THANK YOU CASH BOX FOR THE NOMINATIONS

...INDIE FEMALE VOCALIST OF THE YEAR!

...INDIE SINGLE OF THE YEAR!

...INDIE ARTIST OF THE YEAR!

...NEW FEMALE VOCALIST OF THE YEAR!

Patsy Cline
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LAND OF THE LOST: A section of Lower Manhattan that runs from the Cat Club on East 13th Street, south to where the Bowery and Bleecker Street meet, west on Bleecker as far as you can go, over to Tenth Avenue, up to 23rd Street, then diagonally back to the east side. It's sort of a lumped, lopsided diamond that encompasses most of the live venues in Manhattan. It also encompasses the music of a bunch of young bands, and not just any bands, and how to create it, Janklow was signed as the nucleus of a band-to-be, and the search began for what eventually would become the Lost.

The thing that struck me, however, after a rather divergent conversation in a coffee shop (with a very cranky waiter, who became crankier when he realized the 6-9 Mr. Janklow was not a "lady") was the discipline and pragmatism that went into putting this band together. Lucas is young, yeah, but he has a sort of singlemindedness that is not a usual character trait in anyone under 40, if that.

When he decided to pursue music seriously, he had an image of this band in his head, "just snippets of it," and he kept looking until he found it.

The Lost, he says, has existed "in its real form for about six months, but its been about a year and half, two years in the making. I've been playing guitar for a long time. I was going to school, but the only thing I really enjoyed doing was playing music. I started by going around trying to find a band, but couldn't. Then I met Lisa [Robinson] through mutual friends, they were starting this label, and I asked if I still played, and I said yes. We got together, I played her some stuff, she was really into it, and after that, we just made it sort of a quest to put this band together.

But it still wasn't the "I want to be a rock star" thing, at all. They were looking for a band, not a vehicle. "The whole premise, the only reason I'm really into playing music is to actually do that," he explains. "There's nothing else that really comes close. I really wanted to put a band together of great musicians, so I could do all the different things, play with people who are really responsive, they could help me, I could help them, the whole thing. I'd seen [rhythm guitarist] Javi Escovedo play, in the True Believers, and with Will Sexton, and I really dug his playing. People don't notice how good he is. I think he's the best rhythm guitar player around. He's Redd Strzyadlin [Guns N' Roses]. He's my Rock God.

They went to Texas to "begin the process of getting him," as Janklow puts it, playing together, working on a few songs, getting to know each other musically and personally. "To make a long story short, after much negotiation and an organized, not-so-efficient fetish, I got him down here, and that was the first step. In the meantime, we started looking for a drummer. I knew it was going to be hard, but I didn't realize it was going to take nine months. Nine months. I mean, empires fall..."

Drummer Frank Araneo was somewhere around the 66th or 67th drummer to audition. "He walked in, and we were like 'Yeah, right, just get behind the kit and play.' But it was immediate, he was exactly what we wanted. That was the beginning of the unit," Wryy smile, a shrug. "We had a bass player, but that didn't work out." They are still, at this writing, looking for the perfect, or even the near-perfect, bassist.

But from that point, about six months ago, to the present has been what he calls "a really steady growth period. I think it's really turning into what I had imagined when I was sitting around thinking about what kind of band I wanted to put together, good players, good songs. We have a bunch of musicians who can, with real authority, play anything from Metallian to George Jones, and that's what I really love about it.

In the not-too-distant future, probably after the New Year, the Lost will be heading into the studio to put this authoritative playing down for public consumption, but Janklow has the same sort of disciplined vision about a debut record as he had about the band itself. "Originally, I said I wanted to do 50 live dates before we even went near a studio," he explains. "We've done 35, 40 already, but I want to do a few more, maybe 25 more gigs, because it really helps. One show is worth of rehearsals. You're under a magnifying glass. Janklow, unusual as it is, volunteered the origin of the name. "I hated the idea of having to come up with one, but I think it's appropriate, because I feel like we're this sort of island, a lost island in the middle of this mess. There are some great bands in this town, and there's a lot of junk. I hate to say it, but I don't intend to demean anyone, but I have a lot of respect for music, a lot of respect, and when I see people who don't, who aren't in it for the right reasons, I'm not very pleased.

"It doesn't matter what kind of music you play, whether you're in a synth-pop band, or whether you're into jazz or whatever, if you reach a certain level of proficiency, if you're honest about it and really care about it, then you can make good music. I can listen to great country music and I can listen to great heavy metal, as long as its good in and of itself, as long as there is something intelligent going on. I'm not talking about big name rock and roll and huge guitars.

It could be said that the Lost is in its childhood at this point, but it's a prodigious childhood. This is a band with enormous potential, and the sheer number of gigs they've played so far has added an element of professionalism to the raw ability already there. Escovedo has a way taken on a dual role to make up for that of a permanent bassist, providing both a rhythmic foundation and serving as a foil for Janklow's almost effortless leads. The songs are there, the groundwork has been done, the passion for the music itself is there. This is a band you will be hearing about. I've said it before, I'll say it again: get out to see them now.

ON LANGUAGE: William Safire I'm not, although I have been known to pick up a dictionary now and then, but I was reading through this new magazine called the Music Independent the other day, and I discovered in the New York column an expression which stopped my eyeballs dead in their tracks. The expression is "faboo to the max." As in Don Dixon's new record is "faboo to the max." Now, since E/E is an outstanding record, I'm going to assume that "faboo to the max" means, well, outstanding, I do like this one better than "stage muffle," an expression I have to admit has never made much sense to me. I think it means cute boy. I think. So maybe I should be on the lookout for a "faboo to the max stud muffle..."

Peace.
Karen Woods

NA

THE MULTI-COLORED INDIAN BLANKETS were going fast as residents made their way to the trading post before the harsh winter weather set in. The tepees out back were warm; shelter for those who worked the post, helping people pick out a few luxuries like hand-made silver jewelry and beadaded items, in addition to the necessities like knives and black powder pistols...

"Oh...um...excuse me...yeah, sure," I said as someone bumped into me, bringing me back to reality. Wow, it was so real and so believable. I almost had myself convinced that I was back in time at a frontier-era trading post when it all really happened.

Well, actually I was in an authentic frontier-era trading post and Western art gallery. Only it was last week, not 1881.

It was the grand opening of the Whites Creek Trading Post, just north of Nashville. It was standing room only as devotees of original Western art, authentic Indian crafts, custom leather clothing and frontier-era trade goods gathered to rub elbows with country music stars and Western artists, including the owner and resident painter—Randal Martin.

Also in the crowd were Epic recording artist Les Taylor, who recently released his debut single after leaving the popular group Exile, and CBS Records' youngest star, Shelby Lynne.

In addition to the attention the trading post is receiving because of the many country music artists who shop there, the building itself has some very interesting history that draws people to the location.

The building was a combination frontier store and saloon that became known as the "James Gang House" by the locals. As the story goes, James Gang member Bill Ryan (a.k.a Tom Hill) stopped into the saloon to get out of a rainstorm and proceeded to get drunk and raise enough ruckus to get arrested by a local constable who owned the saloon and just happened to be there. It was then discovered that Ryan was carrying too many guns, too much stolen money and stolen jewelry, and authorities finally realized that they had captured a member of the James Gang.

The old saloon at Whites Creek Trading Post is now the kitchen. The swinging saloon door still separates it from the main house. The 1800s wood structure oozes of frontier-era charm, an era that Martin says has always fascinated him.

Martin is a member of a Black Powder club called the French Lick Rifles (named after the area, now Nashville, which was once called French Lick) whose members dress in frontier-era clothing and camp in tepees once a month.

"I'm forty-one years old and when I was a little kid about five or six, the Disney series Davy Crockett was on TV," Martin remembers. "I had a coon-skin cap, a Davy Crockett knife, a Davy Crockett t-shirt. So it [the love of the frontier era] started then—it was there even then. It's always been there. It's part of the way I'm made up and it's just what I am inside. Being able to do this now is a dream come true..."

Martin has spent the past three years as a country music album-cover artist for CBS Records in Nashville, and now plans to run the trading post while working on his Western art paintings. Whites Creek Trading Post is open from 10 a.m. to 5 p.m. on Monday, Wednesday, Friday and Saturday's and from 1 to 5 p.m. on Sunday.

Kay Knight (alias Running Crazy Pen Katie)

Epic recording artist Les Taylor (left) and Whites Creek Trading Post owner Randal Martin (right) at the gala Grand Opening. (photo: Behni I winn)

CASH BOX MAGAZINE
December 9, 1989
LMO/IRVING: Rod Temperton has just finished co-producing Quincy Jones’ new LP... Rick Neigher is in the studio producing the Sherriff LP... Warrell Potts has three cuts on Tyler Collins’ debut LP, two of which he produced... Sam Dees recently returned from a successful promotional tour of Europe in conjunction with his new BMG LP, entitled Secret Admirer... And Gregg Fulkerson is currently in the studio working on his debut MCA LP with producer David Cole... CHRYSLIS: Artist-writers the Angels, Australia’s hard rock kings, will return to the U.S. with their first Chrysalis LP, From Angel City. For more than a decade the Angels have been a leading light on their home turf, and are generally credited with carving out the Aussie touring circuit that spawned the likes of AC/DC, Midnight Oil and INXS. Eight of their nine LPs are multiplatinum, and the Angels have been taken to heart as a key influence by such state-side disciples as Guns ‘N’ Roses and Great White. The nine new tracks were produced by renowned U.S. boardman Terry Manning (ZZ Top, George Thorogood, Ten Years After), and were recorded in Australia and Memphis. Included is the first single, “Dog’s Are Us”.

GEFFEN MUSIC: Leslie Thayer informs us that Robben Ford, who has written six of the songs on the current Bruce Willis (Motown) LP and has just finished touring as a featured player with David Sanborn, is now starting to write for his second WB LP. Ford will be working with the likes of Dave Alvin (the Blasters), Eric Kaz and Darnell Brown. Brown, also a Geffen writer, is finishing up two songs with Michael McDonald for McDonald’s new LP, and will have less than four more co-writes on the new Hall & Oates. One of the cuts, “And We All Fall Down,” is written with Dennis Matkosky, is also with Geffen Music.

GOLD HILL MUSIC: With the hoopla surrounding Crosby, Stills & Nash’s forthcoming solo album, the fall of the Berlin Wall, Ken Weiss did not want it overlooked that the writer of “Chippin’ Away” is Tom Fedorina. It is the only second time CSN has recorded an outside song, the first being the now-classic “Woodstock”...

MCA MUSIC: Debbie Preiviti reports the signing of a co-publish with exclusive writer pact with Ron Newt of the Neutrons (MCA)... Nick Mundy, currently at the top of the black charts with “Personality,” which he co-wrote/co-produced for Kashif, is preparing to record his second (WB) LP... Musician/writer/producer/artist Marcus Miller is writing and producing the next Crusaders LP, and has several cuts on the top-charting Best Off... package by Luther Vandross... Jeff Beck is finishing the second of his second (Atlantic) LP... Following the tremendous success of both “Soldier of Love” and “Sacred Emotion” for Donny Osmond, and “Every Time I Try To Say Goodbye” for Cheryl Lynn, writers/producers Carl Sturken and Evan Rogers are working with St. Paul (Capitol) and Gerald Alston (Taj/Mوتون)...

WINDSWEEP/PACIFIC: “Before You Acuse Me,” written by Do Bradley, has just been released on Eric Clapton’s Journeyman LP... “Macy Lou,” written by Obie Jessie and Sam Ling, has been recorded by Southern Pacific (WB)... And “I Don’t Know Why,” written by Rod Stewart and Martin Quittenton has been cut by Wet Wet Wet (MCA)... Also, writer/artists Bang Tango’s (Mechanic/MCA) second single, “Breaking Up a Heart of Stone” has just been released... Finally, WPE has just signed the self-contained group Curio, who are talking with labels about a recording deal...

ZOMBA MUSIC: Zomba continues its metal assault on charts with hot new progressive metal acts Voivoid (Mechanic/MCA), Meliah Rage (Epic), and Brit-Brat, whose Barry Eastmond and Eddy Fox (Capitol) LP, and is the first outside producer for Baker since Michael Powell... Vincent Henry, Freddie Jackson’s sax player, is composing his debut solo Jive LP, produced by Wayne Brathwaite and Barry Eastmond... Writer/producer Mutt Lange (not Michael Powell, as we stated last week) has the new Starship single “I Didn’t Mean to Stay All Night,” has cuts on the new Heart LP, wrote/produced the Billy Ocean single, and is now writing in the studio with Bryan Adams... Also, Linda & Cecil Womanack have a cut on the new Clapton LP, and Boogie Down Productions wrote/produced for Sly & Robbie.

NASHVILLE: David Conrad informs us that Almo/Irving Music Nashville has exclusive writers—Kent M. Robbins, Donny Lowery, Fred Knobloch, Paul Kennerley, Mike Reid, Gary Scruggs, and writer/artists Steve Wariner, Nancy Griffith and Michael Johnson—and are involved in a co-publish and administration deal with Don Schlitz and the writers at his Hayes St. Music. The company has also scored with BMG’s Country Songwriter of the Year Paul Kennerley, AASCAP’s Country Writer of the Year Don Schlitz, and ASCAP’s most-performed country song of the year, the Randy Travis single “Too Gone Too Long” written by Gene Pisilli. Currently having nine hot singles on the Cash Box country charts, and no less than 20-plus LPs on the country album charts, makes this the hottest company in Nashville...

INTERNATIONAL: Coottempo/Chrysalis, the dance/R&B label that has been so successful in the U.K. and Europe this year with Milli Vanilli and Monie Love, is to be launched in the U.S., with distribution by CEMA, but marketing and promotion by Chrysalis or Capitol, depending on the product. Capitol will handle the first release LP by New Jersey-based artist, whose Coottempo debut has already had four U.K. hits and passed gold status. Chrysalis will handle club/rap artists with CHR crossover potential, and use the same expertise that took Jellybean’s “The Real Thing,” Was (Not Was)’s “Spy in the House of Love” and Living in a Box to the top of the dance charts. Young M.C. is co-writing/producing the first U.S. rap artist for the label... Zomba Music Int. has Tina Turner (Capitol) on the U.K. charts, through their sub-publish deal with Mike Chapman, and also Iron Maiden’s (EMI) “Infinite Dreams” single is the highest new entry on the U.K. charts.

FILMTV: Musician/writer Stephen James Taylor is scoring producer Edward Pressman’s new film To Sleep With Anger, starring Danny Glover and written/directed by Charles Burnett... Touchstone’s new flick Thx The Blare, starring Paul Newman and directed by Ron Shelton (Bull Durham), has David Anderer supervising music for A&M’s L.A.-based Gibraltar Films... Fox has inked a long-term worldwide administration deal with Jay Warner’s National League Music... Geffen Music’s Tony Award-winning musical composer Steven Sondheim (Into The Woods) has three songs in Disney’s new Warren Beatty film Dick Tracy, to be performed by co-star Madonna... Ken Weiss/Gold Hill Music reports that their song “Church (Part of Someone)” is the main title theme of new CBS series Triangle, written and performed by Stephen Stills...

NOTEWORTHY: Writer/musician Marty Grebb, on the road with Bonnie Raitt, informs us that he and co-writer Jerry Williams have their song “Breakin’ Point” on the new Clapton LP... Chicago-based artist/writer/producer Eric “Mercey” Mercury with co-writer Ira Antelis are hot, with just-released first LP by New Jersey-based author, co-writing with Gerald Alston (ex-Manhattan lead singer) for Alston’s next Taj/Mوتون release, due February 2, 1990, and co-producing it along with Alston and Steve Shafer. A sure classic on the LP is the ballad “Almost There.” Merce and Antelis are also working on the Dells’ next release, and on songs for Mercury’s solo LP, with several labels already bidding for this hot property...

CONGRATULATIONS: To Ronnie Vance of Geffen Music on his engagement to Janice Prager of the Wiesenthal Center... and to National League Music’s Jay Warner on his engagement to artist/writer/actress Jackie English ...

One of Cypress Records’ newest artists, Vinnie James, recently performed at an ASCAP-sponsored Black Rock Coalition party honoring Living Colour. Vernon Reid and company were in town for their L.A. Coliseum shows where they opened for Guns N’ Roses and the Rollin’ Stones. James treated the crowd to several of his songs, after which he did some schmoozing, shook some hands, and posed for a few photos. After working with T-Bone Burnett on pre-production, James is currently at A&M Studios recording his debut LP with producer Paul Mercanti. Writers/producers include Jeff Berlin, Paul Williams, Brian Wilson, and John Kanaan. Some of the musicians contributing their talents to the recording are Benmont Tench (Tom Petty’s Heartbreakers), Kenny Aronoff (John Cougar Mellencamp’s band) and Bob Glaub (msissist for Jackson Browne). The album is scheduled for a February release.

RCA recording artist Tyler Collins has signed a publishing agreement with the newly formed Emerald Forest Entertainment Company. Just released, Collins’ single “Whatcha Gonna Do”—co-written with Philip Gordy—is already building up national black singles charts. Her debut album, Girls Night Out, was released October 21. Shown in Emerald Forest’s Los Angeles office are (from left): Maria McNally of EFE, Collins and Linda Blum-Huntington of EFE.
TIS THE SEASON...that the winter blues set in. As you already know, the holidays are not only a time of family gatherings and yuletide cheer, they can also bear the mark of high stress and depression. Why? It’s safe to assume that a large part of this has to do with the pressures of Christmas shopping, loneliness and trying to think of a new way to dodge those “what are you doing with your life” questions from the relatives.

Your friendly local music retailer is no exception. The Christmas season means trying to assist demanding customers, dealing with the risk of shoplifting and attempting to check out customers lined up around the in-store aluminum tree. But the football game on TV is keeping them on their dogs, with the sound of Mannheim Steamroller echoing in their ears.

But that’s OK...the pre-holiday rush only lasts one month, and it’s a time of huge sales figures—that is, if the retailer approaches the Christmas season from a “right-thinking” viewpoint. They’re not going to try to make more money this year by platforming the same old items, but they’re going to come out with something that you actually want to buy. But there is another factor that you can’t overlook: the Christmas season is easier to sell, especially to the more casual customers. They’re a lot easier to hide things in. Things are worse even now with CDs, because it’s like people are stealing two for the price of one, at least in wholesale terms.

As far as music sales, Martin says, “the Temptations Christmas LP does extremely well, probably bigger than any other record that’s been. In terms of new releases, Kids Only has people that are listening to this year’s selling, the LP is selling far in advance of the season. There’s a couple things out on Rhino that seem like this year’s hot stuff on the classics; they do really well. The Special Olympics is selling right now this year, but I guess not as well as last year...and in the country market, the ‘80s are back again. The Christmas LP is doing great.”

Bob Marcelis, Tower Records, Sacramento, California: “We have two big Christmas displays, one in the front of the store and one is kind of in the back. The end rack in the front has the majority of the hit items, like both Mannheim Steamroller Christmas records, anything that has to do with Frank Sinatra, Anne Murray, GRP Jazz and Vince Guaraldi. Tower has decided to maintain their Pelican selling, ‘nine to midnight, and it will always stay that way. But we have increased our work hours because it’s a constant rush. We haven’t really been hit yet—we did have the big weekend, but during the week it has kind of mellowed. But believe me, the thieves are killer; we pretty much double the amount of business that we usually do.

When asked about theft, he replied that “theft is always a problem, regardless of whether you have ten people or thirty people. But, I think that it’s actually less with more people walking around on the floor, so it’s definitely harder during the week.”

“Besides the big sellers that I mentioned before, country has really taken off...the Randy Travis is doing really well. But the Nat King Cole, that thing’s just blowing out the door. I hate that New Kids on the Block band, but I have to admit, it’s been selling since Halloween. Our best-selling we do is the GRP Christmas video followed up by Windham Hills’ Winter Solstice, but that’s about it as far as Christmas video.”

Kevin Walsh, Streetside Records, Columbia, Missouri: “Our Christmas displays are over the place, we have a huge one right up by the check-out area, complete with a tree. We have also converted a part of the store that we refer to as our ‘wall of sound’. It’s an area that we’ve completely filled with Christmas products, mainly cassettes and compact discs. The store hours have been stretched a bit. We’ve opened an hour later every night of the week except Sundays, then we open an hour earlier. Since most of our employees are students and some go home for the holidays, we have a decreased staff throughout the season.

Even though the Missouri-based Streetside chain liquidated their video departments, they still carry a few prerecorded items. “The Mannheim Steamroller’s Fresh Aire Christmas does very well for us, Music-wise, Handel’s Messiah and The Nutcracker, all classical, are good sellers. We’ve had people telephone for the Nat King Cole Christmas record for some reason. Whether or not they buy it...they just look to see if we have it. I really don’t know why, there seems to be something traditional about that in itself. I’d have to say that on the albums, The Beach Boys’ Christmas is the most interesting.” I asked Kevin about the current status of my personal fave...the Jimmy Smith Christmas record. “That is a classic, and fortunately, it is still in print. It’s called Christmas Cookin’, I believe it’s available on Verve. There are a few new surprises besides Winton Marsalis and New Kids on the Block and the oldies, but the new albums are a little more interesting this year. The big sellers are the artists that own something on Ryko...called The Players—it’s Andy Mackay and Phil Manzanera from Roxy Music doing Celtic acoustic versions of traditional numbers, only with a bit of saxophone. The Christmas Guitars record on Rounder is doing well, and George Winston’s December does ok., but it’s been replaced with Walter Satouke #1 and #2, which is a group of various Windham Hill artists like Philip Aaeborg doing seasonal music. And they’re on tour too.” He adds, “Rhino has a great new one called Bummed Out Christmas, and really, just all of their collections, like the three volumes of Rockin’ Christmas. Rhino has definitely provided a big boom to the Christmas music market. But without a doubt, the best-selling year-to-year through the years is Christmas with the Kids. We’ve got kids all up and down until 10 o’clock, so we inevitably end up just standing around. But we’re located in a mall, and it’s a mall regulation to comply with what all of the other stores are doing. That’s the way’s it’s been for the last three years.”

We’ve just had to try to find a way to help with the big rush. I think that most professional shoplifters are not going to use the store when it’s busy, but if it’s a casual shoplifter, then it gets worse at Christmas. I try to have at least one person walking the floor, on the lookout for crooks, but there is only so much that we can do. Traditionally, our biggest sellers have been Amnesty International’s Special Christmas, the Charlie Brown Christmas, (Bah, Basteind’s Christmas record, and I guess Johnny Mathis does ok. too. Among the new releases, both Mannheim Steamroller releases do well although the first one is far better, and of course, that New Kids thing sells amazingly.”

David Crouch, Rhino Records, Los Angeles, California: “We’ve managed to maintain our very busy main Christmas display once again. We have a rack in the front store that’s filled with all the Christmas music CDs that we carry, and we have a deal with the mall so that we can sell Christmas music LPs and cassettes in the mall on a cart near the front counter. It’s pretty much divided up between all three formats, with an equal number of Christmas compact discs, cassettes and albums. But we also carry a lot of used Christmas vinyl too, stuff that we stash all year long until December. I guess we’re a little less fortunate than one in New York City. We have a rack in the mall that’s been opened until midnight on Friday and Saturday as opposed to our normal closing time of 11 o’clock. I think that we’re in pretty good shape store-wise, because we’ve been building up ever since summer. However, we have expanded our part-time staff to around 20, and we have a very steady flow of customers, we need to keep them properly busy. Of course, you need a few employees out there just to help the customers, and seem to just keep an eye on the phone and counter...it can get pretty hectic.

“We used to be a small store, but we just expanded, so I guess we’ll find out just how extensive the shoplifting problem is. We’re a friendly store, but at the same time we’re trying to make money,” he said. We have a seminar this week concerning things like walking the floor, and teaching the staff how to deal with shoplifting situations without causing a scene. Basically, it centers around establishing your rights as a business owner. You just have to think, if someone tries to get to the point where business is really busy. Of course, you need a few employees out there just to help the customers, and seem to just keep an eye on the phone and counter...it can get pretty hectic.

Well, it’s kind of unfair for me to say this, but the Rhino Christmas albums do amazingly well...the Cool Yule, Hipster Christmas, all of those Rhino compilations have become American Christmas classics. People don’t necessarily associate those records with Rhino because they put out such good packaging. There’s just a feeling that they’re done right, and the things are used. I suppose the best sellers overall are CBS Jazz Christmas, James Brown’s Santa Has a Brand New Bag, Doctor Demento’s Christmas, Moain Christmas, and of course, the fantastic Phil Spector Christmas LP. All of the versions on there are classics. We basically just let you carry it all and get rid of it by December...we’ve done that just a few things for next year. Back when the Phil Spector LP wasn’t actually available, people would come here to buy it out of our cut-out section, because we always had it. Of the new releases, I think people will check out the Polygram Jazz Christmas LP, the Chess R&B Christmas, and believe it or not, a Hungarian Christmas compilation on Quasi Records. I get out of York at Rhino, we really try to fill in those cracks and gaps in the Christmas music market.”

Cindy Hurn, Camelot Music, Seattle, Washington: “We have two Christmas windows at the front of our store, each about twenty feet long. The one on the left has a tree with various products and accessories hanging on it, surrounded by lights and a Christmas card display. The one on the right has an extensive display of LPs, CDs and cassettes in a Reef, with their releases scattered around, and a display of our best-selling movies, which currently are Bambi, Land Before Time, and Batman. We also carry a few Christmas videos like Scrooge, The Grinch That Stole Christmas, The Jetsons and the Bratz Christmas album. We sell a lot of the usual Christmas albums, just cassesettes and CDs, with the Christmas cassettes for out selling the CDs. The best are George Winston’s December, both volumes of the Mannheim Steamroller, and A Very Special Christmas by the Carpenters. We’re not selling any Christmas albums at all this week.”

“Normally we’re open until nine-thirty, but starting this Saturday we’re open until midnight, all of next week till 10 o’clock, the following week is the same, and then the week before Christmas we’re open until 11. In an attempt to deal with these longer hours, we’ve hired on five people through Christmas...that should help the sales. We’ve also made sure to order more Christmas stuff because we feel that means that we can zone the store out and try to deter any potential thieves. Plus we have an employee stationed at the door greeting customers and saying goodbye...so people know that they have a large obstacle to overcome if they plan on stealing anything.”
SHOCK OF THE NEW

HAS ANYONE SEEN the trailer for the new National Lampoon film, Christmas Vacation, where the cat is chewing on the Christmas tree cord, and someone plugs it in... This has absolutely nothing to do with anything, except it's funny, and the guys in Das Damen are funny—their press clips are the best I've read in months—and everyone should be careful with Christmas lights. (I feel like Smokey the Bear.)

So, Das Damen are homeboys. They started out a few years back, rising from the ashes of the hardcore/thrash scene and a band called, depending on what you read, the Misguided or Misguided Youth in Asia. I prefer the latter, myself. The band consists of Jim Walters, guitar and vocals; Alex Totino, guitar and vocals; Lyle Hysen, drums; and prodigal bassist Dave Motamed. Along the line, they became darlings of the British press for their sheer volume and precocious wit, and of the college/alternative crowd, because not only were they loud, they were good, too. The former filler of this particular page, friend and mentor Joe Williams, said of the last album, Triskaidekaphobe, "Das Damen aims to melt your brain, nothing less." Call it thrash for thinking people, if you like. Everyone else did.

But, oh dear, hold the phone, what's this? There's a new Das Damen record called Moustrap, and, well, it's kind of, you know, like real pretty in spots. Like they've felt the cold, harsh presence of the demons tinnitus lurking around the corner, and decided to tone it down in places, including a gentle piano bit in "Please Please Me," (no, that one), and to focus more on distinct, definable, delineated melodies. The result is something that can be played at home as well as seen live (phenomenal) and blasted out of a car stereo. But don't, under any circumstances, use the words "sell out," because then I will have to find out where you live, and send one of them after you.

To sum up, Moustrap is a fantastic piece of work. The last album was good, although not necessarily my cup of tea (Darjeeling as opposed to Earl Grey), not the sort of thing I'd reach for automatically. Moustrap, on the other hand, has been sitting on my desk for the past month. I haven't bothered to put it away. So it goes onto the turntable whenever I should be listening to New Age Christmas Classics, Country Holiday Favorites or Post-Punk, Post-Modern, Post-Alternative and Post-Apocalyptic Pop Artists Doing Handel's Messiah—any of the rather suspect pieces of vinyl that have slithered across my desk lately. I do that obnoxious play-the-same-song-ten-times-in-a-row routine with "Mirror Leaks" and "Twenty-four to Zero," which is easy because they are back to back.

None of which I told drummer Lyle Hysen when I finally caught up with him the other day. Or he caught up with me, "pre-coffee, so forgive me if I'm not the Wittiest guy." He did have a few witticisms about the benefits of living in Astoria, Queens, and the lack of benefits in Duran Duran.

Another thing Hysen mentioned was that Das Damen has just finished a five-week European tour, and for some reason the press, particularly in England, haven't quite figured this record out yet. "This year they were a little confused, I think," Hysen admits. "I don't know if you've heard the new

album yet [no, not at all], but it's a little different than last year's album. I don't think they were really that happy that we decided to change a little bit. I mean, the popular sound in England right now is the heavy guitar, SubPop sort of thing. We do that, and we've done it for years... but that for us was last year's news. We're just going along at our own speed, on our own path. It wasn't like we said 'Let's make a totally different album.' We just woke up, wrote some more songs, and that's the way they came out.

On the New York music scene that raised them: "What do you think?" Not fair. We mention the difference between the Cat Club "scene" and the Lower East Side "scene," one faction can't go above 8th Street, the other can't go below. Hysen laughs. "I don't believe in that, but I know people who do. All of that is bogus. It should be music for music's sake, you don't have to go out of your way to make a point." Switching into a tortured voice: "I'm so East Village, I hate my feet." That kind of stuff. What's really weird is that people move to New York acting like this is how they should behave. The bands that are most Lower East Side aren't even from there. They're like, 'This is how we have to be, wear black and look like heroin addicts.' I grew up in New York, so maybe I should move down South somewhere, wear a big hat and talk in a funny accent.

He says something about smoking cotton gins, too, but I can't quite make it out.

Or about "Alternative Marketing Departments," generic brand: "That's so insulting. What do you have to do, market with your left hand? Turn Fake Indie Rock, man. I'm telling you, it's taking over the world. Middle-aged men in torn jeans."

Other witticisms include: "I think it would be cool to write an opera, another rock opera, about an indie band struggling on the road. How intense: this one is called Sleeping on the Floor, the next one could be We Didn't Sell Any Shirts, and then there's Mercuritos. Actually, that's a good idea, I think I'll go pitch it at the guys." You read it here first.

Then there's the bit about the problem they had with Big Brother Mike. Those familiar with Das Damen know that there was an EP between Triskaidekaphobe and Moustrap, called Marshmallow Conspiracy. It caused a bit of a stir because of the cover of "Magical Mystery Tour," which had parts of the Rules' (ex-Monty Pythoners) "Tragical History Tour" mixed in, and was subtitled "Song for Michael Jackson to Sell." Mr. Jackson, owner of the Beatles catalog (and the man who sold "Revolution" to Nike, for Heaven's sake) was not amused. The EP was recalled and the offensive song removed. Not a pretty chapter in the history of "indie rock," but Das Damen has managed to keep its collective sense of humor about it: there's a song on this record called "Please Please Me," which is not a Beatles song, and Hysen says for a while, were considering rerecording all of our songs after Beatles songs, or Michael Jackson songs. Like 'Twenty-four to Zero,' we call that one 'Smooth Criminal.' Except on the album.

About the whole Jackson/Damen controversy, Hysen says "I thought it was a joke. I still have the tape from my answering machine, it's really harsh. In retrospect, it's really annoying, to tell you the truth." He says they did get a lot of press out of it, "but it was condescending press. Magazines that otherwise wouldn't touch us were doing 'Hardcore Band Involved in Controversy' stories. That's not what I want to be known for.

Keep doing this building-a-better-Moustrap kind of stuff, the indie rock opera and whatever comes next, and you won't be. Oh, and I just remembered the reason for the cat reference. On the album cover, Sammy the cat is making a major dive toward a couple of cables. Don't forget to check those Christmas lights.

Peace.

Karen Woods
THE HEAVY METALS

WHITE LION OPENS UP AND SAYS...NOTHING! Pop metal stud muffin Mike Tramp of White Lion has been given strict orders to keep his yap shut for a few weeks due to an operation that has left him witless. The guys aren't too busy right now, since they just recently returned from a tour of Japan, so the operation will most likely have no ill effects on Mike's budding career as a rock vocalist. Ten days of rest and the guy will be back on his big, bad Harley out-smarting highway patrol, rescuing crying children in overalls and impressing frustrated waitresses with large behinds. For all you groupies, rest assured that Mike is receiving top medical attention and feeling no pain. He's probably kicked back in his remote-controlled hospital bed snarling down ice cream, flirting with nurses and wearing hospital apparel two times too small that changes perfectly with his nice pink boots. Well, we always knew he was a "little fighter..."

AND YOU THOUGHT EQUIPMENT ENDORSEMENTS WERE BAD: Enigma rockers Guardian have really gone outer limits, folks. Currently touring the nation in support of their debut album First Watch, the band has somehow struck up a little deal with the makers of Vans shoes. It seems that Vans has designed an exclusive Guardian shoe in a variety of colors and sizes and is available for fans to purchase at every Guardian show. Enigma stresses that this isn't a direct band endorsement, but that the agreement entails a Vans display at each show, shoe samples, mail order information and of course, a lovely neon sign to attract the hardfooted headbangers. This is the first time Vans has done a specific design for a band and if you ask me, it's not a very smart move. Who in their right mind is going to order a shoe at a concert from perfect strangers, pay for them right up front, wait six weeks, and then walk around in Vans that proclaim their devotion to a rock band? Don't they realize that rockers think they're too cool for this kind of stuff? I'm not trashing the band in any way, but Guardian shoes? What's next?

OBVIOUS WHITE ZOMBIE PLUG: Yes, I might as well be blunt about my adoration of this band. The Zombies have released a cover of the Kiss tune, "God Of Thunder." (See rave review below.) Also included is one brand-new song and a new version of one of their old songs, but you'll just have to read further down the page for more details. The Zombies are currently scheduled to head out on the Big Apple for their first European tour sometime in December/January, but for the time being, they will be playing New York's CBGB's on December 1.

METAL PICKS 'O THE WEEK

RUSH: Presto (Atlantic 82040)

Presto is the seventh album from Canada's premier rock gods, but is actually their first album to be released by Atlantic Records. The guys took some time off before they began working on Presto to get in touch with themselves and family and just generally live like us normal folks while they pondered the future of Rush. After six months, they came together to create Presto, and it's obvious that the relaxation did the guys good.

The music itself isn't all that different-sounding than previous Rush releases, but just because the sound is similar doesn't necessarily suggest a lack of originality. After all, if Rush didn't sound like Rush, they would be unceremonious buried on the heap of imitation bands. Presto is basically a rock, where the mediocre and the unoriginal all blend into one big, boring, simplistic stew. On Presto, Rush easily clears that pit with a graceful leap that includes extremely solid musicianship, unique song structure, and some of the most amazing, thought-provoking lyrics that this critic has read in eons. Rush is the perfect example of a rock band that has not allowed a few grey hairs to affect the quality of their material. Unlike some aging rockers who continue to put out lame, uninspired work in hopes of buttressing their sagging careers, Rush stays in the game and pulls an ace with Presto.

WHITE ZOMBIE: God of Thunder (Caroline 1457)

I have been impatiently awaiting the arrival of this thing (it's not an album and it's not an EP, but it's not a single, either) for weeks, months. My excitement for this record had nothing to do with the fact that the Zombies covered a classic Kiss tune, because quite honestly, I don't really even like Kiss and I've definitely never heard the original version of "God of Thunder." (No, I wasn't raised by a pack of wolverines. I was an obliquely happy child without big brothers.)

Upon receiving the record, I immediately demanded that whatever was currently on the turntable be removed RIGHT NOW because White Zombie was finally here. I threw that sucker onto the first side, which is the Kiss cover and listened with the diehard devotion of a true fan. The song didn't really blow me away, but it didn't disappoint me either. The Zombie sound is very diverse, and even though I listen to all kinds of metal, I've yet to encounter this dark, ominous power that crashes into your room like a wounded Godzilla. More to the point, it's unbelievable formidable, yet it moves very slowly and with great concentration, creating an aura that is gripping and, strangely enough, rather sensual. The tune "Love Razor" is definitely the highlight of the record. In fact, I played it over and over until one of my co-workers gave me the evil eye that signaled either extreme dislike for my type of music or extreme dislike for my impromptu displays of the "metal mamba." The new version of "Disaster Blaster" is very cool, too, but how could it NOT be when the original tune (from their latest album Make Them Die Slowly) is practically their best song ever? If "Love Razor" is any indication of what's to come, White Zombie had better break out the shades. Their future is blinding.

Stephanie Brainerd

CASH BOX MAGAZINE 8 December 9, 1989

VOI VOD (photo: Gene Ambo)

MCA CRACKS THE TOUR WHIP: MCA acts are getting off their buns and on the stage in the very near future. Alternative metal dudes Voi Vod are packing their bags for a six-week American tour that will begin in Los Angeles on December 16 and will finish up on January 21 in Boston. The tour is in support of their current album Nothingface, which is receiving tons of praise from critics and fans everywhere in both metal and alternative crowds. And of course, Pretty Boy Floyd, the notorious "leather boyz," are charging up those "electric toys" in order to spread their "delightful noize." (I'm getting good at this) from sea to shining sea on their national tour beginning December 1 and ending December 22. If you've been reading my column lately, you should already very familiar with PDF and their debut album, Leather Boyz With Electric Toys. Pretty Boy Floyd has been labeled by many as "The Next Big Thing..." But are they really? If you haven't had the chance to see these guys live, you'd be a fool to pass this opportunity up because the live show is much more powerful than the album. After all, are you a little curious about these "electric toys?"

PRETTY BOY FLOYD (photo: Annamarie Di Santo)

BREAK OUT THE PITCHFORK AND HIDE THE CATS: The band of your mother's worst nightmares and the band that Papa Gore's widest dreams are preparing for, what else—a new album. Yes, Slayer has finally returned to good ol' SoCal after spreading their brutal force and horrifying tales (that's right, tales not truths) to their bloodthirsty, maniacal fans worldwide during their World Scissors '89 tour. During the Concrete Foundations Forum, lead singer Tom Araya made it clear that while Slayer's main theme is concerning satanism and death, the members of Slayer are not worshippers of the Dark Duke. That's real admirable and all, but I doubt that the PMRC's gonna go for it. Tom, Anyway, they're working on songs as you read this very page and will be headin' for the studios in early 1990 with producer Rick Rubin to record the album that will keep Mrs. Gore (How can she not like metal with a name like that?—Ed.) in a job and give Slayer fans more death and destruction than they'll know what to do with. Light the black candles...it's Slayer time.

COUCH POTATO ROCKERS REJOICE: Can't seem to tear yourself away from Wheel of Fortune? Too far from munchies to heave yourself out of the recliner and roll on down to a concert? Too lazy to really care? Well cheer up, little buckaroos, because Poison has just released their home video Sight For Sure Ears, and for a small fortune you can see never-seen-before footage, the personal confessions of Bret Michaels and every Poison video ever made without ever leaving your living room. If you're a tough guy, you'd probably be more interested in the release of Danzig's home vid, which is scheduled for January 30, 1990. The forty-minute video contains four Danzig videos as well as the usual backstage hoopla and candid interviews. The video "She Rides" has been called "one of the steamiest clips ever committed to celluloid." You wouldn't want to miss out on the making of video history, now, would you? I didn't think so...
and you can dance to it.) There's a lot of attitude, but it's backed by real talent. All artists on this track will have albums sometime next year and based on what's displayed here, Vicious Beat/MCA should have a banner year. There's not a dub in the crowd.

**Prince Raheem & Beat Master Clay Dr: "Skin To Win" b/w "Pull It All The Way Down"** (Beat Master Records VR 1233-B)

Lamenting the sexism and misogyny in rap/hip-hop (no, it's not inherent in the genre, it just seems that way) is to understand what East Germans must have felt when approaching the Berlin Wall until very recently: it stretches on forever. No matter how much (was) chipped away, no progress seems to really be made. At times it's enough to cause you to abandon hope. Following the success of 2 Live Crew, it only stood to reason that the rather lame "it's all just for fun/it's the way of the streets" arguments would lend themselves to even more of the Crew's brand of entertainment. Raheem not only mirrors the Crew's woman-as-sex-object approach, but even is thoughtful enough to similarly provide "clean" and "nasty" versions of the song. Will probably be a huge hit.

**Def Jef: "Droppin' Rhymes On Drums"** (Delicious Vinyl DP 1008)

Def Jef has delivered a slick and competent, if unremarkable, track. What warrants mention is the cameo by the legendary Etta James. Not sampled, but livin' and breathin' soul into this effort, it makes the mind boggle to think what Etta could do in this context if really challenged or imaginatively used. Hope someone else picks up on this idea and runs with it.

**Kool Moe Dee: "All Night Long"** (Jive 1307-1-JD-A)

Kool Moe Dee tells us he wants his women "deep...mentally, emotionally, and physically." Though he gives much verbage to the first two, somehow it's the last that ultimately emerges as most important to him. Worth hearing just for the sample of King Floyd's early seventies hit "Groove Me," one of the sexiest songs of all time.

**Albums**

**Steady B: Going Steady** (Jive/RCA 1284-1-J)

**Ladi Luv: Anything Goes** (Joey Boy Records JB 3001)

Ladi Luv reminds you of what the little sister of MC Lyte or Queen Latifah would be like: smart and sassy, tough in a non-threatening way. While the shadow of her bigger sister would still cover her, you could see the potential for her to be a formidable personality in her own right some day. Promising is her step into house on the track "Ladi of the House." (What else?) Steady B, in his own way, is also in the shadow of more impressive talents. Though a solid and entertaining album, there are far more interesting and noteworthy artists pushing and experimenting with the limits, definitions and boundaries of the genre. Includes his own house cut, "Purple Haze."

**Varios Artists: Word 4** (Jive 1289-1-J)

**Varios Artists: Mr. Magic's Rap Attack Volume 5** (Profile Records)

Both these compilations manage to maintain a healthy balance between the crossover successes and those acts who are still known mainly to devotees of rap. The Word 4 release is the true value, though, not only because it's a double album, but because the style is more varied: from political lyrics to those with decidedly less serious issues to deal with, from dance-oriented cuts to those with intentions to stir the mind, and of course, all the hybrids in between. All-star line-ups ensure that no listener comes away disappointed.

Ernest Hardy
## ON JAZZ

PASSING ON: The entire history of jazz is so brief that, just a few years ago, you could go hear important players from the music’s earliest days. In fact, Eubie Blake and Alberta Hunter—both of whom lived and worked well into the ‘70s—in a sense pre-dated jazz history.

Those days, for the most part, are over. I won’t go into a list of those who died in the ‘80s, but, needless to say, the ranks of veteran players who were on hand through major innovations in jazz history are inexorably thinning. In 1980, for example, you could almost assemble Count Basie’s entire 1937 orchestra; in 1990, you’d only find a handful of those players still alive.

What brings this to mind is the November 14 death of cornetist Wild Bill Davison, a blustery, no-nonsense traditional player who was a living link to the brand of roistering traditional jazz that developed in Chicago in the 1920s. Davison was a joy on and off the bandstand: a hard player, a hard drinker and a hard laugher; a man as quick with a racy anecdote as with a fiery solo; a man who, until the end, bubbled with enthusiasm for living and playing. Wild Bill Davison was 83.

Benny Carter, Lionel Hampton, Danny Barker, Louis Nelson, Doc Cheatham, Jimmy McPartland, Art Hodes, Eddie Barefield, Stephane Grappelli, Buck Clayton... there are a number of players still alive to whom names like Bix Beiderbecke, Jelly Roll Morton, King Oliver and Fletcher Henderson are not legends but ex-bandmates or employers. When Eubie Blake died, the last contemporary of Scott Joplin died; ragtime finally was left to the history books. When Alberta Hunter and Sippie Wallace died, the last of the great female blues singers of the ’20s died, simple as that. Even the remaining original beboppers are few and far between, their ranks decimated as much by their lifestyles as by age; but age is catching up with those who survived the jazz life and the early jazz death.

Jazz was born this century, and when this century passes, most jazz originals will have passed with it. The few who are still with us, as we enter the ’90s, need to be cherished.

I’d also like to note the deaths of two other important jazz figures. Drummer Freddie Waits, a thunderous percussionist who was a very active member of the New York jazz scene for the past 20 years (the cliché “he played with everybody” almost fits) died November 25 of pneumonia and kidney failure at the age of 49. And Rose “Chi-Chi” Murphy, a pianist and singer who had a little dollhouse voice and enjoyed a measure of success in jazz clubs and cabarets in the ’40s (and a revival at New York’s Cookery in the ’70s), died November 23 at the age of 76.

Lee Jeske

## CASH BOX X MICRO CHART

**CONTEMPORARY JAZZ**

| At last  | LOU RAWLS |
| Letter from Home  | PAT METHENY GROUP |
| Love Warriors  | TUCK & Patti  |
| Migration  | DAVE GRUSIN |
| Point of View (MCA 6309)  | SPYRO GYRA |
| Take to the Skies (Freq/Enigma 73348)  | RICHARD ELLIOTT |
| Time out of Mind (Columbia GC 45293)  | GROVER WASHINGTON JR. |
| Color Rit (GRP 9646)  | LEE RITENOUR |
| Jigsaw  | MIKE STERN |
| Happy Anniversary Charlie Brown (GRP G 9166)  | VARIOUS ARTISTS |
| Aria (Columbia C 954332)  | MILES DAVIS |
| The Spin (MCA 6304)  | THE YELLOWJACKETS |
| Flat Out (Commmunication/Meta 79400)  | JOHN SCOFIELD |
| Midnight Train (Optimism 3216)  | MAX GROVE |
| Current Events (Verve Forecast/Grp 839 388)  | CURRENT EVENTS |
| Storytelling (Columbia FC 45252)  | LION LUC PONTY |
| So Far So Close (Blue Note/Capitol 90965)  | ELIANA ELIAS |
| Amanda (Worner Bros. 925637)  | MILES DAVIS |
| Tourist in Paradise (GRP 9688)  | THE RIPPINGTONS |
| Andy Narell (Afredic 81908)  | ANDY NARELL |
| On Solid Ground (MCA 6237)  | LARRY CARLTON |
| The Promise (Columbia FC 45215)  | KIRK WHALLUM |
| East (Atlantic/Enigma Eps 45207)  | HIROSHIMA |
| Bottom’s Up (Atlantic 19578)  | VICTOR BAILEY |
| Lavit and the Bad Habit (Enigma/Enigma 73512)  | T LAVIT |
| Sky Light (Verve Forecast/Polagram 837 696)  | RICARDO SILVEIRA |
| Human Feel (Human Youth Records Hu 11)  | HUMAN FEEL |
| Night After Night (Elektra 60778)  | GEORGE DUKE |
| Spy vs Spy (Elektra/Musican 9 68044)  | JOHN ZORN |
| Morning Pipes (Verve Forecast 89907)  | NESTOR TORRES |
| Times are Changing (Blue Note 99095)  | FREDDIE HUBBARD |
| Real Life Story (Verve Forecast/Polagram 837 697)  | RODGER PARRISH |

**JAZZ PICKS**

**PAQUO D’RIVERA: Tico! Tico! (Chesky J 313)**

This reedman’s first album since parting with Columbia is also one of his best. Not only does he commune with his Cuban roots in a big way (the title track’s an example), but he communes with other Latin American roots (Venezuelan and Brazilian) and plays mucho clarinet. Snappy contemporary Cubop.

**DAVID CHESKY: Club De Sotl! (Chesky J 313)**

This keyboardist, one of the Chesky boys for this small classical and jazz label (his brother’s the other), will be remembered by some for Rosh Hash, a big band fusion album on Columbia in the ’70s. Here he favors a soft, subtle new age/romantic jazz sound—Brazilian rhythms under lovely, gentle melodies.

**GENE HARRIS AND THE PHILIP MORRIS SUPERBAND: Live at Town Hall (Concord Jazz CJ 3497)**

The quartette people sponsor a big annual world tour; this was the first concert by this year’s ensemble: a Gene Harris big band stuffed with ringers (“Sweetie” Edison, James Moody, Ray Brown, Ralph Moore, Herb Ellis...). Ernie Andrews and Ernestine Anderson sing. Chopped liver this is not.

**LARRY CARLTON: Christmas at My House (MCA 6322)**

At Carlton’s house at Christmas, Carlton plays Yule songs on the guitar. No surprise, but he’s probably better than the guitarist at your house at Christmas.

**DEE DEE BRIDGEWATER: Live in Paris (MCA 6331)**

Shameless oversinging mars the welcome return of vocalist Bridgewater, who made such a strong impression in the mid-70s with the Thad Jones/Mel Lewis band. She’s got the pipes, but she wrings the life out of these standards.

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### Marjorie-Jean

**Losing My Mind**

Superbly recorded and for listeners with impeccable taste, Marjorie-Jean’s bright and inspiring voice treats us to jazz and Broadway standards on her debut recording, “Losing My Mind”.

Leslie Knight

KSCM 91.1 FM

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### Cash Box Magazine

December 9, 1989
CASH BOX
MICRO
CHART

BLACK GOSPEL
TOP 40 ALBUMS

1. MISSISSIPPI MASS CHOIR (Maloan 6002)  Mississippi Mass Choir  1 12
2. WHO'S ON THE LORD'S SIDE (Savoy 14794)  Rev. Timothy Wright  10 12
3. ON THE THIRD DAY (Maloan 4435)  Jackson Southernaires  6 12
4. TOTAL VICTORY (Light 11752027)  Vicki Winans  12 12
5. WONDERFUL (Light 11752021)  Bo Williams  12 12
6. WE'RE GOING TO MAKE IT (Savoy 14755)  Myrna Summers  5 12
7. LIVE IN CHICAGO (Repose WC-D0385)  Shirley Caesar  2 12
8. CANT HOLD BACK (Light 7116-220-822)  L.A. Mass Choir  10 12
9. SO SATISFIED (Ar 10135)  Luther Barnes & Redd Good Guitar Choir  7 12
10. HEROES (Light 11752023)  N.J. Mass Choir  12 12
11. AVAILABLE TO YOU (Repose WC-R8414)  Rev. Milton Brunson  10 12
12. FLOWERS IN THE TRASH (Maloan 4424)  Truth Treasures  10 12
13. BREATHE ON ME (Savoy 7907)  The Williams Brothers  7 12
14. LET THE HOLY GHOST LEAD YOU (Maloan 6002)  Florida Mass Choir  8 12
15. AINT LIFE WONDERFUL (Maloan 4420)  Logan Brothers  8 12
16. YOUNG ARTIST FOR CHRIST (Sound of Gospel 20184)  Young Artist for Christ  12 7
17. MIGHTY CLOUDS OF JOY (Repose WC-R8247)  Night Song  9 12
18. HEAVEN (Sparrow SPR 1169)  B.B. & C.C. Winans  12
19. THAT JOY FLOODS MY SOUL (Sparrow SPR 1173)  Tramaine Hawkins  12
20. CONQUEROR (Repose WC-R8405)  Clark Sisters  12
21. MY TIME IS NOT OVER (Word 71015023)  Albertina Walker  12
22. BACK TO BASICS (Maloan 6003)  Pilgrim Jubilee  12
23. LIVE IN MEMPHIS (Command CN 1013)  Nicholas  12
24. WE'VE GOT THE VICTORY (Savoy 7953)  Georgia Mass Choir  12
25. NO GREATER LOVE (Savoy 14788)  Keith Pringle  20
26. NEW DIRECTIONS (Motown 1505)  Soul Stirrers  25
27. I REMEMBER MOMMA (Word AM-8447)  Shirley Caesar  DEBUT
28. LIVE IN ST. LOUIS (Savoy 7913)  Gospel Music Workshop of America  DEBUT
29. I KNOW A PRAYER CAN DO (AM WR-WC 8418)  Jesse Dixon  12
31. MOVING BY SPIRIT (Sound of Gospel 186)  J.L. Ferrell/N.Y. Seminar Mass Choir  DEBUT
32. GET MY TICKET (WFLI/Spektra 2623)  Washington State Mass Choir  DEBUT
33. GOD IS A GOOD GOD (Sound of Gospel SOG-177)  Keith Hunter & the Witness for Christ Choir  12
34. WILL YOU BE READY (Light 711572193)  Commissioned  12
35. WE NEED TO HEAR FROM YOU (Word WR-WC 8443)  DeLeon  3
36. SAINTE IN PRAISE (Sparrow SPR 1190)  The West Angeles C.O.G.I.C.  12
37. AND THE HOUSING (Sound of Gospel SOG-179)  Thomas Williams Co.  12
38. AWESOME (AM WR-WC 8501)  Calvin Bridges  12
39. I LEARNED MY LESSON WELL (Motown 1508)  Melvin Couch  12
40. THE STORM IS OVER (Savoy 14796)  Bishop Jeff Banks  12

Reverend Janice Brown, the O'Neal Twins and Luther Barnes & the Red Bud Gospel Choir.

Reverend F.C. Barnes & Reverend Janice Brown—I know you have seen these names in lights. Together they have encouraged the hearts of many, singing songs written by both of them. However, Reverend Brown has always had a deep love for the standard traditional hymns. Given the opportunity to record her favorite hymns, she jumped at the chance. "The hymns have always been an inspiration to me," Brown says, "but it was not until I accepted Jesus in my inner being that the lyrics became a reality." Reverend Brown is proud of her debut solo album. Give a listen to the potential hit singles "Come to the Garden," "Fly Away" and "Amazing Grace."

The O'Neal Twins of St. Louis have released another great album. Unlike their previous live recordings, this new one was recorded in a studio. Edgar and Edward gathered together a group of singers and musicians from the Washington, D.C. area to record this awesome album. With notice the rich vocal blends and fine instrumentation in each cut. The title track "I Won't Be Silent Anymore" was recorded with the Church of God in Christ in mind. That is the official theme of the C.O.G.I.C. Listen to these potential hits "I Won't Be Silent Anymore," "When Prayers Go Up," and "I Can't Let a Day Go By."

The long-awaited Christmas album by Luther Barnes & the Red Bud Gospel Choir, entitled His Christmas Time Again, is finally here. People everywhere have always enjoyed Luther Barnes' song ministry. One can feel his sincerity to God through his music. This album is filled with Christmas joy. From the choir renditions of "Jesus, Oh What a Wonderful Child," "Mary Had a Baby," and "For Unto Us a Child is Born," to the solo tracks "White Christmas," and "There Is Room For Thee," you will be uplifted. So, this year, spend Christmas time with Luther Barnes & the Red Bud Gospel Choir.

Bob Long
COCINANDO

THE TOP BRASS AT CBS DISCOS

YOU CAN'T DISCUSS TROY WITHOUT MENTIONING THE HORSE:

Similarly, one can't discuss the U.S. Hispanic music market without dealing with CBS Discos. A historical analysis of its reported 40% market share reveals a focused pursuit of several principle strategies. One thrives on maintaining the superstar status of their renowned top sellers. Another is geared to the development of other artists vendedores, evidenced by the eventual success of Braulio, Luis Enrique and Ana Gabriel. Additionally, and to the amazement of the most prudent industry insider, CBS Discos continues to exert a vigorous A&R approach—a behavior belying a dilapidated division rather than an acknowledged industry leader, with a slew of curious captures: Hansel, Lucia Mendrez, Franco Do Vida, Luis Angel, Willie Colon, and Emmanuel.

A less obvious shuffling has been taking place on the executive level, dating back to 1987 when George Zamora, the original Caballo de Bola, assumed prized discos along with Angel Carrazco. Other moves followed. Al Zamora was named National Director of Promotion, as brother George and Carrazco were made vice presidents of marketing and A&R, respectively. The West Coast A&R department was eliminated, concentrating its operations in Miami. Popular Jesus Godoy was charmed back to the ranks, one of various inner promotions and expansions in the promotion and sales corps. With these activities occurring almost simultaneously, suspicious minds have been wondering whether CBS Discos will succeed under the weight of its own success.

If anyone is worried by such thoughts, no one shows it. Even the most probing questions are fielded with a first baseman's dexterity. When asked about the perceived difficulty in breaking new acts on radio, considering the label's continuously growing roster of stars, Al Zamora didn't hesitate. Faster than he can order white-ribbon-and-black-beans at Miami's Versailles Restaurant, the younger Zamora dispelled the fallacy. “Don’t let anyone kid you. When you got the horses we do,” he stated in an equine metaphor of Discos' top acts, “programmers become more responsive to breaking the new.”

Older brother George claimed “there are no secrets other than hard work and careful planning,” and cited as examples its centralized shipment system from Miami, wholesalers and distributors programs implemented specifically for Christmas, and an aggressive TV advertising campaign in most major markets. Label head Frank Welzer, while quick to credit the ever-present support from CBS Records in New York, also pooh-poohed the “rest-on-our-laurels” notion when he stated “we have to continue building this organization.”

Welzer, a veteran of two decades in CBS, also alluded to monitored changes in the purchasing habits and domestic relocation of Hispanics in the United States and Puerto Rico, as a result of its continuous assimilation into mainstream America, and rising per-capita disposable income. Nonetheless, Welzer claims, this audience remains loyal to Hispanic musical products, but is forced to buy them at retailers that may not be used to carrying Latin products.

“We feel that non-Hispanic accounts offer a tremendous possibility for sales growth,” Welzer said. Other areas mentioned by Welzer for future label expansion were publishing, with its inherent benefits derived from promotional packaging ties, and the marketing of its artists’ video.

Still, the road ahead is not paved with rose petals. Spanish-language radio and TV have long been reluctant to match the various labels’ real commitment to make Latin rock popular in the U.S. market. CBS Discos executives, however, are encouraged by a perceived attitudinal change in stations in Puerto Rico, Miami and the West Coast. With these and other hopes baking in the oven, it isn’t difficult to understand Welzer’s summation of CBS Discos’ general philosophy when he said “it is our responsibility to take all of our artists to their next career level, to make them more popular, to expose them to bigger and broader audiences.”

One gets the feeling that complacency is nowhere in sight with the corporate horses at CBS Discos' stable.

COCINANDO HISTORIENS FIRST 1990 KEKO-JONES AWARD TO Dick Asher who, until recently, headed PolyGram Records. A consistent friend of the Hispanic music industry, Asher spearheaded the creation of CBS Discos a decade ago. More important for our profession, he made himself accessible to not-so-important reporters, as he did several years ago to this scribe to explain the creation of PolyGram Latin—which he also fostered—and its expected future, months before its top executive was hired. I found Asher to be-thoughtful, straightforward, honest and modest with his answers, qualities rarely found in a business where hype and self-promotion are everything. Just as I am sure not-by unappreciated receiver Bob Jamieson ended up buying the Latino tradition company that was founded by Asher, so will his new employer or collaborator benefit from the aforementioned character assets. Godspeed, Dick Asher, wherever you may go.

Tony Sabournin

CASH BOX MAGAZINE 12 December 9, 1989

CASH BOX MICRO CHART

December 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

CHICAGO LATIN LPs

1 ANA GABRIEL (CBS Discos) Tierra de nadie DEBUT
2 LUIS ENRIQUE (CBS Discos) Mi mundo DEBUT
3 FRANCO DE VIDA (CBS Discos) Te amo DEBUT
4 LOS BUKIS (Fonovisa) Y para siempre DEBUT
5 BRONCO (Fonovisa) A todo galope DEBUT
6 JOAN SEBASTIAN (Musart) Con tambora, Vol. II DEBUT
7 GRUPO EL PADRINO (A&M) Un buen perdedor DEBUT
8 FRANKIE RUZ (TH/Rocket) Mas grande que nunca DEBUT
9 RICARDO MONTANER (TH/Rocket) En la cima del cielo DEBUT
10 LOS YONICOS (Fonovisa) Frente a frente DEBUT

CASH BOX MICRO CHART

December 9, 1989 The grey shading represents a bullet, indicating strong upward chart movement.

MIAMI LATIN LPs

1 DYANGO (EMI/Capitol) Susprios DEBUT
2 JULIO IGLESIAS (CBS Discos) Raices DEBUT
3 CHAYANNE (CBS Discos) Raices DEBUT
4 EDDIE SANTIAGO (TH/Rocket) Invasion de la Privacidad DEBUT
5 SONORA MATANCERA (TH/Rocket) 65 Aniversario DEBUT
6 WILLIE CHIRINO (CBS Discos) Acuarela del Caribe DEBUT
7 ANA GABRIEL (CBS Discos) Tierra de nadie DEBUT
8 ISABEL PANTOJA (BMG/Arde) Se me enamora el alma DEBUT
9 LOS BUKIS (Fonovisa) Y para siempre DEBUT
10 WILLIE COLON (Fania) Top Secrets DEBUT

LATIN PICKS

BONGO-LOGIC: Cha-Cha Charanga (Rocky Peak Records RP32752)

Bongo-Logic defies, pardon the pun, all logic, as it is the rarest form of production in the tropical genre. First it is completely instrumental, an anomaly in a market where vocalists are so defined by radio and public alike. Second, it is a charanga—a sound made popular in the U.S. during the early '60s by the late Charlie Palmieri and Johnny Pacheco and that refuses to die, in spite of reports to the contrary. Third, it reeks with dancing swing and exquisite execution. Fourth, if you are born with two left feet that render you physically unable to follow your body's dancing dictates, just groove to it next to your loved one, for Cha Cha Charanga lends itself to more than one purpose. Another jewel not readily at hand; yet the effort of searching it out will be well worth it.

ORQUESTA REVE: La Explosion del Momento! (Realworld 9301)

An unheralded compilation of some of the better tunes by Cuba's Orquesta Reve, which in recent years has matched Los Van Van in popularity. It would be a mistake for American ears to equate Reve's changui sound with salsa—a mistake made by the inner sleeve. The uniqueness of Reve's sound lies in the addition of batas and the subroutine of bongos in the rhythm section to provide a base for violin and trombone melodies. This, in turn, forces the dancers to rely on more skin snaps for the swing. But don't get too comfortable, because Reve's minions are experts in unexpected breaks, especially to introduce half-cors or contra-cors—an exclusive Reve trait. This is a "must buy," since your local commercial radio station is highly unlikely to play it for political reasons. Plus, I am sure the distrubuting arm of Virgin Records doesn't know that with a minor marketing effort, based on a latent closet core-market, this album could outsell 75% of current salsa releases. What a shame.
LUCINDA WILLIAMS

LUCINDA, HANK & TED: Recently I had the privilege of interviewing country/blues singer Lucinda Williams, whose latest release, the five-song EP Passionate Kisses (Rough Trade), follows up her successful '88 Rough Trade debut Lucinda Williams. Her first two albums were recorded for Folkways in the '70s.

The night before we spoke she had performed for the Saturday Night Live reunion party, and was anticipating a few days off in Los Angeles. She is currently touring New Zealand.

Cash Box: Over what period of time were the songs for the album written?
LW: They span a period of about eight years. The earliest ones, "Abandoned" and "I Just Want to See You So Bad," were both written in about 1980. They go back pretty far because I hadn't recorded in all that time.

CB: Did you have the band in mind when you wrote the songs or was it purely from a solo viewpoint?
LW: I wrote them for just me and the guitar. I've always had that approach pretty much. I'm not really used to thinking about the songs arranged for the band until they come in.

This is the way we recorded the album—hardly any pre-production stuff. Everything was real trial and error.

To me the mark of success for this kind of music is taking your so-called folk kind of stuff and putting a band to it without making it sound like a pop song—trying to keep the arrangement but changing it just a little bit.

CB: Are you a prolific songwriter?
LW: I go in spurts. I can go for months without writing anything...well, I don't really want to admit that! Then I'll write four or five songs together. I get on a roll. The better songs do take a little bit longer, though.

CB: Was it a conscious decision to make your songs such personal statements?
LW: It's never a conscious decision on my part. It rolls and flows out of me like eating, sleeping or breathing. It's second nature to me.

CB: Considering all the time one has to write their first album, do you feel pressured to come up to par for the second one?
LW: I still have a lot of material that I've written. We were going to go in and record some bonus tracks for the CD but we ran out of time in the studio.

CB: How do you feel about the "struggling artist drawing all her inspiration from hard times" question?
LW: Well, I'm still struggling internally. I don't think that changes, really. I don't like to perpetuate this myth that you have to be miserable and suffering to write. I think you have to have experienced things and maybe there is suffering in that experience.

I feel better as a person when I have a roof over my head and I don't have to worry about the rent and so forth. For me, that makes it more comfortable to write and I don't have to be bummed out because I'm working a day job and not able to play music. It's not an issue whether I'm going to be able to write or not. There is always going to be another struggle to write about. There's a lot to draw upon that I have suffered through that I haven't written about yet. I feel like I've barely touched the tip of the iceberg as far as what I can write about. So far I've only dealt with interpersonal relationships and I'd like to try and focus on some other things.

CB: Did the Southern literary heritage influence your writing?
LW: I read a lot of that type of stuff growing up and I was drawn to that whole vision—like Flannery O'Connor and Faulkner, getting into the psyche of the person and seeing what's behind the closed doors, the darker side of life. It deals with more than just what's on the surface.

CB: You've told me you were bored with the folk scene in the '70s?
LW: What folk scene? There was some semblance of a folk scene. I was studying cultural anthropology in Texas at that time. That lasted for a couple semesters. I bounced around like a crazy person for a while then I got a gig in New Orleans, which was my first real paying gig, then out to California, then to Nashville, back to Arkansas, then ended up in Austin in '74.

There was a strong acoustic music scene happening there at the time and I was able to thrive on that. I moved to Houston in '76 and that's where I met Nanci Griffith and Lyle Lovett. In Austin I got to be friends with Jimmie Dale Gilmore and Joe Ely. I had a really good support group of people around me. Getting a record deal was not the foremost thing on everyone's mind though, not in Austin in 1974. People were having too much fun.

You've gotta be a certain kind of person to stay with it. You can't get all uptight and worried about the future. You have to know that you're eventually gonna make it, but at the same time you have to be able to go day to day, month to month. The climate was different then. Things were cheaper and it was easier to live.

CB: Current projects?
LW: I'm working on this compilation album that's going to come out on Demon Records. I'm doing some Nick Drake songs. It's sort of a tribute to folk artists who've passed away. I'm also doing some singing on the next Koerner, Ray & Glover album, too. I have a lot of work starting to pop up.

Ken Micallef

ROOTS PICKS

ALBERT KING: King of the Blues Guitar (Atlantic 8213)

This soulful, varied set was recorded between 1966 and 1968 and is some of the finest blues of the period. King was in his prime and his insatiable guitar playing is in full force, as is his smooth vocal delivery.

Backed by Booker T and the MGs and the wonderful Memphis Horns, every song here is a treasure and is a testament to the legacy of this King of the Blues Guitar. A must.

BIG JOE & THE DYNASTY: Good Rockin' Daddy
(Powerhouse 106)

Energetic, funky, jump blues that'll move your butt and make your chops bust your face from grinnin' so hard. Well produced, strongly played and guaranteed to grab more time on your turntable than it will in its dust jacket. Hot stuff.

VARIOUS ARTISTS: A Tribute to Woody Guthrie
(Warner Bros. 26036-2)

Selections from the original LPs recorded at Carnegie Hall (1968) and the Hollywood Bowl (1970) make up this CD reissue (with added CD-video). Highlights include appearances by Arlo Guthrie, Odetta, Joan Baez, Pete Seeger, Judy Collins, Tom Paxton, Richie Havens and Jack Elliott. The three cuts by Dylan and the Band make this one worth the effort even if digital reveals some raggedness.

ROY ORBISON AND FRIENDS: A Black and White Night
(Virgin 91295-2)

If you've already viewed the cable video of this event you may be surprised at the audio portion all by its lonely. The video is a visual treat aided by the presence of Messrs. Costello, Springsteen, Waits, Browne and Burton, not to mention Ms. Raitt, Warnes and Lang. But blind listening reveals a somewhat unexciting performance until near the set's end when Orbison delivers with the best version ever of Costello's "The Comedians" followed by his own "Oh Pretty Woman." Subsequent viewing of the video underscores the holes. Thus, the CD can only be recommended to Orbison devotees and Springsteen/Costello collectors.
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<th>No.</th>
<th>Song Title</th>
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<td>ALL OF MY LOVE</td>
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**#1 Single: Luther Vandross**

1. HERE AND NOW (Epic E 40230)
2. IT'S THE REAL THING (Mercury 816-02)
3. HOME (MCA 53712)
4. KNOCKIN' ON HEAVEN'S DOOR (Warner Bros. 7-22815)
5. JUST CALL MY NAME (Del Jam 38-69072)
6. I DON'T KNOW IN THE WORLD (Atlantic 7-68826)
7. ALL OF MY LOVE (Capitol V-15493)
8. (DON'T YOU KNOW) I LOVE YOU (Atlantic 7-68831)
9. TENDER LOVER (Solar P.A. ZF 47003)
10. EVERYTHING (MCA 53714)
11. PERSONALITY (Anita A-9650)
12. YO MISTER (MCA 53728)
13. CAN I? (Geffen 7-72959)
14. DR. SOUL (Atlantic 88312)
15. SOMEBODY FOR ME (Aprocn 53718)
16. FOOLISH HEART (Wing 889 887-7)
17. RHYTHM NATION (A&M 1435)
18. I JUST WANNA LOVE YOU (Polydor 889-9167)
19. LOVE HAS GONE TO WAIT (Oakhurst 72557)
20. WHATCHA GONNA DO? (MCA 9294)
21. DON'T TAKE IT PERSONAL (Anita A-9875)
22. LET'S GET IT ON (Anita A-9852)
23. I'M STILL MISSING YOU (Tabu 69004)
24. SERIOUS HOLD ON ME (EMI 50231)
25. I THINK I CAN BEAT MIKE TYSO (Jive 1282)
26. SILKY SOUL(Warner Bros. 7-22734)
27. I'M GONNA BE YOUR LAMINAR
28. YOU'RE NOT SOUPED
29. ROCK M ICHA
30. YOU ARE MY EVERYTHING
31. PUMP UP THE JAM
32. REAL LOVE
33. EVERYTIME I TRY TO SAY GOODBYE
34. BLAME IT ON THE RAIN (Anita 1-9904)
35. MAKE IT LIKE IT (Columbia 38-79002)
36. YOU'LL NEVER WALK ALONE (Warner Bros. 7-22748)
37. BABY COME TO ME (Columbia 38-74095)
38. LICENSE TO CHILL (Jive 1279-4-JS)
39. KISS YOUR TEARS AWAY (Columbia 38-69077)
40. I WANNA BE RICH(Solar 7-6404)
41. OOH BABY BABY (Warner Bros./Reprise 7-22489)
42. NO FRIEND OF MINE (Warner Bros. 7-22769)
43. RICH GIRLS (EMI 56147)
44. NEW JACK SWING (Motown 7951)
45. SPECIAL (Motown 2004)
46. ALL NITE(Atlantic 7-79200)
47. RIGHT AND HYPE (Reprise 7-22172)
48. YOUR SWEETNESS(Simply 1976)
49. TEST OF TIME (Island 0-96939)
50. SHOULD HAVE BEEN YOU (Geffen 3503)
51. PERPETRATOR (A&M AM 1449)

**#1 Debut: Michelle #78**

52. WHAT YOU NEED (Motown 1978)
53. DIDN'T I (BLOW YOUR MIND) (Columbia 38-69960)
54. DON'T CHA THINK (Virgin 9618)
55. MISS YOU MUCH (A&M 1445)
56. OHHHH!! (MCA 53736)
57. STATE OF ATTRACTION (Tabu/CBS Z54 6900)
58. FRIENDS 8-4 LOVERS(Columbia 38-73110)
59. SISTER ROSA (MCA 53730)
60. LIVING LARGE (Virgin)
61. PARTYMAN (Pasley Bros./Warner Bros. 7-22814)
62. SUPER LOVER (A&M 92377)
63. WALK ON BY (Next Plateau 50111)
64. HIGHER THAN HIGH (Pasley Bros./Warner Bros. 7-22907)
65. BACK TO LIFE (Virgin 7-99171)
66. TAKE GOOD CARE OF YOU AND ME (Anita A51-991)

**To Watch: Michael Cooper #50**

67. SCANDALOUS (Pasley Bros./Warner Bros. 47-22924)
68. JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22950)
69. BUST A MOVE (Delicious Vinyl/Island 105)
70. CAN WE SPEND SOME TIME (Columbia 38-73028)
71. GIMME YOUR LOVE (Anita 9884)
72. I'M IN DANGER (Capitol 444161)
73. AIN'T NOTHIN' LIKE THE LOVIN' WE GOT (Malaco 2157)

---

**Cash Box Chart Top R&B Singles**

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

December 9, 1989
Your Sweetness

The hit single from their debut LP All For Your Love

Single produced by: John "L.A. Jay" Barnes III and Kyle Hudnall  Management: Jonathan Clark
1989 Cash Box Nashville Music Awards Show

HOSTED BY: Mark Carman, Director of Operations/Nashville
CO-HOSTS: George Jones, T. Graham Brown, Rebecca Holden, Gary McSpadden and Hicks & Cohan

PERFORMERS: Alabama, Patty Loveless, Shenandoah, Sawyer Brown, Cee Cee Chapman, Patsy Cole, Mickey Jones, the Fox Brothers, Gold City Quartet, Terry Salyer and White Heart

SCHEDULE OF EVENTS
WELCOME: Mark Carman

PRESENTATION OF AWARDS:
COUNTRY FEMALE VOCALIST OF THE YEAR
Nominees:
Rosanne Cash
Holly Dunn
Emmylou Harris
Patty Loveless
Reba McEntire
Kathy Mattea
Lorrie Morgan
K.T. Oslin
Dolly Parton
Tanya Tucker

INDEPENDENT FEMALE VOCALIST OF THE YEAR
Nominees:
Marcy Carr
Lisa Childress
Patsy Cline
Holly Lipton
Lynn Tyn dall

SOUTHERN GOSPEL FEMALE VOCALIST OF THE YEAR
Nominees:
Sherri Easter
Candy Henphill Christmas
Peg McKinney
Janet Paschal
Betty Jean Robinson
Debra Talley
Kelly Nelson Thompson

CONTEMPORARY GOSPEL FEMALE VOCALIST OF THE YEAR
Nominees:
Kim Hill
Margaret Becker
Amy Grant
Tramaine Hawkins
Kim Boyce

INSPIRATIONAL FEMALE VOCALIST OF THE YEAR
Nominees:
Twila Paris
Sandi Patti
Denise Williams
Dabby Boone
Karia Worley

MUSICAL PERFORMANCE BY PATSY LOVELESS
COUNTRY MALE VOCALIST OF THE YEAR
Nominees:
Rodney Crowell
Ronnie Milsap
Billy Joe Royal
Rick Van Shelton
George Strait
Ricky Skaggs
Randy Travis
Keith Whitley
Haak Willisma, Jr.
Dwight Yoakam

INDEPENDENT MALE VOCALIST OF THE YEAR
Nominees:
Razz Bailey
Rich Chaney
Chris LeDoux
Sammy Sadler
Joe Stampley

SOUTHERN GOSPEL MALE VOCALIST OF THE YEAR
Nominees:
Lewey Dewey

Danny Ponderbuhk
Jerry Goff
Dean Hopper
Ivan Parker
Kevin Spencer
Kirk Talley

CONTEMPORARY GOSPEL MALE VOCALIST OF THE YEAR
Nominees:
Bryan Duncan
Paul Smith
Michael W. Smith
Steve Camp
Russ Taff

INSPIRATIONAL MALE VOCALIST OF THE YEAR
Nominees:
Larnelle Harris
Steven Curtis Chapman
Gary McSpadden
Steve Green
Carman

MUSICAL PERFORMANCE BY MICKEY JONES
NEW COUNTRY FEMALE VOCALIST OF THE YEAR
Nominees:
Clint Black
Suzy Bogguss
Garth Brooks
Lionel Cartwright
Cee Chapman
Patsy Cline
Skippy Ewing
Mickey Jones
New Grass Revival
David Slater

NEW INDEPENDENT MALE VOCALIST OF THE YEAR
Nominees:
Summer Coady
Patty Glenn
Rebecca Holden
Sherry Groves Skilten
Kitty Timms

SOUTHERN GOSPEL FEMALE VOCALIST OF THE YEAR
Nominees:
Sherry Easter
Paula George
Patty Glenn
Jane Green
Priscilla McGruder
Angelia McKethen

CONTEMPORARY GOSPEL ARTIST OF THE YEAR
Nominees:
Reba
Kim Hill
Terri Gibbs
Terry Salyer
Crystal Lewis

MUSICAL PERFORMANCE BY GOLD CITY QUARTET
NEW COUNTRY MALE VOCALIST OF THE YEAR
Nominees:
Clint Black
Garth Brooks
Lionel Cartwright
J. C. Crowly
Skip Ewing

NEW INDEPENDENT MALE VOCALIST OF THE YEAR
Nominees:
Arnie Benoni
Eddie Lee Carr
Tommy Casco
Mickey Jones
Justin Wright

SOUTHERN GOSPEL MALE VOCALIST OF THE YEAR
Nominees:
Cydie Foley Cummings
Doug Newsum
Paul Overstreet
Carroll Roberson
Gerald Wolfe

NEW INSPIRATIONAL ARTIST OF THE YEAR
Nominees:
Jerome Olds
Bruce Carroll
Tony Melendez
Mary Welch Rogers

Michele Wagner
MUSICAL PERFORMANCE BY TERRY SALYER
COUNTRY DUET OF THE YEAR
Nominees:
The Bellamy Brothers
Foster and Lloyd
The Judds
The Kendalls
Sweethearts of the Rodeo

INDEPENDENT DUET OF THE YEAR
Nominees:
Bob Bull & Sherry Easter
Tim & Dixie McKeethen
Mike Murdock & Suzanne Dewey
Henry & Hazel Slaughter
Jerry Thompson & Kelly Nelson Thompson

MUSICAL PERFORMANCE BY SAWYER BROWN
NEW COUNTRY ARTIST OF THE YEAR
Nominees:
Tommy CAS
Northern Gold
Rebecca Holden
Mickey Jones
Justin Wright

SOUTHERN GOSPEL ARTIST OF THE YEAR
Nominees:
The Bishops
Heirloom
Kingdom Heirs
Mid-South Boys
Northern Gold
Priority

THE CASH BOX MAGAZINE 17 December 9, 1989

SOUTHERN GOSPEL HORIZON AWARD OF THE YEAR
Nominees:
The Forester Sisters
Johnny Minick and Family
Larry Orrell
Isaacs
The McGruders
The Whites

MUSICAL PERFORMANCE BY CEE CEE CHAPMAN
COUNTRY GROUP OF THE YEAR
Nominees:
Alabama
Desert Rose Band
Highway 101
Nitty Gritty Dirt Band
Oak Ridge Boys
Restless Heart
Sawyer Brown
Shenandoah
Steeler Brothers
Southern Pacific

CONTEMPORARY GROUP OF THE YEAR
Nominees:
Biscuit Brothers
The Good Life
The Whites

MUSICAL PERFORMANCE BY RICKY SKAGGS
COUNTRY SINGLE OF THE YEAR
Nominees:
"Baby's Goten Good at Goodbye," George Strait
"Beyond These Years," Oak Ridge Boys
"Church on Cumberland Road," Shenandoah
"Deeper Than a Holler," Randy Travis
"If I Had You," Alabama
"I'm No Stranger to the Rain," Keith Whitley
"Lovin' On Me," Ricky Skaggs
"New Fool at an Old Game," Reba McEntire
"Tell It Like It Is," Billy Joe Royal
"Young Love," The Judds

INDEPENDENT GROUP OF THE YEAR
Nominees:
"But You Will," Ray Bailey
"When Daddy Did the Driving," Chris & Lenny
"If You Don't Know Me By Now," Joe Stampley
"Keep the Faith," Heartland
"I Said It 'cause I Meant It," Mercy Carr
"Making Love to Dixie," Heartland

CONTEMPORARY GOSPEL GROUP OF THE YEAR
Nominees:
Kingsmen
The McKameys
The Nolons
The Singers
The Talley's

SOUTHERN GOSPEL PRODUCER OF THE YEAR
Nominees:
Bobby All
Eddie Crooke
Eldridge Fox
Lari Gosa
Jim Hamill
Jon Mays
Kevin McManus
Robert Metzger
Laverne Moore
Bill Traylor

CONTEMPORARY GOSPEL PRODUCER OF THE YEAR
Nominees:
Brown Bannister
Johnathan David Brown
Gary McSpadden
Greg Nelson
Keith Thomas

MUSICAL PERFORMANCE BY WHITE HEART
COUNTRY PRODUCER OF THE YEAR
Nominees:
Bobby All
Eddie Crooke
Eldridge Fox
Lari Gosa
Jim Hamill
Jon Mays
Kevin McManus
Robert Metzger
Laverne Moore
Bill Traylor

SOUTHERN GOSPEL PRODUCER OF THE YEAR
Nominees:
Brown Bannister
Johnathan David Brown
Gary McSpadden
Greg Nelson
Keith Thomas

MUSICAL PERFORMANCE BY WHITE HEART
COUNTRY SONG OF THE YEAR
Nominees:
"Baby's Gotten Good at Goodbye," George Strait
"Beyond These Years," Oak Ridge Boys
"Church on Cumberland Road," Shenandoah
"Deeper Than a Holler," Randy Travis
"If I Had You," Alabama
"I'm No Stranger to the Rain," Keith Whitley
"Lovin' On Me," Ricky Skaggs
"New Fool at an Old Game," Reba McEntire
"Tell It Like It Is," Billy Joe Royal
"Young Love," The Judds

INDEPENDENT SINGLE OF THE YEAR
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"Keep the Faith," Heartland
"I Said It 'cause I Meant It," Mercy Carr
"Making Love to Dixie," Heartland

CASH BOX MAGAZINE 17 December 9, 1989
Look for our new single and music video

*No Matter How High*

Also from the *American Dreams* album, MCA 42311.
1989 CASH BOX NASHVILLE AWARDS SHOW

George Jones
FROM THE HONKY-TONKS of East Texas to a Living Legend concert tour, the life and career of George Jones was celebrated at the 1989 CASH BOX NASHVILLE AWARDS SHOW. Jones started his career recording in 1953, and by 1956, he was winning awards for his Male Vocalist of the Year and Single of the Year. His 1963 hit, "Who's Gonna Fill Their Shoes," launched his career to new heights. Jones' influence on country music is immeasurable, and his legacy continues to inspire new generations of artists.

Gary McSpadden
WHETHER PERFORMING AS THE LEAD VOCALIST with the Bill Gaither Trio and the Gaither Vocal Band, Gary McSpadden has demonstrated his versatility and talent on stage and on film. McSpadden's participation in musical projects such as "This Is The Time I Must Sing," "The Church Triumphant," and "Get All Excited," has earned him critical acclaim and a dedicated fan base.

Rebecca Holden
ONE MARK OF A SUCCESS is dedication, and this is exemplified by Rebecca Holden. A successful actress and model, Holden has been recognized for her dedication to her craft and her contributions to the entertainment industry.

T. Graham Brown
MEET HIS T-NESS, T. Graham Brown, the king of country soul, and the king of cool. With stage movements as unique as his phrasing, Brown takes traditional country sound for a finger-snapping stomp down the hall. His awards and accolades are numerous, but his love for country music remains his driving force.

Hicks & Cohagan
THEY'VE BEEN PERFORMING COMEDY AND DRAMA with a Christian perspective since 1980. Believing that we can laugh while we learn and grow, Stephen Hicks and Jerry Cohagan bring wit, warmth, and a moving message to their performance ministry. Their unique blend of comedy and serious themes has resonated with audiences worldwide.

Backstage With Gary McSpadden, he has once again responded to a deeper call. Establishing Gary McSpadden Ministries in partnership with wife Carol, he is reacting to a need toward supporting Christian ministries all over the world. His accessibility and genuine concern for his fellow man has been the cornerstone of his calling throughout every avenue he has successfully entered. He has opened thousands of doors with the same genuine concern and the same love for the Lord which he first developed as a child.

CASH BOX MAGAZINE 19 December 9, 1989
THANKS CASH BOX FOR THE NOMINATION AS THE DUET OF THE YEAR
★ WHAT A YEAR ★

SPECIAL TRIBUTE CASH BOX

#1 SINGLE “IF I HAD YOU” 2 WEEKS RUNNING
#1 SINGLE “HIGH COTTON” 3 WEEKS RUNNING
#1 ALBUM & PLATINUM LP SOUTHERN STAR

Academy of Country Music ARTIST OF THE DECADE
RCA Records International Achievement Award
(to commemorate 40 million LP sales)
BMI Burton Song of the Year Award “Fallin’ Again”
$20 million in concert ticket sales
American Music Awards — Group of the Year
Playboy — Group of the Year

WAY TO GO, GUYS!
Cash Box Nominees...
and Some of Our
Winners!

HANK WILLIAMS JR.

CEE CEE CHAPMAN

THE JUDDS

THE BELLAMY BROTHERS

SAWYER BROWN

THE BELLAMY BROTHERS

DESERT ROSE BAND

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Dawnett Faucett

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FAX (615) 255-6282
Thanks, Radio, for playing the new single "That Preacher Man"!

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Thanks Country Radio for Believing

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Linda Carol Forrest

Thanks Radio for the Great Response on "Big Girls Don't Cry"
Look for "Love in the Fast Lane"
Single and Video

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FAN CLUB & BOOKING INFORMATION:
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Nashville, TN 37215

Artist Management
JAMES FORREST
c/o MCM Management
P.O. Box 292212
Nashville, TN 37229
(615) 320-7572

National Promotion by Chuck Dixon
(615) 292-9726 or (615) 665-2726

THANKS COUNTRY RADIO FOR A GREAT YEAR 1989

SAMMY SADLER
Promotion Coordination by Craig Morris
(615) 831-9030

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1021 16 AVE. S. • NASHVILLE, TN 37212
615-327-3213

★ Thanks Cash Box for the Nomination......

★ Thanks Radio for Your Continued Airplay......

★ Thanks to Our Fans Who Are So Faithful......

Without You It Would Still Only Be A Dream!

"Seasons Greetings"

LARIAT

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(512) 675-3862

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615-327-3213

★ Thanks Cash Box for the Nomination......

★ Thanks Radio for Your Continued Airplay......

★ Thanks to Our Fans Who Are So Faithful......

Without You It Would Still Only Be A Dream!

"Seasons Greetings"

LARIAT

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AWARDS PROGRAM
(Continued from previous page)

"Past the Point of No Return," Rich Chaney
"Precious Jewel," Roy Acuff & Charlie Louvin
"Sing a Day," Mickey Jones
"You and the Horse," Patsy Cole

SOUTHERN GOSPEL SINGLE OF THE YEAR
Nominees:
"Bring My Children Home," The Nelons
"Champion of Love," The Cathedrals
"Coming Soon," The Spencers
"God on the Mountain," The McKameys
"Once Upon a Hill," Gold City
"Saved to the Uttermost," The Speer Family

CONTEMPORARY GOSPEL SINGLE OF THE YEAR
Nominees:
"I Can Begin Again," Larnelle Harris
"The Healing," Deniece Williams
"Do You Feel Their Pain?," Steve Camp
"That's the Love of God," Sandi Patti
"If We Ever," Take 6
"Sweet Victory," Twila Paris

MUSICAL PERFORMANCE BY SHENANDOAH
INDEPENDENT ARTIST OF THE YEAR
Nominees:
Razzy Bailey
Marcy Carr
Rich Chaney
Patsy Cole
Joe Stampley

COUNTRY ALBUM OF THE YEAR
Nominees:
Beyond the Blue: No, George Strait
Diamonds and Dirt, Rodney Crowell
Don't Close Your Eyes, Keith Whitley
Greatest Hits Volume III, Hank Williams, Jr.
Loving Proof, Ricky Van Shelton
Old 8 X 10, Randy Travis
Reta, Reba McEntire

SOUTHERN GOSPEL ALBUM OF THE YEAR
Nominees:
All I Need, The Forester Sisters
Cuts of Many Colors, The McGruders
Double Exposure, Northern Gold
Got Ready, The Nelons
Gone 'n Style, The Cathedrals
Gone to Meetin', The McKameys

CONTEMPORARY GOSPEL ALBUM OF THE YEAR
Nominees:
Take 6, Take 6
Wide Eyed Wonder, The Choir
The Friendship Company, Sandy Patti
Lead Me On, Amy Grant
I 2 (Eye), Michael W. Smith
Freedom, White Heart
Talk About Life, Kim Hill

MUSICAL PERFORMANCE BY PATSY COLE
PRESENTATION OF MONUMENTAL ACHIEVEMENT AWARD
MUSICAL PERFORMANCE BY ALABAMA
PRESENTATION OF LIVING PROOF AWARD
ENTERTAINER OF THE YEAR AWARD

Nominees:
Alabama
George Strait
Patty Loveless
Reba McEntire
Oak Ridge Boys
Dolly Parton
Ricky Van Shelton
Shenandoah
Conway Twitty
Hank Williams, Jr.
O.L. RECORDS

THANKS FOR THE 5 NOMINATIONS CASH BOX!!

1—INDIE LABEL OF THE YEAR! O.L. RECORDS
2—INDIE ARTIST OF THE YEAR! MARCY CARR
3—INDIE SINGLE OF THE YEAR! LEAN ON ME
4—INDIE FEMALE VOCALIST OF THE YEAR! MARCY CARR
5—INDIE PRODUCER OF THE YEAR! OVERTON LEE

A special thanks to MAE AXTON, GARY BRADSHAW, ROY HAWS and EVERYONE involved with our efforts.

Sincerely,

Overton Lee, Pat Murphy & Lonnie Wright

SPECIAL THANKS FROM RAZZY TO COUNTRY RADIO... OUR PROMOTION TEAM... CHUCK DIXON — GARY BRADSHAW — WAYNE EDWARDS AND ALL THE PEOPLE INVOLVED WITH SOA RECORDS... THANKS FOR THE CASH BOX AWARD NOMINATIONS... WATCH FOR RAZZY'S NEW VIDEO "STILL GOING STRONG"

RAZZY BAILEY

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Thanks to Everyone from ASSOCIATED ARTISTS

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Harrell & Scott

New Hit Single
AA-505
"Darkness of the Light"

Nominated for:
Southern Gospel Living Legends

The Legendary Chuck Wagon Gang

New Single is Hot Nationally:
"Hard Trials" (Will Soon Be Over) AA-504

Current LP:
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(Video Also Available)
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proudly presents
THE DUET OF THE '90S

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DONNIE BOWSER

“Another One of My Near Mrs. (Misses)”
Available January 1, 1990

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TN (615) 255-1103 TN (615) 255-0957
FAX (512) 675-2223

THANKS RADIO, MD’s, ARTISTS
& CASH BOX MAGAZINE FOR A GREAT 1989

HAPPY 1990!!
CONGRATULATIONS TO ALL
1989 CASH BOX AWARDS NOMINEES

KINGSBURY RECORDS
SALUTES
THE 1989 CASH BOX NOMINEES
& AWARD RECIPIENTS
THANKS, FOR SUCH AN EXCITING YEAR.
THANK YOU RADIO FOR SPINNING OUR RECORDS.

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For the Numerous Nominations!

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McSPADDEN MUSIC GROUP SALUTES
Songwriter
DAWN THOMAS
#1 Inspirational Song
IN IT AFTER ALL
Recorded by Larnelle Harris

Maxxum Music

Gary McSpadden
On CD and Cassette
The New Release
FROM MY SOUL
Including accompaniment tracks from MaxxTrax®
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Thanks to Cash Box for the nominations!
—Independent Group of the Year
—New Artist of the Year
—Southern Gospel Album of the Year
—Southern Gospel Group of the Year

Current single:
"God Bless the Family Living in the U.S.A."
She's no longer just a kid who can sing

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

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<th>Song Title</th>
<th>Artist</th>
<th>Peak Rank</th>
<th>Weeks on Chart</th>
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<td>THE ANGEL SONG</td>
<td>Great White</td>
<td>46</td>
<td>12</td>
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<tr>
<td>LICENCE TO CHILL</td>
<td>Billy Ocean</td>
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<td>SUNSHINE</td>
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<td>SUGAR DADDY</td>
<td>Thompson Twins</td>
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<td>CALL IT LOVE</td>
<td>Poco</td>
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<td>PEACE IN OUR TIME</td>
<td>&quot;Eddie Money&quot;</td>
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<td>70</td>
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<td>DR. FEELGOOD</td>
<td>Motley Crue</td>
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<td>JANIE'S GOT A GUN</td>
<td>Aerosmith</td>
<td>53</td>
<td>73</td>
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<tr>
<td>BUST A MOVE</td>
<td>Young M.C.</td>
<td>54</td>
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<td>PRETENDING</td>
<td>Eric Clapton</td>
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<td>LOVE SONG</td>
<td>The Cure</td>
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<td>ME SO HORNY</td>
<td>The 2 Live Crew</td>
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<td>DON'T ASK ME WHY</td>
<td>Eurythmics</td>
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<tr>
<td>SOLD ME DOWN THE RIVER</td>
<td>The Alarm</td>
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<td>GLAMOUR BOYS</td>
<td>Living Colour</td>
<td>60</td>
<td>64</td>
</tr>
<tr>
<td>IF I COULD TURN BACK TIME</td>
<td>Cher</td>
<td>61</td>
<td>65</td>
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<tr>
<td>STEAMY WINDOWS</td>
<td>Tina Turner</td>
<td>62</td>
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<tr>
<td>THE WAY TO YOUR HEART</td>
<td>Soul Sister</td>
<td>63</td>
<td>66</td>
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#1 Debut: Expose #72

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
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<tr>
<td>CAN'T STOP THE MUSIC</td>
<td>Michael Bolton</td>
<td>37</td>
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<tr>
<td>WHEN THE NIGHT COMES</td>
<td>Joe Cocker</td>
<td>38</td>
<td>6</td>
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<tr>
<td>THE ARMS OF ORION</td>
<td>Prince (with Sheena Easton)</td>
<td>39</td>
<td>7</td>
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<tr>
<td>COVER GIRL</td>
<td>New Kids On The Block</td>
<td>40</td>
<td>14</td>
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<tr>
<td>FREE FALLIN'</td>
<td>Tom Petty</td>
<td>41</td>
<td>8</td>
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<tr>
<td>FOOL FOR YOUR LOVING</td>
<td>Whitesnake</td>
<td>42</td>
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<tr>
<td>SWING THE MOOD</td>
<td>The Mastermixers</td>
<td>43</td>
<td>4</td>
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<tr>
<td>LOVE IN AN ELEVATOR</td>
<td>Aerosmith</td>
<td>44</td>
<td>15</td>
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<tr>
<td>TWO TO MAKE IT RIGHT</td>
<td>Seduction</td>
<td>45</td>
<td>4</td>
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<tr>
<td>DIDN'T BLOW YOUR MIND</td>
<td>New Kids On The Block</td>
<td>46</td>
<td>12</td>
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<tr>
<td>I'M GONNA BE GOOD TO YOU</td>
<td>Quincy Jones</td>
<td>47</td>
<td>4</td>
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<tr>
<td>TENDER LOVER</td>
<td>Babyface</td>
<td>48</td>
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<td>EVERYTHING</td>
<td>Jody Watley</td>
<td>49</td>
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<tr>
<td>ROCK WITCHA</td>
<td>Bobby Brown</td>
<td>50</td>
<td>16</td>
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<tr>
<td>I'M NOT THE MAN I USED TO</td>
<td>Fine Young Cannibals</td>
<td>51</td>
<td>7</td>
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<tr>
<td>THE BEST</td>
<td>Tina Turner</td>
<td>52</td>
<td>15</td>
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<tr>
<td>MISS YOU MUCH</td>
<td>Janet Jackson</td>
<td>53</td>
<td>15</td>
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<tr>
<td>WAS IT NOTHING AT ALL</td>
<td>Michael Damian</td>
<td>54</td>
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To Watch: Eddie Money #56

<table>
<thead>
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<tr>
<td>CASH BOX CHARTS</td>
<td>&quot;Eddie Money&quot;</td>
<td>51</td>
<td>70</td>
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<tr>
<td>THE ANGEL SONG</td>
<td>Great White</td>
<td>46</td>
<td>12</td>
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<tr>
<td>LICENCE TO CHILL</td>
<td>Billy Ocean</td>
<td>47</td>
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<td>SUNSHINE</td>
<td>Dino</td>
<td>48</td>
<td>13</td>
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<tr>
<td>SUGAR DADDY</td>
<td>Thompson Twins</td>
<td>49</td>
<td>12</td>
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<tr>
<td>CALL IT LOVE</td>
<td>Poco</td>
<td>50</td>
<td>16</td>
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<tr>
<td>PEACE IN OUR TIME</td>
<td>&quot;Eddie Money&quot;</td>
<td>51</td>
<td>70</td>
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<td>DR. FEELGOOD</td>
<td>Motley Crue</td>
<td>52</td>
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<td>JANIE'S GOT A GUN</td>
<td>Aerosmith</td>
<td>53</td>
<td>73</td>
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<td>BUST A MOVE</td>
<td>Young M.C.</td>
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<tr>
<td>PRETENDING</td>
<td>Eric Clapton</td>
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<tr>
<td>LOVE SONG</td>
<td>The Cure</td>
<td>56</td>
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<td>ME SO HORNY</td>
<td>The 2 Live Crew</td>
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<td>DON'T ASK ME WHY</td>
<td>Eurythmics</td>
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<td>SOLD ME DOWN THE RIVER</td>
<td>The Alarm</td>
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<td>GLAMOUR BOYS</td>
<td>Living Colour</td>
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<td>IF I COULD TURN BACK TIME</td>
<td>Cher</td>
<td>61</td>
<td>65</td>
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<tr>
<td>STEAMY WINDOWS</td>
<td>Tina Turner</td>
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<td>80</td>
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<tr>
<td>THE WAY TO YOUR HEART</td>
<td>Soul Sister</td>
<td>63</td>
<td>66</td>
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</tbody>
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The grey shading represents a bullet, indicating strong upward movement.

December 9, 1989
IT'S OFFICIAL: Michael Eisner, chairman and CEO of The Walt Disney Co., has announced the formation of a new record division, tentatively dubbed Hollywood Records. As reported earlier, Peter Paterno will be president of the new division. Paterno, who has been Disney president and COO of Buena Vista/Touchstone Pictures, will continue as chairman of the Walt Disney Motion Pictures Group, and the discstery will be devoted "almost exclusively to new artists."

REVOLVING HEADS: PolyGram head Dick Asher was reportedly making last-minute deals with MCA/Universal, leaving PolyGram in the lurch. Meanwhile, Chrysalis head Mike Bone has cleared the way for his long-rumored pairing with Peter Paterno at Hollywood Records. While leaving Chrysalis on December 15, almost certainly heading west. Sources tell us that Bruce Springsteen's recent firing of the E Street Band will clear the way for "The Boss" to live up to his moniker as the new head of Chrysalis. Springsteen's combination of creative skill and artistic sensibility along with his savvy business sense make him an ideal candidate for the position. After all, he is "Born To Run." Uh...maybe.

COME TOGETHER!!!?: Now that the lawsuits are settled and Paul McCartney's current tour is loaded with Beatlesongs and the shows are opened with a 14-minute film retrospective of the group, he considers a Beatles reunion distinctly possible. "What might be a good way to start it [the reunion] is this film," McCartney said, referring to The Long and Winding Road, a Beatles film history culled from footage shot by cameras, unseen footage that has been stalemated by their differences. "Hopefully we can put the record straight," McCartney said. "The only real condition is that George and I could write together. We've never done that."

Not so fast, Paul. In a terse statement issued by Warner Bros. Records, George Harrison responds to McCartney's proposal: "As far as I am concerned, there won't be a Beatles reunion as long as John Lennon remains dead." Easy George, it's just a movie! Come together / Right now / Over me?"

THE BIZ: Pay attention because this gets confusing. Ready? Liebermann Enterprises Incorporated, a subsidiary of LIV Entertainment Inc., recently purchased Navaree Corporation. Among other things, Navaree is the largest independent music distributor in the Midwest. Navaree claims to have over 100 record labels, and is the Midwest's largest independent music supplier. Liebermann, in addition to other interests, is one of the nation's largest independent buyers of returned music. Another of LIE's subsidiaries is Strawberries Records, Tapes & Discs. Make sense? To top it all off, LIV Entertainment Inc. is Waxie Maxie Quality Company's growing stable of companies.

Waxie Maxie Quality Company is investing $11.75 million in the company, which organizes 33 stores in California, Texas, Arizona, New Mexico, and Utah. Waxie Maxie will also use $1 million in new store development, tapes, records, and video conferencing equipment.

Chrysalis, one of the major independent labels, has been sold to PolyGram. The $450 million deal makes PolyGram the second-largest independent label, and Chrysalis the third-largest. The deal will put Chrysalis in a position to compete with major labels like Capitol, Warner Bros., and BMG. As part of the deal, PolyGram will gain access to Chrysalis's extensive back catalog, including hits by The Clash, The Police, Simple Minds, and The Smiths.

Enigma Records has appointed Sean Fernald as its new vice president of worldwide sales and marketing. Fernald previously worked for Atlantic Records, where he helped launch the careers of artists like The Black Eyed Peas and The Game. In his new role, Fernald will oversee the company's sales and marketing efforts worldwide.

Atlantic Records has announced the formation of a new division, Atlantic UK, to be headed by Ian Birrell. The division will focus on developing and promoting new talent in the UK market. The move is part of the company's strategy to expand its global footprint.

LIVE Entertainment Inc. has announced the appointment of Devendra Misra as its new chief financial officer. Misra joins the company from WLIB-FM, where he served as vice president of finance.

VID PICKS: MGM-UA is releasing a number of music videos in the new year, including The Last Waltz, The Complete Beatles and Pink Floyd: The Wall. For the curious there's The Fastest Guitar Alive, The '60s western starring Roy Orbinson and directed by David Lynch, and for Aquarianas the Milos Forman version of Hair. Getting our rock on, however, is the Dennis Hopper-directed trip through the last 20 years of rock called Rolling Stone Presents Twenty Years of Rock & Roll. The video includes interviews with vintage clinics (Elton John backhanded Bolan and a rare "Jumpin' Jack Flash" promo) interspersed with insightful comments from David Bowie, Mick Jagger, and Nancy Sinatra among others. It's an historical documentary lacking only in its failure to include R.E.M., certainly one of the '80s' leading bands.

TUBE STEAK: VH-1 is tantalizing new artist profile series continues in December with three picks for the discerning viewer. Squeeze will be interviewed and taped performing in Frankly Speaking, setting to air on December 2 (9:30 p.m.), 3 (3:30 p.m.), 4 (10:30 p.m.) and 8 (1 p.m.). Linda Ronstadt fans will get the chance to visit Lida's San Francisco home (she also owns the silver up the street) on December 4 (7:30 p.m.), 5 (10:30 p.m.), 9 (6:30 p.m.) and 10 (3 p.m.). And a special look at the influences and traditions of "America's native musical styles" featuring Tish Hinojosa, David Wilcox and Zachary Richard will air on December 12 (1 p.m.).

AWARDS: The 22nd annual NAACP Image Awards show, to be taped December 9 at the Wiltern for a January 6 airing, is shaping up as the place to be. Paul Simon Rushen will be the musical director and confirmed presenters include Paula Abdul, George Clinton, Danny Glover, Louis Gossett Jr., Herbice Hancock, Ilene Chaiken, Robert Townsend and Mike Tyson (definitely not least, Mike—it's alphabetical). Performers are still a secret, but we're betting that Prince and Stevie Wonder will be there as well. Stay tuned for updates. And thanks for一直没有 Jazz...
<table>
<thead>
<tr>
<th>Chart Title</th>
<th>Single</th>
<th>Artist(s)</th>
<th>Label(s)</th>
<th>Year</th>
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<tr>
<td>CASH BOX CHARTS</td>
<td>#1 Single: Shenandoah</td>
<td>Shenandoah</td>
<td>(Columbia 38-69061)</td>
<td>1989</td>
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<tr>
<td></td>
<td>#1 Debut: George Strait #57</td>
<td>George Strait</td>
<td>(MCA 53707)</td>
<td>1989</td>
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<tr>
<td></td>
<td>To Watch: The Judds #40</td>
<td>The Judds</td>
<td>(MCA-53707)</td>
<td>1989</td>
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### COUNTRY SINGLES

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

December 9, 1989

<table>
<thead>
<tr>
<th>1</th>
<th>TWO DOZEN ROSES (Columbia 38-69061)</th>
<th>Shenandoah</th>
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<tbody>
<tr>
<td>2</td>
<td>IF TOMORROW NEVER COMES (Capitol B-44430)</td>
<td>Garth Brooks</td>
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<tr>
<td>3</td>
<td>I'VE BEEN LOVED BY THE BEST (Capitol/Warner Bros. R-22787-R)</td>
<td>Don Williams</td>
<td>5</td>
<td>12</td>
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<tr>
<td>4</td>
<td>THE LONELINESS OF LOVE (MCA-53702)</td>
<td>Patty Loveless</td>
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<td>12</td>
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<td>5</td>
<td>YELLOW ROSES (Columbia 38/69040)</td>
<td>Dolly Parton</td>
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<td>6</td>
<td>A WOMAN IN LOVE (RCA-9027-7-R)</td>
<td>Ronnie Milsap</td>
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<td>7</td>
<td>OUT OF YOUR SHOES (RCA 9016-7-R)</td>
<td>Lorrie Morgan</td>
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<td>IT'S JUST A MATTER OF TIME (Warner Bros. 7-22641-A)</td>
<td>Randy Travis</td>
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<td>9</td>
<td>THERE GOES MY HEART AGAIN (Warner Bros. 7-22786-A)</td>
<td>Holly Dunn</td>
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<td>9</td>
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<td>10</td>
<td>BAYOU BOYS (Universal 66016)</td>
<td>Eddy Raven</td>
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<td>15</td>
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<td>WHO'S LOCALLY NOW (Warner Bros. 7-22779-A)</td>
<td>Highway 101</td>
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<td>12</td>
<td>THE RACE IS ON (Capitol/Curb 8-44431)</td>
<td>Sawyer Brown</td>
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<td>13</td>
<td>THAT JUST ABOUT DOES IT (Columbia 38-69084)</td>
<td>Vern Gosdin</td>
<td>18</td>
<td>9</td>
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<td>14</td>
<td>THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) (RCA 7-2268A)</td>
<td>Kenny Rogers</td>
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<td>IT AIN'T NOTHING (RCA 9059-7-R)</td>
<td>Keith Whitley</td>
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<td>16</td>
<td>SHE'S GONE GONE GONE (Universal 66024)</td>
<td>Glenn Campbell</td>
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<td>17</td>
<td>IT'S YOU AGAIN (MCA 53702)</td>
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<td>Oak Ridge Boys</td>
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<td>MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)</td>
<td>Rodney Crowell</td>
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<td>20</td>
<td>MY ARMS STAY OPEN ALL NIGHT (Capitol 79/10)</td>
<td>Tanya Tucker</td>
<td>27</td>
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<tr>
<td>21</td>
<td>SIMPLE MAN (Epic 34-7930)</td>
<td>Charlie Daniels</td>
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<td>TILL I CAN'T TAKE IT ANYMORE (Atlantic America 7-88815)</td>
<td>Billy Joe Royal</td>
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<td>23</td>
<td>ALL THE FUN (RCA 9057-7-R)</td>
<td>Paul Overstreet</td>
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<td>24</td>
<td>IN MY EYES (MCA 53727)</td>
<td>Lionel Cartwright</td>
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<td>25</td>
<td>Didn't Expect It To Go Down This Way (RCA 9029-7-R)</td>
<td>K.T. Oslin</td>
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<td>YOU MUST NOT BE DRINKING ENOUGH (RCA 8973-5-AAA)</td>
<td>Earl T. Conley</td>
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<td>Clint Black</td>
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<td>28</td>
<td>WALK SOFTLY ON THIS HEART OF MINE (Mercury/PolyGram 874-744-7)</td>
<td>The Kentucky Headhunters</td>
<td>31</td>
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</tbody>
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### Total Weeks

- Song 1: Shenandoah (3 weeks)
- Song 2: Garth Brooks (13 weeks)
- Song 3: Don Williams (12 weeks)
- Song 4: Patty Loveless (12 weeks)
- Song 5: Dolly Parton (14 weeks)
- Song 6: Ronnie Milsap (10 weeks)
- Song 7: Lorrie Morgan (11 weeks)
- Song 8: Randy Travis (10 weeks)
- Song 9: Holly Dunn (9 weeks)
- Song 10: Eddy Raven (5 weeks)
- Song 11: Highway 101 (7 weeks)
- Song 12: Sawyer Brown (8 weeks)
- Song 13: Vern Gosdin (9 weeks)
- Song 14: Kenny Rogers (13 weeks)
- Song 15: Keith Whitley (7 weeks)
- Song 16: Glenn Campbell (10 weeks)
- Song 17: Skip Ewing (9 weeks)
- Song 18: Oak Ridge Boys (17 weeks)
- Song 19: Rodney Crowell (6 weeks)
- Song 20: Tanya Tucker (6 weeks)
- Song 21: Charlie Daniels (8 weeks)
- Song 22: Billy Joe Royal (7 weeks)
- Song 23: Paul Overstreet (10 weeks)
- Song 24: Lionel Cartwright (5 weeks)
- Song 25: K.T. Oslin (6 weeks)
- Song 26: Earl T. Conley (9 weeks)
- Song 27: Clint Black (4 weeks)
- Song 28: The Kentucky Headhunters (8 weeks)
"I think God every day that I can make a living in a business I love so much, and I do love this business."

These are words from a man who has been making a living in this business for nearly 35 years and who has a recording career that spans 18 years. Epic recording artist Charlie Daniels has traveled over 320,000 miles this year, playing about 150 concerts.

"Different people have different styles of working. Some people like to go out and do one tour a year, then go somewhere and play for the rest of the year. I don't like to do that. I have a 12-month-a-year operation," Daniels states. "We've got an office with people who staff it five days a week, concerned with keeping the doors open for the Charlie Daniels Band. That's the focal point of what we're doing. We love it and that keeps it exciting and challenging. We're always trying new and different things—maybe in unorthodox ways sometimes—but it works for us."

The "live" show is the Charlie Daniels forte. Anyone who has ever seen Daniels live on stage knows that there is an excitement in the crowd that builds as the show progresses.

"I started playing professionally in beer joints, and I found out early in my career that it's not enough to get them in the door—you've got to keep them there." Daniels explains, "I found out how to pace it, especially in dance clubs. Sometimes it was good to play two slow songs in a row, when it's about midnight and people are feeling a little romantic. Then, sometimes it's not, but I've got a pretty good sense of that. But the bottom line is, you entertain them whether it's on a dance floor or at a concert."

Daniels certainly has the right sense of that. Entertaining is something he definitely knows about. Charlie Daniels has sold more than ten million albums, including six gold, four platinum and two double-platinum records. The band has won four Country Music Association awards, two Academy of Country Music awards, a Grammy and a Playboy Reader's Poll award for Country Group. The Charlie Daniels Band has performed its brand of rockin' hard country with a straightforward message to over one million fans this year alone.

Is there a way to really describe CDB music? "Not in a hundred words or less," Daniels says, smiling broadly. "I play what I guess I call 'American Music.' That has different meaning to different people, but to me it means a mixture of country, rock, blues, bluegrass and jazz—all of it." Daniels' music, in addition to spanning a variety of styles, has also been quite controversial through the years. His current single, "Simple Man," with its stomp, anti-crime lyrics, is drawing fire from several directions.

"I've definitely stepped on some toes," Daniels says, rather matter-of-factly. "But I've been out on the far reaches for so long with my music. I've never been on from controversy. I don't say it, I do it. It's part of my career, simply because I want to tell the truth about the way I feel about things."

The way Daniels feels about things is clearly described in his new album, "Simple Man."—They tell our kids to 'Just Say No!' And then some pan- tywaist judge lets a drug dealer go/ Slaps him on the wrist and turns him back out on the town. Well, if I had my way with people selling dope I'd take a big tall tree and a short piece of rope. I'd hang 'em up high and let 'em swing till the sun goes down...As far as I'm concerned, there ain't no excuse. For the rapin' and the kidnin' and the child abuse. I've got a way to put an end to all that mess. You just take 'em rascals out in the swamp / Put 'em on their knees and tie 'em to a stump. / You let the rattlers and bugs and alligators do the rest."

"That's where my mind is," Daniels says, "and what I can't understand is...it seems like part of the population is blinded to what's going on in this country. If we don't put the brakes on right now, the police is going to go all the way to the floor and there's going to be no brakes left to put on."

"So the jails are full. Build more! My personal feeling is, the people who commit the least, the bleeding hearts, about gun control and things like that are people who do not live in the high-crime part of town. They live in white houses in the suburbs. They drive Mercedes and go to health clubs and drink martinis at the country clubs and play golf and tennis while these people are getting their brains stomped out."

"Hey, wake up America! Before you're put to sleep forever, because we can't keep going like this. We are raising a generation that has no respect for the law."

Though "Simple Man" is quickly becoming one of the most controversial songs of the year, Daniels, a veteran guitarist, singer and songwritter from North Carolina, has been speaking his mind through his music since the beginning of his career. "Still in Siagon" told of a former solder still haunted by his Vietnam experience years before the plight of the Vietnamese vet became a fashionable social cause. His hit, "Long Haired Country Kid," took a stab at "the preacher talkin' on TV," a topic that's still timely today. And his updated version of an earlier hit, "Uneasy Rider '82," finds our narrator and his chums in hot water once again, this time in a transvestite punk rock bar.

Daniels may step on some people's toes and may get more than a little controversial from time to time, but he remains one of country music's top entertainers. He played to over one million people this year and plans just as hectic a schedule for next year. He is planning a trip to Europe next April, his first overseas tour in several years. He will be going into the studio in June to record his next album. There is also a musical documentary on Daniels' career in the works.

"Pretty much the same things as usual," Daniels says. With a mischievous grin. "Cutting records, playing concerts, running my mouth...the usual unorthodox things Charlie Daniels does, you know?"
COUNTRY MUSIC
LIVING LEGEND

Billy Walker: Bitten By Desire

Big D Jamboree in 1949 where he became the “Traveling Texan,” the masked singer of folk songs. “People had a hard time remembering training,” so the name eventually evolved into the Tall Texan, and it stuck.”

Maybe a strange beginning, but after six months Billy Walker signed his first record deal with Capitol Records. On Capitol, Walker began his recording career, but not until 1952, after signing with Columbia Records, did he score his first hit, “Anything Your Heart Desires.”

“Back then, there was only the Top Ten, not the Top 100 that we enjoy now,” Walker remembers. “We also didn’t have the immediate access to radio stations. A song would hit big in one town, then the next. By the time the song hit the charts, it was six months old so it stayed at the stage of bubbling under the Top Ten.”

After this first hit, Walker began his steady climb to the top. Also in 1952, Walker joined the Louisiana Hayride. There he stayed until he joined the televised Ozark Jubilee in 1955, where he spent the next five years.

There was some type of Opry in every major city then. Dallas had the Big D, Wheeling, West Virginia had the WWBA Jamboree, and Shreveport had the Louisiana Hayride. The Grand Ole Opry was the Granddaddy of them all. We all wanted to end up in Nashville because when you made it to the Grand Ole Opry, you had made it. You were a success.

Walker joined the Grand Ole Opry on January 1, 1960, when his success had only begun. He produced hit after hit, with several reaching that desired top position—a number one record. Those to hit that pinnacle included “Funny How Time Slips Away,” “Charlie’s Shoes,” “Cross the Brazos at Waco,” “A Million and One,” “When a Man Loves a Woman,” and “Sing Me a Love Song to Bridge.” All included, Walker has seen 32 of his releases go to the Top 10 throughout his career.

In 1988, Billy Walker again was in the country charts with a Texas swing song entitled “Wild Texas Rose.”

“Thirty-nine years later and I’m still singing”.

T.L. Carr

COUNTRY TIDBIT: When Hank Williams Jr.’s Lone Wolf EP is released January 30, don’t be surprised if you experience a sense of deja vu when you hear the song “Man to Man,” co-written by Hank and newcomer Tommy Barnes. When Hank recently performed the song on the CMA Awards telecast, someone recorded it and gave it to several radio stations. Williams manager, Merle Kilgore, had the unpleasant task of asking the stations to cease and desist until the single was released.

“We’ve had over one hundred calls from irate fans since we had the stations quit playing the song,” says Kilgore. “If that’s any indication, it appears Hank’s got another smash record on his hands.”

Another cut from the LP is a duet with Jimmy C. Newman entitled “Big Mamou.” The song is a cover of Newman’s record of the same title some 30 years ago. Hank posed for album pictures in Big Sky country, near a teepee belonging to a local Indian tribe, outfitted in mountain-man gear and with a wolf at his side.

COUNTRY MUSIC COUNTRY ALBUMS

1. KILLIN’ TIME (RCA 49781) Clint Black
2. THE ROAD NOT TAKEN (Columbia 44464/CBS) Shenandoah
3. NO HOLDIN’ BACK (Warner Bros. 25968) Randy Travis
4. I WONDER DO YOU THINK OF ME (RCA 9889.1/R) Keith Whitley
5. A HORSE CALLED MUSIC (Columbia 45540) Willie Nelson
6. LOVING PROOF (Columbia 44292/CBS) (G) Ricky Van Shelton
7. REBA LIVE (MCA-C2-6034) Reba McEntire
8. WHITE LIMOZEEN (Columbia 44384) Dolly Parton
9. SWEET SIXTEEN (MCA-6294/G) Reba McEntire
10. RIVER OF TIME (Curb/RCA 9555-1/RCA) The Judds
11. BEYOND THE BLUE NEON (MCA-42266) George Strait
12. GREATEST HITS III (Warner/Curb-1 25834/Warner Bros.) Hank Williams, Jr. 11.40
13. ALONE (Columbia FC5651/6) Vern Gosdin
14. HONKY TONK ANGEL (MCA 42223) Patty Loveless
15. ABSOLUTE TORCH AND TWANG (Warner Bros. 25877) k.d. lang
16. GARTH BROOKS (Capitol C1-19597) Garth Brook
17. LOOKIN’ FOR A HIT (Reprise 9-25975-1) Dwight Yoakam
18. THIS WOMAN (RCA 8369/G) K.T. Oslin
19. OLD 8 x 10 (Warner Bros 25738/9) Randy Travis
20. SOUTHERN STAR (RCA 8567/1) Alabama
21. KENTUCKY THUNDER (Reprise-45073) Ricky Skaggs
22. DIAMONDS AND DIRT (Columbia 44676/CBS) Rodney Crowell
23. THE WILL TO LOVE (MCA-43501) Charlie Daniels Band
24. SIMPLE MAN (Epic E-E3516) Kenny Rogers
25. SOMETHING INSIDE SO STRONG (Reprise 25756) Kenny Rogers
26. RICKY VAN SHELTON SINGS CHRISTMAS (Columbia 46972) Ricky Van Shelton
27. DON’T CLOSE YOUR EYES (RCA 6549-1) Keith Whitley
28. LEAVE THE LIGHT ON (RCA 9534) Lorrie Morgan
29. WILLOW IN THE WIND (MCA-42205) Kathy Mattea
30. KEEP THE HIGHWAY (Columbia C-4562) Rodney Crowell
31. PICKIN’ ON NASHVILLE (Mercury/PolyGram 422-83874-1) Kenny Head Hunters
32. PAINT THE TOWN (Warner Bros. 2-29560) Randy Travis
33. AN OLD TIME CHRISTMAS (Warner Bros. 25977) Randy Travis
34. RADIO ROMANCE (19th Ave 017056) Randy Travis
35. WILL THE CIRCLE BE UNBROKEN (Warner Bros. 260201) Nitty Gritty Dirt Band
36. MERRY CHRISTMAS STRAIGHT TO YOU (MCA-5809) George Strait
37. AMERICAN DREAMS (MCA 43531) The Oak Ridge Boys
38. CHRISTMAS IN AMERICA (Reprise 1-29073) Kenny Rogers
39. TANYA TUCKER’S GREATEST HITS (Capitol C1-199184) Tanya Tucker
40. LIONEL CARTWRIGHT (MCA 62276) Lionel Cartwright

COUNTRY HOT CUTS

1. RANDY TRAVIS: “Hard Rock Bottom of Your Heart” No Holdin’ Back (Warner Bros.)
2. GEORGE STRAIT: “Hollywood Squares” Blue Neon (MCA)
3. NITTY GRITTY DIRT BAND: “BRUCE HORNBY: Valley Road)” Will the Circle Be Unbroken Vol. II (Universal)
4. RANDY TRAVIS: “Singing the Blues” No Holdin’ Back (Warner Bros.)
5. RICKY SKAGGS: “Kentucky Thunder” Kentucky Thunder (Epic)

TOP 10 SINGLES—10 YEARS AGO

1. HANK WILLIAMS JR.: “Whiskey Bent and Hell Bound” (Erika/Decca)
2. CONWAY TWITTY: “Happy Birthday Darlin’/Heavy Tears” (MCA)
3. ANNE MURRAY: “Broken Hearted Me” (Cass)
4. MOE BANDY: “(I Cheated) Me Right Out of You” (Columbia)
5. WAYLON JENNINGS: “Come With Me” (RCA)
6. LOTTRELLYN: “I’ve Got a Picture of Us on My Mind” (MCA)
7. DAVE & SUGAR: “My World Begins and Ends With You” (RCA)
8. CHARLIE PRIDE: “Missin’ You/Heartbreak Mountain” (RCA)
9. EDDIE RABBIT: “Pour Me Another Tequila” (Erika)
10. KENNY ROGERS: “Coward of the County” (United Artists)
THE KENTUCKY HEADHUNTERS: Tearing Down the Fence

OK, I'll admit it—I'd never even heard of these guys before we met that morning. Unfortunately, the night before was a rather rough one, and the mere thought of interviewing a bunch of guys who call themselves the Kentucky HeadHunters just didn't seem to be one of those top-of-the-list sort of things, ya know? Didn't feel like a total idiot when these guys turned out to be perhaps the most down-home and tender-hearted group of fellows I'd ever met—plus their music proves to be a rare and incredible phenomenon.

We looked at Mercury/PolyGram's the Kentucky HeadHunters as two separate forces, which luckily fused together to create an even greater musical drive. Back in the late '60s, Richard and Fred Young, accompanied by their cousin Greg Martin, fired up a rock and roll band. Practice took place in an old house on the Young family's Kentucky farm, still known today as the "practice house."

Influences by the likes of Led Zeppelin, the Eagles, Cream, and the Grateful Dead, Spoonful gave the young musicians what they needed to create an original musical vision of their very own. Just across the Mississippi River, in the Delta region of Arkansas and Missouri, were brothers Doug and Ricky Lee Phelps. They too were hitting music hard, writing songs with a '60s British pop appeal. At the same time, overtones of their religious upbringing also existed within their music, once again creating a one-of-a-kind style.

The marriage eventually took place in 1984, when Doug Phelps (vocals, guitar, bass) auditioned and secured a gig with an artist whose lead guitarist happened to be Marton. The introduction of Richard Young (rhythm guitar, vocals) and brother Fred (drums, percussion, harmonica) resulted in the four writing songs and playing dates in and around their Kentucky hometown area.

The remaining ingredient was supplied by Doug's brother Ricky Lee. During one of the first gigs, Ricky Lee sang a couple of numbers with the newly formed band, thus marking the beginning of the current Kentucky HeadHunters phenomenon.

"All of our lives, we had just always played and we never really even thought about really playing big," remembers Richard. "Then one day, we just all kind of looked at each other without saying a word, but thinking 'Hey—this is gonna work.' The time was just right. Our hearts were just right. We were just playing the right kind of stuff that people needed to hear."

We're definitely hearing them now and the stuff, as they call it, does indeed prove to be just right. Their Mercury debut project, Pickin' On Nashville, delivers twenty years' worth of perfected musical package, consisting of rock, pop, jazz, with a wild dash of country bluegrass and soul. Pickin' On Nashville's first offspring, entitled 'Walk Softly On This Heart of Mine,' has done everything but walk softly on the country music industry. Somewhat different from Bill Monroe's original version, the tune hits a bit harder. It's also hitting radio with a more than pleasant and luscious arrangement.

"I'd say our music takes an aggressive attitude," says Doug. "Whether it's live or in the studio, everybody just puts their heart into it and I guess that sometimes comes off as being aggressive."

For country music, maybe it does come off a little heavy, but it's not because we're sittin' there thinking, 'OK boys—now we gotta do it this way so that we can scare the pants off of 'em,'" Richard laughs. "We aim to be as calm as we can about it, but, man, when those lights come on, our eyes cross over and the energy just starts flowing and we just can't stop it. We don't aim to be at it to scare anybody, we want to come off as being appreciated just like any other musician would. We don't think that we're doing something that's too far-fetched for Nashville. There are a lot of young folks out there, spendin' our age, who would almost listen to country music, but it just ain't nobody putting that final punch to it."

The HeadHunters are bunching hard with their rockish country flair, but according to them, their genuine brand of music is something they don't want to force on us.

"There's a fence, an electrical barbed-wire fence. We've got one guy over here and one leg over here and everybody that does what we're doing usually ends up stepping over on to one side of that fence," Richard explains. "What we're going to do is just keep stepping over at present. But if it doesn't work, then that's OK, because we don't want it to be forced."

"This is just us," says Ricky and Greg. "We can do anything more, ya know? Either way, we've done it or they don't. Next week we can't say, 'Well, this is in style this week so let's change—we just can't do that.'"

"Who knows, next year we might be out there making that big twenty dollars a night, just like we did before," laughs Fred.

No doubt the Kentucky HeadHunters performance is almost like going through a physical workout. The high-powered energy that boils from their music and stage show is simply too tremendous for an audience to keep still.

"It seems like the tunes that we play and the music we play just make people want to dance. It just cheers them up somehow."

"There's something a little more there, maybe a lot more," says Ricky. "You might not know it, but..."

"Hey, this band feeds off the audience—the wilder the audience gets, the wilder we get. It's real tough, what we do. It comes from the inside and we just can't ever get it. That just doesn't work in this band."

Kimmy Wix
BIGGER
THAT'S ONCE
DARKNESS
MISSY MAXWELL ADMITS to her ad-
diction. "I'm addicted to music—listen-
ing to and especially performing it. 
When I hear a tune I like, I sing it all 
day. My heart is country music with 
strong gospel roots, but I like many 
styless of music. Everyone likes a little 
bit of everything and I guess that helps to 
make you a well-rounded individual. 
Yot, there's that down-home feeling of 
country music, and you can't help but 
love people associated with it."

Country music fans are showing that 
their feelings are mutual for Maxwell. 
She has, to date, released two success-
sful singles. The first, "Dare to Dream," 
went into the Top 50 of the Cash Box 
Top 100 Country Singles chart (which 
is a rarity for a first release). Her 
second and current single, "I'm a 
Believer (In This Kind of Love)," is 
receiving the same enthusiasm from 
her radio fans, as it starts to climb up 
the country charts. Debuting at #79 on 
the Top 100 Country Singles chart, 
Maxwell hopes this one will become her 
first top 40 hit.

Maxwell made the move to Nashville 
in February of this year, after meeting 
Robert Metzgar the previous summer 
and signing on his label, Stop Hunger 
Records. Maxwell's family stayed in 
his hometown of Silver City, New 
Mexico, but are continuing to be her 
biggest supporters.

"My parents have so much fun 
watching my songs on the charts," Max-
wells says, excitedly. "They get so ex-
cited and just call to tell me what 
they've seen or heard. I love hearing 
their excitement and I think they're 
really proud of the great things happen-
ing for me."

Still working a day job, Maxwell is 
anxious to do it all for the cause. 
"Anything to support my habit!" she 
explains. "Well, actually there are two 
adictions I have to admit to. I also love 
ice cream. But music is clearly my 
first and my strongest, so I'm definitely 
looking forward to getting back to tour-
ing in 1990. The songs I have out now 
are helping to secure a market for my 
music. I'm anxious to get back out in 
front of a live audience because being 
able to see these people makes me feel 
already close to my fans."

Knowing what you want and achiev-
ing it doesn't always come together, 
but Maxwell has a pretty good idea of 
how to work towards her goal. "We all 
think about it... "Could I be a Star?" I 
leave that up to God. I think if He feels 
I can handle it, then it will go that way. 
I'll do all I can though to get up there. It's 
really a combination of it all, including 
a lot of luck and good timing.

"I'm a person who doesn't quit eas-
ily," Maxwell concludes with a promise. 
"I'll be at it for a long time, at least ten 
more years—always giving my best to 
my music and to my fans."

T.L. Carr

MISSY MAXWELL ADJECTED to a DREaM

INDIE SPOTLIGHT

INDIE FEATURE PICKS

RANDY RHOADS: "Honey Do Weekend" (Blue Ridge 001)

After hearing "Honey do this" and "Honey do that" so many times, I guess it 
was time someone recorded a song about it. "Honey Do Weekend," produced by 
Andy Anderson, gives us a clever and with a brilliant hook. Rhoads also manages 
to slip in a bit of brilliance himself with just the right vocals to deliver such a 
catchy tune.

BUNNIE MILLS: "Honey, I'm Alright" (Gallery II G-2037-A)

TERRY SMITH: "I've Never Had It Bad" (Ridgewood R-3007-A)

COUNTRY INDIES

INDIE FEATURE ARTIST

Missy Maxwell: 
Addicted to a Dream

CASH BOX

talks 
directly with 
Radio & Retail 
each and 
every week.
The Chuck Wagon Gang: A Legend Lives On

BY KIMMY WIX

SOME MIGHT SAY THE NAME IS BIGGER THAN THEIR MUSIC. However, after fifty-three years, the Chuck Wagon Gang continues to hold its own slot in today's gospel circuit. They've not only remained true to their self-carved brand of music for more than a half a century, but they have also clung to the corresponding sound they originated back in the early 1930s.

The Chuck Wagon Gang's origin is credited to its founding father, D.L. Carter, who called the beginning group the Carter Quartet. The quartet consisted of Dad and three of his nine children: Rose, Anna, and Jim. The trademark that began this musical legacy remains the same today—rich melodies, close harmonies, and songs that contain a priceless message of cheer and good hope.

When the Gang first began performing by way of live Texas radio, they focused on a country/western drive, which eventually whirled into ultimate gospel. After such transitions in name and market, history took its course. Successful results first showed up in their Columbia debut release, "The Sons Hath Made Me Free." Since then, the Chuck Wagon Gang has sold over thirty million records throughout the United States, as well as Jamaica, Sweden, Canada, the Netherlands, the Bahamas and even various European markets.

In the early 1950s, the demand for additional personnel took on brothers Roy and Eddie Carter, as well as Howard Gordon (now deceased), Anna's husband. In September, 1955, the Chuck Wagon Gang was presented their first gold record for their recording, "I'll Shoot and Shiver," which commemorated their 20th year on Columbia Records. Since then, numerous awards and honors have followed, including Dad Carter being inducted into the Gospel Music Association's Hall of Fame in 1985, and in 1987 when SESAC presented both past and present members with the Lifetime Achievement Award.

Current members of the Chuck Wagon Gang include Roy Carter, Pat McKeehan, Harold Timmons, Debby Trusty, Mae Kutz and the newest addition, Aline Bilodeau, who now fills in for Ruth Ellen (Carter) Yates. That same familiar Chuck Wagon Gang harmony still exists and so does the love from those who hear it.

"I think it's because we've never changed more than one voice at a time," explains Carter. "When I came in for instance, back in 1413," he laughs, "there were three of the originals still there—my dad and my two sisters. It was pretty hard for just one voice to distract from that dominance of the three voices already there. I just kind of had to fit in the cracks that were left. I had the same tone quality and phrasing as the other members, which kept that original sound. That's the way it's been all along."

Their latest single, "Hard Trials Will Soon Be Over," on the Associated Artists Records label, has just recently launched to a high position on the Southern Gospel Top 40 Chart. The single is one of many cherished hymns from their Memories Made New Volume II project.

The Gang has already begun work in the studio on an upcoming album and plans to record again in January. "I think we've done enough memories for a while," says Carter. "I think it's time for something brand new and fresh, so that's what's next. Every time we go into the studio, I always like to do something that might snap people's heads back, rather than to come back with the same kind of format that the Chuck Wagon Gang has had for years. Yet, I can't forget that there are a lot of people out there who like that sound. We've sold millions of records to somebody out there who likes what they hear. It wasn't my daddy's original saying, but he used it a lot. He said, 'If it ain't broke, don't fix it.' Our music and what we do is super simple and I think maybe that's part of the secret."

Compared to most Southern gospel artists, the sound we hear coming from the Chuck Wagon Gang seems dramatically different. Whether they be classified as Southern gospel or in a unique vogue of their very own, the Gang continues to hold on to that extra-something-special sound that just never dies. Their music not only caters to the Christian and gospel fans, but quite often, they've managed to carry it into the secular market as well. Somehow this brand of cowboy/inspirational music always finds a comfortable spot in the hearts of all who hear it.

"It's a compliment to me when someone says that we're so different that we don't sound like any other Southern gospel group," Carter admits. "It's a compliment to me that we've kinda carved our own niche and that we're the only ones in that niche. Gosh, I'm 63 years old. I don't know how long I can sing. I can't sing forever. I know that. I'll probably sing 'til my toes point up,' he laughs, 'but I'd like to think the Gang would always keep going. Right now, we're alive and kicking more than ever!"

In addition to soon beginning a heavier touring schedule, the Chuck Wagon Gang is currently celebrating 54 years of actual singing and 53 years of recording. Also, be looking for Roy Carter's book, A Legend Lives On—The Chuck Wagon Gang, soon to be released.

Gathering around Sparrow's Steven Curtis Chapman after he received Dove Awards for Songwriter of the Year and Contemporary Recorded Song of the Year are (from left): Billy Ray Hearn, Sparrow Records president; Joe Moscho, vice president, special sales, BMI; Steven Curtis Chapman; Frances W. Preston, president and CEO, BMI. The Gospel Music Association Dove Award ceremonies were held in Nashville April 13, 1989.
The Regals recently agreed to a recording contract with Welcome Home Records. Welcome Home, a division of Homeland, is eager to work with the Regals and anticipates great success in their future. Although a definite recording date has not yet been confirmed, they plan to begin recording late in the year, with Mike English producing the project. Pictured (l to r) are Carol Phillips, Terry Darrell, J.W. Bolin, Gary Hautomaki, Terry Exley, Kim Lanford, Ken FuQuay, and Steve Hanks. (photo credit: Taunia Rice)
GOSPEL MUSIC

Buce Carroll is all smiles as he works on completing his third release for Word Records, entitled Moment of Truth. He is pictured in the studio with (l to r) Brent King, engineer; Bubba Smith, producer; and Randy Moore, manager. The new project is slated for a February release as Word Records' album of the month.

Benson forges ahead in black gospel. Jerry Park, general manager and chief operating officer of the Zondervan Music Group, announced recently that Robert Butler has joined the Benson Company as director of A&R for black gospel music. Pictured (l to r): Butler and Park.


Album Reviews

KAREN WHEATON: Live in the Spirit (Life Stream SPCN-7501830363)

If we were to compare the musical ministry of Karen Wheaton to other leading Christian artists, results would perhaps place her in a separate category of her own. Such a one-artist category certainly doesn't spark a negative reflection, but does however, reveal the fact that this Life Stream recording artist is by all means one of a kind. Live in the Spirit, produced by Dr. Nelson S. Parker, Jr. and Rex Bledsoe, is much more than music. It's much more than lyrics. Lined with a warm spirit and an overwhelming conversational appeal, in addition to Wheaton's elevated vocal stamina, this project is highly commanding. Whether it be the tender-flowing tunes such as "He'll Do It Again," "Lonely Tonight" and "Take Time" or energy-bursting cuts like "Can I Get a Witness," or "He That The Son Hath Set Free," Wheaton wails, yet she also presents a deep personal commitment as she sings. Incredible background vocals delivered by Marvin Mathews, Marie Lewey and Cindy Richardson Walker add the soulful flavor required to make Live in the Spirit an absolute majestic piece of work.

HEIRBORN: Breakin' Out (Charity CHR-119)

Charity recording artist Heirborn offers a fresh taste of Southern gospel with a slight contemporary flair. This all-male singing clan creates a vocal blend that seems to grasp the listener with its peaceful harmonies and puts a charge into heart-touching lyrics. Breakin' Out, produced by Chris White, reveals a relaxing ten-song package, with each cut sparking a variety in message and instrumentation. "It's What You Do With What You've Got" and "Standing on the Rock" supplies this project with its energizing kick, while cuts such as "Whiter Than Snow" and "Shelter in the Storm" provide a more sincere appeal with excellent soul-stirring lyrics. Breakin' Out indeed breaks out at its best and Heirborn offers a most honorable delivery.

Renowned instrumentalist Steve "Rabbit" Easter, member of recording artist Jeff & Sheri Easter, recently completed filming a series of instrumental videos. The sessions relay Easter's skill and experience on guitar, bass, dobro, banjo and steel guitar to aspiring gospel musicians.
CHICAGO—Elvira and the Party Monsters, Bally’s award-winning pinball machine, hit the airwaves recently via a promotions tie-in to the “Go Psycho With Elvira” halloween promotion supporting Pepsi-Cola’s Mug Root Beer and Mandarin Orange Slices.

According to Steve Blattspieler, vice president of sales and marketing for Midway Manufacturing Company, manufacturers of Bally Amusement Games, “With Elvira and the Party Monsters, we not only have a sensational pinball machine, but a fantastic celebrity tie-in that has afforded us a unique opportunity to further promote pinball in the consumer marketplace.

MEET THE CHAMPS! Arachnid’s ongoing $135,000 Bullshooter V Tour made its latest stop in Orlando, Florida at the Orlando Twin Towers. The event took place October 20, 21 and 22, under co-sponsorship of Southern Music of Orlando, with players competing on English Mark Darts, the official dart game used in the tournament. Terry Mutton, who hails from Illinois, took first place in the Pro Singles division, Elona Beaty from Pennsylvania won top honors in Women’s Singles, and Jim Newbury from Georgia was the first place winner in Open Singles. In addition to cash prizes and trophies, the first through third place champions received qualifying certificates allowing them to enter in the annual Bullshooter finals, to be held Memorial Day weekend in Chicago. Further information regarding the tour may be obtained by contacting Arachnid, Inc., 6421 Material Ave., P.O. Box 2901, Rockford, IL 61132-2901. Pictured in the accompanying photos are Arachnid’s tournament director Dave Schultz with Pro Singles winner Terry Mutton (photo #1) and Women’s Singles winner Elona Beaty (photo #2).

TERRY MUTTON

ELONA BEATTY

INDUSTRY CALENDAR 1990

January 23-24: AMOA-sponsored meeting for state association executives; Westin O’Hare Hotel; Rosemont, Ill. For info contact Fred Newton of AMOA at (312) 644-6610.

January 23-26: IMA (Int’l Amusement & Vending Trade Fair); Frankfurt Trade Center; Frankfurt, Germany.
Taito America
Intros S.C.I. at Distribrs Meeting in Chicago
BY CAMILLE COMPASIO

CHICAGO—The stage was set—in the Paramount Room of the Woodfield Hilton in suburban Arlington Heights, Illinois, on Wednesday, November 15—for the Taito America Corporation distributor meeting, where the factory's exciting new S.C.I. (Special Criminal Investigation) video game would be unveiled. The program was impeccably arranged and timed to begin at 9:30 a.m. Weather conditions in Chicago and in some of the areas from which distributors would be traveling, however, caused a bit of a delay. But presxy Joe Dillon took this in stride, adjusted the time schedule and made certain that the program would not begin until everyone was present. And, indeed, this event saw a full distributor turnout, despite weather conditions. In addressing the assemblage Dillon reaffirmed Taito's commitment to the industry and its intention to continue to produce quality products with high earnings potential. "We are expanding our facilities to better service the market, and this means expanded R&D, engineering, customer service and all other departmental functions," Dillon stressed.

Sales manager Jim Chapman then proceeded to explain all of the outstanding features of S.C.I., following which marketing manager Natalie Kulig talked about the steady earnings the game has been garnering on test, and the longevity it offers for street locations as well as arcades. Vice president of sales Rick Rochetti reminded distributors of Taito America's "responsibility to listen to the market and respond to the needs of the operator," and cited S.C.I. as the latest example of this commitment. "It's a strong product and it's priced for the market's needs," he said, adding that it is targeted for delivery the week of November 27.

Looking casually and relaxed for the CB photog are (l-r) World Wide Dist.'s Fred Skor, Jerry and Paul Janda of New Way Sales in Canada and World Wide Dist.'s Doug Skor.

How about this group shot, featuring (l-r) Steve Koenigsberg of State Sales, Steve Lieberman of Lieberman Music, Taito's Natalie Kulig, Taito's Rick Rochetti, Dave Gilfor of Active Amusement, Tony Yula, Jr. of Mondial, and Taito's Jim Chapman.

GLAD YOU MADE IT, BOB! This handsome quartet is composed of (l-r) Taito America's Rick Rochetti, Atlas Dist.'s Jerry Marcus, Rowe's Bob LeBlanc (who had quite a time coming in from Dedham), and Moss Dist.'s Terry Moss.

Are you anxious to see the new S.C.I.? But of course! Jay Waldman of Kentucky Coin (left) and Dave Hesketh of Monroe Distg. (right) traveled to Chicago just for this occasion, and Taito's Jim Chapman (center) was glad they did!

After S.C.I. was unveiled, presxy Joe Dillon invited distributors to come up close to the machine Kick the Wheels and ob-serve as Jim Chapman proceeded with a full demonstration. As you can see, the distrbs were anxious to oblige!

(pictures by Pam Caposiero)
COMPANY NAME: JUKEMUSIK and Games

Box 362, Hanover, PA, 17331. Tel: (717) 632-7205.

HENRY ADAMS AMUSEMENT CO., 1317 South 1st Street, Temple, TX, 76501. I want to buy Merit Pit Boss and Merit Triv Whiz (sex) counter (bump top) games.

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

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FOR SALE - Ice-90, also Bolly Shoot A Line, Lotix Fun, Barrel O Fun, & Dixieland. Will also buy ICT-80 & Quick Change. Guerrini, 1211 W 4th, Lewiston, PA. Tel: (717) 248-9611.

FOR SALE Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Don, Pixel Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, P-14, Fire, Goldwing, M & P Amusement, 656 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6681. Call for prices.

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