John Mellencamp
SPINNING HIS WHEELS

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COLD CASE
(Except Christmas holiday)

John Mellencamp: Spinning His Wheels

ON HIS TWELFTH ALBUM, SINGER/SONGWRITER John Mellencamp stakes his claim as one of the premier rock ‘n’ roll storytellers of his generation. On Human Wheels (Mercury), his most accomplished album to date, Mellencamp, with sometimes shocking accuracy, chronicles the struggles and hardships felt by everyday people. Romance ("Sweet Evening Breeze"); lost opportunities ("Junior"); strength of human spirit ("Human Wheels") and our justice system ("Case 795 [The Family]") are just some of the weighty subjects addressed, with startling clarity, on the album.

In addition to the new album, Mellencamp has been heavily involved in efforts to raise money for victims of the devastating floods that have ripped much of the Midwest this summer. A native of Indiana, one of the states affected by the disaster, John has helped generate over $540,000 for those that have lost property. Concerts in Chicago and Indianapolis featuring, among others, Mellencamp and Blind Melon, quickly sold out, and did as a date in St. Louis that had to be cancelled due to local flooding.

Anticipation is high for an imminent U.S. tour from Mellencamp, a tour that, based on the quality of Human Wheels and John’s long-time reputation for remarkable concerts, should not be missed.

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PATRENO LEAVES HOLLYWOOD: The Walt Disney Company has announced that Peter Paterno plans to leave his position as president of Hollywood Records when his contract expires in November.

In making the announcement, Michael Eisner, Disney chairman/CEO said, "While it is customary to say nice things at a time like this, Frank Wells and I want to declare our genuinely deep appreciation to Peter for the excellent job he has done in starting up our record label."

Paterno has not announced his plans for after his HR leavetaking. No replacement has been named for him. In the interim, Wes Hein, exec vp, will be the executive in charge of Hollywood Records.


PRIORITY RECORDS GETS FUNKY: Priority Records will release four P-Funk albums in October under a licensing agreement with Tercer Mundo, Inc. Parliament-Funkadelic albums One Nation Under A Groove, Uncle Jam Wants You, Hardcore fiddles and Electric Spanking Of War Babies, all formerly released on Warner Bros. Records, earned platinum except for Electric Spanking. That album was pulled after a 90,000-copy shipping. All the titles have been out of print for 13 years.

PRIORITY will soon distribute, merchandise, take over publishing rights and field sample requests. Planned are remixes of the tracks "One Nation Under Groove," "Knee Deep" and two others that will be used to help market and promote the releases which will be shipped under Priority and Funkenelecky Records logo. Funkenelecky is a label formed by Nenes Montes, who helms Ter Mundo. That company handled many of the business dealings for the P-Funk family.

TAYLOR BENEFITS FOR KIDS: James Taylor, whose James Taylor Live collection has just been released, will perform at two benefit concerts for the Natural Resources Defense Council (NRDC) on Thursday, September 16 and Friday the 17th, with a special reception following the Friday show. The concerts will be held at the Newfs Pavilion in San Francisco with proceeds to benefit NRDC's Children's Environmental Health Initiative, which strives to protect children against hazards such as lead, pesticides and air pollution.

The Friday night benefit party will be hosted by NRDC's San Francisco Council and co-chaired by Toni Breck and Paul Danielson. Tickets will be served cocktails and buffet will be served prior to the show and end the evening with champagne and dessert with Taylor. Kirby Walker, Bob and Randi Fisher, Richard & Susan Swig Watkins, Lauren Klein, Bea Bowles and Nion McEvoy are among the committee members planning this special event.

Tickets for the concerts are available through BASS at 510/762-BASS. Benefit tickets can be purchased through the NRDC Ticket Hotline at 415/777-4974.

DRIVE, THEY SAID: Record biz veterans Don Grierson and Stephen Powers have joined forces to form Drive Entertainment, Inc. a recording and publishing company based in Los Angeles. Grierson, who is president of the label, most recently was a vice president of A&R at Epic, while Powers, who is CEO, was president of Chameleon Records. Publishing maven Arthur Braun, fresh from helming TKO Publishing, is executive vice president/general manager of Drive's music publishing division.

A distribution deal is in the works. Drive is located at 10351 Santa Monica Blvd., Suite #404, L.A., CA 90025. The phone number is (310) 553-3490; fax is (310) 553-3373.
Singing performed by subject, Either, fielded at the end of the week. York's offering is $57.50 for the album. Paramount made a hit with that one.

ANNA BMI & "Soul Method" is a hit. Simon's Page has been scratching up a storm recently. Elektra, Capitol, and Universal are making waves.

This is a good day to see The Learning Annex, a New York school for continuing education, featured '80s pop star Billy Squier as guest, subject, and performer of a class at The Roosevelt Hotel last week. Together with rock journalist Danny Fields, Squier fielded personal and professional questions about his history before giving a surprise performance of "I Have Watched You Fly," written in memory of Freddie Mercury, and a cover of Paul Simon's "The Boxer." Though Squier has released Tell The Truth (Capitol) this year, he has yet to equal his success of the early '80s. Squier also headlined a performance at New York's Hard Rock Cafe earlier in the year.

Macy's and New Davidoff Fragrance Zino are running a cross promotion with James Brown. The voice of the new Zino Davidoff commercials, the Godfather of Soul, will be appearing on stage at New York City's Paramount Theatre September 21. Davidoff is making the $57.50 purchase of the 4.2 oz. spray especially funky, by offering two tickets to the Paramount show as a bonus. The James Brown concert is produced by The Track Marketing Company, a Warner Music Group company. Brown's latest album, Universal James (Scotti Brothers), was aided by writing and producing efforts by Robert Clivilles and David Cole (of dance projects C & C Music Factory, Clivilles and Cole, and S.O.U.L. System) and Jazzie B of Soul II Soul as well as guest rappers Leaders of the New School and Trilogy on his single "Can't Get Any Harder." Brown also saw the release of two compilations this year, James Brown's Greatest Hits (PolyGram) and Soul Pride: The Instrumentals (1960-1969) (Polydor).

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Elektra Entertainment recording artist Jimmie Dale Gilmore recently performed a free concert at NYC's Central Park Summerstage, singing songs from his latest release, Spinning Around The Sun. Pictured at a pre-show brunch are (L): Danny Kahn and David Bither, Elektra; Gilmore's manager Mike Crowley; Jon Leshay, Jeff Jones and Suzanne Berg, Elektra; Gilmore; Bonnie Burket, Jim Henke and Jonathan Rifkind, Elektra.

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TALENT REVIEW

Hollywood Bowl Orchestra w/ John Mauceri
By S. K. Durham

HOLLYWOOD BOWL, HOLLYWOOD, CA—Remember the good old days when you’d slide into a plush seat in the center of an cavernous movie theater decorated like a baroque birthday cake? Remember hugging an ice cold Coke and a large bucket of salty, buttered popcorn, and waiting impatiently for the lights to go out so the movie magic could electrify your senses? Remember?

Last Friday night the full house at the Hollywood Bowl came to remember, and have their senses electrified. Great Scenes and Music From Classic Films performed by the Hollywood Bowl Orchestra and conducted by John Mauceri, honored some of the finest film score composers of Hollywood’s golden era and at the same time co-mingled our collective memories.

A massive movie screen stretched the length of the stage above the orchestra. On this screen flashed classic images from masterpieces—clips. Clips with the original voice track only—no sound effects, no soundtrack, no score. Mauceri and the orchestra added the movie score the old-fashioned way—live, in sync and seamless—equipped only with a simple timing device and a small monitor to follow the action.

A guy sitting behind us exclaimed with great conviction that John Mauceri was a “bitchin’” conductor. As the night progressed I grew to agree. Mauceri, as a deep voiced voice, introduced each piece of music with reverence and humor, letting the audience in on interesting little secrets about the composers and their music.

His conducting style was kinetic. He would move from graceful controlled direction to leaps in the air as high as a foot-and-a-half.

Movie music spotlighted included Eric Kornold’s Adventures Of Robin Hood, Bernard Herrmann’s Citizen Kane and North By Northwest, Miklos Rozsa’s Madame Bovary and Ben-Hur, and Max Steiner’s Gone With The Wind.

One hopes Mauceri and orchestra will make the “Movie Music” concert an annual event. Don’t miss them next time, “they’re bitchin’.”

TALENT REVIEW

JVC Jazz
By Brad Pressman

HOLLYWOOD BOWL, HOLLYWOOD, CA—Only one way to describe this evening at the famed Hollywood Bowl...PERFECT! For those of us who listen to and follow the movers and shakers in Contemporary Jazz, you just couldn’t ask for a better concert. O.K., here’s the line-up: 6:00 p.m. - the lovely keyboardist Keiko Matsui with special guests Greg Walker (formerly with Santana) and husband band Kazu, a brilliant “shakuhachi” player. 7:30 p.m. - Fourplay featuring four of the best (and I really mean the best) Contemporary Jazz musicians of the modern scene...Lee Ritenour, Bob James, Harvey Mason and Nathan East! 9:00 p.m. - The soulful saxophonist from Buffalo, Grover Washington, Jr.

Not only was this a great line-up to begin with, but also a beautiful evening in the Hollywood Hills apart from the daily rut of L.A. Keiko Matsui played a variety of hits from her six albums (the first of which was recently re-released A Drop Of Water). Her newest release, Cherry Blossom, topped the charts earlier this year, and Matsui thanks the fans for letting her continue to do what she loves—play music. Dressed to impress, Matsui seemed very comfortable in front of such a big audience; and her guest vocalist Greg Walker took the stage and in the fact that he was there on stage as opposed to being in the audience where he sat as an L.A. youth.

Now things really got moving when the new “Fabulous Four,” Fourplay, hit the stage for a jazz lover’s delight, a mixture of hits from their two albums. The set featured exciting upbeat hits like “Bali Run” and the NAC radio hit “Max-O-Man” as well as a few tracks from their latest effort Between The Sheets. Nathan East provided the vocals for this most instrumental quartet which sounded like a full orchestra instead of four men on a huge stage. Between The Sheets is a great follow-up album to the debut; and fans were so taken by the band’s first L.A. performance that they demanded one encore song after the set. The song was “After The Dance,” a vocal track from album #1 that originally featured singer El DeBarge.

Grover time! As one radio announcer so eloquently said recently, “Saxophonists come and go...but Grover is here to stay” (or something to that effect). The point is, this guy has been delighting Contemporary Jazz lovers for so many years that one sometimes forget to pull out that CD of his that’s been collecting dust. He’s been recording since the 70s, following a brief tour in the Vietnam War where he was fortunately stationed away from combat areas. But 1980 was the year Grover Washington, Jr. became a (jazz) household name with his Grammy-winning album Winelight, which of course featured the hit single “Just The Two Of Us.” That song also won a Grammy and featured the talented vocalist Bill Withers.

During one song, Grover and the gang broke into a “sample-fest” of hip hop sounds that the audience both recognized and appreciated. The most popular track they borrowed was Wrex-N-Effect’s “Rumpshaker” which got lots of people out of their seats.

What a great idea...mix some groovin’ hip-hop beats with some bust-out Jazz, and you’ve got an explosive sound that no one expected. After all, what’s wrong with mixing two types of music?

Some would argue they like crossover music as much as any one format, and the musicians really prefer not to be labeled anyhow.

Grover’s latest release, No Exit, is definitely hot and worth picking up but first find that old Grover album, dust it off, listen to it and then try to catch him live. This guy could very well be the king of a new format...“FUNK-JAZZ??”

TALENT REVIEW

Evelry Brothers/Dion
By Fred L. Goodman

GREEK THEATRE, LOS ANGELES, CA—The Baby Boomers were out in force last Sunday at the Greek as two of rock ‘n’ roll’s seminal acts took the stage for a rollicking evening of “oldies but greaties.” The Everly Brothers and Dion, all members of the Rock & Roll Hall of Fame, performed their evergreens to an appreciative audience of middle-aged, but young-at-heart die-hards.

Bronx boy Dion opened the bill with a slew of his streetwise classics including “Drip Drop,” “Donna The Prima Donna,” “Baby I Love,” “A Teenager In Love” and “The Wanderer.” An a cappella version of “I Wonder Why” (his first hit with the Belmonts) was a standout, as well as a touching reading of his 1968 smash, “Abraham, Martin & John.” A rousing “Runaround Sue” (his biggest and most enduring hit) served as the finale.

While Dion was busting the charts with those urban-tinged paeans of teenage angst during the late ’50s and early ’60s, the Everly Brothers were the more rural side of the coin. Their Kentucky/Nashville roots, evident in their more countrified take on young love, were very apparent this night, even to the point of adding pedal steel guitar to the mix. The tighter-than-tight sibling harmonies were still there on such hits as “Bye Bye Love,” “Wake Up Little Susie,” “All I Have To Do Is Dream,” “When Will I Be Loved” and “Till I Kissed You.”

It is with such songs as “Cathy’s Clown” and “Crying In The Rain” that one hears the Everlys’ influence on all that followed, especially the Beatles. They finished with a sublimely sensitive “Let It Be Me,” arguably one of the most beautiful love songs of the rock era.

Dion and the Everly Brothers prove that rock ‘n’ roll, ’50s style or otherwise, will never, ever die.
**FILM REVIEWS**

**Needful Things**

By John Goff

Max von Sydow and Amanda Plummer confer in Castle Rock.

CERTAIN AUTHORS can carve specific images in the stone of a reader's mind that whatever a filmmaker puts on screen will never favorably compare. Stephen King, historically, is one of those. Certain authors can so sprawl a story with character introspection, history, time and travel that they literally defy translation to the screen, at least in a feature-film format. Harold Robbins comes foremost to mind in that category and to a great extent, Stephen King falls in there also. It's a formidable task for a screenwriter to undertake, to go into a project knowing it's doomed near impossible. Screenwriter of record, W.D. Richter as good a job as anyone might with King's *Needful Things*, at 700-plus pages, for any time period on screen less than six hours.

First-time feature film director Fraser C. Heston—yes, it's a *Fraser C. Heston Film*—puts it on screen with technical proficiency, but technical proficiency isn't enough to make this do much more than plop. All the pyrotechnics in Hollywood, when they finally hit late in the film, isn't as needful then as a good shock or two up front to keep interest going. Strange how King's novels are anything but dull while most of what's on film taken from his works are anything but exciting. Perhaps that's due to the fact King incorporates trendy things, phrases we can identify with in our own way and make them work internally for us as readers while, when put on screen, they appear passé or even out of date and trivial. Heston even puts "Achy Breaky Heart" on the jukebox here.

Max von Sydow has a field day playing the devil. Ed Harris manages his role as von Sydow's leading foe with strength. Bonnie Bedelia turns in a sympathetic portrayal as Harris' love interest, takes her work seriously and makes audiences believe it. Amanda Plummer offers up another of the quirky, strange-one roles she's making a name with. J.T. Walsh almost walks away with the screen each time he's on with a wild-eyed portrayal of an obsessive gambler caught in his own web. W. Morgan Sheppard is warm as a Catholic priest and there are a few laughs with the exchanges between he and Protestant minister played by Don S. Davis.

Tony Westman's photography is, again, technically proficient, but when you have nothing to jump out at you can't film it. Executive producer was Peter Yates. Jack Cummins produced the Castle Rock Entertainment in association with New Line Cinema feature for Columbia Pictures release.

**TV REVIEWS**

**And The Band Played On**

*And The Band Played On* is the medium of television with its shoulders squared, walking with dignity down the middle of its Destiny Blvd. at High Noon.

An HBO Pictures original movie presentation which premieres on HBO September 11, its power stands head and shoulders over theatrical films. Undoubtedly the question: Why wasn't this a theatrical feature? will be asked in every discussion. Certainly what has been put together here is more than equal, even superior, to theatrical fare, but it's doubtful first of all the theatre-going public would support an AIDS-based feature which ultimately asks them to accept a portion of responsibility toward taking some action about the disease.

And secondly, on TV it will reach a far greater number of people in the privacy of their own homes and go directly into the privacy of their own minds at the same moment as well as being haunting enough to cause flashbacks after viewing. And simply forget about this ever having reached its potential on any network or commercial channel in any form. There are probably "suits" still hiding from the mere thought of this having been presented as a possibility to them in the first place.

Aaron Spelling is given credit as being the originator of the idea to bring Randy Shilts' massive and definitive study of the history of AIDS to television, indeed, to HBO. He's had good stuff and bad stuff on air over the years, and all that, cumulatively, has given him the power enough to be listened to and acted upon when he has an idea. He has definitely reached the highest water mark of his career for this project, for which he and E. Duke Vincent served as executive producers.

Shilts' book has been masterfully adapted by Arnold Schulman, who co-produced with Edward Teets. It arouses passions, tears, laughter, irony and anger at every turn while being totally engaging and entertainment and teaches the history, hard facts and numbers about the disease which was ignored until it couldn't be—and then still was, and in some areas, is ignored. Several sequences point up the underlying factor which hampered AIDS research and which also helped to promote early expansion of the disease—greed, the omnipresent chase of the almighty dollar in government, medical communities, straight and even gay communities. And they are powerful argument elements.

Director Roger Spottiswoode blends documentary footage in with filmed footage for a sense of history. Through this former president Ronald Reagan and his administration, who and which refused to recognize this as a disease, become featured heavy-players in the drama. Spottiswoode's work is practically flawless. Directed in feature style and without commercial TV hindrances, it's a benchmark for other directors to follow.

Performances are genuine, strong and obviously caring with some huge marquee names taking what amounts to bit parts. Matthew Modine strongly takes on the centerpiece of a career researcher unselfishly attempting to track down the cause. Alan Alda takes on the other side of the coin, the selfish, ego-driven research head and is stunning in the part. Richard Gere touchingly essays the role of "chorographer," a Broadway icon who dies in the early years. Ian McKellen is a gay San Francisco leader. Phil Collins, a gay bath house proprietor refusing to close down because of financial loss, strong. Saul Rubinek, Lily Tomlin, Bud Cort, Steve Martin, David Duke, Anjelica Huston, Swoosie Kurtz, Richard Masur, Charles Martin Smith, Patrick Bauchau, Nathalie Baye, Richard Jenkins, Christian Clemenson, David Marshall Grant, Glenn Headly, Ken Jenkins. All are on the mark.

Final montage on screen, backed with Elton John and Bernie Taupin's "The Last Song" and Carter Burwell's original score, is a frightening historical reminder of the times from when AIDS was considered a "homosexual disease" without a name, to the present when it has cut across all lines and invaded the world of innocent children—an image guaranteed to frighten, anger and make the stoutest heart weep—and shows us some of those who have been lost over that period. Especially chilling when you realize at that moment that all you've just witnessed and the images you're seeing at the moment are true and have actually transpired.

*And The Band Played On* will be showing for a long time because still, as the final legend on screen indicates: "The Band Plays On..." It will play until the final note fades.

Alan Alda and Matthew Modine, the polars, face off.
**The Temp**

By John Goff

**LARA FLYNN BOYLE** as The Temp is the microcosm for every ambitious, back climber in every business everywhere. She’s just better looking than most. Her performance is bravura and the best thing about this piece. Director Tim Holland keeps the pace moving at a good clip, right up to the abrupt and unsatisfying ending. Not a lot of suspense but an interesting evening of viewing, even if you’re just viewing Boyle, especially if you’re just viewing Boyle. Paramount Home Video.

**Mandroid**

By J.G.

**THIS ONE’S FUN**. Earl Henton and Jackson Barr’s screenplay appears to have its roots in some old ‘50s espionage/sci-fi potboiler, even owes a debt of gratitude to Saturday afternoon serials. Indeed, a thread of the story is promped at Mandroid’s end as upcoming—one character becomes the invisible man, to be continued—and yet another has the central scientist surviving to carry on. Effects are pretty standard to hokey. Jack Erschgd directed with sense of humor and keeps his performers smilingly sincere. Paramount Home Video.

**Secret Games 2: The Escort**

By J.G.

**IF YOU LIKED** the ‘50s soft porn you’ll love this one. It’s got it all but without most of the gags that other era’s had. This one’s more pretentious, snail-paced with cathedral-like church music backing endless, repetitive and unimaginative sexual encounters between a whining “performance artist” and several femmes whose bodies all seem molded by the same silicone doctor. The old ad line, “Only her hairdresser knows for sure,” takes on new meaning between these ladies. That’s the only way to tell them apart without a blueprint or doctor’s chart. Imperial Entertainment Corp.

**El Mariachi**

By M.R. Martinez

**THE IRONY OF THIS MOVIE** is that it excels beyond uneven production values, the use of short end film stock and one-take gangster shooting. It’s all about the story, which overcomes the technical difficulties and makes screenwriter/director 24-year-old Robert Rodriguez seem like Hollywood’s next prodigy. The cast is headed by Carlos Gallardo (who also served as producer) in the title role and Consuelo Gomez as his love interest, Dominoe. Highly praised as a theatrical release, this film will undoubtedly collect home viewing cash register kudos. Columbia TriStar Home Video.

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**TOP 30 VIDEO RENTALS**

**CASH BOX • SEPTEMBER 11, 1993**

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**FILM TALK**

By John Goff

**FESTIVALS, FESTIVALS, FESTIVALS**: The WorldFest-Houston is moving to become WorldFest-Charleston. Kick-off at the Festival’s new South Carolina location will be November 3-7 for Seminar, Workshop and Competition divisions. Houston will continue, over the next three years, to screen features and shorts in April.

This year’s Fest will include more than 20 exciting premieres of American Independent Films, Hollywood and Foreign Films, juried competition and cash awards for features, shorts, medical films, student films and screenplay awards.

**AWARDS, AWARDS, AWARDS**: Tri-Elite Entertainment, Ltd has announced the presentation of the First Annual Minority Motion Picture Awards (MMPA). Event will be held by Louis Gossett, Jr. and Maria Conchita Alonso. To be held at Los Angeles’ Wiltnen Theater, honorees of the evening will include: Halle Berry, Wesley Snipes, Pat Morita, Alfred Woodard, Cheech Marin, John Singleton, Mako, Cicely Tyson, Debbie Allen, Edward James Olmos, Denzel Washington and Eddie Murphy. H.B. Barnum will direct, Paul Kennedy choreographs and Jarree Hutsenon will exec produce. For more information contact Shu-Rohn Public Relations at 818-377-4056.
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REVIEWs by Troy J. Augusto

GIHOST OF AMERICAN AIRMAN: Skin (Hol

lywood 41048)
Shades of the Alarm, Big Country and particularly U2 give the second album from this Belfast, Northern Ireland-based group a familiarity that could make it a fairly easy sell here in the States. Singer Dodge McKay (sounds like a beach volleyball player) has a powerful voice and a clever sense of dynamic, evident on "Late Great World Collapse" and first single "King Of Noth ing." There's a hint of boho from time to time ("Beautiful"), but small crimes are forgiven because of "Coathanger Love," an eerily moving piece.

PARIAH: To Mock A Killihmong (Geffen 24527)
The clever thought this band ever had was coming up with the title of its debut album, as the songs and the music, for the most part, fall into the pop-metal-noise category, lost somewhere as a viable, money-making style in the late '80s. Songs all seem passed off at one thing or another, as titles like "Powerless," "Nobody Listens," "This Means War" and "Sick Kid" indicate. Dave Derrick has a voice meant to offend, meaning the kids, as well as those taste-makers. Beavis and Butthead will love it. Eighteen and under, only.

JAMES HALL: My Love, Sex And Spirit (Daemon Records 19901)
Former Mary My Hope vocalist Hall has left Atlanta, where that band formed, behind him and in the process has left his old band's bad habits as well. While Mary My Hope saw Hall trying to be the alter-ego of the singer, that style never seemed to fit him very well. On his solo debut, Hall wears the hat of singer/writer, though with a definite edge, addressing issues both personal and social in scope. "Deception Of Light," "Madness Is A Numbered Face" and the dramatic "Sinner" are all worthy of consideration.

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DIG: dig (Wasteland 9201)
Named for the singer's dog, Dig is a bombastic, guitar-heavy (there's three of them) band that fits into the musical landscape somewhere in the neighborhood that Alice In Chains, Smashing Pumpkins and the late Jane's Addiction reside. Produced by Dave Jerden, who's done Jane's and Anthrax, Dig is a perfect modern-rock entry, full of attitude, guitar, bombast, strong songs ("I'll Stay High" and "Unlucky Friend" are best) and fashion sense (just kidding). Expect alt-radio to embrace Dig, with the Lollapalooza crowd sure to follow.

GOBBLEFOOF: Gobblehoof (New Alliance 091)
Big attraction for many to this noisy album will be the inclusion of Dinosaur Jr leader J Mascis, who played drums (not very well) and co-produced. This is a re-issue of the 1990 El that first launched this Ambert, Mass. band which used to count J as a member. Be sure to listen for "Fried," a surprisingly restrained dirty almost lost amidst the clutter. Other than the heller reality of "Torch" and bonus cut "What's A Head?" are worth a spin or two.

STEREOLAB: Transient Random-Noise Bursts With Announcements (Elektra 61536)
Quite possibly the heir to Velvet Underground's noisy throne, Stereolab creates an unusual musical animal out of dreamy Brit pop, loud and raw Americanized industrial and, amidst all that, some dandy albums. That style never seemed to fit him very well. On his solo debut, Hall wears the hat of singer/writer, though with a definite edge, addressing issues both personal and social in scope. "Deception Of Light," "Madness Is A Numbered Face" and the dramatic "Sinner" are all worthy of consideration.

CEREMONY: Hang On Your Poetry (DGC 24523)
What may have initially looked like a good idea in the A&R offices over at Geffen translates, unfortunately for the label, into a boring and uninspiring album. Ceremony is fronted by Chastity Bono, offspring of Sonny and Cher, which may well tell you all you need to know. The sound is a blend (island?) of Wilson Phillips throwaway pop and lesser-quality Crosby, Stills and Nash. Not exactly cutting edge. In fairness, "First Day Of My Life" is a solid tune and the alb's first single, "Could've Been Love," deserves a radio chance.

CRACKER: Kerosene Hat (Virgin)
Producer: Don Smith
Despite the fact that the singer from this otherwise appealing Bay-area rock band spent a large percentage of their Palace show last year resulting anyone involved in the music industry, we must report that Kerosene Hat, Cracker's second full-length album, is a fine one indeed. An almost constant C&W edge dominates much of the record (it was recorded at an old western-movie soundstage), a change from the band's first entry sarcasm and irony—singer David Lowery's forte—are in abundance, giving the songs a sharp and wry edge. "Movie Star," first single "Low" and "Take Me Down To The Infirmary," a cryin'-in-my-beer kind of slow shuffle, are standouts on this solid effort.
THAT'S WHOOMP!
WEAK
UNCONDITIONAL
I
I
GIMME
DO
ANOTHER
LIGHT
IN
DA
A
LOVE

Dibbs, B. Allen, T. Denslow
ASCAP, HERE

human

DOWNTOWN

2

HALIFAX

4

COOL

2

EXCERPT

1

PATRICIA

5

PIECE

5

RICK

2

LADY

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MCDONALD

9

ANGIE

2

RAY

5

2

WILL

3

NICOLAS

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THAT'S

1

COMPILATION

9

SHAGGY

4

ARTHUR

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DON'T

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CLAY

4

MARK

7

BEAUTY

3

ANDIE

13

JOY

2

BAM
The RHYTHM

The SBK/ERG label recently added the legendary Pointer Sisters to the company's roster of artists. The trio will debut with the single "Don't Walk Away," which is culled from the album Only Sisters Can Do That. Sister Ruth Pointer was not present at a celebration of the signing as she was giving birth to fraternal twins—daughter Ali and son Connor. Picture are (l-r): June Pointer; Daniel Glass, president & CEO; ERG; Anita Pointer; Shep Gordon, chairman, Alive Enterprises; and Brian Koppelman, vp of A&R, SBK/ERG.

SAMPLES: Africa Fele's first tour of the U.S., after 15 largely successful years in Paris, France, received mainly favorable notices during the nine-city trek. Most agree that the highlight of the tour was the July 25 set at New York City's Central Park Summer Stage, where four Island/Mango recording artists played to more than 20,000. Island Records CEO Chris Blackwell, Africa Fele founder Mamadou Konate should take bows for the event. With all the bubhup over the allegations against Michael Jackson, little attention is being paid to the rest of the Jackson clan which is taking a leap back into the public spotlight with a reunion tour and TV special. Sister Janet Jackson is also busy, at press time prepping for an MTV Awards performance and being lauded September 11 at the "Seventh Annual Black Business Day Luncheon" hosted by the Black Business Assn. Motown founder Berry Gordy, Jr., Bell Biv DeVoe's Michael Bivins, the multi-talented Debbie Allen, super publicist Terrie Williams and Carl Jones, founder of the ubiquitous Threads 4 Life/Cross Colours line are among other honorees. Former Los Angeles mayor Tom Bradley and the legendary Stevie Wonder will be special guests.

DR. BAYAN'S CORNER: More singles reviews from a teen perspective. Aaron Hall "Get a Little Freaky With Me" — Silas/MCA LS 5545. The concept is nothing original from this brother but it's definitely funky, and that's all that counts. Hall gets a lot of credit from me for the excellent production. He gives the listener the opportunity to taste five freaky versions. The breaks are really thick, where a sample from "Four Play" (George Clinton, Glenn Goss, Bootsy Collins) is used. A sure hit...Born Jamericans -- "Boom Shak-A-Tack" — Delicious Vinyl PRCD 5212. When you first listen to it, you might think it's just traditional reggae, but about a minute into it, a rugged voice begins to attack in a lyrical frenzy while still keeping the rhythm of the song, it's a pretty decent song overall, but it doesn't have enough energy to make a person jump. It will most likely be able to appeal to more than one group of listeners...XSCAPE — "Just Kickin' It" — So So Def/Columbia CSK 77119. These four Atlanta-based females have it going on with this bass-filled song produced by Jermaine Dupri. They sing as beautiful as hummingbirds, which will no doubt hold your attention. The remix, which contains a Curtis Mayfield sample, is especially smooth. The most appealing characteristic of this song is the down-to-earth reality...Rupaul — "A Shade Shady (Now Prance)" — Tommy Boy TBCD 578. This person has lost me in the rhythm. It seems like the Queen is living in his (or her) own world. "A Shade Shady" covers the whole spectrum with a selection of disco grooves, tribal beats, and synthesizers. In "Back To My Roots," an additional track, Rupaul gives a strong shout out to his mother.

By M.R. Martinez

CASH BOX SEPTEMBER 11, 1993 14
Naughty By Nature’s Trench co-directed the video to EastWest recording act Da Youngsta’s video culled from their current single “Iz Ya Wi Mi,” which was shot throughout Harlem. The track is the second single culled from their sophomore album, The Aftermath. Pictured in the front row (l-r): Lawrence Goodman, manager; Michelle Webb, director of video production for EastWest; Trench; James Brommel, co-director; Nick Kopp, the director of photography; and Tom Forrest, producer. In the back row are (l-r): Qu’ran, Taji and Tarick of Da Youngstas.

SOUND NIBBLES: DJ Pooh, who has produced the likes of Ice Cube, Yo-Yo, LL Cool J, and Miki Howard, will be producing tracks on the upcoming Color Me Badd album on Giant Records. The hip-hopper is bust, having bowed his Da Bomb/Mercury Records label, which just released production by the group Threat… Shag Diesel is the debut album by Orlando Magic basketball sensation Shaquille O’Neal. Due out in October, some of the producers on the album include Erick Sermon, Def Jef and Ali of A Tribe Called Quest… GP, aka Gettin’ Paid, has released a four-song gangsta set on its own Trigger Happy Records label. The record is called N It $ Life and is worth a listen. Real R&B tracks with a mild hot sauce rap.

DR. BAYYAN’S CORNER, PT.II: More singles reviews from a teen perspective. Black Madness — "Iggy Atiny/L Two Tears In a Bucket" — Select Street 4-25022. These are two bad brothers who are able to handle the microphone like very few lyricists can, and they prove it by rapping in "Iggy Atiny," also known as Pig Latin. Black Madness continues to show off their lyrical potency by changing up from Pig Latin to straight up ruffneck rhymes on "Two Tears In a Bucket."… A.L.T. — “Ridin’ High” — Par Par-9023-CDS. A.L.T. has done a good job representing urban culture with this hit which should appeal to everyone just about everywhere. There isn’t a word in the English vocabulary that’s able to describe the smoothness of this piece, but there is no doubt it is some of the most innovative stuff on the hip-hop market… Dirt Nation — "Khadiji" — Zoo Street 72445-14105. Even though this group uses a lot of imagination, the topics that they choose are rooted in reality. This song explains how the brothers of the Dirt Nation did dirty work for Khadiji, the Buddha queen. On "Jail Break," an additional track, the group fantasizes about the perfect escape from the pen while a wicked, almost horrifying groove repetitively fades in and out… Capital Tax — "The Masher" — MCA MASP-2774. It is easy to see how the old school era has inspired this group. "The Masher" comes complete with the "and ya don’t stop," and the wicked freestyle lyrics. Capital Tax resembles the offbeat flow of KRS-1, and the rough, rugged style of EPMD. With all of the inspiration that the group received from veteran rappers, they remain original. Overall, it is a well-rounded song.
Capcom & TSR Score Big At GEN CON Show With
Dungeons & Dragons: Tower Of Doom

CHICAGO—Capcom USA and TSR, Inc. joined forces at the 26th annual GEN CON Game Fair to preview Capcom's new coin-operated role-playing adventure game, Dungeons & Dragons: Tower Of Doom. D&D: Tower Of Doom introduces a new level of role-playing games to the arcade audience and is targeted at the nearly 12 million D&D role-playing enthusiasts worldwide. The new piece will be officially launched in February of 1994.

Based on the highly popular D&D game series, Dungeons & Dragons: Tower Of Doom is a 134-meg game, reportedly the largest coin-operated title to hit the market. This high-intensity RPG takes players on a journey through mystical mazes and multiple paths that lead to different sub-adventures.

Players can name and choose one of four different character types ranging from the fighter, a general purpose warrior; the cleric, a human character dedicated to serve a cause; the dwarf, a demi-human with similar abilities as the fighter; or the elf, the most versatile of the player characters, who is able to utilize all armor and weapons used by fighters, as well as cast magic spells. Each character is armed with over 24 different attack maneuvers and can load up on supplies and helpful information by visiting local shops and shopkeepers in different towns.

"The joining of Capcom and TSR is breaking new ground in the gaming market, as two of the top industry forces work as one to launch the first-ever, coin-operated D&D RPG that will reach an enormous following of game players," stated Joseph Morici, senior vice president of Capcom.

Capcom intends to further broaden the RPG audience as it launches Eye Of The Beholder for the Super Nintendo Entertainment System in November of this year.

TSR, Inc. is the international market share leader of fantasy, science fiction and high adventure games. Its product line includes best-selling role-playing games, novels, family board games, military strategy games and magazines.

NAMA's Annual Nat'l Trade Show Is Coming Up Sept. 30 - Oct. 2 In Chicago

CHICAGO—Vending companies are gearing up for the 47th annual national trade convention, sponsored by the National Automatic Merchandising Association, at McCormick Place North in Chicago.

"These are dynamic times in the vending industry," stated NAMA president James A. Rost. "Every year for the past several, companies have been using our national show to introduce new equipment in vending, new products that previously were not sold through vending machines, and technological advances in more traditional machines."

Rost noted that "there have been more recent changes and more new developments on the immediate horizon in vending than we have probably seen in the last 20 years or so."

He cited such examples as the new coffee vending machines which now dispense a large variety of products including premium blend coffees, cappuccino and expresso. Certain machines can dispense these products in two size cups, or with no cup, using the customer's own favorite coffee mug instead. Cold cup drink equipment manufacturers have developed "Bag-in-the-box" machines that will offer improved drink quality and consistency.

Other recently developed machines include those that dispense pizzas or French fries, fully baked or cooked and ready-to-eat directly from the vender, soft frozen lemonade, and many non-food items as well, such as film and disposable cameras, panty hose and other products.

Among newer food items being dispensed through vending machines are shelf-stable entrees and soups, isotonic drinks, "new age" beverages, nutrient-rich bars and other products, pasta and gourmet salads.

Rost pointed out that several major food manufacturers will be first-time exhibitors at this year's show.

During the business sessions, Ronald Paul, president of Technomics, Inc., will address "New Horizons in Vending: A Look to Tomorrow." An Education Conference that NAMA is offering concurrently with the convention will include a presentation on frozen food equipment, a panel discussion on frozen food products in vending, plus nearly two dozen additional seminars, meetings and round-table discussions on current issues of specific interest to vending operators covering many aspects of owning and managing a vending business.

On October 2, the convention will close with the association's Annual Banquet and Show, which will feature CBS radio and TV correspondent Charles Osgood and entertainment by Marie Osmond.

Further information may be obtained by contacting NAMA headquarters at 20 N. Wacker Drive (Suite 3500), Chicago, IL 60606-3102 or phoning 312-346-0370. FAX number is 312-704-4140.

Williams' Indiana Jones Pin

CHICAGO—We are all familiar with the famous Indiana Jones film trilogy, which has earned more than $1 billion at the boxoffice and continues to garner fans via repeated exposure on network television, cable, video rentals and sales; not to mention the big drawing Indian Jones Stunt Spectacular at Disney/MGM Studios and the equally popular feature at the all-new Euro Disneyland.

Well, Williams Electronics Games, Inc. has now immortalized Indiana Jones in a brand new "Superpin" adventure that offers innovative game features, dynamic play action and a powerfully advanced sound system.

Melding together the signature elements of Raiders Of The Lost Ark, The Temple Of Doom and The Last Crusade, Indiana Jones the Pin, brings to life an industry first, Tilt-A-Matic mini-playfield, a vintage biplane dogfight, rotating idol, Lost Treasures, three different inter-active Video Game Modes, 12 distinctive Game Modes, instant two-ball and three-ball Multiball, as well as six-ball Multiball game play excitement and a special Eternal Life Mega Six-Ball Multiball that can award an amazing One Billion points!

From the moment players fire the realistic gun shooter they experience non-stop action on a journey through four different adventures from each of the three Indiana Jones film sagas.

Indiana Jones: The Pinball Adventure is a feature-packed spectacular, highlighted by the appearance of a unique Tilt-A-Matic playfield where players can attempt to safely navigate their way through the Path of Adventure via flipper button controls. In addition, this piece marks the unveiling of Williams' revolutionary DCS (Digital Compression System) for an unparalleled soundscape.

Further information may be obtained through factory distributors or by contacting Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618 for referral.
COUNTRY MUSIC

THIRD COAST
By Brad Hogue

THE EXPLOSION CONTINUES—The craze for country music, dancing and lifestyle has swept the nation to become a pop culture phenomenon. Joining the bandwagon is Carrie Folks and Countdown At The Neon Armadillo. Folks has been named to host the weekly one-hour series from Buena Vista Television that showcases the songs, the dances and the entertainers that are re-defining country music in the 90s, and premieres Friday, September 17 in syndication nationwide (check local listings). Production on the series is already underway at the newly-created Neon Armadillo stage/theatre/club at the Disney-MGM Studios in Florida, and will also shoot at Nashville's 328 Performance Hall. Countdown At The Neon Armadillo will present a weekly showcase for today's hottest country performers as they count down the nation's Top 10 country songs each week. Countdown has been sold in 175 markets covering 98% of the United States, making it the most widely accepted program at premiere among one-hour, non-dramas in syndicated television history. Directing the series is Kent Weed; Tom Roland is series head writer. Executive producer is Don Weiner, producer of the highly rated network special Best Of Country '92: Countdown At The Neon Armadillo, which sparked the weekly series produced by BIP Productions, Ltd. for distribution by Buena Vista Television.

COUNTRY NEWS BOX

Canadian Country Music Week

ONTARIO, CANADA—Arla Nashville president Tim DuBois has been tapped to deliver the keynote address at the opening ceremonies for Canadian Country Music Week on Thursday, September 16 in Hamilton, Ontario, Canada. DuBois will kickoff four days of seminars, roundtables, forums and showcases dedicated to furthering country music, with an emphasis on the Canadian country music industry and its artists. An active participant in the Canadian country scene since opening Arista's Nashville office in 1989, DuBois said, "I discovered Canadian country music through Michelle Wright who opened my eyes to the wealth of talent up there." Then an unknown in the U.S., Wright has since earned a gold record in Canada and several Top 10 singles in the U.S. For his efforts, the CCMA presented DuBois with the Outstanding International Support Award during Country Music Week activities in Calgary, Alberta last year.

The nominees for the 1993 Canadian Country Music Awards were recently announced, with Patricia Conroy leading the way with six nominations, and George Fox and The Rankin Family tied with five each. The two-hour program will be telecast for the first time in the U.S. on TNN: The Nashville Network on Saturday, September 25, at 9:00 p.m. (repeats at 12:00 p.m.; all times Eastern). George Fox will host. The nominees are as follows:

- BUD COUNTRY FANS CHOICE AWARD: Patricia Conroy, George Fox, Joan Kennedy, Prairie Oyster, Michelle Wright
- FEMALE VOCALIST OF THE YEAR: Lisa Brokop, Patricia Conroy, Joan Kennedy, Cassandra Vasik, Michelle Wright
- MALE VOCALIST OF THE YEAR: Joel Feeney, George Fox, Don Nelison, Ian Tyson, Jim Witter
- VOCAL DUO OR GROUP OF THE YEAR: Coca The West, The Johner Brothers, Prarie Oyster, The Rankin Family, Tracey Prescott & Lonesome Daddy
- VISTA (RIISING STAR) AWARD: Coca The West, Don Nelison, The Rankin Family, Shania Twain, Jim Witter
- SINGLE OF THE YEAR: "Bad Day For Trains" - Patricia Conroy; "Fare Thee Well Love" - The Rankin Family; "He Would Be Sixteen" - Michelle Wright; "In My Father's House" - Terry Kelly; "Mustang Heart" - George Fox
- ALBUM OF THE YEAR: "Bad Day For Trains" - Patricia Conroy, Higher Ground - Joan Kennedy; Mustang Heart - George Fox, Thinking Of You - Rita MacNeil; Tracey Prescott & Lonesome Daddy - Tracey Prescott & Lonesome Daddy
- SOCAN SONG OF THE YEAR: "Backroads" - Ricky Van Shelton (Writer: Charlie Major); "Bad Day For Trains" - Patricia Conroy (Writers: Ralph Murphy & Patricia Conroy); "Fare Thee Well Love" - The Rankin Family (Writer: Jimmy Rankin); "In My Father's House" - Terry Kelly (Writers: Creighton Doane, Terry Kelly, Floyd King); "Mustang Heart" - George Fox (Writers: George Fox, Bob Gaudio)
- VIDEO OF THE YEAR: "Bad Day For Trains" - Patricia Conroy (Director: Steven Goldmann); "Fare Thee Well Love" - The Rankin Family (Director: Phil Kates); "Harvest Moon" - Neil Young (Director: Julien Temple); "He Would Be Sixteen" - Michelle Wright (Director: Steven Goldmann); "What Made You Say That" - Shania Twain (Director: Steven Goldmann)

The 1993 Canadian Country Music Awards will be telecast live in Canada by the CTV Television Network on Saturday, September 18, from Hamilton Place in Hamilton, Ontario.
1 A THOUSAND MILES FROM NOWHERE (Reprise/Warner Bros. 6057) Dwight Yoakam 6 10
2 THANK GOD FOR YOU (Curb 77574) Sawyer Brown 3 10
3 IN THE HEART OF A WOMAN (Mercury 934) Billy Ray Cyrus 4 10
4 I'M NOT GOING DOWN TILL THE SUN COMES UP (Curb 7776) Garth Brooks 5 10
5 HOLDIN' HEAVEN (MCA 54669) Tracy Byrd 7 12
6 ONLY LOVE (Curb/MCA 64688) Wynonna Judd 10 8
7 WORKING MAN'S PH.D. (RCA 60251) Aaron Tippin 9 11
8 A COWBOY'S BORN WITH A BROKEN HEART (Curb 1038) Boy Howdy 12 13
9 LOOKING OUT FOR NUMBER ONE (Warner Bros. 18463) Travis Tritt 13 8
10 PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Epic 77071) Joe Diffie 16 7
11 WHAT MIGHT HAVE BEEN (Warner Bros. 6159) Little Texas 1 15
12 RENO (BNA 62577) Doug Supernaw 2 16
13 I IF I'D LOVED YOU (Ansa 2578) Steve Wariner 17 11
14 WHAT'S IT TO YOU (Giant 24511-2) Clay Walker 21 9
15 BEER AND BONES (Atlantic 28420) John Michael Montgomery 18 10
16 MAMA KNOWS THE HIGHWAY (Curb 1048) Hal Ketchum 5 12
17 LET GO (Asylum 61594-2) Brother Phelps 19 10
18 ONE MORE LAST CHANCE (MCA 54713) Vince Gill 20 6
19 NO TIME TO KILL (RCA 66239) Clint Black 24 4
20 EASY COME, EASY GO (RCA 66235) George Strait 28 5
21 THIS ROMEO AIN'T GOT JULIE YET (Ansa 2580) Diamond Rio 27 7
22 JUST LIKE THE WEATHER (Liberty 79767) Suzy Bogguss 29 6
23 TRASHY WOMEN (Atlantic 62305) Confederate Railroad 31 5
24 HE AIN'T WORTH MISSING (Mercury 918) Toby Keith 25 9
25 EASIER SAID THAN DONE (Ansa 2654) Rodney Foster 15 13
26 TRUE BELIEVER (Liberty 76668) Ronnie Milsap 26 9
27 NOTHIN' BUT THE WHEEL (Epic 77076) Patty Loveless 32 9
28 WHY DIDN'T I THINK OF THAT (Epic 77026) Doug Stone 11 12
29 HURRY BUNDOWN (MCA 54688) McBride & the Ride 3 7
30 I'LL CRY TOMORROW (RCA 66210) Larry Stewart 30 10
31 HALF ENOUGH (BNA 60047) Lorrie Morgan 34 5
32 THAT WAS A RIVER (Epic 77118) Collin Raye 36 4
33 DOES HE LOVE YOU (MCA 54719) Reba McEntire with Linda Davis 42 2
34 ON THE ROAD (Ansa 2588) Lee Roy Parnell 37 4
35 THE BUG (Columbia 71134) Mary-Chapin Carpenter 38 3
36 I FELL IN THE WATER (BNA 62621) John Anderson 50 2
37 SHE USED TO BE MINE (Ansa 2602) Brooks & Dunn DEBUT
38 MY BABY LOVES ME (RCA 62299) Martina McBride 41 5
39 HERE GOES NOTHING (BFE/EMG 18502) Patti Miler 40 11
40 DO YOU KNOW WHERE YOUR MAN IS TONIGHT (Ansa 2606)
41 A COUPLE OF GOOD YEARS LEFT (Columbia 77130) Ricky Van Shelton 45 3
42 GRAND TOUR (A&M 31454) Aaron Neville 46 5
43 FALLIN' NEVER FELT SO GOOD (Columbia 18468) Shawn Camp 43 6
44 I'M NOT BUILT THAT WAY (Liberty 78797) Billy Dean 47 3
45 I'M NOT BUILT THAT WAY (Epic 42439) Carlene Carter 45 14
46 COWBOY BOOGIE (Warner Bros. 43519) Randy Travis DEBUT
47 JUNIE BAKER (RCA 66267) Shenandoah 22 14
48 ALMOST GOODBYE (MCA 54718) Mark Chesnutt DEBUT
49 CAN'T BREAK IT TO MY HEART (Atlantic 82483) Tracy Lawrence 23 14
50 OLD RED (Giant) Kenny Rogers 55 2
51 I'M THE ONLY THING I'LL HOLD AGAINST YOU (MCA 54710)
## COUNTRY SINGLES

### COUNTRY SINGLES INDEX

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### REVIEWS

**RICK TREVINO**

"Just Enough Rope" (Columbia CSK 77159)

Expect Columbia to explore a few cross-marketing strategies with this Johnny Rodriguez-influenced Texas newcomer named Rick Trevino. A third generation Mexican-American, Trevino grew up playing box and softball under the suburbs of Austin and Houston. "Just Enough Rope" is the debut single from his forthcoming Columbia album. Written by Karen Staley & Steve Dean, the tune is a mid-tempo shuffle with a cool for radio. Can’t wait to hear the Spanish version. Steve Buchanan produced the track.

**ALABAMA**

"Reckless" (RCA 70863)

From their forthcoming RCA CD, The Chap Sats. "Reckless" was written by Jeff Stevens & Michael Clark with production handled by Josh Leo, Larry Michael Lee & Alabama. It’s a mid-tempo tune about getting down nearly rockless love. Typical Alabama harmonies are right on time and the song’s not bad, but it’s nothing spectacular—by Alabama standards anyway.

**ALAN JACON**

"Mercury Blues" (Arista 19771)

While it’s hard to follow the success of a single like "Chattahoochee," this one just might be the ticket to sell a few more albums. Written by Robert L. Geddis & K.C. Douglas, "Mercury Blues" demonstrates in ditty an ongoing love affair with a brand-name star and a little bit of super-cool Appalacian twang and turbo-charged with an energetic production of lively fiddle, stompin’ drums and a large group chorus.

### PICK OF THE WEEK

- "Launa" by Tom Presley
- "Sure Thing" by Robert Earl Keen
- "The Lord’s Prayer" by John Michael Montgomery
- "I’ll Never Take My Hands Down" by George Strait
- "Sweet Home Alabama" by Lynyrd Skynyrd
- "Dream On" by Aerosmith
- "Don’t Stop Believin’" by Journey
- "Boot Scootin’ Boogie" by Waylon Jennings
- "The Best of Times" by Randy Travis
- "Wonderwall" by Oasis

**LITTLE TEXAS**

"God Blessed Texas" (Warner Bros. PRO-CD 6448)

It’s about time for this one! We all knew they could do a little bit of these songs but it’s a little bit too easy. Written by Porter Howell & Brady Seals of the band, this is the single that our little band has received to date. It’s an end-of-summer, honky-tonk-styled wonderfully produced by James Stroud, Chris DiNapoli & Doug Grau. Take it to the masses, guys!
GARTH BROOKS: In Pieces (Liberty CDP 80857)

It's been on the streets for almost a week now and initial shipments for Mr. Garth Brooks' In Pieces CD have already exceeded two million copies as we go to print on September 1. The album was released on August 31. Acclaim or criticism at this point in the Garth-man's career will do little to affect the sales of this album. The real test lies in the hands of nearly 3,000 country radio stations and several million loyal G.B. fans. His first album, Garth Brooks, contained, "The Dance." His second, No Fences, gave us "Friends In Low Places." Reptile The Wind pushed Billy Joel's, "Shameless" to new heights. The Chase furthered Brooks' artistry with "We Shall Be Free." All of these served as career-defining singles which have contributed largely to the sale of over 32,000,000 albums. In a recent Harris poll, Garth got top billing in the entire music industry. His previous album, The Chase, became the first album in music history to be certified for out-of-the-box sales of five million copies in the U.S., breaking the record shared by his own Reptile The Wind and Michael Jackson's Dangerous. Whew! These figures still blow me away!

Sales kudos aside, here's what comes together In Pieces: Already hot from the hip with the all-out assault smash lead cut, "Ain't Goin' Down (Til The Sun Comes Up)," Garth's fastest-climbing single to date, In Pieces gives even fine-tuned ears a variety of listening pleasures from which to draw individual application and inspiration. Pop it in, push play and immediately engage in "Standing Outside The Fire," a totally uplifting shuffle addressing the achievement of personal drive and passion, and the consequences which result when life is void of it. Falling apart artistically a bit with the over-formulated "The Night I Called The Old Man Out" and "American Honky-Tonk Bar Association," In Pieces adheres to its original vision in "One Night A Day," complete with totally honest lyrics and a soothing saxophone (You may have seen its premiere on The Tonight Show with Jay Leno)."
COUNTRY MUSIC

By Joseph Stanley

HIGH DEBUTS

1. BROOKS & DUNN—"She Used To Be Mine"—(Arista)—#67
2. RANDY TRAVIS—"Cowboy Boogie"—(Warner Bros.)—#6
3. MARK CHESNUTT—"Almost Goodbye"—(MCA)—#48

MOST ACTIVE

1. JOHN ANDERSON—"I Fell In The Water"—(BNA)—#36
2. PAM TILLIS—"Do You Know Where Your Man Is?"—(Arista)—#40
3. REBA MCENTIRE/LINDA DAVIS—"Does He Love You"—(MCA)—#33
4. GEORGE STRAIT—"Easy Come, Easy Go"—(MCA)—#20
5. CONFEDERATE RAILROAD—"Trashy Women"—(Atlantic)—#23

POWERFUL ON THE PLAYLIST—It’s generally considered that any upward mobility on the charts is a good thing. This week, there’s a whole lot of a good thing, as 22 of the Top 100 move four or more places above last week’s mark. Leading the way with a very healthy 14-place leap is John Anderson with “I Fell In The Water” at #36. Second place is a two-way tie as Pam Tillis’ “Do You Know Where Your Man Is?” moves up nine to #40, and Reba McEntire and Linda Davis move a similar question, “Does He Love You,” up nine as well to #33. Rounding out the top five is yet another tie, this one representing moves of seven notches on the chart. George Strait and “Easy Come, Easy Go” easily go up to #20, while Confederate Railroad’s “Trashy Women” move in at #23.

RADIO NEWS—THE CANADIAN COUNTRY MUSIC ASSOCIATION will honor the best Canadian country radio stations during Country Music Week in Hamilton in September. The nominations in six categories were announced August 11. Winners in four of the categories will be selected by a jury, while the other two will be voted on by the 1,300-odd member association. The results will be announced at the Broadcasters Luncheon on September 18. Chris Hughes, president of the Canadian Country Music Association comments, “This is our way of saying ‘thanks’ to country broadcasters. They have played a major part in the enormous new popularity of our music, and we deserve the thanks of the entire country music community.”

ALONG THE SAME LINES—The winners of the CMA Broadcast Awards have been announced by the Country Music Association. CMA’s broadcast awards are a way for the industry to honor radio for the role it plays in the growth and expansion of Country Music, said CMA executive director Ed Benson. “After all, radio is the backbone of the industry because it brings Country Music to the fans. The winners are: Broadcast Station Of The Year - Large Market: WUSN, Chicago; Illinois; Medium Market: KASE, Austin, TX; Small Market: KGEE, Midland/Odessa, TX. Broadcast Personality Of The Year - Large Market: Jim Mantel/Lucy Grant, WGAR, Cleveland,OH; Medium Market: Gary Lee Love, KYKR, Beaumont, TX; Small Market: John Murphy & George House, WAXX, Eau Claire, WI.

LOOKING AHEAD

(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. DARRYL & DON ELLIS—"Ten Minutes Till"—(Columbia)
2. TWISTER ALLEY—"Dance"—(Mercury)
3. ROGER BALLARD—"Two Steps In The Right Direction"—(Atlantic)

CMT Top Ten Video Countdown

1. Billy Ray Cyrus .... In The Heart Of A Woman (Mercury)
2. Sawyer Brown .... Thank God For You (Curb)
3. Tracy Byrd .... Holdin’ Heaven (MCA)
4. Dwight Yoakam .... A Thousand Miles From Nowhere (Reprise)
5. Wynonna .... Only Love (MCA)
6. Aaron Tippin .... Workin’ Man’s PH.D. (RCA)
7. Little Texas .... What Might Have Been (Warner Bros.)
8. Joe Diffie .... Prop Me Up Beside The Jukebox (Epic)
9. Hal Ketchum .... Mama Knows The Highway (Curb)
10. Boy Howdy .... A Cowboy’s Born With A Broken Heart (Curb)

Compliments of CMT video countdown, week ending Sept. 1, 1993.

INDIE CHART ACTION—Leading the Cash Box independents again this week is Kevin Charles on LRK Records with “I Never Cared For Mornings,” which climbs four up to #57. Trailering behind him is Bill Gerick of Platinum Plus. His latest, ”Texas Sam” moves up five this week to #58. Emie Ashworth is sure to be pleased this week as “I Wish” moves up four to #63 for the Hickory label. Bobby Hood on the Belltine label takes “Lost In The Neon Lights” up to #69 this week, also up four notches.

INDIE SPOTLIGHT

Jack Patton

BEEN THERE! Seen it! Done it! If there is anyone in the music industry who can say that it is, without a doubt, Jack Patton. Patton was born in Vermont, in 1939, left Amsterdam, New York, for Hollywood. Columbia Pictures soon began making plans to use his music in a western musical, but the work was interrupted in 1940 when he was drafted.

After limited service, due to poor eyesight and hearing, Jack returned to Hollywood and the movie, Swing In The Saddle appeared in 1942. The film, featuring Jimmy Wakely, Mary Ford and Nat King Cole, used Patton’s song, "Cowboy Polka."

In 1944 he began to host a local radio show. At the same time, he was running a health food store with an office in the rear where he could work on his music. He made the acquaintance of the man he calls “the first hippie,” Eden Ahbez, a dishwasher and sometime piano-player at a vegetarian restaurant Jack liked. Patton was impressed with Eden’s talent and became something of a patron to the young man, giving him financial help and business advice. Perhaps the best bit of advice was when he convinced Eden to take the song “Nature Boy” to Capitol Records. Nat King Cole went on to record the song, taking it to eight consecutive weeks at #1 in 1948.

With the combined recognition from “Nature Boy” and Jack’s song, "Maple Sugar Time," which was nominated as the state song of Vermont, Jack and Eden were featured in Life magazine and soon found themselves surrounded by hopeful young writers wanting help in promoting their songs. Among them was Stan Jones. With Jack’s help and encouragement Jones went on to write “Ghost Riders In The Sky,” though Jack never received a co-writing credit for the song. (He later was awarded co-writing royalties.) The song has since sold 200 million copies in 83 different versions around the world.

In addition to working in promotions and management for such stars as Debbie Boone and Bobby Vinton, Jack maintained an active involvement in a diversity of businesses including the health food industry, hotel ownership, and has made 14 films. He has five albums to his credit, most recently Jack Patton in 1990. He is currently involved in the promotion of up-and-coming country artist Chris Shook and his new song, “Hello Earth,” co-written by Patton and Ries.
Branson Beat

— A monthly update on the Branson music scene and area events

STAR SPANGLED FAMILY—The first series of national television specials to feature the top talent of Branson, MO, America's newest growing entertainment mecca, premiered on The Family Channel Labor Day Weekend. Featuring varied performances by Barbara Mandrell, Yakov Smirnoff and Shojo Tabuchi, among others, Star Spangled Branson, the first of 13 specials for the Family Channel's Branson Music Hall, premiered Saturday, September 4 at 8 p.m. Eastern/Pacific with encore at 5 p.m. September 5. The show will also feature Johnny Cash, Michelle Wright, the Oak Ridge Boys, Marie Osmond, Mel Tillis, Jim Stafford, Neal McCoy and Tony Orlando.

According to veteran country music producer Lynn Doerschuk, The Family Channel is the perfect showcase for the lively family-oriented shows and all-American atmosphere. "Nashville is where people go to make music, but Branson is where they go to perform it," Doerschuk says. Taped entirely on location in Branson, the series is produced exclusively for The Family Channel by Doerschuk and Larry Black of Windyville Productions. The first special to highlight the performance of a particular group features country music legends the Oak Ridge Boys, airing Friday, October 22, at 7 p.m. Eastern/Pacific.

Mel Tillis is a featured performer in Star Spangled Branson, the first in a series of specials for The Family Channel's Branson Music Hall.

IMAXIMUM SIGHT & SOUND—Some of Branson's biggest stars recently shared in the filming of Neighbors, an original IMAX film created and produced in Branson, MO for ITEC Attractions' new Ozarks Discovery IMAX Theater. Glen Campbell, Jim Stafford, Mickey Gilley, Tony Orlando, Yakov Smirnoff, Moe Bandy, Rodney Dillard, Boxcar Willie, The Osmonds, Barbara Fairchild, Buck Trent and Jennifer Wilson were some of the entertainers who cooperated to create this film to promote the entire Branson community. A new original music arrangement for Neighbors soundtrack was written and produced by Jim Stafford and Rodney Dillard. "We wanted to use music traditional to this area, so we used Albert Brunley's "I'll Fly Away," says Stafford. "We also wanted something to represent Branson and used "This Little Light Of Mine, I'm Gonna Let It Shine," because that's what's happening with Branson and its entertainment—Branson's star is shining.

Created in Branson and the surrounding Ozarks, Neighbors pictures the historic scenes of hill families and neighbors making mountain music, to the modern-day music and glittering lights of Branson's Highway 76 in original IMAX film, which surrounds the audience with the sights and sounds of the Ozarks in a way never seen or heard before. Some scenes feature the largest group of stars assembled at one time to be filmed on the largest film format in the world. The Ozarks Discovery IMAX Theater in Branson is the first of a series of giant screen theaters to be developed in tourist markets around the world by International Tourist Entertainment Corporation (ITEC attractions). The 550-seat theater features a screen more than six stories tall and a six-channel, 22,000-watt digital sound system. It is the newest of 90 theaters worldwide which use the IMAX giant-screen motion picture system. Neighbors and the feature film, Grand Canyon: The Hidden Secrets, are presented hourly from 8:30 a.m. to 11:30 p.m. every day except Christmas.

GRAPe TIME: Alan Jackson and co-writer Jim McBride were recently honored by Sony Tree for their collaborative efforts on Jackson's #1 smash song "Chattahoochee." Pictured complete with grape snow cones (l-r) are: producer Keith Stegall, Jackson, McBride, and Sony Tree's Dan Wilson and Donna Hilley.

MORNING STEPHANIE: Asylum recording artist Stephanie Davis recently visited the set of The Nashville Network’s Video Morning for the premiere of her debut video "It’s All In The Heart." Davis is currently opening for Garth Brooks on his sell-out 1993 tour. Pictured (l-r) are: Davis and Video Morning co-hosts Al Wyntor & Katie Haas.

NEW SPIN: Jimmie Dale Gilmore, Austin's musical demi-god recently celebrated the release of his new Elektra album, Spinning Around The Sun, with a few tunes during a listening party at BMI Nashville. Cheering him on (l-r) are: BMI's Jody Williams, Elektra's Danny Kahn, manager Mike Crowley and BMI's Roger Sovine.

PH.D TIME: RCA star Aaron Tippin on location for his video shoot for his first single, "Workin' Man’s PH.D." from the newly released Call Of The Wild CD. The video was shot at Mirage Dry Lake Bed outside L.A.
ARTIST SPOTLIGHT

Bob Carlisle

Bob Carlisle describes himself as "an everyday guy, just trying to make it from Monday to Tuesday like everyone else." Although his personality may reflect that attitude, one look at his musical credentials and a few minutes of listening to his powerful tenor voice is enough to convince anyone that Bob Carlisle is anything but ordinary. His voice has been heard on recordings by some of the music industry's biggest stars: Patti Smyth, Pat Benatar, Robbie Robertson, Juice Newton, and Speedwagon, as well as with Christian artists like Bryan Duncan and Steven Curtis Chapman. Also, Carlisle has penned many top Christian songs as well as Dolly Parton's #1 country smash "Why'd Ya Come In Here Lookin' Like That," "I'm Not in Love," "In the Midst," and "God Will.""These songs have been published on such landmark Christian music bands as Maranatha!, Good News, and Native Tongues.

Carlisle's musical roots are as diverse as they are deep. "I like lots of different kinds of music," he says, "because I think in every form of music there's something valuable to be found." Raised in the midst of country and bluegrass, Bob also learned to play the gritty soul sounds of Otis Redding, Wilson Pickett and Tower of Power. Those legends, among others, have influenced the powerful, passionate performances that have become Carlisle's trademark.

In the early '70s, as a result of his involvement with Calvary Chapel in Southern California, Carlisle hooked up with a band called Good News. After several albums with Maranatha! Music, Bob moved on to Psalm 150, a "soul band" that eventually became the back-up group for gospel legend Andre Crouch.

Before the end of the decade, though, Bob found that the touring circuit of the time was not yet strong enough to support many touring artists, and so turned his career in a direction which would make it easier for him to support his growing family. He began to play in various club bands and eventually graduated to doing studio session work. He finally had the income he needed, though, as time went by he became unable to continue with a career which he did not feel measured up to God's plan for his life. In 1984, during a set at a concert club, Bob broke down in the middle of the performance. He put down his guitar and went outside, physically ill.

"I was just overcome with grief. My heart was so heavy. I felt as if my life was wasting away, that I was not doing what God had for me.

That very same week, Allies was born, signed immediately to a contract with Light Records. For eight years Bob toured and recorded with the group, developing a loyal following with their energetic, passionate rock.

As for his change of pace with Sparrow? "It was a natural evolution for me to return to my roots singing 'blue-eyed soul,'" states Carlisle. He also has a unique approach to concerts and performing in the Christian music arena. "I'm not a minister. I just happen to love Jesus with all my heart...God's given me an ability to communicate some ideas about how we all feel, think, and get through it together.

Everyday life with his wife, Jacque, and his children, Brooke and Evan, is something that Bob loves and protects from the rigors of a busy touring schedule. "My first responsibility is to my family and if I can't take care of that, I have absolutely no business going out on the road.

Many people will relate to this artist whose talent places him among the best in the business, yet still posses the ability to address "getting from Monday to Tuesday."
Carman Breaks Concert Record In South Africa

MORE THAN 50,000 PEOPLE attended a performance by Sparrow recording artist Carman at Wanderer's Cricket Stadium in Johannesburg, South Africa on August 15, making it the highest-attended ticketed contemporary Christian solo concert ever held. The event was also the largest concert ever held in South Africa.

Billed as "Music For Peace," the concert was attended by African National Congress president Nelson Mandela, Correctional Services Cabinet Minister Adrian Vlok, Manpower Cabinet Minister Leon Wessels, as well as other political, religious, civic and corporate leaders. Many of these officials are currently writing South Africa's new constitution, to be completed prior to the nation's first free elections on April 27, 1994.

"The ANC associates itself with the message of peace and cooperation between all those who sent out a message of peace through the 'Music For Peace' rally," said an ANC spokesman.

"This was not just contemporary Christian music," Carman said. "It was a movement of peace brought on by raising the standard of Christianity in a nation."

The first concert held in Wanderer's Stadium in 20 years, Carman's performance featured the official debut of "Everybody Praise The Lord," which refers directly to the people of Johannesburg, from his upcoming Sparrow release, The Standard.

The event also included an address by Ray McCauley, senior pastor of Johannesburg's Rhema Church, co-sponsors of the concert with Carman Ministries. Prayers for peace were offered and a moment of silence was observed. In addition, a 400-voice choir performed segments of Handel's Messiah.

Covered by ABC and NBC News, "Music For Peace" halted traffic in the surrounding area for four hours prior to the event, necessitating the use of a series of traffic helicopters to police the vicinity. Due to a shortage of parking, some concert-goers reportedly left cars parked in the middle of streets surrounding the venue.

Approximately 8,000 free tickets were distributed to residents of black townships, with free transportation provided by 73 buses. A volunteer force of 1,400 coordinated the event.

The Young Messiah Tour cast gathered recently at the Union Station Hotel in Nashville to make preparations for the tour and The New Young Messiah recording on Sparrow Records. This year's cast is pictured above. The cast includes: Sandi Patti, Steven Curtis Chapman, Michael English, BeBe & CeCe Winans, Twila Paris, Wayne Watson, Lamelle Harris, Steve Green, 4HIM, First Call and conductor Ralph Carmichael. They are all included on the recording, along with Susan Ashton, Christie Dente, Phil Keaggy and Cindy Morgan.

During his recent appearance on WLAC FM's The Brian Mason Show in Nashville, Sparrow recording artist Bob Carlile was honored with a surprise "on-air celebration" for his #1 single, "Getting Stronger." Pictured are Kyle Fenton, manager, national promotion, Sparrow Communication Group; Jenny Lockwald, director, national promotion, Sparrow Communications Group; Ray Ware, Ray Ware Management; and Carlile.
CHRISTIAN COUNTRY NEWS

GOSPEL SONGWRITER'S WORKSHOP ANNOUNCED—The American Society Of Composers, Authors And Publishers ninth annual Gospel Songwriter Workshop sponsored by the ASCAP Foundation, will begin on Monday, November 15, at 7:00 p.m. at the Society's Nashville offices. The workshop will be led by ASCAP songwriter/producer Dave Clark and will feature guest panelists from the entire spectrum of gospel music including composers, lyricists, publishers, producers, performers, arrangers and others. Panelists will discuss various topics of interest to songwriters and will review the material of participants.

Songwriter/producer Dave Clark has established himself as an active force in the Christian music industry. His songs have been recorded by the Speer Family, the Cathedrals, the Talleys, the Gold City Quartet, 4-HIM, Doug Oldham, Truth, Jim Murray, Babbie Mason, Bruce Carroll, Al Denson, Lamelle Harris and Sandi Patti. Dave has also co-authored seven musicals including Meet Him At The Manger, and No Wonder. "The Father Hath Provided," "Greater Still," "Didn't You Know" and "I Can Begin Again," all co-written with Lamelle Harris, went to the top positions in the Gospel music charts. Three of those garnered nominations for the Song of the Year Dove Award. In the past two years Dave has seen 11 of his songs at the #1 spot on the Christian charts. As a producer Dave Clark's credits include The Hawaiians and Spirit Bound, as well as Grammy-nominated albums for J.D. Sumner and the Stamps Quartet.

The ASCAP Gospel Workshop will meet on consecutive Monday nights from 7:00 to 9:00 p.m., with the exception of November 22, for Thanksgiving holidays. ASCAP workshops are free of charge and open to everyone regardless of performing right society affiliation or non-affiliation.

Songwriters interested in applying should send a cassette tape of one original song along with a lyric sheet marked with name, address and telephone number to: ASCAP Gospel Workshop, 2 Music Square West, Nashville, TN 37203. The workshop is limited to 30 participants. Deadline for entry is October 29. Accepted songwriters will be notified within 10 days.

Thanks...

By Gene Higgins

THE CHRISTIAN COUNTRY MUSIC ASSOCIATION is proud to present this appreciation award and certificate of lifetime membership to Mark Wagner. Mark did a tremendous job producing the first CCMA awards show. The CCMA will forever be indebted to Mark for all of the hard work he put forth and the success of the incredible award show. I personally count it an honor to call Mark my friend.

ARTIST SPOTLIGHT

Walt Mills

THERE ARE FEW, IF ANY, in the Christian Country field today, who possess as rich and varied a musical history as Homeland recording artist Walt Mills. When asked about his earliest musical influences, Walt flirtantly name such country music legends as Bill Monroe, Lester Flatt, Earl Scruggs and Hank Williams Sr. "And then you turn around," he exclaims, "and my hero is Ray Charles." To be sure, any attempt to pin Walt Mills into a single category is a frustrating—shall we say impossible—effort, though he does turn out some serious country sounds. He explains it this way: "It's a mixture of things I like, that have touched me and continue to touch me, and somehow it comes out in what I do."

A native Texan, Walt spent his early years nurturing those country roots in the local country music shows. He remembers the early days as "a bunch of us just kickin' around...tryin' to get a start." The "bunch" included the likes of Jim Reeves and Willie Nelson, all at the "starving artist" point in their lives. In 1954, Walt's life took a turn in a different direction when he gave his life to God in June of that year; God was prepared to use him.

By the late 1960s, Walt's talents brought him into contact with Buck and Dottie Rambo. Soon after, on Buck's recommendation, Walt was signed to the Benson label. The hit single: "Running Free," from his debut album, It's Jesus They Need, earned Walt a place on the secular country charts. The mid-'70s brought a move to the Word label and another crossover hit, this time to the pop charts with "You Got The Power."

By 1980, though, Walt had left the recording studio for the TV studio and, to this day, he is a frequent guest on the TBN Network. In 1989 Walt signed with Homeland Recording and Publishing, a relationship that seems to only grow stronger as time goes by. Walt is currently working on his fifth album for the label, coming off of the tremendous success of Hotel Hallelu. The album promises to be the best ever from Mills, packed with the diversity he has become known for.

Cheyenne recording artist Steve Gatlin, along with manager Frank Breeden, recently signed a writer's agreement with ASCAP. Gatlin co-wrote two songs on his debut Christian Country album Love Can Carry: "Til You Came Along" was written with Cheyenne labelmate Bruce Haynes, and "You Beat All I've Ever Seen" was written with Breeden and Niles Borop. Pictured are (l-r): Breeden, Gatlin, and Merlin Littlefield, associate director for ASCAP.

The Kevin Spencer Family was recently in Nashville with Derrick Freirichs of the Reach Satellite Network for a live interview airing on 63 stations. Derrick played several Kevin Spencer Family songs including the popular "I Heard About A Stone" and a brand new song, "Picture This" from their latest Homeland Records release. Pictured are (l-r): Brian Monehan, Kevin Spencer and Tammy Spencer of KSF, and Freirichs.

Grammy Award-winning word recording artist Bruce Carroll is shown backstage with Ralph Emery following Carroll's appearance on Nashville Now the longest-running program on The Nashville Network. It was one of several appearances on TV so far this year for Carroll, including Crook & Chase, Miller & Company, and the Family Channel's broadcast of the Dove Awards.
ANGIE & DEBBIE WINANS, the youngest members of the acclaimed "Pace Family of Gospel Music," has quickly risen to be among the top echelons of artists in the ranks of gospel recording artists. The sisters, signed to brother Melvin Winans newly created, Capitol Records-distributed Benjamin Records label, have released their long-awaited debut album, Angie & Debbie, this spring.

The sisters travel along the same musical course as their older siblings, delivering their own brand of slickly produced, message-filled, urban contemporary gospel music. "The Winans family helped to pave the way for this new direction," Angie explains. "Belle & CoCe widened the path. Angie & Debbie are kind of running on the same pathway." In spite of all of the waiting, setbacks, and anticipation regarding the eventual release of the album, Angie & Debbie feel that the timing is right for them and the album to be introduced. "We feel as if this is our time and opportunity to share our musical interpretations with our peers," says Debbie. "We want them to realize that good music is joyful." Angie adds, "We've always had the music in us. This album is bursting at the seams with joyful noise."

"Big sister" Whitney Houston joins Angie & Debbie on the album's first single, "Light Of Love." Keeping it all in the family, Houston invited the duo to be the opening act on her current tour, an honor they hold very highly. "We thank God for Whitney considering us," says Debbie. "Yes, we are family. We consider each other as real sisters. But she could have chosen absolutely anybody. We believe the reason she chose us is because she believes in what we're talking about. We thank God for that."

Angie & Debbie are not only talented vocalists, but extremely gifted songwriters, a talent that they're given an opportunity to display on the album. "We've been writing songs for a little while," says Angie. "Debbie wrote "Simply A Fanatic," a song with a strong groove to it that simply explains what we're all about, and "What A Place," a ballad. We both love ballads." I wrote "Why Won't You Let Me Love You" and "He Lives."

For most artists, releasing their debut album and being the first artist to release a project on a high-profile label—not to mention that the label belongs to your brother—would put undue pressure on that artist to be successful with no room for failure. Not so for Angie & Debbie Winans. "We don't feel it," says Debbie. Angie adds, "I won't say that it won't ever occur. We just haven't been on the scene in our own right as Angie & Debbie very long. We've been around a while with BeCe & CoCe. We've seen what they've gone through. Being a part of their experiences, witnessing them firsthand, will be nothing but a plus for us."

Angie & Debbie are two extremely intelligent and talented young ladies who have their priorities in the right order. "Although we're young, we're very intelligent business people," says Angie. "But we know that there is a higher calling. I know that this whole record thing, including the tour with Whitney, was the will of God." Adds Debbie, "We don't necessarily want to get caught up with the charts and things of that nature. If we do what God has commissioned us to do, where the record is on the charts and things regarding the industry will take care of themselves. The only thing we actually watch is our lives, making sure we're living according to the word of God."

Their music is first-class. Their name automatically puts them among the top echelons of the Gospel music industry. But, putting it plainly Angie & Debbie Winans are about shining the Light Of Love for all the world to see.
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