The Eternal '70s Issue...

TODD RUNDGREN's
SUMMER OF LOVE

DUANE ALLMAN's
ENDLESS SUMMER

TODD
IRVING AZOFF

MOVIN’ AND GROOVIN’—PolyGram has moved its New York offices, from 510 Seventh Ave. to 825 Eighth Ave. to 1406 Broadway (between 31st and 32nd streets, the heart of the music biz). Dick Asher thinks the move will “help us continue our progress in the industry.” John Cougar Mellencamp called the move “no skin off my nose.” In the meantime, Warner Bros. Records has bought itself the former home of Columbia Pictures Television, across the street from its current Burbank offices, to supplement its current crowded quarters. Prince called the purchase “a most investment.” The Digital Audio Disc Corp., Sony’s CD plant in Terre Haute, recently broke ground on a 58,000 square foot addition, which will enable it to step-up its CD capacity... And in the Wild, Unsubstantiated Rumors Department, The Hollywood Reporter, in its August 9 edition, reported that MCA Music Group chairman Irving Azoff may be leaving MCA to head a big new subsidiary company as early as next week, and possibly with backing from PolyGram. So far, the only comment from parties involved is, of course, “no comment.”

IN THE BRAG: Atlantic Records claims that it just finished the best-first-half in the label’s history. It is a happy, happy company. ART AND ARTISTS: Dwight Yoakam, currently in the midst of a 50-city tour, will release a greatest hits album next month, Just Lookin’ For A Hit (Reprise), which will pull things from his three previous albums and add a couple of extra tracks. Seems a little premature to us, Dwight... Camper Van Beethoven, who are out in the sunshine opening for 10,000 Maniacs, will have a new album, Key Lime Pie, set for release by Virgin on September 19.

PAUSE FOR A CAUSE: On August 27, The Reach Out Festival will take place at L.A.’s Fairfax High School to benefit Covenant House California. Among the scheduled participants are Leslie West, Ginger Baker, Jerry Seinfeld, Martin Chambers, Mar- tha Davis, Michael Des Barres and many, many others.

POPPING OFF: ASCAP’s eighth East Coast Pop Workshop will commence somewhere in New York on October 3 and roll on for about six weeks. Interested writers may apply for participation by submitting a cassette tape with two original songs, along with lyric sheets and a brief music resume to: ASCAP Pop Workshop, One Lincoln Plaza, N. Y. N.Y. Deadline for applications is September 15.

KILLER FILLER: L.A. Air Force is about to release its 400-cut collection of radio-fillers that include virtually all and all sorts of other slick station filler, on CD. The three-CD set will be available for $249.95 from L.A. Air Force, 1097 E. Pico Blvd., Los Angeles 90034.

THE GREAT BLACK NORTH: The eighth annual Minnesota Black Musicians and Artists Awards will be handed out at Minneapolis Orchestra Hall on September 11, when Stevie and Amy Powell will host the all-star extravaganza, and the show will be part of a whole slew of related activities. In fact, the “Psychedelic Purple” proclamation September 18-24 “Minnesota Black Musicians and Artists Awards Week.”

WHAT ELSE?: BMG Music Publishing Worldwide has acquired the World Music Publishing Group, one of the top publishers in the Benelux countries, home to the records of many of the hits of the 80s. According to the publishers of Christopher Cross, Pop’N Roll Music and Another Page, Cross has also signed a co-publishing agreement with BMG Songs. HELLO, PETE? HELLO?... HELLO?... The Who, in an attempt to drum up business for their short-awaited pay-per-view telecast of Dancin’ in the Streets, have released a news-free calls from the money-earns, August 17, when Westwood One airs The Who Live in Concert Program From Dancin’ in the Streets. Dancin’, of course, is for those of you who want to ask the Who what, where or when.

GOT SALSA IF YOU WANT IT: Ruben Blades, Celia Cruz, Jerry Garcia, Linda Ronstadt, Poncho Sanchez and Carlos Santana came together at L.A.’s Biltmore Hotel August 2 for the taping of Cinemas Session 84/85 and a Little Night Music: Michelob Presents Night Music, is the new name of that fine, fine show that, last year, was called J. Geils and the Rocks. It’s back for a second season, has the name changed to allow stations to play it on, says, Tuesday night if they want. David Sanborn and Jools Holland are back as hosts, Lorrie Michaels as executive producer and Hal Willner will give ‘EM HELL...ER, HECK... MORE ASCAP president Morton Gould issued a statement regarding the National Endowment for the Arts suddenly controversial funding policies. “The cuts announced are deeply concerned about recent Congressional actions which would have Federal funding to art deemed obscene or indecent or offensive to any group. Throughout history, the arts have been controversial. Government funding through the National Endowment for the Arts has worked—it has encouraged the development of the arts and has been indeed ironic that just when totalitarian governments are emulating the United States by moving toward a standard of censorship of people’s right to freedom, our Congress may suddenly reverse itself and adopt policies that would limit support for artists and thereby limit their freedom to create. America encourages the free expression of ideas in the arts. So should Congress.”

MOVERS & SHAKERS

Another ex-Cash Box hitter does it the big time. Lisa Johnson, variously known as “the Priestess of Parties,” “the Sultan of Scene-Making,” “the Angelyne of the Underground” and “the Lunchbox Lady,” has parlayed her unique talents into a high-profile gig with MCA as black music department president. In this new position, Brill will put into action all promotion strategies with MCA’s field force and will continue to work closely with radio, based in Los Angeles. Prior to this appointment, Brill was vice president of national promotion at PolyGram. Dial-o-gram has named Sanborn information services, business affairs. Nilsen was promoted from director administration and business affairs. He has been with PolyGram since 1986. Chrysalis announced the appointment of Barbara Schwartz to northeast regional marketing manager. She comes to Chrysalis from Elektra, where she was northeast consumer relations manager. The dance music department of Atlantic Records has been restructured, and newly-appointed director of dance music Joey Carvello will oversee the activities of four managers: manager of retail promotion/12” singles, Vicente Turbides, manager of dance music A&R and crossover promo, Marc Anthony, manager of club and record pool promotion, Joe Nicodim and dance music department manager, Danny Sirchla. All five execs are based at the company’s New York headquarters. Pam Jones has been named Warner Bros. Records black music promotion manager for the Cleveland area. Jones was most recently promotion assistant at Capitol Records in Atlanta. Whooo! We’d like to thank Skid Weiss of WEA for setting us straight on Mickey Gentile’s appointment. Gentile was named WEA’s Chicago branch relating manager, NOT regional branch manager, as reported in Movers & Shakers, August 5, 1989. Sorry Mick, I guess we just have high hopes. At WEA this week, Tony Camardo was appointed to....regional branch manager, Sally MacPherson was appointed to regional sales manager, and Dan Okuda was appointed to the new national sales coordinator. Having joined WEA in 1978, he’s been moving up ever since. In his new position, he will be located at the firm’s national headquarters in Burbank.

The William Morris Agency announces the organization of a black and urban contemporary music division. Long-time Hush Productions vice president and general manager, Kevin Harewood will head the new division based out of William Morris Agency’s Beverly Hills office. The division will have staffers on both coasts, of course. Concurrently, Hush Productions announces that Walter Lee has been appointed vice president and general manager of its Orpheus Records division. Michael Elder has been appointed management manager, J. D. Nicosia and Nathan Dobson are appointed management assistants as artist development manager. The William Morris roster includes Bobby Brown, Freddie Jackson, Atlantic Starr, Surface, Biege and CeCe Winian, Jonathan Butler and Najee. The Hush roster includes Melba Moore, Najee, Freddie-Jack- son, Alex Bugnon, Stacei Lattishaw, Solomon’s Law, and Eric Gable. BMG has announced the appointment of Tom White to director, national accounts for BMG distribution. White has been with BMG since 1983. At CBS, Karen Padgett has been named to associate director, administration, CBS records distribution. Padgett has been with CBS since 1975, most recently as manager, marketing administration. Mari Baldassaro has joined the recently-opened Los Angeles branch of the department, an associate director, Peter Levinson Communications, Inc., as an associate director. Most recently, Baldassaro spent four years at Macey Lipman Marketing as a marketing director working on such album charting projects as Madonna, George Michael, Lionel Richie, Sade, Winwood, Paula Abdul, “Ghost Town,” Phil Ochs, “The Great Unknown,” and Peter Skiff. He has also been a contributor to the N.Y. Times. Padgett was formerly with Atlantic, where she was general manager of the company’s national marketing department. Dede Ferrell has joined the sales staff at Q101-WKQX-FM. Chicago has announced Susan Pfeiffer as a new music director. Susan Pfeiffer has been promoted to vice president, Donna Borroto has been named account executive, and Terry Edwards was promoted to regional manager, affiliate relations. Richard L. Dobson was named vice president, exhibits and association membership, at National Association of Broadcasters. While Douglas Williams was appointed to the NAB Board of Directors.

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The man who made the '70s safe for scruffy, misunderstood romantics everywhere seizes the moment with a pair of retrospective albums and his most appealing new release of the decade.

Joe Williams

8 DUANE ALLMAN'S ETERNAL SUMMER

Everything old is new again, and on the eve of an Allman's reunion tour, we reprint a '71 interview with the late genius of Southern whiteboy rock guitar.

Bud Scoppa

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11 Top 40 Heavy Metal LPS
12 Top 40 Roots LPS
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Cover photo of Todd Rundgren by Lynn Goldsmith, who does quite well, thank you

Shaun Cassidy's idol moment. (Page 4)
LA DANGER WILL ROBINSON! The E-Ticket this week had to be an invite to Golden Apple Comics Tenth Anniversary Celebration, held at the lavish Santa Monica Pier Carousel. The store, frequented by members of the Cult, Anthrax, Echo and the Bunnymen, the Jesus and Mary Chain, Afrika Islam, and many more, went all out to produce a bash nobody who attended would soon forget. Besides the lavish food and star-studded guest list, owner Bill Liebowitz spared no expense when it came to entertainment. Besides the Fabulous Monte Carlos, the enterprising Liebowitz found an all-star band fronted by Billy Munky, better known to millions of adoring fans as young Will Robinson on Lost in Space. They ripped through a set of rock & roll standards before stopping to bring up a surprise guest, who turned out to be none other than the ultra-talented singer/actor/love man Shaun Cassidy.

I naturally had to interrupt my bondage session with ultra-sexy scenester Judi Schumacher to check Shaun out. He ripped through a rousing rendition of “Light My Fire,” and it is my humble opinion that Shaun has lost none of the power his voice had in the ’70s, and his ability to make females weak at the knees is intact 100%. With the rightful and triumphant ascendance of Donny Osmond back to his throne at the top of the charts, can Shaun be far behind? And will brother David, whose demo is making the rounds, make it a powerful trio? We say yes! Yes! Yes! Remember, you read it here first.

SMOKIN’ AT THE STRAND: What do you get when you put 4 jazz virtuosos together and watch them go? Answer: the Branford Marsalis quartet’s recent gig at The Strand in Redondo. With the red-hot unit of Marsalis on sax, Kenny Kirkland on piano, Jeff “Tain” Watts on drums and Bob Hurst on bass, the foursome were actually four soloists — each valiantly exploring the limits of their own spheres, while keeping delicately tuned in to the musical frequencies of the others. Now some may argue that the thread-like connection between their worlds (and between the notes within Branford’s world) was too thin, too disconnected, too random. But if you ask me, these are the same people who fail to see the genius of stream-of-consciousness literature. There is beauty in abandon when it is married to talent, and that is truer of jazz than any other form of expression.

True to no form, but still true, the quartet opened with Ellis Marsalis’ composition, “Swingin’ at the Haven,” and did two relentless sets including the positively swooning “Nearness of You” and the casually cool “Housed for Edward” from the recent CBS LP Trio Jeppy, the insure white-kneeler “Whash of Tan,” Kirkland’s ballad jewel “Parable,” and a phenomenal Marcus Roberts composition, “Country of My Choice” to appease those of us who missed his recent LA shows. Bravo, Jeppy!

Oscar Wednesday

W.A.S.P.

LA TOO I was actually quite impressed by W.A.S.P. at their performance in Santa Monica last week. Though I have never been a big W.A.S.P. fan, I had listened to their record and liked it, and at times defended the guys when the other folks got overly critical. The show was very strong, the only real problem being the sound, which was probably due to the location of the stage. The stage set-up was incredible and was enhanced even more by some slick lighting maneuvers.

So there I was, just kicking back and enjoying the music when between songs, lead singer Blackie Lawless started talking about music videos and how a lot of them these days really “sucked.” Well, that’s all fine and dandy, because it is true to some degree. Mr. Lawless then proceeded to name two bands that in his opinion “sucked” (being Fine Young Cannibals and New Kids On The Block) and did pretty obnoxious name calling. Not only was this totally uncalled for, it was more out of jealousy than dislike. It is highly offensive when someone who has never even had a gold album himself can get up the utter gall to slag off two hugely successful groups that have both achieved platinum status and whose albums are both currently in the top ten.

Everyone has their own opinions and tastes when it comes to music, but I don’t think that a man who is trying so hard to show everyone how much he’s “changed” and how he “wants to pick up every cross and right every injustice” should be tossin' out insulting and demeaning comments which are, in actuality, quite just. I still support W.A.S.P. and I think they are very underrated in the heavy metal world when compared to some of the so-called metal bands that are making it today. I’m just a firm believer that when one has to resort to trashin' others to make themselves look “cool,” it really only makes them look very, very small.

Stephanie Brainerd

LV CAN YOU SAY ‘VIVA LAS VEGAS’? I THOUGHT YOU COULD: Yeah, I’m a Vegas kinda guy. What of it? Some people like their Paris in the springtime: me, I’ll take the Mojave in any day of the week. There’s something profoundly spiritual about that great oasis of lights rising up out of the desert—surely if God needed a place to serve a little action, this would be it.

I wouldn’t say that I’m a gambling man (and neither would the girls at Sassy Sally’s), where an unfortunate lapse in judgement left me $100 poorer; my reason for travelling to the Friendliest City on Earth was to attend the eighth annual convention of the Video Software Dealers’ Association. This intimate get-together for 14,000 is an ideal barometer for measuring our cultural decay: by the evidence I witnessed, I’d say Armageddon is about a week and a half away.

The convention is an opportunity for film studios and t.v. production companies to flaunt their newest releases with elaborate, state-of-the-art displays and scantly clad spokesmodels. Whether it’s Rain Man, Smurfs on Holiday Protect Your Home From Intruders or Friday the 13th—A Nude Beginning, all of the latest product is available for distributors and video store owners to watch and enjoy. And along with the new releases are the celebrities to promote them. They do this by signing autographs, exuding star quality and enduring physical contact with the little people. At VSIDA you’ve got your Chuck Hestons, your Lynn Redgraves, your Larry Bud Melmens, your Buzz Aldrins. For the young people there was one of the Coreys (Feldman/Haim? Prof. Irwin?), along with Scooby Doo, George Jetson, Fred Flintstone, Scroopy, Mighty Mouse and an unidentified dinosaur. (Presumably they were just human in costume.) There was Dick Van Patten promoting his tennis video, David Brenner promoting his I-Hate-to-Workout Workout and ex-undergounders Stiv and the Lords promoting their new “straight” release, Fast Food (with co-star Jim “Ernest” Varney). If real porn stars is what you seek (and I’m a journalist, so I have to seek these things), VSIDA offered you everyone from the lovely and talented Keisha to the lovely and talented Porsche Lynn. Nina Hartley looked especially professional in her South American toga kit, while Hyapatia Lee won Miss Congeniality and Bunny Blew walked away with Best Newcomer. Watching the porn-star autograph session were adult author Russ Meyer, the nice folks from Bizarre Video (specialists in TV/TSS), and the poor guy who was working the virtually empty Andy Griffith Booth booth across the aisle.

Is it any wonder I’m a Vegas kinda guy?

Oscar Wednesday

Y GLASNOST HITS THE HARD ROCK: PolyGram threw a party last week for a Soviet band called Gorky Park at the Hard Rock Cafe purpose of which was the presentation of a red gig, get it? Kramer guitar to the Hark Rock’s ever expanding collection of rock and roll memorabilia. This guitar has both American and Soviet flags on it, was signed in front of us (for authenticity, of course) by the band members and has the Gorky Park logo on it, so we don’t forget who it belonged to. It was a fairly emotional presentation, as well it should be, with a lot of talk about music being one way to settle ideological differences. Only problem was that when one of the band members got up to speak, the party-goers were too busy talking to pay attention, and numerous shushes were to no avail. Welcome to America, land of free speech. Here you
DON'T KNOW WHAT COLOR YOUR EYES ARE, BABY, but your nose is puffed here in front of the club are, stem left, Sea Hags and Rockets recently were awarded a gold record for their current self-titled Sea Banquet/RCA release. Pictures here are, from left, RCA senior marketing director Randy Miller, RCA president Bob Buziak, Daniel Ash, David J. and Kevin Maskins, and Beggars Banquet managing director Peter Gordon.

can say whatever you want; the hard part is getting someone else to listen.

The funniest thing about this party, however, was going out on front. Hordes, and I do mean hordes, of teenagers were lined up behind the barricades waiting to get a glimpse of... someone. I think it was supposed to be Don-Jovi. No such uh, luck. Either that or they saw that it was a private party, and figured Mick or Keith or someone would show. In defense of the ever-maligned Hard Rock, though, they do have great guacamole.

THIS IS A PLUG. THIS IS ONLY A PLUG. In the case of a real emergency, you would have been informed where to tune in your area for official information. Speaking of tuning in, and official information, following is a list of upcoming shows by Cash Box faves the Beautiful. The show that truly should not be missed is the Aug 15 art-killer combination of Killing Joke and the Beautiful at the Cat Club. If you can't make that one, however, try the Academy of Music/a.k.a. the Backdoor of the Palladium Aug 19. CBGB's Aug 21, the Limelight's Rock and Roll Church Aug 27, and Union Station in Wilmington, DE Aug 31. See them now so you can say you saw them then.

WOODSTOCK, WOODSTOCK. It was twenty years ago today, et cetera, et cetera. I can say yes? me? —— I was all of five at the time—but for those who were, and want to relive it on a much smaller scale, check out a downtown Manhattan club called Weltsounds Preserve during the week of Aug 15-19. The entire week is devoted to "the spirit of Woodstock," and will feature performances by a veritable army of the artists who played the famously infamous festival. Highlights include a multi-media tribute to the Grateful Dead called Dead Center on the 15th, Country Joe McDonald, Barry "the Fish" Melton and Buddy Miles and his band of Gypsies on the 16th. Canned Heat on the 17th, and Big Brother and the Holding Company on the 18th and 19th. For more information, call (212) 966-4225.

THE HYPE DEPARTMENT: These guys wrote the book on it, believing it or not. Public Enemy has released a statement on its state of being, which has been questionabale lately after the Washington Times disaster. According to Chuck D, Public Enemy exists as follows they are back. Professor Griff is now Supreme Allied Chief of Community Relations, something akin to a community service sentence. I think, and will not be available for interviews; the new Minister of Information is James Norman, SIW. there will be a new record out this winter. "We're still pro-black, pro-black culture, and pro-human race. Please direct any further questions to Axl Rose." I like that; and Peace.

Karen Woods

SEA HAGS AT CBS: Chrysalis artists Sea Hags played New York's legendary CBGB during the recent New Music Seminar, for what was easily one of the most buzzed-about shows in the five-night marathon. 

Craig Schlessardt and Adam Maples, executive VP Chrysalis PLC, are looking toward their first release, Mark Collins, Chair male, Chris Wright, Sea Hags Ron Yocum, Chrysalis president Mike Bone, and Jeff Aldrich, senior VP, Chrysalis international.

UK GOSS AND DOLL: While a million Brosettes pour in their bedroom mirrors, postcard dream, emulating their heroes in their torn 50s and leather jackets, driving themselves into unknown state of frenzied frenzy, vocalist Shirley Lewis can lounge on the bed she shares with Luke Goss giving herself an overdose of Sildenafil.

Many would say is a lucky girl, living in what she calls "my little paradise" with such a teen dream as Luke—pop idol and 20-year-old millionaire. (He's the one who does not sing but plays the drums.)

Shirley herself says she is lucky. Lucky because "it's the first time I've ever been in love." And lucky because she was not exactly the most eligible candidate for such a role. She is eight years older than Luke, "but, of course, he's very mature for his age." And she comes as a package deal, a made-ready family, with her six-year-old daughter Carly from a previous relationship.

"I told Luke as soon as I met him. He just couldn't believe it. He's not the most paternal person in the world, and, at first, I wasn't sure how he would take the idea. But just I had to put it to him, that if I was going to move in, Carly was going move in as well. It's a lot to ask of a 20-year-old. But in his head he is much, much older, because he's had to live the last few years so quickly.

"I know for a fact that if we met now it would be too late. We'd never get together. It was so important that we met just before he became famous. I would have been too proud to talk to him just because he was so famous. I appear so brazen, so confident, but I'm not, and we never had get as far as him knowing that. He would never have been able to trust me."

She dismisses Matt's single status as nothing more than a lack of trust.

"He's not a big reclusive. It's true that he doesn't open his mouth much when he feels like it. But I've always seen the best of his soul. So he not only finds it difficult to meet people but to know what they are after."

Although as twins they have encountered sympathetic septic thumbs and all kinds of psychically transmitted pains, their emotional development seems to be much faster than that of the Faucet. While Matt is often too shy and introspective to cope with girls, Luke is slowly encased in domestic bliss.

One might imagine a Mrs. Bros to be squeamish, precious, star-struck, a vacuous status symbol model. Ms. Lewis is none of these things. She is what is known in the trade as a good operator; she knows what she wants and how to get it.

She is tired of living in other peoples' shadows. Her sister is the '70s singing star Linda Lewis. She herself has sung with the best of them. Elton John and George Michael.

"I'm not trying to be somebody's sister or somebody's girlfriend."

She has just released a very sophisticated, family single, "Realist," which stands a better chance of being a hit Stateside than over here.

"It's a lot easier for me there because I'm accepted for myself. I don't have tons of abuse. It's not hard coping with the Brosettes. It's not true that we have to go out with four keepers—we eat at restaurants every night, because I can only cook roast chicken and gravy."

"It does get rather frustrating to never be known as myself. It's the price you pay, and I love Luke very much."

But for her word's sake, she's out plunging her head to wash her face in her newly-acquired marble sink, because she is scared she will not see what is coming up behind her. Possibly it's symptomatic of her insecurity about losing her man, who is clearly a hot property.

"I'm overweight and out of condition. Of course I worry that he could go off with another girl. But I love him, and I worry enough to stop eating chips. I could stop eating anything except chips. Chips or mayonnaise."

Luke and Shirley have mayonnaise with everything, including the plate of steamed vegetables she is eating today.

"There are no plans for marriage yet. I don't think it would give me any added security. If he wants to go off, he could do that just as well if we were married."

One thing that might precipitate marriage is another baby, and Shirley admits. "I am beginning to feel a bit broody. It would be such a gorgeous kid. I love Carly. She wants to be a singer, but I want her to be a tennis player, she's in the Essex junior league. Her tutor says she's a natural. I want that for her—desperately because it's what I wanted for myself when I was a kid. I loved tennis, but I had a cartilage problem, so I was never going to be a star."

"And although I love children, I don't relish the thought of pregnancy. They don't tell you about all that pain, they don't tell you that your body totally changes shape. They don't tell you about the three-day blues, when in you can't face looking at the child you've just given birth to. Next time I would consider twilight birth or underwater birth. There's no way I would get Luke to be beside me. It would absolutely turn him off."

"He can't cope with me as a mother. He just laughs when I go into my mother voice. He thinks that his girlfriend has suddenly changed into this whole other being. It's like he's living with two people, which is quite nice because he never knows what to expect."

Shirley Lewis has gone on from being the fattest girl in the class, the one who never got any boyfriends—"I almost turned down my first job as a backing singer because I couldn't bear to be measured for the clothes" —to having an engagement ring on her finger whose stone is so large it stretches the warrior as he pours the coconut oil over it. She's the girl for whom Stock, Aitken, Waterman wrote. "I Should Be So Lucky."

"But I hated it. My voice sounded so stupid. So I gave it away to Kylie Minogue.

Chrissey Hey
YOU MAY NOT HAVE NOTICED, but it's a Todd Rundgren summer. Nineteen-seventy-two had a Todd Rundgren summer, with “Hello It's Me” and “I Saw the Light” waiting from transistor radios like musical perfume. The summer of 1978 as well was saved from the burning fires of disco by “Can We Still Be Friends.” This seems to happen periodically, just when the world has run low on pop transcendence; now 1989 has seen the release of three separate Rundgren albums in a one-week period, including Nearly Human, for Warner Bros., and two anthologies on Rhino—one of his solo work and one of his work with the band Utopia.

This overview of Rundgren is tonic for that nation of fans that has made him perhaps the quintessential cult artist of American music. (How many other performers are so consistently referred to by their first name alone?) Since 1968—the glory year of his band the Nazz—Rundgren has built a following of anemic castaways, misbegotten flower children and unregenerate techies that deserves to be called fanatical. In his technical audacity, his tunefulness, his underlying innocence and overriding spirituality, he has provided his fans with a model of artistic integrity and long-term personal growth. It's not unusual for two Todd devotees to suss each other at parties, nor is it unusual for the enlightened to toss flowers, notes and teddy bears to their hero in the midst of a concert.

“It's not a pain,” he says of the fan worship he has inspired over the years, “mostly because it's a fairly sedate crowd. They don't have this temporary, mania¬

You are reading and listening to a Todd Rundgren summer, with “Hello It's Me” and “I Saw the Light” waiting from transistor radios like musical perfume. The summer of 1978 as well was saved from the burning fires of disco by “Can We Still Be Friends.” This seems to happen periodically, just when the world has run low on pop transcendence; now 1989 has seen the release of three separate Rundgren albums in a one-week period, including Nearly Human, for Warner Bros., and two anthologies on Rhino—one of his solo work and one of his work with the band Utopia.

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“It's not a pain,” he says of the fan worship he has inspired over the years, “mostly because it's a fairly sedate crowd. They don't have this temporary, mania¬
count it as one of the deal albums, but they have to put it out. The ones that they believe in and accept will be promoted, and the ones they think are obscure or deviant they’ll not consider part of the deal.

Near Human may be the most commercial and accessible album Rundgren has produced since 1975’s The Hermit of Mink Hollow, which it somewhat resembles. The new album is notable for its avoidance of overdub studio technology—it was largely performed live, in the studio, with a large ensemble of friends.

“The reason why it’s seemingly more commercial is because, under the rules of the game, in order for everyone to learn the songs and be able to perform them adequately in one day, they had to be more assimilable. And that by its nature made them more accessible. They had to be accessible to the people who were playing them.

“I wanted it to sound quasi-orchestral,” he continues. “I’m more interested in that kind of music these days.”

These are puzzling words from a man who has long been associated with the latest advances in music technology, but Rundgren maintains that he has always been, at best, a cautious user of the newest toys. “I really don’t use electronic gimmicks any more than I have to,” he says, “and I hardly ever use them when I’m making records. The real thing that I expect to be judged on is what the music sounds like.

Rundgren’s art is a commercial asset, and they’re making the best of it, with three separate “emphasis tracks” already being promoted (“The Want of a Nail,” “Parallel Lines” and “I Can’t Stop Running”).

“It’s not likely that I’ll record an album with this kind of commercial potential again in the near future, so they might as well promote it now,” he says.

On his current tour in support of the album, Rundgren does not disappoint those who claim for the hits. Backed by about a dozen musicians in breezy, Love Boat-style finery, he unleashes a ceaseless barrage of uplift. Most of the message songs are here—from “Love in Action” and “Love of the Common Man” to Marvin Gaye’s “What’s Going On” and a thrilling, gospel chorus of “I Love My Life” (the closer on the new album). Naturally there’s a spring-driven rendition of “Hello It’s Me” (a tune that he calls his “albatross”), but the unmistakable focus of the show is the brotherhood/onesty/compassion theme that has been woven through his work for a decade and a half.

It’s never been clearer that Todd Rundgren is a gregarious, evolving, profoundly human performer. In an off-handed passage from the sleeve of A Wizard / A True Star (most recently quoted by former Cash Box guru Bud Scoppa in the liner notes to the solo anthology), the self-effacing Rundgren says, “I’m not a real star. I’m just a musical representative of certain human qualities—the Quest for Knowledge and the Quest for Love. Knowledge comes to a lucky few. Love comes to the anyone with Knowledge to recognize it. At any rate, we should all have fun looking."

## The Best of Todd Rundgren (one fan’s perspective)

“Open My Eyes” (the Nazz)

“Gonna Cry Today” (the Nazz)

“Forget All About It” (the Nazz)

“We Gotta Get You a Woman” (Run)

“Medley: Baby Let’s Swing / Last Thing You Said / Don’t Tie My Hands” (Run)

“Long Flowing Robe” (The Ballad of Todd Rundgren)

“Boat on the Charles” (The Ballad of Todd Rundgren)

“Remember Me” (The Ballad of Todd Rundgren)

“I Saw the Light” (Something / Anything?

“It Wouldn’t Have Made Any Difference” (Something / Anything?)

“Marlene” (Something / Anything?)

“Could I Just Tell You?” (Something / Anything?)

“Hello It’s Me” (Something / Anything?)

Something / Anything? (complete)

“Never Never Land” (A Wizard, A True Star)

“Medley: I’m So Proud / Ooh Baby Baby / La La Means I Love You / Cool Jerk” (A Wizard, A True Star)

“Does Anybody Love You?” (A Wizard, A True Star)

“Just One Victory” (A Wizard, A True Star)

“A Dream Goes On Forever” (Todd)

“Izal! Love?” (Todd)

“Heavy Metal Kids” (Todd)

“Real Man” (infatuation)

“Do Ya?” (Another Live)

“Love of the Common Man” (Faithful)

“Black and White” (Faithful)

“Cliche” (Faithful)

“Love in Action” (Oops, Wrong Planet—Utopia)

“Love is the Answer” (Oops, Wrong Planet—Utopia)

“My Angel” (Oops, Wrong Planet—Utopia)

“Can We Still Be Friends?” (Harlem of Mink Hollow)

“Hunting for You” (Harlem of Mink Hollow)

“Time Heals” (Healing)

“Healing” (Healing)

“I Just Wanna Touch You” (Delance the Muso—Utopia)

“One World” (Swing to the Right—Utopia)

“Lysistrata” (Swing to the Right—Utopia)

“Bang on the Drum All Day” (The Ever Popular Purported Artist Effect)

“Compassion” (The Ever Popular Purported Artist Effect)

“The Want of a Nail” (Near Human)

“Parallel Lines” (Nearly Human)

Joe Williams
Mike, the soundman for The Allman Brothers Band, was looking around the studio Village Club, a former Nat Sherman's Cigarettes location. They don't have Sherman's down in Macon. It's still around, though, and they have them on Eighth Street, either. Too bad; when you stay up all night, as the six guys inevitably do when they're in New York, you go through a lot of cigarettes. A slow-burning blend like Sherman's keeps the total count down lower—so you can fool yourself into thinking you haven't smoked as much and you're not wasting your money on yourself so rapidly. Two empty Sherman's boxes equals three Marlboro boxes and saving money in Sherman's either just pure tobacco. But there were no Sherman's on Eighth Street, so Mike had to settle for London Lords.

Sherman's member of the Allman's Macon contingent had finally lunched into bed at eight that morning, after an all-night oldies session with Elvin Bishop (who was sharing this Fillmore East three-night bill with the Allman Brothers and Johnny Winter's band). Seems that Bishop has accumulated hundreds of vintage rock & roll singles—not the kind Shaa Na Na parodies, but the dark, sinful R&R on which Southern boys were raised—and programmed them onto cassettes. He even catalogued them—not merely printed the name of each tune in this book as thick as the Macon Telephone Directory (including Yellow Pages). They're all in there—take Duane Allman's word for it. He's heard a lot of them before.

“I spent my junior high school and high school years down in Daytona Beach, Florida, and it was not very conducive to musical development at all. But there was always rhythm and blues & blues music on the black stations and that was great—you could get WLAC down there. So that's where I got most of my background. Everything I heard, just about, was on one of those stations. I was a record freak. I never did have enough money to get into a lot of records, but I bought as many as I could afford. The first record I ever bought was 'Young Love,' by Sonny James. I borrowed a buck from my mother to get that one. Boy, what a waste of money...I was 10 years old at the time.”

From listening to all that good music (not counting "Young Love"), it was a simple step to want to learn how to play it:

“I had a kid livin’ next door to me, man—this ol’ country guy. I was livin’ in a housing project with my grandmother in Nashville—I used to spend the summers up there, just to get away from Florida for a while, you know. I'd go visit my grandma. And this kid named John Bonz lived across the street and he had an old Silvertone guitar. John taught me a couple of chords on it and stuff, and I got kinda interested in it, and my brother Greg did, too. In fact, Gregg learned to play first, and I kinda lost interest in it in like the third grade.”

“Then, when he was 13 or 14, he decided he wanted a guitar; and one year, for Christmas, I got a little Harley Davidson motorcycle, you know. I tore up the bike for a while. It could play chords new. I had nothin’ to do again, so I said to Gregg, ‘Why don’t you teach me a lick or two on that?’ So he taught me to play. Later on he got interested in organ—keyboards and stuff, and I just kept on playin’ guitar.”

“I took a little piano, when I was real young. My teacher, man, she was always tellin’ me, ‘What beautiful hands you have,’ and all this shit—dirty of woman or somethin’, man—I was scared of her, anyway. I don’t know why. She kept tellin’ me, ‘You oughta study,’ and everything, and the last thing I said to her, I said, ‘The reason I don’t wanna do this is because I’m never gonna need it for the rest of my life.’ I’ll never need this fuckin’ music—take it and shove it.’ I left, and she died before I could get back and apologize to her. I always regretted that really badly—she was a good woman, man. Really good to me and patient with me. When I'd get a fuckin’ weird-on or have a tantrum, she’d just sit there, you know, and let it run out and then try to get me to play somethin’.

I also took a little trumpet in school one time—in the marching band. Couldn’t make it.”

The marching band wasn’t the only part of school that Duane couldn’t handle.

“I never finished school, man. I’d ask ‘em, ‘Well, why am I wearin’ this?’ you know. ‘Well, never mind why—you’re gonna need it.’ Shit, man, I wanted a little more than that from the grade and split. I said, ‘No more. I’ve learned everything I wanna learn in this vein.’ I didn’t go along with that, at all.”

Down in Florida in those days, a guy didn’t need a diploma if he knew how to play. Although Duane was just a kid, before long, his band was making $75 a night—so much money that they had to play only a couple of nights a week to get by. There were lots of young musicians making a livin’ then. But unlike most, Duane and his brother Gregg kept getting better—they weren’t satisfied with being club hacks playing copy-music. The mediocre players kept droppin’ out, and the bands gradually got sharper and leaner. Duane and Gregg were still in the middle of it.

Meanwhile, way up in Chicago, a kid named Berry Oakley was wishing he was somewhere else: six months later. I was born there and lived there ‘til I was about 17,” Oakley remembers. “I started playin’—let’s see, I was a freshman in high school—I started playin’ when I was about 15, I think, or 14. Me and a couple other cats, we said to each other, ‘Hey, let’s start a rock & roll band.’ So we says, ‘Okay, okay, let’s do somethin’ else.’ And we did that ‘til we could figure out three chords and then we started a band—”

The Allman Brothers Band, like any other, played their way through a succession of cities and bands—the Allman Joys and the Hour Glaases, in various incarnations—and bounced inevitably toward each other. Through all the five-sets-a-night, dingy Marbhro boxes, dingy hotel rooms and sleepless nights, the process of elimination continued, slicing away all but those most determined, and those most devoted to that thick, dark, hardising-thespank that way either makes you sick and depressed or lean and pragmatic—and older than other people your own age (maybe the result of logging more hours of wakefulness than people who live in standard fashion). By the time the Allman Brothers Band got together and settled in Macon, each of the six musicians knew he was good, having proven himself elsewhere. It stands to reason that the Allman Brothers Band should know how to play better than most—ask anybody who’s ever seen them, and they'll tell you it’s true. Even on a bad night, there’s hardly anybody playing that could cut them.

The band has attracted a cadre of people to support it—people to drive the truck, lug the equipment, mix the sound, cook the chicken, answer the phone book the dates. Nobody calls it an organization—it’s just a bunch of people who tend to hang together—but it’s a hard-working, efficient bunch of people, nevertheless—just like the band itself. There’s an aura of single-mindfulness surrounding all of them, from Duane and Gregg to Mike and Red Dog. They won’t turn their backs on you—in fact, they’ll see to it that you have a good time— but still, they all seem to know the same secret, and they keep that shared understanding within themselves and guard it from the outside.

Whenever they travel, people come around, not just to hear the music, but also to sip an ounce or two of their smoky-brown aura that—like drummer Jai Johnny Johansen’s homemade blend of ice tea, beer, juices, and whatever the group happens to be flowing in evidence wherever the band goes. There’s almost always somebody on stage with the six handmants, on harp, or soprano, or tambourine, and these pick-up players have to work hard to find any holes in the music to fill. Backstage, it’s just as crowded. Continued on page 14
BEATS & HYPE

I WANT A NEW DRUG. Tired of cheats? Extasy doesn’t do it for you anymore? Well folks, fret no more. Sex Packets are here! Reports from the Bay Area have everybody buzzing about the new drug in town. It’s so wonderful that Digital Underground has named their new album in its honor. And, to be honest, it sounds too good to be true.

Let me run down the basics. Scientists at Stanford University, which is in an idyllic setting just south of San Francisco, were commissioned by our all-mighty government to come up with a drug that would allow our overworked and sex-starved astronauts to have an orgasm in space. Apparently back is uses of stroke mugs just don’t do the trick while you’re in orbit. If you’re of the opinion, like this writer, that the money-men in Washington should be spending your tax dollars on worthwhile projects like these rather than developing the latest mobile missile system, be sure to write your congressman. Well, an enterprising young lad apparently got wind of the project, and did what any red-blooded businessperson would do—he stole the formula. Currently doses of this love drug are being sold on the streets of San Francisco, but our faithful spies warn that the quality control problem hasn’t been completely ironed out. Sometimes they work, and sometimes you’re just left hanging, so to speak.

There are still many unanswered questions about this interesting new substance. Obviously the possible hygiene question with a drug such as this needs to be addressed. Are jumpy kids involved? What is the viability of mass marketing? How will drug packets affect the music scene? Most importantly, the locidelity of the source needs to be confirmed. Even if this is hype, it was too good to pass up. I’ll be interviewing Digital in two weeks, so stay tuned for further details.

NEW BEATS

Singles

JAMOSE: “A Great Dance To The Megablast/The Rhythmologist” (Wild Pitch 1013)

This is a great club groove, with a Jacksons bassline, funky horns, and a great old-style rap. Most of all, it’s really fun to listen and dance to, which is no mean feat considering the overabundance of tired beats and tired rappers putting out records. The B-side is a lazy street groove perfect for chillin’ to. If EPMD had tracks like this on their new album, I’m sure it would have much longer play. Call my man 8u at (212) 594-3008 to get yours.

PRINCESS M.G.C.: “Pump Up The Funk” (Vision 1220)

ULTRAMAGNETIC M.C.S: “Travelling at the Speed of Thought” (Next Plateau 30108)

Both these tracks work well for pumpin’ up a floor, with the Ultramagetics delivering a smart rhyme over a New York street-based hip-hop backing and some dope Yazz, Michael Zager, and Lyon Collins samples. The Princess M.G.C. track mixes “Set it Off,” Trouble Funk and a boomin’ 808 to great effect, and costs it with some slick rhythmic scratchin’ to move your butt. Contact (305) 895-9191.

MYSTIQUE: “Rap Again/Here We Go” (Tuff City 128046)

The A-side is a silky groove that would sound great on the radio, with a classy rap propelling it nicely. The B-side is a powerful Freddy Bastone produced club rap which alternates between a techno groove and a funk break beat, and is guaranteed to fill a floor. Call money-making Aaron at (212) 262-0855, or be uninformed.

Albums

EPMD: Unfinished Business (Sleeping Bag)

Strictly Business, the first EPMD album, was full of ultra-thick grooves that were the perfect backgrounder for Erick & Parrish’s lazy delivery. Their smoothness was so endearing, and the uniqueness of their style got them mighty green. On Unfinished Business there seems to be something crucial missing. I think the production is to blame, specifically the lack of a round bottom end. It’s this roundness that held the first LP together, and without it, not only does the music suffer, but Erick and Parrish seem to be left hanging in mid-air with nothing to hold them up. More often than not, their delivery falls flat on its face. The rhymes are good on at least half of the album—EPMD are amazing storytellers—but they’ll need to bring in an unbiased ear to do the remixes for their 12’s if this album is going to have any legs.

SCHOOLY D: Am I Black Enough For You? (Jive 1237)

My main hang-up with Schooly is that he tries too hard not too prove that he is indeed black enough. In person he’s the epitome of a strong, self-assured black man, but on his records he feels the need to be the baddest man around, often to the point of overkill. That gripe aside, this is a great album. The group come at you hard and fast, changin’ gears all the time to give you a full-blown sonic assault. The musical sameness that afflicted Smoke Some Kill has been thrown out the window, and Schooly is innovating once more. It should go over big.

VARIANTS: Hip House Compilation (D.J. International 1021)

This album features the best of the Chicago hip-house scene, including the classic “Yo, To Get Funky” by Fast Eddie, “Turn Up The Bass” by Tyree, and Chicago’s premier rapper Kool Rock Steady on “Let’s Get Hyped” and “ Ain’t We Funkin’ Now.” This is a great buy for anyone who wants to check out what’s happenin’ in Chicago, or just a good way to get doubles if you’ve got the shit already. Call (312) 559-1845.

THE D.O.C.: No One Can Do It Better (Ruthless/Atlantic 91275)

The latest rapper from Eazy’s stable has the goods necessary to follow his labelemates to the bank. Dre’s production is consistent, if at times uninspiring, but the D.O.C.’s rhyming is pinpoint and aggressive. The tracks range from the speedrappin’ and hard-hittin’ “Mind Blowing” to the hype beats of “Lend Me An Ear,” and there’s even a bluesy commercial in the middle of side one that features a strong lead female vocal that could be the next trick up Eazy’s sleeve.

JAZZY V.
MY DISCO OASIS! I did a real '70s thing this weekend—I went to Las Vegas with Oscar Wednesday, and now my karma's completely screwed. All that time in the casinos, rubbering elbows with Midwestern carpet salesmen, makes a guy feel sort of unclean. It's a good thing I was able to drag Wednesday away from the tables long enough to check out the hottest disco in all of Las Vegas, the Sports Pub. I know what you're thinking: Disco! But I assure you, after watching a Polynesian lounge band do "Wild Thing" and a chorus of topless showgirls sing "The Greatest Love of All" I'd swear to God there's something gratifying about a roomful of sweaty young people hopping to the latest Cure single.

The Sports Pub is adjacent to the campus of prestigious UNLV, and it's filled with hip, attractive kids who would rather eat barbecued ripe than spend an hour with the likes of Sheeky George. There I met Bill Ben "Jammin" Jones, and for the first time all weekend I was able to converse with someone who didn't think that Mudhoney was some hooker who works out of Caesar's Palace. Jones tells us that the big songs on the Sports Pub dancefloor this month are M.C. Hammer's "Turn This Mutha Out," Dead or Alive's "Come Home With Me, Baby" and Ron Kan's "Pass 'N' Boots." Until last week, Jones was running the Las Vegas Record Pool, but now he's taking time out to do some recording of his own, starting with a remix of Gabrielle's surprise hit, "I Wonder." It's nice to know that even in the middle of Sin City, there are genuine people. And I mean that. Sincerely,

IT'S NUTTY! IT'S CD-COMPIATION MANIA! Remember a few months ago when we were complaining about the death of vinyl? What the heck were we thinking? These CDs are great! Coming soon from Rykodisc is a dream come true for that special Bowie fan in your life. Sound + Vision is an overview of the Great One's career from 1969 to 1980, including "rarities" and "unreleased gems." It comes with a 72-page booklet by "noted rock journalist" Kurt Loder, and will be available in boxed sets of three CDs, three cassettes or three LPs. But the price tag is stiff—what those stinky old LPs? This is just the beginning of Rykodisc's Bowie-reissue campaign, a campaign that will embrace every Bowie album from Space Oddity to Scary Monsters.

If that's not enough to make you want to buy a CD player, consider these two greatest hits packages from the mighty fans at the Warner Bros. conglomerate: Street Life, by Bryan Ferry and Roxy Music, and Grooves' Greatest Grooves by the Flamin' Groovies. The Roxy set is a must for you lovers out there, while the Groovies' is a tip-o'-the-hat to one of the great new-wave bands of that special decade we are saluting in this issue.

EMBRACE THE KNIFE! On Saturday, Aug. 12, the earth will shake with the first and only American appearance of Shonen Knife, the Japanese psychedelic girl trio that can rightly claim to be the greatest cult band of our time. They will be appearing at the Second Coming with the Imperial Butt Wizards and members of the Treat Tooth. The Tots are probably responsible for this appearance, and they're certainly responsible for the burgeoning phenomenon among the L.A.-rock smart-set. The Tots and many of their tacky rock-star friends are now hard at work on a Shonen Knife tribute album for Geasatanks Records, an album that will feature Big Dipper, Reckless Kross, the Three O'Clock, the Pardons, Luna Chicas, Christmas, Dinosaur Jr. and more. This album is guaranteed to rock.

If you had this job, you'd have these tapes: Key Lime Pie by Camper Van Beethoven, a double LP by the Red Hot Chili Peppers and Monsters by Meat Puppets. You'll notice that none of these fine recordings is yet available in stores.

**ALTERNATIVES**

THE BLACK WATCH: The Black Watch (Eskimo)

A stunner. You'd expect an intelligent, Anglo-flavored pop sensibility from a frontman with a Ph.D. in English (John Andrew Fredericks' thesis: "Nothingness and the Void in Modern British Literature"); but the self-assurance and sheer musicality of this EP puts the Black Watch in league with some of the greatest. Their sound is ethereal (which is literary talk for "dreamy" or "soft"), with a chummy guitar foundation and exquisite use of J'anna Jacoby's melancholy violin. (Am I hearing echoes of the Go-between's?) The lyrics, not too surprisingly, are of the cryptic/poetic sort; they work best in the stream-of-consciousness "A Mess of Yesterdays" and the straightforwardly callous "The Mad Hatters"?" You want to talk about220;I want to call you "Limpards." Produced by a fellow named O'Higgins, who's also worked with such acts as the Jazz Butcher, House of Love and Robyn Hitchcock, this is the band's second record; you can bet that their third will have a much higher profile.

THE DEVIL DOGS: The Devil Dogs (Cryot)

"It's like an-ass-kicking version of the Saints singin' about fast clocks and wheels," says the thoughtful press release from our friend Lightbulb. Actually it's more like the Ramones performing at a fascist pimp convention in the East End of London in 1977. "Pretty melodic," says our friend Neil. "Not a bad record. Not a bad record at all." We heartily concur; mate! (Call these sotly little punk outcutes at 212-614-0405.)

MONKS OF DOOM: The Cosmodemonic Telegraph Company (Pitch-A-Tent/Rough Trade)

"intriguing" is what those of us who don't play instruments are forced to call this kind of wigged-out cultural and stylistic cross-breeding: if your idea of in-accessible is Camper Van Beethoven, the Tots are probably responsible for this... (Dooms of...)

DANIEL JOHNSTON: LipJump Music (Homestead)

Any release from Daniel Johnston is a cause for celebration, and this one is even moreso, because it represents a somewhat upbeat alternative to last year's great Hi, How Are You? album. Johnston, for those of you who don't know, is a Texas eccentric who has recorded his soul-baring ditties on a home portable tape recorder for years. (This double album comes from tapes that were made in 1983.) His inability to function in the so-called normal, workaday world both lends a poignancy to the story and at the same time allows us to patronize the artist and think his music somehow cute. Actually, he's a fine tunesmith; but it's his last-child lyrical content that makes him one of the great artists of our time. And his wonderfully cheery chord organ, of course.

Joe Williams
THE HEAVY METALS

MASTERCRAFT REALITY: That's what you get if you see the Masters of Reality perform. You sure don't get a bunch of glammed-out pretty boys leaping and wailing and shakin' their booties. These four ordinary-looking guys seem rather down to earth, even if their music is the kind of stuff that makes for good acid trips. The group's recent setting of the Palace in Hollywood was an aural garden of delights, from the breezy "Candy Song" to the dreamy "Blue Garden," to the twangy "Eyes of Texas." Plus there was all sorts of smoke and wind, early seventies-style lights. The effect was as if a couple of dinosaur bands had given illegitimate birth to a pop back in their salad days, and the kid grew up, muttering in revulsion against the discs and corporate rock eras, then burst forth, ancient and new at the same time. Who! Did I just write that? The Masters certainly try some musty areas of your brain.

The opening bands for this show—the Nymphs and King of Kings—also sizzle in their own ways. The Nymphs' wall of dirge-rock barrels at you, lead by the mysterious, enigmatic Inger Lorre, a young lady that breaks no interference. She's cool, but not composed, and the intensity the band puts out is both numbing and unnerving. Actually, the Nymphs aren't a metal band—the sound has more of an alternative vibe—but King of Kings' spacey hard rock always has a place in my column. The Cream/Hendrix influences of this band are what get metal started on its corded read in the first place. The trio has been signed to Geffen for a while now (as have the Nymphs). When are we going to see some vinyl (or vinyl substitute) on these guys? Soon, I hope!

There's lotta tour stuff going on (don't you hate it when we educated journalist types condescendingly bad fake grammar?). Kreator will be starting off its first-ever trek through the U.S. in September. Opening for the German metal band will be Coroner who recently finished up its third LP, No More Color. My fav Venice core band (and Neil Harris, too), Excel, will be hitting the road at the end of this month. The Cult dropped off the Metallica tour several weeks ago, and should be starting its own arena tour soon. Faith No More will now be opening for the Metallica-dudes, beginning September 5. Bad Brains is heading westward from its East Coast home base, with Leeway in tow for many of its dates—this is a must see show. Bad English is currently schlepping through Japan. Ozzy Osbourne is still touring behind his No Rest For the Wicked LP. He had to reschedule his date at the Irvine Meadows Amphitheater August 5 and 6 because of "military aircraft maneuvers in the area"—at least, that's what the promoters said. Well, if you can't fight city hall, you certainly can't fight those decoy bombers.

Roadrager band Toxik has been working on its new album, Think This—and when I say it's electrifying, I mean that literally. Morrisound, the Florida studio where the band was recording was hit not once, but twice by terrifying bolts of lightning! The first time it happened, the band was running though one of its new songs, and the sound board gave off sparks, just like in an old Frankenstein movie. No one was hurt, but the band was understandably shaken. The second lightning bolt hit the studio during the time the group was mixing. I bet this record is killer—Mother Nature has given it a pretty hefty endorsement. On an even more frightening note, The Great Kat is gearing up to release her second LP, Beethoven on Speed. Among other things, the wildwoman of hyperspeed metal has reduced Beethoven's Fifth into a three-minute flurry of guitar licks. And of course, when the record comes out in early 1990, we'll also be treated to Kat's inimitable motor-mouth interviews. Wow, I can't wait!

Japanese rockers EZ-O recently had a record release party at the Cat Club in New York for their album Fire. The place was crowded with industry freaks and fans, including Britny Fox, and the Circus of Power boys. Guitarist Taro said of the event, "Lucky no one yelled fire." Yik! Yik!

METAL PICKS

PRINCESS PANG
Princess Pang (Metal Blade/Capitol C1:92584)

This is a special group of New York City street rockers. Instead of losing themselves in the city's fast-paced madness, they rail against it with a rush of emotion. The music pulsates and aches with a fighting spirit that just plain cuts across. Fronting the band is Jeni Poster, whose voice is as raw as an open wound. She's the force that puts this recut-edged band a cut above the others.

ALICE COOPER: Trash ( Epic OET:45137)

What happens when you blend Alice Cooper's wicked concepts and vocal delivery with hitmaker Desmond Child's finely tuned sense of melody? You might call the resulting album Luring on a Nightmare. Sad Alice admits that "Hell is Living Without You," even though he insists "I'm Poison," and our relationship is a "Bed of Nails." I guess he sums it up when he tells me, "This

Maniac's in Love with You." All this done with these incredible pop hooks, too. Of A's thrown me for a loop on this LP, but I'm not ready to break off our romance just yet. I must say, though, that this record really worried me out, and I still haven't decided whether I can live with it or not.

LIZZY BORDEN: Master of Disguise (Metal Blade 7 73413-4)

This latest incarnation of Lizzy's shows maturity and a bit of sophistication...musically, at least. As for the lyrics, there are the usual horror show vampires and hobgoblins hovering about, along with some sleazy sex tales. Some of the songs are a bit confusing—i.e. "Never Too Young" pro or anti-suicide? I can't read the lyric sheet over and over again and still couldn't get a clue. Lizzy's Zeppelin with "Under the Rose" and throws in a few piano here and there for kitschy effect. Most of the songs just go for high melodrama, which is Lizzy's specialty.

POWERMAID: Absolute Power (Reprise 1-25937)

Though this ten-song LP is heavy-as-hell, it's not strictly thrash the way through. "Plastic Town," for example, puts some melodicism into the relentless rhythm—which, by the way, rarely lets up throughout the course of the album. This young Minneapolis-based group isn't terribly innovative, but it does hit like a sledghammer.

GUARDIAN: Sleight of Hand (MCA 6324)

If you want to hear a whole album's worth of wild, crankin', ravin' guitar stuff, this debut album is the one for you. However, if you want to hear an album's worth of wild, crankin', ravin' songs, you'd better look elsewhere. Guy is flash, flash, and more flash. I ain't gonna knock it too much, but much of Sleight of Hand left me uncranked.

Janiss Garza
ROCK & ROOTS

ANSON FUNDERBURGH & THE ROCKETS. You know the name. Right? Well, I had listened to their earlier records, and have not stopped turning the tape (at least not in their latest, "Rock 'Em Up." So I was primed to have myself a quality entertainment experience when I caught them at the Lone Star Roadhouse here in N.Y. a couple weeks ago. What I was not prepared for was the impact these guys have on stage. I was totally bowled over. Along with Ronnie Earl and Donald Kinsey, Funder- burg is one of the top 5 blues guitarists working today. I've never heard anyone move a bond quite the way he does. Watch this space for more on the subject but in the meantime SEE THIS BAND: In Louisville, KY, August 17-26; Columbus, OH, Aug. 29; Detroit, MI, Aug. 31; Dayton, OH, September 1; Berwyn, IL, Sept. 2; Louis- ville, KY, Sept. 3-4; Durham, NC, Sept. 15, Atlanta, GA, Sept. 16; Helena, AR, October 14; Phoenix, AZ, Oct. 21; Tucson, AZ, Oct. 22. You'll be glad ya did.

BLUES IN THE AIR: Starting October 7, that bastion of high quality programming, National Public Radio will begin broadcasts of Blues stage, a year-long, nationally distributed series devoted entirely to the blues. It will feature a veritable blues who's-who, recorded live in concert at some of this country's greatest venues.

This weekly, hour-long program will be hosted by Ruth Brown, blues star of stage (Tony Award winner for her 1989 Broadway debut in "Blues and Blue") and recording (Brown holds the honor of being Atlantic Records' first million-selling artist). Not too shabby for starters, eh? Check out some of the artists to appear: Dr. John, Koko Taylor, Johnny Adams, Charles Brown, Albert Collins, Katie Webster, Lowell Fulson, Kenny Neal, Bobby King and Terry Evans, Earl King, Ronnie Earl and the Broadcasters, Bobby Marchan, A.C. Reed, Lonnie Brooks, Guitar Slim Jr, Little Milton and Denise La- Salle. Whew!

And the venues: New York's Village Gate, the Chicago Blues Festival, New Jersey's Peppermint Club, Tipitina's and Cft 38 in New Orleans, the Long Beach Roadhouse Jazz and New Orleans Jazz Festival, the infamous Bk Lounge and other on location spots coast to coast. It's a really big she-wolf indeed. So while you're warming up your tape deck you might check local listings for your area. And I'll remind you from week to week as you're coming on your own so won't have a monkey but THE MONKEY SPEAKS HIS MIND: Quote of the Week Award goes to David Halberstam's excellent new book The Reckoning. The book deals with the rise and decline of America's auto industry and its attempts to combat Japan's growing manufacturing dominance.

"In the early days," Halberstam wrote, "the auto executives were men who had little financial sophistication but trusted their almost primal instincts. Their love of the automobile and what could make it better. The new Detroit was more cautious, a place of people who had made their way up by taking as few risks as possible and never letting their eyes wander from the bottom line. Innovation cost money and entailed risk, and they had little stomach for it."

Hmm...That could well describe another huge American industry, couldn't it? Men with "primal instincts" like John Hammond, Jr., Alfred Lion and Barry Gordy. Where are today's visionaries that trust their gut feelings? Probably looking for the next "helmie" or trend to roll with. OK. OK. Bitch, but. Have you got to wonder what's going on when some- one like Frank Zappa, who has given so much important music to this country, gets out of the business and tells us to read of his future ventures in the Wall Street Journal.

ROOTS AND AROUND: PBS The Lonesome Pine Special will broadcast its tribute to Rounder Records' 20th anniversary in late December. The two-hour special will feature clips broken up into three one-hour segments in the spring) will feature David Grisman, Christine Lavin, Flaco Jimenez and Walter Wolfman Washington, to name a few. The catch is this: Rounder's 20th Anniversary isn't until 1990! You go figure it. Soon to be in your favorite record store Nooks Eglington's Out Of Nowhere and Al Copley's Automatic Overdrive, both on Black Top...Lightnin' Hopkins Herald Recordings and Mojo Hand on Collectibles...Albert King's The Big Blues and Big Jay McNeely's Big J 3-D on King...Arthur Crudup's Mean Ole' Frisco on Collectibles...Big Daddy Kinsey's Can't Let Go on Blind Pig...Larry Long and the Green Onions...Takes A Lot of People on Flying Fish...Look out for New York folkies Biskin & Bateau on the road with Judy Collins. On the East Coast, that is...See ya.

ROOTS PICKS

MIKE HONEYCUTT: Soul Deep (Rounder 3133)

Mike Honeycutt is a blues belter in the style of Janis Joplin, Irma Thomas, Aretha Franklin and Etta James. From her opening track, "In My Mind (Not By Man Alone)," you know she's got it. That special way with a lyric or phrase that sends chills up your spine in acknowledgement of a mutual remembrance of love lost or blues paid. Check out "Don't Cry for Me" or Junior Wells' "Come On In This House" for blues balladry at its gutsy finest. She displays her hefty soul/R&B chops on "Soul Deep" and Van Morrison's "Here Comes The Night." As with other great singers, Honeycutt puts out gems by other artists and makes them all her own.

Calling Shreveport, LA, home, she has garnered quite a reputation in the South but this is her debut album as a leader. She is backed by Duke Rob- erts' core group New England's Sugar Ray & the Blueray. A few of the selections here qualify as filler, but this is a minor point con- sidering the quality of Honeycutt's vocal gifts. Hey! This is the debut recording of a fantastic singer! No kidding.

J MIGHTY SAM MCCLANE: Live in Japan (RCA 4970)

Mighty Sam defies listeners to explain why he's still a virtual unknown on R&B/soul circles. For instant analysis, check out the Buster Brown classic "Fanny Maye," Summoke's "A Change Is Gonna Come," or McClain's "The Same Old Way." He could sing the Fortune 500 and make it moon, but it's interesting to hear how his depth of soul and musical maturity inspires this great, all-Japanese 'imens' one hand to melt the roof. You need this CD.

J KENNY NEAL: Devil Child (Alligator AL-4774)

In recent years, as blues has become popular among yuppies (following the rise of Robert Cray), a new crop of rookie blues artists has surfaced. With a foot both in rock and blues, Kenny Neal proves he's got it, though he seems uncertain of his own true direction. A good musician, he lacks definition, but shows potential.

Ken Micaleff
TRAD AND TRUE: Attention labels, attention labels! Want to do something a little different? Why not put out a record or two that jazz hit on your hands? I've got one word for you: traditional jazz (make that two words). Last week I was listening to some killer young New Orleans-based traditional players doing a Jelly Roll Morton tribute at Alice Tully Hall and I couldn't help thinking that, with all the interest that Wynton Marsalis brought to bebop and hard bop, with all the interest the Dirty Dozen Brass Band has brought to updated marching-band sounds, and with all the interest Harry Connick Jr. is now bringing to swing piano, somebody should pay some attention to traditional jazz. Not garter-round-the-beep trad, but real solid New Orleans jazz. One of the participants here was Michael White, a stunning clarinetist; trombonist Fred Lonzo and pianist Steve Pistorious) who really know and love this music. New Orleans, in general, is hot: Wynton did a traditional thing on his new album; and, most importantly, people love this stuff—it just makes you feel good. The Preservation Hall Jazz Band, Volume 1: From Beale To Bop, Volume 4: Outside In and Vol 5: Lighting the Fuse. MAKING IT UP: Howard Mandel, a friend, colleague, and ex-editor of mine (at down beat), has been a steadfast supporter of experimental improvised music, a genre of jazz that has been ridden-down in this neo-conservative musical age. But experimental improvised music is thriving in lower Manhattan, among other places, and Mandel, as always, has his nose to the wind (one can usually hear where his nose leads him on NPR's Morning Edition). Improvisers Unlimited is a radio series (six half-hours) he's put together with the help of the NEA and the NY State Council on the Arts and the NPR Satellite Program Development Fund. The show's focus, in words and music, on Butch Morris, John Zorn, Sound Unity (William Parker, Roy Campbell and others), Henry Threadgill, Jason Hwang, and three singers (Eilen Christi, Shelley Hirsch and Juliana Kohl) and they're excellent. On September 12, NPR will distribute an album of music that can be heard; the album was recorded in a studio and the LPs can be checked out at any qualified station. For free. Good deal, right? Right.

MIXED BLESSINGS: MCA's Impulse! recently released seven albums from the '60s, many of that label's representative of the avant-garde, or free jazz, of the time. That's the good news. Important albums by Albert Ayler, John Coltrane, Charles Mingus, Sam Rivers, Archie Shepp, the Charlie Haden Liberation Music Orchestra (a minor classic, that one), Gato Barbieri and Pharoah Sanders, and a sampler. The bad news is that a couple of the albums are made up of extended pieces (not uncommon in those days) and, get this, the CDs fade out in the middle of the piece and then fade back in—the old "Side One," "Side Two" deal. They've got to be kidding.

Lee Jeske
“We’ve had 14 people on the stage at one time,” Duane recalled. “Tony Glover was around one afternoon and we got fucked up, and I said, ‘Why don’t you get your harmonica and come down and play with us tonight?’ He said okay. So he came down and dueted a couple of songs.”

“Tony played a little on the sets with us,” Berry added, “but then, in the dressing room in-between shows, man, they had it goin’ all night. Like Dickie Betts, the Allmans’ other lead guitarist, playin’ guitar and Tony playin’ harp, and that was a special thing.”

“Yeah,” Duane said, “a cat named Claude Liles, who puts on the Montreux Jazz Festival every year, here—he tried to book us for that last year—yeah, he’s around 40 years old, you know, and he has a broken-up Swiss accent, and he has this little tool and his eyes open. You know what it is. Part of the microphone, this little bicepase, man, and he had a bunch of harmonicas in there. I said, ‘Well, what’s that doin’ in there?’ I thought it was souvenirs or something. The guys says, ‘I play, you know, so I says, What are you talkin’ about?’ So he says, ‘The blues, man, I say, ‘C’mon with me, so we go over to the dressing room, and that motherfucker blew his brains out, man—played his ass off! So I said, ‘Gaa-damn, what you doin’ bookin’ gigs? Why don’t you come play with my band?’

“Everybody ought to get a degree in musical education, that would help things a lot. I think everybody ought to learn how to play the piano, man—take at least six years on it, because if they did that, eventually everybody’d get to the point where they wouldn’t even have to talk, man, everybody could just play. They could let everybody know how they felt by just layin’ it down. It’d be so much neater to listen to than goin’ on the street and hearin’ all that jabberin’ shit, to hear everybody wailin’, you know. And you could have a common key for the instruments so everybody’d be blowin’ in the same key. I read a science fiction book about that one time. It was a great story—great story.

“But I’m nice if everybody in the world played harmonica instead of talked, if a cat was really down, he’d be wailin’, sittin’ down, and six or eight cats get around him and cheer him up, you know. It’d be great, man. Really be nice.

“Duane is getting pretty close to that dream, in his own life, at least. There’s music everywhere, when he’s not playing, he’s listenin’—to Little Walter or John Hammond or Junior Wells or Miles Davis. And when talking is necessary, he doesn’t make sentences as much as he plays language. Duane’s words, inflection and rhythm are as natural and fluid as his slide guitar playing.

“If we could just get people to come out and see us,” he said in complete earnestness, “I know they’d like what they heard.” His complete confidence—like the confidence of his band—is right out there. All you have to do is look at him—orangy whiskers hang thick from his cheeks, but he leaves enough space in the middle to let his clean-shaven chin protrude. With his long, lank hair, full, drooping side whiskers, and space, easy stride, Duane has the alert, proud demeanor of a prize hunting hound. No nonsense about him—he heads straight for whatever he’s after. If there’s any weakness of character inside him, any crack in his pride, it does not show. Duane is a guitar player—if he didn’t have his guitar...well, that question just wouldn’t come up; he’ll always have his guitar.

“Duane Allman’s Band, and Derek and the Dominos [to whose Layla Duane contributed his playing and spirit] have put out a reminder that rock & roll didn’t start out to be a mean and ambiguous kind of music played by fey and mannered young Brits. The real rock & roll was hard, blues-rich, powerful and over- tirely civil. That’s the way it is. "The way it was." That’s what the Duane Allman Band is trying to achieve, to get their message across. The blues, for Duane, the Allman Brothers, and Derek and the Dominos is a way of life, a way of communicating, a way of expressing themselves. They play music that is raw, honest, and direct, music that speaks to the heart and soul. And they do it with passion, energy, and dedication, making every performance a unique and memorable experience. Their music is a celebration of the human spirit, a tribute to the power of love and unity. Duane Allman, a true musical icon, leaves behind a legacy that will continue to inspire and influence generations to come. His spirit lives on in the music of the Allman Brothers Band and Derek and the Dominos, and in the hearts of all who have been touched by his music.
1 RIGHT HERE WAITING (EMI 50219)  Richard Marx 3 7
2 ON OUR OWN (FROM GHOSTBUSTERS) (MCA 53662)  Bobby Brown 2 11
3 COLDHEARTED (Virgin 7-96196)  Paula Abdul 8 9
4 I LIKE IT (Island 7-4783)  Dino 6 15
5 ONCE BITTER TWICE SHY (Capitol B-44366)  Great White 7 14
6 DON'T WANNA LOSE YOU (Epic 36-68959)  Gloria Estefan 13 7
7 HANGN' TOUGH (Columbia 38-66660)  New Kids On The Block 14 5
8 THE END OF THE INNOCENCE (Geffen 7-22925)  Don Henley 10 9
9 BATDANCE (FROM "BATMAN") (Parlay Park-Warner Bros. 22904)  Prince 1 10
10 SECRET SONG (Warner Bros. 47-7-27623)  Karen White 12 13
11 ANGEL EYES (Atlantic 7-9080)  Jeff Healy Band 16 12
12 SACRED EMOTION (Capitol 44279)  Donny Osmond 15 10
13 FRIENDS (MCA 50850)  Jody Waterly with Eric B. and Rakim 17 9
14 LAY YOUR HANDS ON ME (Mercury-Polygram 674-453-7)  Bon Jovi 5 12
15 SO ALIVE (Parlophone 7-767-7)  Love & Rockets 4 14
16 HEAVEN (Columbia 38-68895)  Warrant 26 4
17 KEEP ON MOVIN' (Virgin 7-96205)  Soul II Soul 24 7
18 HEADED FOR A HEARTBREAK (Atlantic 68922)  Winger 21 12
19 HEY BABY (Epic ZSF-68801)  Henry Lee Summer 19 14
20 NO MORE RHYME (Atlantic 7-88885)  Debbie Gibson 20 10
21 I IF I COULD TURN BACK TIME (Geffen 7-22806)  Cher 28 6
22 SHOWER ME WITH YOUR LOVE (Columbia 38 68746)  Surface 29 7
23 I'M THAT TYPE OF GUY (Def Jam 38-68902)  LL Cool J 23 9
24 18 AND LIFE (Atlantic 7-86883)  Skid Row 34 6
25 GIRL I'M GONNA MISS YOU (Arista AS1-9670)  Milli Vanilli 52 3
26 THE PRISONER (Epic 7-69238)  Howard Jones 35 7
27 KISSES ON THE WIND (Virgin 7-99183)  Nonnie Smith 31 5
28 HOOKED ON YOU (A&M 7-99211)  Sensation 32 11
29 IF YOU DON'T KNOW ME BY NOW (Epic 7-69297)  Simply Red 9 16
30 COVER OF LOVE (Cypress 1430)  Michael Damian 30 9
31 TALK IT OVER (MCA 6802)  Grayson Hugh 33 8
32 ONE (Warner Bros. 25667)  Bee Gees 39 4
33 CRAZY ABOUT HER (Warner Bros. 27657)  Rod Stewart 11 16
34 SOUL PROVIDER (Columbia 38 68909)  Michael Bolton 41 8
35 THAT'S THE WAY (SBK-07302)  Katrina and the Waves 48 4
36 TOY SOLDIERS (Columbia 38-68747)  Martika 18 14
37 EXPRESS YOURSELF (Columbia 7-22948)  Madonna 22 12
38 IT'S NOT ENOUGH (RCA 9032-7-91)  Starship 55 3
39 WHAT YOU DON'T KNOW (Arista AS1-9836) Expose 25 14
40 LOVE SONG (Elektra 7-68208)  The Cure 63 3
41 DRESSED FOR SUCCESS (EMI 50204)  Roxette 27 13
42 TROUBLE ME (Elektra 7-69021)  10,000 Maniacs 43 9
43 FORGET ME NOT (Epic 34-68946)  Bad English 57 4
44 PUT YOUR MOUTH ON ME (Columbia 38-68697)  Eddie Murphy 53 4
45 JACKIE BROWN (Polygram 874 644-7)  John Cougar Mellencamp 46 5
46 HEY LADIES (Capitol B-44402)  Beastie Boys 50 2
47 BABY DON'T FORGET MY NUMBER (Arista AS1-9832)  Milli Vanilli 36 17
48 IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista AS1-9850)  Aretha Franklin and Whitney Houston 37 8
49 WHO DO YOU GIVE YOUR LOVE TO? (WangPolyGram 887 743)  Michael Morales 38 16
50 TURNED AWAY (Atlantic 7-69017)  Chucki Booker 59 6

51 GOOD THING (I.R.S. 53639)  Fine Young Cannibals 40 16
52 DON'T LOOK BACK (I.R.S. 53655)  Fine Young Cannibals 77 2
53 I DROVE ALL NIGHT (Epic 34-68875)  Cyndi Lauper 42 16
54 SEND ME AN ANGEL (Curb/MCA 10531)  Real Life 44 15
55 CHERISH (Geffen 4-7-22883)  Madonna DEBUT
56 SATISFIED (EMI 50589)  Richard Marx 45 16
57 THE DOCTOR (Capitol B-44376)  The Doobie Brothers 47 14
58 NEED A LITTLE TASTE OF LOVE (Capitol B-44441)  The Doobie Brothers 80 2
59 ROOMS ON FIRE (Atlantic 7-92016)  Stevie Nicks 49 16
60 LOVE HAS TAKEN IT'S TOLL (Polygram 887 992-7)  Saraya 63 3
61 NATURE OF LOVE (Polygram 671 414)  Waterfront 75 2
62 YOU BETTER DANCE (MCA 50870)  The Jets 68 3
63 CLOSER TO FINE (Epic 34-69102)  Indigo Girls 82 3
64 MY FIRST NIGHT WITHOUT YOU (Epic 34-68845)  Cyndi Lauper 72 3
65 TELL ME I'M NOT DREAMING (EMI 50506)  Robert Palmer 50 5
66 LAY ALL YOUR LOVE ON ME (Tommy Boy/Reprieve 27534) Information Society 70 2
67 RUNNIN' DOWN A DREAM (MCA 53982)  Tom Petty 83 2
68 THIS TIME I KNOW IT'S FOR REAL (Atlantic 7-88889)  Donna Summer 51 17
69 PRIDE & PASSION (Scott Bros. 4-68966)  John Caferty & The Beaver Brown Band 73 2

70 WHEN I LOOKED AT HIM (Arista AS1-9686) Expose DEBUT
71 (YOU'RE MY ONE AND ONLY)TRUE LOVE (Vendetta 1433)  Seduction 42 9
72 MISS YOU LIKE CRAZY (EMI 50185)  Natalie Cole 54 19
73 I WON'T BACK DOWN (MCA 53369)  Tom Petty 57 6
74 MY BRAVE FACE (Capitol B-44367)  Paul McCartney 58 13
75 LOVE CRIES (Ophelia's 23966)  Stage Dolls 96 2
76 EVERY LITTLE STEP (MCA 5018)  Bobby Brown 61 21
77 BUFFALO STANCE (Virgin 7-92233)  Neneh Cherry 62 20
78 I'LL BE LOVING YOU (FOREVER) (Columbia 38-68671) New Kids on the Block 64 21
79 DOWN BOYS (Columbia 38-68606)  Warrant 65 17
80 WHAT I LIKE ABOUT YOU (WingPolyGram 887 687-7)  Michael McDonald DEBUT
81 IN YOUR EYES (THEMERE FROM "SAY ANYTHING") (WTG 8700) Peter Gabriel 67 12
82 WHEN THE RADIO IS ON (Capitol 44413)  Paul Schaffer DEBUT
83 OH DADDY (Atlantic 7-68004)  Alabed Belew 92 2
84 INTO THE NIGHT (Polygram 887 366)  Benny Mardones 69 15
85 LET GO (Polygram 871-722-7)  Sharon Bryant DEBUT
86 VERONICA (Warner Bros. 7-22981)  Elvis Costello 71 19
87 AND THE NIGHT STOOD STILL (Arista 1-977)  Dion 90 2
88 IT'S NO CRIME (Soular 4-68966)  Babyface DEBUT
89 SOLDIER OF LOVE (Capitol 44369)  Donny Osmond 74 22
90 LET THE DAY BEGIN (MCA 5366)  The Call DEBUT
91 COMIN DOWN TONIGHT (A&M 1424)  Thirty Eight Special 76 8
92 CRY (Polygram 871 110-7)  Waterfront 78 20
93 COME HOME WITH ME BABY (Epic 34-68885)  Dead Or Alive 79 7
94 WIND BENEATH MY WINGS (Atlantic 7-88972)  Bette Midler 81 24
95 BE WITH YOU (Columbia 38 68744)  The Bangles 82 16
96 CALLING IT LOVE (Polygram 887 054-7)  John Cougar Mellencamp 86 17
97 POP SINGER (Mercury-Polygram 635 201)  John Cougar Mellencamp 86 17
98 FIRE WOMAN (Sire 7-27534)  The Cult 84 17
99 COMING HOME (Mercury-Polygram 872 982-7)  Cinderella 89 20
100 ALL I WANT IS YOU (Island 7-99199)  U2 91 7
RHYTHM & BLUES

BUT WHAT ABOUT THE MUSIC? As many of you may have noticed, there has been an acute lack of music reviews in this column lately. Part of the blame for this can be attributed to lack of space, part of it can be attributed to other stories of note (such as the Guy-Ny-Edition showdown incident). New evidence brought by people on tour strongly suggests that the shooting may have been in self-defense. The airplane tickets for the "security force" sent in by Guy's management, allegedly equipped with automatic weapons and baseball bats, were in Gene Griffin's name. But it was the lack of blame for the lack of music coverage can simply be attributed to the fact that there hasn't been that many noteworthy releases of late. Most of the really exciting R&B has had its roots in dance (Soul II Soul) or rap (Tribe Called Quest, Heavy D.), and has crossed over. Very seldom does something come straight down the middle to light the "Urban Contemporary" scene aflame.

One noteworthy release that has shipped through the cracks here is the debut LP by Chuckii Booker, who has already topped the charts with "Turned Away," a lush production employing the best of Jam & Lewis' tricks. By no means is he a one-hit wonder, however, and the album should enjoy a long stay on the charts. Booker has also produced the best tracks on the Kool & the Gang album, which is further evidence that Booker could be a force to be reckoned with in the future.

Goffen is quickly becoming an important entity in the male R&B singer market. Jeff Fenster proved he had ears with the release of the David Peaston album, which has made mounds into the pop charts, and he has brought us another wonderful singer in Christopher Williams. The lead single, "Talk To Myself," a shameless Bobby Brown clone, really gives no clue as to the extent of Williams' vocal powers, and an identity track should follow soon. Asking Williams to debut with "Talkin" is like asking Marlene Andretti to demonstrate his skills on a golf cart. The rest of Adventures in Paradise showcases Williams' strong voice, especially it's slickness and its ability to deliver the occasional dancefloor bombbs and twists that instantly impress and endear. "Promises, Promises" and "Turn Your Hurt Around" establish Williams as a self-assured loverman, falling somewhere in between the sexual hijinks of Bobby Brown and the cool passion of Luther Vandross' "Always & Forever." prove that Christopher can handle a classic ballad with ease, and this versatility coupled with his sleek image should earn him widespread appeal. Look for him to be a major factor on the charts in the second half of the year.

As long as we're on the subject of strong male vocalists, let me take the opportunity to introduce CeCe Rogers to this column. Rogers has been one of the bright lights of the deep house scene, and his new 12" "Forever" (Atlantic), has all the necessary ingredients for a black radio smash. Marshall Jefferson lays down a seductive and uncluttered Philly soul groove that gives Rogers plenty of room to breathe, and Rogers rises to the occasion by letting out a gospel-inspired wail. This is definitely a record that will work given the chance, so do your jobs!

Soul on Wax

Singles

Blue Magic: "Secret Lover" (OBB/Columbia 68849)

The Boys: "Happy" (Motown 4668)

Both these ballads play well on the strengths of their respective performers, with the Boys handling this tale of young love perfectly—not too cute and not too heavy-handed. If you've got ears for your woman, you can't fail to fall for its charms. Blue Magic is definitely not kids' stuff, and their silky harmonies make me melt every time. It's got real guts and emotion, so play it, baby.

Albums

James Brown and Friends: Soul Sessions Live (Scoti-Bros/Clips 45164)

J. B. goes to Vegas; Robert Palmer, Wilson Pickett, and Aretha come along. The one track that I would have loved to hear live, has duet with Aretha. "Give Me What You Love," is instead produced by Timeout, netting two of the finest singers this planet has ever known. Skip it.

Bobby "Blue" Bland: Midnight Run (Malaco 17450)

This is a fine blues album from one of the country's finest singers. There are two tracks on this LP that are standard quality—"Lay Love Aside" and "Kiss Me To The Music." Are we going to have to wait until Bobby dies for the public and the music "establishment" to acknowledge his talent?

Neil Harris

8th August 1989

WALKING WITH A PANTHER (Del-Jam/Columbia QC-45172)
L.L Cool J

2 BIG TINGS (Atlantic 43028)
Heavy D. & The Boyz

KEEP ON MOVIN' (Virgin 91307)
Soul II Soul

4 BATMAN SOUNDTRACK (Warner Bros. 25056)
Prince

5 KNOWLEDGE IS KING (Jive 1182)
Kool Moe Dee

6 AS NASTY AS THEY WANNA BE (Luke Skywalker 107)
2 Live Crew

7 SERIOUS (RTM 90921)
The O Jays

8 THE GREAT ADVENTURES OF SLICK RICK (G)(Del Jam 45153)
Slick Rick

9 GUY (P)(MCA-83170)
Guy

Boogie Down Productions

10 YOUNGEST IN CHARGE (Profile 1260)
Special Ed

11 INTRODUCING...DAVID PEASTON (Geffen 26228)
David Peaston

12 LET'S GET IT STARTED (Motown 6723)
M.C. Hammer

13 2ND WAVE (Columbia 44284)
Surface

14 DO THE RIGHT THING (Motown 67214)
Soundtrack

15 HOME (MCA 6231)
Stephanie Mills

16 LARGER THAN LIFE (MCA 6276)
Jody Watley

17 DON'T BE CRUEL (P)(MCA-42185)
Bobby Brown

18 ORIGINAL STYLIN' (Arista 8579)
Three Times Dope

19 UNFINISHED BUSINESS (Fresh 92012)
E.P.M.D. DEBUT

20 TENDER LOVER (Red CBS 253288)
Babyface

21 2300 JACKSON STREET (Epic 49011)
The Jacksons

22 BE YOURSELF (MCA-6269)
Patti Labelle

23 GHOSTBUSTERS II (MCA 6206)
Original Motion Picture Soundtrack

24 CHUKII (Atlantic 81947)
Chuckii Booker

25 GIRL YOU KNOW IT'S TRUE (Arista 8592)
Milli Vanilli

26 LIFE IS...TOO SHORT (Zomba RCA 1149)
Tootsie Stylist

27 IRRESISTIBLE (Russell 91235)
Miles Jaye

28 FEET HIGH AND RISING (Tommy Boy 1019)
De La Soul

29 ALL MY LOVE (Capitol 9053)
Peabo Bryson

30 GOOD TO BE BACK (EM 48902)
Natalie Cole

31 THROUGH THE GLASS (Capitol 8572)
Aretha Franklin

32 ANGEL (Columbia 90959)
Bebe & CeCe Winans

33 SERIOUS BUSINESS (Mercury PolyGram 836 952)
Third World

34 WHO CAN I BEAT (Kid Plateau 1018)
Antoinette

35 MAXIMUM THREAT (Motown 6237)
Joyce "Fenderella" Troy

36 AND THE WINNER IS... (Select 26131)
Chubb Rock With Howie Tee

37 IT TAKES TWO (G)(Profile 1567)
Rob Base & DJ Easy Rock

38 DOIN' IT (Select 26109)
UTFO

39 ALL NIGHT (Elektra 6088)
Entouch

40 24/7 (resp. & Wayne 4011)
Dino

41 2 HIPER (G)(Select 26192)
Kid N Play

42 JUST COOLIN' (G)(Atlantic 81286)
Levert

43 STRAIGHT TO THE SKY (Columbia OC 44378)
Lisa Lisa & Cult Jam

44 WORKIN' OVERTIME (Motown 6274)
Dana Ross

45 RAW (Def Jam FC 4015)
Ayion Williams

46 TANGERS (Work Discs FG 45056)
Mamado & She

47 WILD NIGHTS (Virgin 90217)
Lenny White

48 SWEAT (Mercury/PolyGram 858 694)
Kool & the Gang

49 TWIN HYPE (Profile 1281)
Twin Hype

50 HERE I AM (Wing/PolyGram 837 313)
Sharon Bryant

51 WE'RE MOVIN' UP (Warner Bros. 25649)
All 4 One

52 PAUL'S BOUTIQUE (Capitol 91743)
Beastie Boys

53 FOREVER YOUR GIRL (P)(Virgin 90943)
Paul Abdul

54 IT'S REAL (Motown Bros. 25054)
James Mtume

55 THE RIGHT STUFF (Wing/PolyGram 835 694 1 T)
Vanessa Williams

56 EASY DUTY (G)(Priority 57100)
Eazy-E

57 MIDNIGHT RUN (Malaco 7450)
Bobby "Blue" Bland

58 GIVING YOU THE BEST THAT I GOT (P)(Elektra 60827)
Anita Baker

59 HANGIN TIGHT (F)(Columbia 40956)
New Kids On The Block

60 GET MY JOY (ASA 5021)
A Tribe Called Quest

61 A NEW FLAME (Elektra 60838)
Simply Red

62 LOC'D AFTER DARK (Deity/Reve 3000)
Tone Loc

63 RAW SUSHI (Wing/PolyGram 835 694)
Neneh Cherry

64 SO GOOD (Island 90970)
Mica Paris

65 TODAY (Motown 6261)
Today

66 STEPPIN' OUT (Cash 230)
Alex Bugnon

67 LOVE SEASONS (Ocean 75600)
Guy

CASH BOX MAGAZINE 18 August 1989
The grey shading represents a bullet, indicating strong upward movement.

August 19, 1989

#1 Single: Prince
#1 Debut: Full Force #80
To Watch: Soul II Soul #33

1. BAT DANCE (THEME FROM "BATMAN") (Parlezy Park/Warner Bros. 22524) Prince 1 10
2. TWO WONGS (DON'T MAKE IT RIGHT) (Atlantic 7-29154) David Peaston 3 11
3. SOMETHING IN THE WAY (MCA 53624) Stephanie Mills 8 12
4. MIDNIGHT SPECIAL (Atlantic 7-66001) The System 4 15
5. CONGRATULATIONS (A&M 1407) Vesta 5 15
6. IT'S NO CRIME (Sire/BS 54-66556) Babyface 7 8
7. IT ISN'T, IT WASN'T, IT AI'T NEVER GONNA BE (Arista AS 1-9650) Aretha Franklin & Whitney Houston 10 8
8. SPEND THE NIGHT (CE SOIR) (Warner Bros. 7-22900) The Isley Brothers (Featuring Ronald Isley) 11 8
9. MY FANTASY (Motown 1978) Teddy Riley Featuring Guy 12 9
10. ON OUR OWN (MCA 3566) Bobby Brown 2 11
11. SARAH, SARAH (Jive/RCA 1978) Jonathan Butler 16 11
12. REMEMBER (THE FIRST TIME) (Orpheum/EMI B-76937) Eric Gable 19 10
14. WE GOT OUR OWN THANG (Uptown/MCA 53618) Heavy D. And The Boyz 14 11
15. MY LOVE IS SO RAW (Def Jam/Columbia 38-68903) Alyson Williams 15 12
16. LET GO (Wing/Polylong 717-722-7) Sharron Bryant 29 8
17. I DO (EMI 5013) Natalie Cole 20 7
18. THE WAY IT IS (RCA 8629-7-9) Troy Johnson 24 12
19. IF YOU ASKED ME (MCA 53596) Pati LaBelle 23 9
20. TASTE OF YOUR LOVE (Virgin 7-99201) E.U. 22 8
21. SHOWER ME WITH YOUR LOVE (Columbia 38-68746) Surface 9 16
22. FRIENDS (MCA 53602) Jody Watley with Eric B. & Rakim 13 13
23. FIGHT THE POWER (Motown 1972) Public Enemy 28 6
24. THEY WANT MONEY (Jive/RCA 1217) Kool Moe Dee 6 14
25. JUST GIT IT TOGETHER (Columbia 38-68938) Lisa Lisa & Cult Jam 27 7
26. SPEND THE NIGHT (Uptown/MCA 35666) Guy 34 7
27. AS LONG AS WE TOGETHER (A&M 1447) Al Green 17 12
28. MY SUGAR (Warner Bros. 7-22996) Atlantic Starr 30 6
29. PUT YOUR MOUTH ON ME (Columbia 38-68867) Eddie Murphy 35 4
30. SECRET RENOVES (Warner Bros. 47-27693) Karyn White 18 13
31. 2300 JACKSON STREET (Epix 68-6897) The Jacksons 40 4
32. CAN'T GET OVER YOU (Warner Bros. 22995) Maze 38 3
33. KEEP ON MOVING (Virgin 7-85856) Soul II Soul 21 14
34. BABIES HAVING BABIES (Trumpet 168) Tare Taie 37 5
35. RAIN DROPS (Mercury/Polylong 874 402-7) Kool & The Gang 42 8
36. SWEET TALK (Capitol 44374) D'atra Hicks 44 5
37. OUT OF MY MIND (EMI B-50212) O'Jays 49 4
38. HEAT OF THE MOMENT (Virgin 7-92024) After 47 4
39. FUNKY DIVIDENDS (Arista 1-9834) Three Times Dope 50 4
40. SOMEBODY LOVES YOU (Motown 1965) El DeBarge 25 13
41. FUN (RCA 9010-1-RD) Grady Harrell 48 4
42. IT'S REAL (Warner Bros. 22979) James Ingram 31 16
43. WHY YOU WANNA (Tabu 8915) Dezi Phillips 43 5
44. WHERE DO WE GO (Atlantic 89290) Ten City 46 7
45. JUST WHAT I LIKE (Warner Bros./Reprise 7-22950) Michael Cooper 57 3
46. BABY COME TO ME (Columbia 38-68959) Regina Belle 60 2
47. SPECIAL LOOK (MCA 53281) Debbie Allen 55 4
48. SMILIN' (Atlantic 7-89569) Levert 66 2
49. YOU FOUND ANOTHER GUY (Virgin 95900) Boy George 33 10

50. TALK TO MYSELF (Def Jam 7-29196) Christopher Williams 63 3
51. NOTHING (THAT COMPARES 2 U) (Epic 34-69688) The Jacksons 32 14
52. BACK TO LIFE (Virgin 99050) Soul II Soul 80 2
53. GET TO THE MONEY (Atlantic 7-88910) Levert 26 16
54. HO HYPE (Epic/Kotter Entertainment 7-69254) Enouch 73 3
55. GONNA BE A BETTER WAY (Atlantic 7-88779) Foster McElroy 39 8
56. GITCHU (Orpheum 78671) Z'loeke 41 9
57. ALL I WANT FROM YOU (Motown MOT-1974) The Temptations 75 2
58. TURNED AWAY (Atlantic 7-88917) Chucki Booker 45 16
59. I GOT IT GOIN' ON (Delicious Vinyl 106) Tone Loc 61 4
60. I'M THAT TYPE OF GUY (Def Jam/Columbia 38-68902) LL Cool J 51 12
61. HEART DONOR (Atlantic 7-88657) Annie G. 86 2
62. SHOW AND TELL (Capitol B-4347) Peabo Bryson 52 17
63. LOVE ALL THE WAY (Next Plateau 88873) Peabo Bryson 83 2
64. SOMETHING REAL (EMI 5013) Miki Bleu 53 11
65. BUST A MOVE (Delicious Vinyl/Island 105) Young M.C. 88 2
66. ALL MY LOVE (Capitol 44429) Peabo Bryson 90 19
67. OBJECTIVE (Island 7-90228) Miles Jaye 92 9
68. GOING CRAZY (Virgin 7-69197) Deja 78 2
69. I'M IN DANGER (Capitol 44161) Mother's Finest 41 1
70. THE FIRST TIME (Gold Coy 96847) Chris Jasper 72 2
71. LEAD ME INTO LOVE (Epic 7-69299) Anita Baker 56 18
72. FOR YOU TO LOVE (Epic 34-68742) Luther Vandross 58 18
73. ROCK THE HOUSE (Atlantic/Oceanic 7-95202) Nicole 77 3
74. WHY IS THAT (Jive 1231) Boogie Down Productions 59 3
75. I'LL BE THERE (Island 7-90185) Miles Jaye 93 2
76. DON'T MAKE ME OVER (Next Plateau 50107) Sybil 67 5
77. ALL OF MY LOVE (Warner Bros. 7-22929) Al Jarreau 62 9
78. LOVE SONG (Atlantic 9861) Midnight Star 64 10
79. WORKIN' OVERTIME (Motown MOT-6274) Diana Ross 65 16
80. AIW MY TYPE OF HYPE (Columbia 38-68975) Full Force 41 9

81. BABY DON'T FORGET MY NUMBER (Arista 9632) Milli Vanilli 66 16
82. I SECOND THAT EMOTION (Crush 601-6) Simply Red 9 9
83. SHE'S NOT MY LOVER (Motown 1991) Joyce "Fenderella" Irby 69 19
84. HAVE YOU HAD YOUR LOVE (EMI 50180) The O'Jays 69 19
85. AIN'T NOBODY'S BUSINESS (MCA Magikota 53683) Eugene Wilde 62 9
86. IF YOU DON'T KNOW ME BY NOW (Motown 19389) Simply Red 7 9
87. 'BOUT DAT TIME (EMI 50208) Pieces Of A Dream 67 5
88. I WANNA COME BACK (Warner Bros. 22960) James Ingram 63 14
89. LITTLE JACKIE WANTS TO BE STAR (Columbia 38-68674) Lisa & Cult Jam 75 19
90. BREATHE LIFE INTO ME (Island 7-99178) Tiony Toni! Toné! 79 20
91. BUFFALO STANCE (Virgin 7-95221) Neneh Cherry 81 13
92. SO WHAT CHA SAYIN' (Sleeping Bag/Flap 80132) EMF 80 2
93. MR. D. (Motown 1961) "Jenny" "Fenderella" Irby 82 21
94. ME, MYSELF AND I (Tommy Boy 5056) De La Soul 84 1
95. STEPPIN OUT (Crush A-426) Joyce Sims 67 6
96. DARLIN' I (Wing/Polylong 871 906) Vanessa Williams 65 17
97. LOOKING FOR A LOVE (Sleeping Bag 40142) Joyce Sims 67 6
98. AGAINST DOCTOR'S ORDERS (Arista AS1-9830) Kenny G 69 10
99. I AIN'T WIT IT (Capitol 15473) Paul Laurence 74 5
IT'S OFTEN SAID THAT DYNAMITE comes in small packages. Entertainer Brenda Lee is just that—her voice is dynamite and her performances, dynamic.

Recently signed with Warner Brothers Records, Brenda is anxiously awaiting a chance to get in the studio and begin work on a new album project (which will probably be released in early 1980). For a lady who has been in the business for over 30 years, she is still just as excited about performing and recording as she was when she signed that first recording contract in 1956 at the tender age of eleven.

Growing up in Atlanta, Georgia, Brenda says she has always loved music and performing, but that there was very little musical influence in her life as a youngster. "I heard church music and my mother sang me Hank Williams songs, but other than that, I didn't hear a lot," Brenda remembers. "We didn't have a television, a radio or a record player, so I didn't have a means of hearing anything."

Brenda started performing as a child on a radio show in Augusta, Georgia and a deep voice whom she worked with there sang her praises every chance he got. Red Foley heard Brenda sing and was so impressed that he invited her to appear on his network television show, which was the forerunner of the famed Ozark Jubilee.

"I became a regular on that show, and through that exposure I got my first recording contract with Decca Records."

The rest is history. Brenda Lee had cut a phenomenal 266 recorded sides before she was even out of her teens—a figure that already included the classic pop million sellers such as "I'm Sorry," "All Alone Am I," "Rockin' Around the Christmas Tree," "Fool Number 1" and "Emotions."

Brenda's worldwide record sales are selling the 100 million mark, and she is one of America's most in-demand musical exports. Whether in the midst of performing a Royal Command Performance for the Queen of England, or similar concerts for the crowned heads of Mexico and South America, her name has appeared in lights from London to Tokyo. And she has won numerous national and international awards during her three decades in the music business.

With all these accomplishments behind her, how has Brenda Lee remained a solid force in the industry and as excited about her career as she was in the beginning?

"Anytime I'm on stage, I'm having fun," Brenda says, smiling fondly. "I'm enjoying myself 'cause that's what I like to do, what I know how to do. And I think we all shine at what we feel like we do best."

"Singing is like my child. I've raised it, nurtured it and loved it. And in turn, it loves me back. We get along good together."

Brenda says the music business is almost like a never-ending beauty contest with no winners. "You're always competing. The audience wouldn't be out there if they didn't like you, but they're there to be entertained, and if you don't entertain them, they're not happy. So it's a challenge to win them over and to try to touch their emotions."

"There's more comradery in country music than in any other kind of music; not just between the fans and the artists, but between the artists themselves," Brenda reflects. "I've been in both fields, country and pop, but country isn't quite as fast-paced as the rock world and I think the field of country music is more realistic."

Even though she has left the music scene periodically, to raise her family and to take care of personal aspects of her life, country music has been a very realistic aspect of Brenda Lee's career, and things are currently moving very quickly for this stellar entertainer.

"Right now there is a lot happening with me and I'm thrilled to death," Brenda exclaims. "I'm thrilled to get another shot, to get another chance to be on a new record label that believes in me and is behind me in my corner. It's a good feeling, especially when you've been doing this as long as I have and when all the emphasis is usually put on newcomers."

Brenda says there is something to be said for being in the business as long as she has, but that it can be a yoke around her neck too. Right now Brenda Lee is very excited about the future and what it holds for her. In addition to recently being signed to Warner Brothers, she is in her second year with Opryland's Music, Music, Music extravaganza and she has just finished a duet with Bucky Van Shoal that will be on Shelton's upcoming album, scheduled for release early next year.

"During the course of my career, I've never lost the sense of thrill I have about my music or in working to a live audience. I've never lost the sense of gratitude I have to that audience for giving me the opportunity of doing what I enjoy most...entertaining."
Pierce's songs, including "I Ain't Never" and "No Love of Mine," crossed over from the country to the pop charts.

Not only did Pierce enjoy crossover success, he also accomplished feats that no other artist has probably ever accomplished since. Webb Pierce garnered 18 consecutive number one hits: "His In the Jailhouse Now" held the #1 position on the country charts for 32 consecutive weeks and was on the charts for 48 weeks; and, most astonishing of all, Pierce held seven places in the top 12 country charts at one time, including two songs tied for the number one position.

A forefather of country music, Pierce has worked both ends of "the business." As the 30th member of the Country Music Association, he also publishing hundreds of his own songs. Along with partner James R. Denny, he opened the Cedarwood Publishing Company. They also invested in several other record labels.

"When I sang to my youth, says Pierce, "I never got the horse, but Gene [a dear friend] did send me a hat."

Pierce became a singing phenomenon and even earned his own nickname—"The Wandering Boy." I wanted to play the Opry, make the hit records, get on top to become the number one singer. I'm thankful that I was able to fulfill that dream."

A quick glance around his studio, where Pierce displays his four triple crowns (all won in one year) and his many other awards, validates the fact that the goal was accomplished.

Pierce started his career the way many singers do, working a regular day job (Sears & Roebuck) and singing nights at local clubs. "I never saw profits from my music until I took a job on The Louisiana Hayride and until my first hit in 1952, 'Wandering,' became #1."

Still performing on the Hayride, Pierce delivered two more #1's before leaving to become a regular on the Grand Ole Opry. 'First 'Wandering' turned into a smash hit, then Don't Do it Darlin' followed. After 'Back Street Affair' went boom-boom to become my third number one hit, the Opry called and I moved to Nashville."

By developing his own style of music, and having a knack for pulling off the impossible or improbable, Webb Pierce kept surprising the industry. While on Decca Records, many of the country albums hit the charts. The pinnacle was his last chart entry, "The Heart of My Heart," on RCA in 1983.

Reba McEntire 1 14
George Strait 5 25
The Judds 3 17
Clint Black 2 14
Hank Williams, Jr. 4 25
Nitty Gritty Dirt Band 6 12
Dan Seals 8 48
Patty Loveless 14 43
Randy Travis 7 55
Dolly Parton 10 9
Keith Whitley 3 6
k.d. lang 10 9
Rosanne Cash 11 68
Ricky Van Shelton 13 46
Shenandoah 19 23
Rosanne Cash 22 22
Kenny Rogers 18 13
Alabama 16 25
Billy Joe Royal 24 24
Merle Haggard 35 2
George Jones 21 22
Dwight Yoakam 23 52
Lyle Lovett 27 27
Kenny Loggins 28 3
Garth Brooks 30 2
Ronnie Milsap 37 21
Holly Dunn DEBUT
The Judds 25 51
Tanya Tucker 26 51
Emmylou Harris 33 29
Eddy Raven 9 24
Sping Ewing 32 49
Roy Orbison 36 23
Earl Thomas Conley 31 8
Doug Stone 31 55
Reba McEntire 38 66

With his last record, Webb Pierce passed away in 1987.

T.L. Carr

COUNTRY TIDBIT #1 Finalists for the 1989 Horizon Award have been announced by the Country Music Association. The ten nominees are: Clint Black, Suzy Bogguss, Desert Rose Band, Skip Ewing, K.D. Lang, Paty Loveless, The McCarters, Shenandoah, Jo-El Sonnier and Keith Whitley.

The Horizon Award is given to the individual or group who has demonstrated the most significant creative growth and development in overall chart and sales activity, live performance, professionalism and critical media recognition. The ten nominees will be narrowed to five finalists, and the winner will be announced Oct. 9 on the 23rd Annual Country Music Association Awards Show, televised live on CBS from the Grand Ole Opry House.
COUNTRY MUSIC

ALBUM RELEASES

KEITH WHITLEY: I Wonder Do You Think of Me (RCA 96099-1/R)

Even though Whitley is gone, his music is still touching our hearts. On this LP, the music takes us from one song of pain and heartbreak to another. While there are a couple of up-tempo tunes on this project, the best cuts are the kind of songs Whitley did best—“Between an Old Memory and Me,” the ironic “Tennessee Courage,” and the title cut. Expert production by Garth Fundis and Whitley himself ensure that this multi-talented artist will be with us in spirit, through his music, for years to come. And yes, Keith, we do still think of you.

WILLIE NELSON: A Horse Called Music (Columbia AL-150106)

It’s music as only Willie Nelson can deliver. Throughout this excellent album, Nelson makes us see his music. He paints a picture with every song and as we listen we can see everything he sings about, from the free spirit of the “Horse Called Music” to the hauntingly beautiful “Spirit,” about the American Indian. Other great cuts on this project, brilliantly produced by Fred Foster, are “I Never Cared For You,” “The Better Part Over” and Nelson’s current single “Nothing I Can Do About It Now.” This album, as were most of Nelson’s before it, is a work of art. Thanks, Willie, for continuing to share with us your special kind of music.

SINGLE RELEASES

OUT OF THE BOX

SAWYER BROWN: “The Race Is On” (Capitol P-1-14433)

The “boys” are definitely back! This remake of the George Jones classic is hot, movin’ on and on the mark. And it gets your fingers snappin’ and your toes tappin’ as only Sawyer Brown can. The expert production by Randy Skaggs and lead singer Mark Miller, plus the energy you can feel by just listening to it should turn radio onto and take this tune straight to the top for these talented guys!

EMMYLOU HARRIS: “I Still Miss Someone” (Reprise 7-22850)

As always, Emmylou’s pure, melodic vocals hit us right straight in the heart in this song about the love she can’t “quite” forget. Beautiful delivery by Harris on this tune, written by Johnny Cash and Roy Cash, Jr., and expert production by Emmylou and Richard Bennett. Good stuff!

KENNY ROGERS: “The Vows Go Unbroken (Always True to You)” (Reprise 7-22828)

If ever a song painted a picture of what true love is all about, this is it! This cut, off Kenny’s Something Inside So Strong LP is a beautiful song, written by Gary Burd and Eric Kaz, that is sure to get lots of airplay and win the hearts of Rogers’ fans everywhere.

DOLLY PARTON: “Yellow Roses” (Columbia 38-6904)

In this song, written by Dolly, a single yellow rose sparks the memory and the pain of a love that’s gone. Brilliantly produced by Ricky Skaggs, this tune is pure country, and one that is sure to go straight up the charts for this Tennessee songbird.

JERRY LEE LEWIS: “Crazy Arms” (Polydor 880-798-7)

In this Chuck Stalls/Ralph Mooney classic about lost love, first recorded by Lewis in 1976, the “Killer” lets us know he’s back. Straight from the Polydor LP Great Balls of Fire soundtrack, and expertly produced by T-Bone Burnett, Lewis, with his dynamic display on the keyboards, reminds us all of where rockabilly began!

COUNTRY FEATURE PICKS

ANNE MURRAY AND KENNY ROGERS TO HOST CMA AWARDS SHOW

ANNE MURRAY AND KENNY ROGERS will head an array of artists on the 33rd annual Country Music Association Awards Show as they join to host the industry’s pre-eminent awards gala Monday, October 9th at 9:00 p.m. (EDT). This marks the first time the two superstars have hosted the show together.

Murray, hosted with Willie Nelson in 1985 and with Kris Kristofferson in 1986; Rogers hosted in 1979, 1984, and 1987. Broadcast live from Nashville as a two-hour CBS Television Network special, the CMA Awards Show is touted as “America’s Premier Music Awards Telecast,” having been on major television since 1968.

This year’s show will feature the first live performance of Murray and Rogers’ duet, “If I Ever Fall in Love Again,” from Roger’s current LP Something Inside So Strong.

For the past twenty years, the multi-talented Anne Murray has been one of the most successful female performing artists, scoring an impressive array of hits on the country, pop and adult contemporary charts. It was her release of “Snowbird” in 1970 which set her feet firmly on the path to superstardom and was the beginning of an illustrious career that has earned her a place in the hearts of music fans everywhere. Her classics “Danny’s Song,” “Shadow of the Moonlight,” “Could I Have This Dance,” “You Needed Me” and “A Little Good News” are among the many hits which have propelled this Canadian-born singer to more than 20 million in record sales.

Kenny Rogers enjoys the status as one of today’s most versatile, talented and important entertainers. Since his emergence on the country scene in 1975 with “Lucille,” Rogers has charted hit after hit, both as a solo artist and with such duet partners as Dottie West, Dolly Parton and Shenna Easton. Rogers is the recipient of countless commendations for his artistry; his trophy case includes numerous gold and platinum records, along with five CMA’s, three Grammy’s, 18 American Music, 10 People’s Choice and eight Academy of Country Music awards.

Coupled with his successful singing career, Rogers has, in the last 10 years, built an equally successful television career, with a dozen specials, five movies-of-the-week and a miniseries to his credit.

The 1989 CMA Awards Show will be produced by Bob Precht of Sullivan Productions, Los Angeles. Walter Miller will direct. For the seventh year, a stereo radio simulcast of the show will be satellite-delivered by the Mutual Broadcasting System. CTV will also carry the show live in Canada.

Kay Knight

CALENDAR OF EVENTS

COMING UP:

THE BARBARA FAIRCCHILD AND FRIENDS Celebrity Golf Tournament and Concert will be held in Nashville on Monday, Septemher 25 at the Harpeth Hills Golf Course. Following the 18-hole tournament, the day’s events will be capped off with two hours of star-studded music that will feature a mixture of country, gospel, and contemporary artists. The annual event benefits the ongoing ministries of Koimonia Christian Ministries.

For more information, call Golf Committee chairman Denny Murphy at (615) 333-2698, or contact Koimonia Christian Ministries at (615) 254-6144.

BACK IN TIME:

AUGUST 15—Reba McEntire tops the charts with “Little Rock” (1986)
AUGUST 16—Elvis Presley dies (1977)
AUGUST 17—T.G. Sheppard’s “Last Chefet’s Waltz,” destined for #1, enters the charts (1979)
AUGUST 18—John Denver’s “Take Me Home Country Roads” is awarded a gold record (1971)
AUGUST 19—Happy Birthday to Eddie Raven
AUGUST 20—Mickey Gilley’s “Bring It On Home to Me” tops the charts (1979)
AUGUST 21—Exile’s “She’s Too Good To Be True” reaches #1 (1987)
COUNTRY MUSIC

COLUMBIA RECORDING ARTIST Rodney Crowell and Cash Box Nashville Editor Kay Knight are all smiles as Crowell is presented a congratulatory plaque in recognition of his recent #1 smash "After All This Time." This is Crowell's fourth #1 hit off his Diamonds and Dirt LP. (Photo credit: T.L. Carr)

MCA/NASHVILLE recording artist George Strait recently caused total pandemonium when he appeared at the Grand Opening of the newest Sound Warehouse store in Dallas. Busy touring throughout the summer and fall, Strait is shown here with two very young and enthusiastic fans, who were among the 10,000 plus who showed up for the event.

NEWLY SIGNED COLUMBIA recording group Zaca Creek recently showcased in Music City. The SRO event was taped to be the video of the group's upcoming debut single, "Sometimes Love's Not A Pretty Thing." Pictured following the showcase/video taping are left to right: (front) Roy Wunsch, Senior VP, Nashville Operations, CBS Records; Gates Foss, Jeff Foss, James Foss, Scot Foss, Zaca Creek; (back) Mike Keeley, Drummer, Zaca Creek; and Eddie Kilroy, Producer/Manager Zaca Creek.

UNIVERSAL RECORDS recording artist, Joe Barmhill (right), celebrates the release of his single "Your Old Flame's Going Out Tonight" with label head and producer of the single, Jimmy Bowen. Newcomer, Barmhill is also a big hit at Nashville's hot nightspot The Nashville Palace.

RISING STARS

SHELBY LYNNE:
The Talk of the Town

"IF I'M SINGING, I'M HAPPY," says CBS/Epic recording artist Shelby Lynne. "If that's all it takes to make this twenty-year-old Jackson, Alabama gal happy, Lynne should be smiling from ear to ear in the future.

The future for Lynne looks quite different now, compared to what it looked like a little over a year ago. That's when she took her shot at an Opryland audition, held in Mobile, Alabama. The sad surprise--she was turned down. However, a young songwriter heard her at the audition and asked her to do the vocals on a demonstration tape of one of his compositions. The demo tape wound up in Music City.

After producers heard Lynne's powerful heart-and-soul voice, she was booked to perform on Nashville Now. That single performance, described as sensational, led to four major recording offers. Legendary producer Billy Sherrill became immensely interested in Lynne, and this interest was the deciding factor that guided her to a contract with CBS/Epic.

"It hasn't seemed like a struggle," admits Lynne. "I feel pretty fortunate, as far as everything happening so fast, because it just doesn't usually happen that way. Sometimes it just blows my mind and I can't believe it all.

We can believe it though, with the overwhelming mark she has already made on country music in such a short time, including tours with the likes of Randy Travis, Ricky Van Shelton, Mel McDaniel, Conway Twitty and even an appearance with Roy Acuff on the Grand Ole Opry. Perhaps Lynne's heaviest mark thus far was the release of her first single, "If I Could Bottle This Up," a duet with George Jones, written by Paul Overstreet and Dean Dillon. "I was on Nashville Now again for the second time--a kind of 'Thank you' to the network for helping me so far," remembers Lynne. "George watched the show and saw me. It was really neat because I was in Billy Sherrill's office one day and George called while I was there. Billy was on the phone with him and I didn't even know who I was talking to and the voice said 'This is George Jones. Let's get together and sing.' I said, 'Sure!' It wasn't long before the two were in the studio cutting the duet. "The great thing about it was that he asked me and I loved that," says Lynne. "I guess when you see someone that you've never heard of before with someone like George Jones, it gets the curiosity up. Maybe that's why we got a lot of the airplay we did.'"

Lynne can't tell the kind of wood-shedding stories that many rising artists tell. Her training ground comes only from the fiddling conventions held frequently in rural Alabama, where she always won in the solo voice competition. The voice that won her numerous competitions back in Alabama is the same winning voice today.

"As far as my voice, I just take what I have and maybe put a little bit of everyone else that I like with it, and whatever comes out, comes out. And I never do anything the same way twice," Lynne says. "I've had so many influences and I listen to so many kinds of music. I don't just listen to country music. I grew up on western swing. I guess you could say, but I listen to rock, pop, jazz and big band, which I like a lot."

Lynne is wasting no time in giving us a follow-up to her duet with Jones. Her current single is "The Hurtin' Side," produced by Bob Montgomery. "The Hurtin' Side" plus the duet with Jones will be featured on Lynne's debut album, Sunrise, co-produced by Sherrill and Montgomery. Sunrise is scheduled to be released sometime this fall.

How has such rapid success affected this young start-to-be? Not a whole lot, according to Lynne. "My personal life hasn't changed that much, except I have a lot more cousins now than I did before. I expect that though," laughs Lynne. "If people like what I do, I guess I owe it to them to let them be my cousin."

It's obvious that country music has been blessed with a rare gift of talent, the kind that doesn't pass through too often. When we see this newcomer on stage in her trademark cowboy boots and jeans, and hear the power and emotion that comes from this petite but dynamic entertainer, we see Shelby Lynne--possibly country music's top female vocalist of tomorrow.

Kimmy Wix
EAGLE CREEK: "Anything Worth Knowing" (Master MR-012AA)

Radio should love this one! It's a great tune that tells us how anything worth knowing can be found in some good old country song, and shows us that in one country song title after another. This group is dynamic on the vocals and exudes energy galore! We expect to hear lots more from Eagle Creek and wouldn't be surprised if the "majors" jump on these newcomers quick!

MIKE TERRY: "C-LUV Radio" (Roto Noto RN075)

This is a fun-lovin' song with a catchy beat. Written by Terry, Cousins and Hotchkiss, this tune makes you want to fall in love. The arrangement is tight, with strong vocals.

RICHIE BALIN: "Ace in the Hole" (Tug Boat TG 1004)

Getting that are in the hole is Richie Balin! The production and vocals on this one certainly hit that ace. Produced by Doc Holiday and written by Balin and Judith Guthro, this song is easy to listen to and one that makes you want to sing along.

BIG SURPRISES COME IN little packages. This definitely is true when it comes to soft-spoken Sherry Grooms-Skillem. She may be small, but her impressive portfolio is bursting at the seams with past accomplishments.

In her early teens, Sherry performed and won the championship of the Ted Mack Amateur Hour—not just once, but five consecutive times. "That was a tremendous experience," Sherry recalls. "People all over supported me. It was all done electronically and I just had many fans voting for me!"

As Sherry grew, so did her talent and the diversity of her work. Sherry began doing demonstration tapes. "Once a man asked me to do some demos and radio commercials when he heard my voice over the phone. I've impersonated everyone from Mac West to Roseanne Barr," laughs Sherry. "My husband, Robert, and I have a great time doing the commercials and we also share in writing jingles and ads."

The variety doesn't stop there, and neither do the accomplishments. Sherry has worked as a backup singer for Randy Travis, Charlie Craig and is pleased to say she did backup vocals on Eddie Rabbit's platinum hit "Sunglasses At Sunset."

After moving to Nashville, Sherry worked at Opryland one summer in the Rock & Roll show. "I wasn't always country, I would rebel against it, being from Memphis I just fought it," Sherry remembers. "My love was Rhythm & Blues, but after moving here, I developed a passion for country and began learning it. I just fell into it."

Sherry's growing love for country music filtered into her fans, who love to hear her performing it. Jack Gale, her current producer, is one of those fans. After hearing songs that Sherry and Robert had written and pitched to him, Gale preferred Sherry's voice over the songs. "He contacted Robert who is Sherry's manager too, told him he disliked the songs, but that he was interested in me as a singer."

Shortly after, Gale produced Sherry's first single, "What Do You Do," which rose to 78 in the Cash Box Top 100 Country Singles chart.

"Just Say No," a song penned by the husband and wife team, became her second single. This tune became the theme song for First Lady Nancy Reagan's "Just Say No" campaign. Proceeds from this record are all donated to the cause. "We had seen Mrs. Reagan on television when she first said, 'say no and Robert took to writing.' To date, there have been over 250,000 copies distributed throughout the country.

On May 17 of this year, Sherry released her latest single on Gallery II Records, "Keep It On The Country Side," written by Robert Skillem with Sherry in mind. Climbing to 74 in the Top 100 chart and to number eight in the Cash Box Country Indies Singles chart, this song depicts how Robert sees his country girl.

"He wrote this because that's how I am. Country is all I listen to, write and sing. My family is so pleased I've finally come over to country. Honestly, that's where I think I was always meant to be!"

T.L. Carr
GOSPEL MUSIC

SANDRA CROUCH: Ambassador of Good Will

BY KIMMY WIX

TAKING IT DAY BY DAY, leaving, with each passing day, a positive impression on every person, place or thing she touches—somehow Sandra Crouch manages to do that, and has since the early ’70s.

Throughout most of the ’70s, and into the ’80s, Sandra’s fast-beating gospel-style tambourine playing was heard on over five million records. In addition to working with superstar Diana Ross, Sandra continued to add the “Crouch touch” to Motown projects until one night, while doing a show at the famed Coconut Grove, she faced what would be the turning point of her career.

Sandra’s twin brother, Andrea, had just begun his live concert career with the Disciples and had come to see her perform. That same night, Andrea pleaded with her to become part of his musical ministry. By not being fully committed to the Lord, Sandra hesitated in taking such a turnaround. She finally did agree to go on the road with her brother for a few days, just to help out. Sandra didn’t realize at that time those “few days” would turn into sixteen years. She saw people really being turned on to Jesus Christ and how their lives were changed. She knew at that point she had to make a total commitment to be effective.

Her commitment became evident when she recorded her first solo album, We Sing Praises, for which she co-produced and wrote all the songs. We Sing Praises gained her a Grammy Award for Best Female Gospel Performance (among other prestigious awards) in 1983. Her follow-up LP was just as successful and paved the way for solo releases and, most importantly, to her opportunity to reach out and touch people.

Sandra leads a very diversified life, as singer/songwriter/publisher/musician/producer and arranger for albums, television, films and commercials. She is also a counselor and devoted wife. “I consider myself an ambassador, you know,” says Sandra.

“An ambassador of good will for the Lord. You see, my thing is being a fisherman. A fisherman might specialize in one type of fish, but there are some people, like my dad, who can sit on the dock and not care what bites that hook—they just want to reel something in.”

In January of 1989, Sandra and her husband, Gregg Phillips, organized a support group at their local church for people with addictive behaviors (and their families), especially for those who suffer serious drug and alcohol problems. “We deal with people who have been abused mentally, emotionally, physically and spiritually,” says Sandra. “We have people that simply oversleep, people that overspend and I have gotten really in tune with that to where it’s caused me to be very sensitive to these people and their problems. We share our innermost feelings and nobody feels like they’re on the spot.”

Sandra explains that solving problems such as these is part of a “healing” process, in which she strongly believes. “It’s all healing,” proclaims Sandra. “The word of God and gospel music is healing, it’s not ashamed. If we keep things in the dark and the light is not there, God can’t really shine his light on it, but when we bring it out—that’s when the real healing process begins. There’s scripture in the Bible that says ‘You overcome by the words of your testimony.’ That’s what healing and the love of God is all about, so we can write in our music about healing, love and restoration, I think we will see a positive turnaround.”

Sandra hopes that this “turnaround” will be reflected in the most current project in which she and Andrea are involved. “We’re in the process of building our own family studio, called the Crouch Factory. It will be for the family’s use,” Sandra says. “It’s going to be really comfortable—to have a place to record and also get a really good sound. God has blessed us with some really great talent, which we’ll be producing—some young fresh talent that is really committed to the Lord.”

Some of the projects Sandra will be producing herself, and some she will co-produce with Andrea. “I’m involved with a lot of choir music, so that’s what I’ll be focusing on,” she says. “We’ll also be doing some live remote-type projects and then mix in the studio. Some of our favorite artists have said they want to do some gospel albums, so we’re going to work with different artists in producing really good gospel music—it’ll be dynamite!”

With the talent and long-time experience the twins have, the Crouch Factory should prove to be nothing less than total success. “It all just creates the right ingredients,” admits Sandra. “We have the respect and admiration of these artists and they also really respect who we are and what we do. We’re really committed to having good gospel music and good lyrics.

“Lyrics are what I’m concerned with the most. Musically, you can get some great sounds by just programming a computer, but it’s really important that the lyrics are strong—that they’re convicting to the heart, encouraging and uplifting. That’s the reason I really get down on my knees when I write something and pray, asking God to give me something. I want it to penetrate the heart you can’t really do matters because people out there really do listen.

“I had an uncle that passed away about ten years ago and he told us when he died—with only a few breaths left—he said, ‘Never sell out,’ and I’ll never forget that. People can easily say ‘Well, I want you to say this or that. You can write it this way but not that way.’ To me, if I do that, it’s selling out and I just can’t do that,” continues Sandra. “If I had to do that, I would just never do music again.”

Sandra credits much of her inspiration and success to her coming from such a unique family background. “I think I have the most unique family in the world. They’re the most loving, supportive and encouraging. My parents are my mentors, spiritually and emotionally. Our parents have never beaten us down when we’ve failed. God’s been good to them. They’ve always shown us and told us what the love of God is,” Sandra says.

“Before I even knew what the love of God was, I saw it in my parents. “I just want to see families come together and be supportive of each other. That’s important whether you’re Christians or not. If you have ‘unconditional love’ for family members, that love can amount to a whole lot, and if that love could extend into the family of God, it could be a powerful, powerful thing.”

In the coming weeks, Sandra will continue her ministry with the support group, while writing and arranging new songs for her next album, which is scheduled for release by the end of the year. She is also writing and producing songs for a soon-to-be released film starring Dyan Cannon, as well as recording with the likes of Phil Collins, Quincy Jones and Lionel Richie.

“I feel like I’m a big sister to everybody,” laughs Sandra. “Sometimes I feel like I’m running for office.”
### Contemporary Christian Top Singles

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Healing</td>
<td>Spraves</td>
<td>1</td>
</tr>
<tr>
<td>Strong Medicine</td>
<td>Bryan Duncan</td>
<td>2</td>
</tr>
<tr>
<td>It's Alright</td>
<td>DaySpring</td>
<td>3</td>
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<tr>
<td>Shepherd Boy</td>
<td>Ray Boltz</td>
<td>4</td>
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<tr>
<td>Perfect</td>
<td>Frontline</td>
<td>5</td>
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<tr>
<td>Jesus It's You</td>
<td>Mylon LeFeve</td>
<td>6</td>
</tr>
<tr>
<td>His Strength Is Perfect</td>
<td>Steven Curtis Chapman</td>
<td>7</td>
</tr>
<tr>
<td>For Every Lonely Heart</td>
<td>Kim Boyce</td>
<td>8</td>
</tr>
<tr>
<td>Yahweh For Us</td>
<td>Maranatha</td>
<td>9</td>
</tr>
<tr>
<td>The Light Is Come</td>
<td>Tramaine Hawkins</td>
<td>10</td>
</tr>
<tr>
<td>Open Book</td>
<td>Petra</td>
<td>11</td>
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<tr>
<td>I'll Be Satisfied</td>
<td>Rick Cuze</td>
<td>12</td>
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<tr>
<td>Long Arm Of The Lord</td>
<td>Wayne Watson</td>
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<tr>
<td>Things</td>
<td>Scott Wesley Brown</td>
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<tr>
<td>If God Is For Us</td>
<td>DeGarmo &amp; Key</td>
<td>15</td>
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<td>I Wish</td>
<td>Billy Sprague</td>
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<td>Bridge Over Troubled Water</td>
<td>Steve &amp; CeCe Winans</td>
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<td>Father, Father</td>
<td>Darien</td>
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<td>Is It Right</td>
<td>Jerome Olds</td>
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<td>Rest In Your Arms</td>
<td>The Imperials</td>
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<td>You Alone</td>
<td>Matthew Ward</td>
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<td>The River Will Flow</td>
<td>White Heart</td>
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<td>Song For You</td>
<td>Bruce Carroll</td>
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<td>The Throne</td>
<td>Michael W. Smith</td>
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<td>Love</td>
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<td>Sweet Victory</td>
<td>Titi Faris</td>
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<td>That's The Love Of God</td>
<td>Sandi Patti</td>
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<td>Here's My Heart</td>
<td>David &amp; The Giants</td>
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<td>It's Real</td>
<td>Crystal Lewis</td>
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<td>Never Ending Love</td>
<td>Total Praise</td>
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<td>Tearin' Down The Walls</td>
<td>Geoff Moore</td>
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<td>Your Steadfastest Love</td>
<td>Kelly Willard &amp; Lenny LeBlanc</td>
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<tr>
<td>Crying In The Rain</td>
<td>Allies</td>
<td>33</td>
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<td>Stand In Awe</td>
<td>Truth</td>
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<td>Eternity In Their Hearts</td>
<td>Farrell &amp; Farrell</td>
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<td>As In Heaven, So On Earth</td>
<td>Steve Fry</td>
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<tr>
<td>Voice Of Experience</td>
<td>Morgan Cryar</td>
<td>37</td>
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<tr>
<td>You Are His Miracle</td>
<td>Tony Melendez</td>
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### Black Gospel Top Singles

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Available To You</td>
<td>Rev. Milton Brunswick &amp; The Thompson Community Church</td>
<td>1</td>
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<tr>
<td>I've Got My Mind Made Up</td>
<td>Rev. Milton Brunswick &amp; The Thompson Community Church</td>
<td>2</td>
</tr>
<tr>
<td>Heaven</td>
<td>BeBe &amp; CeCe Winans</td>
<td>3</td>
</tr>
<tr>
<td>I Can't...Without You</td>
<td>Luther Barnes Red Bud Gospel Church</td>
<td>4</td>
</tr>
<tr>
<td>We're Going To Make It</td>
<td>Tyrone Smith &amp; Tim Wright</td>
<td>5</td>
</tr>
<tr>
<td>What Shall I Do</td>
<td>Tramaine Hawkins</td>
<td>6</td>
</tr>
<tr>
<td>If I Can't Say A Word</td>
<td>Savvy 7086</td>
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<tr>
<td>No Greater Love</td>
<td>Keith Pringle</td>
<td>8</td>
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<td>Hold My Mule</td>
<td>Shirley Cruger</td>
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<td>Make Me Whole</td>
<td>Beau Williams</td>
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<td>Spread Love</td>
<td>Take 6</td>
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<td>Praise Him</td>
<td>Al Green</td>
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<td>So Good To Know You</td>
<td>The Savior</td>
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<td>Give Him The Glory</td>
<td>L.A. Mass</td>
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<td>Restoration</td>
<td>The Winans</td>
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<td>Conquerer</td>
<td>The Clark Sisters</td>
<td>16</td>
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<td>Visions</td>
<td>Smallwood Singers</td>
<td>17</td>
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<tr>
<td>Call Him Up</td>
<td>The Mississippi Mass Church</td>
<td>18</td>
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<td>Let The Holy Ghost Lead You</td>
<td>The Florida Mass Choir</td>
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<td>A Real Man</td>
<td>Nicholas</td>
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<td>He Was There All The Time</td>
<td>Rev. James</td>
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<td>Dancing In The Spirit</td>
<td>Ron Winans</td>
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<td>Heroes</td>
<td>New Jersey Mass Choir</td>
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<td>Lord I Thank You</td>
<td>Albertina Walker</td>
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<td>The Best Is Yet To Come</td>
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<td>Jesus Is Your Friend</td>
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<td>Through Faith</td>
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<td>Battlefield</td>
<td>Dorothy Norwood</td>
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<td>Victory</td>
<td>Vicky Winans</td>
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<td>Death and The Beautiful Lady</td>
<td>Melendy Melendy</td>
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<td>I Just Want To Thank You</td>
<td>The Florida Mass Choir</td>
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<td>Better To Have And Not Need</td>
<td>Rev. James</td>
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<tr>
<td>That's What He's Done For Me</td>
<td>Light 7115730201-40186</td>
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<tr>
<td>Healing Hands</td>
<td>The Florida Mass Choir</td>
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<td>Who's On The Lord's Side</td>
<td>Timothy Wright</td>
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<td>One Of A Kind</td>
<td>Daniel Winans</td>
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<td>Wonderful</td>
<td>Beau William</td>
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<td>Magnify Him</td>
<td>Myrna Summers</td>
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<td>It's Hard To Stumble</td>
<td>Jackson Southern Aires</td>
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<tr>
<td>This Little Light Of Mind</td>
<td>Wintley Fitts</td>
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</table>

**Contemporary Christian Micro Chart**

- **Total Weeks**: 1
- **Last Week**: 1

**Black Gospel Micro Chart**

- **Total Weeks**: 1
- **Last Week**: 1

### Southern Gospel Top 40 Singles

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
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<tbody>
<tr>
<td>One Upon A Hill</td>
<td>RiverSong</td>
<td>1</td>
</tr>
<tr>
<td>There's Still Power In The Blood</td>
<td>RiverSong</td>
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<tr>
<td>Help Me Stand Strong</td>
<td>RiverSong</td>
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<td>When I Knelt, The Blood Fell</td>
<td>American Christian Artists</td>
<td>4</td>
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<td>The Party's Over</td>
<td>Hemphills</td>
<td>5</td>
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<tr>
<td>Ground Breaking</td>
<td>McKameys</td>
<td>6</td>
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<tr>
<td>Bring My Children Home</td>
<td>New Canaan</td>
<td>7</td>
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<td>God Shall Wipe Away All Tears</td>
<td>Masters MSC-8814</td>
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<tr>
<td>Don't Go Ride That Glory Cloud</td>
<td>Morning Star</td>
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<tr>
<td>Saved To The Uttermost</td>
<td>Dixie Boys</td>
<td>10</td>
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<td>He Can</td>
<td>Singing Americans</td>
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<tr>
<td>I Want To Make A Difference</td>
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<td>Coming Soon</td>
<td>Smokey South</td>
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<td>The Cross In The Middle</td>
<td>Florida Boys</td>
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<td>Sin Will Take You Farther</td>
<td>Maranatha</td>
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<td>There'll Be Payday</td>
<td>Morning Star</td>
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<td>This Is War</td>
<td>RiverSong</td>
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<td>The Mountain</td>
<td>Morning Star</td>
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<td>I've Been To The Potter's House</td>
<td>Better Way</td>
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<td>Blow Ye The Trumpet</td>
<td>Morning Star</td>
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<td>Can The World See Jesus In You</td>
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<td>Typical Day</td>
<td>Canaan</td>
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<td>I've Just Started Living</td>
<td>Homeland</td>
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<td>Lazarus, Come Forth</td>
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<td>God's Gonna Send A Revival</td>
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<td>To The Homeland</td>
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<td>Waiting At The River For Harvest</td>
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<td>Strong Family Resemblence</td>
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<td>Been Through Enough</td>
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<td>Walk Around Me Jesus</td>
<td>Wendy Wade</td>
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<td>Bloodbought (Sparrow)</td>
<td>McGruders</td>
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<td>You'll Be There (Sparrow)</td>
<td>Hoppers</td>
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<td>The Precious Jewel</td>
<td>Charlie Louvin &amp; Roy Acuff</td>
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<td>Carry On Children</td>
<td>Fox Brothers</td>
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<td>By The Blood Of The Lamb</td>
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<td>Another Heaven Song</td>
<td>Priests</td>
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<td>Peace Within</td>
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<td>Bought And Paid For</td>
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<td>Celebrate Jesus Name</td>
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<td>Cross Your Heart</td>
<td>Bruce Carroll</td>
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</table>

**Southern Gospel Micro Chart**

- **Total Weeks**: 1
- **Last Week**: 1
GOSPEL MUSIC

The first night of the International CBA convention found Spectra Distribution hosting "An Evening with the Family." Among the appearing artists were The Speers of Homeland Recording and Publishing. The Speers brought the audience to their feet with their jubilant singing; overall, a knockout performance. Pictured from left to right are: Jane Greene, Bill Speer, Bill Itzel, Faye Speer and Brock Speer. (PHOTO CREDIT: Taunia Rice)

The Singing Echoes!

"Waiting On The Other Side"

Spinning to the Chart Top!

MorningStar Records
Box 989
Goodlettsville, TN 37072
(615) 851-1360

Album Reviews

J TERRY V. SALYER: Take a Stand (TR Prod. TR1433)

Salyer does indeed take a stand with this project, produced by Tom Reeves. This collection expresses an easy feel, utilizing horns to enhance the already existing beauty and smoothness of Salyer's vocals. "My Heart Is His" is a ballad expressing the unity and dedication in a relationship with the Lord. The cut, "Live His Love," displays Salyer's "bluesier" approach as he seems to vocally cut loose and give it his all. Take a Stand delivers a mixture of tunes, reflecting the various lights in which God can be seen—and Salyer makes a successful delivery.

J MIGHTY CLOUDS OF JOY: Night Song (Rejoice 7015029294)

Without a doubt, the key cut on Night Song is "I've Got My Mind Made Up to Serve the Lord." The vocal arrangement is "light," as well as soul-stirring. A contemporary version of Rogers & Hammerstein's "You'll Never Walk Alone" is a plus to this project, proving that the Mighty Clouds of Joy know how to pump out excellent and top quality material. Night Song is cleverly produced by Frank Wilson and Lynn Keeseecker.

J GOLD CITY: Goin' Home (RiverSong RG0259)

What is this—a Dixieland Jazz Band? That may be your initial reaction as the first cut, "What A Glad Day," kicks this package off to a sizzling start. Even with almost overpowering horns at times, Gold City is able to blend a superb musical ensemble with perfected vocal harmonies, creating a collection of tunes that forces you to move with the tempo and sing the lyrics. "That's What I Am" and "I'm Going Home To Jesus" will keep you moving and singing even after fading to silence. Goin' Home should prove to be the next in the long line of grand projects for Gold City.

J CASH BOX: talks directly with Radio & Retail each and every week.
BE ON THE LOOKOUT for Twister from Exidy, which marks the factory’s entry into the redemption market! Sales and marketing chief Virginia Kauffman says it’s been bringing in terrific earnings on test, particularly in family-oriented locations where its appeal spans all age brackets (probably because of the skill and strategy involved). See further details elsewhere in this issue.

Since running our story on the ACME ’80 convention slated for Chicago’s Hyatt Regency, March 9-11 (Cash Box, 7/15/78), we received some calls from the distributor community, calling recreation to the proposed Distributor Preview Night being held on Thursday evening. Seems they’re not too pleased about it, the preference being the “distributor only” hours during show days. When we contacted Bill Glasgow Sr. of ACME’s management firm, he assured us the situation would definitely be addressed at the September 9 meeting of the Show Committee in Las Vegas. As a matter of fact, it’s the “#1 priority item on the agenda.” Nice to know that they’re listening, and are intent on making every effort to satisfy!

Ken Reim departed his post as vice president of sales at Rock-Ola. As of this writing, there’s no word of a replacement. But that’s understandable because, right now, the factory’s main concern is the upcoming introduction, of AMOA Expo ’89, of its new dedicated CD Juke! We can assume, though, that coinvestor Frank Schultz will be taking on the added responsibilities in the interim, with an assist, of course, from Bob Hesch, Rock-Ola’s east regional sales manager.

According to World Wide Sales Director Fred Skor, who had lots of good things to say about the NSM/Loewen line of jukes, The CD Galaxy, for example, has been “hitting the streets, working perfectly, and producing high earnings!” And, the NSM combo City IV “has been making a marvelous impression on operators throughout the country,” he said.

Translation: “Those orders are coming in and these boxes are selling!”

While we’re on the subject of Loewen America, proxy Rus Strahan and his lovely wife, Carol, are enjoying the pitter patter of little paws at the Strahan household, with the recent arrival of Heidi, the cutest little puppy they ever did see.

Jaleco USA in Niles, Illinois has big plans for their participation in AMOA Expo ’89, as we learned from Larry Berke, director of coin-op sales. You’ll see a couple of new kits in their exhibit, plus a dedicated driving game. That latter piece sounds interesting, doesn’t it? However, it will remain under wraps until showroom. Jaleco USA continues to do big business in the consumer market. The coin-op division, as you know, is still in its infancy; but, as Larry tells it, the new driving game will swing it into adulthood real quick!

I’d like to express sincere condolences to a good friend, Andy Ducay, who was well known throughout the trade for his expertise in the area of engineering service. He was among the starters of the school service programs that began many, many years back, and was noted for his down-to-earth presentations. Andy’s wife, Elaine, died recently, following a two-year illness. They had been married for 38 years and had retired. Andy, a former zone manager, was in semi-retirement, which makes this loss even more painful for him. May she rest in peace.

Sega unveiled some very exciting equipment at its August ’89 product presentation/sales meeting, which was held at the Sofitel hotel in Chicago (8/4). The lineup includes the Super Monaco GP (in Deluxe, Cockpit and upright models), the E.S.W.A.T kit and the Super Masters golf game. Distribrs were very enthusiastic in their reaction to the new pieces. Even the horrible Chicago weather that preceded the show (thunderstorms, heavy rain and flood conditions) didn’t dampen their spirits! There were a lot of distributor firms represented. Keep tuned for further details and photo coverage.

CHICAGO—DICK SHELTON, VP of manufacturing at Bay City, Michigan-based Valley Recreation Products, announced that Bruce Allen has been promoted to the position of manufacturing vice president, reporting directly to Shelton.

“Bruce has been with Valley for over eight years. He will be totally responsible for all special projects involving purchasing, manufacturing processes, factory remodeling, development of new products and new equipment purchases,” stated Shelton.

Bruce Allen graduated from Chas廷ning High School and went on to Western Michigan University, where he earned his B.S. degree in Industrial Education, and later his M.S. degree in Industrial Education from Eastern Michigan University.

He joined Valley as a draftsman, subsequently becoming director of model shop and engineering.

“Bruce brings with him years of experience in our industry, and his involvement in the modeling and engineering department over the past years gives him hands-on experience that will be a great asset in his new position,” Shelton added.

Allen and his wife, Bobbi, who is an assistant professor of mathematics and computer science at Delta College, have three children.

Study Reveals Major Reasons for Teenage Smoking

CHICAGO—FRIENDS WHO SMOKE, peer pressure and parents’ and other family members’ smoking are the major reasons why teenagers take up the smoking habit, and the average age when they start smoking is 13, according to a new study of teenage smoking behavior and cigarette purchase practices.

Conducted between June 21 and July 9 by Response Research of Chicago, the nationwide study covered interviews with 1,015 youths aged 13 to 17. It was undertaken by the National Merchandising Association, reports Richard W. Funk, chief counsel of NAMA, who was asked to testify at a hearing in Washington, dealing with H.F. 1520, a bill which prohibits minors from purchasing cigarettes in restaurants and on the sale of cigarettes through vending machines.

As for the source for securing cigarettes, the survey revealed that friends are the most likely source when teenagers first begin to smoke (57%), while family members and purchasing (21% for each) rank as the other major sources for new smokers.

Of the 21% who purchased their cigarettes when they started to smoke, 84% obtained them from a sales clerk in a store, and 16% used vending machines.

Askerd by Response Research where they buy cigarettes, 64% of the teenagers, ranging in age from 13 to 17, who said they buy either often or occasionally, said their most frequent source was the counter in stores, while only 9% use vending machines.

The over-the-counter sources most frequently mentioned were convenience stores, gas stations, grocery stores and drug stores.

The teenagers who reported that they seldom or never buy from vending machines said they avoid the machines because they are located inconveniently (48%) and because cigarettes are more expensive in vending machines (33%).

“We are not surprised that the study shows that 38% of the teenagers who smoke do so with the permission of their parents,” Funk said. “Even 22% of 13-year-olds smoke at home, and 54% of the 17-year-old smokers do so. An even higher percentage are allowed by parents to purchase cigarettes.

“We in the vending industry have long been aware that our machines are not a significant source of cigarettes for minors because the majority are located in bars, cocktail lounges and places of employment where teenagers are not present,” he continued. “I feel that the teenagers’ comments to the researchers demonstrate clearly that cigarette machines do not need to be regulated, since they have little to do with teenagers’ smoking behavior.

Copies of the study are available from NAMA, at 20 N. Wacker Drive, Chicago, IL 60606.

CASH BOX MAGAZINE 29 August 19, 1989
COIN MACHINE

FABTEK Intros 'Dynamite Duke'

CHICAGO—FABTEK is introducing Dynamite Duke, a half-man, half-killing machine, in order to destroy his evil creator, who is seeking to conquer the world with an army of biotechnically altered soldiers.

In an environment of vivid graphics and special effects, players shoot and kick their way through eight deadly combat missions in pursuit of the final showdown. Duke's powerful advantage is a Dynamite Punch that literally explodes on the screen. Players can gain enhanced fighting power and longer life by finding hidden power items along the way; especially difficult game stages, players have the option of buying extra dynamite to strengthen their attack.

"Dynamite Duke combines the realistic feel of boxing that Nintendo's Punch-Out offered and the fast-paced shooting action of our own Dead Angle," commented Frank Balloul, FABTEK president.

Collection results support Balloul's optimism. The game, licensed to FABTEK by Seibu Kuhatsu, has reportedly been generating outstanding earnings in test locations throughout the U.S., Europe and Japan. Dynamite Duke is available in a horizontal kit form. Further information may be obtained through FABTEK distributors or by contacting FABTEK, Inc., 13867 N.E. 48th Place, Bellevue, WA 98005.

Exidy Intro's Redemption Game

CHICAGO—IT'S CALLED TWIST-ER! It's an alley game for the redemption market, and it's being introduced by Exidy.

The name of the game tells you a great deal, for Twist-er provides some unique features that represent a departure from the ordinary in this equipment category. Or, as the Exidy people point out, "Twister is more than just a ball up an alley!"

Skill and strategy are called upon as players do their best to reap the rewards. As an added incentive there's the Bonus Bucket to keep them coming back for more.

The game measures 7' long by 2' wide, has clever audio to add to the fun, and is equipped with the Deltronic ticket mech. Exidy has been testing it at family entertainment centers, mini-golf spots, boardwalks, mall arcades, sports bars and other locations, with excellent results.

Initial shipments are expected to begin around August 28. Further information may be obtained through factory distributors or by contacting Exidy, Inc. at 4770 Caterpillar Road, Redding, CA 96001 — and be sure to ask about Exidy's free freight program.

Bally Reports Second Quarter Results

CHICAGO—FOR THE SECOND QUARTER OF 1989, Bally Manufacturing Corporation reported revenues of $518,794,000 compared to $474,413,000 last year. Net income was $21,407,000, up from $12,890,000 reported in the same period the prior year. Primary earnings per share were $1.08 compared to $0.51 for the second quarter a year ago.

Second quarter 1989 earnings included a gain for the sale of Aladdin's Castle Amusement subsidiary of $33.9 million ($1.08 per share) and unusual non-recurring charges of $8.4 million ($0.27 per share).

Bally's board chairman and CEO Robert E. Mullane said he was "pleased with the profit realized on the sale of the Aladdin's Castle division and disappointed in the quarter's operating results." He said further that "Start-up costs relating to an addition at the company's Park Place casino combined with weakness in the Reno market caused a decline in the results for the casino division. In addition, the fact that health club revenues did not meet expectations adversely affected operating results."

Commenting further, Mullane said, "Preliminary discussions are in progress to restructure parts of Bally with the expectation that it will increase market awareness as to the value of the company's assets and the resultant future earnings and cash flow."

TO FURTHER EMPHASIZE the necessity of quarter play, Williams Electronics recently informed operators that its new quarter shuffler is available with a one play for a quarter or three plays for two quarters option, using the same coin chute. A recent Cash Box editorial stated that "With the current rise in the price of singles...many courageous operators are now experimenting with straight quarter play on the junkboxes..." Montreal International of Springfield, New Jersey has been appointed a franchised Seeburg distributor for the New Jersey area, succeeding Atlantic New Jersey Corporation. Rowe International, Inc. has scheduled its 1974 national distributor meeting for September 12-13 at the Copely Plaza Hotel in Boston, where its new phonograph line will be unveiled. A recent Canada Supreme Court decision declared that any ordainances within the state which prohibited games of skill (including flippers) was unconstitutional..." Citing the "rapid growth of electronic video games and the increased use of electronic devices in traditional games, such as flippers..." Ramtek Corporation of Sunnyvale, California has launched a series of free "Solid State Schools" for service personnel in the coin-operated amusement industry. The talk of the trade these days is the necessity for increased play pricing, to help offset the spiraling costs of equipment, service, labor, etc. Current programs underway include 30-cent and 50-cent play on pool tables, straight quarter play on music boxes, minimum guarantees on both music and games as well as straight equipment leasing based on sensible terms and a suggested $2 per machine service charge, per collection period... Bob Jones, founder of Robert Jones International and a division of Bally Mfg., has resigned his position there, to open a new amusement game and gaming machine export operation named Arjay Export Company... News from the Boston area has it that Joe Dillon is the new general manager at Seeburg in Randolph. A huge celebration took place recently at C.A. Robinson & Co. in honor of Sandy Bettsman's engagement to lovely Adrea Libowitz of Granada Hills. Nuptials are scheduled for spring...
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