

# CASH BOX

June 22, 1991

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## Tom Petty & The Heartbreakers



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



# CASH BOX

THE MUSIC TRADE MAGAZINE

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## Tom Petty & The Heartbreakers

BY ALEX HENDERSON

**TOM PETTY & THE HEARTBREAKERS BLEND ELECTRIC AND ACOUSTIC ELEMENTS** on their new MCA offering, *Into The Great Wide Open*—which is Petty's first album with the Heartbreakers since 1987's *Let Me Up (I've Had Enough)*, and his first album since his 1989 solo recording *Full Moon Fever*. Among the CD's cuts are "The Dark Of The Sun," "King's Highway," "Out In The Cold," "All Or Nothin'," "You And I Will Meet Again" and its first single, "Learning To Fly." Petty wrote four of the album's songs by himself, six with producer Jeff Lynne and two with Lynne and Heartbreakers lead guitarist Mike Campbell. Besides Campbell, members of the Heartbreakers include Benmont Tench (keyboards), Stan Lynch (drums) and Howie Epstein (bass guitar, vocals).

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

## NUMBER ONES

**POP SINGLE**

Rush, Rush  
Paula Abdul  
(VIRGIN)

**R&B SINGLE**

How Can I Ease The Pain  
Lisa Fischer  
(ELEKTRA)

**COUNTRY SINGLE**

Lucky Moon  
The Oak Ridge Boys  
(RCA)

**MIAMI LATIN**

Bachata Rosa  
J.L. Guerra y Grupo 40  
(KAREN RECORDS)

**RAP SINGLE**

Ring, Ring, Ring  
De La Soul  
(TOMMY BOY)

**POP ALBUM**

Niggaz 4 Life  
N.W.A.  
(VIRGIN)

**R&B ALBUM**

Niggaz 4 Life  
N.W.A.  
(VIRGIN)

**COUNTRY ALBUM**

NoFences  
Garth Brooks  
(CAPITOL)

**GOSPEL ALBUM**

Rev. James Moore Live w/Mississippi Mass Choir  
Rev. James Moore  
(MALACO)

**DANCE SINGLE**

O.G Original Gangster  
Deee-Lite  
(ELEKTRA)

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# TOP PRIORITY NEWS

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

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

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

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



**LET'S HANG OUT AT CHET'S PLACE.** BMI/Nashville recently hosted ceremonies to dedicate a portion of South Street in the famed Music Row area, and renamed it Chet Atkins Place, in honor of the legendary music figure and Country Music Hall of Famer. Other music greats such as Mark Knopfler, Minnie Pearl, Owen Bradley, Eddy Arnold and Ray Stevens were on hand for the festivities. Pictured above (l-r) are: Nashville Mayor Bill Bonner; Atkins; and BMI vice president Roger Sovlne.

## ON THE MOVE



McCarthy



Silver



Zucker



Lightstone



McCain



Hunt



Thompson



Jones

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



CASH BOX CHARTS

TOP 100 SINGLES

POP • JUNE 22, 1991



#1 SINGLE: Paula Abdul



HIGH DEBUT: Seal #79



TO WATCH: Amy Grant #39

			Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼
<b>1</b>	<b>RUSH RUSH</b> (Virgin 98828)	Paula Abdul	2	7	<b>51</b>	<b>HIGHER THAN HOPE</b> (Epic 73788)	Daryl Braithwaite 55 5
<b>2</b>	<b>I WANNA SEX YOU UP</b> (Giant 4-19382)	Color Me Badd	4	10	<b>52</b>	<b>DREAM LOVER</b> (IRS 13821)	Rebel Pebbles 52 10
<b>3</b>	<b>MORE THAN WORDS</b> (A&M 75021 75172)	Extreme	1	14	<b>53</b>	<b>CRY FOR HELP</b> (RCA 2744)	Rick Astley 32 19
<b>4</b>	<b>LOVE IS A WONDERFUL THING</b> (Columbia 73719)	Michael Bolton	3	10	<b>54</b>	<b>I'VE BEEN THINKING ABOUT YOU</b> (MCA 53992)	London Beat 42 20
<b>5</b>	<b>UNBELIEVALBE</b> (EMI 50350)	EMF	7	10	<b>55</b>	<b>COME AGAIN</b> (Warner Bros. 4-19408)	Damn Yankees 44 11
<b>6</b>	<b>LOSING MY RELIGION</b> (Warner Bros. 19392)	R.E.M.	6	13	<b>56</b>	<b>SHE TALKS TO ANGELS</b> (Def American 4-19403)	Black Crowes 54 15
<b>7</b>	<b>POWER OF LOVE</b> (Epic 4-73778)	Luther Vandross	9	9	<b>57</b>	<b>THAT'S JUST THE WAY IT IS, BABY</b> (Atco 3532)	Rembrandts 43 20
<b>8</b>	<b>COUPLE DAYS OFF</b> (EMI 4639)	Huey Lewis & The News	8	9	<b>58</b>	<b>SOMEONE</b> (Atco 73448)	Rembrandts 63 5
<b>9</b>	<b>I DON'T WANNA CRY</b> (Columbia 38T-73743)	Mariah Carey	5	12	<b>59</b>	<b>TEMPTATION</b> (Cutting/Atco 248)	Corina 79 3
<b>10</b>	<b>I LIKE THE WAY(THE KISSING GAME)</b> (Jive/RCA 1424)	Hi-Five	10	14	<b>60</b>	<b>CAN'T FORGET YOU</b> (Epic 73864)	Gloria Estefan 74 3
<b>11</b>	<b>RHYTHM OF MY HEART</b> (Warner Bros. 4-19366)	Rod Stewart	11	15	<b>61</b>	<b>PEOPLE ARE STILL HAVING SEX</b> (Smash/Polygram 879 666)	LaTour 57 10
<b>12</b>	<b>HERE I AM (COME AND TAKE ME)</b> (Virgin 4-99141)	UB40	17	13	<b>62</b>	<b>MY HEART IS FAILING ME</b> (SBK 07342)	Riff 56 14
<b>13</b>	<b>TOUCH ME (ALL NIGHT LONG)</b> (Polydor 879-4664)	Cathy Dennis	12	17	<b>63</b>	<b>MAMA SAID KNOCK YOU OUT</b> (Def Jam/Columbia 38-73706)	L.L. Cool J 66 6
<b>14</b>	<b>WALKING IN MEMPHIS</b> (Atlantic 4-87747)	Marc Cohn	20	12	<b>64</b>	<b>WHAT A PRICE TO PAY</b> (A&M 75021)	Michael Damien 69 3
<b>15</b>	<b>WE WANT THE FUNK</b> (Interscope 98815)	Gerardo	21	8	<b>65</b>	<b>OOH LA LA</b> (Scotti Bros. 5282-4-SBS)	David Halladay 65 8
<b>16</b>	<b>STRIKE IT UP</b> (RCA 2794)	Black Box	22	10	<b>66</b>	<b>LIFT ME UP</b> (Arista 2218)	Yes 64 6
<b>17</b>	<b>A BETTER LOVE</b> (MCA 1397)	London Beat	25	7	<b>67</b>	<b>WIND OF CHANGE</b> (Mercury 868 180-4)	Scorpions 78 4
<b>18</b>	<b>PLACE IN THIS WORLD</b> (Reunion/Geffen 19019)	Michael W. Smith	26	8	<b>68</b>	<b>VOICES THAT CARE</b> (Giant 19350)	Voices That Care 61 15
<b>19</b>	<b>LOVE AT FIRST SIGHT</b> (A&M 1548)	Styx	19	12	<b>69</b>	<b>YOUR'E IN LOVE</b> (SBK 19729)	Wilson Phillips 58 20
<b>20</b>	<b>RIGHT HERE RIGHT NOW</b> (SBK 07345)	Jesus Jones	33	6	<b>70</b>	<b>SADNESS PART 1</b> (Charisma 4-98864)	Enigma 60 19
<b>21</b>	<b>LILY WAS HERE</b> (Arista 2187)	David A. Stewart Feat./Candy Dulfer	31	6	<b>71</b>	<b>KISSING YOU</b> (Qwest/Warner Bros. 4-19414)	Keith Washington 80 3
<b>22</b>	<b>MIRACLE</b> (Arista 2222)	Whitney Houston	14	11	<b>72</b>	<b>DIRTY LOVE</b> (Geffen 14222)	Thunder 76 3
<b>23</b>	<b>SILENT LUCIDITY</b> (EMI 50345)	Queensryche	18	14	<b>73</b>	<b>THIS TIME MAKE IT FUNKY</b> (Capitol 44699)	Tracie Spencer 77 4
<b>24</b>	<b>HERE WE GO</b> (Columbia 38T-73690)	C&C Music Factory	15	16	<b>74</b>	<b>HOLD YOU TIGHT</b> (Giant 4-19458)	Tara Kemp 62 23
<b>25</b>	<b>I'LL BE THERE</b> (Atlantic 73889)	Escape Club	36	5	<b>75</b>	<b>BITTER TEARS</b> (Atlantic 87760)	INXS 68 12
<b>26</b>	<b>BABY BABY</b> (A&M 75021 1549)	Amy Grant	16	18	<b>76</b>	<b>COMING OUT OF THE DARK</b> (Epic 34T-7366)	Gloria Estefan 71 22
<b>27</b>	<b>I TOUCH MYSELF</b> (Virgin 98873)	Divinyls	13	16	<b>77</b>	<b>IT'S A SHAME(MY SISTER)</b> (Warner Bros. 4-19515)	Monie Love Featuring True Image 73 11
<b>28</b>	<b>YOU DON'T HAVE TO GO HOME</b> (Mercury 878864-4)	Triplets	23	15	<b>78</b>	<b>DANGEROUS</b> (Capitol 44700)	Doobie Brothers 75 5
<b>29</b>	<b>THE DREAM IS STILL ALIVE</b> (SBK 07356)	Wilson Phillips	39	4	<b>79</b>	<b>CRAZY</b> (Sire/Warner Bro. 4-19435)	Seal DEBUT
<b>30</b>	<b>FADING LIKE A FLOWER</b> (EMI 50355)	Roxette	38	2	<b>80</b>	<b>MOVE RIGHT OUT</b> (RCA 2839-4)	Rick Astley 84 2
<b>31</b>	<b>WHAT COMES NATURALLY</b> (MCA 45-1346)	Sheena Easton	24	13	<b>81</b>	<b>MY BODY SAYS YES</b> (Arista 2224)	Titiyo 85 3
<b>32</b>	<b>P.A.S.S.I.O.N.</b> (Impact 54046)	Rhythm Syndicate	41	4	<b>82</b>	<b>ONLY TIME WILL TELL</b> (DGC 19014)	Nelson DEBUT
<b>33</b>	<b>PIECE OF MY HEART</b> (Giant 4-19364)	Tara Kemp	40	5	<b>83</b>	<b>YOU'RE LOVE</b> (Elektra 64894)	Keith Sweat 87 2
<b>34</b>	<b>DOES ANYBODY REALLY FALL IN LOVE ANYMORE?</b> (DGC 19009)	Kane Roberts	37	9	<b>84</b>	<b>NIGHTS LIKE THIS</b> (Virgin 4-98798)	After 7 DEBUT
<b>35</b>	<b>MORE THAN EVER</b> (DGC 24290)	Nelson	28	16	<b>85</b>	<b>HOW MUCH IS ENOUGH</b> (Impact/MCA MCACS-54028)	The Fixx 72 14
<b>36</b>	<b>DON'T TREAT ME BAD</b> (Epic 34T-73676)	Firehouse	27	17	<b>86</b>	<b>ONLY A HEARTBEAT</b> (Charisma 98787)	T'Pau 90 2
<b>37</b>	<b>JOYRIDE</b> (EMI 50342)	Roxette	30	17	<b>87</b>	<b>SURRENDER</b> (Mechanic/MCA 54105)	Trixter DEBUT
<b>38</b>	<b>SAVE SOME LOVE</b> (Arista 2153)	Keedy	29	14	<b>88</b>	<b>CAN YOU STOP THE RAIN</b> (Columbia 38-73745)	Peabo Bryson DEBUT
<b>39</b>	<b>EVERY HEARTBEAT</b> (A&M 7541)	Amy Grant	70	2	<b>89</b>	<b>HARD TO HANDLE</b> (Def American/Reprise 4-19245)	Black Crowes DEBUT
<b>40</b>	<b>HOW CAN I EASE THE PAIN</b> (Elektra 4-64897)	Lisa Fischer	45	8	<b>90</b>	<b>LEARNING TO FLY</b> (MCA 51482)	Tom Petty & The Heartbreakers DEBUT
<b>41</b>	<b>NEVER GONNA LET YOU DOWN</b> (Columbia 38-73643)	Surface	46	6	<b>91</b>	<b>RICO SUAVE</b> (Interscope/East West 4-98871)	Gerardo 67 19
<b>42</b>	<b>LOVE AND UNDERSTANDING</b> (Geffen 19023)	Cher	51	2	<b>92</b>	<b>IESHA</b> (Motown 2070)	Another Bad Creation 83 20
<b>43</b>	<b>IT AIN'T OVER 'TILL IT'S OVER</b> (Virgin 4-98795)	Lenny Kravitz	59	4	<b>93</b>	<b>WHERE THE STREETS HAVE NO NAME</b> (EMI 5035)	Pet Shop Boys 81 5
<b>44</b>	<b>SEE THE LIGHTS</b> (A&M 1553)	Simple Minds	47	7	<b>94</b>	<b>ONE MORE TRY</b> (Quality 15114)	Timmy T 82 26
<b>45</b>	<b>I'LL NEVER LET YOU GO</b> (MCA 53801)	Steelheart	48	8	<b>95</b>	<b>OVER AND OVER</b> (Quality 15111)	Timmy - T 86 3
<b>46</b>	<b>GYPSY WOMAN(SHE'S HOMELESS)</b> (Mercury 868 209-4)	Crystal Waters	50	5	<b>96</b>	<b>SIGNS</b> (Geffen 4-19653)	Tesla 89 27
<b>47</b>	<b>WRITTEN ALL OVER YOUR FACE</b> (Atlantic 4-87805)	Rude Boys	35	11	<b>97</b>	<b>SEAL OUR FATE</b> (Epic 73769)	Gloria Estefan 88 10
<b>48</b>	<b>(IF THERE WAS) ANY OTHER WAY</b> (Epic 4-73665)	Celine Dion	34	12	<b>98</b>	<b>MOTHER'S EYES</b> (Atco 98845)	Enuff Z'Nuff 91 5
<b>49</b>	<b>PART OF YOU, PART OF ME</b> (MCA 1358)	Glen Frey	49	7	<b>99</b>	<b>WHENEVER YOU CLOSE YOUR EYES</b> (Sire/Warner Bros. 4-19323)	Tommy Page 93 4
<b>50</b>	<b>LIFE GOES ON</b> (Capitol 44705)	Polson	53	6	<b>100</b>	<b>HOW TO DANCE</b> (Atlantic 0-86083)	Blingo Boys 94 19

the square's subset indicates strong upward chart movement



# MUSIC REVIEWS

By Alex Henderson and Bryan DeVaney

■ **SUSIE HATTON:** *Body & Soul* (Giant/Warner Bros. 9 24415-2)

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



■ **STEEL PULSE:** *Victims* (MCA MCAD-10172)

Steel Pulse, one of the few reggae acts signed to a major label in the U.S., embraces both hard core reggae and crossover reggae on *Victims*. The CD ranges from the straight-up reggae of "We Can Do It," "Free The Land," "To Tutu" and "Taxi Driver" to such commercial reggae/R&B/pop fare as "Soul Of My Soul," "Evermore" and "Grab A Girlfriend." Steel Pulse produced most of *Victims* with Paul Horton—an exception being "Can't Get You Out Of My System," which was produced by Stephen Bray (known for his work with Madonna) and Michael Verdick.



■ **SHIRLEY MURDOCK:** *Let There Be Love* (Elektra 60951)

Shirley Murdock, the very talented singer, songwriter and co-producer is scheduled to release her long awaited third album *Let There Be Love*, June 18th. Following in the footsteps of her previous albums, she displays the vocals that have made her one of the most loved voices in adult contemporary music. Shirley's album is produced by Roger Troutman together with the co-production of Shirley Murdock and her husband, Zapp member Dale DeGroat.



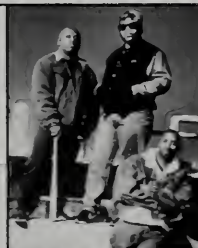
■ **DAVID DIGGS:** *Tell Me Again* (Artful Balance/JCI ABD-7222)

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



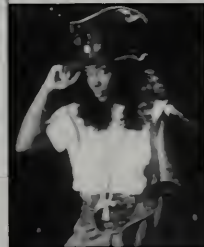
■ **NEMESIS:** *Munchies For Your Bass* (Profile PCT-1411)

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



■ **DE'BORA:** *E.S.P.* (Smash Records/PolyGram CD 848-325)

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



■ **PHYLLIS HYMAN:** "Don't Want To Change The World" (Philadelphia International/Zoo/BMG 2850-4)

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



■ **INNOCENCE:** "Silent Voice" (Chrysalis F2 23714)

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



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

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



■ **THE CONCEPT:** "Homegirl" (Esquire LBL-878C)

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



■ **THE KENTUCKY HEADHUNTERS:** *Electric Barnyard* (Mercury/PolyGram 848 054-2)

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



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

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



## LOOKING AHEAD

POP • JUNE 22, 1991

### PICK OF THE WEEK

■ **LYNYRD SKYNYRD:** *1991* (Atlantic 7 82258-2)

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

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

1991 was produced by Tom Dowd.

1. **SUNRISE**(Mercury) . . . . . The Triplets
2. **LOVE ON A ROOFTOP**(Elektra) . . . . . Desmond Child
3. **BLIND FAITH**(Columbia) . . . . . Warrant
4. **PERFECT WORLD**(Giant) . . . . . Alias
5. **MAKE OUT ALRIGHT**(Virgin) . . . . . Divinyls
6. **SUMMERTIME**(Jive/RCA) . . . . . D.J. Jazzy Jeff & The Fresh Prince
7. **LOVE OF A LIFETIME**(Epic) . . . . . Firehouse
8. **I CAN'T WAIT ANOTHER MINUTE**(Jive/RCA) . . . . . Hi-Five
9. **SUMMER VACATION**(Hollywood) . . . . . The Party
10. **3 A.M. ETERNAL**(Arista) . . . . . KLF
11. **CAN I CALL YOU MY GIRL**(Headliner/RCA) . . . . . P.C. Quest
12. **FOREVER A'MOR**(Atlantic) . . . . . D'Zyre
13. **DADDY FREDDIE'S IN TOWN**(Chrysalis) . . . . . Daddy Freddy
14. **ELEVATE MY MIND**(4th & B'Way) . . . . . Stereo M.C.'s
15. **LOVE DESIRE**(Columbia) . . . . . Sandee





# INDUSTRY BUZZ

## INTERVIEW: Charlie Watts

# Everybody Knows That Bird Is The Word

Lee Jeske

**THE SIGHT OF CHARLIE WATTS PLAYING DRUMS FOR A QUINTET IS NOTHING UNUSUAL:** Charlie Watts has been playing drums for a quintet called the Rolling Stones for 30 years. The thing is, the quintet he's leading on this night at New York's Blue Note is playing bebop (with first generation bebop trumpeter Red Rodney even sitting in for one tune). These four fine British jazz musicians, and their superstar leader, are playing the music from *From One Charlie...*, music put together to go along with a children's book about Charlie Parker, *Ode To a High Flying Bird*, that Watts wrote and illustrated some 30 years ago and which was out, briefly, in 1964. The new CD and the old book are together in a new boxed set from Continuum.

This is Watts' second foray into jazz; during the Stone's interminable last hiatus he lead a monster of a jazz big band for an album and tour. The day after the Blue Note gig, Watts is sitting in an East Side hotel suite, pleased with the way the night before went.

**Cash Box:** Tell me about Charlie Parker.

**Charlie Watts:** Charlie Parker has somehow or other become a thing in my life. If you really want to know what it means, I was onstage at the Blue Note yesterday, we had just finished rehearsal, and I said to David Green, my bass player, who's a year younger than me and who I grew up with, "You know, this is bloody ridiculous. From where we lived—in Pilgrim's Way, in Wembley, North London—we've gone from listening to Charlie Parker to playing Parker's music in a club in New York and Red Rodney's playing with us." And Red Rodney's in the bands we used to listen to when we were 12. I mean, for me, that's more than a dream.

Gerry Mulligan was the first record I had bought, when I was 12—actually owned myself—which was "Walking Shoes." And that's where I wanted to play the drums, it was Chico Hamilton. And from that I bought three other albums: One was the Johnny Dodds Trio. One was Louis Armstrong's Hot Fives and Sevens. And Charlie Parker. And I just fell in love with him.

**Cash Box:** Did the drums make an impression on you? Was it Max Roach?

**Watts:** No, no, I don't think so, funnily enough. I mean, it's so close—yes, after two years Max Roach is the one you wanted to be. Because of Clifford Brown and everything, the Basin Street East thing.

Chico Hamilton was the one I loved, because it was so subtly underplayed, all those brushes. I've always loved, even up to his last thing, Chet Baker. That quartet I still think is wonderful. But Parker took over.

And I did the book as an exercise, when I was 20. 'Cause I was a designer, and to practice the art of illustration, you used to draw a lot. And books are an obvious thing, because they're all together and you can show them to people: "Here's my work."

Children's books are great, I did about three or four kids' books. Because you can be terribly intellectual in a very funny way and just say, "Oh, it's for kids." Because the Parker book can be seen on two or three levels. It can be seen with a very hidden meaning—you know, "bad seed" and all that. And it is actually about a little Bird called Charlie who eats and drinks the wrong things.

It's a very simple thing. I mean, I'm not James Joyce; the drawings are the thing.

**Cash Box:** When you did it, did you expect it to be published?

**Watts:** No, I used to take it 'round in a folder and say, "Here's what I do." You know, you'd go for a job and you'd show it. And a guy called Sean O'Malley brought it out—he used to run a magazine called Beat Publications. He got in on the Beat craze very early and he did the Beatles monthly things and Rolling Stones monthlies, the fan club magazines. In those days, they sold a hell of a lot, you know. And I suppose they were informative, I don't know.

But he said, "I'll publish it." What Sean did, actually, was he saw John's book make millions. But they wouldn't have my book in the big stores. I don't know why—it was not good enough, I don't know.

And ever since '64, people have said to me, "About your book, can I get one?" "No." "About your book can I publish it?" "Yes. You can do it—the only thing I want to see is the final proof and say yes or no."

And Mark Hayward, the guy who did it, is the one who said, "Do the record." 'Cause he originally wanted to put the book inside a 10" Charlie Parker album, with the David Stone Martin drawing, the *Bird and Diz* album.

So he said, "Would you do a CD of you talking?" And I said, "No. To hear my voice on tape, no. I'd sooner play." And he said, "Well play."

So I said, "Well, I don't want to do Charlie Parker songs; it doesn't mean anything to the book. If you want to bring all the Parker Dial records out, fine, it means something to what you're talking about." But to do all these songs by me, it doesn't mean anything to the book.

So I thought about it, and I said, "Look, I don't want it to be a hundred grand on recording and all that. I'll try something. I'll get a band together to try this, and all you're going to get out of it is two days. We'll do two days, and the most you'll get out of it is a jam session."

So I got a band together. I rang David Green initially, and I wanted Peter King to do it, as the alto. So I said, "Peter, do you write?" He said, "Yeah, I've got some things"—that's the way he refers to his songs: "things." And I said, "Well would you write? I'll send you

a book, and I'll write the sections where I think we could illustrate, and we'll call the titles..." and I chose some words from the book.

**Cash Box:** Do you think, when you look at guys like David Green, that if the Stones hadn't have come along you would have been...

**Watts:** No.

**Cash Box:** No?

**Watts:** No. I used to play with David. I used to play a banjo without the neck—I took the neck off—and brushes. And the boy next door used to play in a skiffle band. Skiffle was very big in England, and the lovely thing about skiffle was anybody could play it.

And we were, like, 12, 14 playing it. David had this bass teacher and started getting into Jimmy Blanton. Well, when I got to about the age of 18, David was 17 and, being a bass player, they're very short handed. And when you start to become quite good, let alone very good...

See, it seemed to me that the drummer guys had to be *really* good to get from playing in pubs to the next thing. We used to play pubs and bar mitzvahs. And to get the next bit, as a drummer, you had to be very good. Not just good, you had to be *very* good. And the bass players had to be alright.

So if you were very good, like David, you went *doink, doink, doink*—and the next thing, David was at Ronnie Scott's playing with Ben Webster. So David, in a very short time the way I saw it, went from the Tea Chest to—*vrooom*—and he's playing in these places where we used to go together to concerts.

When I joined the Stones, there was no work, and Brian used to go 'round the clubs saying, "We are the greatest." He was marvelous at that, Brian. I used to sit around all day with him and Keith, it was fantastic, listening to blues records.

But we had a gig a week at most. Then it was two. Then it was three. I used to play with three bands at one time, all blues bands, and the Rolling Stones was one of them. I wanted to be with the Stones because—it's a very funny thing—of the guys in it.

And anytime we played anywhere, we always got booked back or asked to come back. Not for more money, but more people would come in. And we always had this amazing thing, where we'd played this club, which was a traditional jazz club, one Sunday afternoon and there'd be 10 people there. The next week there'd be 30.

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

**Cash Box:** So you don't think about what would have been if the Stones hadn't made it?

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

To be honest with you, I prefer being in a band than I do being a bandleader. The one thing I didn't like about having that huge orchestra was that I don't have the qualifications to stand in front of people of the calibre of Peter King and say, "B-Flat, E-Flat," that sort of thing. And I never took over.

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

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

**Watts:** Probably. See, Jack was good enough for that, Jack is a wonderful bass player.

Jack was the Charlie Mingus period of my life—we used to sit and listen to Gil Evans and Charlie Mingus all night. And I used to go 'round the clubs with him and Ginger, late night playing.

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

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

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

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

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

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

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

**Cash Box:** Is there any sense of guilt?

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

It's all relative, because it's all a business thing. It really is how many people will come and stand outside the door and listen to you, and if they'll pay to get in. It's easy to fathom out, but I still don't like the idea that those guys in my band work for as much as they can get, which is usually not that great a deal of money.



# INDUSTRY BUZZ

**Cash Box:** Charlie Parker lived a terrible life and died a terrible death, which your book kind of goes into. You then watched a lot of your peers go and, rather than learning the lessons of Charlie Parker, live that life. Do you think about this?

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

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

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

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

**Cash Box:** And he burnt out like Bird.

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

**Cash Box:** Any thoughts about turning 50 this week?

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

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

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

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

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

I respect the fact that Bill would like to leave. That's his decision.

## UK BUZZ

By Chrissy Iley

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

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

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

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

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

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

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

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# INDUSTRY BUZZ

## ALTERNATIVE TO POP

By Paul Dewitt

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

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

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

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

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

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

Remember, you are a successful artist, day job or not, if you're still surviving and playing your music for other people on this planet. And if you don't see any progression in your band's career, then show them this article! Next week I'll be covering Alternative and college radio. If you have a story to tell or something to add, please call me here at the office at 213-464-8241.

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

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

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

## THE ROCK

By Alex Henderson

**STUDIO SAVAGERY:** Duuuuuuude! Geffen has a tentative release date of August 13 for Guns N' Roses' long-awaited albums *Use Your Illusion I* and *Use Your Illusion II*. Let's hope the CDs really do hit the streets in August—early this year, a Geffen contact told this beboppin' head-banger homeboy they'd be out in April... Def American's fearless leader Rick Rubin—and I do mean fearless—is producing the next Red Hot Chili Peppers album, which will be the funk-rockers first since signing with Warner Bros. Artists Rubin has produced include Public Enemy, Run-D.M.C., Slayer, L.L. Cool J, Danzig and the infamous Geto Boys... Duuuuuuude! Ozzy Osbourne is working on his next album, *Say Hello 2 Heaven*, in smoggy Los Angeles... Seattle's definitely in the house, boyeeeee. Emerald City rockers 7th Stranger have recorded a remake of Sweet's "Love Is Like Oxygen" for the CEMA-distributed AVC label, which is planning to include that remake and a remix of the band's current Z-Rock hit "Push Harder" on its forthcoming debut album. 7th



Rose Christair

Stranger's lead vocalist Rose Christair is a flygirl in full effect. In other words, she's like a totally bitchin' babe, dude... Death-metal thrashers Deicide are working on their second album, *The Calling*, for which RC/Roadrunner is looking at an October release. Among the "pleasant" song titles are "In Hell I Burn," "Satan Spawn The Cacodemon," "Trifixion" and "Holy Deception"...

**HIGHWAY TO HELL:** Due out in late fall is a live Poison CD titled *Swallow This Live*. In addition to live material recorded on the L.A. glamsters' current tour, *Swallow This Live* will contain five new studio thangz: "Souls Of

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

**VILLAINS ON VIDEO:** Yo! What time is it, G? It's time for Anthrax and Public Enemy to cold get stoopid busy on the rap/metal tip. Anthrax and PE were scheduled to hit Chi-Town on June 10 to shoot a video for a headbanger remake of PE's dope "Bring The Noise," which is being released as the first single from Anthrax's *Attack Of The Killer B's* EP, due out June 24th on Island. Yeah, boyeeeee! Chicago's definitely in the house. Clark Street and Michigan Avenue cold got it goin' on. That's what time it is. I'm outta here, G. Seeeee ya!...



# MUSIC PUBLISHING

By Shelly Weiss

**PROFILE: BOB KEANE (L.A.)**—In 1957, Bob Keane started his own independent record company, Del-Fi Records, named after the Greek Oracle of Inspiration. At the time, Keane was a popular band leader with his own television show and record album. The Del-Fi policy was open door to any and all. In 1959, **Ritchie Valens** walked in that door and the rest is recording history. Now, 34 years later, Del-Fi is still a thriving independent and Ritchie Valens is still a hot selling artist despite dying in a plane crash over 20 years ago. Keane brought national attention to many of the biggest stars in the recording business. **Barry White** once did A&R for Del-Fi. **Frank Zappa**, **David Gates (Bread)**, **Sam Cooke**, **Bobby Fuller** ("I Fought The Law") and **The Fifth Dimension**, were just a few under his umbrella. There is currently a movie in the works about Bobby Fuller. Keane was one of the first producers to begin recording Latino music for the pop market, which paved the way for such groups as **Santana**, **Tierra** and **Los Lobos**. Currently, Bob is working with many new groups while putting together several recording compendiums in the areas he helped make history. One of these is the increasingly popular "West Coast" or "Surfing Sound" which he helped originate and will be available shortly. The *Best of Ritchie Valens*, including "Donna" and "La Bamba" is still selling on cassette and was recently released on CD. Bob Keane, after 34 years, still plays clarinet, performs with his band and still has an open door policy. Thank you for the great music!...

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

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

**WARNER/CHAPPELL**—Albert Collins, who recently finished playing with **Eric Clapton** to sold-out audiences at the Royal Albert

Hall in London, took time out to sign a worldwide co-publishing agreement with Warner/Chappell Music. Collins currently has an album out on Point Blank/Charisma Records entitled, *Iceman... Toy Matinee*, who just played to SRO crowds at The Roxy in L.A., and Pop songsters, **Merchants of Venice**, have also just signed with Warner/Chappell...

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

to be continued...



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



**SOY COWBOY**—East meets West in L.A.'s best unsigned band!



# LATIN MUSIC

By Tony Sabournin

## AND NOW ABOUT MYRIAM HERNANDEZ AND HER RUMORED EXIT FROM EMI-Chile. First the facts. Ms. Hernández's contract with the label will expire June 26, to



Myriam Hernandez

be exact. Her first two albums have put her—arguably quicker than any other artist in memory—in *superestrella* nova. Negotiations for a contract extension have been carried on since last November, but nothing has come out of it. But something unexpected happened between the comings and goings of the offers and the counteroffers from one side to the other.

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

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

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

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

## MIAMI'S OWN GLORIA ESTEFAN IS BLASTING BACK LIKE MAD on Eddie Palmieri's copyright infringement lawsuit filed in



Gloria Estefan

Federal Court in New York. It alleges that the hit "Oye Mi Canto," written by *Glorita*, Jorge Casas and Clay Ostwald, is based on Palmieri's "Páginas de Mujer," originally released in an eponymous album via Barbaro Records, a Fania label. Estefan and her co-writers have hired New York attorney L. Peter Parcher of Parcher & Hayes, P.C., who successfully defended Mick Jagger in a similar suit. The released statement ends with the most hostile diplomatic legalese: "We are ready, willing and anxious to fight this case in court."

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

This begs another question: If the evidence in Palmieri's favor is relatively minor—history and cultural usage seems to be so overwhelmingly against Palmieri—why did his lawyer, David Lubell, take this case? Reached at the offices of Fischbein Badillo Wagner, Lubell said "before we instituted the lawsuit we did a diligent appraisal based on expert opinion and came to the conclusion that it was copyright infringement."

I wouldn't want Eddie Palmieri to walk away with the wrong impression of what I'm going to say. I've always respected him tremendously as an artist. And when his orchestra is right, it can be magical. But this lawsuit reeks with symptoms of his cheap capitalization on someone else's hit, hopeful for a "quickie" settlement, perhaps because: 1.) After

## COCI NANDO

# CASH BOX TOP 30 ALBUMS

MIAMI LATIN • JUNE 22, 1991

Last Week\* Total Weeks\*

1	BACHATA ROSA (Karen Records)	J.L. GUERRA Y GRUPO
2	EN VIVO (Sony Discos)	ANA GABRIEL
3	BAILE PUNTA (Sonotone)	BANDA BLANCA
4	LUCES DEL ALMA (Sony Discos)	LUIS ENRIQUE
5	BARROCO (BMG/Ariola)	RAUL DI BLASIO
6	DOS (Capitol/EMI Latin)	MYRIAM HERNANDEZ
7	A TRAVES DE TUS OJOS (Fonovisa)	LOS BUKIS
8	NADIE COMO TU (CEL)	PALOMA SAN BASILIO
9	CON LA MUSICA POR DENTRO (MPI)	NINO SEGARRA
10	A MIS AMIGOS (Sony Intl.)	JOSE LUIS PERALES
11	LLEGARON LOS COCOTUSES (Kubanøy)	LA COCO BAND
12	TIEMPO DE VALS (Sony International)	CHAYANNE
13	YOU'RE MY EVERYTHING (CEL)	JOHNNY ZAMOT
14	EN EL PALACIO BELLAS ARTES (Ariola)	JUAN GABRIEL
15	VEINTE AÑOS (WEA Latina)	LUIS MIGUEL
16	HOT (TTH)	JOSSIE ESTEBAN Y PTR. 15
17	VIDA (Sony International)	EMMANUEL
18	PUNTO DE VISTA (Sony Discos)	GILBERTO SANTARROSA
19	CORAZON DE BOLERO (CEL)	DYANGO
20	NO INVENTES PAPITO (Kubanøy)	SANTI Y LOS DUENDES
21	SALSA CALLE OCHO '91 (TH/Rodven)	VARIOUS ARTISTS
22	SALSA CALIENTE DEL JAPON (RMM/Sony)	ORQ. DE LA LUZ
23	PAJARO HERIDO (Sony International)	ROBERTO CARLOS
24	XUXA - 2 (Giobo)	XUXA
25	Y AHORA DE VERDAD (RMM/Sony)	JOHNNY RIVERA
26	EXTRANJERO (Sony International)	FRANCO DE VITA
27	ETERNAMENTE ROMANTICOS (Sony/BMG)	VARIOUS ARTISTS
28	MERENGUE CALLE OCHO (TH/Rodven)	VARIOUS ARTISTS
29	ESTA VEZ (Sony International)	JOSE L. RODRIGUEZ
30	FLOR DE PAPEL (Fonovisa)	ALEJANDRA GUZMAN

SOURCE: Gato Associates Research

all, the Miami Sound Machine organization is in sound financial shape; and 2.) One way or another MSM will spend the money in legal fees. Judging from the hired top guns, Estefan, Casas, Ostwald and their publisher seemed to have opted to spend the money anywhere but with Palmieri.

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

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

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

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



By Lee Jeske

## ON JAZZ

### LAST WEEK, AFTER A FOUR-YEAR BOUT WITH LIVER CANCER, STAN GETZ

died at the age of 64, another jazz giant come and gone. Getz was on death's door two years ago but he recovered long enough to tour and record last year. Getz, whose bouts with drug addiction dogged his career, was one of the greatest tenor saxophonists jazz has ever known. Last June, I had a wide-ranging discussion with him about life and music. Here are some excerpts:

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

**Getz:** Well, I found out something, that music's keeping me alive. I really love it. And I feel that I'm being protected, for now, by some higher power. I feel that I'm being kept on the earth for the reason of giving some of it back, which I should have felt 30 years ago. I should have felt that, when you see the results of playing an hour or two for people and they're happy about it and they enjoy it, that's quite an honor to be given—to make people happy for awhile.

**Cash Box:** Did you not feel that way 30 years ago?

**Getz:** No, I was too busy learning music, earning money to support a family. I was fucked up. I had the wrong set of values. I was traveling so hard to support the wishes of a wife who thought she was marrying a rock musician. Living in an estate where all I could do was work, and I was always tired, I only came home to get my laundry done. And when you get tired you resort to drinking, drugging, whatever.

Now I feel the best I've ever felt because every day's a bonus. I'm at God's disposal. We all are anyway.

**Cash Box:** Are you optimistic about the state of jazz?

**Getz:** Most definitely, I always have been. There's always shit about, jazz is dead. It's not dead, it's just gone through some bad periods, that's all. When that hate music came on the scene, that politically oriented music, that was expressing political views—sure, I wouldn't listen to that either, why would the people listen to it, man. Any kind of art form is put on the earth to enhance life, to make it beautiful. You don't want to read too much in it, you just want to enjoy it. Don't analyze this shit to death.

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

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

We had nothing but a radio, you know; that was it, the radio. And when we played sports, it was stickball.

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

**Getz:** Oh, definitely. People ask me about success, I never once thought about success. To this day, it's a by-product. What I thought about was bettering the music, always trying to become good at the music. Which you never do, because what you hear in your head is better than what you do, always.

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

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

**Getz:** Yeah, Herbie told me that. I tell you, that's what really impressed me when I taught at Stanford. All these kids have their heroes, and nobody plays like themselves. I spent the whole time trying to convince these kids that the main thing that makes jazz so good is that it's an expression of the individual: Don't belittle your own individual selves, stop imitating after awhile.

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

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

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

# CASH BOX TOP 40 ALBUMS

JAZZ • JUNE 22, 1991

The square bullet indicates strong upward chart movement

Last Week Total Weeks

<b>1</b>	<b>HEALING THE WOUNDS</b> (GRP 9638)	CRUSADERS	1	7
<b>2</b>	<b>MIDNIGHT IN SAN JAUN</b> (Warner Bros. 26293)	EARL KLUGH	2	11
<b>3</b>	<b>LISTEN LOVE</b> (Mercury 848 532)	JOHN LUCIEN	5	5
<b>4</b>	<b>GREENHOUSE</b> (GRP 9630)	YELLOW JACKETS	3	17
<b>5</b>	<b>DREAM</b> (Windham Hill Jazz 0130)	TUCK & PATTI	8	5
<b>6</b>	<b>LOVE AND UNDERSTANDING</b> (GRP 9629)	GEORGE HOWARD	4	17
<b>7</b>	<b>COLLECTION</b> (GRP 9642)	SPYRO GYRA	10	3
<b>8</b>	<b>DAVE KOZ</b> (Capitol 91643)	DAVE KOZ	6	23
<b>9</b>	<b>PURE SHUUR</b> (GRP 9628)	DIANE SHUUR	7	21
<b>10</b>	<b>FLIGHT TO FREEDOM</b> (GRP 9634)	ARTURO SANDOVAL	9	11
<b>11</b>	<b>PEACE OF THE WORLD</b> (GRP 9640)	SPECIAL EFX	14	7
<b>12</b>	<b>ASHES TO ASHES</b> (Warner Bros. 26138)	JOE SAMPLE	12	32
<b>13</b>	<b>MOOD SWING</b> (Nova 9134)	T LAVITZ	13	11
<b>14</b>	<b>COLLECTION</b> (GRP 9645)	LEE RITENOUR	DEBUT	
<b>15</b>	<b>KEVYN LETTAU</b> (Heads Up 3011)	KEVYN LETTAU	16	7
<b>16</b>	<b>ACOUSTIC MOMENTS</b> (Blue Note/Capitol 95263)	BIRELI LAGRENE	11	11
<b>17</b>	<b>TALKING HANDS</b> (GRP 9636)	DEBORAH HENSON-CONANT	15	11
<b>18</b>	<b>THIS IS NOW</b> (GRP 9635)	EDDIE DANIELS	22	7
<b>19</b>	<b>STEPPING OUT</b> (Denon/A&M 6870)	STEVE LAURY	18	9
<b>20</b>	<b>MONSTER ON A LEASH</b> (Epic 47387)	TOWER OF POWER	23	3
<b>21</b>	<b>NORTH ON SOUTH STREET</b> (A&M 5345)	HERB ALPERT	19	13
<b>22</b>	<b>SAXUALITY</b> (Arista 8674)	CANDY DULFER	DEBUT	
<b>23</b>	<b>FLYING COLORS</b> (Bluemoon/Mesa-Bluemoon 79165)	GRANT GEISSMAN	24	5
<b>24</b>	<b>IDENTITY</b> (ATA 75753)	RONNIE LAWS	28	5
<b>25</b>	<b>TRIBAL TECH</b> (Relativity 88561-1049-2)	SCOTT HENDERSON/GARY WILLIS	29	5
<b>26</b>	<b>ALIVE</b> (GRP 9627)	CHICK COREA	17	21
<b>27</b>	<b>TCHOKOLA</b> (Epic 47378)	JEAN LUC PONTY	32	3
<b>28</b>	<b>LIVE AT THE APOLLO</b> (GRP 9637)	B.B. KING	21	7
<b>29</b>	<b>ZEPHYR</b> (GRP 9644)	DON GRUSIN	DEBUT	
<b>30</b>	<b>SERIOUS LEISURE</b> (Airus 0050)	SAM CARDON	20	9
<b>31</b>	<b>DREAM COME TRUE</b> (Atlantic 82087)	GERALD ALBRIGHT	25	23
<b>32</b>	<b>CLAUS OGERMAN FEATURING MICHAEL BRECKER</b> (GRP 9632)	CLAUS OGERMAN	26	13
<b>33</b>	<b>IGUANA</b> (Windham Hill Jazz 0128)	RAY OBIEDO	27	13
<b>34</b>	<b>FOR LOVERS ONLY</b> (Novus/RCA 3097)	MARION MEADOWS	30	19
<b>35</b>	<b>HOPE</b> (Blue Note/Capitol 94858)	RICK MARGITZA	31	17
<b>36</b>	<b>MEDICINE MAN</b> (EMI 92048)	BOBBY McFERRIN	33	28
<b>37</b>	<b>PLAYING WITH FIRE</b> (Spindletop 133)	SAM RINEY	34	23
<b>38</b>	<b>LIVE</b> (Arista 8613)	KENNY G	36	21
<b>39</b>	<b>PERFECT SMILE</b> (Verve Forecast/Polygram 847 017)	SHAKATAK	35	21
<b>40</b>	<b>TIMES SQUARED</b> (Warner Bros. 27499)	ERIC LEEDS	37	13

Thanksgiving and Christmas, gave baskets to poorer people. And they played cards.

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

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



# RHYTHM & BLUES

By Bryan Devaney

## R&B MUSIC

### STEVIE WONDER TO RECEIVE NELSON MANDELA COURAGE AWARD—

Motown Records recording artist Stevie



Stevie Wonder

Wonder, who has been one of the most prominent and outspoken figures in the struggle for human rights, is due to receive the second annual Nelson Mandela Courage Award in honor of his lifelong commitment to humanitarian efforts. He will be honored at TransAfrica Forum's "Bridge To Freedom" dinner that will be held at the Century Plaza Hotel in Los Angeles on Friday, June 14, 1991. Quincy Jones, known worldwide as a producer, recording artist, and humanitarian, will present the Award to Wonder. "Stevie's conviction and long-standing commitment to

Africa, civil rights, human rights and justice serves as an example for us all," said chairman and host of the event Bill Cosby.

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

### MTV'S TRIBUTE TO BLACK ARTISTS AND MUSICIANS—

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

**ON THE ROAD—**Artists on the R&B label Bust It Records, founded by M.C. Hammer and his brother, Louis K. Burrell, will be traveling quite a few road miles this summer while on the touring circuit.

B Angie B, whose cover of the Emotions' classic "I Don't Want To Lose Your Love," which was in the top ten on the top 100 *Cash Box* R&B singles chart, will be Johnny Gill's special guest on his summer-long tour. Also to tour this summer is Bust It's Special Generation, who will be on the road with LL Cool J, Pebbles and Hi-Five among others taking part in the Budweiser Budfest.

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



After the Brand New Heavies worked New York City's S.O.B.'s industry audience into a hot, funky, sweat, they chilled backstage with friend and "heavy" enthusiast, Q-Tip, from A Tribe Called Quest (who joined BNH on stage). Pictured (l-r) are: Q-Tip; BNH guitarist Simon Bartholomew; BNH bassist Andrew Levy; featured vocalist, N'Dea Davenport; BNH drummer/keyboardist Jan Kincaid and featured drummer Charles D.

# CASH BOX TOP 75 ALBUMS

R&B • JUNE 22, 1991

The square bullet indicates strong upward chart movement

Last Week Total Weeks

1	<b>NIGGAZ4LIFE</b> (Priority 57126)	N.W.A.	16	2
2	<b>THE POWER OF LOVE</b> (Epic 46789)	Luther Vandross	1	6
3	<b>NEW JACK CITY</b> (Giant 24409)	Soundtrack	2	14
4	<b>COOLIN' AT THE PLAYGROUND YA KNOW!</b> (Motown 6318)	Another Bad Creation	3	17
5	<b>O.G. ORIGINAL GANGSTER</b> (Sire/Warner Bros. 26492)	Ice - T	6	4
6	<b>QUIK IS THE NAME</b> (Profile 1402)	D.J. Quik	5	17
7	<b>I'M YOUR BABY TONIGHT</b> (Arista 8616)(P2)	Whitney Houston	4	31
8	<b>HI-FIVE</b> (Jive/RCA 1328)	Hi-Five	8	30
9	<b>DE LA SOUL IS DEAD</b> (Tommy Boy 1029)	De La Soul	11	4
10	<b>MAKE TIME FOR LOVE</b> (Qwest/Warner Bros. 26528)	Keith Washington	10	8
11	<b>MAMA SAID KNOCK YOU OUT</b> (Def Jam/Columbia 46888)(P)	LL Cool J	7	37
12	<b>TERMINATOR X &amp; THE VALLEY OF THE JEEP BEETS</b> (RAL/Columbia 46896)	Terminator X	14	5
13	<b>MARIAH CAREY</b> (Columbia 54202)(P4)	Mariah Carey	13	49
14	<b>MAKE WAY FOR THE MOTHERLODE</b> (Atlantic 91605)	Yo Yo	9	12
15	<b>GONNA MAKE YOU SWEAT</b> (Columbia 47093)(P2)	C&C Music Factory	15	23
16	<b>THE ONE</b> (Select 21640)	Chubb Rock	18	4
17	<b>SOUNDTRACK</b> (Virgin 91609)	The Five Heartbeats	17	7
18	<b>TRULY BLESSED</b> (Elektra 60891)	Teddy Pendergrass	12	14
19	<b>THE REVIVAL</b> (Wing/Polygram 841 902)(P)	Tony Toni Tone	19	57
20	<b>MUSIC FROM THE MOVIE "JUNGLE FEVER"</b> (Motown 6291)	Stevie Wonder	40	2
21	<b>COOLEYHIGHHARMONY</b> (Motown 6320)	Boyz II Men	24	4
22	<b>THE FUTURE</b> (MCA 10115)(P)	Guy	20	30
23	<b>KILL AT WILL</b> (Priority 7230)(G)	Ice Cube	23	26
24	<b>B ANGIE B</b> (Bust It/Capitol 95236)	B Angie B	25	5
25	<b>SO INTENSE</b> (Elektra 60889)	Lisa Fischer	27	6
26	<b>ALL TRUE MAN</b> (Tabu/Epic 45349)	Alexander O'Neal	21	19
27	<b>THE HEART OF THE MAN</b> (Capitol 92115)	Phil Perry	26	10
28	<b>CIRCLE OF ONE</b> (Fontana/Mercury 846 346)(G)	Oleta Adams	22	43
29	<b>EMOTIONALLY YOURS</b> (Capitol 93390)	O'Jays	29	18
30	<b>THIS IS AN EP RELEASE</b> (Tommy Boy 964)(G)	Digital Underground	28	21
31	<b>RALPH TRÉSVANT</b> (MCA 10116)(P)	Ralph Tresvant	30	29
32	<b>RUDE AWAKENING</b> (Atlantic 82121)	Rude Boys	31	18
33	<b>LIFE OF A KID IN A GHETTO</b> (Mercury 848326)	Ed O.G. & Da Bulldogs	33	14
34	<b>I'LL GIVE ALL MY LOVE TO YOU</b> (Elektra 60891)(P)	Keith Sweat	32	52
35	<b>POISON</b> (MCA 6387)(P3)	Bell Biv DeVoe	34	26
36	<b>PLEASE HAMMER DON'T HURTEM</b> (Capitol 92857)(P9)	M.C. Hammer	35	70
37	<b>STEP IN THE ARENA</b> (Chrysalis 21798)	Gang Starr	36	21
38	<b>BUSINESS AS USUAL</b> (Def Jam/Columbia 47067)	EPMD	37	21
39	<b>DREAMLAND</b> (RCA 2221)	Black Box	41	43
40	<b>ALL FOR ONE</b> (Elektra 60946-2)	Brand Nubian	45	22
41	<b>BORN TO SING</b> (Atlantic 82084)(P)	En Vogue	38	60
42	<b>ROPE A DOPE STYLE</b> (Atlantic 82164)	Levert	43	31
43	<b>DO ME AGAIN</b> (Capitol 92217)(G)	Freddie Jackson	39	31
44	<b>LIVE HARDCORE WORLDWIDE</b> (Jive 1425)	Boogie Down Productions	42	10
45	<b>GET READY TO ROLL</b> (Nasty Mix 70300)	Rodney O & Joe Cooley	60	2
46	<b>RIFF</b> (SBK 95828)	Riff	46	11
47	<b>SHORT DOGS IN THE HOUSE</b> (Jive/RCA 1353)(P)	Too Short	47	39
48	<b>TONY TERRY</b> (Epic 45015)	Tony Terry	RE-ENTRY	
49	<b>MR. HOOD</b> (Elektra 60977)	KMD	49	4
50	<b>JOHNNY GILL</b> (Motown 6283)(P2)	Johnny Gill	44	60
51	<b>DAMIAN DAME</b> (LaFace/Arista 26000)	Damian Dame	54	3
52	<b>ALWAYS MY LADY</b> (MCA 10198)	Jodeci	DEBUT	
53	<b>LALAH HATHAWAY</b> (Virgin 91382)	Lalah Hathaway	51	41
54	<b>THE BYTCHES</b> (No Face/Columbia 47068)	B.W.P.	52	15
55	<b>CHAPTERS</b> (Columbia 45452)	Cheryl Pepsii Riley	55	3
56	<b>TREAT EM' RIGHT</b> (Select 9063)	Chubb Rock	48	28
57	<b>FATHERS DAY</b> (Uptown/MCA 1006)	Father M.C.	53	30
58	<b>THE ALBUM WITH NO NAME</b> (Virgin 91608)	Redhead Kingpin & The FBI	56	10
59	<b>BAZERK BAZERK BAZERK</b> (MCA 10028)	Son Of Bazerk	58	3
60	<b>A DREAM FULFILLED</b> (Island/PLG 848 278)	Will Downing	DEBUT	
61	<b>BRAND NEW HEAVIES</b> (Delicious Vinyl 422 846874)	Brand New Heavies	61	11
62	<b>3 DEEP</b> (Columbia 46772)	Surface	62	31
63	<b>2 LOW LIFE MUTHAS</b> (Effect/Luke 112)	Poison Clan	63	10
64	<b>DOWN TO EARTH</b> (Warner Bros. 26358)	Monie Love	50	31
65	<b>MORE OF THE NIGHT</b> (Capitol 92957)	Whispers	68	43
66	<b>MARVA HICKS</b> (Polydor 847209)	Marva Hicks	59	13
67	<b>LIVE IN CONCERT</b> (Luke Skyywalker 3303)	2 Live Crew	65	23
68	<b>BAG A TRIX</b> (MCA 10201)	Whodini	57	12
69	<b>ONLY HUMAN</b> (Arista 8620)	Jeffrey Osborne	67	29
70	<b>TAKE IT TO THE FLOOR</b> (Capitol 94846)	Special Generation	70	9
71	<b>TARA KEMP</b> (Giant 24408)	Tara Kemp	66	20
72	<b>ALWAYS</b> (MCA 10025)	Pebbles	73	37
73	<b>JANET JACKSON'S RHYTHM NATION 1814</b> (A&M 3920)(P5)	Janet Jackson	72	89
74	<b>MAKE THE DIFFERENCE</b> (Capitol 92153)	Tracie Spencer	69	32
75	<b>BREAKING ATOMS</b> (Wild Pitch 2004)	Main Source	71	9



TOP 100 SINGLES

R&B • JUNE 22, 1991



#1 SINGLE: Liza Fischer



HIGH DEBUT: Aretha Franklin



TO WATCH: BeBe & CeCe Winans #38

		Total Weeks Last Week		Total Weeks Last Week
<b>1</b>	<b>HOW CAN I EASE THE PAIN</b> (Elektra 64897) . . . . .	Lisa Fischer	1	10
<b>2</b>	<b>POWER OF LOVE</b> (Epic 4-73778) . . . . .	Luther Vandross	3	9
<b>3</b>	<b>DON'T GO</b> (Atlantic 4-87719) . . . . .	En Vogue	5	13
<b>4</b>	<b>DO WHAT I GOTTA DO</b> (MCA 54035) . . . . .	Ralph Tresvant	2	9
<b>5</b>	<b>MIRACLE</b> (Arista 2222) . . . . .	Whitney Houston	6	11
<b>6</b>	<b>WITH YOU</b> (Epic 34T 73713) . . . . .	Tony Terry	4	15
<b>7</b>	<b>EMOTIONALLY YOURS</b> (EMI 93390) . . . . .	O'Jays	9	10
<b>8</b>	<b>MOTOWN/PHILLY</b> (Motown 4765) . . . . .	Boyz II Men	10	10
<b>9</b>	<b>DO ME RIGHT</b> (MCA 45-1382) . . . . .	Guy	11	10
<b>10</b>	<b>EXCLUSIVITY</b> (Arista 4000) . . . . .	Damien Dame	12	8
<b>11</b>	<b>I DON'T WANNA CRY</b> (Columbia 38T-73743) . . . . .	Mariah Carey	8	12
<b>12</b>	<b>BABY I'M READY</b> (Atlantic 3884) . . . . .	Leverit	15	9
<b>13</b>	<b>NIGHTS LIKE THIS</b> (Virgin 43882) . . . . .	After 7	17	5
<b>14</b>	<b>I TRY</b> (Island 87888-4) . . . . .	Will Downing	14	13
<b>15</b>	<b>WHAT IS THIS THING CALLED LOVE</b> (Epic 73810) . . . . .	Alexander O'Neal	18	8
<b>16</b>	<b>YOU GOTTA GET SERVED</b> (RCA 2822-2) . . . . .	Gene Rice	16	8
<b>17</b>	<b>MAIN COURSE</b> (Capitol 44691) . . . . .	Freddie Jackson	13	7
<b>18</b>	<b>I CAN'T WAIT ANOTHER MINUTE</b> (Motown 1445-4) . . . . .	Hi-Five	20	6
<b>19</b>	<b>I WANNA SEX YOU UP</b> (Giant 4-19382) . . . . .	Color Me Badd	7	10
<b>20</b>	<b>GOTTA HAVE YOU</b> (Motown 4759) . . . . .	Stevie Wonder	21	4
<b>21</b>	<b>OPTOMISTIC</b> (Perspective/A&M 28968-1000) . . . . .	Sounds Of Blackness	28	5
<b>22</b>	<b>CAN YOU STOP THE RAIN</b> (Columbia 73745) . . . . .	Peabo Bryson	22	5
<b>23</b>	<b>NEVER GONNA LET YOU DOWN</b> (Columbia 38-73643) . . . . .	Surface	23	7
<b>24</b>	<b>HEAVEN</b> (Atlantic 4-87717) . . . . .	Rude Boys	26	8
<b>25</b>	<b>CIRCLE OF ONE</b> (Fontana/Mercury 878-1624) . . . . .	Oleta Adams	29	8
<b>26</b>	<b>MEN</b> (MCA 45-1463) . . . . .	Gladys Knight	45	3
<b>27</b>	<b>KISSING YOU</b> (Qwest/Warner Bros. 4-19414) . . . . .	Keith Washington	25	13
<b>28</b>	<b>THIS MUST BE HEAVEN</b> (MCA 54082) . . . . .	Omar Chandler Featuring Audrey Wheeler	32	7
<b>29</b>	<b>IN YOUR EYES</b> (Elektra 68337) . . . . .	Shirley Murdock	36	4
<b>30</b>	<b>RING RING RING</b> (Tommy Boy TB965) . . . . .	De La Soul	30	9
<b>31</b>	<b>STRAIGHT DOWN TO BUSINESS</b> (MCA 45-1483) . . . . .	Ready For The World	31	5
<b>32</b>	<b>SUMMERTIME</b> (Jive/RCA 1442-4) . . . . .	Jazzy Jeff & The Fresh Pince	39	3
<b>33</b>	<b>RUSH RUSH</b> (Virgin 98828) . . . . .	Paula Abdul	34	6
<b>34</b>	<b>WHY</b> (Mercury 868-228-4) . . . . .	Small Change	35	6
<b>35</b>	<b>SENSUOUS</b> (Island 422 868 268-4) . . . . .	Miles Jaye	41	6
<b>36</b>	<b>ADDICTIVE LOVE</b> (Capitol 79751) . . . . .	BeBe & CeCe Winans	66	2
<b>37</b>	<b>HOW CAN YOU HURT THE ONE LOVE</b> (Columbia 73766) . . . . .	Cheryl Pepsil Riley	38	6
<b>38</b>	<b>U CAN'T PLAY WITH MY YO YO</b> (East West 4-98831) . . . . .	Yo Yo	19	11
<b>39</b>	<b>IF</b> (Atco 98862) . . . . .	Michelle	24	10
<b>40</b>	<b>TIC TOK</b> (Alpha Int'l. 70720) . . . . .	Lorenzo Smith	40	7
<b>41</b>	<b>THIS MORNING AFTER</b> (Arista) . . . . .	Jeffrey Osborne	48	4
<b>42</b>	<b>JUST WANT TO HOLD YOU</b> (Warner Bros. 4-19330) . . . . .	Jasmine Guy	46	6
<b>43</b>	<b>PLAYGROUND</b> (Motown 6318) . . . . .	Another Bad Creation	27	12
<b>44</b>	<b>P.A.S.S.I.O.N.</b> (Impact 54065) . . . . .	Rhythm Syndicate	51	6
<b>45</b>	<b>THIS TIME MAKE IT FUNKY</b> (Capitol 44680) . . . . .	Traci Spencer	33	10
<b>46</b>	<b>PIECE OF MY HEART</b> (Giant 4-19364) . . . . .	Tara Kemp	52	5
<b>47</b>	<b>I WANT 2 B THE 1 4 U</b> (Capitol 79749) . . . . .	Whispers	54	5
<b>48</b>	<b>AMAZING LOVE</b> (Capitol 79706) . . . . .	Phil Perry	61	3
<b>49</b>	<b>YOUR LOVE II</b> (Elektra 64894) . . . . .	Keith Sweat	37	14
<b>50</b>	<b>THE OTHERSIDE</b> (MCA 1436-2-JDJ) . . . . .	Ruby Turner	43	11
<b>51</b>	<b>SWEET CONTROL</b> (Mercury 868-098-4) . . . . .	Jon Lucien	44	11
<b>52</b>	<b>HAD ENUFF</b> (Warner Bros. 4-19315) . . . . .	Al B. Sure	68	3
<b>53</b>	<b>SHE NEEDS TO GET SOME</b> (MCA 57870) . . . . .	Ray Parker Jr.	70	3
<b>54</b>	<b>FOR THE LOVE OF MONEY</b> (Giant 4822) Troop/Leverit Feat. Queen Latifah	80	2	
<b>55</b>	<b>JUDY</b> (MCA 54111) . . . . .	Whodini	55	5
<b>56</b>	<b>SOUTH OF THE RIVER</b> (Island 868-302-4) . . . . .	Mica Paris	56	6
<b>57</b>	<b>I FIND EVERYTHING IN YOU</b> (Elektra 68357) . . . . .	Teddy Pendergrass	72	2
<b>58</b>	<b>GYPSY WOMAN(SHE'S HOMELESS)</b> (Mercury 868 209-4) . . . . .	Crystal Waters	58	6
<b>59</b>	<b>A HEART IS A HOME</b> (Virgin 4-98849) . . . . .	The Dells	42	14
<b>60</b>	<b>SPECIAL</b> (A&M 75021-53471) . . . . .	Vesta Williams	76	2
<b>61</b>	<b>EVERYDAY PEOPLE</b> (Arista 2239) . . . . .	Aretha Franklin	DEBUT	
<b>62</b>	<b>HONEY DON'T PLAY THAT</b> (Columbia 44T 73759) . . . . .	Terminator X	62	6
<b>63</b>	<b>BORN AND RAISED IN COMPTON</b> (Profile 5323) . . . . .	D.J. Quik	47	10
<b>64</b>	<b>GAMES</b> (Luke/Atlantic 4-89821) . . . . .	Treniere	64	4
<b>65</b>	<b>POP GOES THE WEASLE</b> (Def Jam/Columbia 73728) . . . . .	3rd Base	65	4
<b>66</b>	<b>ALWAYS</b> (MCA 10025) . . . . .	Pebbles	DEBUT	
<b>67</b>	<b>MATURE</b> (Epic 4005) . . . . .	Keisha Jackson	67	4
<b>68</b>	<b>LOVE IN THE RAIN</b> (Atlantic 73899) . . . . .	Lamont Dozier	74	4
<b>69</b>	<b>IF YOUR SERIOUS</b> (SBK 05396) . . . . .	Riff	69	4
<b>70</b>	<b>LET THE BEAT HIT 'EM</b> (Columbia 73847) . . . . .	Lisa Lisa & Cult Jam	DEBUT	
<b>71</b>	<b>WE COULD BE TOGETHER</b> (A&M 75021 15584) . . . . .	Wooten Bros.	71	4
<b>72</b>	<b>NOW THAT WE FOUND LOVE</b> (MCA 12-54088) . . . . .	Heavy D & The Boys	86	2
<b>73</b>	<b>PLAYING YOUR GAME</b> (Effect 714) . . . . .	Buffalo Soldiers	73	6
<b>74</b>	<b>TELL ME THIS NIGHT WILL NEVER END</b> (Motown 1376) . . . . .	Gerald Alston	53	6
<b>75</b>	<b>6 MINUTES OF PLEASURE</b> (Def Jam/Columbia 73820) . . . . .	L.L. Cool J	DEBUT	
<b>76</b>	<b>LILY WAS HERE</b> (Arista 2187) . . . . .	David A. Stewart Feat./Candy Dufler	78	3
<b>77</b>	<b>I DON'T WANT TO LOSE YOUR LOVE</b> (Capitol 44658) . . . . .	B Angle B	59	15
<b>78</b>	<b>GOTTA LOVE</b> (Uptown/MCA 54086) . . . . .	Jodeci	100	4
<b>79</b>	<b>ANTI FUNKY WORLD</b> (East West 4-98838) . . . . .	Nation Funkatlas	50	9
<b>80</b>	<b>BABY COME TO ME</b> (GRP 9952) . . . . .	George Howard	82	6
<b>81</b>	<b>KNOCK SOME BOOTS</b> (Atlantic 4-87745) . . . . .	Sam The Beast	DEBUT	
<b>82</b>	<b>LET'S PUSH IT</b> (Cooltempo/Chrysalis 4JM-23597) . . . . .	Innocence	57	12
<b>83</b>	<b>DROPPIN' LIKE FLIES</b> (Warner Bros. 0-40085) . . . . .	Shella E	90	2
<b>84</b>	<b>JUMP STREET</b> (A&M 75021 7542-2) . . . . .	Herb Alpert Feat./Yvonne De La Vega	DEBUT	
<b>85</b>	<b>WE WANT THE FUNK</b> (Interscope 4-98815) . . . . .	Gerardo	85	5
<b>86</b>	<b>LOVE'S GOT ME</b> (MCA 45-1439) . . . . .	Loose Ends	DEBUT	
<b>87</b>	<b>DO YOU WANT ME</b> (Next Plateau 50137) . . . . .	Salt-N-Pepa	87	22
<b>88</b>	<b>STRIKE IT UP</b> (RCA 2792-1) . . . . .	Black Box	49	14
<b>89</b>	<b>I'M DREAMIN'</b> (Giant/Reprise 19441) . . . . .	Christopher Williams	75	17
<b>90</b>	<b>TONIGHT'S THE NIGHT</b> (SBK 07348) . . . . .	Terry Steele	93	8
<b>91</b>	<b>NAKED</b> (Atlantic 4-87738) . . . . .	Nikki Richards	89	14
<b>92</b>	<b>RAMPAGE</b> (Def Jam/Columbia 73701) . . . . .	E.P.M.D.	63	10
<b>93</b>	<b>CALL ME</b> (Capitol 44681) . . . . .	Phil Perry	60	17
<b>94</b>	<b>DON'T LEAVE ME</b> (Warner Bros. 19413) . . . . .	Winans	88	12
<b>95</b>	<b>WHAT EVER U WANT</b> (Polydor 879590-4) . . . . .	Tony! Toni! Tone!	91	17
<b>96</b>	<b>ELEVATOR</b> (Epic 34-73707) . . . . .	Sweet Obsession	99	10
<b>97</b>	<b>IT'S SOMETHING</b> (Virgin 4-98834) . . . . .	Lalah Hathaway	97	15
<b>98</b>	<b>MORNING IN MY LIFE</b> (ATA/America 76354) . . . . .	Ronnie Laws	79	4
<b>99</b>	<b>SLOW DOWN</b> (Elektra 4-66564) . . . . .	Brand Nublan	81	4
<b>100</b>	<b>SHE'S DOPE</b> (MCA 54056) . . . . .	Bell Biv DeVoe	92	16

The square bullet indicates strong upward chart movement



# RAP/DANCE MUSIC

## STREET BEAT

### The Roots Of Rap

By Bryan DeVaney

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

Back in the mid 70's, who would have ever thought that rap music would come as far as it has today. Well, it all started back in the 1970's in New York City, where gang violence was prevalent. When the gang scene started to decline, New York youths took the opportunity to do something constructive with their lives. At this turning point, **Kool Herc** (you could say the godfather of rap music), who came from Kingston, Jamaica and relocated himself in the upper Bronx, created a sound of music that no one had ever heard before. He took two copies of the same record and blended them back and forth using two turntables, creating one continuous beat which is known as the original sound of hip-hop. Now to expose "hip-hop," Herc took his music to local dance clubs. DJs like **Grandmaster Flash**, the **Cold Crush Brothers**, **Grand Wizard Theodore** and **Grandmaster Caz** would go to the clubs to take notes and observe what Herc and his crew were doing. Soon, these DJs formed their own groups and started doing their own versions of hip-hop.

In 1979, a rap group named **The Sugar Hill Gang** recorded "Rapper's Delight" on Sugarhill Records which became the first rap record to sell worldwide. About the same time, a young rapper from Queens, New York, **Kurtis Blow** released his first single "Christmas Rappin'," which came out in December, 1979. After the success of his record, Kurtis released his second single titled "The Breaks," making history by garner-

ing a gold 12" record from the R.I.A.A. It was the first time a male solo artist had earned a gold disc for a 12" single. Rap groups that were locally known in New York like **Afrika Bambaata** and the **almighty Zulu Nation**, **Grandmaster Flash + The Furious Five** and the **Treacherous Three** had made their ways into the music industry. Out of the original rap groups (now known as "the old school rappers"), **Grandmaster Flash** and the **Furious Five** became the most successful. With classic songs like "The Message," "Scorpio," "The Message II" and "New York, New York" they gained recognition not only in New York, but all over the world.

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

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

## CASH BOX TOP 30 SINGLES

RAP • JUNE 22, 1991

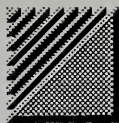
1	<b>RING, RING, RING</b> (Tommy Boy 980) . . . . . De La Soul	2	7
2	<b>YOU CAN'T PLAY WITH MY YO-YO</b> (East West 0-96365) . . . . . Yo-Yo	1	7
3	<b>HONEY DON'T PLAY DAT</b> (RAL 44-73737) . . . . . Terminator X	3	7
4	<b>POP GOES THE WEASEL</b> (RAL 44K-73702) . . . . . 3rd Bass	8	4
5	<b>RISE &amp; SHINE</b> (Jive 14382) . . . . . Kool Moe Dee feat./Chuck D & KRS 1	4	7
6	<b>RAMPAGE</b> (RAL 44-73705) . . . . . EPMD Featuring L.L. Cool J	6	7
7	<b>WHO ME?</b> (Elektra 64890) . . . . . KMD	18	2
8	<b>ANOTHER CASE OF THE P.T.A.</b> (Elektra 0-66591) . . . . . Leaders Of The New School	16	7
9	<b>MAMA SAID KNOCK YOU OUT</b> (Def Jam 44-73703) . . . . . L.L. Cool J	9	7
10	<b>WHO'S GONNA TAKE THE WEIGHT</b> (Chrysalis 23620) . . . . . Gangstarr	10	7
11	<b>BORN AND RAISED IN COMPTON</b> (Profile 7323) . . . . . D.J. Quick	11	7
12	<b>SUMMERTIME</b> (Jive/RCA 1442-4) . . . . . D.J. Jazzy Jeff & The Fresh Prince	14	2
13	<b>AIN'T NO FUTURE IN YOUR FRONTIN</b> (Ichiban 0062) . . . . . M.C. Breed	DEBUT	
14	<b>WAKE UP</b> (Elektra 66597) . . . . . Brand Nubian	5	7
15	<b>I GOT TO HAVE IT</b> (PWL America/Mercury 878-881) . . . . . ED O.G. & Da Bulldogs	7	7
16	<b>O.G. ORIGINAL GANGSTER</b> (Sire/Warner Bros. 0-41004) . . . . . Ice T	12	3
17	<b>DADDY'S LITTLE GIRL</b> (Def Jam 44-73697) . . . . . Nikki D	13	7
18	<b>THE CHUBBSTER</b> (Select 5015) . . . . . Chubb Rock	19	2
19	<b>U-R-NOT THE 1</b> (Atlantic 0-86076) . . . . . Craig G	24	7
20	<b>LOOKING AT THE FRONT DOOR</b> (Wild Pitch 8020) . . . . . Main Source	15	7
21	<b>I SHOULDN'T HAVE DONE IT</b> (Def Jam/Columbia 73739) . . . . . Slick Rick	DEBUT	
22	<b>LARRY, THAT'S WHAT THEY CALL ME</b> (Ruffhouse/Columbia 44 73733) . . . . . Larry Larr	DEBUT	
23	<b>CHECK THE ELEVATION</b> (4th & B Way 162-440-530) . . . . . Tony D	22	5
24	<b>BACK FROM HELL</b> (Profile 7328) . . . . . RUN DMC	DEBUT	
25	<b>DO YOU WANT ME?</b> (Next Plateau 50137) . . . . . Salt-N-Pepa	26	7
26	<b>NOW THAT WE FOUND LOVE</b> (MCA 12-54088) . . . . . Heavy D & The Boyz	DEBUT	
27	<b>NEW JACK HUSTLER(NINO'S THEME)</b> (Giant 0-21845) . . . . . Ice-T	25	7
28	<b>MY DEFINITION OF A BOOMBASTIC JAZZ STYLE</b> (4th & B Way 462-444-037) . . . . . Dream Warriors	30	4
29	<b>RADIOACTIVE</b> (RAL 73685) . . . . . Downtown Science	17	7
30	<b>COME DO ME</b> (Cold Chillin 0-21766) . . . . . The Genius	23	7

## CASH BOX TOP 30 SINGLES

DANCE • JUNE 22, 1991

1	<b>GOOD BEAT</b> (Elektra 0-66550) . . . . . Deee - Lite	4	7
2	<b>GYPSY WOMAN</b> (Mercury 868 209-1) . . . . . Crystal Waters	1	7
3	<b>FACINATING RHYTHM</b> (Virgin 0-91616) . . . . . Base-O-Matic	8	5
4	<b>MEA CUPLA II</b> (Charisma 96352) . . . . . Enigma	16	5
5	<b>HEY D.J.</b> (Sire/Reprise 0-40025) . . . . . Betty Boo And The Beatmasters	19	3
6	<b>RHYTHM OF TIME</b> (Epic 49-73767) . . . . . Front 242	13	5
7	<b>STRIKE IT UP</b> (RCA 2792-1-RD) . . . . . Black Box	3	13
8	<b>NOW IS TOMORROW</b> (Cardiac 4010) . . . . . Definition Of Sound	6	7
9	<b>CAN'T HELP MY SELF</b> (ZXY 6455-US) . . . . . 2 Brothers on the 4th floor	DEBUT	
10	<b>WHERE THE STREETS HAVE NO NAME</b> (EMI 56217) . . . . . Pet Shop Boys	2	9
11	<b>WHAT IS THIS THING CALLED LOVE</b> (Tabu/Epic 38-73810) . . . . . Alexander O'Neal	17	3
12	<b>TASTE THE BASE</b> (Mercury 865-305-1) . . . . . Safire	21	3
13	<b>RING RING RING</b> (Tommy Boy TB 965) . . . . . De La Soul	DEBUT	
14	<b>DADDY'S LITTLE GIRL</b> (Columbia 38-73696) . . . . . Nikki D	14	7
15	<b>LET THE BEAT HIT'EM</b> (Columbia 44-73834) . . . . . Lisa Lisa & Cult Jam	DEBUT	
16	<b>CONTRIBUTION</b> (Island 868185) . . . . . Mica Paris	11	7
17	<b>LET'S PUSH IT</b> (Chrysalis V-23597) . . . . . Innocence	15	5
18	<b>GOT A LOVE FOR YOU</b> (Big Beat 0031) . . . . . Jomanda	DEBUT	
19	<b>SPILLIN' THE BEANS</b> (Atlantic 0-86031) . . . . . Jellybean	7	9
20	<b>JOY</b> (Wax Trax 9164) . . . . . Greater Than One	20	5
21	<b>MAMA SAID KNOCK YOU OUT</b> (Def Jam 73706) . . . . . L.L. Cool J	9	13
22	<b>PEOPLE ARE STILL HAVING SEX</b> (Smash 879 66-1) . . . . . Latour	5	7
23	<b>PHEONIX OF MY HEART</b> (Wing 422 868 133-1) . . . . . Xymox	25	5
24	<b>I SAY YEAH</b> (Epic 49-73773) . . . . . Secchi Feat. Orlando Johnson	24	5
25	<b>THROUGH</b> (Epic 73708) . . . . . Victoria Wilson-James	23	9
26	<b>MOTOWNPHILLY</b> (Motown 2090) . . . . . Boyz II Men	DEBUT	
27	<b>POWER OF LOVE</b> (Epic 34 73778) . . . . . Luther Vandross	DEBUT	
28	<b>CRAZY</b> (RCA 2790) . . . . . Daisy Dee	10	9
29	<b>I CAN'T TAKE THE POWER</b> (Epic 45-73751) . . . . . Offshore	29	3
30	<b>SEE SAW</b> (EMI 50348) . . . . . Attozi	27	7





By Alex Henderson

## INDIE PROFILE

# SELECT RECORDS

**WHEN ASKED WHAT HE FEELS SELECT RECORDS' GREATEST STRENGTH HAS BEEN,** Fred Munao replied "artist development." The president of Select asserts, "I think that over the years, we've demonstrated our commitment to artist development with acts like Whistle, Kid 'N Play and Chubb Rock. We signed Chubb in 1986 and released his first album in 1987. He didn't sell a lot of records at first—maybe 50,000 units. But we liked the feedback we got. We felt that Chubb was gonna develop, and we didn't rush him. The signs were always there to hope for the acceptance Chubb is now getting. You have to know what to be happy with."

Besides the artists Munao mentions above, Select's roster includes The Real Roxanne and Style. Industry rumors have it that Select is negotiating a distribution deal with Elektra; Munao, however, had no comment at deadline time.

A label specializing in rap and dance music, Select is selling mostly cassettes. But Munao notes, "There's a growing percentage of CD sales for us. What used to be 5-7% is well beyond the 20% mark and growing. I would say vinyl is maybe 7-9%. We think that vinyl will always have a place and a value."

Like other labels selling mostly cassettes—and like other labels specializing in rap and dance music—Select is hit especially hard by cassette counterfeiting. But Munao isn't taking this lying down. The Select president is also chairman of Artists Against Counterfeit Tapes, an organization that Priority, Profile, Next Plateau, Jive, Fantasy, Warlock and Wild Pitch are also down with. "Counterfeiting hurts the industry more than most people realize," Munao stresses. "When you're not selling as many albums because of counterfeiters, it cuts into your ability to promote the act. It hurts the record companies, it hurts the artists; but the people it hurts most are the mom-and-pop retailers. When you hurt the mom-and-pop retailers so that they can't make money and stay in business, you hurt our ability to break new records. The mom-and-pops break our records... The most important thing is consumer education—making people aware that a counterfeit tape you buy on the street can sound terrible. Would you buy a piece of art and look at it through filtered glasses?"

## INDIE NEWS

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

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

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

## INDIE CD REVIEWS

### SINGLES

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

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

### ALBUMS

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

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

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

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

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

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

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

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

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

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



■ **DONALD HARRISON QUINTET:**

*For Art's Sake* (Candid/DA CCD 79501)

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

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

The music from Brian Gari's New York musical revue *A Hard Time To Be Single* doesn't paint a very pretty picture of being single in the '90s. While Gari's pop songs have an element of humor, the material serves as reminder that being single straight-up sucks, and underscores just how lucky happily married people are. Besides Gari, who produced the songs with Jeff Olmsted, key players in the play include Larry Victor, Janet Kirker, Angela Warren and Michael McAssey.



# CASH BOX TOP 200 ALBUMS

POP • JUNE 22, 1991

The square bullet indicates strong upward chart movement.

		Last Week	Total Weeks
1	<b>NIGGAZ4LIFE</b> (Priority 57126)	.....	N.W.A. 30
2	<b>SPELLBOUND</b> (Virgin 91611)	.....	PAULA ABDUL 1
3	<b>OUT OF TIME</b> (Warner Bros. 26496)	.....	R.E.M. 2
4	<b>TIME, LOVE &amp; TENDERNESS</b> (Columbia 46771)	.....	MICHAEL BOLTON 3
5	<b>THE POWER OF LOVE</b> (Epic 46789)	.....	LUTHER VANDROSS 5
6	<b>GONNA MAKE YOU SWEAT</b> (Columbia 47093)(P)	.....	C&C MUSIC FACTORY 6
7	<b>NEW JACK CITY</b> (Giant 24409)	.....	SOUNDTRACK 4
8	<b>MARIAH CAREY</b> (Columbia 45202)(P4)	.....	MARIAH CAREY 7
9	<b>EXTREME II; PORNOGRAFFITTI</b> (A&M 75021)	.....	EXTREME 12
10	<b>SHAKE YOUR MONEY MAKER</b> (Geffen GHS 24278)(P)	.....	THE BLACK CROWES 8
11	<b>COOLIN' AT THE PLAYGROUND YA KNOW?</b> (Motown 6318)	.....	ANOTHER BAD CREATION 9
12	<b>O.G. ORIGINAL GANGSTER</b> (Sire/Warner Bros. 26492)	.....	ICE-T 10
13	<b>HEART IN MOTION</b> (A&M 15321)	.....	AMY GRANT 14
14	<b>SHUBERT DIP</b> (Capitol 96238)	.....	EMF 16
15	<b>MIGHTY LIKE A ROSE</b> (Warner Bros. 26575)	.....	ELVIS COSTELLO 15
16	<b>UNION</b> (Arista 18643)	.....	YES 11
17	<b>EMPIRE</b> (EMI 92806)(P)	.....	QUEENSRYCHE 13
18	<b>DEADICATED</b> (Arista 8669)	.....	VARIOUS ARTISTS 17
19	<b>UNPLUGGED (THE OFFICIAL BOOTLEG)</b> (Capitol 96413)	.....	PAUL MCCARTNEY DEBUT
20	<b>HARD AT PLAY</b> (EMI 93355)	.....	HUEY LEWIS & THE NEWS 19
21	<b>MCMXC A.D.</b> (Charisma 91642)	.....	ENIGMA 20
22	<b>HEART SHAPED WORLD</b> (Reprise 25837)(G)	.....	CHRIS ISAAK 22
23	<b>FIREHOUSE</b> (Epic 46186)	.....	FIREHOUSE 26
24	<b>DE LA SOUL IS DEAD</b> (Tommy Boy 1029)	.....	DE LA SOUL 24
25	<b>WILSON PHILLIPS</b> (SBK 93745)(P4)	.....	WILSON PHILLIPS 18
26	<b>JOYRIDE</b> (EMI 94435)	.....	ROXETTE 23
27	<b>QUIK IS THE NAME</b> (Profile 1402)	.....	D.J. QUIK 27
28	<b>GREATEST HITS</b> (Arista 8680)	.....	THE EURYTHMICS 44
29	<b>DOUBT</b> (Capitol 95715)	.....	JESUS JONES 29
30	<b>MAMA SAID KNOCK YOU OUT</b> (Def Jam/Columbia 46889)(P)	.....	L.L. COOL J 25
31	<b>NO FENCES</b> (Capitol 93866)(P2)	.....	GARTH BROOKS 32
32	<b>VAGABOND HEART</b> (Warner Bros. 26300)	.....	ROD STEWART 21
33	<b>I'M YOUR BABY TONIGHT</b> (Arista 8616)(P2)	.....	WHITNEY HOUSTON 28
34	<b>MUSIC FROM THE MOVIE "JUNGLE FEVER"</b> (Motown 6291)	.....	STEVIE WONDER 40
35	<b>FIVE MAN ACOUSTICAL JAM</b> (Geffen 24311)(P)	.....	TESLA 31
36	<b>MAMA SAID</b> (Virgin 91610)	.....	LENNY KRAVITZ 34
37	<b>HI-FIVE</b> (Jive/RCA 1328)	.....	HI-FIVE 37
38	<b>CRAZY WORLD</b> (Polygram 846908)(G)	.....	SCORPIONS 42
39	<b>ELECTRONIC</b> (Warner Bros. 26387)	.....	ELECTRONIC 58
40	<b>TERMINATOR X &amp; THE VALLEY OF THE JEEP BEETS</b> (RAU/Columbia 46886)	.....	TERMINATOR X 41
41	<b>SAILING THE SEAS OF CHEESE</b> (Innerscope 91659)	.....	PRIMUS 43
42	<b>THE REALITY OF MY SURROUNDINGS</b> (Columbia 46142)	.....	FISHBONE 39
43	<b>THE DOORS</b> (Elektra 1047)	.....	SOUNDTRACK 35
44	<b>MAKE TIME FOR LOVE</b> (Quest/Warner Bros. 26528)	.....	KEITH WASHINGTON 45
45	<b>DIVINYLS</b> (Virgin 91397)	.....	DIVINYLS 36
46	<b>COOLEYHIGHARMONY</b> (Motown 6320)	.....	BOYZ II MEN 60
47	<b>INTO THE LIGHT</b> (Epic 46988)(P)	.....	GLORIA ESTEFAN 48



#1 ALBUM: N.W.A.



HIGH DEBUT: Paul McCartney #19

# MTV TOP 20 VIDEOS

JUNE 15-16, 1991

Last Week Total Weeks



MUSIC TELEVISION

		Last Week	Total Weeks
1	<b>I WANNA SEX YOU UP</b> (Giant/Reprise)	.....	Color Me Badd 4
2	<b>MORE THAN WORDS</b> (A&M)	.....	Extreme 1
3	<b>RUSH RUSH</b> (Virgin/Capitol)	.....	Paula Abdul 6
4	<b>DON'T TREAT ME BAD</b> (Version II) (Epic)	.....	Fleurette 5
5	<b>I DON'T WANNA CRY</b> (Columbia)	.....	Mariah Carey 2
6	<b>UNBELIEVABLE</b> (EMI)	.....	EMF 11
7	<b>LIFE GOES ON</b> (Capitol)	.....	Poison 10
8	<b>MAMA SAID KNOCK YOU OUT (Unplugged Version)</b> (Columbia)	.....	L.L. Cool J 12
9	<b>SHE TALKS TO ANGELS</b> (Def American)	.....	Black Crowes 3
10	<b>RIGHT HERE, RIGHT NOW</b> (SBK)	.....	Jesus Jones 15
11	<b>BABY, BABY</b> (A&M)	.....	Amy Grant 8
12	<b>I'LL NEVER LET YOU GO</b> (MCA)	.....	Steelheart 13
13	<b>LOSING MY RELIGION</b> (Warner Bros.)	.....	R.E.M. 7
14	<b>PLAYGROUND</b> (Motown)	.....	Another Bad Creation 17
15	<b>THE DREAM IS STILL ALIVE</b> (SBK)	.....	Wilson Phillips 19
16	<b>MONKEY BUSINESS</b> (Atlantic)	.....	Skid Row DEBUT
17	<b>HERE WE GO</b> (Columbia)	.....	C&C Music Factory 9
18	<b>WIND OF CHANGE</b> (PolyGram)	.....	Scorpions 20
19	<b>GYPSY WOMAN (SHE'S HOMELESS)</b> (Mercury)	.....	Crystal Waters DEBUT
20	<b>ONLY TIME WILL TELL</b> (DGC)	.....	Nelson DEBUT

100 5,000,000 (I.R.S. X2-13092)

101 CLUB MTV PARTY TO GO, VOL. 1 (Tommy Boy 1037)

102 ARISE (Roadracer 9328)

103 BLACK AND WHITE (Slash/Reprise 26487)

104 AH VIA MUSICOM (Capitol 90517)(G)

105 FLESH AND BLOOD (Enigma/Capitol 91813)(P2)

106 IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)

107 SOUNDTRACK (SBK 96204)

108 BOOTLEG SERIES (Columbia 47382)

109 BACK ON THE BUS, Y'ALL (Epic 47508)

110 FLASHPOINT + COLLECTABLES (Columbia 47880)

111 MARC COHN (Atlantic 82178)

112 RUMOR HAS IT (MCA 10016)(G)

113 X (Atlantic 82140)(P)

114 TALKIN' BLUES (Island 848243)

115 MONSTER ON A LEASH (Epic 47387)

116 KILL AT WILL (Priority 7230)(G)

117 I'LL GIVE ALL MY LOVE TO YOU (Elektra/Intertainment 60861)(P2)

118 SHAKING THE TREE/SIXTEEN GOLDEN GREATS (Geffen 24326)

119 CREATURES OF HABIT (Capitol 94303)

120 EMOTIONALLY YOURS (Capitol 93390)

121 LABOUR OF LOVE II (Virgin 91324)(G)

122 SOUL PROVIDER (Columbia 45012)(CBS)(P3)

123 BLOOD ON THE BRICKS (Jambco/Mercury 848513)

124 FLYIN' THE FLANNEL (Columbia 47839)

125 DREAM CHILD (RCA 2221)

126 RALPH TRESVANT (MCA 10116)(P)

127 GREATEST HITS (RCA 2423)

128 B ANGIE B (Bust It/Capitol 95236)

129 POISON (MCA 6387)(P3)

130 GET READY TO ROLL (Nasty Mix 70300)

131 THE HEART OF THE MAN (Capitol 92115)

132 BORN TO SING (Atlantic C82084)(P)

133 KILL UNCLE (Sire/Warner Bros. 26514)

134 THE RHYTHM OF SAINTS (Warner Bros. 26098)(P)

135 FREAKSHOW (Warner Bros. 26168)

136 CONTRABAND (Impact 10247)

137 STICK IT TO YA (Chrysalis 21702)(CEMA 9.98)(P)

138 REFLECTIONS OF PASSION (Private Music 2067)

139 DANCES WITH WOLVES (Associated/Epic 46982)

140 CHAPTERS (Columbia 45452)

141 LEAN INTO IT (Atlantic 82209)

142 TRIXTER (Mechanic/MCA 6389)(G)

143 ONE FROM THE VAULTS (Grateful Dead 4013)

144 TIME AFTER TIME (Quality 15103)

145 LUCKY (East West 91671)

146 RHYTHM NATION 1814 (A&M 3920)(BMG 6.98)(P5)

147 MOVE TO THIS (Polydor 847 267)

148 DREAM (Windham Hill 0130)

94 5

VARIOUS ARTISTS 145

SEPIULTURA 97

BODEANS 92

ERIC JOHNSON 105

POISON 107

TRAVIS TRITT 147

TEENAGE MUTANT NINJA TURTLES II 103

BOB DYLAN 102

INDIGO GIRLS DEBUT

ROLLING STONES 112

MARC COHN 120

REBA McENTIRE 115

INXS 100

BOB MARLEY & THE WAILERS 99

TOWER OF POWER 117

ICE CUBE 98

KEITH SWEAT 110

PETER GABRIEL 113

BILLY SQUIER 90

O'JAYS 121

UB40 131

MICHAEL BOLTON 124

ALDO NOVA 130

FIREHOSE 125

BLACK BOX 126

RALPH TRESVANT 119

STARSHIP 132

B ANGIE B 101

BELL BIV DeVOE 108

RODNEY O & JOE COOLEY 136

PHIL PERRY 133

EN VOEGUE 134

MORRISSEY 109

PAUL SIMON 104

BULLET BOYS 122

CONTRABAND 135

SLAUGHTER 137

YANNI 141

SOUNDTRACK 129

CHERYL PEPSSI RILEY 142

MR. BIG 138

TRIXTER 143

GRATEFUL DEAD 106

TIMMY-T 128

THE SUBDUDES 139

JANET JACKSON 144

CATHY DENNIS 127

TUCK & PATTI 148



- 49 **IN THE BLOOD** (Radioactive/MCA 10192) . . . . . LONDON BEAT 49 16
- 50 **TRUE LOVE** (Chrysalis 21805) . . . . . PAT BENATAR 47 9
- 51 **FACELIFT** (Columbia 46075) . . . . . ALICE IN CHAINS 59 6
- 52 **MO' RITMO** (Innerscope/Atlantic 91619) . . . . . GERARDO 52 17
- 53 **THE SOUL CAGES** (A&M 6405) . . . . . STING 33 20
- 54 **THE ONE** (Select 21640) . . . . . CHUBB ROCK 56 4
- 55 **THE DOORS IN CONCERT** (Elektra 61082) . . . . . THE DOORS 65 3
- 56 **THE RAZORS EDGE** (Atco 91413)(P2) . . . . . AC/DC 55 38
- 57 **HOOKED** (Capitol 95330) . . . . . GREAT WHITE 38 15
- 58 **FOR OUR CHILDREN** (Disney 60616) . . . . . VARIOUS ARTISTS 111 3
- 59 **DON'T ROCK THE JUKEBOX** (Arista 8681) . . . . . ALAN JACKSON 81 4
- 60 **LAUGHTER AND LUST** (Virgin 91628) . . . . . JOE JACKSON 62 6
- 61 **STEELHEART** (MCA 6368) . . . . . STEELHEART 66 22
- 62 **JAHMEKYA** (Virgin 91626) . . . . . ZIGGY MARLEY & THE MELODY MAKERS 69 2
- 63 **WHY DO BIRDS SING?** (Sire/Reprise 2-26503) . . . . . VIOLENT FEMMES 64 6
- 64 **HELLACIOUS ACRES** (Columbia 46754) . . . . . DANGEROUS TOYS DEBUT
- 65 **SOUNDTRACK** (Virgin 91609) . . . . . THE FIVE HEARTBEATS 50 9
- 66 **ORDINARY AVERAGE GUY** (Epic 473984) . . . . . JOE WALSH 71 7
- 67 **WE ARE IN LOVE** (Columbia 46148)(P) . . . . . HARRY CONNICK JR. 61 48
- 68 **ELECTRIC BARNYARD** (Mercury 848054) . . . . . KENTUCKY HEADHUNTERS 53 10
- 69 **STAR TIME** (Polydor 422849) . . . . . JAMES BROWN 74 5
- 70 **THE BEST OF THE DOORS** (Elektra 60345) . . . . . DOORS 54 15
- 71 **MANE ATTRACTION** (Atlantic 82193) . . . . . WHITE LION 46 9
- 72 **AFTER THE RAIN** (DGC/Geffen 24290)(P) . . . . . NELSON 57 48
- 73 **MAKE WAY FOR THE MOTHERLODE** (East West 91605) . . . . . YO YO 63 11
- 74 **REAL LIFE** (A&M 5352) . . . . . SIMPLE MINDS 67 8
- 75 **PLEASE HAMMER DON'T HURT 'EM** (Capitol 92857)(P9) . . . . . M.C. HAMMER 70 67
- 76 **GUY...THE FUTURE** (MCA 10115)(P) . . . . . GUY 77 30
- 77 **TO THE EXTREME** (SBK 95325)(P6) . . . . . VANILLA ICE 73 39
- 78 **EAGLE WHEN SHE FLIES** (Columbia 46882) . . . . . DOLLY PARTON 78 13
- 79 **FLASHPOINT** (Columbia 47456) . . . . . ROLLING STONES 79 10
- 80 **SOME PEOPLES LIVES** (Atlantic 82129)(P2) . . . . . BETTE MIDLER 68 37
- 81 **CHILL OF AN EARLY FALL** (MCA 10204) . . . . . GEORGE STRAIT 75 12
- 82 **EXTREMELY LIVE!** (SBK 96648) . . . . . VANILLA ICE DEBUT
- 83 **DAMN YANKEES** (Warner Bros. 26159)(P) . . . . . DAMN YANKEES 83 65
- 84 **CHERRY PIE** (Columbia 45487)(P) . . . . . WARRANT 84 39
- 85 **CAN YOU STOP THE RAIN** (Columbia 46823) . . . . . PEABO BYRSON DEBUT
- 86 **GARTH BROOKS** (Capitol 90897)(P) . . . . . GARTH BROOKS 87 58
- 87 **BROTHERHOOD** (Capitol 94623) . . . . . DOOBIE BROTHERS 85 7
- 88 **DANCIN' ON COALS** (Mechanic 10196) . . . . . BANG TANGO 140 2
- 89 **NIGHT RIDE HOME** (Geffen 24302) . . . . . JONI MITCHELL 88 14
- 90 **SO INTENSE** (Elektra 60889) . . . . . LISA FISCHER 93 6
- 91 **DICE RULES** (Def American 2655) . . . . . ANDREW DICE CLAY 86 8
- 92 **FREE** (RCA 3004) . . . . . RICK ASTLEY 80 13
- 93 **THE REVIVAL** (Wing/Polygram 841902)(P) . . . . . TONY, TONI, TONE 89 57
- 94 **CARRERAS-DAMINGO-PAVAROTTI IN CONCERT** (London/Polydor 430433)(G) . . . . . CARRERAS-DAMINGO-PAVAROTTI 82 37
- 95 **CIRCLE OF ONE** (Fontana/Mercury 846346)(G) . . . . . OLETA ADAMS 76 21
- 96 **RITUAL DE LO HABITUAL** (Warner Bros. 25989)(G) . . . . . JAMES ADDICTION 91 42
- 97 **TRULY BLESSED** (Elektra 60891) . . . . . TEDDY PENDERGRASS 72 14
- 98 **THIS IS AN EP RELEASE** (Tommy Boy 964)(G) . . . . . DIGITAL UNDERGROUND 95 21
- 99 **PURE HANK** (Warner Bros. 26536) . . . . . HANK WILLIAMS JR. 96 7



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Recording Studio  
1645 N. Vine  
Suite 350  
Hollywood,  
CA 90028  
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fax 213/962-5143

- 151 **KINKY** (RCA 3009) . . . . . HOODOO GURUS 116 9
- 152 **AUBERGE** (Atco 91662) . . . . . CHRIS REA 114 7
- 153 **FLY ME COURAGEOUS** (Island 422 648) . . . . . DRIVIN' N' CRYIN' 153 21
- 154 **BACKSTREET SYMPHONY** (Geffen 24384) . . . . . THUNDER 173 2
- 155 **ALL TRUE MAN** (Tabu/Epic 45349) . . . . . ALEXANDER O'NEAL 123 19
- 156 **LIFE'S TOO SHORT** (MCA 10223) . . . . . MARSHALL CRENSHAW 146 3
- 157 **FATHERS DAY** (Uptown/MCA 1006) . . . . . FATHER M.C. 152 28
- 158 **RUDE AWAKENING** (Atlantic 82121) . . . . . RUDE BOYS 156 19
- 159 **STANDARD TIME VOL. 2 INTIMACY CALLING** (Columbia 47346) . . . . . WYNTON MARSALIS 154 10
- 160 **LIVE HARDCORE WORLDWIDE** (Live 1425) BOOGEDOWN/PRODUCTIONS 157 13
- 161 **BUSINESS AS USUAL** (Def Jam/Columbia 47067) . . . . . EPMD 158 21
- 162 **PHEONIX** (Polygram 84851) . . . . . XYMOX 150 7
- 163 **INNUENDO** (Hollywood 61020) . . . . . QUEEN 159 18
- 164 **THE SIMPSONS SING THE BLUES** (Geffen 24308)(P2) THE SIMPSONS 160 27
- 165 **AS RAW AS EVER** (Epic 47310) . . . . . SHABBA RANKS 166 3
- 166 **RECYCLER** (Warner Bros. 26285)(P) . . . . . ZZ TOP 161 34
- 167 **SERIOUS HITS...LIVE!** (Atlantic 82157)(P) . . . . . PHIL COLLINS 165 31
- 168 **EX-EL** (Tommy Boy 1042) . . . . . 808 STATE 170 3
- 169 **POCKET FULL OF GOLD** (MCA 10140) . . . . . VINCE GILL 167 12
- 170 **AIN'T NO SHAME IN THE GAME** (Epic 4847)(P) . . . . . CANDYMAN 169 34
- 171 **SHORT DOGS IN THE HOUSE** (Live 1348)(P) . . . . . TOO SHORT 151 39
- 172 **SOUND** (Sire/Reprise 26512) . . . . . MIGHTY LEMON DROPS 162 4
- 173 **THE WHITE ROOM** (Arista 8657) . . . . . KLF DEBUT
- 174 **SIXES, SEVENS AND NINES** (Geffen 24372) . . . . . JUNKYARD DEBUT
- 175 **THELMA & LOUIS** (MCA 10239) . . . . . SOUNDTRACK DEBUT
- 176 **SPARTACUS** (Sire/Warner Bros. 26600) . . . . . THE FARM 171 5
- 177 **A LITTLE AIN'T ENOUGH** (Warner Bros. 26477) . . . . . DAVID LEE ROTH 179 21
- 178 **BOOGIE PEOPLE** (Capitol 92514) . . . . . GEORGE THOROGOOD 155 15
- 179 **DO ME AGAIN** (Capitol 92217)(G) . . . . . FREDDIE JACKSON 174 31
- 180 **TIME PASSES BY** (Mercury 846975) . . . . . KATHY MATTEA 176 11
- 181 **THE REMBRANDTS** (Atco 91412) . . . . . REMBRANDTS 180 20
- 182 **LIFE OF A KID IN A GHETTO** (Mercury 848326) ED O.G. & DA BULLDOGS 178 14
- 183 **WORLD CLIQUE** (Elektra 60957)(G) . . . . . DEEEE-LITE 177 40
- 184 **ENLIGHTMENT** (Polygram 847100) . . . . . VAN MORRISON 181 31
- 185 **UNISON** (Epic 46893) . . . . . CELINE DION 182 18
- 186 **WHAT COMES NATURALLY** (MCA 10131) . . . . . SHEENA EASTON 175 10
- 187 **JOHNNY GILL** (Motown 6283)(P2) . . . . . JOHNNY GILL 184 60
- 188 **EDGE OF THE CENTURY** (A&M 75021 5327) . . . . . STYX 190 34
- 189 **HEARTBREAK STATION** (Polygram 848018)(P) . . . . . CINDERELLA 189 29
- 190 **TREAT 'EM RIGHT** (Select 9063) . . . . . CHUBB ROCK 164 11
- 191 **STEP IN THE ARENA** (Chrysalis 21798) . . . . . GANG STARR 168 19
- 192 **HUMAN FACTOR** (Epic 47000) . . . . . METAL CHURCH 163 11
- 193 **BACK FROM RIO** (Arista 8648) . . . . . ROGER MCGUINN 172 22
- 194 **3 DEEP** (Columbia 46772) . . . . . SURFACE 193 30
- 195 **HERE IN THE REAL WORLD** (Elektra 8623)(P) . . . . . ALAN JACKSON 195 64
- 196 **THICKER THAN WATER** (Mercury 848 290) . . . . . THE TRIPLETS 185 7
- 197 **WORD OF MOUTH** (Atlantic 82233) . . . . . MIKE & THE MECHANICS 188 11
- 198 **SEX CYMBAL** (Warner Bros. 26255) . . . . . SHELIA E 183 11
- 199 **RAW** (I.R.S. 13087) . . . . . THE ALARM 191 7
- 200 **DOLLARS AND SEX** (Atlantic 82198) . . . . . ESCAPE CLUB 194 14



# COUNTRY MUSIC

## Gatlins Announce Final Tour



Larry Gatlin & The Gatlins

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

haps best stated in their own words, as follows:

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

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

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

## Willie Nelson: From CBS To IRS

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

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



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

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

"With the influx of record producers, songwriters and talent from other music centers, the growing Nashville urban music scene needs encouragement and direction," says Thomas Cain, T.O.P.S. chairman and senior director, Writer/Publisher Relations BMI/Nashville. "This conference is designed to help those interested in the music business learn to take care of their own business." Since 1987, T.O.P.S. has provided a venue which allows new talent to showcase in the area's jazz, classical, gospel, blues, rap and other forms of urban music. For more information, contact LuAnn Davidson at BMI—615-259-3625.

## Gone Gold/Past Platinum

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

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

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

### ON STAGE



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



TOP 100 SINGLES



#1 SINGLE: Oak Ridge Boys



HIGH DEBUT: George Strait #35



TO WATCH: Dolly Parton #41



#1 INDIE: Tommy Cash & George Jones #39

COUNTRY • JUNE 22, 1991

			Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼		
1	LUCKY MOON (RCA 2779)	The Oak Ridge Boys	2	12	50	WILD TURKEY AND 7UP (GBS 815)	John Campbell	52	5
2	WE BOTH WALK (RCA 2748)	Lorrie Morgan	3	12	51	COME A LITTLE CLOSER (MCA/Curb 54107)	Desert Rose Band	53	4
3	ONE MORE PAYMENT (RCA 2819)	Clint Black	5	9	52	FRIDAY NIGHT'S WOMEN (Atlantic 3633)	Dean Dillon	DEBUT	
4	ONE HUNDRED AND TWO (Curb/RCA 2782)	The Judds	4	10	53	WHAT ABOUT THE LOVE WE MADE (Epic 73716)	Shelby Lynne	20	12
5	THE THUNDER ROLLS (Capitol 93866)	Garth Brooks	6	6	54	THE CRUSH (CURB 063)	JJ White		
6	TILL YOU WERE GONE (Columbia 73736)	Mike Reid	7	12	55	JERRY LEE (Bench 4)	Black Tie	57	5
7	ONE OF THOSE THINGS (Arista 2203)	Pam Tillis	8	10	56	DOWN TO MY LAST TEARDROP (Capitol 79711)	Tanya Tucker	DEBUT	
8	BING BANG BOOM (Warner Bros. 4763)	Highway 101	9	9	57	JUST TO CELEBRATE (Tried & True 9175)	Jerry Jeff Walker	59	6
9	IF THE DEVIL DANCED (Epic 73747)	Joe Diffie	1	12	58	TOO MUCH FUN (Warner Bros. 4839)	The Forester Sister	DEBUT	
10	I AM A SIMPLE MAN (Columbia 73780)	Ricky Van Shelton	11	7	59	ONE SMOKEY ROSE (Broadland 0191)	Billy Jo Spears	62	7
11	POINT OF LIGHT (Warner Bros. 4852)	Randy Travis	13	6	60	I FOUND SOMEBODY TO LOVE (Killer 136)	Debbie Williams	60	10
12	I WONDER HOW FAR IT IS OVER YOU (RCA 2747)	Aaron Tippin	12	11	61	IF YOUR MEMORY SERVED ME RIGHT (Hangin' Gold 1003)	Lisa Rich	63	7
13	BLAME IT ON TEXAS (MCA 54053)	Mark Chesnutt	10	11	62	WHEN I GET THROUGH WITH YOU (Soundwaves 345)	Connie St. John	64	5
14	DON'T ROCK THE JUKEBOX (Arista 2220)	Alan Jackson	18	5	63	READ'EM AND WEEP (Stargem 2490)	Eddie Thompson	65	5
15	THE MOON OVER GEORGIA (Columbia 73777)	Shenandoah	16	9	64	YOU CAN'T TAKE IT WITH YOU (Warner Bros. 4804)	Gene Watson	66	2
16	TILL I FOUND YOU (MCA 54065)	Marty Stuart	17	9	65	MEET IN THE MIDDLE (Arista 2182)	Diamond Rio	15	13
17	SHE'S A NATURAL (Arista 2180)	Rob Crosby	19	9	66	GIVE ME JUST A LITTLE MORE TIME (Door Knob 584)	Sandy Ellwanger	68	4
18	BLUE MEMORIES (MCA 54075)	Patty Loveless	22	7	67	ROCKIN' THE LOVE BOAT (Mercury 413)	The Normaltown Flyers	69	2
19	SOMEWHERE IN MY BROKEN HEART (Capitol/SBK 79596)	Billy Dean	24	6	68	I WISH I HAD MORE MEMORIES OF YOU (Country Star 1110)	Bob Stampler	71	6
20	IF IT WILL IT WILL (Warner/Curb 4647)	Hank Williams, Jr.	23	6	69	BACK OF YOUR MIND (CURB 060)	Duncan	75	4
21	WITH THIS RING (Capitol 79641)	T. Graham Brown	21	9	70	NOW THE LONELY BEGINS (Townson 103)	Kim Tsoy	72	4
22	LORD HAVE MERCY ON A COUNTRY BOY (RCA 2820)	Don Williams	26	6	71	THOSE WERE THE GOOD OLD NIGHTS (WTM 18649)	Josiah	73	3
23	SMALL TOWN SATURDAY NIGHT (Curb 054)	Hal Ketchum	27	8	72	COWBOYS SING THE BLUES (Shanny 102)	Chad Sheldon	74	3
24	HERE'S A QUARTER (CALL SOMEONE WHO CARES) (Warner Bros. 4816)	Travis Tritt	29	3	73	LIVIN' IN A HOUSE FULL OF LOVE (Capitol 79676)	Glen Campbell	77	2
25	FALLIN' OUT OF LOVE (MCA 54108)	Reba McEntire	28	3	74	FRAGILE (HANDLE WITH CARE) (Saddlestone 020)	Razzy Bailey	DEBUT	
26	SHE'S IN LOVE WITH THE BOY (MCA 10297)	Trisha Yearwood	33	4	75	YELLOW ROSES (Love 1991)	Tina Ann Moody	76	4
27	HERE WE ARE (RCA 2828)	Alabama	35	2	76	DADDY (Stargem 2487)	Melissa McQueen	78	4
28	PICTURE ME (Mercury 848291)	Davis Daniel	34	6	77	DON'T LIGHT MY FIRE (Gallery II 2049)	Whiskey Creek	79	6
29	LIZA JANE (MCA 54123)	Vince Gill	36	3	78	COLOR BLIND (Sundial 183)	Eddie French	80	7
30	TO BE WITH YOU (Columbia 73813)	Larry Boone	38	5	79	CANDY KISSES (Curb 061)	Lisa Montalvo	81	4
31	ONE BRIDGE I DIDN'T BURN (MCA 54077)	Conway Twitty	31	7	80	YOU POUR IT ON (Curb 76849)	Dale Watson	82	2
32	ARE YOU SINCERE (AMI 1956)	Cricket Rhodes	32	10	81	THE ONES WHO BELIEVE (SING ME 55)	Holly Stannard Young	83	2
33	I MUST HAVE BEEN CRAZY (RCA 2827)	Matraca Berg	37	3	82	THE OLD WOMEN (Tug Boat 1019)	Eagle Feather	84	4
34	HOPELESSLY YOURS (Capitol 79690)	Lee Greenwood/Suzy Bogguss	40	5	83	STAND-IN-WOMAN (FOX FIRE 889)	Daniel Richard	85	2
35	YOU KNOW ME BETTER THAN THAT (MCA 54217)	George Strait	DEBUT		84	ONE MEMORY TO ANOTHER (Round Robin 2003)	Larry Frye	86	4
36	SHADOW OF A DOUBT (RCA 2826)	Earl Thomas Conley	47	4	85	A SOLDIER'S MEDLEY (Cherry Lane 445)	Cindy Astlin-Aud	87	2
37	EVEN NOW (Arista 2228)	Exile	46	2	86	WHEN I NEEDED YOUR LOVE (White Dove 101)	Jonathon Skyhawk	88	4
38	HOLIDAY INN (Curb 76871)	Tim McGraw	41	6	87	I'LL BE OVER YOU (Gallery II 2048)	J. L. Thompson	89	4
39	HANK & GEORGE, LEFTY & ME (Playback/Laurie 1352)	Tommy Cash/George Jones	42	7	88	MOTHER'S EYES (Tug Boat 1017)	John Lockhart, M.D.	90	4
40	I KNEW MY DAY WOULD COME (Columbia 73814)	Vern Gosdin	49	3	89	AMERICAN VET (Major Cord 801)	D D Blatt	DEBUT	
41	SILVER AND GOLD (Columbia 73826)	Dolly Parton	67	2	90	BOSS'S BIRTHDAY (Killer 137)	Ronnie Russell	91	2
42	FEELIN' MORE HAGGARD THAN MERLE (Fox Fire 888)	Cody Austin	44	12	91	RIGHT DOWN TO MY SOUL (GBS 808)	Karen Donovan	DEBUT	
43	HONKY TONK LIFE (Epic 73768)	Charlie Daniels	43	8	92	BOOTS AND JEANS (Saddlestone 019)	Gerry King	DEBUT	
44	DOWN AT THE TWIST AND SHOUT (Columbia 73838)	Mary-Chapin Carpenter	DEBUT		93	BABY TAKE A PIECE OF MY HEART (MCA 54050)	Kelly Willis	30	9
45	HE COMES AROUND (Reprise 4782)	Molly & The Heymakers	45	5	94	RESTLESS (Warner Bros. 4717)	Mark O'Connor/New Nashville Cats	25	11
46	AIN'T NO COWS IN TEXAS (Step One 428)	Lobo Loggins	50	2	95	HILLBILLY BLUE (Atlantic 3782)	Neal McCoy	48	6
47	AIN'T NO FUTURE IN THE PAST (Mercury 868230)	Ronna Reeves	55	7	96	ONE HUNDRED LOVERS (Killer 135)	Tommy Chase	54	12
48	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY (Step One Record 427)	Clinton Gregory	14	15	97	SCARS (Atlantic 3780)	Ray Kennedy	39	11
49	LONELY TEARDROPS (Evergreen 1130)	Holly Lipton	51	8	98	SHE WENT TO TEXAS (NSD 273)	John Penney	56	8
					99	IN A DIFFERENT LIGHT (Epic 73741)	Doug Stone	58	12
					100	CAN I COUNT ON YOU (MCA 54022)	McBride & The Ride	70	15



## ARTISTS IN ACTION

### Marty Stuart



#### AS HILLBILLY ROCK-ER MARTY STUART

continues to charm the charts with his current "Till I Found You" single, (this week at #16), in addition to making numerous television appearances, and starring in the Marlboro tour, this energized artist still makes time to come back home and add his magic mandolin touches on the

projects of fellow artists when he's needed. His latest session was with Randy Travis, and he's also heard on the new Travis Tritt project. As he continues to build his reputation as a formidable songwriter, Stuart-penned cuts will soon be included on LPs by such artists as Emmylou Harris, Buck Owens, Jann Browne, Mark Collie and Travis Tritt.

### Gary Morris



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

he represented BMI as a goodwill Ambassador, Morris has been in the studio producing the Hungarian rock band MHV.

### Dolly Parton



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



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

## SIGNINGS & SUCH

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

**NEW CURB RECORDS ARTIST HAL KETCHUM** has signed with Monterey Artists for exclusive booking representation. Bobby Cudd will act as Ketchum's agent.

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

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

### #1 ALBUM: Garth Brooks



### TO WATCH: Highway 101 #42

# CASH BOX TOP 75 ALBUMS

COUNTRY • JUNE 22, 1991

The square bullet indicates strong upward chart movement

Last Week Total Weeks

1	<b>NO FENCES</b> (Capitol 93866)	Garth Brooks	1	39
2	<b>EAGLE WHEN SHE FLIES</b> (Columbia 46882)	Dolly Parton	2	13
3	<b>DON'T ROCK THE JUKEBOX</b> (Arista 8681)	Alan Jackson	7	4
4	<b>PUT YOURSELF IN MY SHOES</b> (RCA 2372)	Clint Black	4	30
5	<b>GARTH BROOKS</b> (Capitol 90897)	Garth Brooks	5	94
6	<b>ELECTRIC BARNYARD</b> (Mercury 848054)	Kentucky HeadHunters	3	10
7	<b>CHILL OF AN EARLY FALL</b> (MCA 10204)	George Strait	6	11
8	<b>RUMOR HAS IT</b> (MCA 10016)	Reba McEntire	8	38
9	<b>BACKROADS</b> (Columbia 46855)	Ricky Van Shelton	17	3
10	<b>POCKET FULL OF GOLD</b> (MCA 10140)	Vince Gill	10	13
11	<b>LOVE CAN BUILD A BRIDGE</b> (Curb/RCA 2070)	The Judds	11	37
12	<b>PURE HANK</b> (Warner Bros. 26536)	Hank Williams, Jr.	9	7
13	<b>TIME PASSES BY</b> (Mercury 846975)	Kathy Mattea	13	11
14	<b>PIRATES OF THE MISSISSIPPI</b> (Capitol 94389)	Pirates Of The Mississippi	14	42
15	<b>IF THERE WAS A WAY</b> (Reprise 26344)	Dwight Yoakam	12	30
16	<b>DOUG STONE</b> (Epic 45303)	Doug Stone	16	58
17	<b>IT'S ALL ABOUT TO CHANGE</b> (Warner Bros. 26589)	Travis Tritt	35	2
18	<b>SOMETHING IN RED</b> (RCA 3021)	Lorrie Morgan	15	9
19	<b>TALKIN' 'BOUT MEN</b> (Warner Bros. 26500)	The Forester Sisters	19	11
20	<b>PICKIN' ON NASHVILLE</b> (Mercury 838744)	Kentucky HeadHunters	20	79
21	<b>HERE IN THE REAL WORLD</b> (Arista 8623)	Alan Jackson	18	64
22	<b>HEROES &amp; FRIENDS</b> (Warner Bros. 26310)	Randy Travis	22	36
23	<b>COUNTRY CLUB</b> (Warner Bros. 26094)	Travis Tritt	24	61
24	<b>MARK O'CONNOR/THE NEW NASHVILLE CATS</b> (Warner Bros. 26509)	Mark O'Connor	25	7
25	<b>PASS IT ON DOWN</b> (RCA 2108)	Alabama	23	51
26	<b>TOO COLD AT HOME</b> (MCA 10032)	Mark Chesnutt	26	33
27	<b>YOUNG MAN</b> (Capitol 94302)	Billy Dean	28	9
28	<b>KILLIN' TIME</b> (RCA 9668)	Clint Black	21	106
29	<b>RENEGADE</b> (Epic 46835)	Charlie Daniels	30	6
30	<b>LOVE IN A SMALL TOWN</b> (RCA 2365)	K.T. Oslin	27	29
31	<b>WHEN I CALL YOUR NAME</b> (MCA 42321)	Vince Gill	29	57
32	<b>YOU'VE GOT TO STAND FOR SOMETHING</b> (RCA 2374)	Aaron Tippin	32	20
33	<b>RVS III</b> (Columbia 45250)	Ricky Van Shelton	33	69
34	<b>BACK TO THE GRINDSTONE</b> (RCA 2375)	Ronnie Milsap	31	12
35	<b>HEROES</b> (RCA 2459)	Paul Overstreet	34	19
36	<b>GREATEST HITS</b> (Curb/RCA 8318)	The Judds	39	57
37	<b>OUT OF MY HEART</b> (Columbia 47051)	Vern Gosdin	38	3
38	<b>PUT YOURSELF IN MY PLACE</b> (Arista 8642)	Pam Tillis	36	19
39	<b>TENNESSEE WOMAN</b> (Capitol 91821)	Tanya Tucker	37	40
40	<b>12 GREATEST HITS</b> (MCA 12)	Patsy Cline	40	58
41	<b>DIAMOND RIO</b> (Arista 8673)	Diamond Rio	54	2
42	<b>BING BANG BOOM</b> (Warner Bros. 26588)	Highway 101	61	2
43	<b>GREATEST HITS</b> (RCA 2277)	Keith Whitley	43	41
44	<b>BURNIN' UP THE ROAD</b> (MCA 42343)	McBride & The Ride	42	8
45	<b>A THOUSAND WINDING ROADS</b> (Epic 46047)	Joe Diffie	45	34
46	<b>TURNING FOR HOME</b> (Columbia 46141)	Mike Reid	41	18
47	<b>I'D GO CRAZY</b> (Step One 0064)	Clinton Gregory	49	4
48	<b>UNSTOPPABLE</b> (RCA 3023)	The Oak Ridge Boys	50	8
49	<b>A COLLECTION OF HITS</b> (Mercury 842330)	Kathy Mattea	52	40
50	<b>NECK AND NECK</b> (Columbia 45307)	Chet Atkins/Mark Knopfler	47	31
51	<b>TEMPTED</b> (MCA 10106)	Marty Stuart	51	20
52	<b>ON DOWN THE LINE</b> (MCA 6401)	Patty Loveless	53	53
53	<b>I FELL IN LOVE</b> (Reprise 26139)	Carlene Carter	46	39
54	<b>LIVIN' IT UP</b> (MCA 6415)	George Strait	56	54
55	<b>TOUGH ALL OVER</b> (Epic 46066)	Shelby Lynne	44	43
56	<b>EXTRA MILE</b> (Columbia 45490)	Shenandoah	59	51
57	<b>A PERFECT 10</b> (Capitol 95541)	Lee Greenwood	55	5
58	<b>SHOOTING STRAIGHT IN THE DARK</b> (Columbia 46077)	Mary-Chapin Carpenter	58	32
59	<b>UNCHAINED MELODY</b> (Curb 77414)	Ronnie McDowell	60	20
60	<b>OUT OF YOUR EVER LOVIN' MIND</b> (Atlantic 82183)	Dean Dillon	62	13
61	<b>BANG BANG</b> (MCA 10141)	Kelly Willis	RE-ENTRY	
62	<b>TEXAS TORNADOS</b> (Reprise 26251)	Texas Tornados	48	42
63	<b>IT ONLY HURTS WHEN I LAUGH</b> (Curb 77451)	Jann Browne	57	4
64	<b>ALWAYS AND FOREVER</b> (Warner Bros. 25568)	Randy Travis	RE-ENTRY	
65	<b>INTERIORS</b> (Columbia 46079)	Rosanne Cash	73	31
66	<b>GEORGE STRAIT'S GREATEST HITS</b> (MCA 5567)	George Strait	63	35
67	<b>GREATEST HITS</b> (Capitol 95757)	Dan Seals	69	2
68	<b>ABSOLUTE TORCH AND TWANG</b> (Warner Bros./Sire 25877)	k.d. lang	RE-ENTRY	
69	<b>AMERICA (THE WAY I SEE IT)</b> (Warner Bros. 26453)	Hank Williams Jr.	RE-ENTRY	
70	<b>I'VE GOT THAT OLD FEELING</b> (Rounder 0275)	Alison Krauss	70	14
71	<b>WHAT A WAY TO GO</b> (Atlantic 82109)	Ray Kennedy	67	26
72	<b>THE EAGLE</b> (Epic 46104)	Waylon Jennings	65	45
73	<b>WHATEVER IT TAKES</b> (MCA 10213)	J.P. Pennington	64	3
74	<b>THE 25TH ANNIVERSARY ALBUM</b> (Playback/Laurie 4501)	Tommy Cash	75	20
75	<b>YOU CAN'T TAKE IT WITH YOU</b> (Capitol 93547)	T. Graham Brown	71	5



## REVIEWS SINGLES

### OUT OF THE BOX

- **MARY-CHAPIN CARPENTER:** "Down At The Twist And Shout" (Columbia 73838)
- **Producers:** John Jennings/Mary-Chaplin Carpenter
- **Writer:** Mary-Chapin Carpenter

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

### FEATURE PICKS

- **MARK COLLIE:** "Calloused Hands" (MCA 54079)

**Producers:** Tony Brown/Doug Johnson  
**Writers:** Pat Alger/Gene Levine

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

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

**Producer:** Jerry Crutchfield  
**Writer:** Paul Davis

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

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

**Producers:** Josh Leo/K.T. Oslin  
**Writers:** Sam Martin/Ben Trace/Clem Watts

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

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

**Producers:** James Stroud/David Coriew  
**Writer:** S.A. Davis

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

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

**Producers:** Jimmy Bowen/James Stroud  
**Writers:** Jan Buckinham/Averal Aldridge

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

## COUNTRY RADIO

### HIGH DEBUTS

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

### MOST ACTIVE

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

### HOT PHONES

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

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

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

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

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

"Garth Brooks is the hottest act in country," says Charlie Ochs, WMZQ vice president/general manager. "Grammy winner Vince Gill and one of country's most popular groups, Shenandoah, will certainly make this the most spectacular show of the summer."

Willie Nelson has been booked to perform at the Capitol Music Hall on Friday, June 21, at 8 p.m., according to a Music Hall spokesperson. The show, which will feature Nelson, *Jamboree USA*, will be broadcast by the Mountain Radio Corporation in Wheeling, West Virginia.



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

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



# COUNTRY MUSIC

## INDIE INSIGHT



Marla Maples and Heath Locklear

in on Locklear's musical career. Locklear, who's had three nationally charted singles since the fall of 1989, was a bit surprised by Maples' visit. The two hadn't been in contact within the past year due to her relationship with super-figure Donald Trump.

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

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



Holly Lipton

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

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

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

### INDIE TID-BIT

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

**MARLA MAPLES VISITS COUSIN HEATH**—DeSoto recording artist Heath Locklear recently had a surprise visit from close cousin Marla Maples. Maples stopped by the home of Locklear, in Fort Payne, Alabama, the same town of which country supergroup Alabama resides, to check

## UP & COMING

COUNTRY • JUNE 22, 1991

The square bullet indicates strong upward chart movement

Last Week\* Total Weeks\*

- 1 **SLIPPIN' AWAY** (NSD) . . . . . Michael Anthonye
- 2 **ROCK-A-BILLY** (Caprice) . . . . . Joey Welz
- 3 **YOUR WORLD** (Safari) . . . . . Ramsey Kearney
- 4 **YOU'RE GONNA LOVE TO REGRET IT** (Lonesome Dove) . . . . . Walli Daniel
- 5 **DREAM BOY** (Music City) . . . . . Ann Marie
- 6 **EVERY NIGHT IT HURTS A LITTLE LESS** (DPI) . . . . . Steve Douglas
- 7 **ONE CALL** (Door Knob) . . . . . Susan Thompson
- 8 **THE RAVES OF THE GOOD OLD DAYS** (Pejay) . . . . . Preston Jones
- 9 **WESTBOUND TEN ELEVEN** (KILLER) . . . . . Joe Tyler
- 10 **DANCIN' AND GLANCIN' AGAIN** (Southern Tracks) . . . . . Sammy Johns
- 11 **JESUS IN VEGAS** (Player) . . . . . R.K. Michael
- 12 **MOVIN' ON** (Door Knob) . . . . . Fleetwater Sound Shop
- 13 **CRAZY JOE** (GRAND PRIZE) . . . . . John Williams
- 14 **I FELL LIKE A COUNTRY SONG** (GBS) . . . . . Ronnie Thompson
- 15 **STEEL RAILS** (ROUNDER) . . . . . Alison Krauss

### INDIE FEATURE PICKS

■ **MEL McDANIEL:** "My Ex-Life" (DPI 5005)

**Producers:** Keith Stegall/Roger Murrah

**Writers:** Bob McDill/Layng Martine, Jr.

The latest release from McDaniel is one that's sure to relate to those who've had their shoes filled by someone else—at least when referring to the shoe-rack of love. McDaniel's performance receives the big "thumbs-up," as he delivers a striking vocal show on this traditional number that drips with catching lyrics, stellar production and luring instrumentation.

■ **BILLY MARTIN:** "Goodbye" (The Buck Creek 29936M)

**Producer:** Jay Riley

**Writer:** Billy Martin

His voice creates total captivation. Add to it an emotional ballad which explodes with touching lyrics and a melody that simply seeps through the listening heart. "Goodbye" perhaps says farewell to love, yet says hello to the extraordinary talents of Martin.

■ **JACK DENTON:** "The Blue In Your Eyes" (Evergreen EV-1138)

**Producer:** Ray Baker

**Writers:** Jack Denton/Bill Blakenev

From where does this voice come! Denton definitely has a vocal performance that fits into today's country-hit line-up. "The Blue In Your Eyes" presents a look at love in its sweetest form, not to mention an artist who uses just the right approach to deliver a touching country ballad.

■ **ANITA COX:** "The Man I Never Knew" (Double Heart DHR-205)

■ **RICHARD & GARY:** "Cowboy Tonight" (Wildcat W-1001)

### BACK IN TIME:

JUNE 17—Red Foley born (1910) and David "Stringbean" Akeman born (1915)

JUNE 18—A.P. Carter married Sara Dougherty (1915), Paul Howard died (1984) and Boudleaux Bryant died (1987)

JUNE 19—Lester Flatt born (1914), DeFord Bailey first appeared at the Opry (1926) and Loretta Lynn's first single "Honky Tonk Girl," made the charts (1960)

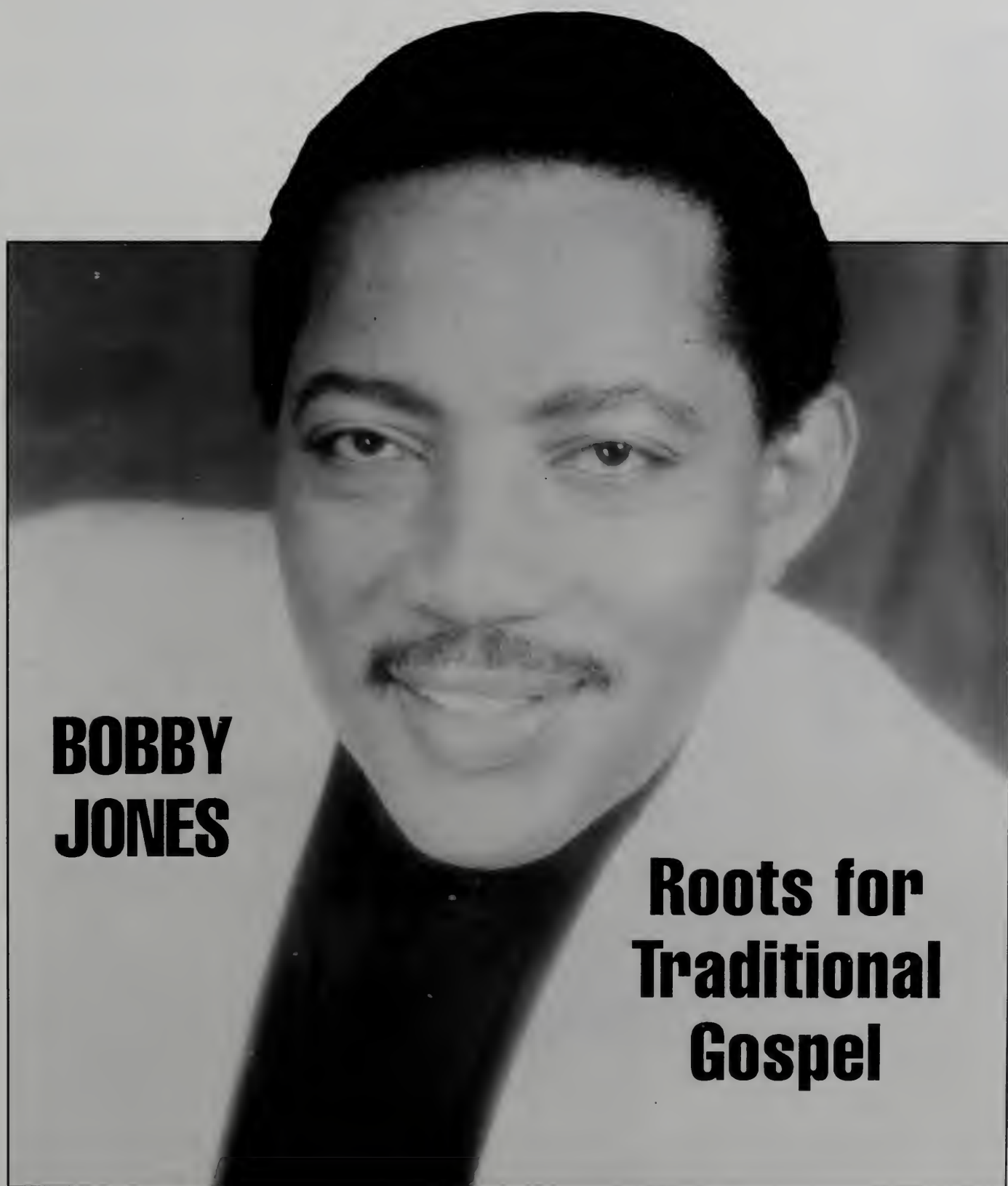


CASHBOX

# GOSPEL MUSIC



CONNECTION



**BOBBY  
JONES**

**Roots for  
Traditional  
Gospel**



# GOSPEL MUSIC

## SONGS OF PRAISE

### ■ THE PILGRIM JUBILEES: Family Affair Malaco Records

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

*The  
Pilgrim  
Jubilees*



### ■ P.I.D.: *The Chosen Ones* Frontline Records

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

*P.I.D.*



### ■ PHOEBE HINES: *Phoebe Hines* Atlanta Records

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

*Phoebe  
Hines*



### ■ FRED HAMMOND *I Am Persuaded* Benson

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

*Fred  
Hammond*



Jerome Olds recently performed in Nashville with his three sons, who took part in the show and threw down some hip hoppin' rap tunes! The boys were a definite crowd pleaser and made sure the audience had a good ole' time. Olds performed songs from his most recent Star Song recording *Eyes Of A Common Man*, as well as material from previous projects. Sharing words of encouragement through song and testimony, Olds revealed himself as a man who is continually sensitive to the Spirit of God. Pictured above (l-r) are: Joshua, Jerome, Solomon and Jacob.

## FEATURE STORY

# Roots For Traditional Gospel

By Shelley Ashley

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

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

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

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

Jones knows his musical roots. Equipped with a doctorate in education, Jones tours the college circuit lecturing on the history of African American religious

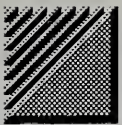
music. He maintains that Black Gospel began its crossover appeal long before his group was formed. Dr. Thomas Dorsey delivered Gospel from the Blues in 1929 and Mahalia Jackson spread it across the continents. Yet it was Edwin Hawkins and his choir that shone the light with the 1964 masterpiece, "Oh Happy Day." Jones remarked, "To this day, Hawkins is honored as the father of Contemporary Gospel. Contemporary Gospel is good if it doesn't lose its 'Jesus' value. If it loses its usefulness in the way of Jesus Christ, then it's too much. However, any Word from God is good."

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

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

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





# GOSPEL MUSIC

## INDEPENDENT RECORD COMPANY SPOTLIGHT

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

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

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

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

## INDEPENDENT PICKS

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

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

### ■ MARTHA BASS AND FONTELLA BASS with special guest DAVID PEASTON *A Family Portrait Of Faith* Selah Records

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

# CASH BOX TOP 10 VIDEOS

## GOSPEL • JUNE 22, 1991

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

..(PLUS MEANS A BULLET)

## VIDEO SPOTLIGHT

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

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

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

—Ron Carson



# CASH BOX TOP 40 ALBUMS

## BLACK GOSPEL • JUNE 22, 1991

The square bullet indicates strong upward chart movement

Last Week\* Total Weeks\*

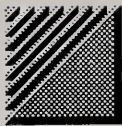
- 1 **REV. JAMES MOORE LIVE WITH MISSISSIPPI MASS CHOIR** (Malaco 6006) . . . . . Rev. James Moore 1 3
- 2 **PHENOMENOM** (Bellmark 71806) . . . . . Rance Allen 2 3
- 3 **LIVES** (Sparrow 1246) . . . . . Tramaine Hawkins 3 3
- 4 **WASH ME** (Tyscot 1401) . . . . . New life Comm. / John P. Kee 4 3
- 5 **I'LL LET NOTHING SEPERATE** (Savoy 7101) . . . . . Dallas Ft. Mass. Choir 7 3
- 6 **WAIT ON THE LORD** (Bellmark 71800) . . . . . Lamora Parks Young Adult 5 3
- 7 **HAVING CHURCH** (Savoy 7099) . . . . . Rev. James Cleveland So. Ca. 6 3
- 8 **LOVE ALIVE IV** (Malaco 6007) . . . . . Walter Hawkins 9 3
- 9 **HE'S RIGHT ON TIME** (Sparrow 12344) . . . . . Daryl Coley 8 3
- 10 **REACH BEYOND THE BREAK** (Savoy 14802) . . . . . Rev. Clay Evans 10 3
- 11 **THANK YOU MAMA FOR**(Malaco 4445) . . . . . The Jacksons Southermaires 11 3
- 12 **HE'S PREPARING ME** (Air 10162) Rev. E. Davis / Wilmington Mass Choir 12 3
- 13 **SAINTS IN PRAISE** (Sparrow 1240) . . . . . The West Angeles Cogic. 13 3
- 14 **PRAY FOR ME** (Word 9202) . . . . . Mighty Clouds Of Joy 14 3
- 15 **HIGHER** (Light 72031) . . . . . Beau Williams 19 3
- 16 **THE PROMISE** (Muscle Shoals 8008) . . . . . Ricky Dillard / New Gen. Choir 16 3
- 17 **HOLD BACK THE NIGHT** (SOG 178) . . . . . Rev. Charles Nicks 18 3
- 18 **Y AFC WORK SHOP 89** (SOG 193) . . . . . Young Artists For Crist 23
- 19 **OPEN OUR EYES** (Rejoice 9111) . . . . . Milton Brunson 34 3
- 20 **RETURN** (WB / Alliance 4100) . . . . . Winans 20 3
- 21 **WALKING IN THE LIGHT** (Tribute 31004) . . . . . Lynette Hawkins Stephens 19 3
- 22 **RIGHT NOW IF YOU BELIEVE** (Light 5730) . . . . . Chicago Mass. Choir 21 3
- 23 **I SEE A WORLD** (Savoy 14799) . . . . . New Restoration Choir 22 3
- 24 **HIGHLY RECOMENDED** (Word 9112) . . . . . Helen Baylor 18 3
- 25 **THIS IS THE DAY** (I Am 4001) . . . . . Walt Whitman / Soul Children 24 3
- 26 **NEW BORN SOUL** (SOG 907) . . . . . Wanda Nero Butler 26 3
- 27 **INNER MAN** (Artful Balance 7000) . . . . . Phil Driscoll 27 3
- 28 **LIVE AND IN PRAISE** (SOG 192) . . . . . Rudolph Stanfield / New Revelation 28 3
- 29 **LIVE IN TORONTO** (SOG 194) . . . . . J. Ferrell / Light House Int'l Choir 29 3
- 30 **FAMILY AFFAIR** (Malaco 4442) . . . . . Pilgrim Jubilees 31 3
- 31 **MOVE MOUNTAIN** (Faith 1800) . . . . . Rev. White / Mt. Ephraim Choir 30 3
- 32 **NORTHERN CALIFORNIA G.M.W.A. MASS CHOIR LIVE** (Malaco 4450) . . . . . Dorothy Norwood
- 33 **I REMEMBER MAMA** (Word 8447) . . . . . Shirley Ceasar 39 3
- 34 **JUST ME THIS TIME** (Tyscot 401311) . . . . . John P. Kee 15 3
- 35 **HIGHER HOPE** (Malaco 6005) . . . . . Florida Mass. Choir 36 3
- 36 **MY FAITH** (Venson 2703) . . . . . Thomas Whitfield 35 3
- 37 **SURELY THE LORDS** (Tribute 1131) . . . . . First Church Of Deliverence 37 3
- 38 **HOW EXCELENT IS THY NAME** (Air 10163) James Bignon And Deliverence 38 3
- 39 **OH LORD WE PRAISE YOU** (Sweet Rain 1254) . . . . . Hezekiah Walker 33 3
- 40 **STATE OF MIND** (BENSON 2553) . . . . . Commissioned 32 3

## GOSPEL ANNOUNCERS CORNER

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

Plans are being finalized for the 21st Annual Gospel Announcer Guild, scheduled to be held August 11-16, 1991 at the Red Lion Hotel in Salt Lake City, UT. This year's schedule will offer an increased focus on education of the announcers in technical areas combined with many wonderful opportunities to meet, greet and hear favorite artists as well as new and upcoming artists. Announcers who are presently members of Guild and non members are both encouraged to make plans now to attend this exhilarating, informative gathering. For further information contact: Al "The Bishop" Hobbs, chairman, Gospel Broadcasters Guild Headquarters at (317) 932 1456.





## THE GOSPEL BEAT

**RAINA BUNDY**, former general manager of PolyGram Records' Lection label, has formed Fixit Records, a new R&B/Contemporary Christian label. Bundy also announced that she has signed a long term marketing and distribution agreement with Nashville, TN-based Star Song Communications. Fixit will assume the contracts of most of Lection's artist roster, including Witness, Edwin Hawkins, Keith Staten, Jubal, Rite, Choice and Michael Brooks. Fixit Records will be headquartered in Pomona NY... Benson Records recording artist Larnelle Harris was the recipient of the prestigious Silver Bell Award, presented by the Ad Council, Inc. Harris received the award at the organization's annual luncheon held at New York City's famed Waldorf Astoria Starlight Roof.

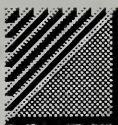
One hundred members of the Thurston Frazier Memorial Chorale will be special guest artists during the Morman Tabernacle Choir's radio/television show *Music and the Spoken Word*, airing Sunday, August 11, 1991... Vined Ebo, background vocalist for Sparrow Records recording artist, Charlie Peacock, has signed a recording agreement with Warner Alliance Records... Take 6 is in the studio recording a Christmas album... Chicago based Blind Fig Records has announced the signing of

the Gospel Hummingbirds, from Oakland, CA. The pact represents the first signing of a gospel act by Blind Fig, a roots label known primarily for recording traditional and contemporary blues acts. The group's debut project for the label will be released in the fall of 1991... Kathy Troccoli has signed a recording agreement with Nashville-based Reunion Records. This is Troccoli's second stint with the label.

Teresa Hairston, who is the publisher of *Score* gospel magazine as well as an employee at The Benson Group Corp., has taken on many responsibilities there. She now handles A&R, PR, advertising, and marketing and promotions (that's really four jobs combined into one!)... Rumor has it that Robert Butler will soon be exiting Benson as he may be leaning towards management with Kingdom, who has just put the finishing touches on its new release, *Serious...* George W. Stewart of Spectra Distribution will tie that marriage knot over the weekend to a lovely lady from Birmingham, more details next week after the ceremony... A special gospel show is in the making to raise money to help save New York City's Apollo Theatre... *Miami Vice*'s Phillip Michael Thomas has formed a gospel label in Miami, Florida... Daniel Winans' new album on Tribute Records has an R&B flavor that can easily be played on various radio formats.







**ED CLYDESDALE**, vice president and director of National Operations for Christian Network International, announced last week the securing of exclusive distribution rights with three major christian production companies which currently service the CBA market and abroad. These deals were struck with Prism Music Group, Choice Distributors and Just Life.

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

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

## CHRISTIAN WORD

### AMONG THE FLOCK



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

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# GOSPEL MUSIC

## EYE ON RETAIL

By George W. Stewart

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

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

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

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

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

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

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

## INDUSTRY SPOTLIGHT

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

Wilson left Motown records in 1976 after a personal spiritual encounter and formed an independent production company from which he produced three Grammy-winning Gospel albums for the Mighty Clouds of Joy in 1977, 1978 and 1979 before retiring from the record industry in 1980.

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

## ARTIST SPOTLIGHT



Marilyn McCoo

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

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

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

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

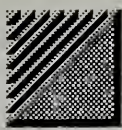
## RETAIL PICKS

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



Pictured above (l-r) are: Daryl Coley; Scott Baird, Great Bay Distributore; Dr. Benjamin Hooks (sitting); Vicki Mack Lataillade, product/marketing manager, Sparrow Records; and Sparrow recording artist Tremaine Hawkins.





## AMOA Expo '91 Is Sold Out

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

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

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

This major trade convention will showcase the latest in amuse-

ment equipment of all varieties along with related products, services and technologies, and is expected to attract an estimated 8,000 operators, distributors and manufacturers of coin-operated equipment.

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

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

## ICMOA Gears Up For '91 State Convention

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

There will be much emphasis on Illinois House Bill 1976, the ICMOA sponsored video lottery bill, which was introduced in the Illinois Legislature in 1987 and its sponsor, assistant majority leader Zeke Giorgi, will be speaking at the meeting, along with lobbyists John O'Connell and Zack Stamp. Senator Philip Rock, president of the Illinois Senate, will also address the assemblage. Christine LaPaille, president of Agenda Communications will highlight the association's public relations campaign.

ICMOA is hopeful that H.B. 1976 will be as historic for Illinois as the year 1976 was for the United States. Video lottery game manufacturers will be on hand at the meeting to field questions regarding the equipment and the legislation. The special video lot-

tery session will be moderated by Ray Shroyer, chairman of the Illinois Video Lottery Committee.

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

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

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

## Regulated Gaming Institute Is Formed

CHICAGO—With so much emphasis these days on video lottery and the feasibility of private sector involvement, a group of executives from the various levels of the coin-op industry met during the recently held Lottery Expo in New Orleans to approve the creation of the Regulated Gaming Institute and thus provide a "single, cohesive industry voice on video lottery," according to AMOA president Jim Trucano.

He noted that RGI is the brainchild of past AMOA president Wally Bohrer, chairman of AMOA's Government Relations Committee, who has devoted much effort to the issue and has assisted state associations in developing "South Dakota-style video lottery legislation."

Numerous meetings between Bohrer, Trucano, AMOA executive vice president John Schumacher and leading manufacturers of video lottery equipment provided the basis for the ultimate formation of RGI and resulted in the following mandate:

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

In his position as president of AMOA, Trucano frequently attends state association meetings, most of which include sessions on video lottery legislation. "Some of this legislation is good, with a good chance of passage," he observed. "Other legislation is downright dangerous." He went

on to point out that while many state and local government officials consider video lottery "the new reality," the question remains as to whether or not the industry will include the private sector.

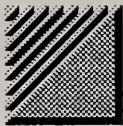
Leading lottery directors from across the country attended the Lottery Expo in New Orleans and more than one said that "if the private sector approached them with reasonable proposals, video lottery that utilized the traditional operator would be a reality in more states than just South Dakota or Montana."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

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

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

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





## Big Turnout At MOMA State Show

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

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

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

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

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



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



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



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



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

## Nikkodo Opens New Software Division in Nashville

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

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

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

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

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

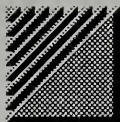
Among the celebrities and guests participating in the grand opening celebration were country music singer Lynn Anderson; Dick Frank, chief counsel of the Country Music Assn. (CMA); David Conrad, vice president of Elmo-Irving Records; heavyweight boxing contender Randall "Tex" Cobb; songwriter Larry Henley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

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



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





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