on the emerging growth of home recreation and the success of its coin-operated Air Hockey table, Brunswick is now introducing a compact model for home use and it will be sold through department stores, sporting goods stores, Brunswick dealers and other such outlets... As an accommodation for operator customers (especially arcade ops), World Wide Dist. in Chicago converted a portion of its showroom space into a simulated arcade, equipped with a complete lineup of equipment; and operators are very impressed not only with the set-up but the valuable time saved when they come in to shop... The Taito Corporation announced the completion of a six-story building and the relocation of its Tokyo headquarters into the new facility... Davenport, Iowa-based Universal Video Auditionics Corp. is currently marketing a new coin-operated children's movie theater called Kidderama Theater, which was successfully tested in the metropolitan Chicago area over a 12-month period... The theory that new phonograph configurations are vital to the well-being of the music operator has been greatly reinforced by the introduction of Wurlitzer's nostalgia 1050 jukebox, which is fashioned after a style that was popular over 20 years ago and has been an instant hit with many location owners who appreciate its distinctly different appearance and inherent value as a patron attraction.

INDUSTRY CALENDAR

- AUGUST
  August 22-24: Wyoming Candy, Tobacco and Coin Vendors Assn.; Holiday Inn, Cheyenne, WY; State convention. For info contact: Jim Petry at 307-638-6946.
  September
  Sept. 27-29: Rocky Mountain AMOA; Hilton Inn South (1-25 & Orchard Rd.); Denver, CO; state convention & exhibit. For info contact Jo Anne Hackett at 303-289-6200.
  Sept. 12-14: AMOA Expo '91; Las Vegas Convention Center; Las Vegas, NV. For info contact AMOA at 702-245-1021.

- OCTOBER
  Oct. 3-5: NAMA National Convention; McCormick Place; Chicago, IL. For info contact NAMA at 312-346-0370.
  Oct. 4-6: Western Virginia Music & Vending Assn.; Ramada Inn; Ste. Charlotte, WV; state convention & exhibit. For info contact Looma Ballard at 304-949-3299.
  Oct. 11-12: Wisconsin Amusement & Music Operators, Inc.; Island Inn; LaCrosse, WI; state convention & exhibit. For info contact Mickey Saba at 608-592-4704.
New NAMA Directory Is Off The Press

CHICAGO—More than 2,000 companies are listed in the newly published 1991-92 Directory of Members of the National Automatic Merchandising Assn. (NAMA).

The largest listing featured focuses on vending machine operators and foodservice management companies, organized by state and city. It shows the product range offered by each company and branch as well as whether said company operates a kitchen facility (commissary) and office coffee service (OCS).

Other segments of the Directory include suppliers of vendible products, distributors and vending machine manufacturers.

A free copy of the Directory has been furnished to each NAMA member. Non-members may purchase it for $100. The price for additional copies to NAMA members is $8 per copy.

To order, contact Gale G. Samuels, Department of Communications, NAMA, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102; or phone 312-346-0370.

Accepting Credit Cards

It is now much easier to order information on the vending and foodservice industry, or to register for the various conventions and seminars sponsored by NAMA.

For the first time, the non-profit trade association has begun accepting MasterCard and Visa credit cards on orders for its publications and video tapes, and to register for its trade shows and education sessions.

This is designed to simplify telephone ordering of a wide range of publications, audiovisual materials, decals, charts and forms for the vending/foodservice industry. NAMA lists more than 60 such items in its Publications and Materials Catalog, which is available free of charge by contacting NAMA headquarters in Chicago.

The association’s upcoming events include its 45th annual national convention, trade show and education sessions, scheduled for Oct. 2-5 in Chicago; and its 11th annual Financial Management Seminar, scheduled for Nov. 15-17 in Las Vegas.

Seminar Faculty Named

Many important profit-building techniques for vending operators, presented as "hands-on" case studies and roundtable discussions combined with presentations by top-notch vending managers, will be on the agenda when the NAMA Financial Management Seminar convenes in Las Vegas.

The program will cover topics ranging from "return on investment in the vending business," "budgeting: procedures/reasons/results," to "customer account analysis," "working with your banker" and "establishing the value of a vending company" and will include an action plan to implement the techniques that were covered in the seminar.

Faculty members are: Josh Patrick (Patrick’s Foodservice-Plattsburgh, NY), who is chairman of NAMA’s Education and Training Committee; J. Shields Harvey, whose credentials include a background in banking and accounting and experience as head of a regional vending/foodservice operation; and Richard Geerdes, NAMA’s director of membership, conventions and education.

Geerdes noted that there has been a lot of advance interest in this function. "The seminar is always very popular," he said, "even though it requires hard work. Past participants have told us they appreciate the opportunity for networking with other vending operators...and they like the focus on practical management issues that are key to succeeding in the vending industry."

The cost to attend is $395 for the first person from a NAMA member company and $350 for each additional person from the same company. Non-members must pay $595 and $550.

DALLAS/FT. WORTH AIR HOCKEY CHAMPS. Over $4,000 in cash and prizes was awarded at the 1991 Dallas/ Ft. Worth AIR Hockey Open, which was held at Yesterday’s Game Room in the Forum in Arlington, Texas and received widespread media coverage. Major sponsors were Dynamo Corp., Goldman Enterprises (Yesterday’s Power Play) and Sunbelt Amusement. Houston’s Tim Weissman won the competition, becoming the first champion of this first-time event, with Robert Hernandez taking second place. Other winners included William Upchurch (third); Mark Robbins (fourth); Phil Arnold, founder of the U.S. Air Hockey Assn. (fifth); Lance Hendricks (sixth); Paul Marshall (seventh); Anton Mawhood (eighth); Mike Barry (ninth); and Edward Almeda (tenth). This event saw some of the best Air Hockey players from throughout the state of Texas competing. The DFW Open was one of the many regional tournaments scheduled this year. Further information may be obtained by contacting Mark Robbins at Dynamo Corporation, 2525 Handley Ederville Road, Richland Hills, TX 76118-7910. Pictured (l-r) are: Robert Hernandez, Mark Robbins, Tim Weissman, William Upchurch and Phil Arnold.

Hit Singles Of The Past

The Cash Box Top Ten Jukebox Tunes (Compiled from Cash Box, August 6, 1966)

1. "Li’l Red Riding Hood,” Sam The Sham & The Pharaohs
2. "They’re Coming To Take Me Away," Napoleon XIV
3. "Wild Thing," The Troggs
4. "Summer In The City," Lovin’ Spoonful
5. "Mother’s Little Helper," Rolling Stones
7. "I Saw Her Again," Mamas & Papas
8. "Hanky Panky," Tommy James & The Shondells
10. "Sunny," Bobby Hebb

Las Vegas Convention Center
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