COVER STORY

Jeannie C. Riley

YOU MAY KNOW JEANNIE C. RILEY for "Harper Valley P.T.A.," which, when released in 1968 to accompany the movie of the same name, scored the #1 slot on both the pop and country charts. While this may have been her signature single, Jeannie has been putting her name on some recent projects which should propel her into the spotlight once again.

In 1991 Jeannie signed to Playback Records, and under the direction of its president, Jack Gale, she has released the album entitled Here's Jeannie C.. With a re-introduction to the country audience secured, Jeannie has served up two top indie songs, "Here's To The Cowboy," accompanied by her first video project, and her current single "Rockin' Pneumonia & The Boogie Woogie Flu."

With a constant road schedule, Jeannie has turned those dates away from home into a family affair. She travels with her husband/manager Mickey, daughter/background vocalist Kim Riley Coyle, her son-in-law/sound guy John, and her three-year-old grandson, Jeremy, does some dancing and harmonica playing.

Jeannie's second album for Playback, as well as a gospel album featuring her daughter Kim, are scheduled for this year. She will be headlining the Playback Parade in Great Britain August 28, 29 and 30 at the Whitney Festival with fellow Playback artists Jimmy C. Newman and Sylvie.

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LIGHTSTORM OF DAY: Sony Music and Lightstorm Entertainment have entered into a three-year worldwide music software deal, covering both recorded music and music publishing. Under the deal, Lightstorm Music, a record label, will be created to issue the film company’s soundtracks and to sign acts. The albums will be marketed and distributed by Epic. In addition, Lightstorm Music Publishing, a joint venture with Sony, will own and administer the publishing rights to original music in Lightstorm films, as well as signing writers and composers. Lightstorm is headed by James Cameron, director and producer of Terminator 2: Judgment Day.

HELLO, L.A.: After several years in the Big Apple, the Grammys will be back in Los Angeles in 1993. We knew that, but what we now know is that the CBS telecast of the awards show will emanate live from the Great Western Forum, the largest venue ever used by NARAS for the event. The show will air on Wednesday, Feb. 24 and will be broadcast to two billion people in over 100 countries. One ironic note: If you live in L.A. and can’t get to the Forum, you’ll find out the winners three hours after everyone else in the world.

LIVIN’ LARGE: Chicago’s Museum of Science and Industry will executive produce and distribute a new IMAX/Omnimax film, Why Is Music Music? The film, developed with a $175,000 grant from NAMM, is to be directed by Ben Shedd and is expected on those very, very large screens in 1995.

DOES THE STATUE HAVE A HOLE IN ITS NOSE, TOO?: Guns ‘N Roses, who when last heard from had inspired a bunch of riots in Montreal, will perform live, Axl’s larynx permitting, on those Sept. 9 MTV Video Music Awards, where they’ll also cop the coveted Michael Jackson Video Vanguard Award.

SOUTH OF THE BORDER: On Saturday, Sept. 19 the Mariachi USA Symphony and the Los Angeles Philharmonic will join for an evening of mariachi music and symphonic works by Mexican composers at the Hollywood Bowl. This first-ever event evolved from the popular Mariachi USA festival which has played to record-setting audiences at the Bowl for the past three years. The show is a production of the Rodri Entertainment Group.

GET TOGETHER: Operation Unity, a non-profit group founded by music journalist Cookie Lommel, held a meeting recently at Geffen Records in L.A. In attendance were key representatives of the music industry, political, religious and business leaders. The goal of the “Evening of Friendship,” according to Lommel, was to help “renew the historic bonds between the African-American and Jewish communities.” For more info, contact Lommel at (818) 501-8651.

REMEMBER SAM: It was announced last week by the brother and former manager of the late, great Sam Kinison that there will be a special benefit held for the insolvent estate of the comedian, his mother and widowed wife. The fund-raising event, will be held in Anaheim at the Celebrity Theatre, Saturday, August 29. Entertainers for the evening will include Richard Belzer, Jim Carrey, Rodney Dangerfield, Judy Tenuta, and other special comedy and musical guests. Negotiations are underway with Fox Television for future broadcast. Tickets are available through the Celebrity Theatre box office only, or you can charge by phone (714) 999-8536. Prices are $300, $150, $50 and $25. Good guy. Good cause.

Sam Kinison

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Hale Milgrim, who assumed the post of president of Capitol Records in 1989, will now additionally serve as the label’s chief executive officer. Phil Costello has been appointed vice president of promotion. Most recently, he was senior director of promotion at Virgin Records. Stephen Pranger-gast has been tapped as national director of artist development at Zoo Entertainment. He was previously an artist manager and talent agent.

Savage Records has named Gordon Anderson vice president, general manager. Anderson, most recently president of Music Corps Inc., previously spent 13 years with Columbia and Epic. At the same time, Savage has announced the appointments of five regional promotion and marketing directors: Bruce Brody mans the East Coast, Jim Davenport heads the Southeast, Bob Feinleig runs the Mid Central and Midwest regions, Tony Williams fronts the Southwest, and Walter Winnick steers the West Coast.

MCA Records has named Gina lorio to the position of senior director, national promotion. Before joining the company, she was director of national promotion at Impact Records. Jon Leshay has been appointed vice president, alternative/video promotion at Elektra Entertainment. He has spent the last two years at the label as director, national promotion. Geffen Records has named Katie Reed to handle national metal/alternative promotion. She joins the company after a short stint at Metal Blade Records as product manager. Columbia Records has named J.P. Bommel vice president, international marketing. He comes to the label after five years at Capitol and EMI.

Epic Records has promoted Heather Davis to the slot of manager, media relations, West Coast. Sony Music has appointed Carmine Coppola director, venture accounting, and Michael Neal associate controller, a promotion.

Sony Music Distribution has promoted Denny Kennedy to sales manager of its Mid Central branch. BMI has promoted Vinola Chenault to senior director, research/film-TV administration, Los Angeles; and Alison Smith to senior director, performing rights & writer/publisher relations, based in New York. GRP Records has made a pair of appointments in its legal department: Grace Goldblatt becomes director, legal and business affairs, and Ed Shapiro is the new manager, business affairs administration.

No Problem Productions, an independent publicity firm based in Jersey City, NJ, has been started by Andrew Seidenfield, a four-year promotions director at Shanachie Records. Elizabeth Freund has been named vice president, music division at D&R & Assoc., Inc., the public relations firm.

Vanessa Adair has been promoted to media coordinator for Arista Records/Nashville. She formerly served as media assistant. Angela Van Vranken has been named manager, artist development (video/TV) for BNA Entertainment. Prior to joining BNA, Van Vranken served as editor/publicist for the CMA and as a political campaign consultant for the Republican National Committee, National Right To Work Committee.

Van Vranken
SINGLES

- **ANNE MARIE LENNOX**: "Walking On Broken Glass" (Arista ARCD-5432)
  It's hard to get the impression Anne Lennox has any problems as splitting up with former Eurythmics partner, Dave Stewart, to record solo albums, and then to sing about it. This follow-up to "Why" off her new Debut LP is pretty much straight up, but mature pop, and contains more shatteringly beautiful lyrics and orchestral arrangements. The track is produced by Stephen Lipson.

- **THE COVER GIRLS**: "Thank You" (Epic USK 74438)
  This new tame R&B trio's new single is a richly produced, well-worked ballad. That aside, the song itself is lacking in melody and contains some thin, bubblegum, romance-ballad lyrics. You would expect this song to come from a more serious vocal group, like TLC. Instead, this could get urban rotation on the strength of the performance alone. The track is from the official Girl's Evil LP, and produced by Tony Moran.

- **MILDRED PENN**: "Strange Season" (Berg RDJ 62340-2)
  Here is a pre-release single from Penny's upcoming sophomore Free-For-All LP. Michael is exploring a more introspective, folk-alternative sound with a few unexpected mellotron/keyboard touches; giving the track a mid-sixties, almost Lennon-esque experimental flair. College and Alternative stations here. The song is of Michael's own Pennington, and she co-produces along with debut album. Maris's producer, Tony Berg.

- **LEMONHEADS**: "It's A Shame About Ray" (Atlantic PRCD 4892-2)
  Solo surviving Lemonhead, and singer/songwriter, Evan Dando's single is the title cut from the new LP. The Boston-bred alternative/folk/rock band has had many incarnations over the years, but Dando remains with his acoustic guitar and his off-beat, tongue-in-cheek perspective. This cut has all the pop of pop-janglists; the song would expect, with a dose of pop-jangle on the chorus. Recorded and produced in Hollywood by the Robb Brothers along with Evan.

- **THE MEN**: "Church Of Logic, Sin, & Love" (Polydor CDI 560)
  Rather interesting, wouldn't you say, that a group called the MEN has two women players. This first single from the self-titled LP has a poetry-reading sound to the broken verses, then breaks into a rowdy chorus with butt-kicking drums then a ripping guitar solo. The lyrics speak of a strange story of self-discovery, and a woman who won't play singer/songwriter/guitarist and band founder, Jeff Scott. Producer is in David (Mellencamp, Prince, Neville Bros.) Leonard.

- **LISA VALE**: "Love Plus Love" (EastWest PRCD 7476)
  Lisa's debut single has been remixed a few different times and taken in an entirely different direction from where it started on its original release. Vale's voice is strong, clear and natural for CH. The new club/dance moves by Mark (M.K.) Kinchen, take away the lush pop production and substitute it with more upbeat beats and synthesized bass key. Fine for someone with less of a voice, although she could use them if she ends up teaching aerobics again.

ALBUMS

- **LIFE SEX & DEATH**: The Silent Majority (Reprise 9 26096-2)
  This irreverent, Chicago-based quartet's 14-track debut LP is a scream...literally. Lead screamer, Stanley, and the band are responsible for the provocative and explicit music which has roots in just about everything. Mostly, these guys are offering up no-holds messages and serving them up with a chainsaw. Some of the tracks are actually very funny in a hip way, and the boys are probably just as much fun to watch live. Producers are Duane Baron and John Pardell.

- **CATHERINE WHEEL**: Ferrum (Fontana 314 511 510-2)
  This is one of those English groups that is rarely understood in the States. A sort of retro-sounding psychedelic music, laced with a repetitious, song and melodic and an ethereal, non-rhythmic beat. Quite brilliant stuff here. The 12-cut LP follows two EPs released in England last year on an indie label. Featured track is an eight-minute "Black Metallic," that might put you to sleep if you're not careful. Produced by Tim Friese-Greene.

- **ROBIN CROW**: Electric Cinema (Rendezvous/BMG 4072-2)
  Crow's instrumental album is mostly self-written, guitar-oriented, mood music...almost new age but with a punch. He describes it himself as "Pink Floyd goes instrumental." Standout track is a 20-minute trio of songs strung together consisting of wordless versions of Yes' "Roundabout," "72's 'Still Haven't Found What I'm Lookin' For," and Pink Floyd's "Another Brick In The Wall." The double-neck guitar wizard produces himself.

- **FREDDIE JACKSON**: Time for Love (Capitol CDI 7 96893-2)
  Continuing to prove he's one of R&B's most acclaimed balladeers, Freddie releases his latest 11-track album of soulful love songs. First single, "I Could Use A Little Love (Right Now)," is quite the horny pleaser. Included is a cover of Billy Paul's "Me & Mrs. Jones," and two duets, "All I'll Ever Ask," with Napa, produced by And Andy, and "Live My Life Without You," with labelmate D'Atra Hicks and produced by Richard Marx.

- **DAVID CASSIDY**: "didn't you used to be..." (Scotti Bros. 42792 75284-2)
  Well, he's at it again, boys and girls. This 10-track follow-up to his comeback, self-titled LP two years ago, contains self-written songs with his guitar/songwriter/guitarist and band founder, Jeff Scott. Producer is in David (Mellencamp, Prince, Neville Bros.) Leonard.

- **SKEW SISKIN**: Slew Siskin (RCA 3 234199-2)
  This hand-drivin' quartet is one of the first bands from what used to be East Germany. Hailing from Berlin and fronted by lead singer, Nina. Siskin, "Alice, Slew Siskin's debut LP is 12 tracks of metal-sounding rock. Nina's got the edge and chops to pull the offbeat feel. Fellow American male rockers to shame. The rhythm section, consisting of drummer Kiki Terry and bassist Joey Rautenberg, keeps the songs pumping in respectable electric guitar fashion, while guitarist Jim Voss lays into his axe like a post-apocalyptic maniac. A bonus track is a cover of "I Can't Help Myself" off the Autobahn. Listen to him let loose on the nearly-13-minute "In Another World." Voss also drives the console on this album.
By Fred L. Goodman

THE WONDER OF IT ALL:
Songwriter/performance legend Stevie Wonder has been selected to be honored by the National Academy of Songwriters (NAS) with their 1992 Lifetime Achievement Award at the seventh annual "Salute To The American Songwriter" concert. The gala, which benefits the educational programs of NAS, will be held at the Wilshire Ebell Theatre in Los Angeles on December 3. According to the Academy, the award is given to "writers whose body of work has made significant contributions to the world of popular music." Wonder's repertoire certainly qualifies.

The "Salute" show keeps getting better every year, and this one looks like it will be "Wonder"ful. For more info, talk to our pal, Steve Schachtt, managing director of NAS, at (213) 463-7178.

THIRSTING FOR FAME: Famous Music recently took a major step into the alternative music arena via its joint venture with Thirsty Ear Communications, the alternative music marketing company. The announcement was made jointly by Irwin Z. Robinson, chairman and CEO of Famous and Peter Gordon, president and founder of Thirsty Ear. The partnership will utilize the strengths of both companies in their respective fields, combining Famous' publishing expertise with the specializedader and marketing skills of Thirsty Ear. Under the agreement, the New York-based Thirsty Ear will sign alternative music acts which the company will develop for either its own newly-formed Thirsty Ear Records or other labels. Famous, of course, will publish the tunes of the various artists.

DOTTED LINES: Sony Music Publishing has signed Academy Award nominee and two-time Grammy Award-winning composer, Michael Kamen, to a long-term, worldwide publishing deal. The pact will encompass all of Kamen's interests in future film scores as well as all non-film related musical compositions. Kamen, whose most recent high-scoring score for Robin Hood: Prince Of Thieves got noticed out by Beauty And The Beast at Oscar time, is, according to Marvin Cohn, president of Sony Music, "a rare musical talent." Kamen chose Sony over several other companies because of the company's enthusiasm, and "the synergy of Sony's various divisions and their creative abilities." Songwriter and producer Kortchmar's catalog has been acquired by Warner/Chappell Music. The "Kooch"-man's repertoire includes Don Henley's "All She Wants To Do Is Dance," "Dirty Laundry," and "Sunset Grill," among others. Kortchmar also penned Jackson Browne's smash, " Somebody's Baby." In addition to his back catalog, Warner/Chappell has entered into a worldwide co-publishing deal for Kortchmar's future songs.

Co-chairpersons Linda Blum-Huntington (left) and Marla McNally (second from left) of Emerald Forest Entertainment expose their two top party congratulations to their artist Sophie B. Hawkins (exposing her knees) and her manager Peter Rudge of Rudge/Kauf Entertainment on her Top Five single, "Damn I Wish I Was Your Lover." Damn, I was I was their dentist!

On Monday night—the final show of the sold out 11-night stand—he began the encore with the same Dylanesque "Thunder Road" and followed it with the same gospelish "Hungry Heart," but signaled a change when the whole band stomped back on for "Born to Run."

"It's closing night," said Springsteen—who has been careful so far to position himself as a new man without losing his big drum rock and roll heart—after the storming version of the song that lifted him to superstardom. "We've got a few surprises."


The Brendan Byrne Arena, right there in New Friggin' Jersey, exploded, and Bruce Springsteen finally wove the thread from the end of the Born in the U.S.A. tour—a gargantuan triumph—to the current tour. Springsteen's initial approach on this spin—a smaller tour, with a new band, fewer anthems, and more emotional maturity—was, he must have realized sometime during the past two weeks, already done; he did it on the Tunnel of Love spin. The fans he alienated then were coming to the Meadowlands night after night, enjoying the show, but looking at their old Bruce with a new eye, thinking perhaps that maybe the old Bruce was gone forever, and maybe what was left of their own yearning youth was gone with him.

Between Night One and Night Eleven, Bruce Springsteen tinkered with the concert's pacing—moving "Brilliant Disguise" and "Human Touch," with their cameo appearances by wife Patti Scialfa, to the second half—and wowed out some of his pre-fab stage schtick, cognizant of the return customers. ("How many people have been here before?" produced an enormous roar.) "Badlands" was in, "The River" was out. "Spirit in the Night" was in, "Dancing in the Dark" was out. Rock and roll was in, and in big (in the first show, only "Light of Day" provided that big, sweaty rock release).

Bruce Springsteen, admitting to jibes about his opening night, thanked the fans for 20 years of support, and thanked the band for playing three-hour shows followed by afternoon-long rehearsals inspired by the need to teach them the old songs for all those night-after-night old fans ("It's been a big gig for all of us," he said with a relieved giggle). The bandmembers, said their Boss, were now "honorary New Jerseyans."

In fact, New Jersey came up again and again—the new string of encores was introduced as a "Jersey Medley," a take on the old encore "Detroit Medley," although the songs were each performed full and whole—as if Springsteen was willing to admit that, yeah, he was home.

In general, it was a career-spanning night, a night with Vini "Mad Dog" Lopez in the audience and, for "Glory Days" and "Darlington County," Miami Steve van Zandt on guitar. A night when Bruce Springsteen—who, since the '84 launch of Born in the U.S.A. has been a husband, ex-husband, dad, and husband again—seemed to make peace with himself, his image, his band, and his fans. Sure the E Street Band was still missed, but the new band has, in the classic rock and roll oxymoron, both tightened up and loosened up. And the new songs are sounding better and better, providing a sturdy framework for the show.

Four-and-a-quarter hours and 11 nights after he took the Byrne Arena stage—19 years after he first sent us Greetings from Asbury Park, N.J.—Bruce Springsteen marched into the night triumphant, his legendary rock and roll engines fine-tuned and purring like a kitten.

k.d. lang: We don't question her sexual orientation, or her stance on the meat industry, our biggest concern as a publication is: Why does she choose to spell her name in lower-case letters?

SHE PACKED MORE WOMEN into the Universal Amphitheatre over the two gigs she played last weekend than the Dinah Shore Golf and Virginia Slims tennis tournaments combined. Or so it seemed. But what the hell, it didn't matter to me if I looked like a bicycle salesman in a fish tank, I wanted to hear for myself if k.d. lang was as good live as she is on record. And the answer is a definite yes.

Talk about a loyal following. So what if the CMA hasn't embraced k.d. with the same warmth as mainstreamers Garth Brooks or Wynonna Judd? As great as lang's voice is, I think she can stand on her own quite well, thank you very much. So if country music fans have predominantly been meat-eating heterosexuals, who cares? Let all the straight women (or gay men) gole over Alan Jackson and Clint Black, k.d. out-sings 'em all. And singing was what she showed up to do.

There were thankfully no mentions made of her abstinance from animal flesh, and only slight "insider gags" on her companionship preference (prompted mostly by female fans adorning her with countless flowers). Nearly everything about her show was as professional as you could expect: Tight, smokin' band, top-notch backup vocals, and damn clean sound (although I thought the lighting was either slightly weak or intentionally strange).

k.d. had no problem delivering on her promise to serve up "...a veritable smorgasbord of musical tastes to titillate the palates..." (or was that "palliate the t-" oh, never mind, bad joke) "and explore the boundaries of country." A hearin' helpin' of both her previous release, Absolute Torch And Twang and her current Ingenuity albums were sung with plenty of heart and soul poured into one and then an equal amount of campiness was plopped into the next, backed up with incredibly versatile musicians that doubled and tripled on practically everything.

Sure, she's a little quirky and perhaps even a bit strange. We all know she's definitely not out to set fashion trends; her outfit Friday night looked like what might be a Harpo Marx prison issue, and no, she's not necessarily a role model for the kids. But k.d. doesn't have to answer to anyone but herself. None of the former has anything to do with her amazing gift of voice and interpretation of a song, anyway. And that, regardless of how you feel about her personally, is unquestionable and should have no bearing on what demographic her fan base is.

The fact that her audience begged on its feet for more each time she left the stage, (she returned twice, stretching the show to nearly two hours; once for a respectful version of "Cry, Cry, Cry," and a little comical relief with "Johnny Get Angry," then brought the band out again for a few instrumental solos during "Stop, Look, And Listen") and left feeling happy, is enough indication you're doing something right, you would think. Whatever else k.d. lang may be, she puts on a damn good show, and that's what really matters. And isn't that all entertainers are supposed to do?...Next week...
PRODUCER PROFILE
M.R. Martinez

David Eaton

PRODUCERS HAVE BECOME STARS in their own right. They’ve transcended the studio and have become important players in the public’s eyes and power brokers in the executive suites of record companies. From Quincy Jones and Bruce Fairburn to Bob Rock and L.A. and Babyface, in varying degrees producers can be the difference in an act’s career success. Still, some of them remain anonymous, unsung heroes despite formidable credentials and accomplishments.

Michael Powell and David Eaton have traveled vastly different paths to their current careers as producers. They work with divergent acts and also have different approaches and strengths in the studio. But each told Cash Box they believe that serving the artist’s well-being and creative needs—not their own ego—is the most important element in a successful creative relationship.

“I have conversations with the artists and ask them where they want to go, what kind of identity they want to create,” says Powell. “From that response I get a good idea of what kind of songs, arrangements and direction we’d be working on in the studio.” The Detroit-based songwriter/producer, whose production and songwriter credits include stellar talent like Patti LaBelle, Anita Baker, Gladys Knight, Karyn White, The Winans, Grover Washington, Jr. and many others, adds, “By the time the artist and I get in the studio, we’ve sifted through a huge list of songs and have chosen those tunes that will complement the singer’s strength. The right arrangements and key can make the difference in the way a song is delivered, how it will work for the singer and how it works for people listening to it.”

Although Eaton’s star is still rising, he managed to convince rap label Priority Records to sign its first rock act—Stammin’ Gladys—and produced tracks on albums by acts such as Human Drama and Broken Glass. “When a band or their manager asks me to produce a demo,” the L.A.-based Eaton remarks, “the first thing I do is ask them what they are trying to accomplish; if they’re trying to get a deal or if they want help defining who they are creatively. I want to go hear them live, get right down on the dance floor among the crowd and actually hear what they do live that the people like. The elements of their sound and how they present themselves is what I suggest they try to accomplish in the studio. I come in as a blank piece of paper, Unknowing. And I tell the band, ‘You guys teach me.’”

While Eaton’s approach to producing was honed during his stint as an engineer who worked on a variety of rock, jazz and pop albums, Powell’s invention as a producer was born from that mother called necessity. A member of the R&B/pop group Chapter 8 before becoming a full-time producer, Powell says that, “When Chapter 8 got its first record deal, the record company had trouble finding the right producer. We wanted Maurice White (of Earth, Wind and Fire fame), Michael Henderson or even Quincy Jones. Needless to say, the record company said no. So the other members of the group encouraged me to produce the record.”

As a musician and songwriter, Powell says he tries to bring excitement to each project by envisioning the musicality of each song. Eaton, on the other hand, lets the band concentrate on the music, while he helps shape their sonic identity. “I’ll make suggestions about the way they’re playing,” Eaton informs, “but only to let them know that the way they’re doing it might not be the only way to achieve the ultimate success.”

Powell claims that he frames each artist’s work with the appropriate chords and other flourishes, “to add images to the sound.” In each case, these producers work in behalf of the artist to satisfy their own need for accomplishment. Powell told Cash Box that he was close to a deal for his own record company and that he is negotiating to do various soundtracks. Eaton said, “I’m still keepin’ my ear open for the next monster act.”

Colorfully Overwhelmed

By John Carmen

COULD CENTRAL CALIFORNIA become the next Seattle? After all, today’s big indie dream-band, Pavement, hails from scenic Stockton. And closing in on the grail are their neighbors to the west, Overwhelming Colorfest.

Signed, sealed and delivered to Relativity after a mere six-month existence on the strength of their debut demo, O.C. are one of the indie scene’s brightest hopes. Combining the surefire melodicism of the Beatles (whom they cover admirably with “She Said, She Said”) with the rave-up power of Husker Du and the twin guitar fury of the MCS, Colorfest sends the kind of tingling of the spine not often heard in these post-American indie dog days.

Of course, listening to the quartet’s howl and strum has made more than one crit draw the Husker Du parallel, and O.C. leader Bob Reed is used to it. “I don’t really mind the comparison,” he says. “I mean, better the Huskers than Styx, for instance. But we’re really a lot heavier, a lot more Zep-Sabbath-influenced than that. When people see us more than once, they always change their initial impression.”

Reed hopes that the band will, naturally, sell a zillion records without losing its ideals, the typical dream of all young bands. “I would prefer to get as much college play as possible and not really crossover to the metal thing if it could be avoided,” he explains. “But on Relativity, people may see us as that. They’ve been really behind us over there, from the receptionists on up.” As the label’s first foray into melody in some time (Relativity is home to the Earache crew like Napalm Death, Godflesh and Carcass, as well as speedsters too numerous to list), that’s really no surprise.

Overwhelming Colorfest has toured the U.S a few times with the typical indie horror stories already. “We played Salt Lake City to two paying customers,” Reed recalls, “and said the hell with it, and did the usual thing—bad covers. We also did the New Music Seminar, and frankly, I’m mystified by the whole deal. The public is really hard to gauge, so we’ve got to do what we do, and hope it sticks.”

If not, Reed can always return to his day job at Antioch’s Rock Bottom Records (“85% rap and hip-hop”), or his side project, Color Me Plaid, a totally horrible ’70s cover band. But if there’s any justice in the world at all (a moot point I know, but this is my column), Overwhelming Colorfest will be overwhelming the charts above and beyond the tiny college cult.
Little Jimmy Scott, the legendary singer with the beautiful new album, All the Way (Sire), recently visited Michael Bourne (right) at WBGO studios in Newark to talk turkey. Gobble gobble.

TOOTS SUITE: Some years ago, I was at a panel discussion of jazz critics when somebody in the audience asked whether any of the panelists would fess up to not really liking any specific, highly-regarded musician, hoping that somebody on the panel would admit to thinking that John Coltrane or Duke Ellington really sucked. Nobody did— it was all a bunch of Dave Brubeck and Oscar Peterson and others who are lowly-regarded by the critical establishment in the first place. It was a good question, but nobody had the courage to honestly air their deaf spots.

Me, I have a deaf spot, although it doesn’t involve any one musician (although, I guess it really does). That is: I hate the harmonica. Oh, I can take some well-placed blues playing in limited doses, and I think both Stevie Wonder and Bob Dylan have nicely personalized approaches to the instrument that favorably complement their music, but, in general, I’d be happy to never hear a harmonica again, especially a wheezy, whiny chromatic harmonica. I just don’t like the sound, it instantly makes me want to be elsewhere or somewhere else. It’s the way I used to feel about the accordion, until I discovered tango and zydeco and fogo and townspie and all the other musics that make the ol’ squeezebox sound okay.

So, of course, that brings us to Toots Thielemans, a brilliant musician and an incredibly nice man. In the jazz harmonica business, he’s it, the whole ball of wax (please don’t call me to point out other jazz harmonica players, how the rarer-inactive Larry Adler, Toots is the only one really making a decent career out of this).

Toots is 70 years old, also plays guitar and whistles there are probably more active jazz whistlers than harmonicaists), was born in Belgium, lives on Long Island, wrote the standard “Bluesette,” and is one of Quincy Jones’ favorite living musicians. If only he didn’t play the harmonica, I’d probably be his second biggest fan. Things is, he plays the goddamn harmonica.

So, if I had my way, I’d like his new album, The Brasilia Project (Private Music), as it is, but without Toots. But even that squeaky, creaky instrument of his can’t keep me away from this charming, low-key set of Brazilian music. Sure, this is hardly an original idea, but Toots has been hanging around Brazil and Brazilian musicians forever, and the cast of characters he and producer Miles Goodman and Oscar Castro-Neves have rounded up is, to say the least, impressive: Caetano Veloso, Milton Nascimento, Chico Buarque, Joao Bosco, Djavan, Ivan Lins, Edu Lobo, Gilberto Gil, Dori Caymmi and Luiz Bonfa are each on one song, and then every last one of them gets together for a 10-minute “Bluesette.” Some songs will be familiar to fans of the respective Brazilian artists, some should be familiar to everyone (Lins’ “Comecar de Novo,” better known as “The Island” and Bonfa’s standard, “Manha de Carnaval”), all of them are beautifully, gracefully performed, in a bossa nova-ish style.

The Brasilia Project is a perfect example of something very Brazilian Brazilian artists who, by now, should be familiar to most astute music fans. Would that Toots had played guitar, I probably would have liked it even more. I was wondering a couple of things—where are the female singers? whose job? but then I caught the “To be continued...” note at the end of the credits. Good.

Maybe this is the thing to buy for those friends of yours who are heartbroken that Joao Bosco cancelled his Blue Note engagement last week (this wife is all). Or maybe you can persuade them by letting them know that the great Caetano Veloso will be at Town Hall on Oct. 26 and 27, and Elton John at the Ballooon Room Sept. 8-13. Or that some extravaganza called Sambacumba is going to be at Alice Tully Hall on Sept. 19, this is a 40% better Carnegie Hall bosa nova show of 30 years ago will be celebrated on Nov. 10 at Carnegie Hall.

I can’t be sure, but I don’t think any of those upcoming shows will include harmonica players. One day I’ll tell you what I think about the flute: AVANT TO BE ALONE: Columbia Records is about to release the second set of albums in its deal with Japan’s DIW, a label that does for some of the survivors of the 60s and 70s avant-garde scene what Columbia does for the young traditionalists (with a sideline in piano trios). Andrew Cyrille, one of jazz’s great drummers, leads Oliver Lake, Hannibal Marvin Peterson and others in My Friend Louis (dedicated to the late South African bassist Louis Moholo); the Art Ensemble of Chicago offers its second volume with the Amabutho Male Chorus, a collective. America-South Africa; David Murray’s Special Quartet lives up to its title (the prolific tenorist is joined by McCoy Tyner, Elvin Jones and Fred Hopkins), young pianist Geff Keever sends along a trio album called, for some reason, World Music; and unrecognized outside saxist David S. Ware launches The Flight of I. A well-balanced slate.
Talent Review
Eric Andersen

By Robert Adels

McCabe's, Santa Monica, CA—When a legendary East Coast songwriter of 30 years standing begins a rare L.A. appearance with cover material, you know you're not at any ego showcase.

Songwriter Eric Andersen's choice of opener—the late Ewan McColl's pre-CB homage to truckers ("Champion A'Keepin' 'Em Rollin'")—showcases the selfless tradition that performer Eric Andersen epitomizes. An Andersen concert is a tribute to troubadours past and present, not just to the one who so effortlessly commands the stage.

Throughout the evening, Eric toasted future Tomes Van Zandt and Tom Paxton appearances with a true fan's ardor. He easily brought Doc Watson into his living room-styled patter and generally restored the good name of name-dropping itself.

Approaching 50 but looking almost exactly like the back cover photo on his newly-reissued first Vanguard album Today Is The Highway (taken as he turned 21), Eric still puts the music first. The artful sensuality of his own songwriting continues to run even deeper than the Nordic sex appeal he was born with.

The years have been as kind to Andersen's classic songs as they have been to his stage appearance. "Thirsty Boots" sounds as fresh and honest as any current Garth Brooks ballad. "Hey Babe, You've Been Cheatin'" offers the eternal rock energy of Creedence Clearwater's recorded best, even in a solo acoustic guitar and harmonica setting.

Andersen's '70s and '80s output is no less amazing. "Is It Really Love At All" (from his Sony/Columbia Blue River album) transcends the common love song by questioning the emotion itself. "Woman She Was Gentle" (from his long-lost Columbia/Legacy Stages album released for the first time last year) sports a Middle Eastern melody hook giving it instant global impact.

While Eric revealed he's currently in the recording studio with members of Tom Petty's Heartbreakers, he chose to bring material from a different collaboration to McCabe's. Four tunes from Trio, uniting Andersen with The Band's Rick Danko and Norway's Jonas Fjeld, brought his McCabe's set confidently into the '90s.

From the sampling presented, Danko-Fjeld-Andersen pick up where The Band left off. Eric's solo performance of the new Andersen-Danko song "Driftin' Away" perfectly captured Trio's earthy magic. His piano-accompanied revised version of "Blue River" sounds strong enough for Elton John to cover. And Eric's own spirited Trio covers of mentor Tom Paxton's "Last Thing On My Mind" and the Kenny Rogers hit "Blaze Of Glory" cement Andersen's standing as an interpreter.

Trio, currently available only as a Norwegian Mercury/PolyGram import, deserves wider availability and recognition. Upon U.S. release, it should do for Eric's sales what an earlier live Mercury import did for Van Morrison's.

Dressed in basic black, Andersen encored with one of the most profound releases of 1993, his first solo album, "Violets Of Dawn." This launching pad for The Blues Project and the entire psychedelic soul era shows how Andersen's best work consistently turns the spirit of the times into the spirit of the timeless.

Eric Andersen has tenaciously outlived retail's "folk" bin cards that once set him apart from other rock artists. Now he stacks up favorably against the young competition in every way.

Talent Review
Carlton/Jordan/Howard

By Hilarie Grey

The Greek Theatre, Los Angeles, CA—It was a mini-outdoor jazz festival as fans at the Greek Theatre were treated to a triple dose of contemporary jazz. The trio of saxophonists, alongside a coterie of percussionists, took up residence on the Greek's outdoor stage. Although the triple-bill's intriguing suggestion that saxophonist George Howard and guitarists Stanley Jordan and Larry Carlton might jam together never happened (that would have been something to see), each artist's set offered enough individual character and musical variety to satisfy the quiet, but appreciative jazz fans in the house.

George Howard (GRP) was first in the line-up, demonstrating his skill on the soprano sax supported by mellow, no-nonsense grooves laid down by a five-piece backing band. His low-key, quiet stage persona (Howard appeared in black pants and a baseball cap, and looked studiously at his tennis shoes while soloing) made a nice contrast to his frenetic arpeggios—he let the instrument do the work, building up to well-timed breaks on songs like Miles Davis' "Sojo."

Stanley Jordan

Jordan also provided a crooning, Smokey Robinson-style vocal on "Do I Ever Cross Your Mind," which complimented the legato strains of his instrumental solo.

Appearing on stage alone with his guitar, Stanley Jordan (Arista) provided all of the flourish which was missing from Howard's set. Both of them experimented seamlesly around the fingerboard to provide not only graceful solos in styles ranging from blues and light jazz to Spanish-influenced, but also solid bass lines, harmonies and chording. This tapping technique (which rock fans will recall it has also been used by Eddie Van Halen) kept the audience breathless, until Jordan announced that the sound crew was having technical problems, and stopped the show for 10 minutes while adjustments were made.

Luckily, the perfectionist Jordan (who continued to yell offstage to the irate technicians) was able to regain his momentum, building to a rousing, showy performance of "Stairway To Heaven" which made use of two guitars (one on a stand, one strapped on) played simultaneously for a full feel which made use of many effects and dynamics. Jordan's ability to play the song moved from elegant, skeletal chording with a hollow, haunting solo lift to a bristling distortion ending, inciting roars and the evening's first ovation from the crowd.

Headliner Larry Carlton (GRP) topped the evening with ego-free soul and style. His band romped through Carlton favorites like the tropical-sounding "Bubble Shuffle" with a contagious sense of fun, and added depth and bite to ballads like the passionate "Soul Ground." Stellar players like keyboardist Matt Rawlings (lately seen in Lyle Lovett's band) and bassist Michael Rhodes indulged in some exhilarating improvisational solos as well.

The nicest surprise in Carlton's set was material from his forthcoming release, which added a hard-edged rock feel to his repertoire ("You won't hear this on The Waves," Carlton joked, referring to L.A.'s light jazz/new age radio station). The evening kicked off with a solo on a harmonica, solo to which was purring, squealed and screamed with emotion. The band's impeccable jazz timing and feel for dynamics left no ragged edges on the bruising piece. Larry Carlton, the rockier, is clearly someone from whom we look forward to hearing more.
UK

By Chrissy Iley

GRANDPA'S SPELLS: We knew who to expect, but not quite what to expect. Mick Jagger appeared unannounced, braking the heat in a heavy leather jacket. There was a seismic rush of energy as he jerked his body and dug deep within himself to find the recalcitrant youth the nation once feared.

Jagger was at "A Celebration of the Blues" at the Hammersmith Odeon, making his only concert appearance for the UK's National Music Day, which he helped instigate.

Here was the cocky upstart from Dartford, Kent, who took the Chicago and Delia blues and formed an industry. His face was creased, but the rest of him—from the 60s mop-top to the tails, fat-free torso—belied his 48 years. That famous mouth worked through "I'm Going Down," proving he could still sing and chew gum at the same time. The showman is too ingrained for him to consider doing anything so simple as standing at the microphone—he was off all over the place on "Checking On My Baby," pleading and moaning with the sort of passion missing from the contemporary Rolling Stones.

His jacket came off, exposing his bright blue shirt, as he groused through "Everybody Knows About My Good Thing." Then he summoned the spirit of the early Stones with Bo Diddley's "Who Do You Love," as his limp thrust out on automatic pilot.

Jagger was backed by polished and grimacing guitarist Gary Moore, the core of three contemporary British blues, and his Midnight Blues Band. They were joined by Charlie Watts and Ronnie Wood for "I Just Wanna Make Love To You." Now it was resembling a stage party of lads having some fun.

The crowd had all hands on deck fora not surprisingly cocky "The Blues Is Alright," Jagger, now down to his white T-shirt, tried to dart through the crowded stage to make his point.

In a too-brief half-hour set, Mick Jagger paid homage to the roots that were so lietently standing around him. It was a unique history lesson in how he cleverly adapted the style of another culture and made it universally popular.

NEWS FROM JAPAN

SUMMER SALES IN JAPAN, according to a survey conducted by Cash Box's Tokyo office is 10 to 30 percent up over the comparable term of 1991. Releases after the end of June, with some million sellers, have caused strong sales throughout the country. Outlets report that strong sellers are Komekome Club, Takayuki Makihara, Keisuke Kuwata, Toshinobu Kubota, Hound Dog, Tube, Anri and Takako Okamura.

June saw "Kimiga Irukade/Aishite Inu" by Komekome Club on Sony go quintuple platinum, according to Record Industries Association of Japan (RIAJ), followed by "Blowin'" by B'z on BMG Victor, double platinum. Four titles, including "Mou Koinante Shinai" by Takayuki Makihara on WEA Music went platinum while seven titles, including "Jibun Mit-sumetakute/1992 Summer" by Kyoko Kozumi on Victor and "Hanasakitsukai Nai" by T-Bolan on Rock It Records went gold.

NEW WAVE ENTERTAINMENT, a new record manufacturing company has been established here as of July 1. Yuzu Shimada has become president and chief executive officer of domestic repertoire of Warner Music Japan. New Wave will cover planning, producing and publicity of both sound and video software.

ACCORDING TO A JAPAN VIDEO ASSOCIATION (JVA) survey, the total sales of video-software here in May, 1992 were $147 million, down 9 percent from the comparable month of '91. Shown in detail, cassette sales were $87 million, up 5.4 percent while discs were $60 million, down 24.8 percent for the same period.

LOCAL 45s TOP 10

1. IF (Pony Canyon)...Chage & Aska
2. KIMIGA IRRUKADE [Sene]...Komekome Club
3. MOU KOINANTE SHINAI [WEA Music]...Takayuki Makihara
4. BLOWIN' [BMG Victor]...B's
5. GLASS NO MEMORIES [Sene]...Tube
6. HAGARI KUICHINAKEDO (Sony)...Katsuhiko Tabashara
7. IBUMADEMO KAWARU AI [BMG Victor]...Tetsuo Oda
8. NATSUDANE [Sene]...Tube
9. MOU NAMIDAWA IRUKADE [Epic Sene]...Masayuki Suzuki
10. HEYA TO Y-TSHIRT TO WATASHIUK [Sony]...Airi Hikamatsu

LOCAL CDs TOP 10

1. HELLO LOVERS [Epic Sene]...Mistato Watanabe
2. OCTAVE [Sony]...Komekome Club
3. KIMIGA IRRUKADE TAKARAWO [WEA Music]...Takayuki Makihara
4. FROM YESTERDAY [Victor]...Keisuke Kuwata
5. EGOIST [NEAL]...Kubo
e
6. MUNA LARI [For Life]...Arai
7. AKUJA MAMAMI [BMG Victor]...Teiko Kadonata
8. FAVOURITE THINGS [M2M]...Hound Dog
9. DIAMETRUS ENU COUNT DOWN (Takusha EDM)...Megadre
10. NOYOKU [Sony]...Tube


Nearly stealing the show was Cummings, ex-Guess Who-er, whose rollicking rock 'n' roll guitar--"that group's trademark "American Woman," "Undun," and "No Time"--were clearly some of the audience's favorites. Other standout moments were Rundgren's frenetic "Bang On The Drum," Edmunds' rockin' "I Hear You Knocking," and Walsh's pulsating "Rocky Mountain Way." The fitting finale, "Who A Little Help From My Friends," featured a chorus augmented by the likes of Bonnie Raitt, Hoyt Axton and Graham Nash.

To everyone's benefit, Ringo's got some great friends.
By M.R. Martinez

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SAMPLES: Aretha Franklin's career is reviewed in a 38-song collection titled Jazz and Soul which covers her five years of recording with Columbia Records, which is releasing the anthology. The package includes previously unreleased tracks and unreleased "alternative versions" of tunes like "Skylark" and "Impossible." The music covers her 10 Columbia recordings from 1960-65, just before she signed with Atlantic Records and served up some "Respect"...Chuck D of Public Enemy fame is bowing the group Total Look & The Style, a five-vocal female group with a hip-hop attitude, for his Pro Division/RAL label. The first single from the group is "Room 252"...LaFace Records keeps its blistering pace with the release of Dallas Austin and the Highland Playa's, who serve up some infectious funk pop. The album, titled 1746DCA3(X)35, is a triple-album produced by the 22-year-old Austin, who has produced hits for Boys II Men, Another Bad Creation and most recently, labelmates TLC. The group strides between rap and funky hip hop-influenced soul throughout the album. But the whole record's got a tight, well-produced feel.

RHYTHM & BLUES

TOP 75 R&B ALBUMS

CASH BOX • AUGUST 22, 1992

By M.R. Martinez

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REVIEWS


People really liked the way this youthful quintet styled their contemporary R&B and ballads, and this sophomore set serves up more of the same. Mixing their increasingly mature vocals with varied arrangements and grooves, Hi-Five shows up big on tunes like "She's Playing Hard To Get" (which will remind you of last year's Hi-Five hit "I Like The Way (The Kissing Game)"). "Fly Away," "Video Girl" and "Whenever You Say," R&B, hip-hop and pop radio should jump on this disc with both feet.


Go-Go is still on the run, hardly dead, and played with vigor by Chocolate City group Rare Essence. This mixture of rolling R&B music, incorporates elements of house music and hip-hop, but the multi-textural rhythms and live party atmosphere takes no prisoners. The title track, "Lock-It," "I Got That Feeling" and "Make 'Em Move MICK" throw down some stinky beats and most definitely do justice to the go-go music genre. This is an R&B record that radio programmers should spin to attract rave listeners tired of the techno-dance thing.


Young R&B chops are a marvel to imbibe as they mature and grow without sacrificing that fresh vibe. Rude Boys is one such group of new jockers. Smooth harmonies mingle with urgent lead vocal interplay, especially on the uptempo "My Kinda Girl" and the slow-burning ballad "Go Ahead And Cry." While the group makes the most of the uptempo and dance-oriented material, the standout track on this disc is "Miss You So Much," which is written and co-produced by Rude Boys lead Larry "Bingo" Marcus.

COOL R&B ALBUMS

CASH BOX • AUGUST 22, 1992

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DEATH TO THOSE WHO DON'T TAKE P.E.: Public Enemy shows there's more than one way to get the point across. When Def Jam/Columbia Records drops the digital bomb called PE's Greatest Misses next month, it will contain the provocative first single "Hazy Shade Of Criminal," a rap which is supposed to demonstrate that notions of criminal behavior can be politically convenient. The accompanying video to this single is set in a federal courthouse, where crime lords, drug barons and weapons czars (all who closely resemble government officials) are set free while young African-American men who've committed petty crimes are put on an assembly line headed toward death by electrocution. The video was directed by veteran New York-based music video director Eric Meza and co-written by Moza with PE producer Hank Shocklee. The album is a collection of six new tracks and "radical" remixes of some previous hits by Public Enemy, including "How To Kill A Radio Consultant (The DJ Chuck Chil- lout Mega Murder Boom.)" Additionally, Public Enemy's new home video The Enemy Strikes Live, is due from Sony Music Video at the end of September. The title features performances of the group's latter day hits at the Apollo Theater in Harlem. The group will also be on tour later this year with Irish hitmakers U2.

A.L.T.

ALT—AN ALTERNATIVE ATTITUDE: No question that rap music has been popular among Latino communities nationwide for some time. With the pop crossover of Gerardo, Lighter Shade of Brown, and Kid Frost, the path to props for A.L.T. and the Lost Civilization is a little easier. But, this crew from the east end of Los Angeles County covers varied stylistic territory on their debut for EastWest Records, Another Latin Timebomb. From house party grooves to hard hip-hop, Al Trivette, who is A.L.T., has shaped a multi-vibed album that stretches beyond the work he's done with his homey Kid Frost or while touring the U.S., Europe and Japan with the Latin U.S. From the smooth-ed out, beach-party mood of the album's first single, "Tequila," to the message tip of "One Little Indian," and on to the raunch of "Freaky," A.L.T. told Cash Box that, "I was trying to take stereotypes about Latinos and make people laugh at them the same way that we do." He said that he has heard grumbles that he's "a commercial sell-out," but counters that, "No one can tell me that I'm not really hip-hop. I did a variety because I wanted people to hear this music on the radio and want them to listen to it while cruising.' I focused on Latin people, but there's a little bit for everybody on this record." He points to songs like "What Cha Gonna Do?" and "Between The Sheets" that chronicle questions faced by a banger that gets out of jail, and the trials faced by anyone who's been harassed by the K.K. While A.L.T. defends fellow rapper Ice-T's right to record a song like "Cop Killer," he said, "I never do a song called 'Cop Killer.' I believe we should do more down-to-earth things like vote and organize non-violent demonstrations."
Long live the King!

**FIFTEEN YEARS AGO** "The King" abdicated and, though glimpses of him have been reported at various honky tonks and fried-food diners around the world, about the only places you can point to Elvis Presley today and not raise skeptical eyebrows are in video stores and on TV. It's not like he's been forgotten those 15 years. There are no film festivals in his honor—yet—but "The Stamp" is forthcoming and FoxVideo is releasing The Elvis Presley Collection, a set of 11 of Elvis' films, re-packaged with a distinct, distinctive and collectible look, to commemorate the performer.

FoxVideo has, indeed, skimmed the cream of the bucket with Love Me Tender, King Creole, Flaming Star, Blue Hawaii, Wild In The Country and G.I. Blues. (What happened to the classic early Loving You?) They've certainly packaged those with the best of the music the man made for the movies. Round out the package are Girl! Girl! Girl!, Fun In Acapulco, Roustabout, Paradise, Hawaiian Style and Tickle Me which were, pretty much, the beginnings of the cookie-cutter pastries which followed, with the bored star boring all but the most faithful followers. The collection is available in video stores for a suggested retail price of $14.98 each.

**A FIFTEEN-YEAR-OLD MEMORY:** I was in Mississippi, Ocean Springs on the Gulf Coast, August 16, 1977. It was as if even the land itself was hit with a roundhouse. The morning of the 17th, around 3 a.m. I had to rise and go to the docks in Pascagoula where I was to go out into the Gulf on a shrimp boat with my brother. There's nothing darker than that time of the morning, driving alone along a one-and-a-half lane blacktop through bayous overhung by ancient oak trees dripping with curling fins of Spanish moss; with no wind, no moon, it's still and eerie. Elvis permeated the countryside, my mind that morning. (I'd been a teenager in '50s Mississippi, Elvis was a model in more ways than one to me then.) I didn't want my mind working and I wanted the hair on the back of my neck to lie down so I turned on the radio for company. All across the dial at 3 a.m., from the local station to Del Rio, Texas only Elvis Presley music was being played. Total domination of the airwaves. I want you to understand how people see him. I fully expected to see him wandering out of the pines and palm trees looking for a ride back to Graceland. I was so glad to see Highway 90 and the lights of speedNG-18 wheelers. The hair on my neck didn't go down until the sun rose and we were far out from shore.

**IN FASHION, IN HARMONY,** in Vogue has already reached platinum status with their album Funky Divas and their smooth talents are showcased on their second video release from A'Vision Entertainment of the same name. Included are their top single, 'My Lovin' (You're Never Gonna Get It)," 'Giving Him Something He Can Feel' (which is also getting good play on the TV jukeboxes, MTV, VH1 and BET), and 'Free Your Mind' which preemed on the '92 Olympics as part of the Barcelona Gold Promo. Vid also includes interviews with divas Dawn Robinson, Terry Ellis, Cindy Herron and Maxine Jones.

**AUGUST VIDEO GOODIES:** KISS ‘X-Treme Close-Up‘ from PolyGram Video is a history of the group with backstage interviews, lifestyle footage, concert and video clips from the earliest days. Vid features such tunes as "Unholy," "Rise To It" and "Hard Luck Woman" among others. This 90-minute videoctory's a follow-up to '87s "Exposed"...Warner Reprise Video offers up August long form VHS and LDs from Eric Clapton, Unplugged; Lou Reed, Magic And Less; and Rod Stewart, Vagabond Heart Tour...Theatre Buffs, attention! RCA Victor Video is releasing Original Cast Album: Company which is a film of the recording of the show's score on May 3, 1970. Talented Associates-Norton Simon Inc. production in association with Castle Drive productions, the film debuted originally at the New York Film Fest in September of 1970 causing a near riot by fans unable to get in, briefly hit TV a month later and then disappeared for nearly 22 years.
Capitol Bebe's Track Hits Stands; "Tear It Up" Tears Into TV

By John Goff

CAPITOL RECORDS SOUNDTRACK ALBUM) of Paramount Pictures' Bebe's Kids hits the stands August 25 following the film's July release.

Also in August (8/3), Capitol released "Tear It Up (On Our Worst Behavior)" as the album's lead-off single. Released concurrently is a live-action music video featuring immature, a trio of nine-year-olds led by Marques Houston who doubles as the voice of the character "Kahlil" in the animated feature. The video has been shipped to Black Entertainment Television (BET) and MTV.

Other single releases will follow, according to Keith Thompson of Capitol Records. "We're mirroring (with the music) what Paramount attempted to do with the movie," Thompson said. Which is: appeal to kids on an animation/cartoon level and to adults with content. With that in mind, Thompson stated the album's A-side kids with the hip-hop, rap tunes and Adults on the B side with the likes of Aretha Franklin, The O'Jays, etc.

Thompson revealed that Capitol has a September 14 target date for the second single release which will be "All My Love", a duet featuring Phil Perry and Renee Diggs which was written by Marcus Miller, written by Miller and Chaka Khan.

A Paramount source reported that the animated musical comedy, based on characters created by the late comedian Robin Harris, "opened strongly.

The soundtrack is a mix of new urban and soul and combines such artists as Aretha Franklin, The O'Jays, Ronald Isley, Phil Perry & Renee Diggs, Joey Diggs and The Emotions with a rich hip-hop/hip-hoppers Arrested Development, Immature, King Tee, Maxi Priest & Little Shawn. It also marks the recording debuts of groups New Version of Soul and female rap duo Urban Prop.

Franklin is represented with "Standing On The Rock Of Love"; Joey Diggs with "Your Love Keeps Workin' On Me"; The O'Jays, "Can't Say Goodbye"; "Dozer" from Ronald Isley: "I Want Thank You For Your Love," The Emotions, and the Diggs/ Perry duet.

Hip-hop tracks include Arrested Development's "Oh No!"; Urban Prop's, "I Got The 411"; "66 Mello" by New Version Of Soul; gangsta rapper King Tee with "I Got It Bad Y'all"; and "It Takes More Than Two To Make A Party" by Maxi Priest and Little Shawn.

Movie Tunes Caps With AMC

By Milb Petty

THE NEXT TIME YOU ATTEND an AMC Theatre, you will be entertained by Movie Tunes, a new company that augments National Cinema Network's on-screen, movie trivia entertainment package with a 30-minute CD musical soundtrack to be played during movie changeovers.

Movie Tunes will be heard throughout AMC's, from the restroom and concession areas all the way to your theater seat.

The new service will, of course, feature music by artists whose record companies have purchased the right to be included. The approximately 60-minute sets will be divided into eight segments, or shall we say, aural performances. Each advertiser gets a minute of screen time to flash a slide on screen in support of its artists and to break up the trivia. (Companies may want to list itineraries or show a brief from the artist's video.)

Movie Tunes was announced at a Tuesday August 4 press conference held at Creative Artists Agency, a supporter of the project. The announcement was made by project principal Robert Kardashian, co-founder of Radio and Records and former MCA Radio Network exec, as well as AMC's Gena Ryzhkowaki and National Cinema Network's Robert Martin.

Music companies who have already signed six-month agreements with Movie Tunes include A&M, MCA, Mercury, Arista and Giant. Artists to be featured in the initial stages include Bryan Adams, Del Amitri, Lyle Lovett, Susan Jay and Fabulani. The same soundtrack plays nationwide for AMC's 1,000 screens. The mixed demographic of movie audiences will initially preclude alternative artists from Movie Tunes' playlist.

Future plans include the showcasing of movie soundtracks and home video releases.
By Gregory S. Cooper, Steve Giuffrida & Tim A. Smith

IN THE STUDIO—Brian McKnight, brother of Take 6’s Claude McKnight, and whose current single, “The Way Love Goes,” from his self-titled debut album, is rocketing up the R&B charts, is in the studio doing production work on Tim Miners debut album for Motown Records. The album will be distributed in the Christian marketplace by Frontline Records.

HEERE’S YOLANDA—Trilby recording artist, Yolanda Adams will be making her debut appearance on The Tonight Show starring Jay Leno on NBC, Thursday, August 20. Adams will be performing the single entitled “Just A Prayer Away” from her current album, Through The Storm, now at #33 on the Cash Box Top 40 Gospel Album chart.

FROM THE TAKE 6 CAMP—The group’s “Where Do The Children Play?” Music and Arts Camp is being held at the Indian Creek Youth Camp in Liberty, Tennessee. Seventeen students of junior high school age from across the country will attend this year’s camp. The students selected have displayed some talents in the arts, expressed a willingness to further develop skills within a chosen field in the arts, and have been referred by teachers for some significant “healing of the odds.”

NEW FROM CARMAN—Carmen Ministries recently held their third annual High Praises Family Conference in Tulsa, Oklahoma, featuring four days of fellowship, worship, praise and ministry. One of the featured guests during the closing concert was Gary Oliver, lead vocalist and premier songwriter on the latest Carmen Ministries project, High Praises Volume 11. The project ships to stores this month and once again will take you into a higher realm of “live” praise and worship.

GREAT ADVENTURE VIDEO HITS CCM-TV—Steven Curtis Chapman’s new video, “The Great Adventure,” was the first video shown on the new weekly Family Channel series, CCM-TV. The video continues its first rotation on The Nashville Network (TNIN). Lisa Bevills “Chaperone” is also receiving airplay on CCM-TV, as well as dozens of local cable outlets.

GOSPEL STARS PERFORM AT GOSPEL EXPLOSION—The Richard Smallwood Singers, Daryl Coley, Sandra Crouch and Norman Hutchins were featured performers during the Bobby Jones Gospel Explosion, held Saturday, July 18 at Nashville’s Tennessee Performing Arts Center.

STAR SONG INTRODUCES PHILLIPS, CRAIG & DEAN—Star Song recently introduced Phillips, Craig & Dean into the Christian music marketplace. All three are noted songwriters, crediting songs such as “In Christ Alone,” performed by Michael English; “Run To You,” performed by The Archers; “I’ll Be Riding With Him,” performed by Phil Dritsoll; “Healer In The House,” performed by The Christ Church Choir; and “Beyond The Open Door,” performed by The Gaither Vocal Band—to name a few. Together, their combined talents as writers, along with their smooth harmonies and contemporary sound, make for a power-packed project. Their debut single, “Turn Up The Radio,” should hit airwaves this week. Look for this talented group to hit the streets in mid-September.

While in the studio working on their debut project, Phillips, Craig & Dean, the members of Phillips, Craig & Dean, (l-r) Randy Phillips, Shawn Craig and Dan Dean, stand around producer Paul Mills.

Perspective

PERSEPECTIVE is an editorial of sorts expressing the state of affairs in the Christian music industry worldwide, and more specifically, demographics of product and the effects of gospel on the American music scene today. Dr. Margaret Pleasant Douroux, author of this week’s Perspective, is a widely respected gospel music historian, lecturer, clinician, publisher, and composer. Douroux, who has earned a Ph.D. from the University of Beverly Hills, has penned several classics including, “What Shall I Render,” “Give Me A Clean Heart,” “If God Is Dead,” “If It Had Not Been For The Lord On My Side,” and countless others. Should you be inspired to respond, in writing, concerning any of our guest editorials, please forward all correspondence to Gregory S. Cooper, gospel editor, Cash Box magazine, 50 Music Square West, Suite 804, Nashville, TN 37203. The opinions expressed in Perspective, are not necessarily those of Cash Box magazine, its publisher or gospel editor!

Gregory S. Cooper

The Buck Stops Here

By Dr. Margaret Pleasant Douroux

JUST HOW DECEIVED ARE WE? How long will we wait for politicians to change the devastation that exists in South Central Los Angeles, and other predominantly black communities?

Can we afford to sit and simply wait and hope that Congress and/or the city council will finally provide a quality and equal education for those in the ghettos of America? How long should we wait for alternatives to street gangs, liquor store meeting places, and gun department stores in the black communities?

The Heritage Music Foundation (HMF), says “The Buck Stops Here!” We can wait no longer! We now move forward taking control of our own communities. We will begin to build alternatives for ourselves.

We cannot risk another generation to black-on-black crime, to an inferior educational system, to a culturally deprived environment, or to drug- and dope-infested streets.

HMF has organized to build a Gospel Center in the Los Angeles area and has as its mission to nurture and preserve the art of gospel music. HMF recognizes that gospel music, written from the experiences of the black man, is a major contribution to American music and other art forms as well.

Just as classical music has its shrine in Carnegie Hall, country music in the Grand Ole Opry, and rock and roll music soon in the Hall of Fame in Cleveland, gospel music’s outpost will be in the Gospel House in Los Angeles.

Even though gospel music is noted for its spiritual content, the history of the black man can be traced and documented through songs of black sacred music.

When Negroes were slaves, they sang a slave song, as in “Soon I Will Be Done.” When they were educated and had learned to read and write, they sang an intellectual song, as they picked up the European hymn and adapted its form to their style. After the Civil War, Negroes sang a progressive song as “In Precious Lord” and “Move On Up A Little Higher.” When they marched with Dr. Martin Luther King, Jr., they sang of freedom as in “We Shall Over Come.” Finally, in this contemporary era, they sing a contemporary, synthesized, and orchestrated song, as in “Oh Happy Day.”

HMF is a non-profit organization that has rallied support from around the country. The project is massive in scope, and every American who wants to help build alternatives to the “South Central L.A.’s of America,” should be supportive.

Some of the features of the Gospel House Center will be a hall of fame that will feature gospel music memorabilia and portraits of pioneer gospel greats such as Dr. Thomas A. Dorsey, Dr. Sallie Martin and the legendary “queen” Mahalia Jackson, among others. It will also feature a concert performance auditorium where state-of-the-art facilities and equipment will enhance the quality and presentation of gospel music and where a repository of gospel music history will facilitate research.

HMF is supported through grants and personal donations. In addition to financial support however, gospel music memorabilia, physical support, and assistance in networking is solicited.
GOSPEL MUSIC

Songs of Praise

PATSY MOORE: Regarding The Human Condition (Warner Alliance)

Patsy Moore unleashes an album that combines many musical styles including techno-pop, African and Caribbean rhythms, folk, soul, and many more to create a package that is woven together with diversity. These differing styles not only give Regarding The Human Condition a fresh new sound, but also create a musical partnership between the music and the talented vocals of Moore. Feature picks in this exceptional debut release include "A City On A Hill," "I Remember," and "With Regard."

TERRY & BARBI FRANKLIN: Your Love Makes Me Sing (SIA Family)

Your Love Makes Me Sing, the new release from Terry & Barbi Franklin, is filled with tight harmonies and beautiful melodies. This 10-song package abounds with warmth and inspiration as evidenced through the lyrics and delivery of each release. Terry's soaring tenor vocals combined with Barbi's powerful delivery make for a combination that should keep listeners singing along and tapping their hands to the beat of this young couple's debut release.

SCOTT BLACKWELL: A Myc'd Trip To A Gospel House (MYX)

Blackwell created quite a stir with his debut album, Walk On The Wild Side. He continues his mix of gospel music with a house beat on this, his follow-up project. This time out, Blackwell lays his house beats to standards such as "Can't Nobody Do Me Like Jesus," "Trust And Obey," and "Take Me Back." Urban contemporary and dance formats should eat this one up.

JAMES BIGNON & DELIVERANCE: Use Me (AIR)

A former member of the popular Georgia Mass Choir, James Bignon enjoyed nominal success with his debut on the AIR label. This album should further enhance his stature in the gospel music community. Bignon is once again joined by the talented voices of the Atlanta-based choir, Deliverance. Traditional gospel is what Bignon does best, and he does little to stray from that genre. There are some hot cuts to focus on, in particular, including "Hold On To God's Unchanging Hand," "God Will Fix It Everyday," and the title cut, "Use Me." Enthusiasts of traditional gospel music will love this live set.

Let's give these guys a standing ovation! Benson has introduced their new series, Standing Ovation, which features such hit songs as "Rise Again" by Dallas Holm and "Where There Is Faith" by 4Him performed live by the original artists. Benson and Ovation are giving away 10 new Ovation guitars to promote the series, and contestants may register to win one of the guitars at a counter display in over 500 Christian bookstores nationally. Recently, two guitars were awarded to the Benson sales reps who achieved the highest sales on the new project. Pictured are (l-r): Alan Hardin, Benson vice president of sales; the two winners, Darryl McCready, Benson phone sales rep, and Dick Richards, Benson field rep; and Vince Wilcox, executive producer.

New Releases...

1. HOW TIME FLIES (Dayspring WATS-1971) Wayne Watson
2. HIGH PRAISES VOLUME II (Star Song SSC 8250)—Various Artists
3. PRAISE (Hosanna! Music HMC606)—Various Artists
4. OUT OF THE WILDERNESS (Asaph AR-1067)—Dennis Agajanian
5. LIVE: BLOW THE HOUSE DOWN (Myrrh 7016946345)—One Bad Pig

TOP BLACK GOSPEL ALBUMS

1. MY MIND IS MADE UP (Word 48784)
   Rev. Milton Brunson & The Thompson Community Singers 1 20
2. GOD GETS THE GLORY (Malaco 6008) Mississippi Mass Choir 2 30
3. ALIVE AND SATISFIED (Benson 2941) Thomas Whithfield 3 20
4. HE'S WORKING IT OUT FOR YOU (Word Epic 48788) Shirley Caesar 4 30
5. LIVE IN DETROIT (Malaco 6009) Rev. James Moore 5 11
6. I'M GLAD ABOUT IT (Malaco/Savoy 14804)
   Rev. T. Wright/Chicago Mass Choir 6 24
7. SAINTS IN PRAISE (Sparrow 1240) West Angeles C.O.G.I.C. 7 52
8. THE COUNTRY BOY GOES HOME (Malaco 6010) Willie Neal Johnson 8 11
9. WASH ME (Tyson 1401) New Life Community Choir/John P. Kee 9 52
10. DIFFERENT LIFESTYLES (Capitol 92078) BeBe & CeCe Winans 10 56
12. FAMILY & FRIENDS VOLUME 3 (Sparrow 1501) Ron Winans 12 26
13. THANK YOU JESUS (Savoy/Malaco 14811) The New York Restoration Choir 13 59
14. HE LIVES (Savoy 14807) Shun Pace Rhodes 14 33
15. HOPE OF THE WORLD (Tribute 700113) New Jersey Mass Choir 15 12
16. THIS IS YOUR NIGHT (Blackberry 2209) Williams Brothers 16 63
17. CALL HIM UP (Word 9112) Chicago Mass Choir 17 16
18. COME AS YOU ARE (Licht 73055) Los Angeles Mass Choir 18 11
19. FOCUS ON GLORY (Benson 8535) Hezekiah Walker & The Fellowship Crusade Choir 19 10
20. NOW I CAN SEE (Malaco 6011) Florida Mass Choir 20 DEBUT
21. THE LEGEND LIVES ON (Malaco 4449) Willie Banks 21 7
22. LOOK A LITTLE CLOSER (Word 9112) Helen Baylor 22 25
23. A TRIBUTE TO JAMES CLEVELAND (CGI/A&M 8504) Various Artists 23 40
24. REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Savoy/Malaco 7103) Rev. James Cleveland/L.A. Gospel Messengers 24 45
25. PHENOMENON (Belmark 71006) Rance Allen 25 62
26. LIVE AND ANOINTED (Malaco) The Jackson Southernaires 27 4
27. WHEN THE MUSIC STOPS (Sparrow 1324) Daryl Coley 28 3
28. HE'S PREPARING ME (ART 10162) Rev. E. Davis/Willington Mass Choir 29 56
29. MUSIC & ARTS SEMINAR (Recorded Live In L.A.) (F&D 8224) Edwin Hawkins 29 8
30. VICTORY IN PRAISE (Tyson 40198) V.P. Music & Arts Seminar 30 27
31. TIME IS RUNNING OUT (TM 1007) Adoration-N-Prayze 31 19
32. I DEDICATE MY LIFE (TM 1007)
   Chicago C.O.G.I.C. First Jurisdictional Mass Choir 32 5
33. THROUGH THE STORM (Tribute/Spectra 790113) Yolanda Adams 33 46
34. NUMBER 7 (Benson 2698) Commissioned 30 38
35. YOU CAN MAKE IT IF YOU TRY (Savoy/Malaco 14909) Canell Murrell & The Newark Community Choir 35 7
36. LIVE (Benson 2815) Albertina Walker 36 8
37. BACK TO BASICS (Word 1903) Nicholas 37 9
38. INTERPRETATIONS (Shekinah 22008) Valerie Boyd 39 2
39. TESTIMONY (Sparrow 1283) Richard Smallwood 39 8
40. COMIN' HOME (Gospo/Spectra 3001) Twinkle Clark-Terreil 40 7

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The Jenkins Brothers

By Tim A. Smith

THE IDIOM OF GOSPEL MUSIC is often the springboard for the careers of young, innovative talent. Two young brothers from New Jersey have begun to spread their wings, receiving rave reviews wherever their talents are displayed. Their names are Carl and Earl Jenkins, better known as The Jenkins Brothers. The brothers recently released their new album on the New York-based GTS Records label, entitled I'm Satisfied. As is usually the case in black music, the Jenkins Brothers received their musical baptism at an early age, receiving seven years of training at the Ernie Scott School of Performing Arts in New Jersey. It was during their stay at the school that the duo embraced and cultivated a fond love for jazz. After their completion at the Ernie Scott School, their enormous talents and admiration for the jazz medium afforded them the opportunity to perform in clubs and concert venues across the country. While on the road the duo opened for artists such as jazz impresario Lionel Hampton and Paul Anka.

It was during their time on the road that the duo found a better way, the way of the Lord. They turned their back on what appeared to be the beginning of a lucrative career as jazz artists to sing exclusively gospel music. After years of performing at numerous local church programs, the duo began to make an impact in the gospel music community.

The year was 1986. It was at this time that the brothers entered and won the New York Tri-State McDonald's/Daily News Gospel Fest. For their efforts, the duo received a recording contract from Savoy Records. The resulting album, He Set Me Free, rose to the top of many major radio station playlists, making the brothers a hot item on the gospel circuit.

Since that time, The Jenkins Brothers have gone on to receive five Gospel Academy Awards; perform in the off-Broadway productions of Amen Corner, The Wiz, and Shenandoah; Lou Rawls' U.N.C.F. Telethon; Natalie Cole's nationally syndicated talent search television show, Big Break; and host their own music development centers in both Trenton and New Brunswick, New Jersey.

The Jenkins Brothers are truly devoted to gospel music. To them, hit records and all the accolades they bring are nice, but their purpose is to share an encouraging message with men and women both young and old.

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Album-based curriculum pioneers DeGarmo & Key go to the top. Three hundred editors at the recent Evangelical Press Association Convention in Charlotte, North Carolina, hosted a seminar on combining contemporary Christian music and Christian education. The panel featured (l-r): Ron Richardson, representing the Go To The Top curriculum publisher, Gospel Light; Robert Michaels, creator of the DeGarmo & Key curriculum; Dana Key; and Eddie DeGarmo.

Word/Epic recording artist Cindy Morgan performed recently at The Association for Christians in Student Development (ACSD), a group made up of college student leaders representing nearly 150 colleges. Pictured following the event at Huntington College, Huntington, Indiana are (l-r): Monty Stilhans, Charles Dorris & Associates; Marabeth Jordan, First Call; Ron Coffee, Huntington College director of activities; Morgan; Marty McCall and Bonnie Keen, First Call; and Jerry Davis, Huntington College.
Country Music Survives The Recession

By Brad Hogue & Cory Cheshire

In recent years, country music has experienced an explosive surge of popularity which is nothing short of phenomenal. In a recessionary economy, country music has not only survived, it has thrived. According to the Recording Industry Association of America (RIAA), country music has experienced the most significant growth in sales of any genre of music during the 1991-92 market survey. Rock music continues to lead in percentage of sales with 36.3% in 1991, while urban contemporary follows with 18.2%; country music takes third place with 12.5%, up 3.7% from 1990, and pop music finishes fourth with 11.7% of all music sales. In total U.S. dollars, these combined figures generated a revenue of $7.8 billion in 1991. As an industry, we’re not only becoming bigger and better, we’re becoming more competitive.

While country music as a whole competes with rock, urban contemporary, and pop for more of the collective music pie, individual country artists, record companies, radio stations, record promoters, and other key organizations are becoming internally competitive as well. With over 190 country artists on major labels alone in Music City and the average radio playlist consisting of about 40 songs in major rotation, it’s up to each artist to think of “hit-threat business” in mind.

Over the past month, Cash Box has had the opportunity to speak with many of today’s industry leaders representing a number of music businesses and organizations. The following Industry Insight articles will highlight some of the changes country music is currently undergoing.

Country Radio

By Brad Hogue

The days of driving from town to town, and from radio station to radio station in order to promote country records are over. It’s not economically feasible or practical to do so anymore. So what’s happening?

According to Ron Huntsman, president of Ron Huntsman Entertainment Marketing, Inc. (RIEM), country radio is experiencing “the same excitement that album-oriented rock radio experienced in the late ‘60s and early ‘70s.” Huntsman speaks from experience, as he was brought to Nashville’s KWKD-FM in 1970 to establish its pioneering album rock format, now Nashville’s WKDF. Huntsman later worked as vice president of promotion and publicity for Sound Seventy Corporation for 13 years, during which time he oversaw the marketing and promotion for various artists managed by the company, including Charlie Daniels.

“Country radio today is hit-driven or song-driven as opposed to artist-driven,” Huntsman explained. “This is predicated by the fact that country radio has opened up so much to new artists. The question is whether or not they’re going to survive in this multi-faceted radio format, or departments bringing in new artists or by individual radio stations accepting the new artists. It’s a chicken & egg situation. We’ve already seen a simple fragmentation of traditional country and newer, younger country, and I think we’re going to see more of it. Let’s hope we do—because that will mean country music’s market share has gotten so large that a fragment of that share can support somebody’s enterprise.”

Huntsman’s current enterprise, RIEM, is a multi-faceted promotion, marketing, and management company renowned for its production and syndication of broadcast specials featuring the top names in country music. His latest radio special, Alan Jackson & The Country America Top 100, will air between September 28th and October 22nd on more than 70 radio stations in the United States and Canada. Previous specials have featured country superstars like Garth Brooks, Alert, and many others. Ron Huntsman Entertainment Marketing is located at 1102 17th Ave. South/Suite 203 in Nashville. (615) 443-7200.

Another radio promotions professional in tune with the industry is J.R. (Gene) Hughes Jr. With more than 12 years experience as a record promoter, Hughes was recently appointed director of radio promotions for MCA Nashville, which has been restructured as a division of Arista/Archea. Hughes has already enjoyed successful promotions with hit singles such as Billy Ray Cyrus’ “Achy Breaky Heart,” Linda Davis’ “He Ain’t My Affair Anymore,” Dolly Parton’s “Light Of A Clear Blue Morning,” and currently Waylon Jennings’ “Just Talking.”

Huntsman reiterated what Ron Huntsman said, explaining that “the radio market is saturated, and with the average playlist consisting of about 43 songs or less, that doesn’t leave a lot of room for independents.” Of the current trends in country music, Huntsman explained, “Now more and more of it is becoming song-oriented and music-oriented. People are looking for a younger sound of country. I’ve had plenty of people tell me they don’t even pay attention to the lyrics of a song, they listen to the music first.”

Huntsman’s position puts him in contact with over 200 radio stations on a weekly basis in order to receive feedback from them. He explained the Achy Breaky phenomenon. “The club scene was going, and the video was sent to all the radio stations. The perception was that of a screaming crowd with Billy Ray moving around on stage and the reception was unbelievable. It was the beginning of summer, the girls were just getting out of school; it was a simple song, and I thought it was great. I could call any radio station inquiring about hot phones, and they would tell me people wanted to hear Achy Breaky Heart or Garth Brooks—period. It was backed up by the request lines. Now, some of it has been alleviated because the pop stations are playing it too.”

Of more changes in the industry, Huntsman said, “I don’t think there’s anybody that can stay hot and current like they used to. After 10-15 years. There’s too much young talent out there. Also, no one person can work a record by themselves. It requires teams of promotions people to get the job done. It’s harder and harder to take a single and throw it out there and hope something happens.”

Country Video

By Cory Cheshire & Brad Hogue

While radio has remained a consistent moderating force in the industry, country music has become the newest outlet to promote country music’s “coming of age.” Video costs range from independent efforts at $15,000-$20,000; an average of $45,000-$50,000; and some blow-out figures exceeding $100,000 for more visible artists. Obviously the MTV world which redefined the pop/rock/rap world, is now energizing the country market through CMT, TNN, and numerous regional video outlets.

According to Cynthia Biedermann of Scene Three, Inc., videos, in accordance with the rest of the country music industry, are gaining a competitive edge. “I think you’re seeing better production value, stronger promotion in the past and part of that is the competitiveness within. There are more companies vying for that video. There have been a lot of New York and Los Angeles companies coming into Nashville, whereas in the past, I think there was a variety of things—they didn’t have to come to Nashville to pursue that, there weren’t that many videos being made, relatively speaking. Now with the popularity and success of country music, it’s just escalating.”

The “one-two punch” of radio/video promotion has made video an invaluable commodity, something the country music industry is not used to. Biedermann, who worked with MTV in its infancy in the early ‘80s, said she witnessed the video effect video could have on the marketing mindset of pop label promoters. One scenario she described was the decision by the label not to do a video on a particular artist. After waiting from a reaction from radio alone, the label would watch the single quickly gain acceptance, only to then decide that a video was imperative. This sense of invalidity is something with which country record labels are all too familiar.

Biedermann, who has most recently produced videos for Michelle Wright’s “Take It Like A Man,” Paulette Carlson’s “The Chain Just Broke,” Anne Murray’s “I Can See Arkansas,” Tim Mensy’s “This Is Heart,” and Pam Tillis’ “Shut The Supper Tree,” has been a part of the Country Music video industry over the past couple of years. She previously worked with Capitol Records in Nashville.

Video most recently served as a catalyst for the Achy Breaky craze. Ray has jumped in, and Billy Ray Cyrus’ debut single scored a quick #1. As Mercury’s Sandy Neece describes it, a brainstorming strategy met turning golden when video was called upon to break

(continued on page 24)
a new act not yet at home on radio.

"We knew from the Kentucky Head-Hunters," says Neese, "that the video had played an enormous role in translating to radio because when people saw the video they picked up the phone and requested the song at radio. We were also aware of the excitement Cyrus was generating in his home area. We'd been up there to see him, and there was no way this could be faked."

Creating an Acoustic Breaky Dance and getting clubs involved nationwide is one way publicity, Mercury specifically, stays competitive in the industry, that is making a consistent effort to cater to a younger, more demanding market. The strides that country label publicity departments have made recently breaks country music as a whole into the national media. Getting a new country act on TNN is key, and now positioning them on shows such as Entertainment Tonight, Arsenio Hall, and The Tonight Show is, according to Neese, "not that difficult to grab now."

Another recent example of industry excitement over a country music video concerns Travis Tritt's latest video, "Lord Have Mercy On The Working Man," which consists predominantly of computer-animated graphics incorporated into the thematics of the video. Directed by veteran video man, Barbara Lazewski as art director, the video features Tritt in the midst of flying graphic innuendos including Ronald Reagan, the Kennedys and other politicians, Donald Trump, credit cards, money, and other symbols denoting the plight of the poor man.

"Both Barbara and I are excited about the direction this video is taking, which gives us the chance to incorporate graphics with live action," said Cole. "At the same time it gives us the opportunity to make a political statement through humor, which we think is a unique twist for this video."

According to Postmasters design director, Rhea Borzak, "This is the first country music video to incorporate graphics to this extent."

Production
By Cory Cheshire & Brad Hogue

Getting the package ready for the public, via radio, is the role of the producer. While assuring that certain singles are radio-friendly, a producer is also interested in creating an entire album that will justify attention overall with high sales.

Jerry Crutchfield, vp of A&R, Liberty Records and producer for artists such as Tanya Tucker and Lee Greenwood, described the producer's role as one also constituting that of musical director. He went on to say that a good song does not guarantee a good record. While the song is the script, the musical director must envision the music and the artist simultaneously.

"The song is the script," says Crutchfield, "but that doesn't mean, when you have a good song, (that) the record actually comes off to its fullest potential in the studio, because there are many different approaches."

Preening the artist and the material for recording requires the balance between commerciality on initial radio favorites and other favorites exclusively for album play.

As the producer of Tanya Tucker's gold-selling lp, What Do I Do With Me, Crutchfield says he will get 50-100 songs a day for the album, all of which he listens to, and with the artists discriminating ears, as well, picks the top 10 cuts for recording.

As for the different approaches available in the studio, today's technology may be taking a backseat to yesterday's masters, as country music begins to step up to the production standards of pop and gospel.

Skylab's Denny Jiosa, commented on this saying, "As far as production quality goes, country music is finally catching up with gospel and pop music stylishly, we're hearing crunching sound- ing guitars, delays on some of the vocals, possibly some plangue on background vocals, and many other things we haven't heard in country music before."

"The country music industry is still using vintage microphones that were popular when Elvis Presley was first cutting tracks, which are Neuman, AKG, or Telehunkan, which is no longer in business. Even with all this modern technology, the newer microphones just do not sound like the old ones. The old microphones are tube-driven, which provide a very warm, clear sound, whereas the newer microphones are driven by phantom power, which is not as intimate a sound."

"The older technology is being combined with the newer digital technology to create a new sound. Country records are being recorded on 48-track machines as opposed to 24 tracks, as they were in the past. Engineers are combining vintage tube compressors, which originally sold for say $100, and are now worth $2,500 because they're no longer being manufactured, with digital technology to create a new sound of country music. Wynonna's project for example is 100% digital."

"In the last five years, consoles have come to a standard which has never been known before. Some are computer-operated with moving fader automation, which means the faders have individual motors tied into a memory which reads from a tape machine and acts as a 'ghost' engineer."

"Outboard gear also is an entire world of sound processing equipment. It's a matter of taste whether or not you use this technology. Some engineers stick with a very basic strategy. Others are masters with the more technologically advanced equipment. The recording process is basically the same as it's always been, the equipment has just been improved."

Denny, Jiosa manages SkyLab Studios which is located at 50 Music Square West, Suite 802.

RETAIL & DISTRIBUTION
By Brad Hogue

Radio, video, and production, of course, are not the only vital areas of the country music industry. Retailers have also experienced the changes, especially in the high visibility stores in Hollywood, New York and Nashville, which are often in direct proximity to record companies. According to John Kerlikowske, general manager of the highly visible West End Avenue Tower Records in Nashville, the current changes in country music are obvious.

"The most obvious reason is that the country music industry is making things accessible to a wider range of people. The range of people they are hitting are consumers from age 25-35 who are tired of the rock and roll sound. The sounds those people grew up on, the Beatles, Motown, etc., those types of music are bad playing by any new rock and roll bands. These consumers obviously don't like the new rock and roll, and they're tired of the old stuff. They needed somewhere to go, and the country music industry has recognized that."

"Another growth in country music is essentially related to the Sound Scan system which can report sales from stores like K-Mart, Wal-Mart, and Fred Myers which have never really been included in music reports before. The sales figures they're getting are much more accurate now than they were before."

With the diversification of country music radio programming, the advent and incorporation of country music video, the escalating quality of country music sound production, and the higher visibility of country music retail product, there are also changes in the distribution of country music.

According to Jim LaFrance, director of music sales for Ingram Entertainment Inc., "Record company excitement over a particular artist is more evident in the retail record business. Retail buyers are more enthusiastic and willing to take a chance on new talent.

Day-to-day activity and feedback from sales representatives will tell you who's being pushed."

LaFrance went on to say, "It's easily detectable simply because of the quality of the promotional packages which present the artists."

Ingram Entertainment, in a recent merger with Comron, now distributes 33-35% of all video, music, and hardware in the United States, making them the number one distributor, with eight warehouses devoted entirely to music product. The Ingram Distribution Center is located in La Vergne, Tennessee, again, in close proximity to local record companies.
Country Reviews

SINGLES

OUT OF THE BOX

- WYNONNA JUDD “No One Else On Earth” (Curb/MCA)
  Producer: Tony Brown/Don Potter
  Writers: Sam Lorber/Stewart Harris/Jill Colucci
  Album: Wynonna

This one has major crossover market potential. Wynonna's vocals are as soulful as ever, with tingles of pop and R&B. The track is complete with tasty guitar picking, a horn section, and Jonell Mosser & John Cowan singing background vocals. Another #1, no doubt.

FEATURE PICKS

- MARK COLLIE “Even The Man In The Moon Is Crying” (MCA 54448)
  Producer: Don Cook
  Writers: Mark Collie/Don Cook
  Album: Mark Collie

Reminiscent with a unique hook, “Even The Man In The Moon Is Crying” will kick off Mark Collie’s self-titled album, his third for MCA.

- MOLLY & THE HEYMAKERS “Swinging Doors” (Reprise 5560)
  Producer: Gregg Brown
  Writers: Bobby Boyd/Chapin Hartford/Jim Foster
  Album: Molly & The Heymakers

A catchy tune sparked by a group who should be gaining recognition, “Swinging Doors,” may put Molly & The Heymakers on the radio map. Otherwise, it is another good record complimenting an even better album from this unique rock-turn-country group.

- Various Artists Honeymoon In Las Vegas—Original Motion Picture Soundtrack (Curb 52845)
  The motion picture: Honeymoon In Las Vegas. The cast: James Caan, Nicolas Cage, and Sarah Jessica Parker.
  The entertainment: A potpourri of musical names ranging from Billy Joel to Dwight Yoakam to Amy Grant to Bono. And what do they all have in common? Each covers an Elvis tune. A really fun album, to play the “guess who is singing” game; no one disapproves. Therefore, we’ll offer our own little guide to listening. Best performance overall—Dwight Yoakam, “Suspicious Minds”; Elvis in proxy—(tie) Ricky Van Shelton, “Wear My Ring Around Your Neck” and Billy Joel, “All Shook Up.” Most unexpected cover—Bono, “Can’t Help Feeling In Love With You.” Next to be caught gyrating (uncensored)—Travis Tritt, “Burnin’ Love.” A performance too sweet, even for Elvis—Amy Grant, “Love Me Tender.”

NEW ALBUM RELEASES

(Saturday, September 1, 1992) I Still Believe In You—Vince Gill—(MCA)

(Saturday, September 8, 1992) The First Christmas—Doug Stone—(Episc)

(Saturday, September 15, 1992) Greatest Hits Vol. I & II—Randy Travis—(Warner Bros.)
Curtis Wright Makes Liberty Debut

By Brad Hogue

Curtis Wright's original intention for entering the music business was to "become a great guitar player" and get out of the Pennsylvania mill region. Wright recalls, "After I got sick of picking glass out of my fingers, (while working in an Owens-Corning fiberglass plant), I told my dad I was going to make it in the music business."

After three years on the Holiday Inn circuit, Wright signed with a regional powerhouse from North Carolina called The Super Grit Cowboy Band, where his talents flourished under the guidance of Grit founder Clyde Maddox, and he was able to hone his musical skills, not only on guitar, but also on steel guitar, banjo, dobro, and mandolin, as well as vocals.

Wright then spent three years in Roanoke, Virginia with The Cinnamon Band; before moving to Nashville in 1987 to write and look for an artist deal. Through his association with Buzz Ledford, Wright became a staff writer at Willin' David Music Group and began to write songs which would eventually top the charts. He penned "A Woman In Love" for Ronnie Milsap and "Next To You Next To Me" for Shenandoah, both of which climbed to #1. Soon, half a dozen other artists recorded his material including Conway Twitty, Steve Wariner, Vince Gill, Patty Loveless, John Anderson, and Charlie McClain, among others.

Wright also spent two years as Vern Gosdin's headliner before signing with Liberty. Wright said, "Vern is probably the only guy I would have gone to work for because I love his writing so much. It was always hard for me to believe I was standing on the same stage as him."

Well, Wright's musical tenure has finally paid off as he has been afforded the opportunity to tackle the charts once again, only this time as an artist.

Wright signed with Liberty in 1991 and recalled one of his most memorable moments from the recording sessions. "The night we went into the studio to cut tracks was the night the troops started Operation Desert Storm. We were waiting for James (Stroud) to get to the studio, and he finally called and asked if we were watching television, and we said 'No, we're waiting on you,' and he said you, 'better turn on the television'. So we paid for studio time to watch Operation Desert Storm."

They eventually completed the project, though, and Wright's Liberty debut, Curtis Wright is off and running with the first single, "Hometown Radio." "I Can't Stand To Watch My Old Flame Burn," which may follow-up the debut single, is one of Wright's personal favorites from the album.

Nine of the 10 cuts from the self-titled release were penned by Wright, who says he learned much about the craft of songwriting by attending ASCAP workshops. "The ASCAP workshops really paid off in a time when it's tougher than it's ever been for songwriters."

STUDIO STYLE — Norro Wilson (center) and PolyGram's Buddy Cannon (right) recently produced songs for an upcoming album by PolyGram recording artist Sammy Kershaw at The Music Mill.
Playback Nears Major Status

PLAYBACK RECORDS, the Miami-based independent label, is pushing its way closer to major label status. Veteran radio man, Jack Gale formed the label in 1983 and implemented television marketing to score success with albums like, Tina Turner Goes Country, The Platters Greatest Hits, Frankie Laine’s Gold, as well as albums by Mickey Rooney and Tiny Tim.

Marketing strategy turned chart strategy as Gale began recording albums by Del Reeves, Margo Smith, David Frizzell, Kitty Wells, Roy Drusky, Bobby Helms, Leroi Van Dyke and Jimmy C. Newman. Lauro Records was contracted for distribution, with product reaching England, Spain, France, Italy, Japan, New Zealand, Scandinavia and Canada.

In 1991, a new slew of recordings took place at Playback with albums by Jeannie C. Riley, Sammi Smith, Tommy Cash, Charlie Louvin, Melba Montgomery, Cleve Francis, Jack Blanchard and Misty Morgan. Those to score number one radio slots included Jeannie C. Riley with two singles, Tommy Cash, Michele Bishop and Sandi Thompson.

Recently Playback added a Country Soul division, with Petrella their first acquisition. A Gospel division is in the works as well, and product from both is slated for this fall.

Along with opening a Nashville office in the United Artists Tower, Gale has started Playgold International Bookings, presided over by Len Jinks, who also runs Playback’s Nashville office. Tours have been scheduled in England for Jeannie C. Riley, Jimmy C. Newman and Sylvia. Jim Owens Productions will be filming the event for TNN’s Cool and Chase.

Jack Gale (left), producer of Del Reeves’ current single, “My Love Belongs To You,” stops for a moment to chat with Reeves about a lyric change on the singer’s silver anniversary album.

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**IFPA Expands Summer /Fall Pin Tourney Schedule**

CHICAGO—Pinball tournaments, specifically of the IFPA variety, are proving to be "the thing" for summer/fall! Doug Young, executive director of the International Flipper Pinball Association, reports that "members are promoting pinball contests like never before." Young credits the recent (July) regional, sponsored by IFPA operator member Jim Stansfield Vending in LaCrosse, Wisconsin with providing the spark that has been generating even stronger interest in the association's tournament program.

The one-day event at the LaCrosse Holiday Inn drew 40 participants mainly from the ranks of the JSV league, but also including players from remote parts of Minnesota and Wisconsin. In addition to the women and men divisions, various specialty events took place. Bobbi Rewey, "the pride of Patch Grove, WI," took first place in the women's division; John Ross of Minneapolis was the champion in the men's division; and he also collected first place in the crosshand event (with Doug Onsgard) plus the single flipper doubles title.

A similar tournament is planned for Rochester, Minnesota on Saturday, October 31.

Next up on the IFPA tournament circuit is the Colorado Midwest Pinball Championships, under sponsorship of Funworld, one of IFPA's newest members; and Young reports that it is, "shaping up to be a pinball marker's dream!" Co-sponsors include KBPI-radio, Embassy Suites and Colorado Game Exchange, along with field support from IFPA manufacturer sponsors—Bally, Data East, Premier and Williams. Dates are August 22-23 and the locale is the Funworld Entertainment Center in Denver. As Young said, "this AMOA-IFPA-affiliated event could be a real chart buster!"

Among added attraction will be a charity contest to benefit Colorado's Children's Hospital, with local media celebrities and members of the Denver Nuggets participating.

Further information regarding present and future IFPA tournaments may be obtained by contacting AMOA-IFPA's Doug Young at 141 W. Vine St., Milwaukee, WI 53212 or phoning 414-263-0233.

**New Product, New Programs—Seeburg Int'l Is On Its Way!**

CHICAGO—Seeburg International, at its recently held (8/6) distributors meeting in Chicago, introduced its new 720 Skyline CD jukebox and strongly re-affirmed the company's total commitment to the production, design and marketing of music equipment within the traditional manufacturer to distributor to operator framework. At this point in time, with about 12 to 15 distributors already signed up, the factory's targeted territorial coverage of the U.S. market is at 55 percent.

Tom Hacker is president of Seeburg International. He is also executive vice president and, for owner of Abbott Products, the Chicago-based metal fabricator firm (dealing, primarily with defense contractors) that acquired the rights, in 1991, to the Seeburg name and logo. (As an aside, let us add that Hacker is a former longhair musician who holds a special place in his heart for everything related to music!). In his brief address to the distributor assemblage he focused on the company's "many exciting future plans" which include the production of economically priced machines for those locations who cannot afford expensive equipment; along with new technology for the CD changer.

"We want to overcome existing concerns that might be harbored," he said, "and we want to assure all of our distributors that Seeburg International will be around...and will stay around!"

As emphasized, repeatedly, during this meeting, Seeburg International is intent on solidifying its position in the marketplace and projecting its new image, while maintaining the magic of the Seeburg name. The firm is earnest in its desire to respond to the needs of distributors and operators, in terms of equipment, service and special programs designed with the bottom line in mind.

A number of projects are under consideration, including one in particular that really peaked the interest of attending distributors. As outlined by general manager Jack Kapala, the plan would be that with every new Skyline sold, Seeburg International would take back a previous model (SCD-1, for example) and thoroughly update it for a "moderate fee" ($500 was the figure mentioned), allowing additional earnings mileage for used equipment and those machines that are just sitting around. Part B of this plan would provide a similar updating without the requirement of a new Skyline purchase, for an additional amount of money. As Kapala explained, "We want to make the updating as cost effective as possible.

Franchise locations is another project on the planning board. A Seeburg Infinity machine is currently installed in a McDonald's, in suburban Chicago, to test the proposed program.

In yet another vein, Seeburg International is working on a computer package (for office use, etc.), so, suffice to say, there are many irons in the fire as this company continues to get its message across.

Seeburg International will shortly wrap up production on the Infinity model to make way for the Skyline, which goes on the line the third week of August.

Coverage of this event would be incomplete without honorable mention of the presentation made by sales and marketing vice president Ed Blankenbeckler, who thoroughly explained all of the workings of the Skyline, the CD mechanism, the sound system, etc., as only he could deliver (along with a few humorous anecdotes interspersed); following which, he slowly (and teasingly) removed the covering to reveal the Skyline. It is a beautiful piece of equipment, very contemporary in design and cosmetics, with colorful, moving lights across the lower frontal area that beckon patrons to "come play me"; and the album selections right at the top.

To further dramatize the Skyline's look, the meeting room at the Wyndham Hamilton in Lasca, Illinois was dimly lit with individual tables set up to resemble a club or lounge.

The accompanying photos here and continued on page 30 will give you a further handle on this event. (Photos by Pam Caposieno).

LaserStar America shines in big "D"! The Commercial Music facilities in Dallas, Texas, were all decked out with balloons, streamers and other festive trimmings for the recent open house/showing which spotlighted the new Rowe LaserStar America CD jukebox. Pictured (l+r) are Commercial Music prexy Bernie Williams; Ann Williams and Rowe's senior veepee-music Joel Friedman.

ROYCE GREEN AND JAN GREEN (OF MEMPHIS): DOUG ALLEBACH AND PETER ENTRINGER (AUDIO VISUAL AMUSEMENTS) AND DAVID RUTHRUF (OF SEATTLE).
Seeburg (Continued from page 29)

Joyce Pullen of Charleston, West Virginia, enjoying breakfast first.

Manley Lawson (Florida) with Chris McSwain, Don Hesch and Chris Hesch of A.H. Entertainers in Rolling Meadows, IL. Is there an announcement forthcoming from A.H.?

Steve Brewer (Bilotta Enterprises); Seeburg Int'l.'s Jack Kapala and the factory's nat'l. field service mgr. (et al) Emrah Kasar.

Members of the Seeburg Int'l. family, including Jack Kapala, Ed Blankenbeckler, Emrah Kasar, Tom Hacker and Bob Breither (who did a real Fred Astaire for us the moment the first selection was played!)

A terrific group shot of the SI family with attending distribs, who were all previously photographed with the exception of Quang Mirideth of Charleston, West Virginia (2nd from right).

Seeberg Int'l.'s Bob Breither, Bob O'Neill (designer of the Skyline) and Ed Blankenbeckler with Abbott Products' Tonye Carlo.

Sorry this photo does not do it justice, but let us now present the gorgeous 720 Skyline CD jukebox!
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