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SANDI PATTI (Page 8)
CONTROVERS Y: Public Enemy, according to Public Enemy, has disbanded, in the wake of the furor surrounding bandmembers Professor Griff's widely quoted anti-Semitic remarks a couple of weeks back. According to reports, the decision was made after a conversation between CBS Records chief Walter Yetnikoff and Public Enemy's Chuck D. According to a CBS spokesman, "The band informed us they've broken up." CBS denies that Yetnikoff strong-armed the band, saying a lot of Pet- nix's Pet-nixious contention was only a matter of Yetnikoff asking whether "the other members of the group shared the feelings of Professor Griff." "I'll tell you why we've made the decision to distribute their records," said CBS, which will be marketing and distributing a Public Enemy home video, Fight the Power (CMV, $19.98), on July 11. At the same time, the irreplaceable Rev. Al Sharpton has thrown his hat into the fray. By the time you read this, of course, the whole thing may have changed completely... Under great duress, the Commodores have cancelled their scheduled tour of South Africa. SAMA (the South Africa Musicians Alliance) vociferously opposed the tour, despite the fact that (A) the Commodores intended to donate a percentage of the proceeds to that organization, and (B) blacks were said to account for 80% of ticket sales. Despite the accusations from both SAMA and the American media that the group was tacitly supporting apartheid by its actions, the Commodores seemed to be guilty only of failing to understand the byzantine political ramifications of the situation.

CHAPTER 5

CPU: On a more positive note, it has been speculated that J.J. Jackson's innovative "full-spectrum rock & roll" programming approach may have found a new home in L.A. Pet- nix's Pet-nixious contention would be to be- come an obvious CFS (94.3), a quick twist to the left of AOR bastion KLOS. It would be great to have a com- mercial alternative to KLOS, even if it is worth listening to again. We want our Edge! (And so does practically everybody in the record biz.)

ALICE & ASSOC.

ART & ARTISTS: Trash is the title of Alice Cooper's first opus for Epic, due July 25... Tom Petty, John Cougar Mellencamp, female rockers and rock's great guitarists are the fea- tured subjects of MTV's July Rock- umentaries (those are pretty good, those Rockumentaries are)... L.L. Cool J and Slick Rick hit the road together on Independence Day in Louisville, Kentucky and then rap cheerily throughout the land throughout the summer... Camper Van Beethoven, just wrapping up their second Virgin album (which fea- tures new member Morgan Fichter on violin), will play a quickie set of West Coast dates in November... The Kinks past cult status... FUN, FUN, FUN: Last week the Beach Boys scheduled a press con- ference to announce that they were re- forming to tour in celebration of their 30th anniversary. It was pointed out to bandmembers that, hey, they're still together. Mike Love was not available for comment. Further B.B. news, word is that Brian Wilson is fast-reading the spe- cial 50th anniversary CD of Pet Sounds.

RON FAIR

A&R: As we predicted a good four months ago, Ron Fair has left Island Records and London for EMI Records and his native Los Angeles. As the label's new VP, West Coast A&R, Ron Fair will oversee the longest-standing vacancies in the A&R sector... Imminent changes are likely in Geffen's A&R department. We do not know if Phil Spector has filed a libel suit in State Supreme Court in Manhattan seeking in excess of $30 million for damages suffered from allegations in Mark Ribowsky's unauthorized bio of the wall-of-soundman, He's a Rebel. The 12-page complaint points to four "very serious matters" which Spector and his attorneys feel were "grossly false, malicious and damaging" to the reclusive one's career and reputation, namely; "that plaintiff: a) was a child abuser; b) was a wife abuser; c) was a racist; and d) committed credit extor- tion, i.e., he would demand credit and royalties as a co-writer of songs that he did not write as a condition prece- dente to producing a recording of the songs." And Dennis White, "the deposed president of CEMA, has filed suit against Capitol Records for breach of contract and wrongful dis- charge. White, a 27-year veteran of Capitol-EMI, was abruptly terminated in January, at which time Capitol honcho Joe Smith replaced him with Russ Bach. Smith's former associate at Warner Bros. Records. JUMPIN' JIVE: RCA Records and the Zomba Group have renewed the agreed-upon revenue-sharing RCA market distri- butes and promotes Zomba's Jive and Silverstone labels in the U.S. As part of the deal, Jive's Billy Ocean moves from Arista to RCA (passing Eurythmics on their way from RCA to Arista) with his upcoming Greatest Hits package. A new agreement has also been worked out by BMG Int'l and Zomba to deal with worldwide distribution, excluding Japan, Africa, the U.K. and the Benelux countries.

Bruce Katz

DAN LEVIN

BITZER

KATZ

MOVEMENTS & SHAKERS

A&M has announced the appointment of Tom Carson to the position of executive director/assistant to the president. Carson joined A&M in 1988 as A&R vice president and was most recently served as exec- utive director product development for the label. Prior to A&M Carson was with I.S.R. Also at A&M, Jonathan Haft has been appointed to the newly created position of vice pres- ident of legal affairs. One of Haft's first responsibilities will be establishing an in-house legal affairs department. Recently. Haft has served as VP of business affairs, Almo/Irvi- n Publishing. Enigma Records has appointed Ron Cerrito director, national A&R. Cerrito was formerly with Billboard Magazine in the capacity of radio chart research director. In his new position at Enigma he will be responsible for all modern rock and alternative radio programming. Enigma has also announced the promotion of Amy Seidenwurm to manager, national modern rock/promotions. Seidenwurm has been with Enigma for a year in the capacity of alternative marketing coordinator. In her new position, Seidenwurm will assist Ron Cerrito with national modern rock promotion as well as spearheading all college radio promotion. SBK Records has announced two more appointments. Former Chrysalis promotion/marketing manager for the Mid-Atlantic Neil Lasher has been given the national director position for writers promotion. Lasher has been working in promotion and marketing for EMI, Elektra and Polydor, and was PD at WKLC in Charleston, West Virginia. On the other hand, SBK has placed Dutch Cramblitt in the national sales director, West Coast position. Cramblitt comes to SBK from CEMA, where he was manager of promotion for the LA branch. Pasha/CBS Records has announced the appointment of a formal A&R department to enhance the expanding EAP/CBS associated label. Heading the staff will be A&R director of EAP, also known for his work with Baruck/Conloso Management and the rock band Rhythm Corps. Pasha has also tapped Denise Wysocki as the label's street-level A&R consultant. Wysocki worked with rock & roll lighting designer Jimy Rose, an associate of Mike Baker. Denise Williams and Five Star. Julie Levine has been appointed national director for video promotion at Elektra. Levine has been with the label for two years, working in CHR promotion as an assistant, and as promotion and marketing manager in Miami. Chameleon Records has announced the appointment of a new publicity department manager. Biter joins Chameleon after six years of freelance music journalism for publications such as Cash Box, Music Connection and BAM. He was also regional affiliations manager for the Westwood One Radio Networks for five-and-a-half years, as well as a working musician in Los Angeles (he will continue as songwriter/ guitarist for the band Valentine's Revenge). Janet Thompson has joined Jobete Music in Los Angeles as a professional manager. Previously with Bug Music and Creative Artists Agency, Thompson will focus on talent acquisition, development and as well as working with Jobete's songwriting staff on current recording projects. EG Music has announced the appointment of Frank Petrone as manager, creative activities. Petrone's duties will be the signing and development of creative artists and existing music from the EG catalogues. Craig A. Melone has been named director of the newly created Wilkinson/ Lipsman Music Division. In his new capacity, Melone will oversee corporate music activities, as well as the signing of new talent to the firm whose present clients include Billy Crystal, Sammy Sosa and the Chicago Cubs. A three-year stint at the L.A. public relations house of Norman Winter/Associates, where he was an account executive. He also served over six years at Capitol Records in the areas of merchandising, promotion and most recently international opera- tions, working with such artists as David Bowie.

WEA has announced the appointment of Fred Katz as Cleveland regional branch manager. A 35-year industry veteran, Katz spent the last 18 of those years at WEA, as the Cleveland branch sales manager. Capitol Records has named George Coe president of Capitol from EMI Records, where she was East Coast director, urban publicity. Prior to that Gorky was with Chrysalis Records for five years where she served as director, national publicity.
MAKING A 
JOYFUL NOISE

BY KIMMY WIX

ALONG EACH
SEPARATE AVENUE
OF MUSIC—and there
are so many—some kind
of message will likely travel. After all, isn’t
that a purpose of music today—to deliver a mes-
 sage? Although the road
map of contemporary
music is dominated rap,
metal, jazz, pop, rhythm
& blues, country and
rock, it is time we widen
the road for another
avenue of music, which
will virtually guarantee
delivery of a message.

It is an honor for Cash
Box to present the musical
message of the Gospel. Introducing:
White Heart, The
Cathedrals, Andrae
Crouch, The Dixie
Melody Boys, Carman,
and Sandi Patti—
Christian and Gospel
artists who have devoted
their lives to making the
Biblical phrase, Make A
Joyful Noise Unto The
Lord, a reality.

WHITE HEART

"This is the music of our time and we’re just
trying to express our faith in that music," says
Gordon Kennedy, one of the six men who make
up one of Christian rock’s leading bands, White
Heart. Some might say, “Christian rock—is it
possible for those two dimensions of music to
fuse together?” It’s more than possible—it’s a
reality. White Heart, consisting of Rick Florian,
Mark Gersmehl, Gordon Kennedy, Chris Mc-
Hugh, Tommy Sims and Billy Smiley, have an
overpowering stage presence and recording style
that’s touched innumerable hearts of both
Christians and non-Christians.

The style of music White Heart delivers is
often questioned because of its so-called “rock”
flair. But ask yourself this question, “Have I
given this form of true gospel music a fair shot?”
Chances are, if you’re not familiar with White
Heart and the faith through music they
portray, you haven’t. “There’s an audience for
all kinds of music, but we feel like we’re doing
what just comes natural. There’s always going
to be the skeptic who says our style of music
doesn’t come from the Bible. I think that a lot
of people aren’t informed enough about what
our purpose is and they have a fear of change.
So many people tend to form their own opinion
before they know what’s really going on," says
White Heart. "When some hear our type of
music, they often tie it in with a lot of the music
kids listen to today—music with lyrics that are
corrupt, sexual, drug related and radical. They
tie it in with those things, which are completely
different from our lyrics, except the music is
similar."

Since 1983, White Heart has made a name for
themselves in the Christian community, but
like all bands, the members have come and
gone. With the present line-up, they are most
content. They credit much of their new found
strength to their first producer, Brown Ban-
nister, and to the fact that they now have the
right people in the band. "We finally took the
revolving door off the bus," laughs Gersmehl.
"We've had a few marvelously talented people
in the band that I'm really thankful for. I've al-
ways felt the next person that came brought
something great and unique, but now there's a
greater sense of band than ever before. I hope
that shows in our music, but I also hope it
shows on stage. And I hope it shows on
Freedom, our new album for Sparrow Records
[featuring the single, "The River Will Flow]."

Despite six successful albums behind them
and the large audiences they attract, White
Heart doesn’t let the fame conquer their
primary purpose. "It’s not most important to
us," says Gordon. "There have been plenty of
opportunities we’ve been confronted with to
allow us to find out the real reasons for why
we’re doing what we do. What we have said and
what we’re still trying to say in terms of how
important eternity is and what impact the Lord
has hopefully given us to say that can change
people’s lives and that we can have a small part
of that, means a lot."

For White Heart, “this is how we express
what’s really happened and is happening in our
lives and that’s what we’re most thankful for.
This is a chance for us to learn about ourselves,
and our faith and to do it through the medium
we love the most.”

THE CATHEDRALS

For years, gospel music has had one of its
most successful advocates in the ever popular
Southern Gospel quartet, the Cathedrals.
Introducing: Glen Payne, Mark Trammell,
and Danny Funderbarke, along with pianist,
Roger Bennett, are a group who’s uppermost
goal is to reach every man, woman, boy and girl
with the gospel of Jesus Christ. The Homeland Records recording artists have catered to congregations all across the country. Not only have they held congregations captive with their musical talent, wit and sincerity, they have also lead each and every heart a little bit closer to the Lord.

For fifty-two years, The Cathedrals has given us true Southern Gospel, with an increasing polish as each year has gone by. Proving to be a winning combination, these five men have brought forth dozens of number one gospel hits. Songs such as “Step Into The Water,” “The Master Builder,” “Boundless Love,” “Can He, Could He, Would He,” “Somebody Touched Me” and “Champion of Love,” are just a few of the titles most associated with the Cathedrals.

The Cathedrals are known for crossing over the boundaries of Southern Gospel to share their professional, yet personable style of music with an ever increasing, appreciative audience. One comparable situation is Bill Gaither’s Praise Gathering For Believers. The Cathedrals have performed at the Gathering for the past three years as the only Southern Gospel group to ever appear. Also in 1987, the quartet journeyed to London to record their award-winning Symphony Of Praises LP with the London Philharmonic Orchestra.

Several awards presented to the band prove that they stand behind what talent the Lord has given them. Honors such as a Grammy Award for Best Gospel Performance, numerous Dove awards from the Gospel Music Association, Southern Gospel Album of the Year for Skin In Style and Southern Gospel Song of the Year, “Champion Of Love,” are all awards the Cathedrals can be proud of as they celebrate their twenty-fifth anniversary. Congratulations, Cathedrals!

most assuredly deserve every ounce of praise possible.

“I just want to keep myself available to do whatever God has in mind for me,” declares Andrew Crouch. For over two decades, Crouch has used his talent and uncompromising Christianity to become one of the most innovative, outspoken and non-traditional gospel music creators within the industry. Through 13 albums, numerous television appearances and live performances, his music has transcended the lines of race, creed and color to make him one of the most in-demand performers in the world.

Crouch is perhaps the man responsible for actually opening the door for today’s contemporary form of gospel music. How has he earned the honorable credit? It’s simple, by doing the Lord’s will and also being the first person to bring a high-energy rhythm & blues musical technique, combined with sincere Christianity gained through his long-term church experience, to the white audience.

Currently, he’s working on album number 14, which will be his first production in about six years. His last album, No Time To Lose, was self-written and produced for his own production company, Crouch Music Corporation, distributed by Light Records. No Time To Lose won him his sixth Grammy Award and a Dove Award. He also co-produced his twin-sister Sandra’s debut album, We Sing Praises, which also gained a Grammy.

NBC-TV’s original Saturday Night Live offered Crouch the opportunity to be its first gospel artist guest. He is also known for his commercial endorsement for Church’s Fried Chicken, hosting the first Gospel-fest (sponsored by McDonald’s), being the founder of Andra Crouch & the Disciples and launching numerous talents, including Tata Vega, Walter & Tremaine Hawkins and the Winans.

In 1975, Crouch became the first gospel artist to perform for a sold-out audience at Carnegie Hall, and did the same in 1979. He also managed to become the first gospel artist to play New York City’s famed Radio City Music Hall, in 1982.

Crouch’s songs have been recorded by the likes of Elvis Presley, Barbara Mandrell, Paul Simon and Joe Sample. They have been translated into 20 different languages, as well as into numerous African dialects. He has also written vocal arrangements for songs recorded by Michael Jackson and Madonna. Awards come consecutively for Crouch—a total of over six Grammy Awards, three Dove Awards and a special ASCAP Distinction Award, proves again that he is gifted with superb God-given talent.

Perhaps his most memorable stint arose when he was commissioned by director Stephen Spielberg and executive producer Quincy Jones to serve as gospel historian for Warner Bros.’ production of The Color Purple. Crouch says he will be working with Jones again sometime in the near future.

I’m sure by now, you’re asking yourself how this living musical legend finds the time to contribute to so many projects. “It does get frustrating trying to figure out just ‘how’ everything can be done, but there’s no one way to do anything. God offers alternatives in how we go about doing something,” he says.

What’s most important to Crouch is the reason for his never-ending success—his dedication to God and being able to reach the people with the message he’s obligated to deliver. “There’s not a lot of power in gospel music today, compared to how it was in the church years ago,” says Crouch. “The artists are able to reach the people, but the actual Gospel

doesn’t as much. It might look like it and sound like it, but if it doesn’t say ‘Jesus,’ it’s not true Gospel.”

If the name Andrae Crouch was a question, the answer would be back and front-bone Gospel—period.

THE DIXIE MELODY BOYS

They’re back again and more powerful than ever! In 1960, the Southern Gospel industry introduced a group that could be described as the Southern Gospel powerhouse of its time. For years, Ed O’Neal and his group carried the torch in their league of gospel music. It was nothing unusual for the Dixie Melody Boys to rack up another award, number one song or perform a major concert. They rapidly gained national attention for commanding hits such as their most notable, “Antioch Church Choir,” released in 1982.

After their successful rise to the top of Southern Gospel, they fell into what they thought was the answer to continual growth for the group. A change to a more contemporary sound seemed to be the answer the Dixie Melody Boys were looking for. They made the change to the progressive area of music and were soon known as the Band or DMB. But DMB just never seemed to be as effective as Ed had predicted. “I felt it didn’t work for us,” says O’Neal.

“It did work for The Imperials, but not us,” he continued.

O’Neal became so unhappy with their decision, he often sent the group out without him so he could just escape from the entire situation. He was even tempted to put an end to DMB, but hated the idea of turning out the light on his son, Allen, who was so devoted to the band.

The light did, however, finally dim into darkness. But that didn’t stop O’Neal from having that desire to continue serving the Lord the way he knew best—through song and music. He immediately began his mission in search of young men who desired to be a part of Southern Gospel music. More importantly, he searched for men who wanted to serve the Lord as much as he did.

ANDRAE CROUCH

It is no exaggeration to say that Andrae Crouch is an multi-talented, dynamic human being, one who also happens to style his music in fact, he strives to be a more progressive Christian every new-fangled day of his life. He is a man whose name, personality, talent and faith need no descriptive introduction—but
O’Neal soon found what he was looking for—the newly established Dixie Melody Boys, with pure Southern Gospel in their hearts and on their minds. “We carried it back to Southern in 1987,” says O’Neal, proudly. “It’s just been an uphill situation ever since.” The new Dixie Melody Boys, with that same old winning Southern delivery, signed with Morning Star’s Eddie Crook and Dave Wilcox, just as O’Neal was advised to do by numerous DJs across the country.

The six-man band consists of O’Neal, McCray Dove, Nathan Widener, Derrick Boyd, Bobby Ledford and Larry DeLawder. All six are more than excited about their current LP release, Back Home, featuring their first single, “Double Dose,” written by lead singer McCray Dove.

Wilcox says there are more radio hits to follow and the Dixie Melody Boys are already searching for new tunes, which will hopefully be released in January.

I asked the bass singer and core of the group, Ed O’Neal, what he wanted readers to know most about the new quartet. “Just tell ‘em that the Dixie Melody Boys are back again,” announces O’Neal.

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**SANDI PATTI**

Within the past nine years, we’ve heard and seen her grow from just a name to what is now considered a household word. If you’re not familiar with Word recording artist and superstar, Sandi Patti, then you’re definitely in the dark. Being in the dark is a far cry from the light she has managed to shine from the world of Christian music. Patti has recorded innumerable best-selling albums, is responsible for sold-out concert halls across the country, and has been honored with sixteen Dove Awards, four gold albums and four Grammy Awards.

Her list of accomplishments and honors is almost never-ending, but the undeniable reason for her uninterrupted success is her ability to really touch the hearts of those who hear her. Not only does Patti have a golden, God-gifted voice that repeatedly and immediately receives total attention, she also has the genuine respect of people all over the world.

Just as she has done previously, she continues to focus on sharing the good news of the Lord through song. That same good news is delivered on one of Patti’s most recent albums, *Make His Praise Glorious*, which guarantees to bring us closer to her as an artist, but more importantly, to bring us closer to our Father.

“Throughout my entire life, I have tried to allow the Lord to guide and direct my decisions and actions,” says Patti. “I find that if I do the things He gives me to do, day by day, and am faithful to His Word, then I am content in His will.” Patti dedicated her life to the Lord when she was only eight years old. Even then, it was obvious to Patti that she had been gifted musically. Her first performing experience was with her family’s singing troupe. Afterwards, she pursued a career in music by enrolling in San Diego State University and later Anderson College in Indiana as a music major, with hopes of someday becoming a teacher.

Patti never made it to the classroom, but she has certainly earned the title teacher. Through her music and renewed faith, she has managed to teach many of us just how important the Lord’s will and His undying love really is. She credits part of that ability to the Gatzer Trio for giving her the opportunity to sing back-up for them in 1980. “They really taught me how to minister to people,” states Patti.

The abundance of support Patti receives for what she is and does, comes from her husband, John Helvering, her three children, Anna, Jonathon and Jennifer, and of course her audiences. “My audiences have been very supportive,” she remarks. “They’ve allowed me to grow even as I begin to understand more fully how God is using me. I feel very much that we are all part of the same wonderful family; that’s the basis of our communication.”

Patti is currently giving her all to her ’88-’89 Praise Glorious World Tour and seeing magnificent response from her most recent album for children, Sandi Patti and the Friendship Company.

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**CARMAN**

It is not that I chose Carman, to conclude this article, which features a diversified line-up of the uppermost Christian and gospel performers of today, because he’s my favorite. In fact, I’m perhaps less familiar with this Benson Recording artist’s music and ministry than those artists previously mentioned. I did, however, save Carman for the conclusion because through his own words and testimony, he sums up what Delivering the Message and *Making A Joyful Noise Unto Thee Lord* is all about.

First, who is Carman and what makes him so unique, compared to other gospel and Christian artists? “The type of stuff I do that separates me from the rest of the crowd is I’ll do a story—sort of a theatrical and dramatic type approach to Contemporary Christian music, but there’s also an extended story with musical underscoring, as opposed to the usual melodies. It’s like a miniature feature motion picture in a six to eight minute song,” says Carman.

Since the early ’80s, Carman has rapidly progressed as a ministering servant to God. He feels that the Lord is guiding and helping him and is able to use this combination in a way that people can really relate. That same combination has made an overwhelming impact on many lives. To a certain extent, one might say that Carman has been around. By that, I mean he knows what life is all about, he knows how the heart and mind operate. Sure, there are many of us who know these same things, but Carman has the unique ability to express those things verbally, theatrically, humorously and musically. But more importantly, he knows that God is the Master Controller of everything.

Born and raised in the suburbs of Trenton, N.J., Carman Dominic Liciardello lived in New Jersey for 20 years and later moved on to California, where he tried his hand at rock & roll, ‘50’s and top-40 styles of music. He later gave his life to the Lord and knew then that his talents were to glorify only the Lord. “The most important thing to me is to do what the Lord tells me to do and to do it well,” says Carman.

Recently, Christian music for some artists has crossed over into the secular music zone. How does Carman respond to this fact? “Jesus says, ‘If I be lifted up, I will draw all men unto myself.’ That’s the principle that artists must follow. The rule is to lift up Jesus, but there’s also a price tag that goes along with that rule. The price tag says, ‘If we lift up Jesus, it could cost us our audience.’ Many artists turn that principle into, ‘I’ll write music for all men to hear, make it big and popular and I’ll just tell everybody about you—Jesus—when I perform.’ If it gets to that point, the artists should say, No thanks,” Carman states.

“According to the scripture, music was created by God to be used as praise and worship and nothing else. When I think of crossover—first of all, I’m not going into enemy territory without ammunition for my gun, so if I can’t go somewhere that I can’t take the name of Jesus with me, then I don’t belong there,” he explains. “Only the Holy Spirit can draw a man to Jesus—people or artists can’t. I, as an artist, can present truth and it’s up to the spirit of God that inhibits that truth to draw men to Jesus Christ.”

In March, Carman will be just one of the featured artists and well-known speakers in the first High Praises Family Conference, to be held in Dallas, Texas. The conference is designed for the entire family and will hopefully bring together various denominations, unite generations and present a picture of what it’s like to be a Christian in different areas of life. For more information, call 918-250-1529.

“Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness; come before His presence with singing.” Psalms 100:1-2.
GREG SMITH:
Dreaming in Stereo

BY KAREN WOODS

THIS IS THE PERFECT STORY for this time of the year. For the past decade hundreds of hopeful musicians, producers and aspiring industry moguls have flocked to New York City for the annual New Music Seminar, keeping their fingers crossed that they will be in the right place at the right time with the right people when opportunity knocks. Mostly they go away disappointed and a little disillusioned, but for a small percentage, maybe one in 500, the dream comes true.

Writer/producer Greg Smith is one of those few. At last year's seminar, he managed to get a tape to renowned producer Nile Rodgers. The rest is history. 'Someone gave Nile a tape of mine, and he heard it and said 'Who is this person?' Smith explains. "From that, they called me just to meet me, and I ended up working on one record there, with Carol Davis, as a writer and just playing. And from that, it ended up being 'well, why don't you just stick around and see what you can do.' I ended up working with Diana Ross and with Hall and Oates. And Phillip Bailey. Smith is perfectly modest about the fact that in his first year of producing artists, he is working with artists. Major artists. You ask him what's up, and he says "Well, I just finished doing the Diana Ross stuff, and Carol Davis, and I'm working on Will Downing right now. I'm just working with Hall and Oates, actually mostly with John Oates, for Hall and Oates. And that's about it, I'm really just concentrating on writing, taking a little break, trying to get a catalog of songs built up. The last couple of months I was really working, so I'm sort of taking a break.

He says he likes working with major artists, but doesn't really see that much difference between that and developing a lesser known talent. "Diana Ross, that was cool, it was really interesting. It's nice to see that end of things, that side of the spectrum, working with the biggest artists that you can be doing," he said. "I mean I do both things. It's kind of cool, because I can do indie little 12-inch things one day, then go and work with someone like Diana Ross. It's nice to be able to bounce around like that.

Smith is trying to avoid being pigeonholed stylistically, saying he is willing to write for and produce "really everything, but mostly R&B. I've done remixes for Little Steven, which is definitely more rock; I did a Japanese rock band with Nile Rodgers -- we did remixes on their record. Mostly I do R&B or dance stuff, but I'm trying not to fall into any one category. So far I've been lucky enough to be able to do a lot of different things.

His background is unsurprising; he plays guitar, bass and keyboards, kicked around in bands in high school and college, then got into engineering in Milwaukee, Wis. "Just from the work I was doing there, engineering and playing around, a few songs that I had written were placed on Epic, so I just came out here to New York just to sight-see and take care of some business, and I ended up staying," he says. "Once I got here, I sort of got into the New York scene, too, playing some off-Broadway stuff, and a lot of different sessions. Actually, I'm doing some work with Lilo Thomas, for Capitol, and the way I got into his project as a writer/producer was originally I was just going to play keyboards. Then they found out I could write, so I started writing, then they found out I used to cut all my own tracks, so I ended up producing for that record."

As far as songwriting goes, Smith says he is trying a new tactic. Up until now, he tended to write songs "per project", but now is trying to put together a catalog of material that can be used at any time. "I'm finding that a lot of projects, if I have to go out and get the work, a lot of record companies and A&R people want you to bring the songs in already demo'd," he explains. "If you're someone really big, you can just go in there and say I want to produce this artist, and they just take your word for it, but in my case, I find that I really need to have the stuff already there."

He doesn't, however, write songs with specific artists in mind. "Rarely. I don't like that style of writing. A lot of writers will do that, and you drive yourself crazy. You know, someone tells you that so-and-so is looking for material and you sit down and start writing something that sounds like their last hit. And it usually turns out that a lot of artists will change their style as they go along. That's what keeps an artist fresh. I like to write a song, then look at it, listen to it and think could I see this artist doing this song, then find out if they're looking for material. Rather than trying to write for them, looking through their past records to see if it would fit. When you do that, most of the time you're wrong." As far as he's come in the past year, don't expect Smith to become another LA Reid & Babyface -- "just Babyface," he jokes -- or an American version of Stock, Aitken and Waterman. He has no interest in become as well-known, or better known, than his artists. 'I've got a few singers that I'm working with, that's like my own project, but I really want to stay behind the scenes. I just want to keep producing and writing. I have sort of a phobia about being known," he says. "By the public, not by the industry. It's great when people in the industry know who you are.

"But it seems like when the general public knows you, they wait for you to make a mistake; they look at you that much more closely. If a famous producer makes a record and it's a flop, people are more likely to say it's their fault than the artist's fault, especially if it's a new artist. But if I produce a record and it's a flop, no one really cares, they don't even know I did it," he laughs.

"The way I look at it, a lot of producers now really are the artists. You take a big producer/ writer, and you find a new talent, you pretty face and someone to sing, it's really the producer's record. I don't want to be the artist. I want to find artists and develop them. It terms of longevity and being able to do what want, work on different styles of music, I'm more interested in finding people who already are artists or already have something unique and just bringing that out, and maybe addin, a little of my own style to it as well."
THE BUZZ

THE SPELVINVS

NY

"LADIES AND GENTLEMEN, the Ayatollah has left the building."

This is one of the few perfectly clear, intelligible things that came out on the tape of my interview with the Spellvins, probably because two of us said it at the same time. It was followed by something about Khomenei going to Cleveland. I was there, and I still don't know what we were talking about.

Besides being kind of funny, this points out the dichotomy between what this New York-based quartet does and who and what they are as people.

What they do: They make good, solid music with an ear to the past and an eye on the future, melodic, sweet bordering on mushy in places, literate pop tunes based on the rock & roll equation of bass + drums + guitar = loud. Turn-it-up party Blue-eyed soul by brown-eyed boys. If the shoe fits, no one said it had to match.

What they are: bad puns, bad jokes, bad stories, good songs, funny guys who are not likely ever to lose their innate enthusiasm for anything and everything. Who they are? drummers as in Cocker Spaniel Hughes, who is completely incapable of sitting still; bass player/multi-instrumentalist Dave Bondy, who looks and dresses like an accountant and cheerfully admits it; songwriter/guitarist John Keaney, who tries very hard to be serious, but fails most of the time; and vocalist Michael Canarie, who spent two years in the Peace Corps, and is now trying to use his training on the other three.

The obvious next question is what is a spellvin. Bondy explains it's not a what, it's a who. Like the Who, or the Smiths. "George Spellvin is a theatrical alias. If you look through a cast list, usually halfway down you'll see George Spellvin, or Georgette Spellvin, usually what it means is that someone further up in the cast.

"In other words," Keaney clarifies, sort of, "If you have two or three parts in the same production, you use an alias."

"I thought it was kind of playful sounding," Bondy continues. "It doesn't sound like a bunch of 17-year-olds who look like they want to kill you, but aren't even old enough to shave yet."

"It allows you to recreate yourself," Keaney adds. "It allows you to not be stuck under one characterization. If you write a song that's jazzy or one that sounds like Bon-Jovi—hopefully not—then the Spellvin is sort of a blanket name, an excuse for all this stuff."

Hughes brings up the point that what he likes about the name is the fact that it shifts emphasis from the band members to the music, which is where it belongs.

"—We're promoting a group, and a sound, and we're trying to get it across that way," Keaney agrees, "rather than with a haircut or an army suit or something."

"The socks work, though," Hughes adds. "Never mind. Thank you very much."

Before this particular incarnation of the Spellvinvs, Keaney says, they were playing the same sort of pop-with-a-rock-edge, "in the sense that I was writing the songs. But we relied a lot more on keyboards. With this band, Michael has a very direct-sounding voice, a powerful voice, and we thought that it wouldn't really make a lot of sense to have that kind of keyboard-synth backdrop to the kind of singing that he does. And I play guitar, and I kind of like the idea of having a still band unit—"

"Small band eunuch?" Hughes.

"Unit. I'm trying to get serious here. What we're trying to get across is that it's the songs that are the most important thing. We are a band, yes, but the songs could be played on an acoustic with a person singing, or done by Yes and the Philharmonic and it would still sound good."

When it comes to citing influences, Spellvinvs run the gamut from the Beatles ("they wrote the book," Keaney says), to the Knits, Elvis Costello, the Replacements, XTC, to the Cure and the Pixies. Song-based bands. Pop bands, if you will. Who are you, Dog and Pop? "Kipper Dog, " Dog, as in dog, she's practically the big dog, because people equate pop with, you see, crass commercialism. But it shouldn't be that way. Pop isn't that simple, bogs stuff people think it is. A truly great pop song is a difficult thing to do."

"Bo dump bump." Hughes does a drum roll on the table. "Thank you very much."

Go see them. That's all. Check out the Village Gate July 13, or CBGBs July 26.

Thank you very much.

Karen Woods

SHELBY LYNN (Photo: Kay Knight)

NA

SOUTHERN COUNTRY BLUES: It may be country, but I call it Southern Country Blues. And it comes from CBS/Epic recording artist Shelby Lynne, one of the label's newest acts. Shelby, a native of Jackson, Alabama, recently had the crowd rocking at Nashville's 12th & Porter nightspot.

Not only is this girl talented, she has personality plus and a great sense of humor. In the middle of her show (and the place was literally packed, with very little standing room only), as they brighten the already scorching spotlights, she looks very disgustingly at the light man, then winks and says to her record label execs, "Boy, am I sweating! Does that mean I'm working hard?"

And after thunderous applause following one of her songs, she looks at the crowd and says: "Ah, shut up, I know you don't really mean it!"

But all humor aside, this young artist had the crowd eating out of the palm of her hand. You could have heard a pin drop when she wailed through the heart-wrenching ballad "I Love You So Much It Hurts." They were rocking during her uptempo, current single, "The Hurtin' Side," and roaring through her tongue-in-cheek, gospel/blues-sounding "That's Where It Hurts."

I'll be anxiously awaiting her debut album, produced by CBS's Bob Montgomery and Billy Sherrill, which is set for release in early September. Until then—keep on walkin' those Southern Country Blues, Shelby Lynne! A MUSICAL VARIETY PACK: The music fired up immediately, following a brief introduction. They began to sing. I began to listen, and so did everyone at Nashville's well-known night spot, The Stockyard-Bulpen Lounge.

KIM & BILL NASH

It was a showcase of all the cases, featuring the husband/wife team of Bill and Kim Nash. With a seven-man band, they delivered an unforgettable, class 'A' performance. The Nashville duo literally rocked the lounge with the high-energy tune, "Love By The Gallon." After slowing down the mood with "So Easy," a beautiful duet, co-written by Bill and Kim, it was obvious how vocally talented these two experienced writers/singers really are.

The variety pack show continued to dazzle its audience with the cajun-style tune, "Nobody But You," and Bill managed to totally mesmerize the crowd and go straight to their hearts with a breathtakingly beautiful self-penned ballad.

And among the many guests and record company and media representatives in the crowd was none other than the pool chump, himself—Minnesota Fats.

WHAT AN AUDIENCE! WHAT A SHOW!

Kay Knight & Kimmy Wix
YOUNG M.C. HAS A LOT OF FANS. Only they may not know it as yet. The L.A.-based rapper wrote the lyrics to Tone Loc's smash singles "Funky Cold Medina" and "Wild Thing." But more than that, Young as a solo act is one of the most talented rappers to come out of the West-Coast scene. He is set to release his debut album, Stone Cold Rhymin', on the Delicious Vinyl label in mid-July; his current single, "Bust A Move," is already making its way up the charts and the video for the track is currently being shot on MTV. We talked to the prolific young lyricist and rhymist at his Hollywood Hills apartment (situated across the street from Cash Box's own Jazzy V's crib). 

How did the Delicious deal come about? 

Well, I was supposed to hook up with a guy in New York, but it didn't work out. I had to go back out to L.A. to go to school. So the person in New York called Mike Ross at Delicious and told him about me and Mike called me and I told him some rhymes over the phone and he signed me.

So you got signed over the phone. 

Yeah, it was straight out like that.

You graduated from U.C.C. What came first—your interest in rapping or going to college? 

I was interested in rapping for a long time, but I knew I had to let my schooling go on until I got hooked up. What I planned to do was to go to school for four years, then get a job and make some money and put my own records out. Then the Delicious Vinyl thing came through and I was able to do it immediately.

How many records did you do for Delicious before the Island deal came about? 

Just one. "I Let Em Know," backed with "My Name Is Young." "Know How" was the first Delicious/Island release.

Well, obviously it's a big push. The material hasn't changed that much, although I must admit that Matt Dike and Mike Ross are thinking a lot more about crossover because they're hitting a lot more markets. Before, with "I Let Em Know" and Loc's "I Got It Goin On," they just wanted to hit with KDAY and maybe KJLH, mostly local stuff, to keep him in L.A. But now we're thinking nationwide, we're thinking big. Before Island I was reasonably happy with where I was. The song made me close to a household word in L.A., to the point where people who had albums being mentioned in the same breath as me. So now when my album comes out, it's almost like I've had a lot of material out already. So people are ready for it.

Do you think people realize that you wrote the lyrics for Tone Loc's "Wild Thing" and "Funky Cold Medina"? 

Well, only in interviews like this does it come out. I mean, I don't go screaming from the street that I wrote the songs. But a lot of people ask me, and in press releases and my bio it will give me credit. On the record it reads M. Young. And that's not Loc—it's me. Not as many know as I would like, but at the same time I don't want my career to be based on what I did for Loc. So what's going on with your album? The album should be out in mid-July, and there are a lot of strong cuts on it. It's gonna be deep. In a lot of cases, maybe it's too deep. There's so much good material that some of it might get lost in the shuffle. I don't want to bad mouth Loc, but I think that this album is a lot deeper. My record has a great deal of depth, and a lot of continuity. I'm using the same style lyrics as my singles, where I'm thinking a lot—it's that way all the way through. I don't swear on any of it. None of it is off color. So you'll be able to listen to my album all the way through and it's good. It's the kind of album people who don't usually buy rap will buy and sit down and listen to because they can really identify with a lot. Who did the producing? 

Mike Ross and Matt Dike did a good amount of it. The Dust Brothers did some. And Quincy Jones, Jr. did two cuts I co-produced with him. In the future I plan to do most, if not all, of my production. I feel strongly about that because I have my own production company now.

So you're still going to U.C.C.? 

No. I graduated. I have a Bachelor's degree in Economics. Can rap be educational? 

Oh yeah, most definitely. It is. It depends on how you come across, but it definitely can be. I think it's the best medium for that in music, because you can say more in a rap song. You don't have to worry about where this note hits...It's a lot more free.

Are you involved in the Stop the Violence Movement? 

I'm part of that. I was in the STV video, and I was contacted by some of the people in the movement. If I'm not mistaken, I'll have the logo on the back of my album. So I'm part of it. As a matter of fact I did some work with KRS-One on the Sly and Robbie album. They have an album coming out called Silent Assassin. I have two cuts that I wrote and rapped on, one called "Living A Lie" and one called "Under Arrest." Both of those records have a lot of social consciousness. I had a lot of freedom there and they let me write what I wanted to write. I felt good about it because it was Sly and Robbie. I just had a chance to listen to the tracks and everybody is into it. So I'm happy.
CHRISTIAN ROCK—THE NEXT WAVEx: Quick—which of these bands is a "Christian rock group": The Popes, the Nuns, the Church, or the Icicle Archibishop? Answer: None. The Christian rock community isn't known for its self-mockery, and these days it's smart enough to avoid clearly defining itself. Its bands and recordings are in their own category.

There's still plenty of downtown weird Christian rock, artless fodder for the shopping mall generation, but there's also a smattering of performers who can compete, in their music and presentation, with the secular artists on the golddust lists. We're not talking here about performers like Bruce Cockburn or T Bone Burnett, artists whose Christian faith is largely incidental to their music. Nor are we talking about Christian heavy metal, a puzzling phenomenon that reeks of infiltration and mild control. We're talking about a new, savvy generation of Christian rockers on Christian labels who have some familiarity with the latest trends in music and marketing.

Our initial reaction to a group called The Choir (after noting that they have the same name as a late-'60s Cleveland band that went on to become the Chi-Letttes) was that they were one of The Choir's. The current incarnation of Myrrh and Sword's Eydol Wonder, is beautiful, with the four band members elongated and wearing neo-psychadelic togas. The press kit also came with a full-length video. The music itself is pretty good, not unlike the quieter moments of USA for Africa. The tunes (mostly love songs) avoid over-references to Jesus; they include a competent lounge-rap number and a cover of George Harrison's "Behind That Locked Door."

Easier to recommend is Phil Keaggy and Sunday's Child, also on Myrrh. Keaggy is a widely respected guitarist, even outside of Christian circles, and has been an active figure for a while. Ten years ago he was a jazz/fusion virtuoso. But his new album is the freshest slice of Beatlepop we've heard since the Posies. Like outtakes from an XTC or Badfinger album, Keaggy's latest has quirky, hummable melodies; high, sweet vocals; and some fine guitar. "Blessed Be the One," especially nice, a song about the quiet acceptance of responsibility. On a major record, it would be a pleasant surprise; on a Christian indie, it's astounding.

Perhaps it is the mainstream success of Amy Grant that has made the Christian labels more conscious of the secular market. Grant's Lead Me On album, on A&M, was refreshing for its lack of rhetoric and the sense that Grant was revealing herself as a flawed person, subject to sexual temptation and doubts about her faith. When you're preaching to the converted, whether in Baptist, Jewish, or evangelical folk, you can sing about "Him" all you want; but if you want to reach those of us who don't buy the Jesus-secret-password thing in its entirety, it's better to address the human experience in more universal terms, letting the message of love and forgiveness speak for itself.

SPEAKING OF BADFINGER: Serious CD collectors have been panting after Badfinger product for years now. The latest generation of power-popsmiths have acknowledged their debt to the band, and it's not unusual for a young band to clothe their set with a rousing cover of "Baby Blue" or "No Matter What." Although discovered and promoted by the Beatles, Badfinger were hardly clones; indeed they are a vital link in the chain between '60s pop and the new-wave generation. All of their records are out of print, but reissues are looming. Producer Dan Mantovina has been working with Blue Nile to secure CD rights to the band's albums on Warner Bros. If that comes through, the Apple albums may follow (including a storied album that was recorded between No Dice and Straight Up), although the rights are jumbled between the surviving Beatles, Capitol, the surviving members of Badfinger and the Pete Ham estate. (Ham, the true genius of the band and the author of most of the band's hits, hung himself in 1975, fed up with the music biz and all the weasels who ran it.)

Badfinger, inexcusably, released a couple of albums after Ham's death. For the last few years they've been touring under the Badfinger name, with one or two members of the original bands. All reports of these "Badfinger" shows have been disastrous. This is truth story from Arkansas last week: Two bands, one called Badfinger and one called Foghat, were playing at a race-track festival for a crowd of about 1,000. When it turned out the two bands were lip-synching to pre-recorded music, the crowd got hostile. Then the promoter of the show told the audience that there wasn't enough money to pay the bands; the music would only continue if more money was collected. The bands started loading their equipment and a riot ensued. The crowd barricaded the exits of the parking lot and smashed out all the windows of the tour busses. Six people were arrested.

\* \* \*

\* ALTERNATIVES \\

\* CRAZYHEAD: Desert Orchid (EMI E1-91035) \\

When the British try to do the American-scumbag-on-a-Harley thing, it often comes out with more wit and style than the Yankee version. A lot of people, for instance, think Motorhead is the best hard-rock/metal band in the world, and they do it without props and hair extensions.

Crazyhead (no relation) combines a tongue-in-cheek metal sense with cleverly integrated elements of pop and soul, and the result would do the Flamin' Groovies or the Ramones proud. But the band members (Porkbeak, Fast Transatlantic Dick) is our first clue that this is just for fun, but there's nothing half-hearted about it. Standouts include "Time Has Taken Its Toll on You" (with a nice '60s modulation in the chorus), "Raga" (reminiscent of middle-period Stones) and I Don't Want That Kind of Love" (one of the few grunge songs you'll ever hear with a sitar in it.)

\* LEMONHEADS: Lick (Taang! 32) \\

The Pixies have already reconfirmed that a combination of pop hooks, punk energy and subversively twisted ideology produces the freshest kind of noise for those of us who won't submit to metal. Hailing from the same sleepy burgh as the Pixies, the Lemonheads have unleashed a sabor-toothed kitty cat of an album, one of the freshest of the year. This Boston band succeeds where so many other combos fail, in the delicate balance of hard and melodic elements. The distortion pedal is smoking, but the guitars are contained in the mix the way Donnelly's subsidiary in Ben Delfi's loose, tuneful vocalizing. The fireball energy is all there, the kind of energy you only get from wiry, short-haired college punks on speed, but there's no shortage of hooks, either. "Mulle Cup" is a beautiful shrug of a love song, and "I Glad I Don't Have" its bitterest aftertaste. Try "Luka" and the All in the Family Theme give the album a smartly-pants cheek, but there's nothing phony or posing here. Recommended.

Joe Williams

Joe Williams

CASH BOX MAGAZINE 12 July 8, 1989
THE KINGDOM OF ROCK: That's what we were calling Cat & the Fiddle restaurant the night that Guardian held its record release party there. The place was jammed with well-wishers, including Stryper's Oz Fox, who produced Guardian's latest release, Fading Out. Oz is sporting a new look these days — he's got a beard and (prepare to faint!) a tattoo! And what does a good Christian boy get tattooed on his arm? The flames of Purgatory overlaying with "To Hell with the Devil," of course! The highly positive response to Guardian's record has been surprising a lot of people — the sales are very strong for an (so to speak) young band.

After Guardian's party, most of the revelers headed down to the Palace to see Murphy's Law and Girlschool. Murphy's Law inspired a slam pit on the Palace's plush dance floor which the security guards, for the most part, let fly. Accompanying the East Coast's biggest band was West Coast surf maestro Angelo from Fishbone. In the audience (near the pit, of course) were 24-7 Spyz thoughtman, Peter Fluid and In-Effect publicist, and Agnostic Front member, Steve Martin — NYHC hell to come to our house!

Pass Records has opened its 24-track in-house production facilities to the public. Some of the artists that have recorded at the studio include Cheap Trick, Guns N' Roses, Motley Crue, Vixen, Quiet Riot, Rhythm Corps, Rick Derringer and Heart. The company has also started a formal A&R department — check out Movers & Shakers for details.

Squier can prove treacherous, just ask H. Blanton, lead vocalist and scribe for Royal Court of China. By using his "automatic writing" style for coming up with lyrics, he has become something of a prophet. The RCO2 song "Dragon Park" tells of a car accident and just recently Jo was involved in a crash that paralleled those lyrics. "Geared and Primed," the title track of the group's latest album, is about getting arrested and spending a night in jail. Not a week after the song was written, Joe and bassist Drew Cornutt wound up in the slammer. Gezz, you'd think after all this, the guy would start writing happy songs! Oh well, they're using the Jeanne Dixon of rock & roll. Joe also likes to be Pablo Picasso — he scribbles his bizarre art all over the dressing rooms of the clubs his bands play. Does Mr. Blanton have genius in his soul, or is he just another weirdo with a record deal? Take a listen to the group's latest LP and you decide.

Those troublemakers, Roxx Gang, are at it again. When they swung through L.A. recently, they were scheduled to appear on a local live cable program. There was a mix-up, however, and when the boys arrived at the studio, they discovered that this particular show was geared towards New Music — you know, that jangly-guitar stuff. Naturally, a viewer called in with the opinion that Roxx Gang sucks and just as naturally, singer Kevin Steele jumped up, grabbed his crotch and said, "Suck this!" As a result, the group was summarily kicked off the show. A few days later, in Las Vegas, the group nearly failed to show up for a gig. Manager Brett Steele scoured the area for as long as the Jeanne Dixon of rock & roll. Joe also likes to be Pablo Picasso — he scribbles his bizarre art all over the dressing rooms of the clubs his bands play. Does Mr. Blanton have genius in his soul, or is he just another weirdo with a record deal? Take a listen to the group's latest LP and you decide.

On a more positive note, unsigned L.A. rockers Jailhouse are recording a live EP, the proceeds of which will benefit teenage runaways. The organization involved include Options House, a shelter for runaways and the Chicago-based Nationation Teen Runaway Switchboard. The recording took place June 30th at the Roxy and five songs will be chosen from the band's set for the record.

The pay-to-play issue has caused much debate on L.A.'s Sunset Strip. Bands often have to buy between fifty and a hundred and fifty tickets from certain promoters if they want to play on the Strip. The amount of money they spend to play there is close to a thousand dollars — and that's before playing for roadies, a soundman, transportation and rehearsals. Most struggling musicians don't have that kind of money and as a result, they can't play some of the better clubs in town. Finally someone has done something to address this problem — Mark Mason, a solo artist who's also in two bands, has formed an organization called Rockers Against Pay to Play (R.A.P.P.). He organized picketers last weekend and is planning a moratorium on pay to play during Labor Day weekend, asking all bands to refuse to do pay to play shows for those three days. If you're interested in supporting Mark in his efforts, he can be contacted at (818) 501-6635.

■ METAL PICKS

Weekly EarRinger

BILLY SQUIER: Hear and Now (Capitol C4-48748)

What happens when a grown up man rocks out? In Billy Squier's case, it results in a combination of mature songwriting and energy that hasn't forsaken its youthful roots. Hear and Now proves that Squier still has that desperate desire that drives younger men to jump on stage with a low-slung guitar and the amps on ten. The expansive sound of this record is ready-made for the crowd for the title song being J.J. Burnel, as Squier proved recently at his record release party. Billy has illustrated once and for all that rock & roll is a fountain of youth, as long as you let it shake your soul. So if these darts call to this dude an "old fart," they'll have to do it over my dead body.

■ OTHER METAL RELEASES

LITTLE CAESAR: Name Your Poison (Metal Blade 7 72148)

This four-song EP contains muscular, earthy R&B-based hard rock that he dirt under its fingernails and a revved-up attack. Little Caesar's not-so-secret weapon is the deep throated, masculine singing of Ron Young, a man who sounds as though he has spent the Grand Canyon and deeper than the sea. Cormy Phillips, on guitar, does a fine job too, but it mostly part, he weaves himself around the songs effectively.

MUCKY PUP: A Boy in a Man's World (Torrid 88561-5001-4)

What can I say about a band that has a romantically inclined tune called "Stink" or a song about the "In Billy Squier's breakfast with a large bowl of musical inspiration called "Death By Cholesterol"? That its punky gara metal is silly and sophisticated? That its lyrics are goofy and childish? That record is incredibly fun and a giggle all the way through? Mucky Pup takes sheer stupidity to new and dazzling heights.

Janiss Garza
LEAVE ME THE OPPORTUNITY TO APOLOGIZE for the lack of coverage in the magazine in the past few months. I have received mounds of records, and frankly we have been unable to review them all. No excuse, I know, but to rectify the situation I will try to mention everything I have received as well as a short description and a means of contacting the people who put it out. The Indies are many times the last bastion for quality deep soul, blues, and jazz, and other records that fall between the cracks at the majors. Many of these records are concerned with nothing other than quality, and a need to express the emotions of those involved, which is often a breath of fresh air.

Case in point is Pick Up the Pieces by Frank-O (Traction 601-981-4382), nothing but classic Southern soul. No tricks here, just a great expressive voice and a handful of good songs. For proof, check out the high-light "You Can’t Run Away From Love." Ditto the vocal harmonies of The Dramatics, who gleam all over Positive State of Mind (Volt/Fantasy). This is smooth, late-night stuff, and the funky "Blame It on New York City" has the goods to take it home. Also in the late-night smoother category is "Heaven" (Atlantic). When I’m in Your Arms" by Darrell Jones (B’Way) is out of Gold 215-747-2451, with five-part harmony that would fit any "Quiet Storm" format perfectly.

Also chillin’ is Scotty Wright, who alternates between scat and croonin’ on Too Much Pain. With a snare, a nite, and charms his way into your heart effortlessly. Extremely recommended. If you still can’t get that mood right, try shippin’ McFarland & Roberts’ Ain’t Understanding Mellow (Starville 312-281-2156), a lush ballad song in a manner that our man Smokey would definitely approve of. And if you still can’t get it to click, Thurman Green’s tasty trombone-playing on Cross Current (B&J, 682-1/2 Ben St., North Hollywood, CA 91605) should do the trick.

There’s more to life than setting up that perfect romantic encounter. Sometimes you just wanna dance. If that’s the case, the catchy “She Wants 2 Be With Me,” by Hard Love Nest 213-677-8909 should motivate you if you like good straight-ahead R&B. Also quite infectious is Spells’ “Make You My Lady” (Speak No Evil 213-965-7010, which could definitely fit into any R&B/pop crossover formats, and Alfonzo Jones Champion Love! (Angel City 213-67-ANGEL), a well-put-together piece of Urban Contempory funk loaded with hooks. Also back treading the pop/R&B boards are the Three Degrees, who turn up with a little more soul than usual on...and Holding (Iciban 404-926-3327), the catchiest tune being “After the Night Is Over.” Also on the radio fuck tip are “Heart Throb,” by Protoge (Stone 3139 Story Ed. 3, San Jose, CA 95127). Darrell Lee’s self-titled debut LP (Iciban), jazzman Roy Ayers’ “Suave” (Iciban), Little Kenny White’s Two Wrongs Don’t Make It Right” (Jam Kru 213-933-5170), and Hogan’s update of “Hey Paula” (Le Cam 817-738-8484).

When you’re in the mood to kick back with a little blues, may we recommend the third installment in the Blues Is Alright series (Malaco 9027W), Northside Dr., Jackson, MS 36213. Featuring Bobby Blue Bland, B.B. King, and the inimitable Jimmy Reed, it’s a great way to get acquainted or reacquainted with the natural treasure this music is. If that whets your appetite, you might also want to check out two Ichiban releases, Strange Things Happen by Blues Boy Willie, featuring Percy Mayfield’s ‘Strange Things Happen,” and the Legendary Blues Band’s Wake Up With The Blues, a classic blues bar record that features some very cool slide playing on “Harper.”

Some odds and ends include Evol’s “Gotta Use Your Brain Gang” (Ghia Records 818-333-1212), an admirable anti-gang funker sung by a guy who wants to start his own religion. At least that’s what it seems like to my ears. Also on the slightly bent tip is J.B. Raffel & the Hollywood Garage Band’s “Goofather F” (HDM 1680 N. Vine, Hollywood, CA 90028), an “interview” with J.B. in jail done in inimitable Dickie Goodman “Mr. Jaws” style. And to save the best for last, make sure you check out the hook-laden “(but by no means soft) reggae of Ikeko-Chuma, who absolutely delights on “Let’s Go Dancing.”

To close, let me just say that I hope the next indie & R&B columns is a little bit sooner in coming. As this signals the end of Black Music Month, I should be able to devote more time to listening, so keep that music comin’!

Neil Harris


CASH BOX CHARTS

TOP RB & SIGNE

The grey shading represents a bullet, indicating strong upward movement.

July 8, 1989

#1 Single: Soul II Soul

1 KEEP ON MOVING (Virgin 7-95656) Soul II Soul 8 8
2 SHOW AND TELL (Capitol B-49347) Peabo Bryson 1 11
3 FOR YOU TO LOVE (Epic 34-69742) Luther Vandross 3 12
4 NOTHING (THAT COMPARES 2 U) (Epic 34-93685) The Jacksons 7 8
5 LEAD ME INTO LOVE (Elektra 7-69099) Anita Baker 5 12
6 TURNED AWAY (Atlantic 7-86917) Chucki Booker 11 10
7 HAVE YOU HAD YOUR LOVE (EMI 50140) The O'Jays 2 13
8 OBJECTIVE (Island 7-90228) Miles Jaye 12 13
9 WORKIN' OVERTIME (Motown MOT-6724) Diana Ross 9 10
10 BABY DON'T FORGET MY NUMBER (Arista 9932) Milli Vanilli 10 10
11 GOTO GET THE MONEY (Atlantic 7-89910) Levert 15 10
12 SHOWER ME WITH YOUR LOVE (Columbia 38 68746) Surface 26 10
13 DARLIN' I (Wing-PolyGram 871 936) Vanessa Williams 14 11
14 FRIENDS (MCA 50960) Jody Watley with Eric B. & Rakim 17 7
15 SECRET RENDEZVOUS (Warner Bros. 4-72789) Karyn White 19 7
16 CRAZY (FOR ME) (Capitol B-44354) Freddie Jackson 16 10
17 IT'S REAL (Warner Bros. 22371) James Ingram 20 10
18 MIDNIGHT SPECIAL (Atlantic 7-89001) The System 25 9
19 THEY WANT MONEY (Java/RCA) Koof Moo Dee 22 8
20 I SECOND THAT EMOTION (Cox 601-6) 10 dB 23 9
21 LITTLE JACKIE WANTS TO BE STAR (Columbia 38 68766/USA) Lisa & Cult Jam 8 13
22 MR. D.J. (Motown 1986) Joyce Irby 4 15
23 ON OUR OWN (MCA 50962) Bobby Brown 28 5
24 BAT DANCE (PolyGram/Warner Bros. 22924) Prince 36 5
25 BUFFALO STANCE (Virgin 7-99231) Neneh Cherry 32 7
26 SOMETHING IN THE WAY (MCA 23841) Stephanie Mills 36 5
27 FOR THE LOVE OF YOU (Wing-PolyGram 871 937-7) Tony! Ton! Tone! 13 14
28 LOST WITHOUT YOU (EMI 19583) Bebe & Cece Winans 18 15
29 ME, MYSELF AND I (Warner Bros. 1-108) De La Soul 21 15
30 MY FIRST LOVE (Warner Bros. 4-77252) Atlantic Starr 24 15
31 MISS YOU LIKE CRAZY (EMI 50185) Natalie Cole 27 15
32 WE GOT OUR OWN THING (MCA 50962) Heavy D. & The Boyz 33 5
33 EVERY LITTLE TIME (Arista 90-9800) Carlra 29 14
34 A WOMAN'S TOUCH (Mega Jam 2000) Christopher McDaniels 34 11
35 AS LONG AS WE TOGETHER (A&M 1427) Al Green 30 6
36 I'M THAT KIND OF GUY (Def Jam/Columbia 38 89802) LL Cool J 40 6
37 STICKS AND STONES (MCA 4871) Gladys Harrell 31 19
38 WHAT MORE CAN I DO FOR YOU (Tabu ZJ 68904) Cherelle 38 7
39 SARAH SARAH (Javla/RCA 1981-7) Jonathan Butler 48 5
40 CONGRATULATIONS (A&M 1407) Vesta 79 11
41 SOMEBODY LOVES YOU (Motown 1966) El DeBarge 41 7
42 HEAVEN HELP ME (MCA-PolyGram 871 536-7) Deon Estus 33 17
43 I LIKE IT (Island 4th & B Way) 745) Troy Johnson 54 6
44 THE WAY IT IS (MCA 93257-7 R) Pat LaBelle 56 3
45 TAKE IT OFF (Motown 1967) Today 46 8
46 IF YOU ASK ME TO (MCA 53586) Patti LaBelle 56 3
47 YOU FOUND ANOTHER GUY (Virgin 99209) Boy George 51 4
48 TWO WRONGS DON'T MAKE IT RIGHT (Def Jam/Columbia 38 89903) David Peaston 60 5
49 MY LOVE IS SO RAW (Def Jam/Columbia 38 89803) Alyson Williams 49 6
50 MY FANTASY (Motown 1968) Teddy Riley Featuring Guy 59 3

1 TO MY ONE TEMPTATION (Island 96564) Mica Paris 37 14
2 REMEMBER THE FIRST TIME (Orpheus/EMI B 7833) Eric Gable 46 8
3 IT'S NO CRIME (Saban/CRS Z34-89956) Babyface 66 2
4 I CAN'T TELL YOU WHY (Motown 1963) Gerald Alston 64 4
5 CHILDREN'S STORY (Columbia/Del Jam 38-68626) Slick Rick 39 14
6 GOT TO BE A BETTER WAY (Atlantic 7-88879) Foster & McElroy 63 2
7 SOMETHING REAL (EMI 60192) Miki Blu 65 5
8 CRUZIN' (PolyGram 871 940-7) Jackie Jackson 58 5
9 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-98580) Aretha Franklin & Whitney Houston 70 2

50 GITHCI (Epic 79254) Z'Nzooke 58 3

51 THE MAN WE ALL KNOW AND LOVE (Atlantic 7-89937) Kwame 42 9
52 AGAINST DOCTOR'S ORDERS (Arista AS1-98430) Kenny G 69 4
53 I DO (EMI 79270) Natalie Cole DEBUT

64 RIDING ON A TRAIN (Columbia 38-69891) The Pasadenas 72 4
65 IF I'M NOT YOU'RE LOVER (Warner Bros. 7-27556) Al B. Sure 43 18
66 LOVE SONG (Island/P.A. 98261) Midnight Star 74 4
67 TASTE OF YOUR LOVE (Virgin 7-99201) E.U. 75 2
68 IF YOU DON'T KNOW ME BY NOW (Atlantic 6897) Simply Red 73 3
69 START OF A ROMANCE (Atlantic 89532) Sky 45 19
70 JUST GOT IT TOGETHER (Columbia 38 68988) Lisa & Cult Jam DEBUT
71 LICENCE TO KILL (MCA 9307) Gladys Knight 77 3
72 SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900) The Isley Brothers 80 2
73 SPELL (Mca-PolyGram 88123-7) Deon Estus 79 4
74 IF SHE KNEW (Atlantic 1956) Donna Allen 50 7
75 MADE TO BE TOGETHER (Virgin 7-99226) Deja 52 15
76 TOBY (Luke Skywalker 205) Angie Griffin 55 6
77 RAIN DROPS (Marspol-PolyGram 874-402-7) Kool & The Gang 90 2
78 I AINT' WIT IT (Orpheus 76781) Paul Lawrence 82 3
79 THROUGH THE STORM (Arista AS1-98961) Aretha Franklin & Elton John 57 13
80 WHERE DO WE GO (Atlantic) Ten City DEBUT
81 I'LL BE LOVING YOU (Columbia 38-66671) New Kids On The Block 62 14
82 BUCK WILD (Virgin 7-99323) E.U. 67 17
83 FORBIDDEN LOVE (Mercury-PolyGram 874 054-7) Third World 76 6
84 SPEND THE NIGHT (Uptown/MCA 69666) Guy DEBUT
85 I FOUND LOVE (Orpheus EMI V-72675) B-Fat 91 9
86 CONSTANTLY (Virgin 7-99009) Lia 83 9
87 N.E. HEARTBREAK (MCA) New Edition DEBUT
88 SHE'S SO COLD (Epic 49-68330) Alston Stewart 84 13
89 NO PLACE TO GO (Zebra/MCA 71702) Perri 86 7
90 I LIKE YOU (MCA 53400) Guy 87 18
91 ON A MISSION (Mercury 8722) The Boys 78 11
92 A LITTLE ROMANCE (Motown MOT 1465) Leolis 89 13
93 REAL LOVE (MCA 53484) Jody Watley 88 18
94 TURN THIS MUTHA OUT (Capitol 44291) MC Hammer 81 17
95 BABY ME (Warner Bros. 4-72541) Chaka Khan 92 19
96 IT'S LIKE MAGIC (CBS 893-69900) Blue Magic 93 7
97 DON'T TAKE MY MIND ON A TRIP (Virgin 7-97272) BoyGeorge 94 20

100 TO WATCH: Z-Lookie #60
The Mod brings in all B. Sure to give him that '90s feel. How hip! Wow, Rod sure knows how to keep up with the times. That Urban Contemporary mysticism is just the right touch to make all the kiddies scream. Groundbreaking stuff!

**THE PIXIES:** "Here Comes Your Man" (Elektra 69287)

Single of the month, and a definite contender for the year-end top 10. This is perfect pop. The guitar lick, whimsical around the recent meteoric rise of Donnie Osmond, so you know its got that stamp of Osmond quality. How can it lose?

**KELLI:** "Hey Baby '89/Hound Dog" (Le Cam)

Touted as "The Sound of Fort Worth," Le Cam has been pumping out disco covers of seventies pop hits for some time now. Grab a beer, get in your pickup truck, and drive, drive, drive until this record lodges itself into your consciousness. Your baby will love you for it.

**BUCK OWENS & RINGO STARR:** "Act Naturally" (Capitol 14409)

Who could not love this record? I mean, fer chisakes, Buck and Ringo doing "Act Naturally"—pure Godhead! This one is a hybrid of both Buck's and he Beatles' previous versions, with a heavy dose of that Bakersfield sound brown in. A genuinely fun record. Recorded at Abbey Road studios in London.

**drivin' n' cryin': "Straight to tell"** (Island 7-91988)

No, this isn't a cut from the soundtrack of the silly spaghetti-western sleeper of the same name starring the Pogues and Elvis Costello. On the contrary, this is seriously inspired stuff suitable for the most sophisticated barflies. By the third chorus, you'll want to hold up your beer in sary-eyed toast while you throw an arm around your drinkin' buddy and wail on. This band should be an enlightening slap in the face to all the alarmists snobs out there who said countrified music was only for the myopic, Midwestern masses.

**SIMPLE MINDS:** "Take a Step Back" (A&M 17824)

Is it just me, or do Jim Keer's pretentious, air projecting vocals make you think everything he sings should be an earthquaking message from God? But alas, it's only some musings on a boy-girl break-up, pumped out by our boy with the range of the spheres. That isn't to deny that this band has had some divine moments in the past, but this seems like a faint-hearted stab at their bygone glory.

**BARRY MANILOW:** "Keep Each Other Warm" (Arista A1-9836)

Barry Manilow is the most underrated song stylist of our time. Period. I almost cried once while hearing "This One's for You," and I've had to apologize for it ever since. No more. Even when he was doing McDonald's commercials, Manilow had a knack for hooks and emotional shorthand that was downright scary. The arrangement of this new toe-tapper is warm, loose and clean at the same time, one of the best things he's ever done. The picture on the sleeve notwithstanding, Barry Manilow doesn't need a two-day stubble to convince us he's a regular guy and not the schmaltz-machine that some people think.

**LITA FORD:** "Falling in and out of Love" (RCA 9005)

Ahh, there's nothing like the power ballad. When I'm romancing my chick, I know she's gonna get in the mood when she hears stuff like this. Dreams of Lita's loneliness dance through my head as this song's self-assured delivery sweeps me off my feet. Good to see she's rid of Ozzy. I want her all to myself.

**ROLLING STONE:** "Living in a Box: Gatecrashing" (Chrysalis 21876)

This English modern-pop trio seems to be one step away from making a great record. This album sure was pleasing in parts, especially on side two, but I'll be damned if I can remember anything but the fact that I liked a couple of songs. They've got hooks, but they're buried so much production the energy is lost, and so is the ability to make a lasting impression. Better luck next time lads.

**THE B-52'S:** "Cosmic Thing" (Reprise 25854)

This is a welcome return to form for Athens' finest. Nile Rodgers smooths out all the edges, carefully leaving the B-52's vision and spirit intact. Oddly enough, the Kate & Cindy tracks are the highlights, especially the wonderful "Room." The LP is a fine listen throughout.

**BROTHERS OF REBELLION:** "Gun Runner" (Black Dragon I)

Self-described as FRAZZ, this is a blend of Funk, Rock, Reggae, Rap, and Salsa Jazz. It's so unique you even trademarked it! The raps are mostly political, and there looks to be a new religion bubbling under the surface here. If the dead can do it, so can they!

**BODEANS:** "Home" (Slash/Reprise 9 25856-2)

Everyone loved the first BoDeans record and everybody ignored the second BoDeans record. Well, this one is better than the latter, but worse than the former. It seems that the band is still a bit stymied by all the genre labels they have to choose from, and aren't quite sure if they're rock & roll, just rock, country rock, blues rock or Southern rock. This isn't a bad album, but Lord knows it could be better. And, hey, AOR could wind up totally embracing this album.

**THE CALL:** "Let the Day Begin" (MCA 6303)

Reconciled, the Call's 1983 outing, stands as one of my favorite albums of all time—with its emotional rock and inspired songwriting wrapped up in a blanket of ambiguous spirituality. On *Let the Day Begin*, the band's debut for MCA, they appear a bit artistically lost. Although it does have its moments, the majority of the LP is filled with unimaginative AOR-ready rockers and power ballads. Jesus.

**DON HENLEY:** "The End of the Innocence" (Geffen 9 24217-2)

Hey, I enjoyed at least two or three Eagles songs, just like you, and my expectations for this new album were the sort reserved for ostensibly "important" artists, the kind who've been on the cover of Rolling Stone (preferably in a previous decade). The best of this record—"I Will Not Go Quietly" (a hard-rockin' protest song with Axl Rose on backing vox), "The Last Worthless Evening"—can pass for an original vision, and there's no doubt that Henley is a committed observer of the human experience. But there's a little too much tastefulness for my taste (a title-track collaboration with Bruce Hornsby? That oughta be, um, pleasant), along with the usual rich-guy-with-a-conscience philosophy, and several weak jabs at the direction of funk & soul. As Jean-Claude Coteau (or somebody) used to say: Come on, man—astonish me.

Oscar Wednesday
The Top 100 Singles Chart

The gray shading represents a bullet, indicating strong upward movement.

July 8, 1989

1. **BABY DON'T FORGET MY NUMBER** (Arista AS1-9832)
   - Miki Vortil
   - 4 11
2. **SATISFIED** (EMI 50196)
   - Richard Marx
   - 1 10
3. **EXPRESS YOURSELF** (Sire/Warner Bros.)
   - Madonna
   - 7 5
4. **I DROVE ALL NIGHT** (Epic 34-88758)
   - Cyndi Lauper
   - 9 10
5. **THIS TIME I KNOW IT'S FOR REAL** (Atlantic 17-88669)
   - Donna Summer
   - 6 11
6. **IF YOU DON'T KNOW ME BY NOW** (Elektra 7-98672)
   - Simply Red
   - 12 10
7. **MISS YOU LIKE CRAZY** (EMI 50196)
   - Natalie Cole
   - 11 13
8. **BUFFALO STANCE** (Virgin 7-99921)
   - Neneh Cherry
   - 3 14
9. **EVERY LITTLE STEP** (MCA 53866)
   - Bobby Brown
   - 5 15
10. **I WON'T BACK DOWN** (MCA 53866)
    - Tom Petty
    - 14 11
11. **TOY SOLDIERS** (Columbia 38-68747)
    - Martika
    - 17 8
12. **WHAT YOU DON'T KNOW** (Arista AS1-9836)
    -Expose
    - 16 8
13. **I'LL BE LOVING YOU (FOREVER)** (Columbia 38-68671)
    - New Kids on the Block
    - 8 15
14. **LAY YOUR HANDS ON ME** (Mercury-Polygram 874-452-7)
    - Bon Jovi
    - 22 5
15. **ROOMS ON FIRE** (Atlantic 7-98616)
    - Stevie Nicks
    - 21 10
16. **CRY** (PolyGram 787-110-7)
    - Waterfront
    - 10 14
17. **WHO DO YOU GIVE YOUR LOVE TO?** (PolyGram 887 743)
    - Michael Morales
    - 24 10
18. **THE DOCTOR** (Capitol B-44376)
    - The Doobie Brothers
    - 23 8
19. **VERONICA** (Warner Bros. 7-22966)
    - Elvis Costello
    - 20 13
20. **BAD ATTITUDE** (Paisley Park/Warner Bros. 22964)
    - Prince
    - 33 4
21. **SO ALIVE** (RCA 8556-7-R)
    - Love and Rockets
    - 29 8
22. **MY BRAVE FACE** (Capitol B-44467)
    - Paul McCartney
    - 26 7
23. **ON OUR OWN** (MCA 53866)
    - Bobby Brown
    - 35 5
24. **CRAZY ABOUT HER** (Warner Bros. 27057)
    - Rod Stewart
    - 28 10
25. **I LIKE IT** (Island 4789)
    - Dino
    - 31 9
26. **DRESSED FOR SUCCESS** (EMI 50204)
    - Roxette
    - 34 7
27. **SEND ME AN ANGEL** (Capitol/MCA 10531)
    - Real Life
    - 32 9
28. **ONCEBITTENTWICE SHY** (Capitol B-44366)
    - Great White
    - 38 10
29. **INTO THE NIGHT** (PolyGram 885 893)
    - Benny Mardones
    - 30 9
30. **SACRED EMOTION** (Capitol 44379)
    - Donny Osmond
    - 43 4
31. **ROCK ON** (Cypress 1420/A&M)
    - Michael Damian
    - 15 16
32. **DOWN BOYS** (Columbia 38-68666)
    - Warrant
    - 37 11
33. **SOLDIER OF LOVE** (Capitol 44369)
    - Donny Osmond
    - 18 16
34. **HEY BABY** (Capitol B-44315)
    - Henry Lee Summer
    - 40 8
35. **WIND BENEATH MY WINGS** (Atlantic 7-89672)
    - Bette Midler
    - 13 18
36. **SECRETS DECEPTION** (Warner Bros. 477-27953)
    - Karen White
    - 45 7
37. **THE END OF THE INNOCENCE** (Capitol 7-23265)
    - Don Henley
    - 49 3
38. **IN YOUR EYES** (WTG 68936)
    - Peter Gabriel
    - 44 6
39. **HEADED FOR A HEARTBREAK** (Atlantic 68622)
    - Winger
    - 48 6
40. **BE WITH YOU** (Columbia 38-68744)
    - The Bangles
    - 19 10
41. **NO MORE RHYMIE** (Atlantic 7-88885)
    - Debbie Gibson
    - 51 4
42. **PROM POM SINGER/Mercury-Polygram 838 2201)
    - John Cougar Mellencamp
    - 27 11
43. **COLDHEARTED/Virgin 7-99016)
    - Paula Abdul
    - 53 3
44. **COMING HOME** (Mercury-Polygram 872 982-7)
    - Cinderella
    - 35 14
45. **FRIENDS/MCA 53866)
    - Jody Watley
    - 61 6
46. **REAL LOVE** (MCA 53866)
    - Jody Watley
    - 39 17
47. **FIRE WOMAN** (Sire 2-4-7-2754)
    - The Cult
    - 50 8
48. **WHERE ARE YOU NOW?** (WTG 31-68625)
    - Jimmy Barnes
    - 41 18
49. **HOOKED ON YOU** (Atco 7-9901)
    - Sensational
    - 55 5
50. **SOUL PROVIDER** (Columbia)
    - Michael Bolton
    - 70 2
WESTERN REGION

POP

- High Movers*
  1. Cold Hearted (Virgin) Paula Abdul
  2. Friends (MCA) Jody Watley
  3. Hooked On You (Atco) Sweet Sensation
  4. I'm That Type Of Guy (Def Jam) L.L. Cool J
  5. Cover Of Love (Cypress) Michael Damien

- Most Added**
  1. Right Here Waiting (EMI) Richard Marx
  2. Don't Wanna Lose You (EMI) Gloria Estefan
  3. Come Home With Me Baby (Epic) Dead Or Alive
  4. The Prisoner (Elektra) Howard Jones
  5. Cold Hearted (Virgin) Paula Abdul

R&B

- High Movers*
  1. Turned Away (Atlantic) Chuckii Booker
  2. Nothing That Compares To You (Epic) Jacksons
  3. Keep On Moving (Virgin) Soul II Soul
  4. Shower Me With Your Love (Columbia) Surface
  5. Got To Get The Money (Atlantic) Levert

- Most Added**
  1. I Do (EMI) Natalie Cole
  2. Just Git It Together (Columbia) Lisa Lisa
  3. If You Asked Me To (MCA) Patti Labelle
  4. It's No Crime (Solar) Babyface
  5. Spend The Night (Warner Bros.) Isley Brothers

COUNTRY

- High Movers*
  1. Timber I'm Falling In Love (MCA) Patty Loveless
  2. Never Givin' Up On Love (WB) Michael Martin Murphy
  3. I'm Still Crazy (Columbia) Vern Gosdin
  4. This Woman (RCA) K.T. Oslin
  5. Maybe I Won't Love You Any More (Curb/MCA) Johnny Lee

- Most Added**
  1. Any Way The Wind Blows (WB/EMI) Southern Pacific
  2. Honky Tonk Heart (WB) Highway 101
  3. Planet Texas (Reprise) Kenny Rogers
  4. I Wonder Do You Think Of Me (RCA) Keith Whitley
  5. Nothing I Can Do About It (Columbia) Willie Nelson

SOUTH CENTRAL REGION

POP

- High Movers*
  1. Cold Hearted (Virgin) Paula Abdul
  2. No More Rhyme (Atlantic) Debbie Gibson
  3. Hooked On You (Atco) Sweet Sensation
  4. Cover Of Love (Cypress) Michael Damien
  5. Calling It Love (Polygram) Animation

- Most Added**
  1. Don't Wanna Lose You (EMI) Gloria Estefan
  2. Right Here Waiting (EMI) Richard Marx
  3. Shower Me With Love (Epic) Surface
  4. The Prisoner (Elektra) Howard Jones
  5. Cover Of Love (Cypress) Michael Damien

R&B

- High Movers*
  1. Shower Me With Your Love (Columbia) Surface
  2. Show And Tell (Capitol) Peabo Bryson
  3. Objective (Island) Miles Jaye
  4. Baldiance (WB) Prince
  5. Congratulations (A&M) Vesta

- Most Added**
  1. I Do (EMI) Natalie Cole
  2. Remember The First Time (EMI) Eric Gable
  3. Gotta Be A Better Way (Atlantic) Foster/MeElroy
  4. The First Time (CBS) Chris Jasper
  5. If You Ask Me To (MCA) Patti Labelle

COUNTRY

- High Movers*
  1. Timber I'm Falling In Love (MCA) Patty Loveless
  2. Turn Of The Century (MCA) Nitty Gritty Dirt Band
  3. I'm Still Crazy (Columbia) Vern Gosdin

- Most Added**
  1. Don't Wanna Lose You (EMI) Gloria Estefan
  2. Right Here Waiting (EMI) Richard Marx
  3. It Isn't. It Wasn't... (Arista) Aretha & Whitney
  4. Jackie Brown (Mercury) J.C. Mellencamp
  5. Cover Of Love (Cypress) Michael Damien

MIDWESTERN REGION

POP

- High Movers*
  1. Cold Hearted (Virgin) Paula Abdul
  2. No More Rhyme (Atlantic) Debbie Gibson
  3. Cover Of Love (Cypress) Michael Damien
  4. Calling It Love (Polygram) Animation
  5. I'm That Type Of Guy (Def Jam) L.L. Cool J

- Most Added**
  1. Don't Wanna Lose You (EMI) Gloria Estefan
  2. Right Here Waiting (EMI) Richard Marx
  3. It Isn't. It Wasn't... (Arista) Aretha & Whitney
  4. Jackie Brown (Mercury) J.C. Mellencamp
  5. Cover Of Love (Cypress) Michael Damien

R&B

- High Movers*
  1. Turned Away (Atlantic) Chuckii Booker
  2. The Way It Is (RCA) Troy Johnson
  3. Keep On Moving (Virgin) Soul II Soul
  4. Got To Get The Money (Atlantic) Levert
  5. Baldiance (WB) Prince

- Most Added**
  1. I Do (EMI) Natalie Cole
  2. Just Git It Together (Columbia) Lisa Lisa
  3. Let Go (Wing/Polydor) Sharron Bryant
  4. If You Ask Me To (MCA) Patti Labelle
  5. My Fantasy (Motown) Teddy Riley/Guy
DOES THE FACE LOOK FAMILIAR? You know you’ve seen this man, but you don’t quite know where. Yeah, you’ve got it, he’s on Saturday Night Live, playing his trombone in that heky-split back-up band, one of the reliable things in that show’s spot-ty history. He’s Steve Turre and he’s one of the best trombonists in the jazz business, no small potatoes considering the competition (great trombonists like J.J. Johnson and Jimmy Knepper, younger guys like Ray Anderson, Craig Harris, Art Baron and Robin Eubanks). After years as everybody’s favorite sideman (from Raahsaan Roland Kirk to Dizzy Gillespie to Woody Shaw to Hilton Ruiz), Turre has begun to es- tablish himself as a leader with a new fine albums on Stash. He’s also a hell of a conch shell player. If the jazz polls had a Best Conch Shell category, Turre would ace it every time.

“My goal — and I’m working towards that — is to be out there with my group, putting the trombone out there, and make it popular again, with the help of the shells. I want to make my living playing with my own music, but I also don’t think that you have to be a starving artist to prove anything. I’ve got a family and I want to take care of them. And I’m going to do it, too.

“The show is very nice, because the season is October through May, so I can tour all summer. In the meantime, all those reruns all summer — get the check coming in, take care of my family. Until I can launch my career the way it’s supposed to be. See, I’ve got a master plan here. I know the TV show is not going to last forever, but I’ll stay there for as long as it’s going, because it’s too sweet not to. But my plan is, by the time it’s winding down, I’ll be in demand enough so that I can just ease out of it and it’ll be no problem.

The 40-year-old Rasputin-haired and -bearded trombonist talks sense. He’s done the starving artist thing, he’s seen friends of his do it, and it’s not for him. It’s a healthy attitude, the same healthy attitude he brings to his music, which — like that of Raahsaan Roland Kirk, whose band he was in for the last seven years of the saxophonist’s life — incorporates the entire spectrum of jazz, from the traditional gumbucket sound of the early New Orleans guys to raucous animal sounds.

“Raahsaan was a great teacher, he turned me on to Vic Dickinson and all the early cats. See, I played New Orleans music in junior high, my brother and I had a band where we’d play ‘Mask Rat Skule’ and all that kind of stuff. Then in high school somebody gave me a J.J. record and I said, ‘Wow!’ But, in-between New Orleans and bebop, I didn’t have that together or know about it. You know, like Trummy Young, J.C. Higgins, and Dicky Wells and Al Grey, the Ellingtonians. And Rahsaan said, ‘Hey, man, wait a minute, you’re missing a piece here’.”

He came to New York in the mid-70s, as a member of Art Blakey & the Jazz Messengers, at a time when avant-garde jazz was at its peak. Turre, who had worked with avant-gardists in San Francisco, was rooming with the AACM’s Philip Wilson who asked him, “Man, why you want to play with Blakey, that old-time shit, that bebop shit? Why don’t you come play with us?”

“I told him, ‘I’ve played with you before and I’ll play with you again, but this music is kicking my ass, I want to learn how to play these changes. Then I’ll play with you.’

You can hear it in Turre’s playing: a little bit of everything wrapped into an optimist personal approach. He’s an uplifting player, a player who conveys joy, whether on the trombone or in his vast array of conch shells (dif-
erent sizes providing different tones).

“That again goes to Rahsaan,” he says about his interest in shells. “Rahsaan was going through an avant-garde period and he had a gong he would hang on while he blew a shell. It would be d-prices — he’d hang the shit out of the gong and then he would play the shell and it would be real peace-
ful. He would be playing with the people, because he’d put two opposite vi-brations out there and the people wouldn’t know what to feel, he liked to trip on them. And I asked him, ‘Rahsaan, can I blow that shell?’ And I blew it and, I’m not kidding, something just clicked. I got one and I messed with it and I said, ‘Man, I hear more music that just that one note.’

The result: a shell chair. It’s an audience killer, every time. It looks great and sounds great — the shells don’t just make sounds, they make music.

Keep an eye on Steve Turre.

“Look, I’ve been out here a long time, and I’ve played with everybody except Miles. Now I really want to play my own thing, so I’ve got to really try and focus on what I’m about. I like the TV and the studio for a little money, but I would much rather play for people... “

JAZZ PICKS

PAT METHENY: Letter From Home (Geffen 9 24245)

Subtle, tuneful at times even, (gasp, new age-ish) that date, again, borrows much of its lively rhythmic and melodic base from Brazil, with a taste of Argentinian. Metheny, on acoustic much of the way, sounds fine indeed.

LOU RAWLS: At Last (Blue Note 911937)

That familiar bedroom bass-baritone in a recently-unfamiliar setting: low-down jazzy blues, with a classic R&B edge. Mix of oldies and appropriate newies (some penned by co-producer Billy Vera). Guests include Ray Charles and Dannie Reeves, but the blue-chip backing band makes this one purr.

CHARLIE ROUSE: Epiphany (Landmark 1521)

Seven weeks before he died last fall, the great tenorman played this last concert: fittingly a program of Monk tunes, which he played like nobody else. A loose, lindy, gently odd date, with Don Cherry (!) along half the way.

RALPH MOORE: Images (Landmark 1520)

A leading contender for "best tenor player of his generation," Moore and his fellow hard-boppers (including Terence Blanchard and Bonni Cox) form the shar- per than gator teeth on this typical hard-sell-slow-whoah-beating-down date.

RIQUE PANTOJA: Featuring Ernie Watts (Sound Wave 56325)

First domestic issue from WEA Latina's new Brazilian label. A swaying, soft fusion sound from a tasty keyboardist and on three cuts saxman Watts.

SHEILA JORDAN/HARVIE SWARTZ: Old Time Feeling (Muse MR 5366)

A welcome rejuvenation of the terrific 92 vocal bass album (Jordan's best setting) which appeared briefly on Palo Alto. Great singing, no question.
Mickey Newbury: Back, More Powerful Than Ever!

(Photograph: Kay Knight)

THE STANDING ROOM ONLY crowd grew quiet as the slim figure in a white suit made his way across the room, stopping to shake hands and say hello to old friends and to his many fans. As he stepped onto the stage, the crowd came alive with the rousing applause and a standing ovation, and with the first sweet lyrics, Mickey Newbury began to weave his spell.

This was the first time the crowd started to request one of his best known tunes. “You’re not even going to give me time to loosen up my voice?” Newbury asked, smiling then okay, if that’s what you want. I’ll sing it.”

That smash hit, “Just Dropped In (To See What Condition My Condition Was In)” (the one that Kenny Rogers a star, only to fall to the crowd’s insatiable appetite. Never have I seen a crowd so mesmerized! As he sang “Sweet Memories,” “San Francisco Manhattan” and “I’m Only a Child” and “The American Trilogy,” it was as if he took every person in the room to that place in his mind where the music comes from.

After a seven-year hiatus, Newbury came back into the spotlight last year with an album release, Mickey Newbury: In a New Age, on Airborne Records, and he is currently touring. While I’ve always been a Mickey Newbury fan, this was my first chance to see him live in concert. As I watched him perform, it was very obvious that Mickey Newbury is definitely back, more powerful than ever!

Growing up in Houston, New- bury was influenced by almost every style of music, including country, blues, jazz, Mexican and folk. He spent four years in the Air Force in the early ’60s before moving to Nashville, where he became, along with good friends Kris Kristofferson, one of the most influential writers of the ’70s.

Newbury is what musicians call a “songwriter’s songwriter.” The honesty of his lyrics and the sincerity of his phrasing set Newbury apart from his peers. He sings about life — his, and those close to him. “We’ve all gone through a lot of the same things, hut there’s just no two alike. We’re all different,” Newbury reflects. “Everybody suffers, it’s just that one guy writes about it, while the other only dreams.”

“I love music and I love writing,” Newbury says. “But it’s got to come from the heart to be good, to be right, sometimes it is not a job. You think if it is, a fire will start in your heart and you burn up — and it’s not a good fire.”

Songwriting is something Newbury definitely knows about. One of the many projects he is currently involved in is the organization of a publishing company. “It’s called High Lonesome Publishing Company and the main office will be in San Francisco, with a branch office here in Nashville,” Newbury says. “I’ll be working with some great writers, and one of them is a very, very talented young artist by the name of Tommy Barnes. He is one of the hottest writers to come through Nashville in the last 10 years. He is also going to soon be on the roster for recording with ITA Records on the West coast, which I’ll be working with.

And work is something Newbury is enthused about right now. While in Nashville, he appeared on TNN’s Nashville Now and Crook & Chase, in addition to his concert at The Cockeyed Camel. He is scheduled to perform in Warsaw, Poland, later this month and an entire European tour may also be in the works. Newbury will appear October 30th with Kristofferson, Joan Baez and others at the Bread and Roses Folk Festival in Berkeley, California, and he is booked to perform with Neil Diamond Novembers 7 at the Crystal Palace Casino in the Bahamas. On the recording level, Newbury says he has been approached about writing the soundtrack and theme music for Sean Connery’s next movie, and he also intends to record another album.

“I may have been away from performing for a few years, but I never stopped writing,” Newbury smiles. “I have enough new material to fill four or five albums, and the name of my next one will probably be Old Friends and Golden Bridges.” Old friends, old friends / That’s what matters in the end,” he softly recites the lines from what will probably become another Newbury classic.

“Old Friends” and “I’m Just a Country Boy” were two of Newbury’s more recent compositions that he performed in concert here, and if these are any indication of what the other new material will sound like, I’m sure we will continue to be swept away by the ever-present mystery of his music.

Two very different men have his audience for a while, and in Europe it was even rumored that he had died. Well, contrary to belief and scattered rumors, Mickey Newbury is very much alive and back, more powerful than ever. And he remains the master at weaving his spell through sensuous songs with a melody of dreams.

While he wishes people wouldn’t call him a living legend, it’s pretty hard to resist because Mickey Newbury is what living legends are made of. Kay Knight

COUNTRY HOT CUTS

1. GEORGE STRAIT: “Ace in the Hole” Beyond the Blue Neon (GMC/AC)
2. WAYLON JENNINGS: “You Put the Soul in the Song” Full Circle (RCA)
4. RONNIE MILSAP: “Strong Things Have Happened” Strong Things Have Happened (GMC/AC)
5. ALABAMA: “Southern Sar” Southern Star (RCA)

COUNTRY TOP 10 SINGLES—20 YEARS AGO

1. SONNY JAMES: “Running Bear” (Capitol)
2. JERRY LEE LEWIS: “One Has My Name (the Other Has My Heart) (Smash)
3. CHARLIE PRIDE: “I’ll Have to Offer You (Is Me)” (RCA)
4. HANK WILLIAMS JR.: “I Shot a Man in the Back” (RCA)
5. BUCK OWENS: “Johnny Be Good” (Capitol)
6. CONWAY TWITTY: “I Love You More Today” (Decca)
7. MEL TILLIS: “Old Faithful” (Kapp)
8. JACK GREENE: “Statue of a Fool” (Decca)
9. GEORGE JONES: “I’ll Share My World With You” (Musick)
10. FREDDY WELLER: “Games People Play” (Capitol)
NASHVILLE
NOTE-ABLES

DEsert ROse: Doing What They Do

SO MANY GROUPS AND SOLO artists are categorized and labeled, both by the industry and by fans, as being traditional, bluegrass, folk, contemporary, etc. But if you sit down and listen to Desert Rose, especially their most recent LP, Running, you will hear it all.

The concept of combining traditional and progressive country music, for lead singer Chris Hillman anyway, goes back to the days when, as a teenager, he played with a bluegrass band called the Golden State Boys. Both he and Desert Rose singer/songwriter Herb Pedersen, growing up in Southern California, were not just influenced by progressive country leaders, they were among those leaders.

As a member of the Byrds and the Flying Burrito Brothers, Hillman was a founding father of country rock. Pedersen’s work with Linda Ronstadt helped push country music into the pop marketplace. Lead guitarist John Jorgenson joined with Hillman and Pedersen in 1985 and Desert Rose was born. Add bassist Bill Bryson, steel/guitarist Jay Dee Maness and drummer Steve Duncan, and presto! “We just do what we do and try to do it real good,” says Hillman. “We’re not trying to copy anybody...we couldn’t probably if we wanted to,” he laughs. “We’re just trying to keep our sound, and the more records we make, the more that sound becomes our sound.”

“Our sound is heavily on vocal harmonies, heavily on an influence from California rock to California country — with a little dab of Nashville in there,” says Hillman.

“If a song works in our format, we’ll do it,” adds Pedersen. “Sometimes that does take us to the extremes in style.”

“People know we can play stone traditional country music,” Jorgenson says. “So people who at first may have been resistant to us and our progressive sound, they’re just not now, because they know we really love an respect traditional country music.”

“That’s one of the main things about this band,” Hillman says. “We do have a tremendous respect where we came from, emotionally, which is basically bluegrass and country, plus some of the West Coast influences like rock & roll and jazz.”

From the first album, the group has four charted singles including “Ash of Love,” “One Step Forward,” “Lot’s Reunited” and “He’s Back and he’s Blue.” The first single release from their second LP, “She Don’t Love Nobody,” went to the number one spot on Cash Box’s Top 100 Country Singles chart.

“We’re working on album three right now,” says Jorgenson. “We’re over this hump on this project, now we just have to work on some harmonies and mix — final touches. It should be ready by January.”

Desert Rose members say they all have been “around” musically, and if there is anything like that experiences help them avoid mistakes. “I really know intuitively when I should shouldn’t go with something, music,” says Hillman. “This group, it feels right. The music feels right. But we all know too that fame can very fleeting. But if it all ended tomorrow, we think we can say we’ve accomplished something.”

Kay Knight

COATES TWINS

Thanks For Making

“Look At Me, Boy”
A Hit!

Promotion by Gary Bradshaw & James Williams
ALABAMA LEAD SINGER Randy Owens took time out from the hectic Alabama June Jam festivities to accept a plaque from Cash Box/Nashville office administrator Frank Scherman commemorating the supergroup’s latest number one hit, “If I Had You.” Left to right: Dale Morris, Alabama manager; Randy Owens, Alabama; and Frank Scherman, Cash Box administrator/Nashville.

DEsert ROSE BANDMEMBERS stopped by the Cash Box office recently to accept a congratulatory plaque in recognition of their recent number one smash, “She Don’t Love Nobody.” Left to right: Herb Pederson, DRB; Steve Hess, country chart director/Nashville office; Chris Hillman and John Jorgeson, DRB members.

ALTHOUGH THE NAME MAY suggest it, there is nothing actually opening about Mercury/PolyGram’s up-and-coming group, Grayghost. Yet, their electrifying exuberance on stage may haunt you for a time to come. You will definitely remember the excitement this six-member ensemble builds, leaving you wanting more.

Spokesperson for Grayghost, Bill White, explains, “We guarantee entertainment. We create a circus when we perform, and when you come to see this show, you will not walk away without being entertained. We honestly believe that the people are really who we’re here. We’ve worked for three years and each time we go onstage, we work just as hard or harder than the show before.”

Working continually throughout the United States, Grayghost can boast opening for over 32 major acts. Two of these included rock groups Three Dog Night and (would you believe) Foghat. Kind of like cowboys and Indians!

Each member of this versatile group comes to us with a unique forte. White comes from a successful solo act, contributing vocals and guitar, and follows other family members as a writer. Lacey Shaffer gives the lead vocals a blues-oriented background. Tom Ware compliments with his lead guitar, accordion and fiddle. “He’s a show fiddler,” says White. “He doesn’t just stand there — there’s back-bending, dancing and even flips to keep up with.” Before joining Grayghost as the keyboard man, Larry Bedell opened for such blues greats as B.B. King and Bobby “Blue” Bland. “I don’t see much Motown in what we do. Although Bedell is black, he sings a great George Strait (a.k.a, Leroy Strait),” White jokes. “Also, the juggling on his team is the perfect combination of drummer Don Martin and bassist George Hughes. Hughes adds his distinctive love for the iron-clad rock to his great respect for Western swing. Combined with Martin’s rocking & rolling drum beat, each artist’s individual contribution gives Grayghost its original sound.

All this energy and experience shows adamantly on their latest single “Let’s Sleep On It.” You can’t just call them country. They add traditional country to a little new country, to a little blues, to a little rock. “We have just dubbed ourselves ‘energy country’,” White jumps in. “No matter what label you give us, we do not draw a pleased country audience — cowboy hats and all!”

Everyone is definitely pleased. From producers Harold Shedd and Peter Sullivan to Mercury/PolyGram record execs, all are working hard on the group’s widespread recognition.

Helping to make this awareness worldwide, the group is to be one of the featured entertainers at the Marlboro Country Music’s 4th of July Celebrations at the Rota Naval Station in Rota, Spain. “None of us have ever toured out of the States. To get that kind of publicity and support from Marlboro can’t be bought. I love these people! We were lucky enough to be selected as a sponsor for Miller Genuine Draft Beer on their 1987 Miller Music Tour, and now this! They’re taking a bunch of hillbillies from the foothills of the Ozark Mountains and letting us loose in Spain! Look out!”

Well, we surely hope Mercury/PolyGram brings them to Nashville soon! T.L. Carr & Kay Knight

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CASH BOX MAGAZINE 26 JULY 8, 1989
**COUNTRY INDIE SINGLES**

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**COUNTRY INDIES**

**INDIE SPOTLIGHT**

**ROSS LEWIS: “Of All the Foolish Things to Do” (WDI 21-7A)**

It’s the sound of the ‘60s that is coming back so strongly today. In this latest release, Lewis weighs the pros and cons of the life he has led since “foolishly” saying goodbye to his true love years ago. Good stuff!

**INDIE FEATURE PICKS**

- **T.C. BRANDON: “You Belong to Me” (BR 2006)**

In this tune, T.C. reminds her lover that although his travels may take him far away, he still “belongs” to her. The excellent production by Gene Davis and Bobby Dyson brings out the beautiful and heartfelt lyrics.

- **JOHN WAGNER: “Little Bit Late” (SBS 614)**

Have you ever had one of those days? Well, producer-turned-singer John Wagner brings us a delightful tune about a guy whose entire life has turned into one of those days. Every solution he tries to solve his problem is just a “little bit late.” Cute song that we all can identify with!

- **TOMMY TRICKA: “Out With the Boys” (GBS 780)**

- **BILLY D. HUNTER: “Walk Softly on the Bridges” (Bold 389)**

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**NEW & GREAT THINGS ARE HAPPENING ON SOA RECORDS**

**RISING STARS**

**CHRIS & LENNY: Ready to Shine!**

**THEY MET IN MYRTLE BEACH, South Carolina.**

Lenny, a seasoned vet in the music business, was brought in to reorganize and direct a Top 40 bar band into a top-notch show band. Chris, a member of this band, was ready for the changes Lenny was about to bring about.

Bored with drumming the guitar in the corner, Chris wanted to show her stuff.

Chris, Lenny and only one other member of that band were willing to sacrifice the energy, time and tolerance it would take to make a transition—major work. But where did everybody else go? They came, went more came, went and now they are all gone! After all the stops and starts, these two stayed steadfast toward the goal.

Standing on their own, combining their talents as singers, writers and musicians, Chris and Lenny say “It’s the best it’s ever been.”

That new beginning was over four years ago. The change to duet, simply Chris & Lenny, on Happy Man Records, has been a reality for two years. The diligent planning, and even that very first meeting, can be attributed to Richard O’Bitts, the duet’s manager.

O’Bitts was originally interested in the “other” girl in the band, but she was happy with the track the band was on and was adverse to change. This, unfortunately, allowed the true stars to shine, and O’Bitts saw immediately the great harmonies and bright sparks these two created.

The first taste of this “bright country” duet we experienced was the single “Can We Talk,” written by Chris’ dad, Bob Thompson. His first try at writing brought Chris & Lenny a #1 hit on the Cash Box indie chart. “This may have created a monster,” Chris chides laughingly, “especially at three in the morning when Dad is struck with an idea!”

“It is those late nights, quiet times and long, lonely drives, however, that catch us coming up with the best ideas,” adds Lenny. A perfect example is the duo’s current chart-climbing single ‘When Daddy Did the Driving’ written by Chris while in the car on a long trip alone. “I was just thinking about those safe, easy trips when Dad did do the driving.”

Chris & Lenny have been inspired on many occasions, mostly writing separately, then sharing their thoughts and suggestions. They have recorded some of these self-penned tunes and those of other excellent writers, along with the two singles already released, at Muscle Shoals Sound in Alabama (production by Jerry Walker). The overdubs and the sweeteners were done here in Nashville (production by O’Brien) at Sound Emporium. As Lenny defines it, “We put the funk and soul to it in Muscle Shoals and added the country warmth in Nashville.”

Right now, the radio is the only place we can hear the dynamic sounds of this unique duo. But following the completion of their debut album, and once their third single hits the airwaves, Chris & Lenny will be doing live shows. And according to this energetic act, it’s not a moment too soon. “To be in front of that audience and feel their acceptance—that’s what we need and love as artists. We are ready to take this act to the people!”

T.L. Carr

“We put the funk and soul to it in Muscle Shoals and added the country warmth in Nashville.”

**SOUNDS OF AMERICA RECORDS**

**SOUNDS OF AMERICA RECORDS**

THANKS Radio and Cash Box Magazine for the support you gave Razz Bailey. His last hit, “But You Will,” went all the way to #18. We’ll be back soon with another.

Watch the charts for our new release on SOA RECORDS by Lari entitled “My Evangeline.”

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**CASH BOX MAGAZINE**
COUNTRY MUSIC

MARLBORO COUNTRY MUSIC ROUNDUP TOURS

CATHY MATTEA

MARLBORO, LONG KNOWN for bringing first-class country music tours and the Marlboro Country Music Talent Roundups to cities across the nation, are now taking their exciting shows to our armed forces bases.

Although entertaining American troops around the world is a long-standing show business tradition, the Marlboro Country Music tour is the first of this caliber to be presented to military personnel and their families stationed in the United States.

"Marlboro has established a strong tradition of presenting the best in country music throughout America for the past seven years," says Susan Charney, manager of Marlboro promotions. "Now we're very proud to be able to extend our music tours to our servicemen and women."

The Marlboro Country Music Military Tour got underway Memorial Day weekend at Camp Pendleton Marine Base in Oceanside, California. Alabama, Cathy Mattea and Marlboro 1988 National Talent Roundup winner Ronnie Dunn drew a crowd of over 12,000 for the concert. Also participating in this tour of U.S. military bases are Restless Heart and Southern Pacific, who performed, along with Dunn, June 3 at Fort Sill Army Base in Lawton, Oklahoma and again June 4 at Fort Carson Army Base in Colorado Springs, Colorado.

Seven more dates will follow in the fall on Army, Air Force, Navy and Marine bases throughout the United States. Charney says three of those concerts will take place at Ft. Campbell Army Base in Hopkinsville, Kentucky, Ft. Elgin Air Force Base in Ft. Walton Beach, Florida and at Camp LeJeune Marine Base in Jacksonville, North Carolina. According to Charney, Highway 101 and Ricky Skaggs are also expected to appear at some of the fall concerts.

"Each individual base has the option to charge a minimal admission price," says Charney. "Proceeds from these ticket sales, as well as any money generated from concession sales, will go directly into the military bases' Morale, Welfare and Recreation Fund, which provides additional entertain- ment activities for the servicemen and their families."

Marlboro, who has again shown its interest in and support of the country music industry, will also continue to stage the popular Marlboro Country Music tour, in addition to the military dates, later in the fall. Keep up the good work, Marlboro, you're lookin' good to country music.

Kay Knight

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CASH BOX MAGAZINE 28 JULY 8, 1989
CONTEMPORARY CHRISTIAN

GLAD: Reflecting God’s Glory

HOW OFTEN DO YOU attend a concert and leave asking yourself, “What kind of impact did that show really have on me?” How many times, after hearing a new song or band, do you wonder what was its purpose? It’s difficult at times to get a grip on what the band is all about.

That’s never the case with Glad—a Christian band that guarantees a capital music delivery and a diverse package of entertainment, with an intentional purpose. “Seeing a Glad concert is more like seeing a group of musicians. We entertain. I don’t think there’s any doubt about that,” says Ed Nalle, who provides Glad’s lead vocals and percussion. “We also do some comedy stuff, but there’s a purpose. The whole purpose is, hopefully, by the end of a two-hour show, to reflect the glory of our God.”

And what a reflection these five players, singers and writers create! Ed Nalle, Mark Wilson, John Gates, Chris Davis and Bob Neall present a diverse and dynamic package—filled with supreme harmony, the tightest ensemble sound possible and some of the most dazzling songwriting in the contemporary Christian spectrum.

Glad was formed in 1972, when Nalle and his brother Ron were two of many who auditioned for a new Christian band at Philadelphia College. It wasn’t until 1976, after its members graduation, that Glad became a professional working band. They immediately began their mission—playing extensively at college campuses, churches and concert halls around the country. After testing their material on the road, it was easy for Glad to put together their debut album, Glad, which was released in 1978.

The Glad LP quickly attracted the attention of young Christian music lovers who were interested in a gospel message presented with artistry and conviction. Those same elements offered Glad the opportunity to release more albums within the following years. Albums like Beyond A Star (1980), Captured In Time (1982), No One Than All (1983), Glad: Live At The Kennedy Center (1984), and Champion of Love (1986), which featured radio hits, “Still on the Side of Love” and “God is My Rock.” They all spotlighted Glad’s ability to combine their love for the Lord with the very best modern music form.

Who Do You Love (1987), was the album that captured audiences with the miraculous harmony they are noted for. “Our audiences are aware of us now,” explains Nalle. “They like Glad because of its musical quality, apart from any message that it might carry. That makes me feel good and I like that. It’s rewarding, if someone says after a show, ‘Hey, that’s good music.’ We really appreciate that.”

Even Christian and Gospel music is affected by the group or band’s appearance. “There has to be a good appearance or presentation, but the Christian music industry is different from all the others, I guess,” says Nalle. “Beyond that first impression, the record buyer or the concert-goer is looking to know, what kind of person is this? Does he live what he’s singing about, or is he what he sings?” Nalle says. “They really want to know that and they check it out too.”

Noted for their tight harmony and top music quality, these Benson recording artists also manage to slip some comedy in their show. “We do a fifteen minute segment that traces the history of contemporary Christian music. “We Praise Thee O God” is the song that carries Christian music all the way back to the 18th Century,” explains Nalle. “There’s always going to be people that don’t like our style of music and this song explains that—but in a humorous way. Comedy is one of those things that crosses all age barriers.”

Glad continues to receive attention from their most recent albums, A Cappella, and Romans. A Cappella, recorded in Glad’s own recording studio, “is one of those albums that doesn’t lie,” Nalle says.

The band is carrying that undying music across the country, 80 concerts a year to be exact, and is working on the release of their 10th album, A Cappella II.

“Our goal is to maintain our integrity and to increase the number of people we speak to and also the clarity with which we speak to them. I know I can change anybody by what I say or what I sing—but God can change a person by his spirit and that’s what we’re after.”

Kimmy Wix

Who Do You Call for Arrangements & Orchestration? YOU HAVE HEARD HIS WORK ON:

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**TAKE 6: Takin' It to the Streets**

**TRY TO VISUALIZE** a typical rain shower—that's not so unusual. Now, try to picture the sudden surprise of a rainbow—which only occasionally follows. What an overwhelming sight. It's almost like you've witnessed some sort of miracle. It's not too often that we have that opportunity, just like it's not too often that we're exposed to a band such as Warner Bros' gospel recording artists, Take 6.

These young men are rousing into the music world like a storm. Their style of music is often described as a blend of inspirational contemporary Christian, jazz, traditional black quartet gospel and a slight touch of street corner doo-wop. Having the ability to capture perfection with their a cappella arrangements, they are rapidly becoming legends in their own time.

Take 6's began in 1980 with four freshmen students at Oakwood College, a small Christian school in northern Alabama. At that time, they were known as The Gentlemen's Estate Quartet, now they are on the dawn in which they resided. Later they were called Alliance. But changes in members of the group brought them to its current membership: Alvin Chea, Cedric Deut, David Thomas, Mervyn Warren, Mark Kibble and Claude V. Mc-Knight, III, who make up Take 6.

Already, they have received a double Grammy Award, plus four Dove Awards—"Group of the Year," "New Artist of the Year," "Contemporary Black Gospel Recorded Song of the Year" (for "If We Ever") and "Contemporary Black Gospel Album of the Year."

Take 6 also added to its list of awards by taking "Best Gospel Album Group/Choir" honors at the 3rd Annual Soul Train Music Awards, held in Los Angeles.

It's evident that Take 6 has gained respect for their musical talents, but what is the essence behind these six vocal wonders? "We want to let the people know about the love of Jesus Christ—that it's there for you, it's good for you and it's definitely an alternative to the pleasures of the world, which aren't always necessarily good for you," says McKnight. "I know there are a lot of people out there who are Christians, or have at least been brought up in Christian homes, but think it's not fashionable to let people know that they know who Christ is, or they think it just 'ain't hip.'" McKnight continues. "I think we have helped to dispel some of those attitudes. You can be young, follow the straight and narrow path and not be a greek—a lot of people have trouble with that."

The Gospel industry has most definitely welcomed Take 6, but they have also managed to cross over into different categories of music because of their appealing and uniquely diversified style.

"I've heard that there are people in New York City who carry around the ghetto blasters listening to Take 6 music," laughs McKnight. "The lyrical content in our songs is about Jesus and the love of Christ. If the secular community is embracing that, then so be it—that's what we want. Now if some artists disguise the lyrics to cross-over, that doesn't detract too well with me, but you can't get around the fact that we are a gospel group."

Take 6 is currently making their first organized tour around the world and in the middle of recording their second album. "We're very pleased with how our first album went, so we want to make this one a step above that," explains McKnight. That may be difficult to do since Take 6 has just learned that their debut album, Take 6, went gold!

So what can we expect to hear from this miraculous sextet's second vinyl release? "Expect to hear a lot of what was on the first album, but with a few surprises," McKnight says.

If those surprises compare to what Take 6 has already bestowed upon us, this next project most assuredly will be worth the wait.

---

**Kimmy Wix**

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SOUTHERN GOSPEL

THE McKAMEYS: A “Purpose” for God

I FIND IT A GREAT HONOR to be in the position to write about this group of people. That’s just what they are, normal people who have devoted years and years to serving the Lord they love so much. They are simple, down-to-earth and need no glamorous words to describe their character nor their purpose in life.

I remember numerous times, as a child, going to weekend singings in small Kentucky country churches. Every pew was filled and every person was eagerly waiting for the McKameys to step behind the microphones. It only took a short time to discover the spiritual power and Christian faith this family brought with them.

That same power and faith still exists today, as MorningStar Records’ the McKameys continue to sing their ministry for the Lord, just as they have for the past 30 years. Although this Southern Gospel group’s personnel has changed down through the years, their goal has remained the same. “We just want people to recognize The McKameys as people working for the Lord, and hopefully, we can do something that will cause them to want to do the same,” says Connie Powell.

The current McKameys consist of Ruben Bean, Peggie McKamey Bean, Connie Powell and Bonnie White, who lives in Benton, Tenn., except White, who lives in Clinton, Tenn., and is also the only member of the group that is not related. Being one of Southern Gospel’s leading quartets, they spend 50 weeks per year doing what Powell says is their calling. “We feel like it’s our calling. It’s what we need and want to do, and we feel guilty when we take time away from singing,” says the group’s soprano.

It’s not unusual for The McKameys to perform sold-out concerts, according to Powell, “I think that’s what’s so amazing is that you can have sold out crowds at gospel music shows.” With the success the McKameys have gained, they still manage to work the churches. “It’s odd that people will come to the churches where we perform and then turn right around and pay eight dollars for one of our concerts to see us again,” she says.

The McKameys’ most current album release is Gone to Meota’, which features the hit single, “Blood on the Mountain” and their latest release, “Ground Breakin’,” which is already receiving an overwhelming response. In December, they will be breaking new ground by taking their music into the West Indies.

What inspires this group to keep doing what they’ve done for years? I think that question is best answered by Powell. “The people give us the inspiration to continue. So many people have become so free to talk with us about difficult problems they have, and we feel we owe it to them to be there. I feel like this is our mission and we don’t even think over about stopping or changing what we do. We don’t mind working so hard at times—we just want people to see Jesus in us and realize that they can have that too. We are a purpose,” concludes Powell.

Kimmy Wix

CASH BOX

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Kimmy Wix

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CASH BOX

GOSPEL ACCORDING TO GREEN

BY BOB LONG

SINGER/SONGWRITER/PRODUCER
Jerry Green is enjoying early success with his secular LP entitled Do That to Me Baby! featuring the debut single “First on the Dance Floor” on Ham-Sem Records. Early believers are WLOU, WDIX and WLRN.

Green, a native of Louisville, started his musical career as a youth singing in the church. It has long been a dream of his to record a gospel song. William Campbell, president of Los Angeles-based Ham-Sem Records is a firm believer in Green’s talent, and has given him the opportunity to fulfill his musical dreams.

Considering his background, it was natural for Green to record gospel music. His initial gospel recording is “A Tribute to Atlanta, Georgia” from the album Rising Star, an appropriately titled effort for this youthful music veteran.

Green certainly went to one of the hit-making factories — the world famous Muscle Shoals Studio in Sheffield, Alabama — who have produced some mega million-selling songs over the years. Green’s unique talent plus the famous Muscle Shoals sound should add up to a hit for the young “rising star.”

CASH BOX MAGAZINE 32 JULY 8, 1989
FEATURING THE HIT SINGLES:
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"SENDIN' OUT SIGNALS"
AND THE NEW SINGLE
"HOW LONG?"

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• SUSY HART
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AROUND THE ROUTE

BY CAMILLE COMPASIO

ICMOA, the Illinois state ops association, held its annual convention June 9-11 at the Clock Tower in Rockford, Illinois, and it was quite a terrific event, which serves to underscore the growth of this state organization over the past few years. Area distris participated with a full lineup of exhibits displaying the latest in coin-op equipment. There were other exhibitors as well, along with a significant representation from the manufacturer community. ICMOA has certainly come a long way from the days of “table top” displays! We don’t have a confirmed attendance count, but the estimated figure is around 150 and that’s mighty good! Keep tuned for photo coverage and further data regarding this show.

NEW Digs! Konami, Inc., just completed its move into expanded facilities in Buffalo Grove, Illinois. The new address is 900 Deerfield Parkway and the accommodations are outstanding, from what VP Stephen Kaufman tells us. They’ve got an all-new phone hook-up, but if you dial 312-215-5100 you’ll get through! They’ve also added a new member to their sales team. He is Michael Rubin. Welcome aboard! As for current selling equipment, the Bottom of the Ninth is still way up there on the popularity charts and in big demand; and Stephen tells us that the new Crime Fighters 8-player, interactive, dedicated upright is bringing in bag earnings on test and fast developing into a winner!

DATELINE SUNNYVALE, CALIFORNIA, home of SNK Corp. of America, where the newly released Prehistoric Isle is doing beautiful business. Spoke with proxy Paul Jacobs just prior to his departure (with hat and hooks intact) for the North Woods in Wisconsin, where he’ll be doing some R&R. Paul tells us that the next scheduled kit from SNK (shipping around July 5) is called Gojira Wars, which is based on a street-fighting theme involving hand-to-hand confrontations and the standard street-oriented weapons (knives, bricks, etc.). Lots of action! Following this kit by about a week or so will be the Super Champion Baseball kit. Watch for ‘em!

ON THE GO! American Shuffleboard Co.’s Dick Delfino and Sol Lipkin will be heading for Nashville in July to cover the BCA (Billiard Congress of America) convention. Factory will be showing its consumer and coin-op models. With more and more shuffleboard tournaments being held across the country, including the the East Coast Championship in Harrisburg in July, and other events throughout the summer months (all coin-op, of course), these two gent will be doing a lot more traveling!

WATCH FOR IT! To quote John Margold of Betsen-Moonachie, NJ, “Betsen has hit pay dirt with Klonkide.” This is their new quarter pusher machine which just went into shipment and holds tremendous promise based on the initial take-off of this product. He also said that Betsen is selling a lot of copies. Case in point is Top Choice, their jumbo model, which is generating big earnings in arcade chains that have upgraded their grades and increased their pricing to $1.00. Needless to say, the earnings reports he passed along were very impressive!

DATELINE LOS ANGELES: Business at C.A. Robinson & Co. is “fantastic,” according to proxy Irn Bettelman! With all of the new equipment that’s been coming out, the distrub is naturally involved in the “testing mode.” At this point, the two proven winners appear to be Bally Midway’s Arch Rivals and Sega’s Golden Axe. Hopefully, there will be more to follow as the results keep coming in!

NEW ARACHNID PREXY: William J. Ward, Jr., has been appointed president of Arachnid, Inc., according to announcement by Michael L. Tillery, founder of the Rockford, Illinois-based dart games producer, and his new partner John Martin. A 1960 graduate of the University of Notre Dame, Ward’s business background includes a seven-year tenure as president of American Autogard Corp. of Rockford; prior to which he spent 15 years at Warner Electric (now part of Dana Corporation), in such positions as vice president of marketing and general manager of the Motion Control Systems Division.

Williams/Midway Announce Korea Distrib

At a formal ribbon-cutting ceremony, G.L. Korea Company Ltd. opened its new showroom in the center of Seoul as exclusive distributorship for Williams Electronic Games, Inc. and Midway Manufacturing Co. (manufacturers of Bally amusement games). More than 300 operators were in attendance for the celebration and festivities.

Participants in the white glove ribbon-cutting ceremony included (l-r) H.C. Kim, chairman of the Korean game operators association; H.K. Jung, president of G.L. Korea Co., Ltd.; Tom Cahill, Williams/Bally/Midway’s technical field support manager; Samuel Kim, president of G.L. Technology, Inc. and S.I. Park, chairman of the game manufacturers’ association in Korea.

Tom Cahill presents H.K. Jung with a special plaque signifying G.L. Korea Co., Ltd. as the authorized exclusive distributor for the Williams and Midway product lines.

An interior view of the G.L. Korea showroom, where a portion of the more than 300 operators in attendance are pictured trying out the latest Williams and Midway equipment.

INDUSTRY CALENDAR 1989

July 21-22: Pennsylvania Amusement & Music Operators Assn.; annual state convention & trade show; Seven Springs Resort; Champion, PA.
July 21-22: Wyoming Candy, Tobacco & Coin Vendors Assn.; annual state convention & trade show; The Soda fountain Inn Teton Village; Jackson Hole, WY.
August 18-20: Amusement & Music Operators of Tennessee; annual state convention & trade show; Vanderbilt Plaza Hotel; Nashville, TN.
September 11-13: AMOA Expo ‘89; international trade show; Las Vegas Hilton; Las Vegas, NV.
September 21-23: Michigan Coin Machine Operators Assn.; annual state convention & trade show; Clarion Hotel & Conference Center; Lansing, MI.
the ball spins around the Transporter ramp shot) and be whisked away to the
safety of the mothership.
Bear in mind that this is a pinball machine which offers not only a dramatic scenario by an abundance of
skill shots, scoring options and play action
to satisfy pinball enthusiasts of all
skill levels.
Further information may be
obtained through factory distributors or
by contacting Bally Games at 3401 N.
California Ave., Chicago, IL 60618.

Atari’s ‘Escape From the Planet
of the Robot Monsters’

The NEW Taito America Corp. video
game, Plotting, is being described as
“different,” “fun,” “awesome” and
“mindboggling,” and is reportedly
creating quite a stir on test.
Plotting is a game of elimination,
carried out in a series of care-
fully orchestrated moves. It can be
played by one or two players inde-
pendently. The object of the game is to
eliminate a formation of blocks by
tossing their matching counterparts into
them, all within a specified time limit. The controls
include a joystick and button.
Using the joystick, the player moves
the character up and down the
formation until it is lined up with the
matching block or string of blocks to be
eliminated. Then, with the press of the
button, the block is tossed. As the block
enters the formation it passes through
and eliminates each of the matching
blocks until reaching an unmatched
block, at which time it bounces the
 unmatched block into the player’s arms
and replaces it in the formation. The
player who has the new and different
block must now locate its matching
counterparts. The game continues as
long as the player successfully
eliminates enough blocks to qualify
for the next stage, and ends when the
player has exhausted all possible
moves before qualifying.
Plotting features a continue play
option. Further information may be
obtained through factory distributors or
by contacting Taito America Corp., 660
S. Wheeling Road, Wheeling, IL 60090.

AMOA Expo ’89 Seminar
Schedule Announced

CHICAGO — Educational seminars on
CD jukeboxes, vehicle maintenance, route
security, game conversions and other
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for attract, control panel, bezel, side
panels, plexiglass for attract and control
panel detail complete installation in-
structions.
As noted by Mary Fujihara, director of
marketing, “Players really enjoy the
comic book look and the stick-like humor of
the game play is in the classic
style of Gauntlet, but the comic book
theme gives it an entirely different feel.
Each time they play Escape, they will
see a different ‘Robot & Operator Rela-
tions’ features a panel of
leading operators and distributors.
‘Effective Business Management
features industry consultant
Charles Ross (Innovative Management
Consultants, Harlingen, TX).”

‘Programming & Marketing CD
Jukeboxes’ is a panel discussion
being developed by AMOAs Jukebox
Promotion Committee.

‘Creative Ways to Expand Your
Jukebox Operation’ and ‘Jukebox
Speaker Applications’ are two other
sessions being developed by AMOAs
Jukebox Promotion Committee.

‘Guidelines for Successful
Poker Legislation’ is a panel featuring
Phil Benson (Montana Music Remi-
trails, Missoula, MT), Walter Bohrer
(Hastings Dist., Milwaukee, W1) and
AMOA attorney Elwyn Wolf (Sidley &
Austin, Washington, D.C.).

‘Security: The Hidden
Invader’ features Al Krueger, presi-
dent of the Industrial Security Associa-
tion.

‘Common Operator Legal
Questions’ and “Successful Steps for
Combating Unfavorable Game
Legislation” feature attorney
David Hagen.

“How to Achieve Successful
Game Conversions” features tech-
nical consultant Randy Froman of L.
Mesa, CA; he’ll also host “Best Tech-
nical Tips of All Time.”

“Maximum Income Through
Innovative Game Adjustments” fea-
tures Todd Erickson (Summit
Amusement, St. Paul, MN).”

More than 520 booths are expected
to be sold for AMOA Expo ’89,
while the latest in pinball games,
video games, CD jukeboxes, electronic
drums, pool tables, poker machines and
related products will be displayed.
An estimated 7,000 trade reps are
expected to attend all levels of the coin-op
industry are expected to attend.
Further information may be
obtained by contacting AMOA head
quarters at 111 E. Wacker Drive, Suite
600, Chicago, IL 60601.
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FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel, Pinballs for sale - Cormet, Pin Bot, Taxi, Big Gun, F-14, Fire, Goldwing, M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 845-1946. FAX: (717) 584-6801. Call for prices.

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