Sugar and Spice: That's what Motown's Good Girls Are Made Of

Plus:
Two New Industry Columns
Music Publishing
and
Shrink Rap
END OF THE SUE ME, SUE YOU BLUES: Bhaskar Menon, chairman, Enuff Tant, are close. • President's "career" would be Ruthless Music. • Enuff Tant's Joe Elliot... "Bands to Beat AIDS" is the name of a New Jersey Health Products council education campaign, which has enlisted Gregor Abbott, the Fat Boys, John Eddie and others... Whitney Houston, in an effort to encourage and support wildlife conservation, purchased two lion cubs for the Bronx Zoo. The cubs, George and Gracie, will be supported by Houston for one year. After that, they're on their own.

HEY, ISN'T ANYBODY BUYING ALBUMS ANYMORE? The RIAA's list of gold and platinum albums for October is downright sprawling, and most of it is filled with reissues, seen only chasing in some payback; old Rolling Stones and Alabama albums clog the list. Anyway, other albums that managed to raise enough sales to muster some wall hangings include Rickie Lee Jones' "88 Hangin' Tough" and Janet Jackson's "86 Control", both of which rode 1989 success into the multi- million dollar sales category. sales. Milly Vanilli's Girl You Know It's True also found itself in the multi-platinum circle, with two million copies sold in the U.S. (RCA's platinum plaques, a stack of their old London albums, was the Stones' Steel Wheels, which simultaneously notched gold. Platinum also went to Soul II Soul's Keep On Movin', as well as Anthony "Big Punisher" and Dire Straits' Money for Nothing, EPM's Unfinished Business, Elton John's Sleeping with the Past, Belle & Sebastian's HEY, Baby and Face's Tender Lover.

MOVE OVER, OPATH, AND ARSENIO, HERE COMES GRAHAM: Graham Nash has signed a deal with talk show host Regis Kennedy to produce a show and, put together by D.TV and Dalrymple Productions, the show will feature conversa- tions and performances with "one well known celebrity per show"... the question field questions from "an audience of celebrity peers"(!). The A&E Network has signed this baby up for early '90, but will air the first six episodes, as 17 when they air a one-hour sample, with Grace Slick in the hot seat.

DOORS: That's what Dennis Amodeo of Long Island won in the VH-1 Corvette Collection Sweepstakes. Amodeo was flabbergasted by his haul of 36 'Vettes dating from '53-89, saying "I've always wanted to own a Corvette... I have a garage and already have two cars blocking the driveway." He'll need somewhere to put the 124 headlights, 75 hubcaps, 22 spare tires, 40 tons of steel and fiberglass. Hey Dennis, maybe I could help you out...

SKELETAL STOCKING STUFF- STERS: Arista has put together a couple of holiday albums. The Grateful Dead's new "Built to Last", complete with a deck of playing cards, pictures, all sorts of things. Dead in a box, which is available on CD ($24.98) and cassette ($19.98) while they last... And, if that isn't enough, Deadheads can pore over the Grateful Dead Family Album, a new photo-stuffed book put together by Jerilyn Brandelius and Alan Trist (Warner Books, $29.95). • "The Pied Pipers of Rock-n-Roll: Radio Jewels of the 50s and 60s by Wes Smith (Longstreet Press, $16.35)." • Remember, it's a matter of life or death... BE VIVACIOUS OR NOT: Ian Hunter and Mick Ronson, two of the '70s brightest spots, are currently working their way across the US in support of their new album Yau Ome. The pair have set most of their East coast dates by prewrite, eventually winding up in Seattle December 20... Toad the Wet Sprocket has been touring across the Midwest and Southwest in the coming months. The tour began in Orono, ME (where?) on November 9 and winds up in Houston, TX on December 16... Bless You Clay, bless his heart, is undertaking a one-month tour of hospitals and or- phanages (just kidding, Dice, just kid- ding) actually, we're talking serious. When since when do comedians play arenas? Red Buttons never played arenas. The Dice rolled in Providence, RI on November 5 and keeps tumbling until a new date in 1990. Which means he's been at it long enough for unpaid royalties... The Silos are putting the finishing touches on their RCA debut, due in January. No com- plete album information is available, but some label offer us a new Circus of Power album in February... CBS Masterworks has two notable releases in March. First, the 'meet Again' is the first album from the band's former legends Ramsey Lewis and Billy Taylor and is an outgrowth of the pair's concert dates which began in 1986. Also, Helen Schneider, of stage and screen (Edie & the Cruisers), interprets Kurt Weill on A Walk On The Wilde Side... Mark Freedman Productions, who released the 'Pilgrims of Notre Dame,' Dominic Orlando, Mark Reyka, Oley Sassone and Jeff Zimmerman, have added Alan Carter and Stretch to their stable. Carter just finished up the video for Stretch's "Right video and Stretch is best known for his work on the Pixies "Here Comes Your Man." Contact Roxy at (213) 871-8890


MOVE OVER SHELLY WINTERS: Debbie Gibson has finally consented to write her autobiography. That's right, Between the Lines, the autobiography of the girl next door will be published with Mark Bego, is due this week from Diamond Books. It'll cost $9.95, but that's a small price to pay for this tell-all... "I'm going to tell you everything I know before I die." Best news, by the way, "never-before-seen-photos," "never-before-heard-stories," "moments of her career." What more can we say?
8 THE GOOD GIRLS’ LOVE SUPREME
Motown’s new sound of young America.
Annie Wilson

8 MARY’S DANISH: ROUGH AT THE EDGES, SWEET IN THE MIDDLE
A tasty pastry from the donut shop of life.
Karen Woods

20 VINC E GILL: HIS MUSIC IS PURE AND SIMPLE
A new fish in the teeming waters of Music City.
Kay Knight

26 SHEILA WALSH: WHAT IS IT ABOUT THIS LADY?
This lady is tried and true, that’s what.
Kimmy Wix

COLUMNS

4 The Buzz / Keith Gorman gets a Cherry on his sundae, on Saturday, Lee Jeske plays pop paleontologist, The Wicked Witch of the West, er...Kay Knight is just in the nick of time; Chrisissy Isley shoots no tears for the Piano Man’s tears.
9 Shock of the New / Karen Woods is pretty sure that the South will rise again.
10 The Heavy Metals / Stephanie Bannister milks a cheesy pun for all its worth (for shame, Steph!)
11 On the Dancefloor / Ernst “Annie” Hardy doesn’t talk at all about Madonna (or Alicia Bridges, for that matter).
12 On Jazz / Lee Jeske sneezes over a big box of Pepper.
13 Gospel / ...and starring, on stage at the Apollo Theatre...Bob Long!
14 Rhythm & Blues / Bob Long carries the banner for Michael Jeffries, into the ‘90s.
18 Globalist Grooves / Tom Cheyney don’t get no respect.

CHARTS

9 Top 40 Alternative LPs
10 Top 40 Heavy Metal LPs
11 Top 40 Dance Singles
12 Top 40 Traditional Jazz LPs
13 Top 40 Black Gospel LPs
14 Top 75 Rhythm & Blues LPs
15 Top 100 Rhythm & Blues Singles
16 Top 200 LPs
18 Top 40 World Music LPs
19 Top 100 Pop Singles
21 Top 100 Country Singles
23 Top 50 Country LPs
25 Top 25 Country Indie Singles
27 Top 40 Contemporary Christian Singles
27 Top 40 Southern Gospel Singles

DEPARTMENTS

2 Tickertape: The facts, the rumors, the lies, the deceptions, and all you need is love (and a whole bunch of good lawyers)...
5 Movers & Shakers
20 Country
26 Gospel
29 Coin Machine
31 Classifieds
believe this business about ol’ Pete playing the acoustic guitar for his ears. What does the instrument have to do with it? Is an electric piano necessarily louder in the stage monitors than an acoustic piano? Is he kidding? I just think he felt insecure, felt unable to rock out like the Pete Townshend of yore. Well Keith Richards rooked out, okay, but he rooked out like the prune-faced Keith Richards of today. He didn’t worry about sounding like the Keith of ‘64, and neither, it struck me, did any of the other Stones—they played like veteran rock & roll musicians, not on a term that, as we must realize, is no oxymoron. And Keith Richards wouldn’t know how to look insecure anyway. Look, let’s face it, both tours were inspired by one thing: ego. If the solo careers of any members of either band had gone anywhere, there would have been no need to rook. If the other Stones were on a solo tour basis, the Rolling Stones based on his rather horrendous solo records, there would be no Steel Wheels tour, you can be sure of that. Why has there been no Cream reunion (one of the few bands whose members are all alive—although, with only three men, the odds are better)? Why is Eric Clapton still a big draw on his own, simple as that. How long will it be before Brian Wilson and other Beach Boys, John Fogerty regroups Creedence Clearwater Revival and Robbie Robertson rejoints the surviving members of the Band? With so many albums from each one, I wouldn’t think very long at all. It’s not the money, usually, it’s the ego. I don’t know how else to explain the Bob Dylan’s ego has allowed him to go on a hard-rocking show. Dylan is one of the best and most consistent songwriters of the Rock Era. He’s always been a better songwriter than Townsend, jagger or Richards—his songs are rarely trite, they sound like nobody’s else’s songs (they’re not rehashed blues or Chuck Berry rewrites), and he expresses a consistent point of view. The man has actually created a sturdy body of work, and his new songs sounded just as keen and witty as his old songs. It’s time for a reevaluation of the Kinks, folks, especially of the brilliant barrelhouse of Ray Davies. Maybe there’s an induction into the Rock Roll Hall of Fame in January (along with the Who) will instigate a Kinks resurgence. And one more thing about these old guys: I was standing on line at the bank and a woman behind me was talking about how inspiring Jagger was to be, playing rock & roll so well at his age. At age 46? It’s funny, you never hear people say that about Pete Townshend. But I think it’s too old to be singing the blues or Clive Eastwood is too old to be starring in action movies. 467 What is this, boxing? Lee Jeske

NY WHAT BECOMES A LEGEND MOST? I’ve been thinking about this for a couple of weeks: Why did I find the Stones so utterly wonderful, during their recent stint at Shea Stadium, and the Who so comparatively dismal, during their Giants Stadium shows last summer? I mean, they’re both great bands, right? I have very vibrant memories of hearing them both many times when they were in their prime—the Stones and the Who kicked some butt 15 years ago, boy, and it would take a lot, in any case, to live up to those memories. The Who didn’t. The Stones did. Well, I think the Who did themselves in. It wasn’t necessarily all that pre-tour reverse spin-doctoring that they did—all that stuff about how this wasn’t the Who but a bunch of studio guys playing the Who. It was the shamelessness of it all, the feeling that there wasn’t any real reason for these three guys to be up there. I sensed no joy from Messrs. Townsend, Entwistle and Daltrey—no joy being received, no joy being given. In fact, they looked a little sheepish, a little embarrassed: like they knew they were putting one over on an awful lot of people. First of all: that Farewell Tour business of a few years ago. Give the Stones credit: they had the good taste not to break up. They just stopped working together for a few years, but nobody ever said, “Hey, this is it; come see the circus one last time before we strike the tents.” Second of all: no new album. If you don’t have a new album to support (or even a recent album, like one made since the last time you skipped half of America into football stadiums), you’re just a nostalgia act, right? The Stones knew they had to make an album, and they made a pretty good album at that (not a great album by any means, p.e. Rolling Stone). Not only do the new songs work beautifully in the Stones’ show “Sad, Sad, Sad,” “Mixed Emotions” and “A Rock and a Hard Place” fit seamlessly into the set), but the band had the good sense to trot out a few songs that were on albums released since their last tour. Undercover (Of The Night) and "Harlem Shuffle," for example, sounded better in the context of the show than they did when they were first released. The Stones show dripped with nostalgia, of course, but they worked you into it slowly, cleverly. And they rocked like crazy; if they’re not the World’s Greatest Rock & Roll Band who is? I mean, it’s only rock & roll, but, boy... The Who, on the other hand, were gussied up with horns (as were the Stones) and singers (as were the Stones) and, most sickeningly of all, a Pete Townshend stand-in guitarist. But the Stones have been working with horns and keyboards and singers for ages. The Who were a bad-ass four-man rock band. I, for one, believe this business about ol’ Pete playing the acoustic guitar for his ears. What does the instrument have to do with it? Is an electric piano necessarily louder in the stage monitors than an acoustic piano? Is he kidding? I just think he felt insecure, felt unable to rock out like the Pete Townshend of yore. Well Keith Richards rooked out, okay, but he rooked out like the prune-faced Keith Richards of today. He didn’t worry about sounding like the Keith of ‘64, and neither, it struck me, did any of the other Stones—they played like veteran rock & roll musicians, not on a term that, as we must realize, is no oxymoron. And Keith Richards wouldn’t know how to look insecure anyway. Look, let’s face it, both tours were inspired by one thing: ego. If the solo careers of any members of either band had gone anywhere, there would have been no need to rook. If the other Stones were on a solo tour basis, the Rolling Stones based on his rather horrendous solo records, there would be no Steel Wheels tour, you can be sure of that. Why has there been no Cream reunion (one of the few bands whose members are all alive—although, with only three men, the odds are better)? Why is Eric Clapton still a big draw on his own, simple as that. How long will it be before Brian Wilson and other Beach Boys, John Fogerty regroups Creedence Clearwater Revival and Robbie Robertson rejoints the surviving members of the Band? With so many albums from each one, I wouldn’t think very long at all. It’s not the money, usually, it’s the ego. I don’t know how else to explain the Bob Dylan’s ego has allowed him to go on a hard-rocking show. Dylan is one of the best and most consistent songwriters of the Rock Era. He’s always been a better songwriter than Townsend, jagger or Richards—his songs are rarely trite, they sound like nobody’s else’s songs (they’re not rehashed blues or Chuck Berry rewrites), and he expresses a consistent point of view. The man has actually created a sturdy body of work, and his new songs sounded just as keen and witty as his old songs. It’s time for a reevaluation of the Kinks, folks, especially of the brilliant barrelhouse of Ray Davies. Maybe there’s an induction into the Rock Roll Hall of Fame in January (along with the Who) will instigate a Kinks resurgence. And one more thing about these old guys: I was standing on line at the bank and a woman behind me was talking about how inspiring Jagger was to be, playing rock & roll so well at his age. At age 46? It’s funny, you never hear people say that about Pete Townshend. But I think it’s too old to be singing the blues or Clive Eastwood is too old to be starring in action movies. 467 What is this, boxing? Lee Jeske
**UK**

TEARS FOR EARS: "Music therapy is the charity closest to the heart of all musicians because it is the most direct," says Tears for Fears' Curt Smith, who speaks with a quiet but determined passion. For the past four years—while the band was on break—the therapist is used to help outpatients who are trapped in a world of their own. All musicians, to a greater or lesser extent, have had that feeling: that music is their only real way to express themselves, communicate. When that is applied to little girls who flop like rag dolls because they don't have the structure, music has a therapeutic value. Instead of being mistreated, therapists can teach them to be part of the group, improving and responding to one another. It takes years to train therapists, and money.

Any musician knows that the need of music comes from a deep desire to express emotions, even if a piece is as otherwise inexpressible. We all can imagine what it is like to be that child with so many emotions, fears and anger. And the only release for them is banging on the drum. The only way they can express love is a joys tinkling on the piano.

It's Smith's determination that has brought stars to sign up for an event. Already confirmed to appear are the Who, Genesis, Paul Collins, Pink Floyd, Status Quo and Mark Knopfler, with other legends of British rock expected to join. Money will be raised by ticket sales and the selling of the television rights. **SHE LOVES A PIANO**: Billy Joel swooped into London to promote his new album **Piano Man** and appeared in his own lap.

"I stuck with it as a way of meeting girls. I think everyone bases their career on how to attract the opposite sex. Women, they think it's romantic to stand around the piano. It didn't matter to me that I was not good-looking. Women, they go for other things: personality, wealth, sensuality, artists and so on. I thought it was my way to get Christy. I first met her in the Caribbean. I was on holiday, she was on a modeling assignment with Whitney Houston, who then was about 16 and a model. I started to play the piano hoping to get Christy interested. But Whitney can play over — I wound up being a principal, singing "I wanna sing, I wanna sing"—he does an excellent impersonation of the famous Whitney. "Sure, kid, get out of the way." It was really annoying me, because I was desperate to get Christy.

Christy and I go through tense times. When I'm writing, she doesn't like it. I'm not exactly Mr. Personality. I'm very gushy—I mooch around in my bathrobe all day mastering under my own blood, my bowing, passing, possessed in the sheets. When I've written anything, I hate myself, I have no purpose, a boil on the butt of humanity. I feel impotent.

"Stevie Wonder can write a song a day. Well, goody for Stewie. I feel like snapping him. But I live in a free-wheeling life and I have no mid-road; I always go to extremes. There are always referred to as middle of the road. In Texas they have a saying: ' Ain't nothing in the middle of the road except white lines and dead armadillos.'

Joel rubs his lower belt from time to time and pulls a pinned face. "I'm only two weeks of the hospital. People don't know what I've been going through right now. I don't think I'm tough, I think I'm weak. I'm a creme brulee. Hard outer coating and squidgy in the middle. No wonder I have those kidney stones, they're caused by stress and repressed anger."

He tells me briefly what he is angry about. He is in his ex-manager for moshindahh, a gay.

"I've never been very good dealing with the business side of things. Now I have my little girl; I have to put food in her mouth and look after her. Besides, I love all mistakes. Mistakes are the only thing we have that is our own special unqiueness. I wonder what I'll end up on something on the piano, chords that don't make sense, and they suddenly become, I've created something. If you get lost in Cairo and have to get back to your hotel, finding the way back would be more interesting than going through the tour book. I was faithful to Elizabeth, my first wife, for 10 years. I tried hard to make it work, but I failed. And if I hadn't made those mistakes, I wouldn't have to take that I have now, which is just the best, and worth making those mistakes for."

---

**Kay Knight (alias: ‘Wicked Witch of the South’)**

---

**MOVERS & SHAKERS**

- **Art Jaeger** has been appointed executive vice president, Capitol Records. Jaeger comes to Capitol from the MCA Music Entertainment Group where he held the position of senior vice president. Jaeger spent five years as chief financial officer for the Island Entertainment Group. At Capitol, Jaeger will oversee business affairs, legal and financial functions for the label. He will also work closely with label president Halie Milgrim on label policies and strategic planning. Allen Fried has been named creative director for EMI Music Publishing. Prior to this appointment, Fried was associate director of writer/publisher relations at BMI, a position he held for three years. The news from Black Book this week: Columbia Records has named Steve Gruber director of marketing/development for the East Coast. Berkowitz has been with the label since 1987; prior to that he headed his own management/production and video/film companies. Epic has announced several appointments in the media relations department. Lisa Markowitz has been promoted to director, media relations, East Coast. She joined the Epic publicity department in 1982, and was appointed manager, East Coast in 1986. Filling Markowitz former position is Elynn Sills, who comes to the label from Atlantic, where she handled tour press. And Andy Schwartz has been appointed associate director, media services. He will be responsible for production and distribution of media materials for Epic and CBS Associated Labels. Before joining CBS, Schwartz was a freelance writer. CBS Records has announced nine appointments to the position of progressive music marketing manager in each of the label's nine distribution regions. The appointments are: Southeast, Marilyn Gardner, Mid-Central, Paul Jarosik, New England; Ernest Kemeny, Los Angeles; Troy Prickett, New York; Leah Reid, Mid-Atlantic; Mami Smith, Southeast; Sally Speigal, Midwest, and Tim Thompson, Northwest. And finally, two appointments were made in CBS Records personnel department. Kathleen Garren has been named director, personnel planning and administration, and Elizabeth Weinstock has been appointed director, human resources information systems. Weinstock has been named vice president/public relations for MCA Music Entertainment Group. Batson has previously been vice president, publicity west coast for RCA Records. Before that, she served as director, press and public information east coast for Columbia Records. Trumpos has few announcements of its own. Madelyn Scarpulla has been named product manager. She most recently was local promotion manager for Mercury in the Washington D.C. area. She's been with the label since 1987. Greifer-Swiderski has been named assistant general counsel for the label. Previously, she was senior attorney, legal affairs, a position that has been filled by Jon Polk. His former position, attorney, legal affairs, has been filled by Julie Wohl, who comes from the law firm of Proskauer, Rose, Getz and Mendelson, where he was an associate. Elektra Entertainment has promoted Larry Braverman to the position of national director of marketing. In his nine years at Elektra, Braverman has served in a variety of capacities, most recently as director of new music marketing. Kenny MacPherson has been named director, creative operations for Warner Chappell Music in New York. MacPherson last served at the Turner Music Group where he worked directly with Kenny G. At BMI, Barbara Cane has been named assistant vice president, writer/publisher relations, Los Angeles. Most recently, she was director, writer/publisher relations for the West Coast office of the organization for more than 18 years. Dee Ervin has been appointed to the position of publisher/operating administrator for Outpost Entertainment. Ervin previously held the position of national contracts administrator for the Local 47 American Federation of Musician's Group where he worked directly with Governor of the Los Angeles chapter of NARAS. Soundworks West, Ltd. has named three-time Grammy award winner Roger Nichols chief recording engineer. Soundworks West, Ltd. is a full-service recording studio and is located on the former site of Hitsville Recording Studios in L.A. Ruth Adkins Robinson has been named editor-in-chief of Black Radio Exclusive. Robinson had been the music editor at the Hollywood Reporter for eight years prior to joining ERC. The Legislative Action Committee, Inc. has announced the addition of Burt Zell and Charles D. (Chuck) Barnett to its staff. Zell most recently was personal manager for Chaka Khan and Sha Na Na. Barnett previously served a seven-year stint at ICM.
ALMO/IRVING: The Delicious Vinyl/Island artist Young M.C. has been signed. This talented lyricist is a U.S.C. grad who is young, fresh, non-militant, not angry and appeals to both black and white audiences. His debut LP is number one on the Cash Box rap LP chart. He’s currently writing for new A&M rap act Ruthless, and Chrysalis artist G. Love & E-. Writer John Dexter has 10 covers coming in the new year, following his two top 10 hits, Chicago’s “We Can Last Forever” and Loverboy’s “Heaven in Your Eyes.” The B-52s, Giant and Melissa Etheridge, each already hot on the charts, are new signings. Almo/Irving, with its European affiliate Rondor International, is the largest independent music publisher in the world.

GEFFEN MUSIC: Ron Vance informs us that Reprise artist Vonda Shepard has been signed... Geffen Records act Shadowland, and Warner Bros. artist Ramone Carter have also been inked... Peter Himmelman’s new single “245 Days” has just been released from his Synesthesa LP on Island... Brenda Russell is finishing up her new A&M album, due for release the early part of next year. Russell also wrote and co-produced “Forever” (with Lee Carreri of Fame fame) for Phil Perry’s solo outing...

MCA MUSIC: New signings include El Debarge, currently working on his next LP for Warners; and Leon Sylvers, whose new LP is just out on Motown. Sylvers’ deal includes three cuts on the upcoming Evelyn “Champagne” King LP. Hot on the charts: Taylor Dayne’s single “With Every Beat of My Heart” by Tommy Faragher and Lotti Golden with Arthur Baker; “Paisley” by Alice Cooper, penned by John McCurry with Desmond Child and Cooper; Poco’s “Call It Love” and Milli Vanilli’s “Girl I’m Gonna Miss You”... John McCurry is currently in the studio with Julian Lennon... Writer/artists John Thompson and Gene Lennon are working on their debut album for CBS... Finally, newly signed Gary Burr co-wrote (with E. Kaz) “The Vows Unbroken,” which was recorded by Kenny Rogers...

NATIONAL LEAGUE MUSIC: President Jay Warner says Rick James is just finishing his first release for WB/Reprise, with the single “Day & Night” slated for a November 7 release... Felton Pilate, formerly of Con-Funk-Shun, has written two songs for new Capitol act Ace Juice... Writers Ralph Hawkins and Kevin Guilleme (Robert Guilleme’s son) scored with “Malibu Shuffle” on Rodney Franklin’s Nova/RCA LP... Mitch & Phil Margo wrote and sung “Slow Dance” for their Tokens LP on RCA...

WARNER/CHAPPELL: Writer/producer David Gamson just finished two sides for Howard Hewett and produced the Tony LeMans album for Paisley Park. The first single “Higher Than High” is hot on black radio, and ready to cross to CHR. More next week...

ZOMBA MUSIC: Neil Portnow reports that two new LPs have just been released from hot writer/artists Billy Ocean and D.J. Jazzy Jeff & the Fresh Prince.

Leeds Levy, president of MCA Music Publishing, is pleased to announce the signing of writer/producer/artist Leon Sylvers to an administration agreement for North America. Sylvers, a former member of ‘70s recording group the Sylvers, has written and produced for such acts as Shalamar, the Whispers, Janet Jackson, the Spinners and Five Star. Via this deal, MCA will publish several cuts on Evelyn King’s upcoming album and can be heard on his own album just released for Motown. Pictured in the L.A. offices are: (seated) Sylvers; (standing, 1 to r) Carol Ware, vice president of creative services; Rick Shoemaker, senior vice president; Scott James, vice president of motion picture and television music; Robert Gullen, Sylvers’ manager; Betsy Anthony, director of creative services; and Levy.

Billy Ocean’s Greatest Hits includes two new originals, “licence to Chill” and “I Sleep Much Better (in Someone else’s Bed).” Both albums are just out on Jive Records...

NASHVILLE: Keith Knudson, drummer for Southern Pacific, informs us that their new single “Times Up” written by Wendy Waldman, Harry Stinson and Kevin Welch is a duet with Carlene Carter, off their new Country Love LP due in January...

INTERNATIONAL: U.K.-based Geffen Records recording artists Sundays have been signed by Geffen Music... Almo/Irving’s European affiliate Rondor Music, via Bob Aird, has signed Epic Records’ gold and platinum-awarded Australian group the Black Lillies... Sorrows... THE NEVER-GIVE-UP-ON-A-COPYRIGHT AWARD goes to Jay Warner (a busy, busy guy), for the 25-year-old self-penned song “I’m Through With You” on the new Tokens LP on RCA...

FILMTV EXCLUSIVE: Almo/Irving Music Publishing has signed a pact with LBS Communications Inc. Almo will administer and consult LBS worldwide, and in partnership create the music for LBS productions, programs, properties and commercials that air around the world... Danny Elfman’s manager, Mike Gormley informs us that Elfman is finishing up the scoring for horror master Clive Barker’s Night Breed... Greg Still of Warner/Chappell reports TV composer Steve Dorff is hot with Murphy Brown, Growing Pains, Alien Nation, Just the Ten of Us and B.L. Stryker. WCM’s film action includes 3000 (Disney), Cadillac Man (Orion), Ford Fairlane (20th Century Fox) and Tango & Cash (WB)... Music supervisors Evyen Klean and Paul Brueck are working on Captain America for 21st Century Film. Klean and Brueck’s G.G. Enterprises also has TV action with NBC on the hot new Friday night series Baywatch... "Faith, Hope, & Glory," the love theme from the Orion film Heart of Dixie has been submitted to the Academy of Motion Pictures for their consideration for a nomination. Congrats to writers Kenny Vance, Philip Namanowarth and Matthew Wilder... Eric Mercury and Joe Viterelli are working on a theme for a new Orion TV show... Gibraltar Film Music just inked a worldwide administration deal with National League Music...

UNIQUE OF THE WEEK: Ken Weiss, director of Gold Hill Music, informs us the Stephen Stills classic “For What It’s Worth” is part of Oliver Stone’s new film Born on the Fourth of July. The song, however, is in the trailer only, not in the film. We hear it is a lucrative deal, considering the circumstances. If the film is as good as its trailer, Ill be smacked.

WRITERS: Hit songwriter Barry Mann informs us that while he and his wife Cynthia Weil enjoy the success of their #1 AC Linda Ronstadt/Aaron Neville song “Don’t Know Much” (co-written with Tom Snow), they are busy at work with Mavis Staples on the new title song “Christmas Vacation,” from the soon-to-be-released National Lampoon’s Christmas Vacation movie. Mann also co-produced, arranged, played and programmed the whole album. In addition, Mann and Weil cowrote a new song with Brenda Russell, and wrote “Stand Up for Love,” the Michael Bolton cover. Meanwhile, Mann has just written a new C&W song with the Trill, Ill be a smash.

CONGRATULATIONS to Lotti Golden and Tommy Faragher on the birth of their baby girl, and Jay Warner on the release of his new book How To Have Your Hit Song Published, available through Hal Leonard Publications, Inc...

To be continued...

AT SONGWRITER’S EXPO ’89, produced by the Los Angeles Songwriters Showcase, Len Chandler (co-founder/director) presented songwriter Diane Warren “The Undisputed Hitsmith of the World” award in recognition of her current seven songs on the Hot 100. The plaque was presented at the Saturday evening party hosted by ASCAP. Pictured are (from left) Chandler, Warren, John Braheny (co-founder/director of LASS), Todd Brabec (West Coast director), Brendan O’Keen (senior membership director) and Julie Horton (creative director western region), all from ASCAP, (photo: Richard Aaron)
BY ROBB MOORE

SHRINK RAP

THIS ISSUE OF CASH BOX marks the debut of Shrink Rap, a weekly retail report. The first goal of the column is to have no specific parameters etched in stone, just a “common thread” of retail. Therefore, you will find info on press campaigns, merchandising ideas, album release dates, and anything else that applies. The second object is to give independent labels and smaller retailers equal spotlight at the “big six” major labels and record chains.

Intent on holding up the second of our goals, this week’s column deals specifically with the alternative end of the indie spectrum. Each of the following labels have releases in their back catalog that continually sell well; i.e. “pay the rent.” I hope that this info will not only be interesting, but informative to the indie import buyer.

Next week: Part II, showcasing the indie catalog success of rap, blues, etc.

BAD BRAINS

Coyote—Steve Fallon’s Coyote label has sold 75,000 copies of the second Feebles record, The Good Earth (TTC #8673), which is actually a joint venture with the Twin/Tone label. Following on the heels of its success is Yo La Tengo’s President LP, and the Neats’ Crash or Crush.

DB Records—DB has had such great success with the Pylon catalog that one has to wonder how much that had to do with their recent reformation. Both Coyote (DB 54) and Chomp (DB 65) sell well, as do their two 12” singles. Expect much of the same from the new Pylon compilation Hits (DB 91). Another mainstay for DB has been Love Tractor’s catalog: the first two LPs, the following EP and the recent Themes from Venus. Also worth mentioning are the Cookes’ records, digi... and Doug.

Frontier—Lisa Fancher’s label is the proud owner of hardcore’s Dark Side of the Moon, the first Suicidal Tendencies LP (FLP #1011), a record that simply refuses to die. The Circle Jerks’ Group S... and Wild in the Streets LPs fill in the #2 and #3 slots. Other Frontier pop success stories include the Young Fresh Fellows’ Totally Lost record and the Three O’Clock’s Sixteen Tambourines.

YOUNG FRESH FELLOWS

Homestead—Whether you love or hate Homestead’s roster, you’d be hard-pressed to find a label with more integrity. Their #1 catalog item is the first Dinosaur record (pre-Jr.). Second runner-up is Sonic Youth’s Bad Moon Rising, followed by two 1986 Nick Cave releases, Kicking Against The P... and Your Funeral...My Trial. Two records by bands from Chicago also sell consistently, Big Black’s Atomizer and Naked Raygun’s Throb Throb.

Pop Llama—Conrad Uno’s biggest seller so far is the Posies’ debut tape/LP Failure (PL #2323). Other Seattle pop gems include the Young Fresh Fellows’ Fabulous Sounds of the Great Northwest, and the follow-up to that, their Topsy Turvy record. And even though “it’s hard to find out whether it has sold...or it’s sitting in a store somewhere,” he’s pretty sure that the Walkabouts record has done well too.

Relativity—Even though Relativity is still an independent, they are by no means a small-time operation. Not only are they associated with Important, the largest independent distributor, but they also share their position with two other metal subsidiaries, In Effect and Combat. 24.7 Spyx is closing in on 200,000 copies sold for In Effect, Dark Angel’s Leave Scars is nearing 100,000 for Combat, and of course Joe Satriani’s Surfing With the Alien is approaching platinum status.

Restless—John and John lay claim to Restless records #1 release, Lincoln (Rest. 72000), the second LP by They Might Be Giants.

ROIR—Can an indie label survive by releasing only rare cassettes? You bet! The Bad Brains tape (A106) has sold 50,000 copies, while the New York Dolls collection of 1972 demos, released as Lipsuck Killers, is in excess of 20,000 copies. Coming in third is the Yellowman/Charlie Chaplin live set from 1987, entitled The Negrill Chill.

Rough Trade—Much like Relativity, Rough Trade enjoys the benefit of having their own distribution system. #1 is the first New Order LP, Movement (Fac. 50). Next is the second Fixies LP, Surfer Rosa, and third is German industrialists Einsturzende Neubauten with Hauberk Mensch. It’s also worth noting that the entire Camper Van Beethoven and Pere Ubu catalogs rack up strong sales figures.

Rykodisc—a label that has built its foundation on the Compact Disc explosion of the last few years, Rykodisc has supplied the public demand for cleaned-up digital versions of classic performances, as well as new releases. Jimi Hendrix’s Radio #1 and Live at Winterland CDs (RCD 20076 & RCD 20038) have each sold 300,000 plus. The Ryko CD-only repackaging of Frank Zappa’s Apostrophe with Overnight has reached the 200,000 point, and their recent Bowie box set has already hit a mark of 175,000.

SST—SST takes distinguished pride in being the label that released some of the 1980s’ most groundbreaking (and window-shattering) records. Chuck Dukowski couldn’t quite put his finger on a #1, but he seemed sure that it was either Black Flag’s Damaged or Husker Dus’ Flip Your Wig, with various LPs by those two bands filling in the following positions.

Touch and Go—Both of Touch and Go’s best selling releases belong to the B.H. Surfers (you know who). #1 is their unprintable Another Man’s S... LP (TG 5), with the unprintable Locust A... Technician following (TG 19). Third is the unprintable Black LP Songs About F... (TG 24).

BLACK FLAG (Photo: Glen Friedman)

T.V.T.—Considering that T.V.T. is an acronym for To The Vees Tunes, it’s not hard to figure out which compilation LPs put this label on the map... Both Volume One and Volume Two are beyond gold sales. However, the Connells three LPs, Fun & Games, Boylan Heights and Darker Days, are also label mainstays.

Twin/Tone—Minneapolis’ Twin/Tone label has had big success with the Replacements’ pre-Sire/WB catalog, with Let It Be leading the pack, approaching 150,000 copies sold. #2 is the aforementioned Feebles LP, released in conjunction with Coyote, while #3 is the Soul Asylum EP Clam Dip and Other Delights.

SONIC YOUTH (Photo: Michael Lavine)

TVT—Considering that T.V.T. is an acronym for To The Vees Tunes, it’s not hard to figure out which compilation LPs put this label on the map... Both Volume One and Volume Two are beyond gold sales. However, the Connells three LPs, Fun & Games, Boylan Heights and Darker Days, are also label mainstays.

Twin/Tone—Minneapolis’ Twin/Tone label has had big success with the Replacements’ pre-Sire/WB catalog, with Let It Be leading the pack, approaching 150,000 copies sold. #2 is the aforementioned Feebles LP, released in conjunction with Coyote, while #3 is the Soul Asylum EP Clam Dip and Other Delights.

THE POSIES (Photo: Karen Moskowitz)

THE REPLACEMENTS (Photo: Stephanie Chernikowski)
THE GOOD GIRLS

WHAT DO YOU DO when the senses have been bombarded and suffer from overload? When everything is calculated to be outrageous, doesn't that ultimately render it all meaningless, formulaic and—gasp—safe? In this industry, where new acts are constantly reaching for new ways to shock and cause controversy, no publicity stunt has been left unturned in the quest for press and public attention.

Well, now we're heading into the '90s; it's a kinder and gentler act that gets the acclaim. Enter Motown Records' Good Girls, touted as the Supremes of the next decade. Deonica S., Shireen C. and Joyce T., whose ages range from 17 to 19, hope to not only duplicate that fabled trio's international success, but take it even further. And Motown is certain they can.

"We're positioning them as the Supremes of the '90s," says Michael Mitchell, National Director of Publicity at Motown. "They have the harmonies, they have the bond and unison [that are] reminiscent of the Supremes or the Marvelettes, or other girl groups. They also have a clean-cut image, which, in today's market, is extremely rare."

Adds group member Joyce T., "We don't think it's necessary to wear lingerie or sing songs about sex. That's not what we're about."

What the Good Girls are about is wholesomeness, and business. All three of the high school graduates hope to eventually go to college where they'll major in business, marketing and fashion—all to be applied toward ensuring the group's financial as well as chart success. Also toward that end are merchandising plans. Lots of them.

"Their manager, Jonathan Clark, is a marketing genius," says Mitchell. "He's brilliant at it. He came in with a whole plan, a whole marketing idea, which we're implementing. They have t-shirts in the works, sweat shirts, hair lines, clothing lines, the whole nine yards that we're working on...the whole package."

Also part of the package is Motown's legendary Artists Development Program. In Motown's early days, acts were sent to charm school, had classes in etiquette, elocution and protocol, and basically learned how to be a star. As times changed the program wasn't really stressed for new members of the Motown family. That has changed.

Through the new program isn't quite as rigid as in days gone by, it's definitely being revved up again for the Good Girls.

"We have dance lessons, vocal instruction, conditioning..." says Deonica, listing the group's regimen as her peers smile and nod in mock weariness.

"We no longer send them to charm school," adds Mitchell, speaking about new groups in general, "but we put them with make-up artists to teach them how to use make-up; we put them with choreographers to teach them how to dance; we help them learn how to speak and do interviews. We are an Artists Development company. Jheryl Basby [President of Motown] is very big on that. We bring in artists and try to groom them and teach them, to show them the pitfalls. Hopefully they'll take our advice."

Though they are rapidly absorbing the years of experience and expertise offered by their recording home, Good Girls aren't exactly naives. Deonica and Joyce met while in junior high where they danced in a group called the Dappers. Later, they may shireen on the set of Soul Train, dancing with a group called Ladies Legit. Soon the three were dancing together. When Deonica was asked to choreograph some steps for singer Suave, the girls found themselves singing behind him at a club promotion gig. They enjoyed the experience so much that they decided to seriously embark on a singing career.

Their debut album, All For Your Love, is a testament to their dance back-up, filled as it is with hard, heavy-dance anthems, that are as influenced by Janet-Jackson as they are by the Supremes (whose classic "Love Is Here to Stay," in My Heart," the group updates).

"We love Janet's new album," says Joyce. "It's got a real message to it and the girls want that's what the Good Girls try to do. We want to show that if you work hard, go to school and believe in God, you can succeed."

"We want to show an alternative to the stereotypes shown by the media," adds Deonica. "Not all black kids are involved in drugs or crime. There are a lot of kids out there just like us. Our responsibility is to show that."

MARY'S DANISH: Rough at the Edges, Sweet in the Middle

BY KAREN WOODS

MARY'S DANISH

WHAT DO YOU GET when you add two French majors from UC Berkeley who started writing poetry together, and who once a week came up with a different name for a band they didn't have, to a guitarist based in Los Angeles who wanted to get a band together, but didn't want a girl singer? If the three people in question are singer/songwriters Julie Ritter and Gretchen Seager, and guitarist David King, you get the embryo of what will eventually become a truly original band.

Then if you mix in former THREE O'CLOCK/Louis and Clark guitarist Louis Gutierrez, a drummer named James Bradley Jr., whose CV includes stints with Anita Baker and Jeffrey Osborne, and a bassist who cites Zeppelin and Black Sabbath as influences, you get Mary's Danish, a band that is definitely doing its bit to set the lipstick-and-hairspray L.A. scene on its ear.

Trying to fit this band's debut, There Goes the Wondertruck... into any convenient category is about as easy as trying to find your keys in quicksand. Forget about it. Mary's Danish changes styles like other people change socks. You might hear a quirky, off-kilter pop song like the underground hit "Don't Crash the Car Tonight" back to back with an acoustic tailor that reads like "Walk Your Home is Where the Heartbreak Lies" next to a not-to-be-discussed-in-polite-company track like "DVB," which starts out with the greeting "Hey, Fathead!"

This band has elevated genre-bending to an art form.

According to singer/lyricist Julie Ritter, the thing that makes Mary's Danish unique also makes the mechanics of songwriting unique. "Sometimes it's really a difficult process. Generally, someone comes in with the idea, and they'll play whatever their idea is, and everyone will just do their own thing to it," she says. "No one ever says to Wag, 'Play this bass line.' He just does it, whatever he feels it should be. Like David could come in with a straight blues song, and Wag'll throw down a really funky bass line over the top of it. Or someone will say to Gretchen, 'I want you to sing kind of sparse lyrics over this part, something real bluesy,' but Gretchen doesn't have that in her, so we're sent to charm school, bad classes in etiquette, elocution and protocol, and basically learned how to be a star. As times changed the program wasn't really stressed for new members of the Motown family. That has changed.

...something real bluesy, but Gretchen doesn't have that in her, so we're sent to charm school, bad classes in etiquette, elocution and protocol, and basically learned how to be a star. As times changed the program wasn't really stressed for new members of the Motown family. That has changed.

"It's a bit of a revelation, as well, in the sense of putting the hometown scene into perspective. In Los Angeles, she says they are "somewhere in the hierarchy of bands [that started out with bands like X, and encompasses non-metal bands like the Chi Peppers]—the alternative hierarchy, that is. It's funny, because in a lot of places across the country, people have asked me what the L.A. scene is like, and I say oh, well, it's pretty much what the rest of the country is like—heavy metal. Then I found out that [metal] is a lot less prominent. I've only realized after talking to a lot of people that the heavy metal scene in L.A. is enormous compared to everywhere else. I just assumed that everyone wanted to be Guns N' Roses. Every place we've ever rehearsed, we've been the only band that didn't walk in with leather pants and big hair."

"As far as the success Mary's Danish has achieved since There Goes the Wondertruck... came out (and even before when they were working their way up through the club circuit), Ritter says "I think people are kind of wanting something a little different. We didn't set out to create that, but I think people are starting to listen to the bands with words. That doesn't mean that it's better than anything else...and I love that stuff—love James Ives and love Mudhoney, and I think if I had it to do over again, I would probably be in a band like that. Mary's Danish just evolved into what it is, by a combination of listening to a lot of stuff and really liking people like what we do."

CASH BOX MAGAZINE 8 November 18, 1989
SHOCK OF THE NEW
GOIN' DOWN SOUTH: This week's travel itinerary is taking us out of the dingy gray concrete canyons of Manhattan (which we are a little tired of, to tell the truth) to the hills and valleys of the South. While it's inaccurate and a little unfair to say that different regions of this great country of ours produce certain types of bands, it's still true to say that geographical location does lend itself to certain sounds. In Seattle, you have your Mudhoneyes and your Soundgardens, Los Angeles churns out pop metal band after pop metal band, New York and Boston bands tend to pay homage to the feedback god, and the South still sounds like the South. To use that dreaded word, there's still a lot of jangle coming out of magnolia country.

The bands we're looking at here fall into two categories: they're either from the South, or the records were recorded in the South for Southern labels. There's an indefinable link here, something that has more to do with atmosphere than anything else. These are all bands you can very easily picture yourself seeing in a pub somewhere, a place where you can put your feet up on the table—a place with no real stage, rather a couple of amps and a mic in a cleared-out corner. Pardon the expressions, but it's sort of a grassroots, downhome sound. The following are the best in their class at the moment.

1. THREE HITS: Fire in the House (Aquablue Records)

Three Hits is a band that wears its influences on its collective sleeve, but what the hey. This record is so darn pleasant, you don't care. Vocalist Sheila Valentine pays no small homage to Natalie Merchant, the guitars have distinct echoes of you-know-who (the Byrds, I'm talking about the Byrds), it's familiar, it's comfortable. Three Hits is not trying to break new ground, and is not trying to convince anyone to the contrary. The right songs on Fire in the House range from the exceptionally pretty "It's Raining Teardrops" to the gently anemic "In This Country" to the swirling melancholy of "Say Goodbye," all strong in their own rather quiet way. I'd love to see this band live.

SNATCHES OF PINK

1. SNATCHES OF PINK: Dead Men (Doggone Records)

Dead Men lands squarely on the aggressive end of this spectrum. This Chapel Hill, NC trio blasts out caustic things like "Bed of Nails" or "Witch Doctor," twisting jangle into a mangled scrap heap of guitar strings, drum sticks and tortured vocals. They can also be bittersweet—no magnolia blossoms or mint juleps around here. On songs like "Look Away," the guitars only scratch and bruise, they don't go for the jugular. Snatches of Pink has the Athens-Chapel Hill connection through drummer Sara Romweber, ex of Mitch Easter's Let's Active (now that's jangle), and Doggone itself was started by R.E.M. manager Jefferson Holt. But this band seems to be a reaction against rather than a reflection of that "Southern" sound, leaning more toward Candy Apple Grey than Green. It's a matter of taste, and while Southern pop can be as sweet as it gets, too much sugar can send you into a coma. Snatches of Pink will bring you out of it right quick.

2. BLAKE BABIES: Blake Babies (Mammouth Records)

Mammouth is one of those quiet little indies that consistently turn out exceptional records, which in turn get picked up by exceptional majors. Sidewinders, for instance. Blake Babies are next in line. This self-titled album is their second; the first, Nicely, Nicely was released on their own Chewbud label. Band founders Freda Boner and John Strohm are originally from Indiana. They now live in New York. Blake Babies combines New England quickness with Southern jangle, intellect with precociousness, lyrical curves with pop hooks. The only fault I can find with it is that it occasionally gets repetitive, but vocalist Juliana Hatfield's voice is so sweet and the melodies, similar as they are, so engaging that it doesn't matter.

3. WILL AND THE BUSHMEN: Will and the Bushmen (SBD Records)

Combine the best elements of bands like Guadalcanal Diary ("Typical World") with those of the best of '80s pop groups ("Blow Me Up"), add a superlative rhythm section, a couple guitars, a bit of keyboards and a warm, friendly voice and you'll probably end up with something along the lines of Nashville's Will and the Bushmen. This is one of those cases where a band is pegged "alternative" because... because, um, well, just because. These guys play unabashed pop music one minute, plain and simple rock and roll the next, but because there are a few minor chords here and there, the guitars ring rather than roar, and they aren't into lipstick and leather, they're alternative. Okay, no problem. Suits me fine, as long as someone is listening. And as everyone knows, it's the alternative types who discover the U2s, INXSes and Talking Heads of the world. Right?

THE QUESTIONNAIRES: Window to the World (EMI)

When I was in college, someone told me of a short-cut to reviewing records. Not foolproof, by any means, but if the first track on the second side is good, then this was the at least it should give the rest of the album a shot. If it stinks, roundfile it. I've used that and the good old needle-drop ever since. With the Questionnaires record, it was the first song, second side; second song, second side; third song, second side; and so on. I had the second side of the album memorized before I ever flipped it over. I think that means it like it. It looks like we have a new breed of pop/rock bands coming out of Nashville, bands that are more song-based than into riffs or hooks. First song, second side, "Yesterday's Lies," is a perfect example. Hook, yeah, but without the words, it would only be halfway there. Second song, second side, the gorgeously sad "Laugh," would be a nice little melody alone, but with the lyrics, it's a tear-jerker. As a whole, Window to the World is built on a foundation of strong songs with grown-up themes, but thankfully the Questionnaires have a sense of humor, because songs like "Laugh" and "Red Tears" could get a little heavy after repeated listening. So they threw in a cover of the Flamin' Groovies'-"Teenage Head" to remind themselves and those who are listening that this is supposed to be fun, too.

Stay Tuned.

Karen Woods
THE HEAVY METALS

THE MOOOOOOOST PECULIAR THING HAPPENED to Sweet F.A. drummer Tricky Lane on a recent dark Kansas night. Out in the bread belt, from where Sweet F.A. hail, the sound of the plains often causes dust clouds to rise up onto the highways, making for some rather unpleasant driving conditions. Lane was driving home after a date, traveling along in one of those bloody dust clouds when suddenly, to the surprise of both Lane and an unsuspecting cow, there was a major collision. Not only was the entire roof of Lane’s pick-up torn off, but he also suffered a leg injury that cost him eighteen stitches. Following the incident, the local farmer who owned the bumbling bovine decided that no charges would be filed against Lane since the cow was not tagged and, believe it or not, still cannot be found! So if you see any lost, injured moo-cows wandering around humming “Whiskey River,” you’ll know who to contact. By the way, you definitely want to check out Sweet F.A.’s fabulous debut LP on MCA, coming in 1990...it’suddishly breathtaking.

Aerosmith has been stirring up some trouble and once again, it has to do with NBC TV and their show Friday Night Videos. In the past, NBC has refused to air the band’s videos for “Dude (Looks Like a Lady)” and “Rag Doll” and now, of course, they tell Geffen Records that the latest Aerosmith vid, “Love in an Elevator,” is “tasteless and offensive.” Aerosmith frontman Steven Tyler laughs about it. “People were talking about us for years. Yeah, there’s some flesh in the video. What’s so bad? We’re just trying to clean up our act...or compromise our approach for some upstairs view. Besides,” Tyler adds, “there’s a double standard going on. Madonna grabs her crotch in her videos, but they have a problem when Steven Tyler goes for it. Maybe they would let me grab Madonna’s crotch.” The single currently #5 here in America, offensive or not, and Aerosmith’s second single, “Janie’s Got a Gun,” has just been released (with a video to come any day now). “Janie...” is a song about child abuse, and although it is a somewhat taboo topic, Tyler wanted it to be brought out in the open. Tyler stresses that he wrote this song for all children who suffer at the hands of adults.

Since we’re already on the subject of videos, I might as well bring up the little heist that held back the release of Pretty Boy Floyd’s debut video, “Rock and Roll (Is Gonna Send the Night On Fire).” The vid begins with the Floyd boys decked out in trenchcoats and wide-brimmed “gangster” hats, shooting machine guns into a brick wall, as the dice plonk out the harmless little words “Rock and Roll.” MTV, apparently unwilling to promote violence, didn’t like the gun stuff. I guess MTV has some kind of short-term memory loss, because I can remember, as I’m sure many of you can, a certain video where Michael Jackson takes out an entire balcony of people with some type of automatic weapon. What does this mean? MTV’s impressionable audience was expected to copy this cold-blooded murder at least five times a day when “Smooth Criminal” was at its peak, but now they can’t even watch Pretty Boy Floyd shoot blanks at a lifeless brick wall on Hendricks’ Live! I think someone has got their priorities a little mixed up, but I guess money and big names will always have more pull than the newcomers. However, the cut version of PBF’s vid can be seen now on MTV’s Headbanger’s Ball and Hard 30, and should be debuting on Dial MTV very soon.

As if dear little EMI does not have enough clowns on their hands with the Red Hot Chili Peppers, they are now beginning to recognize the Oz potential of their English darlings Crazyhead. Based in Leicester, England, the Crazyhead boys just recently completed their first United States tour with a hair-raising show at New York’s Pyramid Club. The tour was in support of their EMI debut LP Desert Orchid and the single “Have Love Will Travel,” both of which have kept audiences captivated from coast to coast. The album is a collection of raucous, obnoxious rock tunes and is definitely worthy of more attention than it’s getting. So what’s the problem? Well, it’s sure not Desert Orchid...

METAL TIDBITS: Noise International have been highly active in the metal world recently. Coroner just recently completed their U.S. jaunt with Epic’s Kreator. They will be gigging in Europe but will be returning stateside to continue touring with a surprise band in January. If you think that’s scary, Bay Area thrashers Mordred have been teamed up with oldtimers Nuclear Assault as openers for all of NA’s U.S. dates. Austin’s Watchtowers have been described as “Black meets Metallica” because of their unique and progressive approach to metal. They will be playing a number of Texas dates throughout November. And finally, Noise presents us with the new Rage video from their album Secrets in a Weird World. Apparently the video was held up at German Customs for two weeks due to the depictions of the explosion of the space shuttle Challenger and a childbirth, specially filmed behind the Iron Curtain. Well, that should make for some Dial MTV action...

Stephanie Brainard

CASH BOX MICRO CHART

November 18, 1989

CASH BOX MAGAZINE

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40

1 PUMP (Getten Girlon 24234)
2 HOT IN THE SHADE (PolyGram 838 813)
3 DR. FEELGOOD (Elastic 960029-1)
4 THE DISREGARD OF TMEKEEPING (WITG 40059/2)
5 DIRTY ROTTEN FILTHY STINKING RICH (COLUMBIA 43683)
6 SKID ROW (Atlantic 81395)
7 AUTHORITY ZERO (Farragoz/Atlantic 82000)
8 WAKE ME WHEN IT’S OVER (Elkehah 608833-1)
9 DANGEROUS TOYS (COLUMBIA 43501)
10 TRASH (EPIC 85437)
11 CONSPIRACY (Roadrunner RR 9461)
12 COCKED & LOADED (Warline/PolyGram 838 592)
13 TROUBLE WALKIN’ (Nuggets/Atlantic 82642)
14 PSYCHO CAFE (MCA 6300)
15 TWICE SHY (Capitol 90469)
16 SURPRISE ATTACK (A&M SP5261)
17 FLYING IN ABLUVE DREAM (Relativity 85861-110)
18 PERFECT SYMMETRY (Metal Blade/Enigma 7300)
19 HANDLE WITH CARE (En-Effect 86581)
20 CONTROLLED BY HATRED/FEEL LIKE SHIT/DEJA VU (EPIC 864521)
21 SUICIDAL TENDENCIES (Enuff Z’Nuff 187)
22 BIG GAME (Atlantic 81695)
23 BAD ENGLISH (EPIC 45883)
24 YEARS OF DECRY (Atlantic 82405)
25 ...AND JUST FOR ALL (ELSTAY 60812)
26 APPETITE FOR DESTRUCTION (Geffen GHS 24148)
27 TRIAL BY FIRE/LIVE IN LENINGRAD (PolyGram 539 726)
28 WINGER (Atlantic 81867)
29 NOT FAKIN’ IT (Merrcy/PolyGram 838 627)
30 THE GREAT RADIO CONTROVERSY (Geffen GHS 24234)
31 NO FUEL LEFT FOR THE PILGRIMS (Medley Warner Bros. 9 25099)
32 GORKY PARK (Merkury 936826)
33 MR. BIG (Atlantic 81995)
34 SHOTGUN MESSIAH (Relativity 3561-1012)
35 WIND (EMC 854595)
36 BADLANDS (Atlantic 81966)
37 NO MORE COLOR (Noise International 45181)
38 TURN OF THE SCREW (Atlantic 81992)
39 GRETCHEN GOES TO NEBRASKA (Megaforce 81997)
40 ATOMIC PLAYBOYS (Warner Bros. WB 1 29203)

Heaven Metal

Aerosmith 2
Kiss 3
Mojo Crue 1
Bonham 3
Stryper 4
Faster Pussycat 8
Dangerous Toys 6
Allee Cooper 5
Cool King 12
L.A. Guns 11
Ace Freely 27
Bang Tango 13
Great White 14
Tora Tora 16
Joe Satriani 5
Fates Warning 10
Nuclear Assault 25
Suicidal Tendencies 22
Enuff Z’Nuff 18
White Lion 19
Bad English 15
Overkill DEBUT
Metallica 24
Guns N’ Roses 24
Yngwie Malmsteen 34
Winger 21
Michael Monroe 25
Tesla RE-ENTRY
D.A.D. 9
Gorky Park 30
Mr. Big 28
Shotgun Messiah 32
Living Colour 31
Coroner 32
Dirty Looks 37
Kings X 39
Steve Stevens 40

Seen here prior to a rollicking performance at the Cat Club in New York are (from left): Gerry Griffith and Ron Urban of EMI, Crazyhead’s lead vocalist Anderson, Ron Fair and Kim White of EMI, Crazyhead’s unprintably named guitarist, Crazyhead’s drummer Vom, Michael Barackman and Jennifer Grossberndt of EMI, Crazyhead’s unprintably named bass player, and Carzyhead’s lead guitarist Kev “Reverb,” and John Pasagiannis of EMI.
BOB LONG SPEAKS ON GOSPEL TRAIL

GOSPEL ALIVE AND WELL: As we move into the '80's it is with great pleasure to report on the continual revitalization of gospel music. I had the distinct pleasure of attending the inaugural concert of Ed "Doc" Miller and Carl Nesfield's Gospel Trail Inc this past Saturday November 4, 1989 at the world famous Apollo in New York.

I would like to take a few moments to reflect on what it was like for me on my first trip over to the Apollo and my second trip ever to New York. Many people would probably expect that for someone who has been in the radio, records and publications business for 20 years, the trips to the Apollo and to New York would be automatic. Simply stated, the need or desire has never been important enough for this writer to live through numerous New York City cab rides.

There are many things in life we want to do, some are able to do and some we are not. From a historical perspective, it was very important for me to attend this show at the Apollo. The show featured the music of artists I grew up listening to as a kid in the cotton fields of Georgia: the Soul Stirrers and Clarence Fountain & the Five Blind Boys. In this life there are many things we would love to be a part of, therefore I am thankful to God for allowing me the opportunity to safely attend this affair.

I had the honor of being called on the stage, where some of the world's best known performers have gotten their start or enhanced their careers in the music business. To be on the stage for this country fellow to walk on the stage that has seen the likes of Sam Cooke, James Brown, Marvin Gaye, Stevie Wonder, Jerry Butler, Count Bassie, Ella Fitzgerald, the Soul Stirrers and Clarence Fountain & the Five Blind Boys. I had better stop, because it would take several books to list the many talents who have graced the stage of the Apollo over the years in all musical genres, from gospel to blues to you-name-it. So, enough of the thrill I experienced on being at the Apollo.

I mentioned in a previous article on Gospel Trail Inc the concept of exposing unsigned gospel singers on a record label. This is further confirmation of what this writer believed would happen, because of the talent expected to participate in the Gospel Trail Inc evening of inspirational music, along with fresh unsigned artists.

Fear not if your schedule did not permit you to attend the first in this series of shows, which had the Apollo bulging with people who were dancing with joy in the aisles. There will be more. Upcoming Gospel Trail dates at the Apollo are December 2, 1989 and December 23, 1989 (a Christmas Special).

The amateur talent was outstanding and probably would have left the crowd musically satisfied. However, Gospel Trail, in an effort to assure the audience are thoroughly satisfied, had several top-name professionals on the show. Included were J.J. Farley's Original Soul Stirrers, featuring Martin Jacox on lead vocals, Willie Rogers (who hits notes so hauntingly reminiscent of the late Sam Cooke, once lead singer for the group), Ben odom on guitar and Minister Jackie Banks on lead and bass guitar. Clarence Fountain & the Five Blind Boys simply kept the audience mesmerized with their tremendous vocals and audience visits. In addition to Fountain, the group consists of Jimmy Carter, Joe Watson, Johnny Fields, Bobby Butler, Curtis Foster (another in the long line of talent from Cincinnati, Ohio, who joined the group a few months ago) and drummer Phil Crichlow.

Also on the bill was the electrifying Professor Charles Smith and the dynamic Jenkins Brothers. Host emcees for the evening were the legendary gospel announcer T. Ruth, Bobbi Brown, who served as commentator for this fabulous affair. He is to be commended for a job very well done.

On behalf of president/publisher George Albert, vice president/general manager Keith Albert and this writer, Cash Box extends its deepest thanks to Ed "Doc" Miller, Carl Nesfield, William Conyers and everyone associated with Gospel Trail for making our trip a very pleasantly enjoyable time. Thanks to the audience, the artists, the record companies and churches for your response to the support George Albert has committed to the growth and enhancement of gospel music worldwide on behalf of Cash Box Magazine.

In a continuing effort to further the growth of gospel music, artists, companies, concerts, churches and everyone associated with this art form, Cash Box has joined forces with Gospel Trail Inc relative to advertising in Cash Box Magazine. You may contact Ed "Doc" Miller at 2143 Adam C. Powell, 2nd Floor, New York, N.Y. 10027. His phone number is (212) 662-9200; his fax number is (212) 662-9478.

Bob Long

ED "DOC" MILLER

has seen the looks of Sam Cooke, James Brown, Marvin Gaye, Stevie Wonder, Jerry Butler, Count Bassie, Ella Fitzgerald, the Soul Stirrers and Clarence Fountain & the Five Blind Boys. I had better stop, because it would take several books to list the many talents who have graced the stage of the Apollo over the years in all musical genres, from gospel to blues to you-name-it. So, enough of the thrill I experienced on being at the Apollo.

I mentioned in a previous article on Gospel Trail Inc the concept of exposing unsigned gospel singers on a record label. This is further confirmation of what this writer believed would happen, because of the talent expected to participate in the Gospel Trail Inc evening of inspirational music, along with fresh unsigned artists.

Fear not if your schedule did not permit you to attend the first in this series of shows, which had the Apollo bulging with people who were dancing with joy in the aisles. There will be more. Upcoming Gospel Trail dates at the Apollo are December 2, 1989 and December 23, 1989 (a Christmas Special).

The amateur talent was outstanding and probably would have left the crowd musically satisfied. However, Gospel Trail, in an effort to assure the audience are thoroughly satisfied, had several top-name professionals on the show. Included were J.J. Farley's Original Soul Stirrers, featuring Martin Jacox on lead vocals, Willie Rogers (who hits notes so hauntingly reminiscent of the late Sam Cooke, once lead singer for the group), Ben odom on guitar and Minister Jackie Banks on lead and bass guitar. Clarence Fountain & the Five Blind Boys simply kept the audience mesmerized with their tremendous vocals and audience visits. In addition to Fountain, the group consists of Jimmy Carter, Joe Watson, Johnny Fields, Bobby Butler, Curtis Foster (another in the long line of talent from Cincinnati, Ohio, who joined the group a few months ago) and drummer Phil Crichlow.

Also on the bill was the electrifying Professor Charles Smith and the dynamic Jenkins Brothers. Host emcees for the evening were the legendary gospel announcer T. Ruth, Bobbi Brown, who served as commentator for this fabulous affair. He is to be commended for a job very well done.

On behalf of president/publisher George Albert, vice president/general manager Keith Albert and this writer, Cash Box extends its deepest thanks to Ed "Doc" Miller, Carl Nesfield, William Conyers and everyone associated with Gospel Trail for making our trip a very pleasantly enjoyable time. Thanks to the audience, the artists, the record companies and churches for your response to the support George Albert has committed to the growth and enhancement of gospel music worldwide on behalf of Cash Box Magazine.

In a continuing effort to further the growth of gospel music, artists, companies, concerts, churches and everyone associated with this art form, Cash Box has joined forces with Gospel Trail Inc relative to advertising in Cash Box Magazine. You may contact Ed "Doc" Miller at 2143 Adam C. Powell, 2nd Floor, New York, N.Y. 10027. His phone number is (212) 662-9200; his fax number is (212) 662-9478.

Bob Long

HEAVEN RIGHT HERE ON EARTH: After a recent performance at the Greek Theatre, CeCe Winans gathered together with friends to celebrate her birthday. Pictured (l-r) are Take 6's Cedric Dent, Myron Warren and Claude V. McKnight III; Bobby Brown, MCA; BeBe Winans, Capitol; Whitney Houston, Arista; David Thomas of Take 6, Dawn Lewis of A Different World, Mark Kibble of Take 6; CeCe Winans, Capitol and Take 6's Alvin "Vinnie" Chea.
MJs DEBUT: The MJ we are referring to is Michael Jeffries, vocalist/songwriter/producer extraordinaire, and one of the most promising new talents to appear on the music scene as we approach the dawn of a new decade of music. Jeffries has long proven himself, to many of the top industry insiders, a tremendously talented individual.

His dazzling, self-titled debut album for Warner Bros. is a fresh and innovative collection of original and vastly diverse material, enhanced by some of the top producers in the industry. The album is the pinnacle of a lifelong ambition for Jeffries, who is sure to be a major star of the '90s.

Despite Jeffries’ youth, his career has spanned a great number of years. At age twelve, he formed his first band, specializing in old hits of everyone from James Brown to Sly Stone.

Jeffries, being the driven, ambitious man he is, set out to land himself a recording contract as a solo artist, and this proved to be a wise decision. He kept his skills honed during his demo days by writing jingles and contributing a song to the 1987 movie Wildcats. This led him into an infinitely valuable collaboration with Jeff Lorber on the album Private Passion. At the time, Jeffries’ songs were appearing on album after album. They included songs for Deniece Williams and the smash hit for the Boys Club, entitled “Never Say Never.”

Now Jeffries is doing his own thing, with the help of Warner Bros’ keen-eyed A&R president Benny Medina. Jeffries has had the privilege of working with producers-Jimmy Jam and Terry Lewis, Jellybean Johnson and Eddie F. His debut single “Not Through Being With You,” reunites him with labelmate Karyn White, with whom he had worked on various projects with Jeff Lorber.

For his debut album he was one of the most polished musical works of the new decade. Jeffries is dedication personified and is destined to be one of the top recording artists for years to come.

Standing shoulder to shoulder with Michael Jeffries is his manager George Smith (of Pacific Cal Management), one of the best and most highly respected in the business. Smith is a very successful businessman in northern California, and was the early guiding force behind the tremendous successes of Pebbles and Bobby Brown. He is currently managing the careers of Michael Cooper, Body and Soul. He will soon add the solo debut of Charlie Wilson (the Gap Band) to his ever-growing list of clients.

Bob Long
<table>
<thead>
<tr>
<th>Week</th>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td>RHYTHM NATION (A&amp;M 1455)</td>
<td>Janet Jackson</td>
<td>68</td>
<td>2</td>
</tr>
<tr>
<td>52</td>
<td>SISTER ROSA (MCA 5735)</td>
<td>James &quot;J.T.&quot; Taylor</td>
<td>61</td>
<td>3</td>
</tr>
<tr>
<td>53</td>
<td>I WANNA COME BACK (Warner Bros. 229863)</td>
<td>James Ingram</td>
<td>33</td>
<td>14</td>
</tr>
<tr>
<td>54</td>
<td>YOU'LL NEVER WALK ALONE (Warner Bros. 7 22744)</td>
<td>The Isley Brothers</td>
<td>58</td>
<td>4</td>
</tr>
<tr>
<td>55</td>
<td>JUST A FRIEND (Cold Chillin/Warner Bros. 7-22800)</td>
<td>Biz Markie</td>
<td>66</td>
<td>4</td>
</tr>
<tr>
<td>56</td>
<td>SLOW DOWN (Warner Bros. 7-22685)</td>
<td>Karyn White</td>
<td>35</td>
<td>8</td>
</tr>
<tr>
<td>57</td>
<td>BLAME IT ON THE RAIN (Arista 1-8904)</td>
<td>Milli Vanilli</td>
<td>63</td>
<td>3</td>
</tr>
<tr>
<td>58</td>
<td>PUT YOUR MOUTH ON ME (Columbia 38-68957)</td>
<td>Eddie Murphy</td>
<td>38</td>
<td>17</td>
</tr>
<tr>
<td>59</td>
<td>SILKY SOUL (Warner Bros. 7-22736)</td>
<td>Maze Featuring Frankie Beverly</td>
<td>80</td>
<td>2</td>
</tr>
<tr>
<td>60</td>
<td>SMOOTH OPERATOR (Warner Bros. Cold Chillin/22867)</td>
<td>Big Daddy Kane</td>
<td>39</td>
<td>12</td>
</tr>
<tr>
<td>61</td>
<td>RICH GIRLS (EMI 56142)</td>
<td>R.J.'s Latest Arrival</td>
<td>65</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>WHY YOU WANNA LOVE ME LIKE THAT (Valley Vue 75749)</td>
<td>The Manhattanns</td>
<td>64</td>
<td>3</td>
</tr>
<tr>
<td>63</td>
<td>I GO TO WORK (Live/RCA 1264-1-JD)</td>
<td>Kool &amp; The Boyz</td>
<td>40</td>
<td>13</td>
</tr>
<tr>
<td>64</td>
<td>MAKE IT LIKE IT WAS (Columbia 38-73022)</td>
<td>Regina Belle</td>
<td>72</td>
<td>2</td>
</tr>
<tr>
<td>65</td>
<td>ALL NITE (Epic 7-79050)</td>
<td>Entouch Featuring Keith Sweat</td>
<td>78</td>
<td>2</td>
</tr>
<tr>
<td>66</td>
<td>SPECIAL (Motown 2004)</td>
<td>Temptations</td>
<td>71</td>
<td>2</td>
</tr>
<tr>
<td>67</td>
<td>I WANT FROM YOU (Motown MOT-1974)</td>
<td>The Temptations</td>
<td>41</td>
<td>15</td>
</tr>
<tr>
<td>68</td>
<td>HIGHER THAN THE MOON (Prestige Park 7-22907)</td>
<td>Tony Lamas</td>
<td>70</td>
<td>4</td>
</tr>
<tr>
<td>69</td>
<td>NEVER GIVE UP (Mercury/Polystar 876-672-7)</td>
<td>Kool &amp; The Gang</td>
<td>74</td>
<td>3</td>
</tr>
<tr>
<td>70</td>
<td>RIGHT AND HYPE (Rasta 7-22872)</td>
<td>Abstrac</td>
<td>79</td>
<td>3</td>
</tr>
<tr>
<td>71</td>
<td>I WANT BE RICH (Soler/74005)</td>
<td>Cellophane</td>
<td>77</td>
<td>2</td>
</tr>
<tr>
<td>72</td>
<td>GIRL I'M GONNA MISS YOU (Arista 1-9870)</td>
<td>Milli Vanilli</td>
<td>42</td>
<td>12</td>
</tr>
<tr>
<td>73</td>
<td>TEST OF TIME (Island 0-56930)</td>
<td>Will Downing</td>
<td>89</td>
<td>49</td>
</tr>
<tr>
<td>74</td>
<td>NO FRIEND OF MINE (Warner Bros. 7-22769)</td>
<td>Club Nouveau</td>
<td>67</td>
<td>2</td>
</tr>
<tr>
<td>75</td>
<td>PUMP UP THE JAM (EMI 18701)</td>
<td>Technotronic Featuring Felly DEBUT</td>
<td>53</td>
<td>12</td>
</tr>
<tr>
<td>76</td>
<td>CELEBRATE NEW LIFE (Capitol 44022)</td>
<td>Bebe &amp; Cece Winans</td>
<td>57</td>
<td>12</td>
</tr>
<tr>
<td>77</td>
<td>YOUR SWEETNESS (Motown 1976)</td>
<td>Good Girls</td>
<td>93</td>
<td>2</td>
</tr>
<tr>
<td>78</td>
<td>LIVING LARGE (Virgin)</td>
<td>E. U.</td>
<td>81</td>
<td>3</td>
</tr>
<tr>
<td>79</td>
<td>DON'T CHA THINK (Virgin 96143)</td>
<td>After 7</td>
<td>83</td>
<td>2</td>
</tr>
<tr>
<td>80</td>
<td>HELP (Tommy Boy/Warner Bros. 7-22813)</td>
<td>Timmy Gatling</td>
<td>50</td>
<td>1</td>
</tr>
<tr>
<td>81</td>
<td>AS A MATTER OF FACT (EMI 50231)</td>
<td>Natalie Cole</td>
<td>47</td>
<td>7</td>
</tr>
<tr>
<td>82</td>
<td>FRIENDS B-4 LOVERS (Columbia 38-73110)</td>
<td>Full Frontal</td>
<td>91</td>
<td>2</td>
</tr>
<tr>
<td>83</td>
<td>SMLIN' (Atlantic 7-88959)</td>
<td>Levert</td>
<td>48</td>
<td>15</td>
</tr>
<tr>
<td>84</td>
<td>TIL THE MONEY'S GONE (Columbia 38-73018)</td>
<td>Eddie Murphy</td>
<td>63</td>
<td>4</td>
</tr>
<tr>
<td>85</td>
<td>HEAT OF THE MOMENT (Virgin 7-9904)</td>
<td>After 7</td>
<td>67</td>
<td>17</td>
</tr>
<tr>
<td>86</td>
<td>I DESIRE (Columbia 38-73020)</td>
<td>Newkirk DEBUT</td>
<td>75</td>
<td>7</td>
</tr>
<tr>
<td>87</td>
<td>OUT OF MY MIND (EM 5-05122)</td>
<td>O'Jays</td>
<td>73</td>
<td>17</td>
</tr>
<tr>
<td>88</td>
<td>DON'T SAY GOOD-BYE (PolyGram 876 0027)</td>
<td>Walter Beasley</td>
<td>75</td>
<td>7</td>
</tr>
<tr>
<td>89</td>
<td>BABIES HAVING BABIES (Trumpet 166)</td>
<td>Terry Tate</td>
<td>76</td>
<td>18</td>
</tr>
<tr>
<td>90</td>
<td>REALISTIC (VanityMae 72286-A&amp;M)</td>
<td>Shirley Lewis</td>
<td>55</td>
<td>9</td>
</tr>
<tr>
<td>91</td>
<td>I LOVE THE BASS (Enigma 75524)</td>
<td>Bardeaux</td>
<td>82</td>
<td>9</td>
</tr>
<tr>
<td>92</td>
<td>PROMISE (EMI 50235)</td>
<td>Miki Blu</td>
<td>84</td>
<td>7</td>
</tr>
<tr>
<td>93</td>
<td>SAY NO GO (Tommy Boy 934)</td>
<td>De La Soul</td>
<td>85</td>
<td>9</td>
</tr>
<tr>
<td>94</td>
<td>CAN'T GET OVER YOU (Warner Bros. 22895)</td>
<td>Dee G Piece</td>
<td>86</td>
<td>16</td>
</tr>
<tr>
<td>95</td>
<td>IT'S FUNNY ENOUGH (Atlantic Ruthless 96549)</td>
<td>The D.O.C.</td>
<td>88</td>
<td>12</td>
</tr>
<tr>
<td>96</td>
<td>ME SO HORNY (Skywalker 127)</td>
<td>The 2 Live Crew</td>
<td>90</td>
<td>8</td>
</tr>
<tr>
<td>97</td>
<td>FEEL SO GOOD (Motown MOT-1996)</td>
<td>Perri</td>
<td>92</td>
<td>10</td>
</tr>
<tr>
<td>98</td>
<td>BREATHE LIFE INTO ME (Island 7-96178)</td>
<td>Mica Paris</td>
<td>94</td>
<td>14</td>
</tr>
<tr>
<td>99</td>
<td>HOW YOU FEEL (A &amp; M 1443)</td>
<td>Vesta</td>
<td>95</td>
<td>7</td>
</tr>
<tr>
<td>100</td>
<td>2300 JACKSON STREET (Epic 38 68997)</td>
<td>The Jacksons</td>
<td>96</td>
<td>17</td>
</tr>
</tbody>
</table>

**November 18, 1989**

**#1 Single: Jermaine Jackson**

**#1 Debut: Timmy Gatling #80**

**To Watch: Quincy Jones #46**

**Cash Box Charts**

The grey shading represents a bullet, indicating strong upward movement.
<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Artist</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WHEN I SEE YOU SMILE</td>
<td>Bad English</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>BLAME IT ON THE RAIN</td>
<td>Milli Vanilli</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>THE WAY THAT YOU LOVE ME</td>
<td>Paula Abdul</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>LISTEN TO YOUR HEART</td>
<td>Rozette</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>ANGELIA</td>
<td>Richard Marx</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>LOVE SONG</td>
<td>Fleetwood Mac</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>SOWING THE SEEDS OF LOVE</td>
<td>Tears For Fears</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>WE DIDN'T START THE FIRE</td>
<td>Billy Joel</td>
<td>13</td>
</tr>
<tr>
<td>9</td>
<td>COVER GIRL</td>
<td>New Kids on The Block</td>
<td>4</td>
</tr>
<tr>
<td>10</td>
<td>GET ON YOUR FEET</td>
<td>Gloria Estefan</td>
<td>16</td>
</tr>
<tr>
<td>11</td>
<td>POISON</td>
<td>Alice Cooper</td>
<td>15</td>
</tr>
<tr>
<td>12</td>
<td>LOVE IN AN ELEVATOR</td>
<td>Aerosmith</td>
<td>6</td>
</tr>
<tr>
<td>13</td>
<td>I DON'T BLOW YOUR MIND</td>
<td>New Kids on the Block</td>
<td>14</td>
</tr>
<tr>
<td>14</td>
<td>BACK TO LIFE</td>
<td>Soul II Soul</td>
<td>20</td>
</tr>
<tr>
<td>15</td>
<td>DON'T KNOW MUCH</td>
<td>Linda Ronstadt</td>
<td>25</td>
</tr>
<tr>
<td>16</td>
<td>DON'T CLOSE YOUR EYES</td>
<td>Taylor Dayne</td>
<td>22</td>
</tr>
<tr>
<td>17</td>
<td>WITH EVERY BEAT OF MY HEART</td>
<td>Bobby Brown</td>
<td>7</td>
</tr>
<tr>
<td>18</td>
<td>YOU ARE ALWAYS ON MY MIND</td>
<td>Belinda Carlisle</td>
<td>26</td>
</tr>
<tr>
<td>19</td>
<td>ANOTHER DAY IN PARADISE</td>
<td>Elton John</td>
<td>11</td>
</tr>
<tr>
<td>20</td>
<td>LEAVE A LIGHT</td>
<td>Tina Turner</td>
<td>12</td>
</tr>
<tr>
<td>21</td>
<td>HEALING HANDS</td>
<td>Janet Jackson</td>
<td>12</td>
</tr>
<tr>
<td>22</td>
<td>THE BEST</td>
<td>Thompson Twins</td>
<td>24</td>
</tr>
<tr>
<td>23</td>
<td>MISS YOU MUCH</td>
<td>Kix</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>SUGAR DADDY</td>
<td>Triumphs</td>
<td>29</td>
</tr>
<tr>
<td>25</td>
<td>LIVING IN SIN</td>
<td>Bon Jovi</td>
<td>29</td>
</tr>
<tr>
<td>26</td>
<td>DON'T SHUT ME OUT</td>
<td>Kevin Paige</td>
<td>30</td>
</tr>
<tr>
<td>27</td>
<td>SUNSHINE</td>
<td>Dino</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td>CALL IT LOVE</td>
<td>Poco</td>
<td>18</td>
</tr>
<tr>
<td>29</td>
<td>THE LAST WORTHLESS EVENING</td>
<td>Don Henley</td>
<td>34</td>
</tr>
<tr>
<td>30</td>
<td>JUST LIKE JESSE JAMES</td>
<td>Cher</td>
<td>36</td>
</tr>
<tr>
<td>31</td>
<td>BETWEEN YOU AND ME</td>
<td>Lou Gramm</td>
<td>41</td>
</tr>
<tr>
<td>32</td>
<td>DR. FEELGOOD</td>
<td>Motley Crue</td>
<td>19</td>
</tr>
<tr>
<td>33</td>
<td>RHYTHM NATION (A&amp;M 1456)</td>
<td>Janet Jackson</td>
<td>68</td>
</tr>
<tr>
<td>34</td>
<td>BUST A MOVE</td>
<td>Young M.C.</td>
<td>21</td>
</tr>
<tr>
<td>35</td>
<td>LICENCE TO CHILL</td>
<td>Billy Ocean</td>
<td>38</td>
</tr>
<tr>
<td>36</td>
<td>ANGEL'S SONG</td>
<td>Great White</td>
<td>39</td>
</tr>
<tr>
<td>37</td>
<td>OH FATHER</td>
<td>Madonna</td>
<td>52</td>
</tr>
<tr>
<td>38</td>
<td>MIXED EMOTIONS</td>
<td>The Rolling Stones</td>
<td>28</td>
</tr>
<tr>
<td>39</td>
<td>THE ARMS OF ORION</td>
<td>Prince (with Sheena Eastern)</td>
<td>4</td>
</tr>
<tr>
<td>40</td>
<td>DON'T MAKE ME OVER</td>
<td>Sybil</td>
<td>45</td>
</tr>
<tr>
<td>41</td>
<td>LOVE SONG</td>
<td>The Cure</td>
<td>31</td>
</tr>
<tr>
<td>42</td>
<td>ROCK AND A HARD PLACE</td>
<td>Rolling Stones</td>
<td>53</td>
</tr>
<tr>
<td>43</td>
<td>EVERYTHING</td>
<td>Jody Watley</td>
<td>48</td>
</tr>
<tr>
<td>44</td>
<td>I LIVE BY THE GROOVE</td>
<td>Paul Carrack</td>
<td>47</td>
</tr>
<tr>
<td>45</td>
<td>LOVE SONG</td>
<td>Tesla</td>
<td>50</td>
</tr>
<tr>
<td>46</td>
<td>HOW I AM SUPPOSED TO LIVE WITHOUT YOU</td>
<td>Michael Bolton</td>
<td>53</td>
</tr>
</tbody>
</table>

**To Watch:** Rolling Stones #42

**#1 Single:** Bad English

**#1 Debut:** New Kids #63

**1989 Top 100 Singles**
VINCE GILL IS DEFINITELY not a newcomer to the music industry. He is considered by his peers to be one of the most gifted and talented individuals in the business. For years he has been a much sought-after session musician and has played on some of the biggest and best artists’ albums. His songwriting is as highly respected as his guitar playing. Even though he has been heavily involved in the business for years, only now is he finally coming into his own as the extremely brilliant entertainer that he is.

A lot of things are happening in Gill’s career right now. His debut album on MCA Records, When I Call Your Name, is getting rave reviews. His current single, “Never Alone,” is rapidly climbing the national country charts and is now at #49 on the Cash Box Top 100 Country Singles chart.

This time Gill’s real interest is with RCA and about working with Tony Brown again.” Gill says excitedly. “We never had the chance to follow through with what we both kind of had in mind for me, so I am really pleased to be back with him.”

Gill is referring to his days with RCA Records, Tony Brown, whom Gill met when Brown was Emmylou Harris’ piano player, was then in an A&R position at RCA. Brown signed Gill to RCA in 1984, but before they could make any records together, Brown moved to MCA.

Three albums with RCA yielded Gill several Top Ten singles, including “If It Weren’t For Him” (duet with Rosanne Cash), “Oklahoma Borderline,” “Cinderella,” and Everybody’s Sweetheart,” a goodnatured complaint about the success of his wife Janis, one of the duo Sweethearts of the Rodeo.

“T’ve been frustrated with my career at times, but not at anyone. It’s not RCA’s fault that things didn’t work out there,” Gill says, matter-of-factly. “They didn’t make those records I was putting out, I did. I sometimes think, well, I made the right record for that record company, but that’s stupid. You have to make the records you believe in making, and stand by them. In the majority of the cases, with the other three albums, I’m proud of them and I’m certainly not laying blame with anyone but myself for the ones I’m not satisfied with.”

Gill’s musical career has changed periodically through the years, but his musical style has remained the same and he has never forgotten his musical roots.

Gill grew up in Oklahoma playing bluegrass and country music. His first instruments were the four-string tenor guitar and his dad’s banjo. In high school, he made a name for himself in bluegrass circles as a member of Mountain Smoke, whose credits included opening a concert for the pop group Pure Prairie League (best known for “Armed” and “I Love You Tonight.”

The summer after high school, Gill headed to Louisville, Kentucky to join the Bluegrass Alliance, a progressive bluegrass group whose members at that time included Sam Bush and Dan Dugan.

After a year with Bluegrass Alliance, Gill headed for California and a two-year stint with the group Sundance, after which time he joined Pure Prairie League and recorded three albums with them as their lead singer. When he was playing with Pure Prairie League was considered rock and roll, but country music has changed a lot since those days.

“Gill says a lot of the music of that era had a lot more country influence than people wanted to admit. A lot of the early bands had serious ties to country music, but because it came out of Los Angeles or out of the rock and roll side as opposed to the country side, it was thought of as rock and roll and not country.

“You’ve got a lot of new artists today that have that music as their influence,” Gill notes.

Those influences were important to Gill and to his friend and fellow country artist Rodney Crowell, whom Gill met in L.A. about 12 years ago.

One of Gill’s favorite songs, “Till I Gain Control,” was written by Emmylou Harris’ then-guitar player—none other than Rodney Crowell.

“I was singing that tune at the Troubadour in L.A., when Rodney came out of the audience and introduced himself,” Gill remembers. “I had no idea who he was and I never had met him. He was playing with Guy Clark that night I met him. We’ve been friends ever since.”

Gill considers that Crowell also writes and performs music that’s in the same vein as his own, and says both he and Crowell have encountered some resistance as country entertainers along the way.

“We’re not as radical as sometimes we’re made out to be, because we do have a serious love for even more traditional country music than a lot of people perceive country music to be...you know with Hank Williams and early Buck Owens and that era of music,” Gill explains. “We have a real serious love for it, but we sometimes don’t get the credit where credit is due for some of those influences as much as we get more credit for liking the Beatles and Dylan and that era of people too.”

Gill may not have gotten the credit he deserves in the past for loving his country music roots, but he is certainly beginning to be accepted now into the fold of the country music industry. Gill admits that a lot of the initial resistance may have been in his own mind.

“I think there was more a mentality on my part that I wouldn’t be accepted in my mind, but not in theirs,” Gill says, thoughtfully. “That’s another thing that rides the other side of the fence and it sometimes causes...you make yourself believe all these things that you think people think about you and it’s not really true. I’ve found that to be the case. Sometimes I’m my own worst enemy.”

“I have opinions, but sometimes I’m not able to express them as openly as I’d like to,” Gill admits. “But I’ve mellowed quite a bit from my Big Stone days and fighting the system. I think I created a lot of that in my own mind.”

Gill is definitely getting to express his own opinion about his music these days and When I Call Your Name captures for the first time the full range of the talent that is Vince Gill.

“This record has gotten a lot more simple. The vocals are way out front where it hasn’t been in the past,” Gill says. “There’s not a lot of stacked harmonies on the record. I don’t do hardly any of the harmony on this one. I’ve got Emmylou, Patty Loveless and Kathy Buille on harmonies and there’s a duet with Reba [McEntire].”

Gill says this is probably more Vince Gill than anything he has ever done. “When people come to see me when I play locally in Nashville at the Bluebird Cafe and the Cockeyed Camel, they tell me, ‘Man, that’s the way your records need to sound and feel.’ There was really a conscious effort between Tony [Brown] and myself on production not to trick it up, but to come across so people can hear my music—pure and simple.”

Gill now out on the road, touring to promote this album. He will wind up doing 24 shows in 27 days this month. He then goes directly into a two-week TV stint on CTV’s Canadian tour with Rodney Crowell. A video will soon be in production for release with his next single, “When I Call Your Name,” and he is scheduled to be on the road until Christmas.

Things may be pretty hectic right now for Gill, but he is determined never to stray from the real pleasures of his music. “I think that I’ll always stay the same, no matter how great or how poor my records do. The session work that I do with all the other artists, I’m going to continue to do as long as they keep calling.” Gill says, seriously. “Because when I’m doing that, I’m really raising the consciousness of some of the people who really don’t understand all the makings of a record. You know, I’m still a musician and when I get to playing and singing on those records, I’m serious about the contribution I’m trying to make to the project.”

“A lot of times people don’t understand how much these people contribute to the making of a good record,” Gill says, “and I think the backup singers and the musicians are pretty much the unsung heroes of the music industry and have been for a long time. A lot of people do read the backs of albums to see who worked on that record, but a lot of people don’t. I think a lot more people should, and a lot more emphasis should be put on the supporting cast. I’m really lucky to be able to do as much as I do.”

“We’re sure that Gill’s peers are glad he plans to continue his session work and his songwriting. He is truly a pure-voiced singer, an impressive guitarist and a compelling songwriter, all rolled into one. His talent and his music, pure and simple, are broad enough to appeal to everyone—to those who make music as well as those who love it.”
# CASH BOX
# CHARTS

## COUNTRY SINGLES

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

November 18, 1989

<table>
<thead>
<tr>
<th>#1 Single: Oak Ridge Boys</th>
<th>#1 Debut: George Jones #49</th>
<th>To Watch: Steve Wariner #44</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AN AMERICAN FAMILY (MCA 53710)</td>
<td>Oak Ridge Boys 3 14</td>
</tr>
<tr>
<td>2</td>
<td>LET IT BE YOU (Epic 34-68995)</td>
<td>Ricky Skaggs 2 13</td>
</tr>
<tr>
<td>3</td>
<td>YELLOW ROSES (Columbia 3669040)</td>
<td>Dolly Parton 5 11</td>
</tr>
<tr>
<td>4</td>
<td>BAYOU BOYS (Universal UBL-66016)</td>
<td>Eddy Raven 6 12</td>
</tr>
<tr>
<td>5</td>
<td>THE RACE IS ON (Capitol/Curb B-44341)</td>
<td>Sawyer Brown 9 12</td>
</tr>
<tr>
<td>6</td>
<td>IF TOMORROW NEVER COMES (Capitol B-44430)</td>
<td>Garth Brooks 11 10</td>
</tr>
<tr>
<td>7</td>
<td>THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (Reprise 7-22828 A)</td>
<td>Kenny Rogers 10 10</td>
</tr>
<tr>
<td>8</td>
<td>BURNIN' OLD MEMORIES (Mercury 874-672-05)</td>
<td>Kathy Mattea 1 13</td>
</tr>
<tr>
<td>9</td>
<td>THE LONELY SIDE OF LOVE (MCA-53702)</td>
<td>Patty Loveless 12 9</td>
</tr>
<tr>
<td>10</td>
<td>TWO DOZEN ROSES (Columbia 38-69061)</td>
<td>Sherrill married 13 8</td>
</tr>
<tr>
<td>11</td>
<td>I'VE BEEN LOVED BY THE BEST (RCA9071-7-R AA)</td>
<td>Don Williams 15 9</td>
</tr>
<tr>
<td>12</td>
<td>IT'S JUST A MATTER OF TIME (Warner Bros. 7-22841-A)</td>
<td>Randy Travis 18 7</td>
</tr>
<tr>
<td>13</td>
<td>ACE IN THE HOLE (MCA 53693)</td>
<td>George Strait 4 13</td>
</tr>
<tr>
<td>14</td>
<td>COUNTRY CLUB (Warner Bros. 7-22892-A)</td>
<td>Travis Tritt 17 10</td>
</tr>
<tr>
<td>15</td>
<td>A WOMAN IN LOVE (RCA-9027-7-R)</td>
<td>Ronnie Milsap 18 9</td>
</tr>
<tr>
<td>16</td>
<td>ALL THE FUN (RCA 6015-7-R AA)</td>
<td>Paul Overstreet 23 7</td>
</tr>
<tr>
<td>17</td>
<td>OUT OF YOUR SHOES (RCA 9016-7-R AA)</td>
<td>Lorrie Morgan 20 9</td>
</tr>
<tr>
<td>18</td>
<td>A BEAUTIFUL LOVE TIME (Epic 3469793)</td>
<td>Merle Haggard 8 14</td>
</tr>
<tr>
<td>19</td>
<td>NEVER ALONE (MCA 53117)</td>
<td>Vince Gill 22 8</td>
</tr>
<tr>
<td>20</td>
<td>TILL LOVE COMES AGAIN (MCA-53694)</td>
<td>Reba McEntire 7 10</td>
</tr>
<tr>
<td>21</td>
<td>THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)</td>
<td>Holly Dunn 24 6</td>
</tr>
<tr>
<td>22</td>
<td>THAT JUST ABOUT DOES IT (Columbia 38-69084)</td>
<td>Vern Gosdin 26 6</td>
</tr>
<tr>
<td>23</td>
<td>YOU MUST NOT BE DRINKING ENOUGH (RCA 8973-7-5AA)</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>WHO'S LONELY NOW (Warner Bros. 7-22779-A)</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>IT'S YOU AGAIN (MCA-53732)</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>IF EVER FALL IN LOVE AGAIN (MCA-B-44342) Anne Murray &amp; Kenny Rogers 31 5</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>HIGH COTTON (RCA 8984-7-R AA)</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>IT AIN'T NOTHING (RCA 9095-7-R AA)</td>
<td>Keith Whitley 33 4</td>
</tr>
<tr>
<td>29</td>
<td>LIVING PROOF (Columbia 38-68649)</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>SHE'S GONE GONE GONE (Universal UBL-66024)</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>FINDERS ARE KEEPERS (Warner Bros./Curb 7-22945-A)</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>SIMPLE MAN (Epic 34-73932)</td>
<td>Charlie Daniels 37 5</td>
</tr>
<tr>
<td>33</td>
<td>SOMETIMES LOVE'S NOT A PRETTY THING (Columbia 38-69062) Zaca Creek 29 8</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>MY SWEET LOVE AIN'T ROUND (Curb 79788)</td>
<td>Suzy Bogguss 38 5</td>
</tr>
<tr>
<td>35</td>
<td>SAY WHAT'S IN YOUR HEART (RCA 9034-7-R AA) Restless Band 25 15</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>TILL I CAN'T TAKE IT ANYMORE (Atlantic/Arista 7-88815)</td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>DIDN'T EXPECT IT TO GO DOWN THIS WAY (RCA 9029-7-R AA)</td>
<td>K.T. Oslin 45 3</td>
</tr>
<tr>
<td>38</td>
<td>MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73942)</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>IN MY EYES (MCA 53727)</td>
<td>Lionel Cartwright 52 2</td>
</tr>
<tr>
<td>40</td>
<td>AIN'T NO ONE LIKE ME IN TENNESSEE (Happy Man HM-8229-A)</td>
<td></td>
</tr>
<tr>
<td>41</td>
<td>FAMILY TREE (Warner Bros. 7-22785-A)</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>WALK SOFTLY ON THIS HEART OF MINE (Mercury/Polara 874-744-7)</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>THERE YOU ARE (Columbia 38-73215)</td>
<td>Willie Nelson 49 6</td>
</tr>
<tr>
<td>44</td>
<td>WHEN COULD SOMETHING COME TO YOU (MCA 53739)</td>
<td>Steve Wariner 61 4</td>
</tr>
<tr>
<td>45</td>
<td>KILLIN' TIME (RCA 8945-7-R AA)</td>
<td>Clint Black 21 17</td>
</tr>
<tr>
<td>46</td>
<td>NEVER HAD IT SO GOOD (Columbia 38-69200)</td>
<td>Mary Chapin Carpenter 34 11</td>
</tr>
<tr>
<td>47</td>
<td>IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (RCA 9014-7-R AA)</td>
<td>Jo-elf Sonnier 54 2</td>
</tr>
<tr>
<td>48</td>
<td>BIGGER MAN THAN ME (Stop Hunger Star-MJ-1103)</td>
<td>Mickey Jones 53 4</td>
</tr>
</tbody>
</table>
Cash Box Nashville Music Awards Show

George Jones, Rebecca Holden and T. Graham Brown To Host

Harold Shedd
James Doug

SINGLE OF THE YEAR
"Bobby Gotten Good at Geordies," George Jones, RCA

Beyond These Years," The Oak Ridge Boys, MCA

Church on Cumberland Road," Shenandoah, Columbia

I'll Find You," Alabama, RCA

I'll Be Right Here," Ricky Van Shelton, Columbia

Can't Help It," Blakie Joe, Atlantic


ALBUM OF THE YEAR
Beyond the Blue Sky, George Strait, MCA

Diamonds and Dirt Road Crowns, Eddie Craven, Columbia

Don't Close Your Eyes, Keith Whitley, RCA

I'll Never Leave You," Ricky Van Shelton, Columbia


MALE VOCALIST OF THE YEAR
Reba McEntire, Virgin

Northern Gold, Slappy Hunger

Robby Robbins, T
car Star, T
car

Nelson, New Canyon

Sparrow

The McKean Brothers, Morning Star

The Bishops, Morning Star

Fred, Sparrow

Peaceful Stream

Endless Flame, New Canyon

Northern Gold, Slappy Hunger

Nelson, New Canyon

Worship, Sparrow

The Whitet, New Canyon

GEOGE JONES

GEORGE JONES

SOUTHHERN GOSPEL DIVISION

Mickey Jones, Staple Hunger

J. Wright, Branson

SHANNON GOSPEL DIVISION

Rebecca Holden

Southern Gospel

Their First Farm," Steve Camp

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

The Whire, New Canyon

Renail Jones, Virgin

Matt, Sugar Hill

Twila, New Canyon

Ike, Sugar Hill

Stephen, Sugar Hill

Rickie Ayers, Atlanta

The McKean Brothers, Morning Star

MARTIAL ARTS DIVISION

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Never Forgotten," New Canyon

That's a Love I Can't Explain," Steve Camp

They're Not," The Oak Ridge Boys, MCA

You're Neve
How dare they take away Nashville’s Country Music Television! Country Music Television is becoming a major force in country music entertainment across the country, but Nashville residents are getting the short end of the stick, so say, when it comes to programming.

Viacom Cablevision pre-empts Country Music Television on Nashville’s Channel 36 from 4:00 p.m. until 10:00 p.m. each day (times when CMT’s top-rated programs are) to broadcast local programming that is produced at the Viacom studios.

“By doing this, Viacom totally blocks our prime time shows such as Heart to Heart and CMT’s Video Countdown,” says CMT senior vice president Stan Hitchcock. “We feel that these shows are important to artists and to our industry as a whole.

With its programming centered around music videos, Country Music Television has helped develop many stars, especially new artists by allowing fans to put a face with the voice they hear on the radio. It seems both unfair and quite ironic that millions of viewers across the nation are receiving CMT’s prime-time programming while we here in Music City are denied that opportunity.

Hitchcock is trying to change current programming problems with Viacom by asking that supporters contact Viacom to voice their dissatisfaction. They may do so by writing to David Wilson, General Manager, Viacom Cablevision, Nashville, TN 37208, or by calling Viacom at (615) 244-7462.

“Another avenue would be to contact the Mayor’s office or every City Council member with whom you might have influence,” advises Hitchcock who wants everyone in Nashville to be able to enjoy his prime-time CMT.

Hands Across Hooters: On Saturday, November 18, beginning at 2:00 p.m., various helping hands in Music City will join together. The first goodwill event, presently called Music City Volunteers for the Bay Area, will be hosted by Hooters, a new location in Nashville’s fun-time/hot-spot restaurants. Proceeds will benefit those victimized by San Francisco’s recent earthquake. Scheduled to appear is Billy Stanley, author of newly released book Elvis, My Brother. Stanley, who is credited for organizing the first benefit, will be on hand to autograph copies of his new book, which reflects the relationship between him and his late stepbrother Elvis Presley. According to Stanley, local record companies, various recording artists and Nashville Mayor Bill Boner will also support the benefit. Stanley says he hopes this will be only the first of many Music City benefits to come. This is an invitation not only to interested fans, but to other recording artists and record companies as well. For more information, contact Layla Barbara or Connie Stanley at Hooters, (615) 254-1318.

CHRIS LEDOUX (ledue)

Former rodeo world champion, current Wyoming rancher, singer/songwriter and concert giver—says THANKS for the radio play on his Cash Box Indie Spotlight Award singles:

“Hard Times”/“Homegrown Western Saturday Night”

“Sons of the Pioneers”/“Song of the Yukon Rose”

and his current single

“Blue Bonnet Blues”/“I’ve Got to Be a Rodeo Man”

Chris writes, sings and records what he knows best…the American West. The Powder River album, his 21st, has four more fine songs. Radio programmers wanting a complementary compact disc or cassette can call (615) 444-8431 or write American Cowboy Songs, Inc., Rt 7, Box 220, Mt Juliet, TN 37122.
COUNTRY MUSIC

ALBUM RELEASES

- ZACCA CREEK: Zaca Creek (Columbia CT 45128)
  This is Southern California country at its best. This hot debut is just what the radio is looking for—a breath of fresh air. Tunes like the group's current single "Sometimes Love's Not A Pretty Thing," the up-tempo "War Paint" and the hauntingly beautiful ballads "Here Comes The Rain" and "An Old Memory Like Me" showcase the versatility of these newcomers. Expert production by Eddie Kilroy and some killer songs strongly herald a new force in country that is sure to garner some much deserved recognition for Zaca Creek.

- FLOYD CRAMER: We Wish You a Merry Christmas (Step One SOH-0051)
  Through the years, we have all heard Christmas carols. Unlike some other albums, this one will warm your heart with that Floyd Cramer style. His rich style, and expert production by Cramer and Ray Pennington, will harmoniously convey the Christmas spirit with old favorites like "I'll Be Home for Christmas" and a medley that includes "Silver Bells," "Winter Wonderland" and "Jingle Bells." Another medley encompasses "Joy to the World, "O Little Town of Bethlehem" and "Hark the Herald Angels Sing." This LP, which includes 30 Christmas favorites in all, is a must for any holiday collection and is one that spreads the cheer through the joyous season with a style and fullness that all can enjoy.

SINGLE RELEASES

- OUT OF THE BOX
  - DOLLY PARTON: "He's Alive" (CBS-73200)
    A few words, such as "phenomenal," "excellent" or "highly inspirational," could describe this new Parton release, yet it deserves even more. If you were one of the many who witnessed this year's CMA Awards telecast, you would probably say the highlight was the "He's Alive" performance. Who else but superstar Parton could deliver such a powerhouse tune? The song itself deserves praise, with lyrics describing in detail the resurrection of Christ. Vocal- ly, Parton is at her outstanding best, accompanied by Nashville's Christ Church choir, which proves to be totally miraculous as well. "He's Alive" is featured on the latest Parton project, White Linen. What? We haven't yet mentioned the music and production? Once again—phenomenal, excellent and highly inspirational. Bravo, Dolly—you've done yourself on this one.

- COUNTRY FEATURE PICKS
  - PAL RAKES: "We Did It Once (We Can Do It Again)" (Atlantic 7-88800)
    Atlantic recording artist Pal Rakes kicks off his Midnight Rain project with full force with the release of "We Did It Once (We Can Do It Again)," produced by Nelson Larkin. Rakes allows us to discover that a second chance at love could be just as successful as the first shot. With Rakes' gutty blues vocals, he brings forth a splendid delivery that clicks perfectly with this cut's grasping lyrics and uptempo energy.
  - KATHY MATTEA: "Where've You Been" (Mercury/PolyGram 876262-7)
    We sincerely hope sufficient time and recognition is given to this incredible piece of work. Lyrics that tell a heartbreaking story about a loving couple who grew old together, yet continue to cling to an unying love, leave us ultimately touched. Produced by Allen Reynolds, "Where've You Been" gives us the voice of Female Vocalist of the Year Kathy Mattea. On this one, dear listeners, Mattea, without a shadow of a doubt, earns her new title.

RISING STARS

Pal Rakes: An Into-My-Music Kind of Man

IF ANYONE HAS EVER HAD A HAND, or at least a finger, in or on practically all sectors of the music industry, it's Atlantic recording artist Pal Rakes. Right now, this pal-of-a-guy is raking through musical gardens more than ever.

Since his teens, Rakes has managed to successfully accomplish a diverse line-up of musical efforts. Those accomplishments range from being a recording artist, a songwriter, a live performer, a studio musician and even a commercial-jingle vocalist.

Born in Tampa, Florida, Rakes developed his love for country music while spending his childhood days in areas such as Richmond, Virginia and Savannah, Georgia. As a teenager, the guitar was Rakes' best friend. After developing a traditional country background, he then made his way to Philadelphia, where he soon shifted his musical focus to the East Coast night club scene. That focus broadened when he began making occasional trips to New York City to record commercial jingles, which later resulted in a job with Mercury Records as a studio musician.

Perhaps the toughest decision for Rakes, however, was one that eventually led him to Nashville, Tennessee in hope of becoming a country solo artist. That sense of hope soon transformed into reality when "That's When the Lyn' Stopps and the Lovins' Start" and "Till I Can't Take It Anymore" became nationally charted singles. As he gained increased recognition as a recording artist, Rakes' writing skills also continued to blossom. He's credited for penning such tunes as "Live It Up" for Conway Twitty and Loretta Lynn, "The Eyes of Love" for Johnny Lee, "Another Man Like That" for Janie Frickie and "Mother Music" for Jose Feliciano. Despite his writing accomplishments, he's also highly distinguished for recording jingles for such products and companies as Coors Light, Ivory Soap and Knott, not to mention the theme for a CBS-TV series.

With a thicket of musical accomplishments already behind him, Rakes continues to rocket upward with his Atlantic Records debut, Midnight Rain, produced by Nelson Larkin.

"The album, basically, is a combination of some great love songs," says Rakes. "Basically, they're ballads, I think. But I really like the way the high energy kind of things on stage. That's why we felt that the first record would go better if we went uptempo.

"Uptempo" is far from describing the force behind his first Atlantic single, "We Did It Once (We Can Do It Again)." Rakes grabs hold of his diverse collection of musical roots and creates a power-package of a tune, full of gutty vocals and clever, catchy lyrics. With pure elements of traditional country, rhythm and blues and a dash of 60s rock, Rakes makes more than a positive first impression with a cut that's sure to secure a spot in today's country music realm.

"Back in '79 and '80, when we had two Top 3 country records, the reaction from some of the stations was they thought my style was maybe a little too uptempo," Rakes remembers. "This was before T.G. Haw, Greenwood and all of those guys, though. We were doing kind of the country-soul-southern-soul type of music. Now, that sound seems to be coming back around. It mean, the same things we were doing back then are really happening now.

Rakes proves to be one of those vulnerable artists who has paid some rather tough dues, yet realizes just how lucky he really is. "Ya know, a lot of people don't even really get a shot," he admits. "It's all so competitive these days. And now, there are so many of those 'hat' singers out there. It seems that everybody is wearing hats and singing 'traditional country, I don't know—just think I've got a little more to offer in that respect."

In addition to offering the public his new Midnight Rain project, he's also showering us with the vocals behind the new Bud Lite country radio spot. "Yeah, it's really a neat feeling for me right now," Rakes ponders, "especially since radio will be playing my new single and my Bud Lite spot at the same time.

A heavy touring schedule seems to be Rakes' immediate focus right now, but for the future? "I've always wanted to sing a theme for a major motion picture, he admits. "Ya know...that's really reaching for it, man!"

From his country-boy influenced days in Georgia and Virginia, to hitting the nightclubs in Philadelphia, to finally making Music City his home, Pal Rakes really hasn't changed.

"I haven't changed," he says. "I'm not doing anything different now than I've ever done before. I still really feel my way in this business. I've been doing the high music speaks for itself. I guess I'm just an into-my-music kind of man."

Kimmie Wix
A Very Special "THANK YOU" to All My Friends in Country Radio for the Debut of

TIE ME UP (HOLD ME DOWN)

Bitter Creek Records
Box 120486
Nashville, TN 37212
(615) 327-4960

J&S MANAGEMENT
P.O. Box 28034
St. Petersburg, FL 33709

PROMOTION BY:
ROBERT GENTRY PROMOTIONS
(615) 868-7024

ANGELA BORCHETTA PROMOTIONS
(615) 321-5080

INDIE FEATURE ARTIST

Vettz: Battling For Vets Through Their Music

THEY’VE COME TOGETHER FROM different lives, for different reasons, but with a single goal—to give back to their fellow Vietnam veterans some long-overdue respect from their countrymen. The war may be over, but for Vettz, the battle has just begun.

“I am an insurance salesman,” says Ron Czarnecki, drummer of the group, as he explains the main reason Vettz has come about. “Nothing from that occupation could I offer, but I can give my music and the understanding and assurance that they are not alone.”

The band consists of Czarnecki; Wayne Barker, Jr., lead singer, guitarist and lyricist; Bob Nease, lead guitar; Jim Anger, keyboards; and John Davis, lead and background vocals. All five are Ohio residents and served in Vietnam with either the Marines or the Navy.

“We’re not looking for sympathy...no Vietnam vet is,” explains Czarnecki. “We’re just saying, ‘Hey, here we are, we’re musicians too. Due to the war, we had to leave behind that part of our lives, and then go through coming home and adjusting. Now we’re getting back something that was a God-given talent.”

Vettz is using this talent to support others who served along with them during the Vietnam war by setting aside ten percent of all profits from ticket sales, tape/album, t-shirt sales, etc.

Artist: VETTZ

TO support three veteran-related projects of the Ohio State Council of the Vietnam Veterans of America.

Booked across the country, Vettz is out performing “Welcome Home Concerts” for Vietnam veterans. Along with their concert appearances, Vettz has become a strong power on radio stations as well.

Joe Schmitt, promoter for the group, has personally visited radio stations across the country, taking them a copy of the album, which includes the first hard-hitting single “The Wall.” Along with this single came the video, showing shots of many heartfelt memories for all veterans as well as all American citizens. Shown on the Nashville Network’s Crook & Chase, Video Country and Country Music Television, the video has received overwhelming positive response. From phone calls to letters, this musical collection of Vietnam’s Vettz is making an impact.

“We have been invited to perform for a memorial celebration for Kent State University in Ohio in remembrance of the students who were killed there in 1970 during the Vietnam conflict,” says Czarnecki. “We were over there at war with the enemy in Vietnam. [The protesters] were at war over here with our country. The irony of it all is that as things turned out, the students were right, and now we are working together. When we first returned it was difficult to separate the veterans as individuals from the cause, now we are working on [this] and succeeding at doing so.”

“God Bless America Tonight,” their second single release, is continuing to keep with this goal.

T.L. Carr

COUNTRY INDIES

INDIE SPOTLIGHT

CLINTON GREGORY: “Nobody’s Darling but Mine” (Step One SOR-405A)

Where has this guy been? Step One Records’ Clinton Gregory has what it takes to be an outstanding artist. His performance on this cut is aural proof. “Nobody’s Darling But Mine,” produced by Gregory himself, presents us with an easy-flow of a tune with touching traditional lyrics and a soothing country ensemble. All in all, what we have here is country music at its best—try it, you’ll like it.

INDIE FEATURE PICKS

CHRIS LEDOUX: “Blue Bonnet Blues” (American Cowboy Songs 24003)

LeDoux presents us with a touching western-flavored ballad as he compares an old flame to the beauty of familiar prairie flowers. With down-deep traditional country vocals, LeDoux swoons us with “Blue Bonnet Blues,” featuring the Western Underground Band. Self-written and self-produced, LeDoux’s “Blue Bonnet Blues” proves to be pure listening pleasure with a clever hook.

UP & COMING:

JACK NELSON: “I Can’t Get Over You” (Holton HR-520A)

JUXT WRIGHT: “Girls Like Her” (Bear BR-2009)

CASH BOX MAGAZINE 25 November 18, 1989
Sheila Walsh: What Is It About This Lady?

BY KIMMY WIX

WHAT IS IT ABOUT THIS LADY?
There's something special here—
could it possibly be the ministry of her music alone? Maybe that specialty derives from her position as co-host of the popular 700 Club on the Christian Broadcasting Network. Perhaps we're somewhat intrigued by Sheila Walsh simply because she seems to really have her life together.

Compared to the majority of Christian artists, the life of Walsh thus far has proven to be somewhat of a very different one. "How," we ask? So often, we hear the typical story: "Well, you know, when I was younger, I was this really wild person all caught up in sin. At first I played rock and roll, ya know? Then I found the Lord and that's why I sing Christian music now." Sound familiar? It's not that there's anything wrong with that kind of testimony, it's just that Walsh's testimony is an example of the true, truer and trust form of Christianity.

Scotland-born Walsh grew up with deeply rooted Baptist parents and a personal relationship with the Lord, and she's one of the very few in this world who has never let go of that. "When I was ten years old, I accepted Christ and when I was six my father died, so I really embraced God's friendship at an early age," remembers Walsh. "It was a very special thing. All through my teenage years, right up until I married, when I was 25, I never rebelled, got into drugs, alcohol or anything else. But last year when I was 32, I suddenly hit this point in my life where I began to question everything. I began wondering if I was just fooling myself. At that point, it seemed as if many of my friends were dropping like flies. I feel that last year was an absolute crucial point in my life. I think you have to come to the place where you almost don't want to do it anymore. To me, the question at that point was 'Is God really worth it?' But I guess the most important question was 'Can God trust me when everything in my life is going well or even when it isn't?' Can he trust me enough that I'll hang in there simply because he is worth it?'

It's obvious that Walsh continues to hang in there. She's not only hanging in there for herself, she's also hanging in there for others as well. Today, Walsh has the opportunity to witness to millions through her records, concerts and television appearances, and for some reason, it's really working for her.

"I try to be really honest," Walsh admitted. "When I was a teenager growing up, I had a very indefinite idea of people with full-time leadership, that they were the ones who kind of had their lives together. Then somehow, they'd come to this place where they'd suddenly become trustworthy to God. So I thought 'Gosh, I'm never going to get there.' Now, by being in a position to look over my shoulder at some of the kids coming behind, I just want to say to them—Hey look, it's not a question of that. We're all the same and we all struggle and it never gets any easier. I don't believe it's any easier for Billy Graham. You have to constantly struggle with the fact that you're not just fighting flesh and blood or you're not just fighting the bad weather. It's a much bigger battle than that and it's a hard one to fight.

A graduate of London Bible College, Walsh immediately began working with young people as a representative for Youth For Christ. At the age of seventeen she heard a group of young people singing gospel music with a contemporary beat. She later joined a Christian band called Oasis, which led them to play around Europe for over three years. Her recording career began modestly when Youth For Christ encouraged her to record a song entitled "Here With Me." Her future husband, Norman Miller, heard the song and persuaded Walsh to record her first album, Future Eyes, on his Chapel Lane Records label. Miller later worked out a contract for American distribution of Future Eyes with Sparrow Records, and three critically acclaimed projects followed: War of Love, Triumph in the Air and Don't Hide Your Heart.

During this period, Walsh was also approached by the British Broadcasting Company and asked to be the host of The Rock Gospel Show, a live music program that reached a weekly audience of over five million people. She hosted the show from 1984 through 1987. During that time period, Walsh switched over to Myrrh Records and has since recorded three additional albums: Soulfulands, Say-So and Simple Truth, which is her current release. "The new album, Simple Truth [produced by Greg Nelson], is very different from anything I've ever done before," says Walsh. "It came about as a result from me being at the 700 Club. I'd done seven or eight albums before, all of which were very vague styles. When I was growing up, I was the only Christian in my high school, so I tried to find a musical style that would relate to my friends. I've gone through all sorts of stages, where I've looked like everything from someone on Little House on the Prairie to an exotic parrot, depending on what my hair was doing," she laughs.

Now, every single day on the 700 Club, you're exposed to real people with real lives and real problems, where you deal with people who are struggling as Christians with alcoholism, drug abuse, the AIDS crisis and the homeless. Just putting out nice Christian music is not going to do it anymore," continues Walsh. "I want to be in a situation where every song would make a difference to someone. That's why this album is called Simple Truth, because I've really tried to get back to the simple truth of the gospel—that whoever you are, whatever you've done, the gates of the kingdom will still open and God loves you and there's hope for you. I want to be able to say that as much to Christians as non-Christs.

Albums recorded by Walsh have been nominated for both Grammy Awards and the Christian equivalent, Dove Awards. She was named the Gospel Music Association's International Artist of the Year in both 1985 and 1986. In 1986 Revel Books released her personal autobiography, entitled Never Give Up. Giving up is something we probably won't find this lady doing. After working Monday through Friday as co-host for the 700 Club, Walsh is then ready to hit the stage on the weekend. To see her work on television or to hear her sing on her latest LP, one would think she's just another star-woman, but according to her—no way.

"I just want my music to become so important to me that I'm not prepared to lay it down if God tells me to," states Walsh. "I don't want television to become so important, either, that it becomes my security. When it comes from the fact that God is really crazy about me. I know when I get home every night that God's not going to ask me how many albums I've sold or how many television hours I have under my belt."
CONTEMPORARY CHRISTIAN TOP 40 SINGLES

1. FARTHER ON (Myth 5016824) - Russ Taaff 2 8
2. BIGGER THAN LIFE (DaySpring 701417767) - Paul Smith 4 8
3. MORE TO THIS LIFE (Sparrow SP 1201-1) - Steven Curtis Chapman 5 7
4. THE HUNGRY STAYS (Sparrow 5720-71202) - Margaret Becker 1 11
5. YOU WEREN'T MEANT TO LIVE YOUR LIFE ALONE (Frontline C009071) - Henry B. 6 7
6. IT'S GONNA TAKE LOVE (Word 701418076) - Farrell & Farrell 8 5
7. IN IT ALL AFTER (Sparrow C009071) - Lamelle Harris 3 10
8. HAND IN HAND (Benson PWO-1090) - DeGarmo & Key 10 5
9. HOLY, HOLY, HOLY (Word 701910758) - Michael W. Smith 15 5
10. CALLING ON LOVE (Myth 701968057) - Sheila Walsh 16 5
11. DON'T CRY (Sparrow SGL-1169-4) - Cee Cee Winans 12 7
12. BLESSED BE THE LORD (Aleluya AM001) - Matthew Ward 19 5
13. SWEET LOVE (Myth 701980883) - First Call 22 3
14. YOU'RE BEAUTIFUL (Benson CQ048) - Michele Wagner 11 10
15. HIS LOVE FLOWS (Star Song SGC-8126) - Jerome Olins 21 3
16. EVERY MOMENT (Sparrow SPND-1174-2) - Deniece Williams 24 3
17. WE BELONG TO HIM (DaySpring 701417537) - Wayne Watson 7 11
18. FAITH (Myth 701658357) - Kim Boyce 25 3
19. IN THE NAME OF THE LORD (Frontline CD 9051) - Jon Gibson 9 8
20. FEEL EVERY HEARTBEAT (DaySpring 714185357) - Holm, Shepard & Johnson 29 2
21. TIS SO SWEET TO TRUST IN JESUS (Word 701910758) - Amy Grant 13 10
22. THEY THAT WAIT (Word 201098250) - Scott Wesley Brown 29 3
23. I'LL BE A FRIEND TO YOU (DaySpring 701419067) - Kenny Marks 31 2
24. FOUNDATIONS (Sparrow SP 1201-1) - Geoff Moore & The Distance 14 10
25. WALK TOWARD THE LIGHT (River SPCN-790130000) - Greg X. Zott 35 2
26. FORGET IT (New Canaan 70-1997153-9) - Bruce Carroll 20 5
27. WELL DONE (DaySpring 701495152) - Trace Ballin DEBUT
28. SQUARE PEG, ROUND HOLE (Word 701417687) - New Song 37 2
29. A DAY LIKE ANY OTHER DAY (Maranatha 7100256844) - Bill Batstone & The Maranatha Singers 17 6
30. NOAH (Word 701911450) - Mark Lowery 34 2
31. MOVIN' ON (Star Song SSC-8120) - Mylon Lefevre and Broken Heart 18 11
32. TESTIMONY (Reunion 701009952) - Kim Hill 25 13
33. MISSION (Sparrow SP 1201-1) - Steve Green DEBUT
34. THE ALTAR (Easter 7000118593) - Ray Boll DEBUT
35. ON THE OTHER SIDE (Reunion 701003753) - Michael W. Smith 23 13
36. READY FOR THE STORM (Reunion 701003527) - Rich Mullins DEBUT
37. NO CONDEMNATION (Aleluya AM001) - Kelly Willard 27 12
38. I DON'T EVER WANT...WITHOUT YOU (Myth 701633186) - Randy Stonehill DEBUT
39. GO AND SIN NO MORE (Frontline C009071) - Liasion 33 7
40. LIVING DANGEROUSLY IN THE HANDS OF GOD (Sparrow SGC-1172) - Steve Camp 32 13

DAYSpring recording artist Kenny Marks marks the first client signed to newly formed Randy Moore Artist Management Company. The agency has been formed for the purpose of helping to assist Christian artists in reaching their ministry goals. "Kenny and I have been friends for a long time and have been working unofficially for a long time," says Moore. "I believe in what he does and I want to assist him in broadening his audience." Moore was formerly the manager for Christian rock group WhiteHeart. Pictured are Kenny Marks and Randy Moore.

SOUTHERN GOSPEL TOP 40 SINGLES

1. YOU'LL REAP WHAT YOU SOW (RiverSong CD-2542) - Jeff & Sheri Easter 5 13
2. GOD BLESS THE FAMILY LIVING IN THE U.S.A. (Stop Hunger NSF 1102) - Northern Gold 3 13
3. WALK AROUND ME JESUS (New Canaan 7019967531) - Wendy Bagwell/Sunlighters 1 16
4. GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-C02556) - Gold City 6 9
5. COMING SOON (Peaceful Stream 28481-1600-1) - Spencers 4 20
6. THE CROSS IN THE MIDDLE (New Haven NHS 005) - Florida Boys 7 20
7. BRING MY CHILDREN HOME (New Canaan 639215-08) - Nelos 8 20
8. WHEN I KNEEL, THE BLOOD FELL (American Christian Artists) - The Greens 2 20
9. I WANT TO MAKE A DIFFERENCE (Morning Star HAR-45-11288) - Mid South Boys 11 20
10. I'VE JUST STARTED LIVING (Homeland HL 1006) - Cathedrals 9 17
11. IT'S THE KING (RiverSong CD-2542) - Heaven Bound 13 12
12. GROUND BREAKING (Morning Star MS-45-12786) - McKameys 16 20
13. THE PARTY'S OVER (Homeland HL 1014) - Hemphills 10 20
14. CARRY ON CHILDREN (Morning Star MSC405) - Fox Brothers 12 15
15. JESUS IS COMING FOR ME (RiverSong CD-2542) - Kingsmen 14 13
16. GONNA RIDE THAT GLORY CLOUD (Morning Star MS-45-4099 AA) - Dixie Melody Boys 15 20
17. CROSS YOUR HEART (New Canaan 7019971539) - Bruce Carroll 17 19
18. HE CAN (Homeland HL-1008) - Singing Americans 18 20
19. STAND BACK (Homeland HL 8804) - Speers 19 10
20. HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504) - Chuck Wagon Gang 25 3
21. LAZARUS, COME FORTH (Morning Star MST-4110) - Bishops 22 20
22. HE'S STILL GOD (Sonite SON-114) - Hoppers 31 2
23. BLOODBOUND (Son Light SON-116) - McGruders 20 20
24. TYPICAL DAY (Canaan 7019978) - Talley's 21 18
25. ONCE UPON A HILL (RiverSong R 55909) - Gold City Quartet 23 20
26. HE HAS RISEN (Sonite SON-122) - Singing Cookes 30 7
27. CELEBRATION TIME (Welcome Home WHS 0001) - Accordes 24 8
28. SIN WILL TAKE YOU FARTHER (Homeland HL-1006) - Cathedrals 26 20
29. NEW MAN (Harvest HAR-1173) - Caroll Roberson 27 3
30. I WANT TO GO THERE (Sonite FDN 120) - Cedar Ridge 28 11
31. LIVING IN BEULAH LAND (Pinnacle PRC00110) - Karen Fick 29 5
32. INSIDE INFORMATION (Cranian 7019900356) - Kody Nelson Thompson 35 2
33. THE ALTAR (Harvest HAR-1144) - Cornerstones 33 12
34. GOD SHALL WIFE AWAY ALL TEARS (Masterful MSC 8814) - J.D. Sumner/Stamps 32 20
35. IN HIS TIME (Sonite SON-112) - Perkins Family 34 11
36. WHEN I REACH THAT CITY (Morning Star MSC 4093) - McKethans 36 12
37. READY TO GO (Harvest HAR-1171) - Trailblazers 37 5
38. YOU'VE GOT TO BE BORN AGAIN (Shibley 22528) - Dudley Smith 39 10
39. THE MOUNTAIN (Morning Star MST-45-11288) - Perrys 40 20
40. I'VE BEEN REDEEMED (Sonite SON-119) - Kingdom Heirs 38 8

Congratulations were in order recently following the premiere presentation to Benson sales personnel of the new Benson Easter musical No Wonder. Pictured (l to r) are Vince Wilcox, vice president of marketing; Russell Mauldin, writer and arranger; Dave Clark, writer; and Jordy Conger, divisional vice president of publishing and publications. The presentation of No Wonder was the highlight of Benson’s print music sales conference, held recently at Nashville’s Park Suite Hotel. No Wonder will release this month.
MUSIC CITY SONG FESTIVAL TO AWARD $250,000 IN COMPETITION

The Music City Song Festival is set to kick off its 10th annual competition with over $250,000 in prizes. Entrants will compete for cash and merchandise prizes. The MCSF began in 1979 as a country and gospel song competition. It has since flourished to become the major international song, lyric and vocal competition of its kind for amateurs and professionals. Entrants submit cassette tapes in the Novice, Amateur and Professional Song divisions and the Vocal division; and lyric sheets for the Novice, Amateur and Professional Lyric and Lyric Poem divisions. With the exception of Lyric Poem, each of these divisions is further broken down into six musical categories that encompass virtually every type of popular music. This is an excellent opportunity for entrants to showcase their talents for noted music industry professionals. For writers and singers who live in cities and towns outside the music industry mainstream, the MCSF is often their only opportunity to see how their talents stack up against music industry standards. ENTRY DEADLINE HAS BEEN EXTENDED TO DECEMBER 31. To enter or for more information, call (615) 834-0027, or write to P.O. Box 17999, Nashville, TN 37217. Enter now and good luck!

The annual Found Free Cruise, replete with concerts by Mylon LeFevre, Kim Boyce, Jon Gibson, Fred “Re-Run” Berry, Scott Anderson and Bash ‘N the Code took almost 400 people to such exotic ports as St. Croix, Nassau, Bahamas, and St. Thomas. Bash ‘N the Code, sponsors of the Found Free Cruises, were the visionaries behind today’s contemporary Christian cruises, hosting the first such cruise in the summer of 1981. The concept behind the cruise is the uniqueness of bringing Christians from all kinds of denominations and backgrounds together and having them discover the “commonness” in their relationship to the Lord. Artists who performed in the various concert events on the cruise appear from left to right: (front row, kneeling) Scott Beck, Paul Joseph, Keith Lancaster, John Fett, Scott Anderson; (second row) Chris Kearney, Jamie Kearney, Fred “Re-Run” Berry, Ben Hewitt, Scott Allen, Kathy Rice, Vicki Harrell, Martin Santiago, Kim Boyce and Jon Gibson.

GOSPEL MUSIC

Album Reviews

NEWSONG: Light Your World
(Word 701470579)

If Newsong can’t light the world, then no other artist can. Light Your World, produced by Marc Aramim and John Mays, delivers a rare style and quality within its own category. Offering a blend of tunes ranging from electrical upbeats to tender-felt inspirational, this package proves to be a diverse taste of contemporary Christian excellence. With a superior vocal togetherness, Newsong seems to add a personal spark to every cut, creating an open door, which offers total communication with a welcoming music industry. “Square Peg, Round Hole” gives us the latest single release from the Light Your World project.

THE McGRUDERS: Cuts of Many Colors (Sonlite SON-1160)

Sonlite recording artists the Mc- Gruders are indeed difficult to label, but without a doubt, they represent genuine talent. Newest from the Mc-Gruders is Cuts of Many Colors, produced by Chris White and Kevin McManus. This project takes off at a gentle pace, offering a couple of tunes that shoot right for the vulnerable heart. At one point, it’s as if we’re listening to traditional Southern gospel backed with a tremendous harmony blend. The next tune will possibly compare to the best of black gospel music, delivered with an incredible blues-soul approach. The McGruders possess a rather mysterious vocal combination full of spirit and compassion, which remains on the top level of the Cash Box Southern Gospel Chart and many more promising cuts from Cuts of Many Colors should follow.

CONGRATULATIONS! CONGRATULATIONS!

Congratulations to all Contemporary Christian and Southern Gospel nominees selected for the First Annual Nashville/Cash Box Awards Ceremony, to be held on December 6, 1989.

“Gloria Hosanna,” an original song from Tom Shumate’s Worship The King album, appeared in a recent issue of Star Song’s Spectra. The Spectra package of various octavos was mailed to 20,000 church music directors for their Christmas music selections. Best known as a worship leader and concert performer, Shumate is rapidly establishing a reputation as an accomplished songwriter as well. Arrangement of the “Gloria Hosanna” octavo is Larry Mayfield. Tom Shumate (l) is pictured at the Star Song office in Nashville signing the contract for “Gloria Hosanna” with Star Song’s vice president of publishing, John Chisholm (r).
RESULTS OF ICUOA’S EQUIPMENT TEST

CHICAGO—A key item of discussion at the ICMPA annual state convention this past June (Cash Box, July 1, 1989) was the need for improvement in the marketing and promotion of amusement games. Manufacturers and operator members in attendance agreed that any effort toward this goal would require joint cooperation. Within less than two weeks, a committee composed of representatives from both factions was designated by ICMPA president Ed Velasquez (Velasquez Automatic Music) and a preliminary meeting was called for June 23, at which ICMPA’s first Manufacturer/Operator Equipment Test was developed.

After much discussion, the following guidelines were established for the test:

1. Equipment must be placed in a liquor-pouring establishment.
2. All games must be supplying all games where possible.
3. Games can only be activated with a dollar bill or four quarters, with the length of and number of games to be determined by the operator.
4. Manufacturers must provide state-of-the-art equipment.
5. Manufacturers will supply forms for test collection.
6. After the fourth week of testing, an evaluation meeting between manufacturers, distributors, and operators will be held, with a profile provided from each location by operators.
7. Manufacturers must provide appropriate graphics with pricing information for each machine.
8. All equipment will be placed through participating distributors.

The equipment provided for the test was distributed randomly to the operators. Following is a list of games used for the test: two "Atari Hard Drivin’" games with coin slot only and three with OBA only (provided through Atlas Distg.), three "Bally/Midway Transports" with coin slot only and three "Arch Rivals" with coin slot only. (provided through American Vending Sales), two "Data East Pinball Playboys" with coin slot only and one "Data East" (provided through Atlas Distg.), three "Premier Big House" pins with coin slot only and three with OBA only (provided through American Vending Sales), six "Harmon Star Blow" games with coin slot only (provided through Atlas Distg.), six "Taito America U.S. Classics" with OBA only (provided through Atlas Distg.), and three "Williams Black Knight" pins with coin slot only (provided through Atlas Distg.).

After this equipment was placed in locations by the first week of August, but since the games were not all installed at the same time, the test was scheduled to run through the second week of September. Another committee meeting was scheduled for September 21 for the purpose of reviewing the reaction of dollar activation in liquor-pouring establishments, whether it be by coin or bill.

The primary result of the test revealed that the OBA was accepted. The locations weren’t bothered with making changes and the consumers did not have to deal with the buy-in feature, if the game had such a characteristic. The games with OBAs brought in collections over average for all locations during the test period.

The games activated by four quarters, however, did not do as well. Players found the four-quarter activation to be confusing, and they questioned the format. Although signage was provided, it was not enough for an understanding.

Although the committee felt that a machine with both an OBA and coin slot would not go over well in the tested locations. Because this test was confined to liquor-pouring establishments, the committee was unable to determine what the results would be on dollar-activation in arcades. There exists the speculation that the four-quarter activation would not work in an arcade if it didn’t work in a street location.

In the final analysis, the test provided a learning experience for everyone involved. Other meetings are planned to determine where to go from here, and it’s obvious that manufacturers and operators are intent on working together, evaluating the test results and putting them to good use.

At this point, some bugs remain to be ironed out and some different strategies are to be considered. While no date has been set as yet for another test, everyone involved will be working hard to see what can be done across the board to bring in more profits for the mutual benefit of the operator and the manufacturer.
Turtle Fever Hits Chicago

CHICAGO’S HYATT REGENCY provided the setting for the preview showing by Konami, Inc. of its hot new game called Teenage Mutant Ninja Turtles, which has been the talk of the trade over these past weeks. The new piece was displayed in the Konami suite on October 12 and 13, as so that distributors could experience “turtle power” first-hand, and they turned out in full force. Konami made certain that there was plenty of food and beverages served, and each distributor received the official Teenage Mutant Ninja Turtles T-shirts along with turtle candies. The response was most enthusiastic. As stated by Stephen Kaufman, Konami’s Coin-Op vice president, “This is the spark that the coin-op industry needs. Because of the excitement it has generated within the industry, Teenage Mutant Ninja Turtles is a great game, not only for Konami, but for the amusement industry as a whole.”

Tryin’ out the new piece is (l to r) Jack Silver of J&J Distributors with an assist from Konami sales rep Mike Kubin.

Makin’ with some shop talk are (l to r) Birmingham Vending’s Jerry Spiegelman, Konami’s national director of sales & marketing Frank Pellegrini, and Birmingham Vending’s Al and Steven Toronto.

Some heated play action at Teenage Mutant Ninja Turtles between Paul Russell of Active Amusement and Konami’s Frank Pellegrini.

Our host Stephen Kaufman and his lovely wife Sheila appear to be in deep conversation at the buffet table with Active Amusement’s Dave Gilfor.

Here you see a full shot of Teenage Mutant Ninja Turtles surrounded by Konami’s Frank Pellegrini and Steve Kaufman—and don’t they look proud!

CHICAGO—The board of directors of the American Amusement Machine Association announced that AAMA members will continue to program an anti-drug message into the attract mode of all games currently being manufactured in the United States. The warning bears the FBI seal with FBI director William Sessions’ name and the statement, “Winners Don’t Use Drugs.” The message appears for a minimum of five seconds when a player powers up the game and repeats when the game is at rest.

As explained by AAMA president Gil Pollock, “It’s a very subtle nudge to children that drugs are not ‘cool.’ We aren’t showing anything at them, we’re quietly reminding them that if they want to be a ‘winner’ in life, they should stay away from drugs.”

Frank Ballouz, who was president of AAMA when the program was first instituted, added, “The original idea was that the message would eventually be on three quarters of the games a child came in contact with in an amusement center. With all AAMA members continuing to participate, that goal will probably be reached within another year. As Gil said, it’s very subtle and, we believe, very effective.”

The following AAMA members are participating in this program: American Technos, Inc. (Cupertino, CA), Atari Games Corp. (Milpitas, CA), CAPCOM U.S.A. Inc. (Santa Clara, CA), Data East, Inc. (San Jose, CA), Fabtek, Inc. (Bellevue, WA), Jaleco USA, Inc. (Niles, IL), Konami, Inc. (Wood Dale, IL), The Leland Corporation (El Cajon, CA), MicroProse Games (Hunt Valley, MD), Nintendo of America (Redmond, WA), Premier Technology (Bensenville, IL), Romstar, Inc. (Torrance, CA), Sega Enterprises, Inc. (San Jose, CA), SNK Corporation of America (Sunnyvale, CA), Taito America Corp. (Wheeling, IL), Tecmo, Inc. (Carson, CA), and Williams Electronic Games, Inc. (Chicago, IL).

The accompanying photo depicts the message as it appears across the screen of a Data East Sky Spy machine on location.
STARDUST RECORDS—the only under one roof recording, booking, mailing, promotion and career direction label with a half century of experience at its head! But fresh as today’s headlines. For free brochure send SASE to Drawer 40, Estill Springs, TN 37330.

CLASSIFIEDS

CLASSIFIED AD RATE
35 CENTS PER WORD

count every word including all words in first name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE: $20 Classified Advertiser Outside USA add $80 to your present subscription price. You are entitled to a classified ad of 40 words in each week’s issue for a period of one full year, 52 consecutive weeks. You are allowed to change your Classified each week if you desire. All words over 40 will be billed at a rate of $.25 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sanset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon of preceding week to appear in the following week’s issue.

Classified Ads Close TUESDAY

COIN MACHINES

FOR SALE: CYBERBALL 4 PLAYER $1795, TOOBIN $995, VINDICATOR $885, ASSAULT $1195, HEAVY BARREL $985, BAD DUDER $1295, SHOWDOWN $1295, DEVASTATOR $1095, QUARTERBACK $1195, VS RBRR (DUAL UPRIGHT) $1295, DOUBLE DRAGON II $1-05, IKARI III $1695, GAIN GROUND 3 PL $1895, AFTER BURNER $1495, DOUBLE DRAGON $1195, RALLY BIKE $895, OPERATION WOLF $1-65, TECMO BOWL 4 PL $1895, TIME MACHINE $1695, MUSICAL FERRIS WHEEL $1-59, MOTORCYCLE $995, KNIGHT RIDER $1395, COLUMBIA $1095, VAN $1295, JUNIOR CAROUSEL $1395, MEAN MACHINE $1795, 88 GAMES $795, CALL OR WRITE NEW ORLEANS NOVELTY CO., 3030 NO. ARNOULT ROAD, METAIRIE, LA. 70002. TELE: (504) 888-3500, FAX (504) 888-3506.

SEEBURG Jukeboxes and Used Amusement Games for Sale. Old Style Electro-Mechanical Pin Balls available. Videos, Shuffle Alleys and your specific requests are our command. JUREMUSIK and Games, Box 262, Hanover, PA, 17331. Tel: (717) 632-7205.

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pinball and Merit Triv Whiz (sea) counter (bartop) games.

DYNAMO POOL TABLES 4x8-$1000 each, 1/3 deposit & balance C.O.D. I want to buy 22 Crowline Cig Machines in good condition. Henry Adams Amusement Co., 114 So. 1st Street, P. O. Box 3644, Temple, TX, 76501.

FOR SALE - Blue Chip Stock Market Wall Street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va, (304) 292-3791.

FOR SALE - IGT-80, also Bally Shoot A Line, Lotta Fun, Barrel O Fun, & Dixieland. Will also buy IGT-90 & Quick Change. Guerini, 1211 W 4th, Lewistown, PA. Tel: (717) 248-9611.

FOR SALE - Video Games - Out Run. After Burner, Heavyweight Champ, Dwarf Den, Pixel, Pinballs for sale - Comet, Pin Bul, Taxi, Big Gun, P-14, Fire, Goldwing, M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

REAL ESTATE

GOVERNMENT HOMES from $1 (U repair). Delinquent tax property. Repossessions. Call (505) 687-6000 Ext. GH-4415 for current repo list.

RECORDS

JUKEBOX OPERATORS - We will buy your used 45’s - John Aylesworth & Co., 9701 Central Ave., Garden Grove, CA, 92644. (714) 537-5939.

OPERATOR / DISTRIBUTOR

THE FINEST ROUTE MANAGEMENT SOFTWARE PACKAGE IN THE COUNTRY. It will make the day to day decisions of rotation, overkill, what games and locations are profitable. Contact: SILENT PARTNER, 3441 South Park, Springfield, IL, 62704. Tel: (217) 780-3350.

FOR SALE - Old Bingo Pinballz. Great Collectors Item $300.00 us. Call (505) 782-3097 for more info. Also old jakes.

MUSICIAN/ARTIST OPPORTUNITIES

MUSICIANS BANDS! Looking for the right group or players? Call PMR 1-800-328-8660.

SUBSCRIPTION ORDER:
Please enter my Cash Box subscription:

NAME
COMPANY
ADDRESS
STATE/PROVINCE/COUNTRY
ZIP
NATURE OF BUSINESS
PAYMENT ENCLOSED
SIGNATURE
DATE

SUBSCRIBE NOW! SPECIAL INTRODUCTORY RATE ON CASH BOX PLUS RADIO REPORT at $190.00 PER YEAR (USA & CANADA ONLY) FOREIGN SUBSCRIPTIONS $195.00 PER YEAR. LIMITED TIME OFFER.

CASH BOX

Confidential

SYNDICATED BY KING FEATURES

THE MUSIC TRADE MAGAZINE

SUBSCRIPTION ORDER:
Please enter my Cash Box subscription:

NAME
COMPANY
ADDRESS
STATE/PROVINCE/COUNTRY
ZIP
NATURE OF BUSINESS
PAYMENT ENCLOSED
SIGNATURE
DATE

SUBSCRIBE NOW! SPECIAL INTRODUCTORY RATE ON CASH BOX PLUS RADIO REPORT at $190.00 PER YEAR (USA & CANADA ONLY) FOREIGN SUBSCRIPTIONS $195.00 PER YEAR. LIMITED TIME OFFER.

CASH BOX

Confidential

SYNDICATED BY KING FEATURES

THE MUSIC TRADE MAGAZINE
Presents
1989 Nashville Music Awards
December 6, 1989 — 8 p.m.
Opryland Hotel — Tennessee Ballroom
Performances By
Alabama • Sawyer Brown • Shenandoah
Patty Loveless • Cee Cee Chapman
Fox Brothers • Gold City Quartet
White Heart
... and Many More!
Co-Hosted By George Jones • Rebecca Holden
T. Graham Brown • Gary McSpadden
Hicks & Cohagan
For Tickets Call CASH BOX
1300 Division Street, Suite 202
Nashville, Tennessee 37203
(615) 244-2898