THE BISHOPS
HEIRLOOM
J.D. SUMNER AND THE STAMPS
GOLD CITY
THE TALLEYS
THE BISHOPS
GOLD CITY
THE 34TH ANNUAL NATIONAL QUARTET CONVENTION
THE TALLEYS
THE GOSPEL SPECIAL
AN ENDLESS MAGIC
CASH BOX
SEPTEMBER 30, 1989 NEWSPAPER $3.50
NATIONAL QUARTET CONVENTION
She's no longer just a kid who can sing

Five years ago, a tiny eight-year-old girl named DeLeon Richards recorded an album that brought her international acclaim. After people began to experience DeLeon live — whether it was on nationwide television or at the Gospel Music Association's Dove Awards program — everyone seemed to be asking the same question: how could a young girl have such a commanding stage presence, own such an expressively rich and powerful voice, and have so much to say... and all at the age of eight? Like all girls, DeLeon continued to grow, as a singer, a performer, and a Christian. And with the release of her third album titled We Need To Hear From You, DeLeon Richards is no longer just a kid who can sing; DeLeon Richards is a teenage contemporary Christian music artist. If you've never heard DeLeon before, you're in for a huge — and very pleasant — surprise. If you have either of her last two albums, you'll agree that this is DeLeon's best release yet. Listen for the new hit single "He's Knockin'" on your favorite contemporary Christian music and urban contemporary radio station, and pick up your copy of We Need To Hear From You, the exciting new album from DeLeon Richards.

Produced by Jerry Peters
Executive Producer: James Bullard

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LA ABOUT THIS TIME LAST WEEK, I was squirming in the grip of the twain talons of *Influenza mysteriosa*, coughing up ground glass and wondering if I could fry an egg on my forehead. Needless to say, that was not the most beneficial condition from which to view... I chose to O.D. on Nyquil and pass out instead. Wouldn’t ya know, though, I was busier than a fox in the henhouse all that week, clubhopping and all. So, even though this should have run seven days ago, maybe you can cut this column out, paste it over last week’s, and pretend... Stephanie will understand, won’t she?载体

It’s some kind of indication as to the Warholian nature of MTV (fifteen minutes of fame, etc.) that most of you will have heard and forgotten all the big news surrounding the MTV Music Awards. But here’s a quick run-down anyhow. In the *What The Frig Did You Expect?* Dept.: Andrew Dice Clay is banned for life from the music chat-tel...uh...channel, for violating his contract, straying from rehearsals and actually doing the act (obscene nursery rhymes and fat chick jokes) that made him a household name, warts (or is that open sores?) and all, with the frat set. The immortal words of Popeye (“I Yam what I Yam”) came to mind... In the Physical Graffiti Ghetto: Motley Crue vocalist Vince Neil jumped out of the backstage crowd and bopped Guns’ N’ Roses’ guitarist Izzy Stradlin upper lip with a sucker punch, cutting Stradlin’s lip on his rings. GNR vocalist W.A. Axel said that Neil claimed that Stradlin had tried to rape his girlfriend in some sordid incident at the Cathouse last year. Neil, however, ran like a pup for his limo, letting his fingers do the talking... In the Stacked Deck Dept.: This week’s trade mag (yet one—another one?) figured that Paula Abdul must have been a sentimental favorite to the press audience, what with the whoops and screams that erupted with each of Abdul’s victories. What they didn’t notice is that about one in three of the mob backstage was in Abdul’s pay—bandmembers, dancers (one of whom spent the evening stretching in front of the monitors), kiddie dancers, the mothers of the kiddie dancers, and of course Abdul. I hope they get the group rate... In the Crochet Goddess Trivia Dept.: My date struck up a conversation with a guard backstage (tall, blonde, charming—Damm!) who said that the chair-keeping grand finale of Madonna’s opening number was a fluke. Ms. Boy Toy apparently flubbed her moves in rehearsal and, in frustration, dropped the poor, defenseless choice of riser. The director put it in the act... Finally, in the Thanks, Tone Dept.: At the absurdly mobbed after-show party, my plus-one and I hunted down an unoccupied bench and sat down for a chat. Lo and behold, who walked up to the adjoining bench but Tone Loc and encourage—seven or eight very large men, all decked out in silk robes and African skull caps. Having just run out of cancer sticks, I turned to Tone and asked if I could bum a smoke. After asking me if I was a cop, he tossed me a Kool. Thanks, Tone!

The next night, near the motel, you saw my fever would fit in just fine, I walked across the street from the Cash Box offices to the Club Lingerie to catch an album-release party for Walking Wounded. The Double Ws are one of those We Care A Lot bands who play groovy-happy L.A. power pop crosswise with a fierce populism that cries of 14-year-old Salvadoran boys turned into soldiers, corpses. At the Lingerie they strode through a sort of big band, setting off like a revolutionary recruitment poster—five people’s heroes holding their guitars like machines guns and mowing down the audience with their passion, with Jerry Giddens wailing his vocals like a Pentecostal preacher. Or maybe I’m just a sucker for Eddie Munoz’s Rickshaw-Backer. Either way, don’t forget to register to vote and pick up Walking Wounded’s Ragged Winds of Time (which just about covers it), on Chameleon. Up the revolution and save me some space on the dancefloor.

Finally, it was out to the Greek to attend the yearly airing of that old fossil Bob Dylan, with the Shane MacGowan-less Pogues. The Pogues were wild and crazy even without their gap-toothed leader, trading off the lead spot between most of the rest of the band (including the drummer, whose foghorn vocals sounded like the Beat Farmers’ Country Dick Montanale. The highlight of the set (besides, ya know, all the songs) was a spontaneous display of happy feet from the pennywhistle player.

Dylan then strode onto stage (as his opening act might say) kicked some b**ch. For the second year in a row, he was backed by guitarist G.E. Smith (from the Saturday Night Live band, but don’t let that fool you) and a rhythm section. Dylan came on looking pretty—in a sharp, black leather, punk-cowboy outfit, playing an electric guitar, and declaring “Positively 4th Street” and almost all of *Highway 61*. The band sounded so loose that they threatened to unravel at the seams—but a good going, like a bunch of obnoxious 12-year-olds who got together in somebody’s basement to smash out some old Dylan tunes. Smith, grinning like the cat that ate a bunch of ham, he played a couple of tunes with his band and a very active pick-up. For his part, Bob bleated out his vocals like he was having fun with them again, paying little heed to the oft-reversed original arrangements (ghosts of Band-era bootlegs here). Dylan live (that is, when he’s good) is kind of a priest who reinvents the scriptures every time he preaches. ‘Cause hey, you know, he’s an artist, he don’t look back.”

Keith Gorman

NY THERE’LL BE NO KISSES ON THE WIND, for a while at least. Buffalo Stance Neneh Cherry’s U.S. tour has been cancelled, because the singer contracted Lyme Disease while rehearsing in Westchester. The word is she was very ill; think good thoughts.

ON A MORE POSITIVE NOTE: This should be called “the Guitar Hero” Tour. Jeff Beck and his band are going out on tour with Stevie Ray Vaughan and Double Trouble. They’ll be co-headlining, of course. Keep your ears open for dates; they haven’t been confirmed yet.

THIS SHOULD PROBABLY BE ON THE OTHER PAGE, but since it is happening in New York, it goes here. ”It is October, also known as Marlboro Country Music Month. The festival runs from October 6-28, and features some of the leading and innovative country music workshops. This is the first year for the New York festival, which is a spin-off of the Marlboro Country Music national tour. Artists scheduled to appear include Carl Perkins, Jo-El Sonnier, Marty Stuart, Foster & Lloyd, Garth Brooks, Jimmie Dale Gilmore, and many more. The festival kicks off at the American Museum of Natural History Garden Oct 29, featuring Alabama, George Strait, Merle Haggard, and Rocky Van Stelton. I even know who these people are.

The other main attraction to this celebration of country music are the two workshops. The first focuses on songwriting, and the “panel” includes Guy Clark, John Hiatt, Joe Ely and Lyle Lovett. This event will be held October 13 at the Bottom Line, with the interactive part of the workshop from 5-7 p.m., and performances later that evening. Country Music Foundation director Bill Ivey will moderate, and attendees are encouraged to bring their ideas, questions, and music on a tape. They’ll work with the artists and the audience to actually discuss what songwriting is all about, rather than the artists talking to the audience. The performance part of the workshop is described as “a guitar pull,” which is sort of what happens when a group of songwriters get together to listen to each other’s work. One person comeos with the last song they wrote, and then everyone gets a turn. The second workshop is instrumental, and the panellists this time are Sam Bush, Bela Fleck, Pat Flynn from New Grass Revival and Jerry Douglas, who is credited with almost single-handedly bringing back the dobro. The idea is to open up the songwriting in the songwriter’s gig, and it runs from 4-8 p.m. October 20 at the Lonestar Roadhouse. Later that evening, New Grass Revival with special guest Douglass will hit the stage for two sets.

Both workshops are free of charge, although a cover will be charged for the evening performances. For more information on the Marlboro Festival, call 860-747-2900.

OCTOBER IS GOING TO BE AWESOME. Mark my words. There is some great new stuff coming out, for example: The Wonder Stuff. If you liked Eight-Legged Groove Machine, you’ll dig this. It’s called *Hup*, which means whatever it means. Like two-three-four, maybe. It’s brash, in-your-face “stuff,” just like you’d expect, and the first single is called “Radio Ass Kick.” Selling out on the second album? I think not. Also coming out is the new Flesh for Lulu album, called *Plastic Fantastic*. I hear there has been a lineup change—a new rhythm section in the songwriter’s gig, and it runs from 6-8 p.m. October 20 at the Lonestar Roadhouse. Later that evening, New Grass Revival with special guest Douglass will hit the stage for two sets.

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Again, which shows some major development in songwriting by this Vancouver B.C. band, and the Mighty Lemon Drops record, which doesn’t have a title on the advance I got. It sounds a lot like the last record, which is fine with me. Yep, I think this is going to be a good month.

Karen Woods

A

IT WAS RED HOT CHILI AND RED HOT MUSIC at the First Annual Music City Celebrity Chili Cookoff held recently in Nashville. More than 5,000 "chiliheads" braved the stormy skies and threats of thunderstorms to taste the piping-hot culinary delights of 58 teams of chili creators from across the United States.

Rosalind Dawson of Los Angeles, California was the top chef at the event, winning out over about 100 other cooks. Dawson took home the first prize of $1,000 and (believe it or not) two round-trip tickets to California on American Airlines to the International Chili Society World Cookoff, to be held October 22 in Rosamond, California. There she will vie for prizes totaling $35,000.

All 189 cooks were serious chili connoisseurs, and most of them had their own "special formula" or "secret ingredient"—and believe me, some of those recipes could make you breathe fire!

In addition to the fire started with the chili, seven hours of non-stop entertainment (held at Nashville’s Metrocenter) kept the chilliwars fired up. Charlie Daniels headlined the all-star lineup, which included Asleep at the Wheel, Cajun-country band Atchafalya, Wild Rose, Mason Dixon and the Nashville Pops Songwriters Showcase.

Daniels is known for getting involved in events that benefit others, and this was no different. All proceeds from the Music City Celebrity Chili Cookoff & Music Festival go to the Nashville Chapter of the National Academy of Recording Arts and Sciences, Inc. Way to go, Charlie!

HAPPY BIRTHDAY HARLAN: When this man throws a birthday party, he throws a birthday party! About 2,100 people crowded into Nashville’s BMI parking lot recently to celebrate with one of Music City’s legendary songwriters.

This was the Sixth Annual Harlan Howard Birthday Bash and Guitar Pullin’, where each year Nashville’s stellar songwriters and performers take the stage and sing some of their hits that keep this business rolling. Howard himself, who has written about 4,000 songs (and had 850 recorded), took the stage to begin the festivities, and hit after hit followed. Joining Howard this year as co-hosts were Nancy Griffith and Mike Reid, along with WSTX Radio’s funny man Gerry House.

This year’s roster included newcomer Daniele Alexander, husband-and-wife team Suzanna and Guy Clark, Dean Dillon, Larry Henley, John Prine, Max D. Barnes, John D. Loudermilk, Thom Schuyler and Whitey Shafer—and the list goes on and on! Some of the industry’s best came in off the road to perform their hits—K.T. Oslin, Holly Dunn and long-time great Bobby Bare, who made a surprise appearance. And the highlight of the evening (for me) had to be when Rodney Crowell appeared on stage to sing his recent #1 hit “Above and Beyond,” which was also a #1 hit for Buck Owens in 1963, written by none other than Harlan Howard himself.

Crowell also took part in presenting Howard with his birthday cake while onstage. (The rest of us celebrated by buying cupcakes with candles atop them.) This tribute to 10th Avenue and all it stands for was truly a fun party, topped off by a crowd-stopping performance by country’s folk-singer Nancy Griffith. And to put the icing on the cake (yes, I really said it), all proceeds from the $15 ticket sales will go to the Nashville Entertainment Association (NEA) and the NSAI Building Fund for the Songwriters Hall of Fame (Nashville Songwriters Association International).

Once again, Music City’s songwriters and performers have pulled together, for both the Harlan Howard Birthday Bash and the Music City Celebrity Chili Cookoff and Music Festival, to work for the very people that make this business possible. The united effort says it all—Nashville, the city of dreams come true.

Kay Knight

UK

VAMP ‘TIL READY: Wendy James, that Edie Sedgwick-lookalike singer from Transvision Vamp, is becoming something of a starlet. She kicks off a world tour in Europe this month to go with her platinum album Weteen and new single “Born To Be Sold.” She is a hard-headed po-faced individual who manages to combine being a woman’s woman and screeching her sexual politics, while stripping to near-naked in her raunchy videos.

“I’m not ashamed of the band’s promos,” she says. “The band did them together, we both love them. There’s nothing wrong with showing the body. We also did a video which got banned, not for its sexual content, but because it supported animal rights and had footage of animals being tortured in laboratories. It angered me that this is deemed too violent for kids’ viewing, when they watch glorified violence on MTV. How did they have the nerve?”

Now she’s putting her foot in it wisely for her 23-year-old shoulders. Any conversation with her will involve deep political analysis, reasons for personal growth, a discussion of her truly independent and objective stance, and why she is invulnerable to criticism. It is of course all a front. And once she breaks down the public-barrier she is actually quite a nice person, even if she is so politically sound.

She is at her most amusing when she launches an attack on Stock/Atiken/Waterman. She says quite simply, “I hate it. Hate it. Music is supposed to be creative and spontaneous, not written to a formula.”

She was recently romantically linked to Jason Donovan, who is one of their protégés.

“I did spend time telling him what I thought of his music, which wasn’t a lot. But he said he was having fun, and can you argue with that? Anyway, he’s only 21. I know there’s only two years difference, but I felt like his mother. He was a much nicer person than I expected.”

Wendy was big tabloid news for awhile, when there was speculation that Jason’s off/on romance with Kylie Minogue finished because of her.

“I have never met Kylie, so I can’t say that I like/dislike her,” she says. “But I do think you’re in trouble if you’ve got going for you is the hype of an on/off relationship and being remembered for being a soap opera star.”

INSIDE THE CHRYSALIS: Man-about-town Paul Conroy, who was the managing director of the U.S. division here at WEA Records, is the new Chrysalis president. Conroy’s experience in the business spans nearly 20 years; he has had his own independent label, which is as distinguished as his natty wardrobe. There is scarcely a gig in London that he hasn’t attended over the past few years. Certainly, whenever I’ve been there, he’s been there.

He has a reputation as a brilliantly creative record executive, and he is truly a music person through and through, Chris Wright, Chrysalis’ chairman, exults, “With Paul at the helm, our reputation as the independent record company will attract talented artists on a worldwide basis for years to come.”

Conroy, who helped build WEA into the position one number one album and album label in the UK, says, “It’s a really exciting challenge. And of course it means I have to work even harder. Obviously I’ve watched Chrysalis over the years while working with similar companies. I’ve enjoyed working at WEA immensely, and it involved extensive heart-searching before making this move. But I believe in teams and I hope I can add to a new era at Chrysalis Records by building the same feeling of loyalty and enjoyment that I’ve achieved with my last jobs.”

FOREIGN AFFAIR—indeed: Tina Turner has decided to make London her permanent base. After all, it was London that welcomed her back seven years ago, and she has held it dear ever since.

Although she recently announced that she had retired from touring, the success of her album The Breaks make one wonder whether she may change her mind. Her album Foreign Affair—which, incidentally, she is having with German record executive Erwin Bach—is due out any day now.

“We’ll have to see how it goes,” she says. “And if there is a huge demand for me to perform, perhaps I will give in. I had hoped that I’d seen the end of endless hotel rooms; I didn’t get the reputation for being the hardest worker in the business for nothing. I’m approaching my 50th birthday, and I’d like to start a new career in acting. You know, adventure-type roles, nothing heavy and serious.”

Tina has also expressed how fed-up she is with men who make videos.

“Sometimes I think they just living out their personal fantasies, having all those near-naked women dancing around. So I decided I was having none of that in my video. I just wanted the horrid and that feeling of being at one with the wind. The idea came to me while I was driving along in my Jeep.”

The video is a pretty stunning affair, based on the metaphor of Tina Turner and her racehorse-like legs. It goes trot, trot, Tina’s legs, trot, trot, horse’s legs, trot, trot.

“In some of the rushes our skin color and muscles are so alike, I can’t tell which is mine and which is his.”

Chrissy Heyn

CASH BOX MAGAZINE 5 September 30, 1989
PASSINGS: Louis Charles (Lou) Verzola, 60, executive vice president and general manager of DCC Compact Classics in Northridge, California, died of cancer at his home in Woodland Hills Friday, September 15. Before joining the compact disc company in 1987, Verzola headed his own music consulting firm in Los Angeles. His earlier associations included Dot Record, as head of sales, and Decca Records, as division manager. Verzola was survived by his wife, Louis, Jr.; daughter, Anna Marie McMahon; and three grandchildren, Scott, Matthew and Randall.

BILLY BARTY

YES, BUT WAS RANDY NEWMAN INVITED? Our favorite short person and all around industry legend Billy Barty just wrapped up taping for "From Where I Stand" a record, video and television project designed to become the anthem of "Little People's Liberation." The single, which features Carl Anderson (of Jesus Christ Superstar fame), will be released by Chameleon on November 1 in conjunction with a video that will illustrate for us all the "attitudinal and architectural" problems faced by Little People on a daily basis. The video will open with Barty himself being unable to enter the gate at Devonshire Sound Studios—where the song was recorded—until ex-L.A. (or is that Sacramento?) Raider Lyle Alzado presses the button. Peter Cohen, the clip's director, alternates between a Little People-and-celebrity-filled choir singing with Anderson, and cinema-verbatim shots of the obstacles facing Little People. Barty, who has campaigned for mainstream acceptance of Little People and the disabled for over 20 years, hopes that "the record and video will bring us together, not set us apart.

GUNS 'N ROSES NOT INVITED: It's not too early to mark your 1990 calendar for what promises to be one of the nights of the year. Arista Records, in celebration of its 10th anniversary, is rolling out nearly its entire roster—we're talking Whitney Houston, Dion DiMucci, Anderson, Bruford, Wakeman, Howe, Kenny G, Hall & Oates, Dionne Warwick, Bon Jovi, Wrecking Bar, Manilow, you name it—for a Radio City Music Hall concert to benefit the Gay Men's Health Crisis and other nationwide AIDS organizations. "A Celebration of 15 Years of Joy to Help End These Years of Sorrow" is the rather nicely-worded title of the event.

I WANT MY FINAL PAYCHECK: Lee Masters stepped down from his position as executive VP & GM of MTV on September 18. Although the network gave no reason for this move, speculation around the office is that Masters had reached the acceptable healthy limit of Julie Brown saturation, necessitating his exit. Stay tuned.

EMI GOES BACK TO MONO: Phil Spector and EMI have teamed up. The latter will distribute the Phil Spector Record Label. Seven albums will result within the next year and a half, including the long-swaited Masters of the Sun, Easter and Passover-giving next year.

MILLION DOLLAR BASH: Forbes magazine, bless their capitalist little hearts, released their list of the 40 highest-paid entertainers last week. Michael Jackson, who grossed a cool $125 million in the period, topped the chart for the second year in a row, edging out such back-buck rockers as Pink Floyd ($85 mil), the Rolling Stones ($55 mil), George Michael ($47 mil), Madonna ($43 mil), Bruce Springsteen and Bon Jovi ($40 mil each). Prince, U2, The Who, Def Leppard, Van Halen, the Grateful Dead, Guns 'N Roses, Aerosmith and Rod Stewart also made the cash flow top 40, scoring between $20 million and $40 million. It's only rock & roll, but they like it, yes they do.

UNDER THE TREE: Cypress Records, the label that rescues veterans and artists from theRejects, introduced them to the baby-boomer audience that has been yearning for them, is, they tell us, "expanding the label's direction to include several recent signings of new and reemerging talent in the pop/rock category." Look for releases from Kenny Rogers Jr. (there's a joke there, but we can't quite put our fingers on it), Richard X. Heyman (we won't even get into it), Vinnie James, The Breakdown and Charmin Neilve, all of whom owe their deals to the efforts of Cypress' VP/ A&R and creative affairs Lori Nafshun.

PLACES TO BE: Charles Koppelman, chairman and CEO of the EMI/SMB Music Publishing companies, will delight an audience at the Sutton Place Synagogue, 225 E. 51st St., Oct. 2 at 6 p.m. with a talk on "Music Men: An Endangered Species?" in the B'nai B'rith Music and Performing Arts Unit's running series of lectures. Nobody asked us, but we think that there will always be music men. Always... "The Magic of New York," the only national biography of Wynton Marsalis that will be held on Oct. 3 at New York's Pierre Hotel to benefit Graham-Windham's programs for homeless, abused and neglected children.

GOT ON TV AND IN BOOKSTORES IF YOU WANT IT: EMI has introduced its own home video line, for those who need more music videos in their homes. The first video, out now, featuring video compilations from Queensryche, the Stray Cats, Robert Palmer and Natalie Cole, Elton John and Paul McCartney, has been joined at home, is going pay-per-view, and not a moment too soon. On October 13, "Elton John Live in Concert" will be a satellite live from Miami, part of HBO's Ring Biscuit pay-per-view series.

CBS Records has announced the appointment of Kathryn Malta to the newly created position of director, music publishing. Prior to this appointment, Malta was manager, A&R/video administration for CBS, a position she held since 1984. Among her responsibilities, Malta has been promoted to the position of associate director, video club advertising at Columbia House. She will be responsible for the development and implementation of new member advertising strategies for the video club. Before joining CBS, Malta was manager, video club sales, from February of 1988.

At Chrysalis, Ivan Gavin has been named vice president of finance and administration, responsible for overseeing all financial and administrative activities for the label. Prior to this appointment, Gavin was director of administration for the West Coast, Frank Musso has been appointed director of artist and product development. She has been with the label for 12 years, most recently as senior director for marketing and publicity. MCA Music Publishing has announced the appointment of Merrill Wasserman to the newly created position of vice president, international acquisitions. She comes to MCA Music Publishing from Private Music, where she was general manager. ■ Epic and Associated Records has two new appointments in the black music department. Cheryl Dickerson has been named vice president, A&R for the West Coast. She comes to Epic from MCA, where she was senior director for publishing. She has been promoted to vice president of publicity. ■ Atlantic Records announced another new appointment to its recently opened Nashville division co-headed by Rick Blackburn and Nelson Larkin. Wendell "Wendy" Feaster has been named the label's A&R coordinator. Easterling has previously performed and written for some of Nashville's top publishers.

Polygram has announced the appointment of Joe Parker to the position of vice president, video and distributed labels. Mr. Parker currently operates his own video production company, Polygram Disc Video, supervising the sales and marketing of new categories of prerecorded home entertainment software for Polygram. Mr. Parker joined Polygram in 1980, previously serving as vice president of marketing, Polygram Classics and branch manager, Polygram, New York. ■ At SBK, Arthur Mogull has been appointed senior vice president SBK Records Group. For two years previous to this appointment, he served as special projects consultant for SBK. He will be based in Los Angeles. He previously served with Columbia Records as the company's A&R coordinator.

Emi Music Publishing. She comes to EMI from Warner-Chappell, where she was director of creative operations. ■ Warner/Elektra/Atlantic Records has announced new appointments. Bob Moering has been promoted to national director of creative services. A 29-year veteran of the record industry, Moering last served as Director of marketing services and briefly as national director of creative services. Chris excellence has been a solid vice for Cheyenne Wright. She last served as WEA national director of advertising. Thirdly, Helen Zeilberger has been appointed to the position of vice president/human resources. She has been at WEA since 1975, most recently as director of personnel and payroll. Jerry Falstrom is the new vice president of management information systems. He recently returned to WEA after serving as the senior vice president/operations for the CenCom Group Inc. Gerber previously served as general manager of Restless Records. Gerber previously served as general manager of Restless. Prior to that he was an artist in residence at Columbia Records, English, Roseanne Cash, Juluka and the Icie Works. Gerber's new position and title reflect the greater control and autonomy that he and Restless have been granted. Enigma also announced the appointment of Claire West to the position of national director, A.C., jazz, NAC, urban promotion.
THE NATIONAL QUARTET CONVENTION: AN ENDLESS MAGIC

BY KIMMY WIX

IF WE WERE TO GAZE BACK INTO THE EARLY '50s, we would see gospel music as a highly successful industry. Yet the success of gospel music in the '50s was minor when compared to its success in and its overwhelming contribution to the music world of today. Prior to the year 1956, gospel music was based primarily on sheer individualism. Professional singing groups were quite few in number and operated within their own element. They traveled the same circuit month after month, and only four or five of the most well-known groups were considered to be the industry's foundation. Because of a keen desire for fellowship, a greater sense of spirit and a more united organization, a man with a dream dared to nurture southern gospel's infancy into what would eventually become a mature and ever-growing annual highlight. The man was J.D. Sumner. His dream sparked the birth of the very first National Quartet Convention held in Memphis, Tennessee in 1957. J.D. Sumner believed in his personal dream to the extent that he presented his idea to James Blackwood, and together they were willing to underwrite all expenses in bringing the gospel music people (singers, musicians, recording companies, publishing companies, trade magazines, radio, television and most important, the fans) together.

"When I was a kid," says Sumner, "the one thing every year that I looked forward to was the old Camp Meeting. We used to live for that! It was a time when all of the churches got together from all over the state to sing and fellowship for about ten days. My idea was to have a camp meeting for all of gospel music—a time when everyone involved could come together," Sumner remembers. "Well, I'll see ya at the Quartet Convention! So it's really the camp meeting of gospel music or a big gospel music family reunion."

Along with James Blackwood of the Blackwood Brothers, Hovie Lister of the original Statesmen Quartet and current Gospel Music Association Executive Director Don Butler, who served as Master of Ceremonies for sixteen years, Sumner managed to ensure the convention's future success.

It was in 1971 that the convention location was moved to the Municipal Auditorium in Nashville, Tennessee, where it continued its phenomenal growth. The progress in gospel music since the formation of the first NQC has been phenomenal, and the convention was a driving force in propelling gospel music toward the successful side of the threshold on which it now stands.

Today, the National Quartet Convention gears to celebrate thirty-four outstanding years of southern gospel music. This year's talent lineup promises to be the best ever. Just a few of today's leading musical ministers and entertainers slated to appear are: the Cathedrals, the Hemphills, the Nelons, the Singing Americans, the Mid South Boys, the Hoppers, the Singing Cookes, the Dixie Melody Boys, the Speer Family, the Kingdom, the Payneys, the Greenes, the Florida Boys, the Perrys, Wendy Bagwell & the Sunlighters, Heavenly Sound, the Chuck Wagon Gang, Naomi & the Segos, the McKameys and many others.

In addition to six days and nights filled with excellent concerts, there are also numerous activities to cater to every fan—some of which plan their vacation around the event. Activities include: the National Southern Gospel Seminars, National Southern Gospel Song Competition, Talent Search Competition, Singing News Fan Awards, Celebrity Fashion Show, morning Bible study, daily chapel service and the NQC Celebrity Camp which will this year honor Wendy Bagwell.

If we were to gaze back into the early '50s and '60s, we would see gospel music legends such as the original Oak Ridge Boys, featuring Little Willie Winon and Duane Allen, the Ramses, the original Stamps Quartet and of course a man with a big dream but with an even bigger heart—J.D. Sumner. We would see those legends and a host of others on stage at the old Peabody Hotel in Memphis, creating a musical magic. They will long be remembered as the frontrunners of the National Quartet Convention.

Today, however, we must look at the present and into the future. The NQC's keen desire for fellowship, a greater sense of spirit and a more united organization has grown miraculously beyond just a dream. Although the changes over the years have created a higher level of music technology, an incredible attendance record and sparking new faces with new voices, what hasn't changed about the NQC is its endless magic. Cash Box is proud to salute the 1989 National Quartet Convention and a few of those groups who continue to add that same magic to the world of Southern Gospel Music.

J.D. SUMNER

AND THE STAMPS

THEY CONTINUE TO MASTER A TREASURED SOUND that has become substantially extinct. Few groups can compare to their high level of vocal quality and to the accomplishments they have achieved for more than fifty years. To many, this rare combination is the foundation of gospel music itself. J.D. Sumner and the Stamps have successfully laid many cornerstones within the music industry. But what's most essential is the fact that these gospel veterans continue to be pioneers.

Always the trend-setters, they were the first gospel group to ever record on a major record label. Sumner also takes credit for being the first to realize that a bus could be the most convenient traveling vehicle for those with a band. What? Use four microphones on stage? For a long time before Sumner sparked that idea, only two were required.

In 1971, they joined forces with Elvis Presley, singing gospel music to millions via live concerts. They were featured in the major motion picture, Elvis On Tour, as well as being backup vocalists on all concerts and recordings until his death in 1977.

One might think that after singing with the "King," what else is there? A whole lot, that's what. The current Stamps entourage consists of Sumner, the lowest bass singer in the world as defined by the Guinness Book of World Records; Ed Hill, vetran baritone possessing one of the smoothest voices in all areas of music; Jack Toney, lead singer who's been national presence dates back to the early 1960s; Jerry Trammell, tenor extraordinaire who's been nominated for almost every gospel award; and C.J. Almgren, a keyboard mastermind.

After various changes down through the years, Sumner and the Stamps are still on top of the gospel music scene. They're seeing tremendous response from their latest project entitled Smile, and have just recently signed a recording contract with RiverSong.

"I started the Stamps back up a little over a year ago," says Sumner. "I decided to disband the Master Five, but just recently changed it back into the Stamps Quartet. Of course I disbanded the Stamps after Elvis died. I was more or less going to retire at that time. Then I decided I'd get the Master Five together. The Master Five were five of us who were considered to be masters in music: myself, James Blackwood, Jake Hess, Hovie Lister and Rosie Rozelle. We stayed together until most of us got too old to continue," Sumner remembers.

After we started back up again, I was a bus. You'd be the most cost effective for the Stamps Quartet. Of course, we worked with Elvis and I know that contributes as much as anything to your popularity and being able to stay up there," admits Sumner. "It was just like a whole new ballgame when I started.
the Stamps back up. I feel like I've always had the ability to get a certain sound and I think we've got the same sound as we used to have, if not better. I always go for a certain sound with the Stamps Quartet, which is what I like. We have that same sound again and if we didn't, I'd be looking for it.

Sumner is considered to be a man with a most tender and giving heart, yet a man who believes in speaking what he really feels, even if it's not always a pretty painted picture. Who else could better put a finger on the changes and turning points within gospel music than a man who's known to be one of the original pioneers?

**GOLD CITY**

THEY ARE AS GOOD AS SOUTHERN GOSPEL GETS, yet somehow they continue to get even better. This five-man group has proven that they've got what's required to ride the crest of true southern gospel music. Elegantly accomplished harmonies, blended with an overall message of hope, deliver the unique and most appealing sound of RiverSong's Gold City.

Gold City, who has been named Southern Gospel Group of The Year for two years in a row at the National Quartet Convention, consists of Tim Riley, bass singer and manager; Brian Free, tenor; Ivan Parker, lead vocalist; Mike LeFeuvre, baritone; and Gary Jones, pianist and arranger. Each member has had a successful background in some of southern gospel's most prominent groups. Together, they have created what Riley considers to be the best group yet.

“Compared to the groups we've been with in the past, I'd say this one is the best ever—ministry-wise,” Riley admits. “For a certain period of years, gospel music was into the showboat and glamour. Jesus just wasn't being lifted up and glorified like he should have been. I think the groups of today realize that. There's a little verse in Matthew that says 'seek ye first' and there's a lot of truth there that will help people to be successful in the ministry. Any time I speak of our success or how we're doing, we just want people to realize that we give all of that praise to the Lord,” continues Riley. “We realize that he's the reason we're enjoying the fruits of our labor. We're very dedicated to what we do and we're very serious about our purpose. We have the same human things to deal with just like anybody else. We continue to seek the prayers of those that follow our ministry. It's the power of prayer that allows us to carry on the commission that's been handed down to us. We are still growing and learning too.”

Since their first public appearance in 1982, the Gold City Quartet has brought forth at least nine top-notch projects, all which have flourished. Their most recent project, entitled *God Is Ready to Leave This World*, promises to be just as successful.

“We're always searching for new and different material,” says Parker. “A lot of times one song might sound just like another one, so we try to stay away from that. We always try to keep our arrangements new and refreshing and by doing that, it can change the whole style and it won't sound just like the next song. As far as the success that we're celebrating right now, we have to give all the glory to God,” Parker adds. “He is the reason why we're where we are at today. We feel very strongly that if we were to take our eyes off God, that everything could be just as easily taken away from us as easily as we received it. We contribute it all to God and to him being number one in our lives.”

It's a misconception about many gospel groups such as Gold City that they often appear to the public as being in an elite class of the human race. Gold City, however, admits that they're just as human as anyone else and that always standing for the Lord can be tough.

“I've been with Gold City since it first started eight years ago,” says Jarray. “I've seen it all change drastically over that eight-year period of time too. Our goal and our purpose hasn't always been what it really should have been. We all went through a sort of rededication period about four years ago,” Jones remembers, “and that has made such a difference. Now our group is geared from a ministerial standpoint. It's not just show business for us. We do like to entertain though. We believe as much as anyone that Christians should be entertained. We like to eat up and have a lot of fun on and off stage and we're always the same in both cases,” Jones continues. “But when people like ourselves are out here lifting up the Lord, Satan will really hit from every angle. He'll come in somehow and try to mess things up. We took a stand though and we're so blessed by our Lord that it's been our period of time.”

The message we receive from Gold City rings out beautifully through their music. But behind the music, there are five compassionate hearts that ring out just as clear.
THE FUTURE IS OURS!

James House

Patty Loveless

Skip Ewing

Lionel Cartwright

Vince Gill

Marty Stuart

Marsha Thornton

This glimpse is shared with you by MCA RECORDS NASHVILLE
The #1 Country Label Of The Year

MCA RECORDS
NASHVILLE
The Best In Country Music
HEIRLOOM

Dolly Parton, Linda Ronstadt and Emmylou Harris Trio project. Then we began to think, 'someone should do something like that in gospel music.' At that time, the Trio album hadn't been released yet.

Time gradually passed, with a lot of talk and interest expressed about recording such a project, but it just never seemed to actually happen until the Benson Company began to take action. "It just had to be the right time," says Hemphill-Christmas. "It had to be God's timing too. Everyone had to be thinking at just the right time."

The women are currently working on new material for the second Heirloom project—doing some writing and really putting their minds to work. "Oh, I loved the first Heirloom album. It's wonderful and I'm really pleased with it," says Goodman-Sykes. "I think that on the second project though, we'll know a little more about what works best for us. Even know, we were all veterans of the music ministry, we were just babes as Heirloom. On the next album, we would really like the three of us to be involved in the writing of every song. That's kind of our goal. Whatever the Lord puts in our hearts are obviously things that we will be able to project on the album and on stage."

"Essentially, there are four of us in Heirloom right now," says Fairchild. "The first album is very happening and Sheri is a great part of that. She's singing on the album, she's on the cover and if it ever wins any kind of award, I'm sure not going to be tracking out there with them to get it. That's the work that Sheri did and she deserves to really be acknowledged."

Since Easter has decided to focus on her music and ministry with husband Jeff, the remaining Heirloomers say they will miss her dearly. However, Fairchild's addition to the trio gives them just as much enthusiasm, yet incorporates an exciting new outlook. Southern gospel fans, along with contemporary music fans, can expect the next Heirloom project to be released, possibly in June.

THE BISHOPS

SINCE 1984 A MORNING STAR RECORDING ARTISTS the Bishops, have become busier and busier as each year passes. This four-man group, consisting of Kenneth Bishop (baritone), Kenny Bishop Jr. (tenor), Mark Bishop (lead vocalist) and Jerry Hendrick (vocalist/piano), has reached a level that forces them to make the momentous decision that many up-and-coming groups must face.

"Honestly, we put it off as long as we could," says Kenny. "A lot of people who have been in the business for a long time would tell us not to go full-time prematurely. I've seen some groups do that and I've also seen them fall on their faces too. For some of them, it's done more harm than good. So we've been waiting and putting it off as long as we could, but we just wanted to be absolutely sure that this was what we wanted to do before we made a commitment like that."

The Bishops, who possess the unique ability to pour out down-home southern gospel with sharply flavored harmonies, have been with the Eddie Crook Company since they began singing roughly five years ago. Just recently, however, the recognition and demand from the public has become miraculous. Their current project, entitled Marching On, has placed these guys into a spotlight that has never shined brighter. Their current single release "Lazarus Come Forth" continues to climb the southern gospel charts at an amazing pace.

"When we first started singing, we were the ones that seemed to have worked the hardest," Kenny recollects. "We didn't let the song do the ministering. We tried to do it all ourselves and there were times when it would work and there were times that it didn't. What we found out more or less, was that we were pushing what we were doing on the people. Now, we let the song do the work and take care of the ministry," continues Kenny. "We just stand up there and sing it. Our philosophy over the past few years is that if the song can't really touch the people, then there's no use in us trying. That philosophy has really worked for us and now it seems that people really enjoy what we do much better. It's like we finally feel that we don't have to explain everything—the message comes through in the song."

"I think the number one thing that we want everyone to know about the Bishops is that we are singing for the Lord," Kenny proclaims. "We enjoy what we do and feeling that response from the crowd. It's important to us that the people out there know that we are Christians. I don't want people to ever have to second-guess that. I know that all of the Bishops feel that same way."

By just making the decision to begin touring and singing full-time beginning next year, the Bishops are virtually considered to be new on the music scene. "We're still singing to a lot of people that we've never sung to before," Kenny admits. "We do consider ourselves a relatively new group. Not only are we new to a lot of people, we're also working with a lot of groups that we've never worked with before. So we're having to introduce ourselves to a lot of new faces and new areas, but people are accepting us real well. The Lord has just really blessed us and we're so thankful for that."

THE TALLEYS

WHICH ONE IS IT?—southern gospel, inspirational or contemporary? "It really doesn't matter as long as people like what we do," replies Roger Talley.

What the Talleys do is by all means liked. For almost five and a half years, this family trio, made up of brothers Roger and Kirk, and Roger's wife Debra, has catered to both the southern gospel and the inspirational audience. In spite of their talent, wit and entertaining charm—which have all helped the group garnernumerous awards and nominations—they may be admired and respected most just for being ordinary people.

"A lot of the things that we talk about in our programs are part of a focus on family relationships and ministering to them," says Roger. "We use a lot of everyday experiences that have to do with raising a family, going to school. Debra talks about being a mother—keeping priorities straight by making time for the children."

The sense of family shines through their performances maybe a little more than the average singing family because they allow their daughter, Lauren, to be a crucial part of their ministry. The group easily fits this sense of family, therefore they seem to really tune in to what the Talleys are saying and singing.

Although they have only been together as a group for a short time (compared to their outstanding success), they each hold many years' worth of credentials in the music ministry. Roger and Kirk grew up singing with their parents and sister in East Tennessee. Debra, being raised in the Kentucky hills, also sang with her parents at an young age.

The Talleys have often been questioned about exactly what type of music they deliver. But just as Roger says, "It doesn't matter as long as the people like it. We did not specifically try to be southern gospel, inspirational or whatever, we have just always sung the way we've felt it. There were some songs on our first album that weren't southern gospel and I think the southern gospel industry said 'Hey, they're not really southern—they're different.' But to the contemporary audience, we still sounded southern because of our harmonies. I don't know if we're caught somewhere in the middle or not. Some people say we should lean toward one style, get into a little box and just stay there, but that's not really what we want to do."

By combining both styles of music on their latest project Typical Day, on Canaan Records, the Talleys again deliver a package filled with fresh material wrapped around powerful yet tender harmonies.
JIM MURRAY
WORD RECORDS

LARRY ORRELL
SPIRITWIND RECORDS

LEVOY DEWEY
STOP HUNGER RECORDS

PATTY GLENN
NAMESAKE RECORDS

THE McKEITHENS
MORNINGSTAR RECORDS

THE SOUND
MASTERPIECE RECORDS

MIKE MURDOCK
WIN-WAY RECORDS

TOMMY OVERSTREET
STOP HUNGER RECORDS

NORTHERN GOLD

* STOP HUNGER RECORDS
* COUNTRY GROUP OF THE YEAR

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BLACK GOSPEL

THE DEBUT OF SINGSATION! marks the genesis of a new television show aimed at propelling gospel music to a higher level of popularity and public awareness. Willie Wilson, Singsation’s owner, creator and executive producer, is a shrewd-minded businessman/philanthropist, who hopes to make gospel music a worldwide phenomenon. Singsation!, featuring an all-gospel lineup, premiered Sunday, June 1, 1989, on WBMM-TV in Illinois. The show is a celebration of gospel music featuring various gospel performers, an array of gospel music, gospel roots, a history segment and a general showcasing of the entire gospel format. Singsation! is also the first nationally syndicated, black-owned gospel show in the history of television. The show can now be seen in Detroit, New Orleans, Baltimore, Charleston, S.C., Indianapolis and Birmingham, and the list grows weekly.

Willie Wilson nurtured his dream of bringing gospel music into a worldwide spotlight while performing as a member of the Norfolk Brothers. Born in Louisiana, the third child of Douglas and Lula’s clan of eleven, Wilson always had an undying reverence and love for gospel music, a reverence that can be traced to his devout Christian upbringing and beliefs. Wilson had always dreamed of creating a gospel show, and through a series of business ventures and financial sacrifices, he did just that.

In May of 1970, Wilson began a career as a crewperson with McDonald’s restaurants. Through perseverance, diligence and hard work, he attained promotion upon promotion. In 1979, after nine years with the corporation, he achieved one of his lifetime aspirations: he owned his own McDonald’s franchise. Today, he has expanded his ownership to four franchises, spread strategically throughout Illinois, where jobs are in great demand. This is keeping with his philanthropic beliefs; through his businesses Wilson provides jobs for inner-city youths and adults.

Wilson has made numerous contributions to the Illinois community. He gives speeches at churches and various organizations, serving as a much-needed positive role model. As founder of the Willie Wilson Foundation, an organization that helps to raise money for the disadvantaged, Wilson has won various awards such as The Black Men of Achievement Pinacle Award, The Ray Kroc Award, And The Paul Saul Boys Club Appreciation and Humanitarian Award.

Singsation! is Wilson’s proudest accomplishment. The show is hosted by Vickie Winans, a member of the multi-talented Winans family. Mrs. Winans brings the show strong gospel experience and sincere religious expression, due to her Pentecostal upbringing. A native of Detroit and one of twelve children, Mrs. Vickie Bowman Winans is also a dynamic gospel vocalist and sensational solo performer, as she proves with her album Be Encouraged. She views her singing as a responsibility to the Lord, and an expression of her love for him, not just commerce. Winans hopes to draw as many people as possible to the Delivering Love of the Savior, and states that Singsation! is helping to add another dimension to her mission.

Singsation!, with its dynamic format of gospel music, history and roots, is destined to expand the audience for a music that has affected a multitude of performers. The show will surely pack a full house of powerful gospel music into a thirty-minute time slot, and undoubtedly will help gospel music become a widely recognized, respected and valued form of musical expression. With Willie Wilson at the helm, and Vickie Winans as the host, Singsation! will surely be Singsation!-all!

Bob Long

CASH BOX MAGAZINE 12 September 30, 1989
### Contemporary Christian Top 40 Singles

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<td>13 IN IT AFTER ALL (Benson C-20308)</td>
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<td>16 THE HUNGER STAYS (Sparrow 1762-710022)</td>
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<td>22 FOR EVERY LONELY HEART (Myth 7-01-688636-76-7661-1)</td>
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<td>24 LOVE SO LOVED THE WORLD (Benson C04507)</td>
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<td>25 SEVEN NIGHTS (Reunion 7010045522)</td>
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<td>40 HIS STRENGTH IS PERFECT (Sparrow SPD-1160)</td>
<td>Steven Curtis Chapman</td>
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The Benson Company recently presented gospel music's leading lady, Sandi Patti, with the original Recording Industry Association of America (RIAA) certified platinum release, Hymns Just For You. Hymns was released in the fall of 1985, and returned to the top of the Christian retail sales charts three years later. Pictured with RIAA certified platinum album are Sandi and general manager/chief operating officer of the Benson Company, Jerry Park, on stage during a recent concert at Six Flags Over Georgia in Atlanta, where the presentation took place.

### Southern Gospel Top 40 Singles

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<td>8 WALK AROUND ME JESUS (New Canaan 7010097531)</td>
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In preparation of a major marketing push, the Kingsboys group has decided to change its name to Chronic. Because the group began when the members were very young boys, and these boys have now become young men, a name change was inevitable. Kenneth Clark, manager of the group, says the change should give them the recognition they so deserve. For the past seven years this group has consistently pleased their audiences, while maturing into one of the hottest groups in Southern Gospel Music.
While working on his upcoming release, Gary McSpadden invited his new neighbor to bring a couple of friends to join him in the studio. The new neighbor is none other than Mel Tunney, who, with husband Dick Tunney, recently purchased a home on the same street where Gary and Carol McSpadden reside. Marty McCall and Bonnie Keen joined Mel as First Call added vocals to seven tunes on McSpadden's new project. The new release, titled From My Soul, is due out in October through Maxxum Music.

Pulling new artists and songwriters on board can sometimes be difficult, but Benson Publishing is up to the challenge. Pictured lifting new songwriter, Bo Cooper, up into the company ranks are (left to right): Andrea Whitaker, professional manager; John Barker, general manager of the publishing/copyright division; and Teri Wilson, administrative assistant. Cooper, pianist for the Imperials, makes his home in Nashville, Tennessee.

Forefront Records rap group, DC Talk, recently enjoyed dinner with the Benson Company's sales team in celebration of the mounting success of the band's debut release. DC Talk's self-titled project, distributed by Benson, has already exceeded expectations, and sales continue to increase. Pictured standing behind DC Talk members Kevin Smith, Toby McKeehan and Michael Tait are (left to right) Samantha Morrison, Warren Morrison and Rob Bell; Forefront president Ron Griffin; other Benson telemarketing sales reps Joe Arant, David Haddock, Lorrell Holtz-Oxley (phone sales supervisor) and Oneida Dewey.
GOSPEL MUSIC

Album Reviews

Mylon & Broken Heart: "Big World" (Star Song SSC-8120)
All you Mylon fans, and even those of you who aren't familiar with his work, get ready for another smash hit from this incredibly talented man and the group behind him, Broken Heart! This project, produced by Joe Hurty and Mylon himself, proves to be another great in his long line of successful albums. Among the really hot cuts are "Big World," "Jesus, It's You" and "Movin' On," which moves on up the Contemporary Christian Chart to #9 this week. The innovative instrumentation used provides the listener with a rock & roll feel while professing love, devotion and praise to the Lord through powerful lyrics. This Star Song release certainly accomplishes the task of praising the Lord in a contemporary, yet inspirational, approach!

Kingdom Heirs: "Steppin' on the Bright Side" (Sonlite SON-119)
Steppin' on the Bright Side is a most appropriate title for this Sonlite project. Utilizing the sweet-blending tones of their voices to mix with steel guitar, fiddle and keyboards, this well-rounded group gives its audience a splendid potpourri of down-home country gospel with an easy flow. Steppin' on the Bright Side, produced by Kirk Talley, delivers cuts such as "I'm Gonna Be Ready," "Don't It Make You Want to Go" and their current single, "I've Been Redeemed," which debuts on this week's Southern Gospel Chart at #32! The Kingdom Heirs are certainly steppin' on the bright side with this collection of beautiful tunes.

Wendy Bagwell & The Sunliters: "What's That Name?" (New Canaan 7019967531)
There is no doubt that the name is Jesus when Wendy Bagwell & the Sunliters hit the airwaves! With boundless energy, lyrics to match and harmonies that ring as one voice, this project, produced by Vic Clay, is one you don't want to miss. The entire collection is magnificent, but the key cuts that unite each piece together are "If You Could Die for Me," "What's That Name" and the current single, "Walk Around Me Jesus." The use of mandolins, acoustic guitars and exciting percussion enhances each lyrically brilliant song and makes this package a smash hit for the New Canaan label.

Homeland Records recently held drawings to determine the winners in two radio contests: the Singing Americans' contest for their song, "He Can," and the Hemphills radio promotion for their single, "The Party's Over." WVSM of Rainsville, AL and WWGL of Lexington, NC were determined winners. Pictured at the drawing (l-r) are: radio promoter Tana Lonon with the winning Hemphill entry, marketing administrator Steve Little, and Homeland president Bill Traylor with the winning entry for the Singing Americans contest.

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SHAKESPEAR'S SISTER:  
As She Likes It

BY KAREN WOODS

"IT'S REALLY IMPORTANT" to break molds and stereotypes," says Siobhan Fahey of her new group Shakespeare's Sister, and of the new album Sacred Heart. And she should know; the former Bananarama singer has been fighting both since she left the group over a year and a half ago.

Shakespeare's Sister is going to blow most of the preconceptions right out of the water. Sacred Heart is a pop record, no doubt, but far removed from the pure pop of Bananarama. Fahey's voice, criminally underused in that band, is low, sultry and more reminiscent of vocalists like Siouxsie, of Ban-shees fame, or Tania Tikaram than someone who sings songs like "Cruel Summer." And there are no songs like "Cruel Summer" to be found here.

"The weird thing about a band like Bananarama is that people always met the three of us together," Fahey says, "so they always thought we were like three identical triplets. They related to us as these three identical brains and bodies. So nobody ever really related to me as anything other than Siobhan of Bananarama, interchangeable with Sara or Karen. And that really does do your head in, it makes you lose all sense of identity. Shakespeare's Sister has been a process of rediscovery, of getting back in touch with whom I used to be. I'm much happier now."

And well she should be. Besides the new album, the rest of her life has rather fallen into place as well. She has a successful, albeit hectic, marriage to Eurhythmics Dave Stewart, and a young son named Sam, who is her number one priority. All in all, far cry from the interchangeable triplet days.

Shakespeare's Sister came about while she was in Los Angeles, waiting out the last days of her pregnancy. There she met writer/producer Richard Feldman, and through him, singer/songwriter Marcella Detroit, and the three discovered they had a good thing going.

"I made up my mind to leave Bananarama — it took me a couple of years to make that decision — but as soon as I made that decision, Richard, who was a neighbor across the road, invited me over to start writing," Fahey explains, then laughs: "He probably thought he was going to be doing some stuff for the next Bananarama album. I was really excited about this prospect, but nervous, because I'd never written outside of that environment before. But because I'd made up my mind to do that, the writing that evolved was totally what I wanted to do, and we steered in the direction of what I'd always wanted my records to sound like, but had never been able to (do) lyrically and vocally. He was like 'This doesn't sound like Bananarama,' and I said 'Well, actually I'm going to leave, but I really like working with you, do you want to come to England and continue,' he excited by it, and agreed to do that.

"Before I left L.A., I introduced me to Marcella and he thought that vocally we'd really sound good together." Detroit has a higher-register, R&B-esque sort of voice, a perfect complement to Fahey. "She's a really accomplished writer as well as being a fabulous singer and a great guitarist. She's such a nice person that I got along really well with her in the studio, and she also decided to come to England. I mean, we didn't have a record deal, we didn't have any money to do it, we just went into the studio in London, this demo studio. And as time went on, Marcella and I developed such a good relationship as writers and as people that Shakespeare's Sister turned into the two of us."

Sacred Heart took over a year to complete, mostly because of the old preconception thing, Fahey says. "It took quite a while for the record company (London) to really accept the new me, and readjust their attitude to me."

She laughs. "It was a year of persistence on my part and resistance on their. But to be fair, my A&R man loved what we were doing, and had complete faith in it, but it was hard to convince the company. And Bananarama were having a great year, so..."

Which brings up the reason she left a band that is as phenomenally successful as Bananarama. It's a question she's used to answering, and answers before being asked, because she hears it almost constantly: "I still have people come up to me and say 'Oh, it's so sad that you left Bananarama,' and it was a year and a half ago and so much has happened since then." She shakes her head. "The reason why I left the group was that I felt totally divorced from what I was doing musically. Because the group did change a lot. And what it became... I never wanted to be in that type of band. I wasn't inspired by it. I wasn't able to fulfill myself in the musical sense. So it's natural that my own record would sound completely different. Rueful laugh. "I suppose the public wouldn't know that, would they?"

The split was an amicable one, no hard feelings on either side. "They were really relieved actually," Fahey says. "It was a relief all around; I was a bit of a fly in the ointment for the last couple of years, because I would argue about everything. So they were very happy, because they could go off and do what they wanted to do."

That left Siobhan of Bananarama free to pursue what she wanted to do, which was get back to her roots, back to the sort of music that she wanted to make: "The strange thing is, you see, and you wouldn't know it to listen to Bananarama, but my favourite records have always been T. Rex, early in the 70s, the Smiths, the Cure, the Sex Pistols — they're my influences. That's me as a person, that's what really excites me musically. It's totally different from what I was involved in, and it was just too much of a dream."

To sum it all up, she says "I'm delighted with what I've done. I'm very happy. I really am very happy."

SHAKESPEAR'S SISTER

Siobhan Fahey

CASH BOX MAGAZINE 17 September 30, 1989
**FETCIN BONES, PART II:**

Saw the Monsters from Charlotte play the Rapp Arts Center during the New Music Seminar, and they were good. Two months worth of almost-constant playing-out later, they came back, and this time they were fantastic. The band was almost perfectly tight (despite guitarist Errol Stewart’s crashed shoulder), and vocalist Hope Nicholls was spectacular. The woman can wobble, wobble, howl and plain ole belt. Forget about just singing, that’s for wimps. She is one of the few female vocalists who can get away with lyrics like “I’m a flesh blanket, lay me down” (from “Love Crushing.” Get it?). The set comprised mostly of material from the current Monster album, but there were some cuts from Galaxy 500 as well, most notably “Bad Dog,” which is another one of those songs only Hope could pull off. The only thing missing was “Wine,” from Bank Punphin, but you can have everything. This was good enough, thank you very much.

It was a good weekend for the Rapp Arts Center, actually. The place is just becoming a rock and roll venue, filling the downtown void left when the Ritz headed uptown some 40 blocks. It’s a good room, and (although it has been devoted to, how shall we say, *hinder, gentleman* shows in the past) it has promise for the louder stuff as well.

The night before Fetchin Bones, we caught Pop Will Eat Itself, same place, same time. This was something that could have been really good or really dreadful. It landed safely on the really good side of the line. I was curious to see how a band that bases its sound on samples could pull it off live. The wonders of modern technology: everything is programmed, all the bits nicked from television or whatever medium catches the Poppies fancy, and then the guitars and vocals are done over the top. Frontman Clint Mansell is quite the manic montage, which all makes for a pretty impressive show. It does sound almost exactly the same as the record, but since *This is the Day...This is the Hour...This is This!* is raucous and a bit out there, that’s fine. This is the Poppies first American tour, and while it may be taking its toll on the band (they were a bit whacked when we caught up with them earlier in the day) it was well worth the wait. Why on earth they were previously denied visas for “lack of artistic merit” is way beyond me. My “plus one” was mumbling “Rich Girl, Can U Dig It?” to himself all day. I may not be rich, but yeah, I can dig it.

Stay tuned.

Karen Woods

**ALTERNATIVES**

- **EAT:** *Sell Me a God* (Fiction/PolyGram 838 944-4)
  
  Cool shit, dude. This is one of the most interesting and original records to cross this desk in quite some time. It’s all a matter of interpretation—Eat isn’t playing rock and roll on sitars and pan flutes, but they are filtering everything through their own unique Manchestarian perspective. Mozzarella’s lead vocalist, thank God; Eat’s style was dubbed “Swampedelia” by the England press, and that’s as good a description as anything. Stellar tracks include “Red Moon,” “Insect Head,” “Things I Need” and “Mr. and Mrs. Smack.” The rest is simply great.

- **DIE WARZAU:** *Disco Rigid* (Fiction/Polygram 841251-1)
  
  This record is destined to be a club classic. Mix influences like Front 242, Gang of Four and Nitzer Ebb with a serious Chicago house/industrial beat and you have Die Warzau. Turn it up and try to sit still. I dare you.

- **CAMOUFLAGE:** *Methods of Silence* (Atlantic 82002-1)
  
  So it sounds a lot like Depeche Mode. Big deal. Any band that relies on keyboards, whispery vocals and “atmosphere” is going to sound like Depeche Mode. This is still a nice record, the first single — “Love is a Shield” and “Feeling Down” in particular.

- **THE OCEAN BLUE:** *The Ocean Blue* (Sire/Reprise 4-25096-RE1)
  
  Since there are so many UK bands trying to sound American, it’s only fitting that a few American bands should try to sound English. This one sure as hell does. If one had to sit down and figure out influences, I would lay money on a little Echo and the Bunnymen, a little Killing Joke and a little Prefab Sprout, all sort of mixed up and given an American twist via Hershey, PA. The album has an aura of openness and tranquility to it that supports the choice of name; their third, actually. The Ocean Blue has also been known as Molecules of the Master Element and the Next Big Thing. This one fits better. It suggests beauty and potential; so does this record.
THE HEAVY METALS

FILLING SLOTS IS NOT AN EASY THING. And neither is filling Janiss Garza’s rather intimidating black cowboy boots. I mean, I’m very happy about becoming the new heavy metal mama of Cash Box, but at the same time I realize what a huge challenge my new position has created for me. Janiss and I share a lot of similar beliefs, the main one probably being that heavy metal is NOT something to be taken lightly. It is definitely in a class all by itself, but within that class there are also certain divisions.

There is the top 40-ish, commercially HUGE kind of metal that I usually refer to as pop-rock. Bon Jovi, Def Leppard and Skid Row are all successful with this type of metal, which gets heavier, leaning into real heavy metal. Ozzy Osborne, Iron Maiden and Black Sabbath all fit within this category, a category often insulted by folks saying “I love heavy metal. Especially Poison and White Lion!” Come on, now. I’m not saying that these bands are bad, it’s just that they are the furthest thing from heavy metal since Lawrence Welk.

Then we have bands that I believe are caught in a kind of limbo between pop-rock and heavy metal, such as Motley Crue and Guns N’ Roses, groups that are incredibly popular with the pop masses yet still manage to keep that edge to their sound.

Would you believe there’s more? At the end of the very long, grumpy metal spectrum, we find the music of every parent’s nightmare, the PMRC’s choice target, and my personal favorite: thrash/speed metal. Yes, this is the music you won’t be hearing on CHR radio, the music you have to search out in stores, the music that your mother would hear and yell—“Turn that devil music down this instant!” (Hi Mom!) The popularity of thrash metal has been growing slowly over the years and seems to have just recently exploded into the media mainstream. Bands like Megadeth and Anthrax appeal to the metalheads, I care little, who stole the show at the Grammys and was the first heavy metal band to make the charts.

Metallica, Exodus, Laaz Rockit, M.O.D., and Flotsam and Jetsam have all contributed to my growth as a metal-head, bands that are not well known to the teenage-popular poppers of the world, but who have cult followings, some of them quite large. My aim is to cover all types of metal, be it Stryper or S.O.D., and to do it with honesty, wit, and of course, a little sarcasm.

So now that we have all of that “first column” hoopla out of the way, we can get down to the real business. These crazy purple-hairied dudes, the Zeppelins, have finally been given their due. Thank God, I might have gone insane with the “Missing You,” managed to rekindle those silly adolescent emotions when he crooned the beautiful ballad “When I See You Smile.” Other choice tunes included “Heaven Is a 4-Letter Word,” and their first release from their debut album, “The Unnatural.” Europe also gave a show at the Whisky a few days ago (they were billed on the marquee as “The LeBaron Boys”) due to the fact that their rented cars were Chrysler LeBarons. Now isn’t that cute? and gave us a sneak preview of what’s to come on their next album.

The new tunes are heavier and actually pretty ballyard compared to some of their previous material. The guys plan to start recording sometime in November and the album is due to be released in early 1990.

METAL TIDBITS: Flotsam and Jetsam are currently in the studio recording a new album for their new label, UNI/MCA. Thank God, I might have gone insane with the serious withdrawal symptoms had they just faded away... Metal on the silver screen? Yep, the Minneapolis-based Powermad have been recruited for an appearance in David Lynch’s latest film, Wild At Heart. And as if that isn’t enough metal for the movies, they’ll be composing the film soundtrack to Wes Craven’s new flick, Shocker. The Shocker soundtrack is the first all-heavy metal soundtrack ever to be associated with a nationally released feature film. The tracks will include such all-stars as Alice Cooper, Paul Stanley, Tommy Lee, Rudy Sarzo, Dangerous Toys, John Waite and MORE! Megadeth does a near-perfect cover of the Cooper classic, “No More Mr. Nice Guy,” which was first single and video released off the LP.

METAL PICKS

Weekly Ear-Ringers

**ENUFF Z’NUFF:** Enuff Z’Nuff (Atlantic 91263-1)

Here we have another top 40 commercial rock band, ready to take over where Poison left off. I must say, though, that Enuff Z’Nuff brings a taste of originality to the often predictable sound of this brand of pop rock. And just in the review of their first single release “New Thing,” these guys sound like a cross between Def Leppard and the Psychedelic Furs, which is definitely a unique combination, yes? Cool tunes include: “Little Indian Angel,” “She Wants More” and their current single (also my favorite cut), “New Thing.” Finally someone has realized that we have enough dumb glam bands! Z’Nuff said. (I could not resist that one.)

**RAGING SLAB:** Raging Slab (RCA 96860-1)

It’s hard to even tell where these guys (excuse me, guys and gal) fit in my little metal spectrum because they are most definitely different. Hailed by RCA as “Lynyrd Skynyrd meets Metallica,” Raging Slab creates a sound that is heavy yet light, bluesy but upbeat, and more than likely to cause quite a sensation in the metal world. (They are already making waves on MTV’s Dial MTV with their first video and single, “Don’t Do Me.”) If you like you rock served up with a little blues and some good old-fashioned stomp, you’ll dig Raging Slab.

Stephanie Brainard
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MEN OR RAP: I love MC Lyte. No cycling shorts, no hats that go boom, no mistaken notion that a woman merely mimicking the boisterous, hot-winded personas of her male counterparts is equality or anything approaching it. She makes explicitly clear the differences between women and girls, putting to shame other female rappers whose birth certificates would indicate they would be good at it.

When I was in high school, there was a period when the girls took to calling themselves "gigol-ettes," following thousands of the boys who was decided that being called a gigolo was the highest praise possible. It baffled me that if you were to call these girls "whore" or "slut," you'd incur some serious body damage, yet they proudly wore GIGO/ETTE emblazoned on t-shirts and jackets and lived/vive/ large (check out the album cover), she puts a twist on them that reveals her own personality. It does help to have a personality.

The only drawback to Lyte, and the main reason she hasn't yet crossed over to the mainstream success she deserves, is that her beats are rather tame and she doesn't quite have the pop savvy of some of her more dance-oriented peers. But Lyte is aware of this. As she proclaims on her new album Eyes On This (Priority Music/Atlantic): "I'm not a dancer." Who, though, would want to sample both Millie Jackson and Diana Ross? (The former on "Shut the Eff Up [Hoe]", the latter on "Rhyme Hangover"). Tough without posing, funny but not silly, cool and vicious, Lyte is the light. Check out the new album. It won't send you to the dance floor, but you will experience a pro in action...

When Prince was putting together Vanity 6, so the story goes, he wanted to name Vanity another V-word (think female genitalia). She balked. Too bad she wasn't there to advise the lasses in L'Trimp, possessors of what is surely the most god-awful name in all of music. (One day these two will wake up, shake themselves from the clutches of the star-making machinery, and scream for days over having had this handle foisted on them.) So, how's the new album Drop That Bottom (Atlantic)? Imagine ten different versions of their hit "Cars That Go Boom." Low-riders, handsome studs and (airy) affairs of the heart are what the tunes are about, but the song remains the same. Check out the cover—it's tawny for the incurable pedophile...

EQUAL TIME FOR THE FELLAS: (Well, almost): Next time around I will try to catch up on the zillions of items overlooked in my effort to maintain a "theme" but I couldn't resist commenting on the new L.L.T.O. J. single, "One Shot At Love" (Def Jam). When L.L. released "I Need Love," his street creed eroded to almost nil. While frat boys and their clinging vines snapped the record up as "their song," b-boys listened with contempt. At least the record was decent, though. With this newest release it's obvious that lurking inside L.L.'s frustrated crooner, a Luther Vandross for the hip-hop set. Unfortunately, this barrage of cliches will only serve to further alienate him from his original audience. Cross-over attempts have wrecked far greater talents than this one, but rarely so early in a career. Not the wisest choice for a follow-up single. Not by a long shot.

TIDBITS: In the past, whenever the record should have hit a slump, it could always depend on R&B to be a consistent seller. Well, now those urban sounds (in a move reminiscent of The Wiz) are being employed in an attempt to rejuvenate the Great White Way (that's Broadway, not Pennsylvania Avenue). Club 12, a modern musical adaptation of Stephen Sondheim's Tootsie Night, is in rehearsal, with plans to open in a major New York nightclub this fall. The production will combine rap, house and club music by some of the biggest names in those respective areas—Marshall Jefferson of Ten City, Craig Kallman of Soul II Soul, Kraze and Backroom Productions (demand). Precious. It will also feature voguing and other contemporary forms of dance. Choreography is being handled by MTV award nominee Tyrone Proctor...Erie B. and Rakim are in the studio working on their new album Poetry In Motion...D.J. Cool Vee is currently mixing his new album Compilation...By now you've heard about Neneh Cherry having to cancel the rest of her tour with Fine Young Cannibals due to a bout with Lyme disease and we do wish her well. (If you think her cancellation is no big deal, I know LOTS of folks who are now hawkling their tickets to the concert.) I'd like to point out that, for me, one of the highlights of the recent MTV awards was when VJ Adam Curry asked Cherry if the dancer planted in the audience by Tone Loc was a friend of hers. Rolling her eyes slightly, Cherry responded dryly, "I don't think so..."

It's the little things that thrill me.

^ Ernest Hardy

■ NEW BEATS

Singles

Let's Rock and Roll" (Skywalker Records GR-129).

While Annette, with help from some strong beats, pushes this one hard, it's the flip, "Material Girl" (not a cover of the Madonna song with its even farcier back- ing, but a new pop song), that really this disc's highlight. While Miss Ciccone's song dripped with irony, Annette dispenses with coyness and comes to the point: When you're in it for money, you get what you deserve.

THE LADY SUPREME: "I'm That Type Of Girl" (Urban Rock Records UR 942)

"I'm the type of girl who has nothing new to say / Ripping off hit records cause it's a quick way to get paid / I'm the type of girl who might just call a culture; recycling already dubious contributions to culture / I'm that type of girl / I'm that type of girl / Yeah. Yeah. Yeah..."
BOPPING AROUND: So much to talk about, so little space: I was out of town when Elliot Horne died and I’d just like to add my voice to the chorus of Elliot’s friends and admirers. This, folks, was a good man (he’s responsible for my knowing about this gig at Cash Box. by the way): a passionate, argumentative son of a bitch intolerant of anything but argumentative passion for his friends: he got it, he inspired it. Longtime publicist with RCA, writer, hipster and a friend to more people than he ever knew (his mental state file conducted a 3-hour, 16-minute interview). Elliot Horne will be deeply missed. I won’t go into Horne anecdotes here, but I will pass on his prescription for a bad headache: “Put on a little Fats Waller,” he said. “No more headache.”

Black Saint/Soul Note, the important Italian jazz label that PolyGram decided to leave in a potato wife. With a bubonic plague earlier this year, will resurface in January, with its own New York office and a stack of albums we haven’t heard yet...Dig this: Miles Davis, trumpeter autobiographer, wife-beater, makes an appearance as a sideman (!) on Prisoner Of Love, the New Country’s album due next month from Atlantic. Herbie Hancock, dressed regal like he’s just come back from a fox hunt, is appearing in a new Chivas Regal print ad. Glug, glug, glug...Oh Jess! The Jess Stacy Story & Discography by Keith Keller has been published by Denmark’s Jazzmedia ($27.50 to them at Dorfhorvaj 39, 2400 Copenhagen DK. Nexus $4.95). The inimitable, unstoppable, ageless Dizzy Gillespie has recorded his first album with a full symphony orchestra. John Dankworth conducted, the Rochester Philharmonic played and the album—The Symphony Sessions—will be out from ProJazz this month. Tony Bennett did the cover. The inimitable, unstoppable, ageless Benny Carter will have his name attached to a new fund at New York’s Rutgers. (home of the Institute of Jazz Studies) to assist jazz researchers. The fund, which also bears the name of Moore Berger, Carter’s biographer, was started with a $10,000 grant from Carter, in Berger’s memory, and has also received money from the Berger family and the Hewlett-Packard Corp. Contact the Institute (212-648-5595) for more information.

The Harper Brothers, that snappy little hard-bop band, just recorded its next Verve album live at the Village Vanguard. The Philip Morris Steer-in-the-headband on the road. Every year, Philip Morris sponsors an all-star tour, under the “Philip Morris Superbands” heading, and this year’s band—which kicked off the ‘89 tour at Town Hall last week on its way to 36 concerts on five continents (!)—sounds super indeed: It’s a big band helmed by Gene Harris and including, among others, James Moody, Ralph Moore, Ray Brown, Ernestine Anderson, Frank Weiss, Ernie Andrews and James Morrison.

The Santa Barbara International Jazz Festival brings Stan Getz, Sonny Rollins, Branford Marsalis and others to that California city; October 8-14. A call to (800) 321-3847 (900) 321-3847 (for California residents only) and the price is worth tapping. The series will continue through the fall with Satchmo Bea Benjamin, the World Saxophone Quartet, Dave Frishberg and others; WBGO’s Michael Bourne hosts. Also airing over NPR this fall, The Best of Marian McPartland’s Piano Jazz.

The inimitable, unstoppable, ageless Stephane Grappelli will be joined by Yo-Yo Ma (with whom he’s just recorded), David Grisman and Roger Kellaway for an October 4 concert at Carnegie Hall...Sleep is a new full-length video offered by PBS (from CMV), which features Branford and his 1987 band (Kenny Kirkland, Delbert Felix, Lewis Nash) at work and play, along with comments from Sting, Spike Lee, Danny DeVito and others...V.L.E.W. Video is releasing three live performance videos in October: Barry Connick Jr. at The Bottom Line, Nancy Wilson at Carnegie Hall and the late Mabel Mercer at the late Cleo’s.

Lee Jeske

JAZZ PICKS

MILES DAVIS: Aura (Columbia 45332)

The most compelling, cohesive Miles Davis album this decade has been on Columbia’s shelf since ’85. Danish trumpeter Palle Mikkelborg has fashioned a rich, elegant jazz-rock suite that Miles plays the hell out of: his horn, open or muted, is as expressive and touching as ever. John McLaughlin, Niels Henning Orsted Pedersen and members of the Danish Radio Big Band are in the cast. An important release.

THEMELONIOUS MONK: Straight, No Chaser: Music From The Motion Picture Soundtrack (Columbia 43358)

A Monk mish-mash, most of it unreleased, from Charlotte Zwerin’s documentary. There’s some chat and audience rehearsal, solo piano and quartet stuff, and two strong pieces by a previously unrecorded all-star ’67 octet. Good soundtrack, great movie. A full album’s worth of Octet material would be welcome.

Nelson Rangell: Playing For Keeps (GRP 9589)

Many young post-bop tenor players play like Michael Brecker, and many young Lite Jazz alto players play like David Sanborn. Rangell’s the latter. Slick and clean, he should do well in drive time at Lite Jazz Radio.

Andre Previn: After Hours (Telarc 83920)

Previn made many popular, easygoing jazz piano records for Contemporary in the ’50s. Here, with Ray Brown and Joe Pass, he’s back: a breezy, swinging, no-nuss romp through a stack of standards.

Ivo Papasov and his Bulgarian Wedding Band: Orpheus Ascending (Hannibal 3348)

A moving, ethnographic crazy-quilt of Bulgarian dance music, gypsy folk music, jazz, a bit of funk, and who knows what else. Fast and furious, with wild meters, led by a triphramer clarinetist and including a rangy Bulgarian vocalist, a peppy accorderionist and “Bulgaria’s Billy Cobham” on drums.
MAZE, FEATURING FRANKIE BEVERLY

AMAZING RETURN: When Frankie Beverly, leader of the multitalented, multifaceted congregation of musical artists known as Maze, talks of his group, he refers to himself as the picture and Maze as the frame. If a picture is worth a thousand words, then Maze's Warner Bros. debut disc Silky Soul is surely worth a few gold and platinum awards. With Silky Soul, Frankie Beverly and Maze have created their best effort to date.

Beverly formed the group first known as Rawson! in the early '70s in his native Philadelphia. In order to build their own identity separate from the hectic Philly scene, the group moved to San Francisco. After arriving on the West Coast, the group changed their name to Maze, and developed their distinct musical style, which led to a contract with Capitol in 1976. The first album, entitled Maze Featuring Frankie Beverly, was a resounding success and gave the group a solid reputation in the music industry.

In the '80s Maze has developed a faithful following of ardent fans worldwide. Much of this is due to Maze's extraordinary live performances. During the shows, excited Maze fans will sing along to their favorite Beverly creations, like "Joy and Pain." In fact, the group's concerts were so legendary that Maze soon released Live in New Orleans 1, a double album highlighting the group's performance. Live in New Orleans provided Maze with their largest selling venture to that point.

The '80s have continued to launch Maze onto a higher plateau than any member of the group could have imagined. "We Are One" and "Love Is Key" helped provide Maze with global, not just national, attention. 1986 saw the release of a second live double album, called Maze Featuring Frankie Beverly Live In L.A.

Shortly after the second live album's release, the group took some time off to recharge their creative juices. This year, Maze reappeared on Warner Bros., and unveiled some personnel changes. Their debut WB album Silky Soul offers a deepened lyrical content in an effort to head the group into a whole new direction, as the '80s become the '90s. The album's title cut is a loving tribute to the group's mentor, the late Marvin Gaye, who discovered the group and lent much support during the early years. Silky Soul has already produced the number one single "Can't Get Over You."

The continuing success of Silky Soul will surely expand the Maze list of faithful fans. It's a purely entertaining musical masterpiece.

Bob Long

AFTER 7 HEATS UP N.Y.—Virgin recording artists After 7 turned up the "Heat" for a standing-room-only crowd of industry and media elite who gathered in New York recently for a listenning party to introduce their debut album After 7. The album's first single "Heat of the Moment" has enjoyed tremendous response around the country. The album was produced by family members L.A. & Babyface, two of the hottest producers in the business. Pictured (L-R) Kathi Moore, N.E. Regional Promotion Manager, Virgin Records; Ray Boyd, P.D. WBLS; Charles Warfield, G.M. WRKS; Sharon Heyward, V.P. & R&B Promotions, Virgin; Keith Mitchell, Kevin Edmonds and Melvin Edmonds, After 7; Vaughn "The Voice" Harper, D.J. WBLS; Linda Haynes, Publicity Director/R&B Specialist, Virgin. (Photo: Ron West)
CASH BOX CHARTS

TOP R&B SINGLES

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

September 30, 1989

#1 Single: Maze/Frankie Beverly

1. CANT GET OVER YOU (Warner Bros. 228965) Maze 4 9
2. TASTE OF YOUR LOVE (Virgin 7 99201) E.U. 2 14
3. PUT YOUR MOUTH ON ME (Columbia 38 68989) Eddie Murphy 3 10
4. BACK TO LIFE (Virgin 7 99171) Soul II Soul 9 8
5. HEAT OF THE MOMENT (Virgin 7 99264) After 7 7 10
6. REMEMBER (THE FIRST TIME) (Atlantic 155634) Eric Gable 1 16
7. DON'T MAKE ME OVER (Nona Plateau 50167) Sybil 10 7
8. MISS YOU MUCH (A&M 1465) Janet Jackson 14 5
10. MY FANTASY (Motown 1919) Teddy Riley Featuring Guy 5 15
11. SWEET TALK (Capitol 44347) D'Elia Hicks 13 11
12. BABY COME TO ME (Columbia 38 68949) Regina Belle 16 8
13. OUT OF MY MIND (EMI 50612) O'Jays 15 10
15. IF YOU ASKED ME TO (MCA 53366) Patti Labelle 8 15
16. BABIES HAVING BABIES (Triumph 166) Terry Tate 18 11
17. ALL MY LOVE (Capitol 44409) Peabo Bryson 21 8
18. TALK TO MYSELF (Deltron 7 29236) Christopher Williams 20 9
19. SMILIN' (Atlantic 7 88986) Levert 23 8
20. BUST A MOVE (Def Jam Records 105) Young MC 25 8
21. ROCK WIT CHA (MCA 53562) Bobby Brown 26 6
22. LET GO (RCA PolyGram 711 22717) Sharron Bryant 12 14
23. I'M IN DANGER (Capitol 44401) Mother's Finest 24 7
24. BREATHE LIFE INTO ME (Island 7 99179) Mica Paris 27 7
25. SPEND THE NIGHT (CE SOIR) (Warner Bros. 7 22900)

The Isley Brothers (Featuring Ronald Isley)

17 14

26. IT'S FUNKY ENOUGH (Atlantic 95549) The D.O.C. 28 5
27. YOU ARE MY EVERYTHING (Columbia 38 69016) Surface 31 6
28. ALL I WANT FROM YOU (Motown MOTW 1974) The Temptations 30 8
29. SMOOTH OPERATOR (Warner Bros. Cold Chillin' 7 29267) Big Daddy Kane 49 5
30. JUST WHAT I LIKE (Warner Bros./Reprise 7 22950) Michael Cooper 22 9
31. PARTYMAN (Warner Bros./Reprise 7 22914) Prince 34 5
32. STATE OF ATTRACTION (Capitol 72954 9500) Rhonda Clark 36 6
33. GIRL I'M GONNA MISS YOU (Arista 1 4670) Milli Vanilli 44 5
34. I GO TO WORK (Jive/RCA 1264 1-01) Kool Moe Dee 37 6
35. SO WAT CHA SAYIN' (Sleeping Bag Records 80 133) EPMD 35 7
36. I'LL BE THERE (Island 7 9816) Miles Jaye 41 8
37. I WANNA COME BACK (Warner Bros. 22865) James Ingram 39 7
38. DON'T TAKE IT PERSONAL (Arista 95197) Jermaine Jackson 45 5
39. DON'T KNOW (I LOVE YOU) (Atlantic 7 88831) Chuckii Booker 42 5
40. EVERYTIME I TRY TO SAY GOODBYE (Virgin 7 99180) Cheryl Lynn 50 4
41. JUST HIT IT TOGETHER (Columbia 38 68989) Lisa Lisa & Cult Jam 29 13
42. 'BOUT DAT TIME (EMI 5008) Pieces Of A Dream 46 7
43. EVERYTHING (MCA 53714) Jody Watley 47 4
44. AIN'T MY TYPE OF HYPE (Columbia 38 68975) Full Force 32 7
45. IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE (Arista 81 9850) Aretha Franklin & Whitney Houston 19 14
46. CELEBRATE NEW LIFE (Capitol 44352) Bebe & Cece Winans 54 5
47. SARAHS SISTER (Jive/RCA 1217) Jonathan Butler 33 17
48. NEW JACK SWING (Motown 729) Wreckx-N-Able 56 6
49. FUN (RCA 9010-1-00) Grady Hall 38 10

#1 Debut: Miki Howard #75

50. I'M STILL MISSING YOU (Tabu 89154) S.O.S. Band 58 6
51. SAY NO GO (Sony 9394) De La Soul 62 2
52. HOME (MCA 53712) Stephanie Mills 70 3
53. IT'S NO CRIME (Soul Train CBS 154 68396) Babyface 40 14
54. THIS HOUSE (Motown 1998) Diana Ross 55 6
55. COH BABY BABY (Warner Bros./Reprise 7 22948) Zapp 69 2
56. SOMETHING IN THE WAY (MCA 53624) Stephanie Mills 48 18
57. 3 O'CLOCK JUMP (A&M 12316) Herb Alpert 60 4
58. MY SUGAR (Warner Bros. 7 22990) Atlantic Starr 53 12
59. TWO WRONGS (DON'T MAKE IT RIGHT) (Atlantic 27 22718) David Peaston 52 17
60. STEPPIN' OUT (Clutch A 426) 100B 65 7
61. MAKE THAT MOVE (PolyGram 869 360 7) Finest Hour 64 3
62. PERSONALITY (Arista 9830) Kashif 69 2
63. I'M NOT SOUPED (Atlantic 88818) Troop 87 2
64. HI HYPE (Elektra/Vertertainment 7 92954) Entouch 43 9
65. JUST CALL MY NAME (Def Jam 38 69072) Alyson Williams 73 2
67. HEY YOUNG WORLD (Columbia) Slick Rick 68 3
68. FIGHT THE POWER (Motown 1972) Public Enemy 59 12
69. PAUSE (PolyGram 7286) Run D.M.C. 72 4
70. I LOVE THE BASS (Enigma 75524) Barry White 80 2
71. HAPPY (Motown 1993) The Boys 75 5
72. FEEL SO GOOD (Motown MOTW 1997) Jermaine Jackson 79 3
73. THE SAME OLD SONG (PolyGram 874 786 7) Third World 85 3
74. SPEND THE NIGHT (UpTown MCA 53666) Guy 51 13

57 I'VE GOTNTH IN THE WORLD (Atlantic 7 88026)

58 SLOW DOWN (Warner Bros. 7 22958)
59 KARIN WHITE DEBUT
60 ON THE STRENGTH (Capitol 34 68149)
61 FLAME (With Tony Terry) 82 4
62 KISS YOUR TEARS AWAY (Columbia 38 9007) Lisa Lisa & Cult Jam DEBUT
63 BIG OLE BUTT (Def Jam/Columbia 69096) LL Cool J 66 6
64 KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7 22865) Randy Crawford DEBUT
65 CONGRATULATIONS (A&M 1407) Vesta 67 21
66 ON OUR OWN (MCA 5362) Bobby Brown 71 17
67 FOOLISH HEART (RCA PolyGram 7867) Sharon Bryant DEBUT
68 COLD FRESH GROOVE (Orpheus 72702) Chilly 96 2
69 AIN'T NOBODY'S BUSINESS (MCA/Magnolia 53683) Eugene Wilde 74 7
70 TELL ME (PolyGram 869 668 7) Clayton DILLON DEBUT
71 SUPER LOVER (Tommy Boy 9343) Barry White 92 2
72 SOMEBODY FOR ME (UpTown 53178) Heavy D & The Boyz DEBUT
73 BAT DANCE (THEMME FROM "BATMAN") (MCA 89205-7) Jessica Peniston Prince 77 16
74 WAY IT IS (RCA 90205-7) Troy Johnson 61 18
75 2 HYDE (Select 62345) Kid N Play 62 4
76 FUNKY DIVIDENDS (Arista 1 88034) Three Times Dope 79 10
77 SPECIAL LOOK (MCA 53281) Debbie Allen 81 10
78 ME SO HORNY (Skywalker 127) The 2Live Crew DEBUT
79 MIDNIGHT SPECIAL (Atlantic 7 89801) The System 78 21
80 WE GOT OUR OWN THANG (UpTown MCA 53802) Heavy D & The Boyz 83 17
81 FRIENDS (MCA 53660) Jody Watley with Cee B & Rick 84 19
82 HEART DONOR (Atlantic 7 88877) Anne G. 88 8
83 SHE'S NOT MY LOVER (Motown 1991) Joyce "Fenderella" Irby 90 7
84 MY LOVE IS SO RAW (Def Jam/Columbia 38 68903) Alyson Williams 91 18
ROCK & ROOTS

ATLANTA BURNS AGAIN: The summer festival season is in full swing, just in time for the return of one of last year's finest. Benson & Hedges Blues, featuring the Fabulous Thunderbirds, Etta James, Bo Didley, Albert King, John Lee Hooker, Ry Cooder, David Honeyboy, Tinsley Ellis, Buddy Guy and Junior Wells, John Mayall and the Bluesbreakers, Katie Webster, Jimmy Smith, Clarence "Gatemouth" Brown and Jimmy Witherspoon, will be in Atlanta, Georgia for a series of citywide blues shows October 9-15.

The festival will center on two major concerts at The Fox Theater, an evening at Center Stage and various concerts at the King Center. A free afternoon "Down Home Blues Fish Fry" will cap a week-long series of performances at Blind Willies. Atlanta's hangout for the locals. One dollar from each ticket sold for the Fox concerts will benefit the non-profit Atlanta Task Force for the Homeless and will augment a $50,000 donation that Benson & Hedges has made to the National Coalition for the Homeless.

If you can make it, pick up tickets for the Fox shows at the box office, or call (404) 881-2009. I'll be here in New York waiting for more rain, so drop me a line and tell me all about it!

ROOTS N' AROUND: While there is some deliberation as to what exactly constitutes "Roots" music (I'll have to get into that down the road), I think all would agree that the root of any music—be it Zulu war chants, country, rock, Bulgarian choirs or even the blues—would be the drum.

This past weekend I was treated to a virtual drumming feast at Modern Drummer magazine's M.D. Festival Weekend '89 in Montvale, New Jersey. The two-day event was a chance for drummers nationwide to get together under one roof and hear some of the industry's most highly respected players.

Appearing was Dave Weckl with Eyewitness (record due in January), Chad Wackerman with surprise guest Alan Holdsworth, a supercharged Jack DeJohnette with jazz luminaries Gary Peacock and John Abercrombie, and in a rare East Coast performance, the ever-amazing yet self-deprecating "I think I could play better if we had some mood lighting" Winnie Caiatina.

Rounding out this illustrious bill were Liberty DeVitto (of Billy Joel's band), Greg Bissonette (David Lee Roth), Michael Shrieve with David Real, Danny Gottlieb (Elements, Pat Metheny), Japanese drum troupe Soh Daiko and Hall of Fame inductee Carl Palmer.

Have you ever noticed how some drummers adopt rather Chinese facial expressions when they're really getting into it? Tell next year...

UP AND COMING: Out in 6 weeks, or 7, maybe 8... on Flying Fish: John Hartford's Down on the River, Sally Rogers' Generation and Very Best of Tom Paxton... on Rounder: Zachary Richard's Mardi Gras Mambo, Rebirth Band's Feel Like Fustring It Up, Bruce Daigrepoint's Ceour des Cajuns and Daryl Rye's Carolina Blues (featuring 12/8 groove master Donny Marshall on drums)... on Black Top: Joe Guitar Hughes If You Want to See these Blues and Bobby Radcliff, Dress Too Short... on King Snake: Doctor Hector & the Groove Injectors' House Calls and Ace Morland's Sizzlin' Hot... on Al- lagator: Katie Webster's Two-Fisted Mama and Tinsley Ellis Fanning the Flames... on Ace Records: Little Richard's Specialty Sessions, Big Mama Thornton's You Old Hound Dog, the Impressions Definitive Impressions and a collection of fatback music with the quaint title Show It. You betcha... and don't miss these Capitol reissues entitled The Collector's Series: Ferlin Husky, Hank Thompson and, coming in October, Sonny James and Morrie Haggard. Denise Cox with Capitol in Nashville, has been down in the vaults with a big flashlight looking for this stuff and she's done a great job... Last I heard, Buskin & Ratteau were still holding up in their Manhattan studio recording a new album. Now if only I could sneak my Walkman in there...

Ken Micaleff

ROOTS PICKS

J ANSON FUNDERBURGH & THE ROCKETS FEATURING SAM MYERS Rack 'Em Up (Black Top BT 1049)

Anson Funderburgh and the Rockets are the best all-around blues band in the biz today. Their straight-ahead, no-concession-to-commercialism approach is particularly refreshing in this era of freeze-dried, three-minute stardom. Their music is honest, their attitude sincere, and they know exactly what they're about. Not since Paul Butterfield's racially mixed ensemble first recorded for Elektra there has been a strict blues band that combined the pyrotechnics of white musicianship with the depth, savvy and soul of black expression.

Butterfield's band had a predominantly white sound, the soloists being white. The Funderburgh/Myers sound is basically black, due to Sam Myers. Matured by age and experience, Myers supplies lead vocals and harmonica, while Anson Funderburgh has listened to and played blues since he was literally a child (and who didn't learn his licks from a Play Guitar in Only 7 Days book), provides the top end of the band's sound with lead guitar work that consistently inspires. While these two are responsible for the band's direction, the Rockets' bass, drums and keyboards (with horns in the studio form the rhythmic nucleus from which this great music flows.

On first listen, Rack 'Em Up may not hit one over the head as did Sins, the band's last LP. But subsequent plays of this addictive music reveal something deeper and finer. Funderburgh says there was no conscious effort to duplicate or surpass... they just went in and cut tunes they liked to play.

Instrumentals like "Rack 'Em Up" and "Meanstreak" feature the band playing with an even higher degree of precision and power than before. Covers like Otis Rush's "All Your Love" sound familiar but retain a personal touch. Ron Levy's "I'm Your Professor" sounded okay when done by Levy, but Sammy Myers gives it the kind of tongue-in-cheek machismo it was meant to have. "Hold That Train, Conductor" and "20 Miles" really show Funderburgh's range for a change (in the past he was obscured by his own reluctance to stand in the spotlight). Others like "Mama and Papa" or "Are You Out There" just add fuel to the fire of this band.

Rack 'Em Up once again drives home the point that there is all too little music being made today that is this perceptually listenable. Beat the crowd to the store...
# TOP 100 SINGLES

## Cash Box Charts

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

September 30, 1989

### #1 Single: Milli Vanilli

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Title</th>
<th>Last Week</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Milli Vanilli</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>2</td>
<td>Heaven</td>
<td>2</td>
<td>10</td>
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<td>3</td>
<td>Cheri</td>
<td>3</td>
<td>12</td>
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<td>4</td>
<td>Cherish</td>
<td>4</td>
<td>12</td>
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<tr>
<td>5</td>
<td>Eight and a Half</td>
<td>5</td>
<td>12</td>
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<tr>
<td>6</td>
<td>Don't Wanna Lose You</td>
<td>6</td>
<td>13</td>
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<tr>
<td>7</td>
<td>Miss You Much</td>
<td>7</td>
<td>15</td>
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<tr>
<td>8</td>
<td>Shower Me</td>
<td>8</td>
<td>13</td>
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<tr>
<td>9</td>
<td>One</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>Mixed Emotions</td>
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<td>11</td>
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### #1 Debut: Eurythmics #70

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<td>Eurythmics</td>
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<tr>
<td>2</td>
<td>Love</td>
<td>2</td>
<td>12</td>
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<tr>
<td>3</td>
<td>Keep on Movin'</td>
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<td>12</td>
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<tr>
<td>4</td>
<td>Listen to Your Heart</td>
<td>4</td>
<td>13</td>
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<tr>
<td>5</td>
<td>Partyman</td>
<td>5</td>
<td>20</td>
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<tr>
<td>6</td>
<td>When I Looked at Him</td>
<td>6</td>
<td>23</td>
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<tr>
<td>7</td>
<td>Sowing the Seeds of Love</td>
<td>7</td>
<td>26</td>
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<tr>
<td>8</td>
<td>Hangin' Tough</td>
<td>8</td>
<td>11</td>
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<tr>
<td>9</td>
<td>Love in an Elevator</td>
<td>9</td>
<td>29</td>
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<tr>
<td>10</td>
<td>Runnin' Down a Dream</td>
<td>10</td>
<td>24</td>
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<td>11</td>
<td>Rock with a Chance</td>
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<td>30</td>
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<tr>
<td>12</td>
<td>It's No Crime</td>
<td>12</td>
<td>27</td>
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<td>13</td>
<td>Cold Hearted</td>
<td>13</td>
<td>15</td>
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<td>14</td>
<td>Dr. Feelgood</td>
<td>14</td>
<td>33</td>
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<td>15</td>
<td>Healing Hands</td>
<td>15</td>
<td>35</td>
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<td>16</td>
<td>That's the Way</td>
<td>16</td>
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<td>17</td>
<td>What I Like About You</td>
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<td>18</td>
<td>You're My One and Only True Love</td>
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<td>19</td>
<td>Talk It Over</td>
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<td>20</td>
<td>The Best</td>
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<td>21</td>
<td>Call It Love</td>
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<td>37</td>
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<td>22</td>
<td>Love Shack</td>
<td>22</td>
<td>56</td>
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<tr>
<td>23</td>
<td>I Feel the Earth Move</td>
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<td>39</td>
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<tr>
<td>24</td>
<td>Soul Provider</td>
<td>24</td>
<td>22</td>
</tr>
<tr>
<td>25</td>
<td>Cover Girl</td>
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<td>26</td>
<td>The End of the Innocence</td>
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<td>27</td>
<td>Angel Eyes</td>
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<td>28</td>
<td>I See You Smile</td>
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<td>29</td>
<td>Friends</td>
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### Top Watch: New Kids #44

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<th>No.</th>
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<td>73</td>
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<td>Donny Osmond</td>
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<td>7</td>
<td>The Cover Girls</td>
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<td>Dino</td>
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<td>10</td>
<td>Donny Osmond</td>
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### Top Hunny: New Kids #44

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<td>1</td>
<td>He's Been Doing It</td>
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### Other Songs

- **Sunshine**: "Island/4th & Broadway (7489)
- **Sacred Emotion**: "Capitol (44379)
- **Don't Shoot Me Out**: "Chrysalis (23889)
- **Put Your Mouth On Me**: "Columbia (36-68937)
- **Poison**: "Epic (34-68696)
- **Sugar Daddy**: "Warner Bros. (22819)
- **My Heart Skips A Beat**: "Capitol (44436)
- **I Like It**: "Island (74183)
- **Talk To Myself**: "Capitol (7-22936)
- **Congratulations**: "Atlantic (14497)
- **Puss 'N' Boots**: "These Boots (Are Made For Walking) (Atlantic 7-88828)
- **Headed For A Heartbreak**: "Atlantic (89922)
- **Need A Little Taste Of Love**: "Capitol (44441)
- **Batdance (From 'Batman')**: "Warner Bros. (22924)
- **Stand Up**: "Warner Bros. (7-22923)
- **Lay Your Hands On Me**: "Mercury PolyGram (874 452-7)
- **The Way To Your Heart**: "Epic (52217)
- **What About Me**: "Capitol (7-22936)

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**Eurythmics Debut**

- **Don't Ask Me Why**: "Arista (1-98820)
- **So Alive**: "Arista (1-98820)
- **Hooked On You**: "A & M (39821)
- **The Angel Song**: "Capitol (44449)
- **Hey Baby**: "Epic (754-68891)
- **Don't Know Much**: "Elektra (7-26921)
- **Forget Me Not**: "Capitol (44449)
- **Lay Down Your Arms**: "A&M (1440)
- **Hey Ladies**: "Capitol (4-4490)
- **No More Ryhme**: "Atlantic (7-88885)
- **Leave A Light On**: "A&M (52790)
- **I Love The Bass**: "Epic (34-68896)
- **If You Don't Know Me By Now**: "Epic (34-68897)
- **Get On Your Feet**: "Capitol (44449)
- **I Don't Want A Lover**: "Mercury PolyGram (872 450-7)
- **Hold On**: "Capitol (7-22925)
- **On The Line**: "Capitol (7-22926)
- **We Could Be Together**: "Atlantic (7-88896)
- **Cover Of Love**: "Cypress (1430)
- **You Better Dance**: "MCA (36673)
- **No Big Deal**: "RCA (7915)
- **My First Night Without You**: "Epic (34-69495)
- **Radar Love**: "Atlantic (7-88836)
- **Toy Soldiers**: "Columbia (36-68747)
- **Hungry**: "Atlantic (7-88854)
- **Crazy About Her**: "Warner Bros. (7-2297)
- **Love Cries**: "Chrysalis (23366)
- **Oh Daddy**: "Atlantic (7-88894)
- **This One**: "Capitol (44436)
- **Closer To Fine**: "Epic (34-68912)
- **I'm That Type Of Guy**: "Def Jam (36-68902)"
PURE POP FOR NOW PEOPLE

**Singles**

- **TRACY CHAPMAN:** "Crossroads" (Elektra ED 5403)
  
  Rumors of a techno-pop, acid house, hip-hop, sample-fest prove to be sadly unfounded. Though Chapman has (at least momentarily) shrugged the weight of the world off her shoulders, she's still doing battle with outside forces; this time her own integrity is the object of concern. What could have been yet another pop star's whinefest about the trials of celebrity is instead a thoughtful declaration of standing one's ground, not compromising what you believe in. At one point Chapman even vows to "send those demons [of temptation] back to Hell." Her voice is stronger this time around and the production is, of course, a study in tasteful understatement. An entire album's worth of this subject matter would indeed be tedious, but in a dose this small it's simply more cement in the building of a pop star. (Ernest Hardy)

- **THOMPSON TWINS:** "Sugar Daddy" (Warner Bros.)

  This is your average neo-disco synthesized dance mix, and really, it's not a bad one, but from the Thompson Twins? Come on, are these the same Twins that brought us such classic songs as "Hold Me Now" and "Lay Your Hands on Me?" What happened that strength and passion? This tune possibly might fare well on the dancefloor, but as a Thompson Twin fan, I don't believe it's their best effort. (Stephanie Brainerd)

- **LISA LISA & THE CULT JAM:** "Kiss Your Tears Away" (Columbia)

  Years and years ago, when I was just a young pup in junior high school, I remember going to my first school dances. Decked out in my Landlubber jeans and rainbow Nikes, I sat on the sidelines through every fast dance because, of course, I was too cool to jump around like that. But when those first few notes of a slow, drippy ballad came pouring from the amps, I was outta my chair and making a beeline for the boys. The slow songs were always insipid little things, whiny and uninspired, but to a seventh grader, they were the anthems of true love. Yep, this song only proves to me again that Lisa Lisa & the Cult Jam were born too late. (SB)

- **STEPHANIE MILLS:** "Home" (MCA-23980)

  Despite the addition of a redundant spoken intro and a bit of over-singing by Mills (it's a tad depressing when a talent as enormous as Mills still hasn't learned to trust the song and instead pulls out showy vocal acrobatics for audience response) her signature song (despite her refusal to sing it for years) proves to be as potent now as when she was just a Broadway babe. Backing appearance by mega-hot, mega-in group Take 6, doesn't really add anything but can hardly be called excessive. (EH)

- **SHARON BRYANT:** "Foolish Heart" (Wing 889 879-1)

  Trying to inject soul into a Steve Perry (or Journey) song is tantamount to trying to walk on water; it just goes against the natural order of things. And though Bryant isn't quite up to the task of performing miracles, she does well with the little she's given. A very competent singer with slight shadings of all the biggies in her voice, what Bryant really needs is exceptional material to put her over the top. A call to songwriters Brenda Russell or Angela Winbush might do the trick. (EH)

- **MARY MARGARET O'HARA:** Miss America (Virgin 91274-1)

  One of the great tragedies of our time, as more than one scribe has lamented, is the erosion of the English language. As the vocabulary shrinks, meaning is also diluted. Everyone's a rebel; every new record, film, or artist is offbeat. Descriptions are haphazardly applied and ideas hazily conveyed.

  What this also means is that any artist who is still in control of the language, still able to manipulate it, use it, and focus its power is often overlooked because they aren't pre-digested and easily categorized. Mary Margaret O'Hara is in danger of just such a fate. Miss America is an absolutely brilliant album. A voice that recalls both Kate Bush and Patsy Cline while being entirely individual. Beautiful, haunting music wrapped around lyrics that are full of pain, insight, and wisdom. This is what you hear in your head late at night when muses speak, when all your thoughts suddenly gain clarity and present themselves to you as poetry. One of the most significant releases of the year, this album deserves to be on every functioning turntable in America. (EH)

- **ROTUNDI:** Preaching & Confessing (ROM 28005)

  When accordions rule the world, watch for Rotundi to rule the airwaves. Blending styles from all over the globe, often in one song, the one and future polkameisters are back with their second album for ROM. But this time there's less emphasis on the ol' oom-pah-pah and more wiggly world beat. Mexican-American border music, Argentinian tango, Cajun and Zydeco and South African jive-all can be found as the jumping backdrop for the satirical vignettes of American life penned by main songwriter Paul LaCues. Such titles as "Hippe Children," "Brand New Mind" and "Comme Hoedown" are a clue to the biting wit, while the compassion of LaCues progressive political agenda surfaces on "St. John's Bread." The slightly shrill voice of Tony Patellis vocals has dissipated, allowing the band's talent away from the novelty label some have tried to pin on them. Like Texas counterparts Brave Combo,
Rotundi has left the leaderhosen behind. (Tom Cheyney)

**MAX Q.: Max Q. (Atlantic 82041-1)**

When INXS lead singer Michael Hutchence made his film debut in the ill-fated *Dogs in Space*, there was little good that could be said about it. Though critics in the alternative press raved over it, it was an incoherent mess. A film about the chaotic, unstructured punk movement in Australia (and, by implication, the world), the film itself was chaotic and unstructured, at times laughingly so. Hutchence himself was required to do little more than pose seductively which, as a video star, he was quite good at. (Everyone in the film was upstaged by a goat who seemed to wander into frame at the film's end.)

What made *Dogs* notable was its music. The collaborations between Hutchence and Australian musician Ollie Olsen had a vibrancy and urgency lacking in the film. The two have now produced a solid rock album comprised mostly (but not solely) of social commentary that is a perfect example of the cynic merely being a pissed-off idealist. There is an undercurrent of sadness to even the angriest lyrics (an effect achieved largely through the use of cellos, strings and violins, but also through some of the most impassioned singing Hutchence has ever done) that helps convey both a sense of hopelessness and determination. The dominant theme is the control of the individual by larger elements in society ("Sometime," "Way of the World") but is balanced by some fairly unconventional love songs ("Monday Night By Satellite," "Concrete"). Even these love songs, however, are told largely through political imagery and metaphors. An excellent album all the way around. (EH)

**FOUNDATION: Heart Feel It (Mango 9837)**

The harmony trio was once at the core of reggae, three voices blending in righteouseous and love. Although not as much in the forefront of the music as they once were, the trio survive and in some cases thrive. The best trio release this year comes from the properly named Foundation. Fronted by Errol "Keith" Douglas with harmonies supplied by Euston "Ipal" Thomas and Emilio "Father" Smiley, the Jamaican outfit's words cut like a cane-cutter's machete. Seminal reggae producer Jack Ruby, who died earlier this year, did three albums for Mango before he passed, the stongest of which is *Heart Feel It*. The musicians on board for this conscience-nurturing album include the ubiquitous Sly and Robbie in the rhythm section, Third Wonder Cat Coore on guitars and the Ras Brass anchored by saxman Dean Fraser. Robbie Shakespeare is in especially fine form, with none of the follow-the-dots basslines that poxmark certain recent work by the bassmaster. But it's the voices that put this album over the top. Songs like "When Will It End," "You and I (Got To Be Free)" and "Lack of Wisdom" recall a time when this kind of reggae record made you believe that music could make a difference in righting wrongs and relieving injustice. (TC)

**RHONDA CLARK: Between Friends (Tabu FZ 40882)**

Yet another patented Jimmy Jam and Terry Lewis Production. Crisp, tight, aggressive funk that is more along the lines of their work with Cherelle or Alexander O'Neal than with Janet Jackson (whose new album, also a Jam & Lewis production, is decidedly inferior to this one). Not as hook-filled as Jackson's albums, *...Friends's* roots lie more in R&B than in pop. Clark has a sexy, gospel-tinged voice that at times is very Patti LaBelle-like (particularly on the duet "You're My Everything," featuring Chuck Howard, and the following cut, "No Matter How") and is one of the best voices the crack production team has ever worked with. (Out of the numerous artists the duo have produced, only Mary of the S.O.S. Band has as strong or interesting a voice.) Not essential, but a worthy addition to any record collection. (EH)

**BARRY WHITE: The Man Is Back! (A&M 5256)**

Indeed he is. Forget the fact that countless minor-talent comedians have made White impressions a staple of their routines. The mere fact that they've done so is proof of the potency of his voice. (And potency is something White is an expert on.) For all the men who believed and feared the man-peak-at-eighteen-and-it's-all-downhill-from-there theories, White has been something of an inspiration. The man is relentless. New song titles include "It's Getting Harder All the Time," "I Wanna Do It Good To Ya" and "Super Lover." While none of these are quite as up to White classics "Never Gonna Give You Up," "Can't Get Enough of Your Love Babe" or the libido shattering "Oh. What a Night," all prove the man is as valid today as he was ten years ago. And though he professes that love is the most important thing while giving just all the glory, we forgive the contradiction because he's so damned good. Young ladies in cycling shorts and strategically-torn jeans, take a step to the back. The maestro is here now. (EH)

**WORLD TRADE: World Trade (PolyGram)**

I personally have no problems with this record, but big Yes fans (or should I say Anderson, Bruford, Wakeman, and Howe fans?) might get a bit defensive when they hear something that sounds SO much like their favorite band. World Trade has got the lyrics and the talent, they just need to develop more of an original sound. Choice cuts from the album include "Fight to Win," "Sense of Freedom" and their current single "The Revolution Song." (SB)
HOLLY DUNN: Still Climbing—One Step At A Time

BY KAY KNIGHT

A WOMAN WITH LAID-BACK CONFIDENCE and a strong desire to grow musically—that's Warner Bros. recording artist Holly Dunn. She came to Nashville straight out of college to follow in the footsteps of her older brother, Chris Waters, and has since climbed steadily upward in the music business. 

Staying after arriving in Music City, Holly secured a job at April Blackwood/CBS Songs with her brother, whom she credits with opening many doors for her. 

"I probably would have been afraid to have come out [to Nashville] by myself, and I wouldn't have known where to start as far as the business goes," Holly remembers. "So having Chris here opening doors really made it easier for me. He has really done all the hard part.

Writing was not something new to Holly, however, when she came to Nashville. She wrote her first song at the age of eight, while growing up in San Antonio, Texas, and even though she graduated from Abilene Christian University with a degree in advertising and public relations, Holly has always been drawn to music.

While performing is something Holly has always wanted to do, she's never really sat around and dreamed about it. "I wanted to have the opportunity to do this to see if I could and to see what would happen if I did. So, I'm grateful just to have gotten the chance to see if I could do it. I knew I loved music and I knew it was the thing that I felt like I could do the best."

Holly says she just knew that she wanted to come here and work in the business doing something. "If I'd been a secretary at a record label, I'd have been fairly content, but I would have wanted to be writing songs too. I figured if I could come to Nashville and keep myself employed in the music industry, then I'd be more successful than 90 percent of those coming into town every day.

"Every step of the way I've said, 'Okay, I've gotten this far—if this is where it ends, I'm going to be happy with it.' When I got my job with a major publishing company, I said, 'All right, I've gotten my major deal, this is good, if I can just get some songs recorded. I'll be happy if I can just make some money at it. I'll be a good steady career—I don't have to be a superstar.'"

But Holly says things just kept going up and she kept re-assigning her values and what she would be happy with. "I just keep raising it to fit where I am and tell myself I'm happy where I am and try not to get frustrated about where I might want to be."

Holly Dunn is probably just where she wants to be. She has collected numerous awards, including three Grammy nominations, a CMA Horizon Award and a trophy from the ACM as Top New Female Vocalist for 1986. She's had some top country hits—"Daddy's Hands," "Love Someone Like Me," "Strangers Again" and her recent #1, "Are You Ever Gonna Love Me."

Holly, who has been busy touring all year, is preparing to come off the road to get down to some serious writing for an upcoming album. And what kind of music does Holly Dunn deliver to the people?

"I try to have a lot of meat on my songs, try not to be just another female country singer. I try to be very involved in every aspect of my career."

Holly says her career probably says more about her personally than her music does. "I write, co-produce... and when I was at MTM, because the label was small, I practically single-handedly ran my career at times—from picking colors for album covers to co-writing the scripts for my videos. There wasn't really anybody there to do it for me, so I had to do it. But I loved it! It was like going to college—like music school for four years over there. So I think that says more about me than even the musical direction."

Holly says as far as the songs go, she tries to pick those that say a lot more than your average you-stomped-my-heart-and-I'm-gonna-go-out-and-get-drunk songs.

"I find it real hard to sing a song where the woman has been totally victimized. I'll sing a good sad song, and I do have my 'woe is me' kind of moments, but I find it real hard to write those songs where the woman is real weak and just standing there getting walked over constantly. And it's hard for me to want to record one like that."

Holly says she is very particular about the songs she selects from other writers to record as well. "It has to affect me—it has to be something that I wish I'd written and didn't, or didn't have the talent to, and it has to have something to say."

Holly is planning to begin work on a new album in December, with a tentative February release date. "I don't know what the name of it will be or what's going to be on it," Holly says, laughing heartily. "That's why I'm coming in off the road soon. It's time to find out, so it's time to start writing. We don't do nearly as many dates as some artists do, but it's enough for me."

In the meantime, Holly's next single, "There Goes My Heart Again," has just been released. "It's one I'm really excited about, and I'm glad Warner agreed with me and wanted to put it out as a single 'cause I thought it was a great song and really stood up for it. It's a great one, written by Wayne Perry, Joe Diffy and Lonnie Wilson, that just sounds like an old Buck Owens song."

Buck Owen is someone Holly has been very influenced by. "I love Buck. I think anybody that's listened to country radio since the 50's had to have been aware of Buck and influenced by his music. He really had a whole genre of country music all to himself.

"When looking for material for Blue Rose of Texas I searched everywhere, from compilation tapes to flea markets, for one of his songs to cut. But he's so hot right now, and has been through the years, that most of his really great songs have been covered already. But I'm sure there's a gem out there somewhere that I've missed, and hopefully I'll stumble upon it for this next project. But in the meantime, we've done this single that sounds very much in that vein and holds up to what we wanted."

What's the next step for Holly Dunn? "Well, we're just hitting the road real hard right now and looking forward to the end of October so I can come in and do some writing!"
CASH BOX CHARTS

COUNTRY SINGLES

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

September 30, 1989

#1 Single: Clint Black

1. Killin' Time (RCA 8945-7-RAA) - Clint Black
2. Let Me Tell You About Love (Curb/RA 89-47-RAA) - The Judds
3. I Got Dreams (MCA 53665) - Steve Wariner
4. Above and Beyond (Columbia 36648) - Rodney Crowell
5. Living Proof (Columbia 366997) - Ricky Van Shelton
6. Finders Are Keepers (Warner Bros./Curb 7-22945-A) - Hank Williams Jr.
7. (I Wish I Had A) Heart of Stone (RCA 8944-7) - Baillie & The Boys
8. High Cotton (RCA 8943-7-RAA) - Alabama
9. Hello Trouble (Curb/MCA 53671) - Desert Rose Band
10. Ace in the Hole (MCA 536933) - George Strait
11. Give Me His Last Chance (MCA 53651-A) - Lionel Cartwright
12. A Better Love Next Time (Epic 3468797) - Merle Haggard
13. You'll Never Be Sorry (Curb/MCA 53672) - The Bellamy Brothers
14. Daddy and Home (Capitol B-48801) - Tanya Tucker
15. Burnin' Old Memories (Mercury 874-679-05) - Kathy Mattea
16. Nothing Can Do About It Now (Columbia 36683) - Willie Nelson
17. Let It Be You (Epic 34-69085) - Ricky Skaggs
18. An American Family (MCA 53710) - Oak Ridge Boys
19. Don't You (Warner Bros. 7-22434-A) - The Forester Sisters
20. Say What's in Your Heart (RCA 8934-7-RAA) - Restless Heart
21. I Wonder Do You Think of Me (RCA 890-7-RAA) - Keith Whitley
22. Yellow Roses (Columbia 366900) - Dolly Parton
23. Writing on the Wall (Epic 34 69991) - George Jones

#1 DUET: Shenandoah #43

24. BAYOU BOYS (Universal/MCA 00124) - Eddy Raven
25. Honky Tonk Heart (Warner Bros. 72955) - Highway 101
26. The Juicebox Played Along (Warner Bros. 7-22912-A) - Gene Watson
27. Till Love Comes Again (MCA 53594) - Reba McEntire
28. I'm Still Crazy (Columbia 366886) - Vern Gosdin
29. You Put the Soul in the Song (MCA 53710) - Waylon Jennings
30. Timber I'm Falling in Love (MCA 53641) - Patti Loveless
31. The Race Is On (Capitol/B-44418) - Sawyer Brown
32. Are You Ever Gonna Love Me (Warner Bros. 7-22957) - Holly Dunn
33. The Vows Go Unbroken (Always True to You) (Reprise 7-22928-A) - Kenny Rogers
34. Never Givin' Up on Love (Warner Bros. 7-22970-A) - Michael Martin Murphy
35. Full Moon Full Moon of Love (Eddy 7-25532-A) - K.D. lang and the rehands 10
36. The Coast of Colorado (MCA 53663) - Skip Ewing
37. If Tomorrow Never Comes (Capitol B-44430) - Garth Brooks
38. Any Way the Wind Blows (Warner Bros. 7-22965) - Southern Pacific
39. This Woman (RCA 8943-7) - K.T. Oslin
40. Hot Nights (16th Avenue 70433) - Canary
41. I Was Born with a Broken Heart (Curb CRB 10553) - Josh Logen
42. The Lonely Side of Love (MCA 50702) - Patti Loveless

#1 DUET: Eddy Raven #24

43. TWO DOZEN ROSES (Columbia 3669016) - Shenandoah
44. I've Been Loved by the Best (RCA 89017-RAA) - Don Williams
45. Do You Feel the Same Way Too (RCA 8974) - Becky Hobbs
46. COUNTRY CLUB (Warner Bros. 7-22882-A) - Travis Tritt
47. If You Don't Know Me by Now (Evergreen 11-100-A) - Joe Stampley
48. Sunday in the South (Columbia 366892) - Shenandoah
49. Bad Moon Rising (Soundwaves 4376) - Centro
50. You and the Horse (That You Rode In On) (Tra-Star TS-1227) - Patty Cole
51. She's There (MCA 53686) - Daniele Alexander
52. Too Much Money at the End of the Money (Reprise 7-22964-A) - Billy Hill

53. You Ain't Down Home (Curb/MCA 10530) - Jann Browne
54. Breaking New Ground (Universal UVL-66108) - Wild Rose
55. Suzette (RCA 90287-RAA) - Foster and Lloyd
56. Never Alone (MCA 53117) - Vince Gill
57. Out of Your Shoes (RCA 90167-RAA) - Lorrie Morgan
58. If I Live to Be a Hundred (Round Room RR-1681) - Arne Benoni
59. Sons of the Pioneers (American Cowboy Songs 24002) - Chris LeDoux
60. Chances Are We'll Be Cheatin' (Master MR-0134) - Kitty Timbs
61. Outside Chance (USA 62981) - Larry Dean
62. Never Had It So Good (Columbia 38-69505) - Mary Chapin Carpenter
63. Finders Keepers (Round Room RR 1682) - Harlan Helgeson
64. Why'd You Come in Here Lookin' Like That (Columbia 386970) - Dolly Parton
65. NUMBER ONE HEARTACHE PLACE (Universal UVL 66003) - The Gatlin Brothers
66. I Love You All Over the World (Lamar LR10205-7) - Gary Ray
67. Love Has No Right (Atlantic America 7-90217) - Billy Joe Royal
68. Dare to Dream (Capitol CRB 101-10) - Missy Maxwell
69. More Than a Lifetime (Lamar LR-10206) - Todd Brandham
70. The Truth Doesn't Always Rhyme (Capitol CRB 1228) - Rebecca Holden
71. Constantly (Hal Kau Kountry HMK-808-A) - Ann Brown
72. Three Flags (Curb CRB 10044A) - Billy Joe Burnette
73. Stone by Stone (Columbia 3869007) - Tim Mensy
74. Those Eyes (Epic 34-69067) - Greg Nations
75. Sometimes Love's Not a Pretty Thing (Columbia 38-69602) - Zaza Creek
76. You Got the Best of Me (Eddy 7-25526-A) - Juanita Ross
77. Honky Tonk Holiday (Kiker k-1155A) - Dwayne Crews
78. Don't You Need Someone (Hippodram P-3003-A) - Lori O'Reilly
79. Lie Left on His Finger (Reprise 7-2373) - Glennie Sue Foster
80. Forever or Never (Universal UVL-66102) - Allen Karl
81. Promises (Warner Bros. 7-22917) - Randy Travis
82. Lean on Me (Capitol CRB 1010-A) - Marcy Carr
83. Walk on By (Evergreen EV-19579A) - Michael Dee
84. Sticks and Wheels (Music City USA MC-117AA) - Ronnie Mason
85. Honest-to-Goodness Amigos (GK 9-2028) Bill Ross Jr. & Crazy Boy
86. Houston Solution (RCA 8866-7) - Ronnie Milsap
87. Home Sweet Homepeople (GAFied Few GPR-101) - Jim Vest
88. Hard Luck Ace (Universal UVL-66014) - Lacy Dalton
89. Cathy's Clown (MCA 53638) - Reba McEntire
90. Twist of Fate (Curb BRB 10547) - Cece Cee Cee
91. A Song, a Day (Keeps the Blues Away) (Capitol Records HMRJ-1102) - Mickey Jones
92. Hold Me Till the Last Waltz is Over (Hal Kau Kountry HMK-1018-A) - Katrina Kay
93. What's Going on in Your World (MCA 53644) - George Strait
94. Anything Worth Knowing (Master MR-0134A) - Eagle Creek
95. She's Got a Single Thing in Mind (MCA 53633) - Conway Twitty
96. Lovin' Only You (Epic 34-69603-EB) - Ricky Skaggs
97. New Mexico Sun (Capitol CRB 1204) - Summer Cassidy
98. I'm Listennin' to Hank (Reprise R-3003-A) - John E. Hartley
99. You Just Can't Lose 'Em All (Epic 34-69855) - The Shooters
100. One Good Well (RCA 88667-7) - Don Williams
"Nobody calls me Mr. Clark. I'm ole Roy and that's great! My fans see me on the street and say 'Hee Haw,' just like I work right down the street like they do. They know me and just want to chew the fat. That's great! Yet, there's only one of me and thousands of them who just want to chat. That's a problem. It really bothers me that I sometimes have to cut people off. I know they understand, but it's still a burden on me that I'm the one who has to pull away."

Listening to Roy Clark talk about his love of people, it's easy to understand why he is called the Ambassador of Country Music. It fits him well. That love of people and his extreme musical talent have taken him through 22 years as the host of the NBC television show "Hee Haw." It has won him numerous awards, including the coveted Country Music Association and Academy of Country Music's Host of the Year awards. That list also includes recognition as Comedy Act of the Year, Instrumentalist of the Year, Packer of the Year, Instrumental Group of the Year (with Buck Trent)—the list goes on and on and on.

But all the recognition and awards have not changed the man who learned to love music at an early age, nor his goodwill toward others.

"I have fun playing music and I feel that fun is a big part—maybe even all of music, however it's approached," Clark says, thoughtfully. "It affects your emotions. If it's a sad song, it makes you sad, if it's done right. I try to do the emotions of music rather than sit down and impress someone with being technically correct. I go for the emotion. My approach to the audience is for us to identify with each other. Then you're not unreachable."

Clark's openness and desire to become a friend to all is felt not only in this country, but all over the world. He recently returned from his second tour in Russia, where he was again welcomed with love and friendship. Clark's first tour in 1976, financed by the U.S. and Soviet governments, held many restrictions. His November 1988 tour, financed by American well-wishers and fans, was much more lenient for Clark and his entourage.

"The changes were so much for the better. It's easier," Clark recalls, smiling. "The people want to talk. They smile more. Before, it was gloomy, depressed. You never saw anyone just talking on the street. They were on the street, but they had their heads down, always going somewhere, from point A to point B. This time they were out talking and they smiled at you—wink, when they saw that we were filming and that we were Americans. They love Americans?"

Russia is not the only country that loves Americans, particularly an American by the name of Roy Clark. His name is known worldwide. He has toured England, Belgium, the Bahamas, Cannes, Monaco and Switzerland. Japan, Thailand, the Philippines, West Germany and France have also welcomed him with open arms.

Clark has sold out performances from Madison Square Garden to Moscow's Rosnytia Theatre, but he also entertains thousands of fans at county and state fairs across the country. He is considered a musician's musician, one of the best guitar and banjo pickers anywhere, and plays the 12-string guitar, acoustic guitar, banjo and fiddle, among others that he says he can "get by" on. But, being the "regular" guy he is, he accepts that extreme talent humbly.

"I'm not a musician in the true sense of the word, but I have a great time playing music," Clark states, with his impish grin, eyes dancing, "I call myself a guitar picker, not a guitarist. I have none of the musical restrictions that way. I don't have the educated knowledge that it can't be done musically. So anything I can think of, I can try. If I hear it and feel it, I just do it."

Ole Roy (as he says when he refers to himself), is definitely a treasure to the country music industry. Whether we see him as the host of "Hee Haw" or on stage in a large auditorium, or just one-on-one, we will definitely part ways feeling as if we will always have a true and understanding buddy.

"I am a regular person that happens to play guitar and entertain people for a living," Clark explains. "The rapport I have with an audience, you can't buy—just you have to go out there and they just have to accept you."

Kay Knight & T.L. Carr

"Country Music's Living Legend"

ROY CLARK: Ambassador of Country Music (and Just a Regular Guy)

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Kay Knight & T.L. Carr
ALBUM RELEASES

STEVE WARNER: I Got Dreams (RCA-9732)
A pure delight from one of the best voices in country music. Warner leaves no emotion untold with this LP. Excellent tunes like the title cut "I Got Dreams" (steadily climbing toward #1), his former Top 5 hit "Where Did I Go Wrong," and the tune slated as the next single release, "When I Could Come Home to You," make this album a must for Warner fans. And Steve's rendition of "The Flower That Shattered the Stone" brought tears to my eyes and sent chills up my spine. This one, with stellar production by Jimmy Bowen and Warner, is a winner!

JASON D. WILLIAMS: Tore Up (RCA-9782-4)
It's red-hot rockabilly at its best! Newcomer Jason D. Williams makes that piano talk (no, scream), with rockin' tunes like "I Refuse to Sing the Blues," the title cut "Tore Up," and his current single release, "Waitin' on Lee." Williams shows us he can also get serious with a bluesy ballad like "Why Would I Hurt You" and the beautiful instrumental "Lynn Song." It's a combination rockabilly/big band sound, expertly produced by Roy Dea and Mark Wright, that's sure to produce several hits for this fair-haired fellow!

SINGLE RELEASES

OUT OF THE BOX

RONNIE MILSAP: "A Woman in Love" (RCA 9027-7-RAA)
This clever tune, written by Doug Millett and Curtis Wright, is made for Milsap. This time he sings about trying to figure out a woman in love. Just as that is impossible, it's also impossible to find any fault with this tune at all. Expert vocal delivery by Milsap and top-notch production by Milsap, Bob Galbraith and Tom Collins. Watch for this one to go straight to the top!

COUNTRY FEATURE PICKS

HIGHWAY 101: "Who'sLonely Now" (Warner Bros. -72279-A)
Paulette Carlson's unique voice tells this one like it is! She's letting her "ex" know that since he walked out on her for another, the tables have turned and now he's the one who's lonely. The stellar combination of Highway 101's magic and Paul Worley and Ed Seay's brilliant production should make this one shine.

WILLIE NELSON: "There You Are" (Columbia 50-73015)
A ballad as only Willie can sing one. In this beautiful tune about the haunting memory of a lost love, Willie makes us feel the pain. Fred Foster again brings the red-headed stranger to life in this one, written by Mike Reid and Kyle Flemming. Radio is sure to love it!

EARL THOMAS CONLEY: "You Must Not Be Drinking Enough" (RCA 8973-7)
Pure beer-drinking music. This sad one about trying to drink her memory away should garner Conley lots of attention from radio and the jukebox. It's good, pure traditional country excellently produced by Emory Gordy, Jr. and Randy Scruggs.

JOHNNY LEE: "I Can be a Heartbreaker Too" (Curb-10564)
Lee's sensuous voice brings him back to radio with this tired-of-being-done-song that's made for the airwaves. Strong lyrics by Tommy Johnson and Lee Satterfield and top-notch production by Mick Lloyd and Mike Daniel should help put Johnny Lee back in the right direction—up the charts!

CALENDAR OF EVENTS

COMING UP:

COUNTRY MUSIC SUPERSTAR ROY CLARK will host a star-studded gala event starring Johnny Cash, Waylon Jennings, Jessi Colter and a special performance by Soviet sensation Alla Pugacheva during the International Marketplaces of Festivals (IMMF), Oct. 5-9 in Nashville.

Representatives from 100 music festivals in 52 countries are expected to attend the five-day event, which will feature local and international artist showcases as well as panel discussions on the International music scene. Topics to be discussed will include the expansion of the global market, changing currency regulations, artist touring and festival production and planning.

For more information please contact the Jim Halsey Company, Inc., Nashville, Nancy Russell, (615) 244-7900.

BACK IN TIME:

SEPTEMBER 26—Happy Birthday to Lynn Anderson (1947)
SEPTEMBER 27—Waylon Jennings' "I'm a Ramblin' Man" tops the charts (1974)
SEPTEMBER 28—Don Williams spends his second of three weeks at #1 with "It Must Be Love" (1979)
SEPTEMBER 29—The Everly Brothers top the charts with their two-sided hit, "Bird Dog" and "Devoted to You" (1958)
SEPTEMBER 30—Sweet Dreams, a film about Patsy Cline, premiers in Nashville (1985)
OCTOBER 1—Jim Reeves' "Distant Drums" began a month-long stay at the top of the British charts (1966)
OCTOBER 2—Elvis Presley's first and only Grand Ole Opry appearance (1954)

HAL KAT KOUNTRY RECORDS

HITS AGAIN

NATRINA KAY SINGS

"HOLD ME TILL THE LAST WALTZ IS OVER"
PRODUCED BY HAL WAYNE
PROMOTION BY TOMMY DEE & TNT PROMOTION
615-228-2833

COUNTRY TIDBIT: SICK LEAVE? NO SUCH THING! The Burch Sisters proved that it's not just their music that's feisty when the little troopers performed to enthusiastic crowds in the Midwest despite Cathy's laryngitis and Cindy's bronchial pneumonia! The trio is in the midst of a tour with labelmates the Stellas.

In the midst of recovering from a severe case of bronchitis, Johnny Cash is making plans to film a western, Three Godfathers, and has scheduled a performance at New York's Ritz on October 28th.
COUNTRY MUSIC

TANYA TUCKER STOPPED BY Capitol Records' Nashville offices recently to show off her new pride and joy, Presley Tanita. On hand to welcome Tanya's new addition was Jerry Crutchfield, Tanya's producer and vice president/general manager of Capitol's Nashville division. Tanya is also enjoying the success of her latest album, Tanya Tucker: Greatest Hits Vol. II, the second release from the LP, "My Arms Stay Open All Night," is set for an early October release. (Photo: Bonnie Rasmussen)

THIS IS ASCAP COUNTRY: ASCAP recently signed Universal recording artist Joe Bannhill to a writer's agreement in the Nashville ASCAP office. Pictured (left to right) are: ASCAP's Merlin Littlefield; Bannhill; ASCAP's Tom Long; and ASCAP member Joe Bob Bannhill (father of Joe Bannhill). (Photo: Alan Mayor)

COUNTRY MUSIC STAR Kathy Mattea, with the legendary Merle Haggard at the Marlboro Country Music Tour kick-off party held in New York recently. Haggard appears on the tour at Madison Square Garden on October 29th, in Detroit November 4th at the Palace, and at the Convention Center in Tulsa on November 19th. Mattea appears on the Marlboro Country Music Military Tour. Haggard performed at the kick-off party without his band for the first time in 30 years.

IF A COUNTRY BOY CAN SURVIVE, this good ole Georgia boy proves to be an heir to that long-lived tradition. He is one of the freshest and most authentic new arrivals on the country music scene today. Warner Bros.' Travis Tritt is one of few artists who manage to bring in straight-ahead traditional country blended with a rock edge. Petering flavor for the '90s. The proof exists in his debut single, "Country Club," produced by Gregg Brown.

"I've put too much of my soul into this music to ever give up," says Tritt. "I know there are people out there who can really relate to the music I do, and 'Country Club' is just an introduction. I'm ready for people to see and hear more from me. I want them to see what I'm all about, and I think once they do, they'll really tune into it."

At 20, Tritt already has a wealth of musical experience under his belt. Born and raised in Marietta, Georgia, he initiated his career by singing in the neighborhood church. "I grew up with my grandfather being an Assembly of God minister," remembers Tritt, "so I've sung in church most of my life. There's a spirit involved even now that can't be replaced. Yeah, I think those roots add a little something extra to my music. I've played almost every kind of music though, at one point or another. I did contemporary Christian music for a while. I've played bluegrass, done some rock & roll, and then I came back around to my first love, country."

Perhaps Tritt's music background is broader than most. Teaching himself guitar at the tender age of eight, he wrote his first song at 14—a tune that reflected the early influence of Roger Miller, Buck Owens, Merle Haggard, George Jones and Hank Williams. "When I was in my teens, I began listening to more rock & roll/contemporary type music," he says. "To me, I was a songwriter, and I was interested in songwriting, and I was interested in the process of songwriting. I didn't really care about the music industry." The music that really hit me though, and brought me back around to wanting to really become involved in the country music industry, was the outlaw movement in the late '70s. People like Waylon Jennings, Willie Nelson, David Allen Cole, the Allman Brothers and Hank Jr.—that outlaw movement was a major influence on me, and my first album will be a combination of all those things."

CASH BOX MAGAZINE: Too Much Soul to Ever Give Up

TRAVIS TRITT: Too Much Soul to Ever Give Up

Tritt's debut album, Son of the New South, makes a statement in itself and promises to deliver just the "new South" character of music. "Things have really changed a lot in the past few years," Tritt pondered. "I have a lot of friends from up North that sort of had a false perception of the South. I kid them a lot about that now. A lot of them thought that every person from the South was either one of three things: poor, backward or stupid. Then they came down here and found out that's not the case. Maybe that came from watching too many Deliverance movies or whatever. Everybody from the South is proud to be a southerner and I am too, so a lot of that pride is reflected in my music."

Tritt first broke into the music industry as a potential writer. The potential is now reality: He either wrote or co-wrote 70 percent of the material on Son of the New South—"Yeah(583,767),(802,788)(583,788),(802,809)(583,809),(802,830), I was first perceived as a writer before an artist," admits Tritt. "The writing is very important to me. I possibly could have gotten in on just my vocals, but it would have made it a lot harder."

Recently signed by Warner Bros. Records, it wasn't as if Tritt was walking into a brand new ballgame. He began playing and singing music on a full-time basis six years ago. "It was my only way of making a living," he says. "It's incredible now though. Warner Bros. enables me to get my music out there. My first love in life has always been to entertain; having a major label behind me just gives me the confidence I need to really reach the people."

"I've always looked at life as paying off the best when you take the largest risks. I never got a whole lot of support from my family about getting into this business. I was the only son and my mother thought if I was going to pursue a music career, it should be in gospel. My father was one of those men who thought if you didn't come in sweating and aching at the end of every day, you hadn't put in a hard day's work. But I think they just realized how hard it really is to get into this business, what the chances are."

"Even if I do fail, at least I'll always know that I gave it my best shot. I've seen a lot of people in my life that were in their 50's and 60's who had opportunities but passed them up, and now they kick themselves daily for not grabbing onto those opportunities. I guess seeing that is what gives me that extra push to keep trying."

The music we hear coming from Travis Tritt might best be described as something old, something new, something borrowed, something happy as well as blue and everything else in between. "You'll see a lot of variety, high energy and movement," proclaims Tritt. "There's also a lot of personality involved. We're trying to appeal to a younger audience as well as an older one. If you stay at our show from beginning to end, whether you're 70 or 17, you'll hear something you like. I'm a normal and everyday person like anybody else and that's basically who my music is geared to."

Kimmy Wix
COUNTRY INDIE SINGLES

1 Bad Moon Rising (Source: Source 344-4676)
2 You and the Horse (That You Rode in On) (Tia Star TS-1227)
3 Sons of the Pioneers (American Cowboy Songs 24022)
4 Outside Chance (USA 62051-1)
5 Dare to Dream (Sony Music 11101)
6 More Than a Lifetime (Lamar LR-12020)
7 The Truth Doesn’t Always Rhyme (Tia-Star TR-1229)
8 Constantly (Hall Kat Country HKK-608 A)
9 Three Flags (Rodger BG-1004A)
10 Those Eyes (Midnight)
11 You Got the Best of Me (Gallery 6002-A)
12 Don’t You Need Someone (Frogwood R-2003 A)
13 Lie Left on His Finger (Tears of Texas TOY-333)
14 Forever and Never (Sundial SP-106)
15 Walk On By (Evergreen EV-1974A)
16 Sticks and Wheels (Music City USA-MC-117 AA)
17 Honest-to-Goodness Amigos (Gallery II G-2036-A)

COUNTRY INDIES

INDIE SPOTLIGHT

J CINDI CAIN: “Just a Place Where Memories Live” (Golden Eagle-157-A)
A walk down memory lane finds Cindi Cain visiting places that no longer hold anything but memories. This tune, well-written by Fay Walker, plus Cain’s strong, clear vocals, and smooth production by Don Grashey should garner some major chart action for this gal.

INDIE FEATURE PICKS

A beautiful song about the only love that one is ever sure of—Mama’s. Strong lyrics by Sharon Lynne, Nat Wyner and Dena Curtis, and the expert delivery by a fine new group should get lots of airplay and some “major” recognition.

TODD DUNFORD: “I Failed Her” (NSD-262)

THE COLE YOUNGER BAND: “Midnight Train” (Comstock-1949-A)

CONGRATULATIONS!

ANN BROWN
for your first international chart record on
HAL KAT COUNTRY RECORDS
Producer: HAL WAYNE
(615) 883-6417

Cash Box Nashville Music Awards Show!

CASH BOX MAGAZINE is proud to announce the First Annual Cash Box Nashville Music Awards Show. The show will be held Wednesday, December 6, 1989 at 8:00 p.m. at the Opryland Hotel in Nashville. The show will include awards for the best in the country and gospel music fields and will place an equal emphasis on independent label artists.

Nominees for the awards will be selected by the Cash Box staff, based on chart activity and overall popularity, and the actual awards will be determined by the votes of the Cash Box reporting radio stations nationwide.

PATTY LOVELESS
entertainment. Major artists such as George Jones, Alabama and Patty Loveless will perform, as well as independent artists Patsy Cole and Mickey Jones. Gospel performers will include the Fox Brothers and Whiteheart.

PATSY COLE

Immediately following the awards show, a reception and party will be held at the Opryland Hotel.

THANKS, RADIO, FOR YOUR SUPPORT

Producer: Danny Day
615-320-0939
George R. Jilek’s Mgr.
Promotion by:
Alan Young Promotions 818-360-3118
Robert Gentry 615-868-7024

SHERI CRISTI

Impact Productions
8544 W. 104th St.
Palos Hills, IL 60465
312-599-5240

CASH BOX MAGAZINE 35 September 30, 1989
THE AMOA SHOW MET VEGAS AND THE RESULTS were less than felicitous. Moving the site did little to enhance the glamour of the AMOA. Perhaps fresh ideas might have prevented the tur- dles, even though the fruits, themes instead of all-too-familiar faces, and advances in technology instead of the superficiality of fresh locations would do more to reinvigorate the show than the usual recording...this is a recording...this is a recording...

Why so glum, pilgrim? All is not dark clouds and thunder-storms. Look to the pinball; they are merely meander through the aisles of equipment:

American Technos Blockout: A kit inspired by Tetris, but unlike Tetris now on closeout. American Technos is in an awkward position. Kudos, however, for WWF Superstars. A top-notch kit.

Arcadian Darts: You were expecting something else, maybe?

Atari Tournament Cyberball: Fade back into the future with the sequel to Cyberball, both rookie and advanced play. Looks as good as the original, maybe better. Will also be a four-player update for Cyberball, a dedicated two-player and a two-player universal kit.

Stun Runner: Hard to tell if you have any wheels, or Hard Drivin’ is Stun Runner. another sit-down simu- lator driving game, this time set in the future. And this time you can shoot! Stun Runner has a moving seat and a stylized seat. Should be a winner!

Bally/Midway Elvira: The camp vamps lend her name to another of the show’s hot, new pinballs.

Capcom Goes Hollywood: Join Will- low and Madmartigan as they fight Queen Bavmorda (wasn’t she the fifth Beatle?) in the single-player, horizon- tal kit, Queen Bavmorda. Off we go into the wild blue yonder to save the world in this shooting, flying two-player hori zontal kit.

Data East: Double dynamite in pin balls: Monday Night Football, after the sporting event of the same name; and RoboCop, after the slam, bang, thank you-citizens movie. RoboCop is on test only. Midnight Belligerent: A horizontal kit in the style of Rough Ranger.

Dynamo: Air hockey is coming back, steadily, steadily. And it doesn’t have a model.

Exidy Twister: Whirley Bucket revisited as Exidy enters the lucrative redemption market.

FABER: Dynamite Duke: One- player horizontal kit combines the machine-gun mayhem of Cabal with the fictitious of Pinwhale.

Greyhound: Pokers, cranes, basketball--what else can we say? Two-player horizontal kit for Main Event, Gauntlet and eventually Nintendo vs. Dual. This mix of Double Dragon and Nure enters the show an acclaimed hit! S.P.Y.: Two- player horizontal kit like James Bond and Sly Spy. You fly, you shoot, you jump, you attack until the enemy musi- cle installation is just a memory.

Leland: First came Quarterback. Then came Team Quarterback. Now, prepare for All-American Football, a 19”, four-player. Customized players, and controllers can fit into the cabiinet through standard doorways. Rocking four-player action will leave you in traction. Trak Pak: Eight-track update for Super Off Road. Rolling Thunder, A 2" crick et dedicated and kit. As a kit, it may salvage those early Pubtimes.

Nintendo: Playchoice is still pump- ing. A six-pack leads the by the imper- tual Super Mario III—not on home video. Those who have buried the hatchet and bought the kit have been rewarded.

NSNÆLoewen America: The 100CD Galaxy Hyperbeam, the Fire Loser Disc phonograph. And the hits just keep on coming.

PC-Engine: A dedicated CD jukebox and a video jukebox. New kid on the coin biz block. Might make the competition sweat. Pioneer Bonus Busters: In tests this pinball is successfully going head to head with its competition. Utilizing the Ghostbuster theme. Good to see Gottlieb back!

Rock-N-Chill: Joined the all-CD derby with Leser 2000. In the thick of the race with a good-looking box.

Rolstar Aquajack: A dedicated shooting game, but this time your backdrop is the ever innovative, Castle of Dragons: Two-player horizontal fantasy adventure kit in the man ner of Golden Axe. May it be 3/4 as good!

Championship Bowling: If Capcom can do it, why not Rolstar? The true question: are there so many Capcom Bowls on location that there is not room for another; and if there is room, will people switch to another? A sinuous question.

Rowe: Still hitting with their CD jukebox. They have introduced their new CD wall model.

Seeburg: Also still hitting with their CD LaserMusic juke.


SNK Street Smart: Dedicated now, two-player horizontal kit later. A series of karate challenge matches a la Street Fighter. SEGA: Two-player, Vertical, two-player, Vertical Kit (yes, vertical!)


Attracted much attention.

Tecmo World Cup ’90: Maybe a kit, maybe a dedicated. Something for those soccer locations.

Valley: Thank you for those long-last- ing pool tables!

Williams: Shuffle Inn: Another shuffle alley from the master of shuffle alleys! Police Force: One of the highly regarded and loudly applauded pin balls at the show. Boasts a moving police car and multimillion shots.

Yankee Games: The all-American company! Grudge Match: Two-player horizontal wrestling kit. Can the market absorb another wrestling game? If nothing else, the price is right. Lured the magic $1000 mark! WHAT HAVE WE GLEANED from this rapid romp through a cornucopia of coin machines? In no particular order:

—A stellar show for pins, and we hope this heralds a resurgence of the silver ball. Each factory has produced a potential winner, but success may be mitigated by certain factors. The price of pins is still too high, service problems are more prevalent than in video, and head to head, a top video collects more than a pinball. Nevertheless, street operators should feel free to smile because the new fall pin line should benefit them most of all.

—What happened to rental kits? There are hordes of unrepentant verti- cal games awaiting conversion. Other than Capitol Bozel, Sega Wrestle War and Taito U.S. Classic, not many memorable kits have been released in the last 18 months to accommodate these videos.

—New hope for Nintendo: If they can offer kits to coin-op six months to a year before they reach the home, then maybe people will refrain from accus- ing them of destroying the video end of the coin machine business as we know it. Super Mario III is a start.

—Sequel Mania. The same themes hashed and rebashed like the Blue Plate Special are popping up in kits. Once a particular theme succeeds it is repeated long after it fails. Our prayers for a new Pacman or games with a broader base of appeal have not been answered. Martial arts and shoot-em- ups continue to dominate, with a sprin- kling of sports games and drivers, and only a minority will be winners.

Granted, Crime Fighter and WWF Superstars, despite well-worn themes, are hits, yet how many like them have been short-lived stars, the proverbial 30-day-wonders? We focus on the top of the collection reports and oh and ahh over the latest karate or shoot-em-ups smash, but fail to notice that the other karates or shoot-em-ups are slip-sliding away. The sequel may do well, but in the overall collection it is often only siphoning money from its ancestors. Then the next of the genre comes along, and the previous champion all too soon starts its downward spiral.

What has been gained? Sequel mania has maimed staying power.

Let us not dwell on the negatives. No matter how ho-hum a show seems, some equipment invariably emerges as a hit. Our prognostications don’t tell; only the cash box will.

CHICAGO—The AMOA JB (Juke- box), Games and Cigarette Vending Machine Promotion awards are voted upon by AMOA members and judges. The awards categories are based on revenue produced during the period from July 1, 1988 to June 30, 1989. The awards are announced at the annual awards banquet, which is held during the association’s annual trade show and exposition. This year’s presenta- tion took place at the Sahara Hotel in Las Vegas on Tuesday evening, Sep- tember 12.

“Kokomo” by the Beach Boys (Elektra) received the JB “pop record of the year” award, Tone Loc’s “Wild Thing” (Definitive Vinyl 104/Island) won for “R&B record of the year,” and “There’s A Tear In My Beer” by Hunk Williams Jr. and Sr. (Curb/Warner Bro.) received “country record of the year” honors.

The JB “rising star” awards went to Paula Abdul in the female category, and Spin, a group of far-outers, and Guns N’ Roses as best group.

Winners of the AMOA Games Awards were Double Dragon by Taito America, as “most played video game;” and Hawk and Games and Games “most played pinball game;” Capcom Bowling by Capcom, as “most played conversion kit;” Earthshaker by Williams, as “most innovative game” and pool tables by Valley Recreation, as “most popular other game.”

Winner of the AMOA Cigarette Vending Machine Promotion Award was Philip Morris USA, New York, who narrowly beat out R.J.R., the winner for the previous four years.
Pioneer Debuts CD Laser & Video Jukes At Expo

CHICAGO—PIONEER LASER ENTERTAINMENT, INC. (PLE), a subsidiary of Pioneer Electronic Corp., introduced its new line of music equipment, including a dedicated compact disc (CD) jukebox and a Laser Disc (LD) video jukebox, at the September 11-13 AMOA convention in Las Vegas.

In conjunction with the entry into the jukebox arena, PLE will market special compilation CDs and LDs that will be priced economically to provide jukebox operators with a wide selection of music at a low cost. Each CD jukebox disc will contain 15 popular hits from a variety of artists. The songs, licensed through the clearing house Diamond Time, Inc. (which reportedly completed negotiations with all major record companies for the compilation discs), include current hits as well as traditional and holiday songs. Pioneer will offer operators a starter package containing six discs of contemporary tunes and three of traditional songs. New compilation discs will be available each month.

To ensure that LD jukebox operators have a continuous flow of current LD music videos, PLE will coordinate a monthly disc-exchange program. Operators will receive one new disc each month when they return a disc.

"We have been very successful in Europe and Japan with our jukeboxes and are committed to bringing our experience to the United States and Canadian markets," declared Mark Makabe, vice president of PLE. "Since our jukeboxes are completely manufactured with Pioneer parts and products, we can ensure distributors and opera-

COIN MACHINE

ators of the high level of quality synonymous with the Pioneer name."

The CD jukebox holds 18 discs and can be expanded to accommodate up to 54 discs by adding one or two optional add-on 18-disc player units, for a total of 810 selections. The songs are played in the order selected. The song being played is identified by a four-digit number shown on an LED. The jukebox can be programmed to play up to 99 songs, with the total number of songs to be played shown on an LED. The jukebox can also be programmed to automatically dispatch five or 18 of the most popular hits for promotion.

The LD jukebox contains two 30-song discs for a total of 60 music videos. A large screen monitor for video output can be placed in a variety of locations, including the top of the jukebox. A maximum of 99 requested music videos can be stored in the LD jukebox, which also displays programmed song selections on an LED and the video screen.

On the CD jukebox, 36 CD jackets, which include the name of the song and the recording artist, are featured on a three-sided rotating menu. The LD jukebox music menu features still photographs of the recording artists.

The CD jukebox is targeted for delivery in early 1990; the LD model will be available next Spring.

Pioneer Laser Entertainment, Inc. is headquartered in Carson, California and maintains offices in New Jersey, San Francisco and Chicago. The parent company is located in Tokyo, Japan.

PLE is currently in the process of setting up a U.S. distributor network.
NEW WILLIAMS/MIDWAY DISTRIBUTOR Distribuidora y Fabricadora de Aparatos de Diversion, S.A. de C.V., was recently appointed by Williams and Midway (manufacturers of Bally amusement games) as exclusive distributor of their product lines in Mexico. Pictured (l-r) are: Marly Glazman, Williams’ vice president of sales and marketing; Ernesto Felix-Diaz of Distribuidora y Fabricadora; Steve Blattspieler, Midway’s vice president of sales and marketing; and Michael Daniel Kessler of Distribuidora y Fabricadora, amidst a lineup of Williams/Midway pieces.

RI Holdings Buys Rowe
CHICAGO—ROWE INTERNATIONAL, AL, recently announced the purchase by RI Holdings, Inc. of Rowe International, Inc., including its Triangle Finance Division, from Mr. Nelson Peet and Mr. Peter W. May. RI Holdings, Inc. is a corporation organized by an investor group led by Merrill Lynch Capital Partners, Inc. Equity capital for the transaction is being provided by Merrill Lynch Capital Partners, Equitable Capital Management and Rowe Management. Additional financing is being provided by Marine Midland Bank, N.A., and Equitable Capital Management.

Earlier announcement of the purchase described a transaction structure involving additional parties. The transaction that was consummated on August 31, 1989 dealt only with Rowe International, Inc.

Bruce K. Cowles will assume the additional responsibilities of chairman of the board of RI Holdings, Inc. and Rowe International, Inc., in addition to those he currently holds of president and chief executive officer of Rowe International, Inc. Other officers and management will continue with their current responsibilities.

“We at Rowe are extremely pleased with this transaction and its structure,” stated Cowles. “The opportunity to further build on Rowe's leadership positions in vending, music, bill acceptors and bill changers is certainly present, and one on which we intend to capitalize.”

CHICAGO—MIAMI-BASED GAMETEK REVEALED THE FIRST arcade translation of the hit television program Wheel of Fortune at the recently held AMOA convention, marking the firm's dramatic entry into the coin-op market. The Wheel of Fortune video game is available in upright (dedicated or horizontal monitor kit), countertop and cocktail-table versions. The translation is accurate right down to the original Wheel of Fortune music and a glamorous hostess turning the letters.

Up to three “contestants" can enjoy more than 3,500 challenging word puzzles in ten subject categories, along with the added bonus of selection of levels of difficulty. Just as in the television show, players can actually spin the wheel and “win” a fortune or hit bankrupt and “lose” it all.

Features include 256-color screen graphics, unique spinning track wheel controls, and digitized and synthesized sound complementing the game show theme music.

Each Wheel of Fortune conversion kit includes PCBC, JAMMA-compatible wiring harness, buttons and track wheel, marquee panel and graphic decals.

“Our programmers really outdid themselves with the graphics, animation and sound effects for Wheel of Fortune," said Irv Schwartz, president of GameTek. “By using as many as five frames of art work for every step the Wheel of Fortune hostess takes, and by taking full advantage of 256 screen colors for extra depth and shading, GameTek is offering a game show so lifelike, players will feel like they’re in the TV studio with the show’s stars.”

GameTek, via its licensing arrangements for coin-op games based on various hit TV game shows, is currently developing its next entry, a coin-op version of Jeopardy.

“With Wheel of Fortune available in October and Jeopardy shipping in January, 1990, we feel GameTek is opening up a completely new area of game play in the coin-op market...appealing to all ages in all settings,” says Schwartz. He recently returned from a fact-finding trip to Europe and reported that the popularity of Wheel of Fortune has crossed the Atlantic into the United Kingdom, France and Germany.

“To meet the needs of the coin-op industry's widening market, GameTek will be making these games available in other languages," he said. "We will also be developing them as payout versions for certain European countries." For further information, or distributor referral, contact Ivan Rothstein at GameTek, 2998 N.E. 191 Street, Suite 800, North Miami Beach, Florida 33160.
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