

THE MUSIC I MADE MAGAZINE

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February 24, 1990

Newspaper \$3.50

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CASH BOX (ISSN 0008-7289) is published weekly (except Christmas week) by Cash Box, 157 W. 57th Street, Suite 1402 New York, NY 10019 for \$125 per year second class, \$150 first class. Second class postage paid at New York, NY and additional mailing offices. Copyright 1989 by George Albert. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send address changes to CASH BOX, 157 W. 57th Street, Suite 1402, New York, NY 10019.

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VOL. LIII, NO. 31, FEBRUARY 24, 1990



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TICKERTAPE

PREMIERE WHO?: For the fourth year in a row, **McGhan Radio Productions** will be producing a week-long, live radio remote from the Hollywood Roosevelt Hotel in concurrence with the **Grammy Awards Ceremony**. Radio stations from 15 different cities across the nation are sending DJs to broadcast live from February 19-23. An estimated 8.5 million listeners will hear an endless range of celebrities from all corners of the entertainment industry, including **Jessica Hahn, Timothy Leary, Alice Cooper, Lou Ferrigno** and the **Del Rubio Triplets**...

MOP TOPS AND BEATLE BOOTS: European distributors of bootleg **Beatles** CDs have been hit hard in raids led by **EMI** in France and Germany, as part of a new **Apple/EMI** "get tough" policy to protect **Beatle** recordings. The first major action against bootleg **Beatle** CDs involves the seizure of 14,000 CDs and 4,000 LPs of the **Beatles Ultra Rare Trax** albums from the premises of **Perfect Beat** in Hamburg, Germany. **EMI** Electrola managing director **Helmet Fest** said, "I am delighted with the success of this action. This demonstrates that **EMI** and **Apple** are determined to stop this flow of inferior product into the world market."

WHAT'S IN A NAME? **George Lynch, Mick Brown** and **Jeff Pilson**, former members of the metal act **Dokken**, have filed a preliminary injunction against **Don Dokken** and **Geffen Records** in an attempt to prevent them from using the name "Dokken" or "Dokken II" during the pendency of the lawsuit. Los Angeles Superior Court Judge **John Zebrowski** ruled that a partnership agreement, entered into by

the four members of **Dokken** in 1984, prohibits **Don Dokken** from using any band name similar to "Dokken" other than his full name. He had stated that he was intending to call his new band the imaginatively titled "Dokken II." To add an odd twist to the whole tale, **Mick Brown** and **George Lynch** have named their new group **Lynch Mob**.

MUCH MORE THAN A FEELING: **CBS Records** and the defunct rock group **Boston** continue their six-year year legal battle in White Plains, N.J. Guitarist **Tom Scholz**, the lone defendant and counterclaimant in the case, won two rounds when a judge let him switch to **MCA Records**, then ordered **CBS** to pay him \$3 million. In turn, **CBS** is seeking damages of \$20 million for the group's failure to honor an exclusive five-year, 10-album contract. The group delivered just two of the five, but they sold 11 million copies collectively.

READY, STEADY, GO: A spokesman at **Cedars-Sinai Medical Center** confirmed that pop star **Billy Idol** will face surgery at least once more, in addition to the two operations he's already had. Doctors are trying to repair the leg that got squashed in a February 6 motorcycle crash. It is not known whether **Idol** will still be able to appear as planned in the **Oliver Stone** film on the life of another pop star, **Jim Morrison**.

SPIRIT IN THE SKY: The L.A.-based Christian label **Myrrh** has announced the signing of **One Bad Pig**. **Mark Maxwell**, the label's director of **A&R** responsible for signing the act announced, "all of us are excited about jumping feet-first into **Pig Music**. We hope to serve this unique ministry and enhance their timely and bold man-

ner of communicating the life we share in **Jesus Christ**." **Myrrh** recently turned heads by being the first major Christian label to sign a metal act, **Holy Soldier**.

WALL FLOWER: **Enigma** recording artist **Ben Vaughn** recently became the first musician from the USA to tour East Germany since the demise of the Berlin Wall. **Ben's** backing band for the tour was **Pankow**, a popular East German rock band whose records are licensed by the Chicago-based **Wax Trax!** label. To top things off, **Vaughn** bumped into **Jon Bon Jovi**, who was taking off from his European tour to visit the Berlin Wall... In other **Enigma** news, **Bad Seeds** **Nick Cave** and **Mick Harvey** recently appeared on the **NBC** television show, **Night Music**. **Cave** and **Harvey** were joined by **David Sanborn**, harmonica/whistling virtuoso **Toots Thielman**, Greek rock traditionalist **Ananabouboula**, and jazz avant-gardists **Carlie Haden & the Liberation Music Orchestra**. In the studio audience were **Don Cherry, Pat Metheny** and members of **Sonic Youth**.

SOUND FROM A FLASH OF LIGHT: **Rykodisc** continues its ongoing series of live **Frank Zappa** CDs, by releasing the retrospective **You Can't Do That on Stage Anymore, Vol. 3**. It features versions of "Cosmik Debris" and "Joe's Garage," plus five previously unreleased tracks. **Zappa** is now celebrating his 25th anniversary as a recording artist... **Ryko** is also releasing **Reggae Jamdown, the RAS Tapes**. This collection is a survey of modern reggae styles, from rub-a-dub and dancehall to redemption sounds, all compiled from the vaults of **RAS Records**.

A-MAZE-ING: A new import and distribution company, **Maze America**, has opened offices in New York. The record label is being

run by **Jim Kozlowski**, formerly director of product development at **Relativity Records**. Slated for March release are a live album from **Mick Taylor**, the first new recordings from the ex-**Rolling Stone** in 11 years; and a double live/studio disc from the **Sweet**. Do you remember what you were wearing the first time you heard "Fox on the Run"? I know, you tried to forget...

IS HE ANY RELATION TO MARTY? Actor **Corey Feldman** is in the studio with producers **Alain Johannes** and **Natasha Schneider** recording songs for the upcoming **Concorde** production **Rock 'n Roll High School Forever**. The songs, including several original compositions by the teen idol, will be featured on the **SBK Records** soundtrack. Featuring **Mojo Nixon, Larry Linville** and **Mary Woronow**, **Rock 'n Roll High School Forever** is the sequel to executive producer **Roger Corman's** cult classic of the early 1980s.

PRONOUNCED "ROAR": To commemorate the tenth anniversary of **Reachout International Records (ROIR)**, former **Trouser Press** editor **Ira Robbins** has compiled an anthology that he claims is a "a testament to unbridled stylistic diversity." The cassette-only release runs over 80 minutes long and documents some of alternative music's more influential artists, including **Buzzcocks, Glenn Branca, Television, Mekons, GG Allin, Germs** and 14 more.

NOTHING COULD BE FINER: **The North Carolina Music Showcase Assoc.** has been formed to coordinate the state's third annual music showcase, which will provide forums for 15 to 20 bands in the **Raleigh/Durham/Chapel Hill** area June 7-9. **Brad Martin** has been named



BOOGIE WITH HOOKER AND HEAT, PART TWO: The Hot Mama of the slide guitar, **Bonnie Raitt**, and Mr. Crawling King Snake, **John Lee Hooker**, trade chops as they team up for a video shoot of **Hooker's** latest single, "I'm in the Mood," from his **Chameleon Records** debut, **The Healer**.



MAKING A COMMOTION ALL BY HIMSELF: **Capitol Records** star-in-waiting, **Lloyd Cole**, has finished his first solo album. **Lloyd Cole**, produced by **Fred Mahr**, is set for a **March 26** release. **Cole** is pictured here shooting the video for the first track, "No Blue Skies."

TICKERTAPE

president of the NCMSA. Any N.C.-based band interested in participating should send a tape to NCMSA, 3020 Pickett Rd., Suite B133, Durham, NC 27705.

FUND, FUND, FUND: Chris Blackwell, who has had his share of feuds with Bob Marley's family, joined with members of the family at the Bob Marley museum in Kingston, Jamaica on the 45th anniversary of the late reggae great's birth to announce the creation of the **Bob Marley Fund**, under whose auspices **Island Records** will make annual contributions to **Amnesty International**. **Ziggy Marley & the Melody Makers**, **Third World**, **Mutabaruka** and other reggae greats performed at a concert during the day, a national holiday in Jamaica.

VIDEOSYNCRACIES: Warner Bros. intends to go whole-hog into the video field, in response to the big upsurge in longform music video sales last year. **Lou Reed**, **R.E.M.**, the **B-52's** and the **Jesus and Mary Chain** will each have new longform videos in the stores on March 13, with Reed's a concert performance and the others collections of music videos. Coming later in the spring are videos from **Erasure**, **Neil Young**, **Dio** and a slew of Cold Chillin' rappers.

TUBE STEAK: *Motown on Showtime: Smokey Robinson*, a profile of the legendary music man, is currently airing on that cable network. **Berry Gordy**, **Linda Ronstadt** and others are interviewed; **Whoopi Goldberg** hosts; and, of course, a ton of music, both new and old, is included... For

those of you who were worried, fret no more: the **International Rock Music Awards**, which gives away little statues of **Elvis Presley**, will return to the airwaves. Notch June 6 on your calendar for the New York-based ABC-TV telecast.

MY LEFT FLUTE: **Bobbi Humphrey** has signed a production agreement with Warner Bros. by which she will bring new artists to the label and produce new material. Humphrey is credited with discovering 13-year-old **Tevin Campbell**, who is featured on the new **Quincy Jones** album and has a **Qwest** disc of his own due later this year.

THAT RHYTHM, THOSE BLUES: The **Kennedy Center** will host R&B legends **Ruth Brown** and **Little Jimmy Scott** (February 22) and **LaVern Baker** and **Charles Brown** (February 23). The Washington, D.C.-based **Rhythm and Blues Foundation**, which has honored all four singers, will host a reception before the first concert, and both shows will be made available to NPR stations for live broadcast.

NOTES OF NOTES: **Patrick Rustici**, SBK's vice president of sales has departed from the company. Those looking for him are advised to call (212) 627-1534... **Worldwide Entertainment Marketing**, that new joint venture between **Mike Omansky** and **BMG**, has named **Phone Programs Inc.** as its primary supplier for what will be its many telephone marketing activities.

Lee Jeske
and **Robb Moore**



ALL THE KING'S MEN AND ALL THE KING'S HIRED HORSES: John Doe, ex-X bassist, has thrown himself together a new band, by the name of **All the King's Men**. At the recent Art Fein-sponsored annual birthday tribute to **Elvis Presley** at Hollywood's **Club Lingerie**, Doe and band were joined onstage for an all-star jam session that included some of the city's most noted roots rockers. That's **Dave Edmunds** (left) on the white Telecaster, Edmunds' ex-Rockpile cohort **Billy Bremmer** (second guitar from left), L.A. bluesmeister **James Intvelt** (second guitar from right), and former **Sun Records/Ricky Nelson/Elvis Presley** guitar god **James Burton** (far right), all backing lil' ol' **John Doe** (center). Edmunds, by the way, has just released his **Capitol Records** debut, *Closer to the Flame*, which, of course, will rock you upside the head. (photo: Henry Diltz)

EXECUTIVES ON THE MOVE

■ **Phil Quartararo**, president of **Charisma Records**, announces the appointment of **Bob Catania** to vice president, promotion, based at the label's New York headquarters. Catania joins Charisma from his position as senior vice president, promotion, at **Island Records**. **Lenny Bronstein** has been named national director, album promotion, based in Los Angeles. Bronstein previously had his own independent promotion company, working with artists such as **U2**, **Joan Jett**, **Eurythmics**, **Tears for Fears** and **Richard Marx**. And **Al Moinet** has joined as national director, pop promotion. Moinet previously was regional promotion manager for **Virgin Records**, based in Atlanta. He will be based in Charisma's Los Angeles office. ■ **MCA Distributing** has announced several promotions in the executive staff. **Bob Schneiders**, formerly vice president of branch distribution, has been named senior vice president of sales and distribution; **Jim LaFrance**, formerly director of national accounts, is now vice president of national sales; **Joel Hofner** has been upped from director of sales, **MCA Classics** and alternative music to vice president of distributed labels; **Bob Zipkin** has been promoted from director to vice president of sales, special products; and **Bill Pierce** is now director of national accounts, promoted from associate director. ■ Over at **Black Rock**, **Mark Gartenberg** has been appointed associate director, A&R at **Epic**. He has been in the U.K. since 1988, handling the **Epic** roster in England as executive, international A&R for **CBS Records**. He will now be working with artists on the U.S. **Epic** roster and will be scouting new talent for the label. At **Columbia**, **Guy Eckstine** has been named director, A&R, **Black music**, **West Coast**, and **Ken Wilson** has been named national director, **Black music promotion**, **West Coast**. Eckstine comes to **Columbia** after serving as creative manager for **Virgin Music America**. Prior to that, he was a session musician who worked with artists such as **Quincy Jones**, **Eddy Grant**, **James Ingram** and **Count Basie**. Wilson moves up from manager, R&B/jazz promotion at the label. He has been with **Columbia** since 1987. Prior to that he was **West Coast** district manager of promotion for **Arista**. And **Deborah Surdi** has been appointed associate director, A&R **Sony Classics**. Prior to this appointment, she was manager, A&R, at **CBS Masterworks**. ■ **Virgin Records** has announced the appointment of **Larry Silver** to the position of controller, based in the company's Los Angeles headquarters. Silver will oversee the finance department and be responsible for its day-to-day operations. ■ **A&M** has announced the appointment of **Chris Boyd** to the position of **West Coast A&R**. Previously, Boyd was at **ASCAP** and ran several underground clubs in the Los Angeles area. ■ **Yves Beauvais** has been appointed to the newly created position of manager of catalogue development for **Atlantic Records**. In his new post, Beauvais is responsible for overseeing reissues from the **Atlantic** catalog, assembling anthologies and repackages, and making sure that **Atlantic's** historic musical resources are fully utilized. ■ **John Grady** has been appointed the regional marketing director, **Midwest sales**, for **Capitol Records**. Based at **Capitol's** **Minneapolis** outpost, Grady will supervise all sales and marketing efforts in the heartland along with supplementing **CEMA Distribution's** efforts to maximize sales in the **Midwest**. **William Howell**, **Benjamin Malave** and **Amiel Morris** have been appointed A&R representatives. Each will be based out of the **Capitol Tower** in **Hollywood**. ■ **Geoffrey S. Koonin** has been named controller of **Elektra Entertainment**. Koonin has worked as an accountant in the music industry since 1974. Over the years, he has held positions with **EMI**, **PolyGram**, **CBS**, and **Atlantic**. **Linde Thurman** has been appointed to the position of manager of adult contemporary promotion. Thurman joined the **Elektra** family in 1988 as a promotion assistant for **West Coast** operations. The following year, she was moved up to the position of promotion coordinator. ■ **Robert Smith** has joined **Geffen Records** in a newly created position as director of marketing. Smith was previously vice president of marketing for **EMI Records** in **N.Y.** In 1988, he served as vice president of marketing at **Uni Records**, but spent the majority of his career at **Epic Records**. During the mid to late '70s, Smith worked as editor at **Crawdaddy**, then **Circus** magazines.



Catania



Schneiders



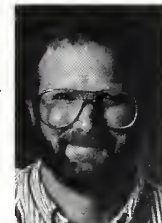
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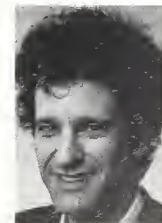
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Grady



Koonin



Smith

Charlie Louvin: He Just Does What He Does

THERE IS A WORD for artists like Charlie Louvin. The word is legend—living legend. Louvin has been a major star for more than 40 years up and down the streets of Music City. With his late brother Ira, Charlie formed the Louvin Brothers, whose enormously successful career carried them through 24 albums and 100 singles, including “When I Stop Dreaming,” “I Don’t Believe You’ve Met My Baby,” “Must You Throw Dirt in My Face,” “Born Again,” “Love Thy Neighbor,” and so many others. Together they became country music’s most honored duo. (“We slayed ‘em from ’55 through ’59,” Louvin remembers, proudly. “Everything that the trades had to offer, we won.”)

Sadly, though, the Louvin Brothers’ career ended tragically when brother Ira was killed in an automobile accident. Charlie Louvin, however, chose to keep singing. As a solo artist, Charlie Louvin went on to record 22 solo albums and 101 singles, including “See the Big Man Cry,” “What Are Those Things With Big Black Wings,” “Think I’ll Go Cry Myself to Sleep,” “Toast to Mamma,” “Ten Years, Three Kids, Two Loves Too Late,” and many, many more.

A member of the Grand Old Opry since 1955, Charlie Louvin has reaped his share of awards as well. He has been inducted into the Songwriters Hall of Fame, has shared a Grammy with Melba Montgomery, and was nominated three times for the Country Music Hall of Fame.

Year (1989). Wayne is the owner of Hal-Kat Kountry Records. Louvin also has a new album ready to be released the first of April on Hal-Kat, tentatively titled *Yesterday, Today and Forever*, as well as another single release in the chute, “Golden Chains of Love.”

“The Precious Jewel” is Louvin’s first single in over a decade. This time off marked a period during which Louvin grew weary of the hustle and bustle of the music industry. “I just kind of got tired playing the game,” Louvin says. “There’s been so many rule changes that by the time you thought you had it down pat, they players had changed and the rules had been changed.

“I’ve seen it all,” Louvin remembers. “We started with a four-piece group on Decca Records in 1949, and then we went to MGM and then to Capitol. I stayed with Capitol until ’76, and then cut a couple of albums and several singles for United Artists. I just kinda became disenchanted with the music [industry]. I’m kind of like the back-up quarterback. If I can’t ever get to play on the team, I’d just as soon not be on the bench.”

Eventually, however, the itch to record got the better of Louvin. Getting back into the studio proved to be as easy as slipping on an old pair of cowboy boots, especially given the fact that the studio belonged to his old friend, Hal Wayne. Wayne had asked Louvin if he wanted to record some songs and Louvin figured it was worth



Charlie Louvin

songs just to listen to him play. At that time Hal was playing bass with his brother, Jim, in the group, and he was doing the singing and the emcee work. That’s how I met him. Of course, his brother’s on all of the records we’ve recorded.”

Cutting “The Precious Jewel” with Roy Acuff turned out to be the perfect move for Louvin. Not only

festival on a Thursday night. He wouldn’t leave Nashville on a Friday night. So I moved the festival so it started on Thursday so that I could say that Roy Acuff had been here.”

Currently, Louvin is working on perfecting his “new sound.” He has put together a group of which he is quite proud, which he calls “fresh and extremely tough to top,” especially his two back-up singers, Lisa Carrie and Terry Hampton. The three of them even sing some old Louvin Brothers songs, rearranged for a trio.

Given his many years of experience and success in the music business, Louvin has every right to feel somewhat apprehensive about revamping his career at this time. Somewhat, but not much. Even after all these years, it’s still country. “The music, the country part of it, I don’t see a great change except in the equipment—everything is better, so naturally you get a better sound,” Louvin explains. “But the music hasn’t changed on my end that much. They’re calling a lot of things country, and that bothers me a little, but I don’t knock nobody’s music. I just do what I do.” ○

“I’m kind of like the back-up quarterback.

If I can’t ever get to play on the team,

I’d just as soon not be on the bench.”

Now Charlie Louvin is back in action, with his current hit singles “The Precious Jewel” (a duet with Roy Acuff) and “He Keeps Crying (Over You)” on Hal-Kat Kountry Records. “The Precious Jewel” was voted Indie Duet of the Year (1989) by *Cash Box*, and “He Keeps Crying (Over You),” currently holds the number two position on the *Cash Box* indie chart. “The Precious Jewel” also garnered producer Hal Wayne the honor of *Cash Box* Indie Producer of the

risk. “All I had to invest was time,” he reasoned, “and of course that’s not my own anyway, it’s just given to me. So I’m certainly glad to do that.”

Louvin actually hooked up with Wane indirectly, through Wayne’s brother. “I’m a very special fan of his brother, Jim Vest, who is a steel guitarist,” Louvin explains. “If Jim was playing in town, in Nashville, and I had the time, I would go by to see him. I love his steel playing so much that I’d go by to sing a few

was the single a big hit, but just working with Acuff was a pleasure in itself. Louvin’s admiration for the man is obvious and genuine, as is clear by Louvin’s explanation of Acuff’s appearance at Louvin’s annual May on the Mountain festival, held in Louvin’s hometown of Henagar, Alabama every year around Mother’s Day. “We’ve had him here at the park,” Louvin says. “I’m positive that was his last show date on the road. He agreed to come down here if we’d start our

You Met Him in Church: Marty Willson-Piper's

Reason to the Rhyme

BY KAREN WOODS

THERE IS A NEW CHURCH RECORD COMING OUT in the very near future, called *Gold Afternoon Fix*. From the advance Arista sent out, it sounds like it should do as well as last year's *Starfish*, which by itself sold more copies than the preceding six albums did together.

But working on the new record is not the only thing the Church members have been doing this year. There are three solo records and two collaboration projects floating around out there as well. Frontman Steve Kilbey released *The Slow Crack*, and worked with former Game Theory member Donnette Thayer on the Hex project, guitarist Peter Koppes released *From the Well*, and guitarist Marty Willson-Piper put out *Rhyme* and worked with singer/songwriter Jules Shear on *The Third Party*.

I caught up with Willson-Piper the day he was leaving Los Angeles for his home in Stockholm, after finishing *Gold Afternoon Fix*. He'd decided he didn't like L.A. much: "I don't drive," he explains. (Ah. One of those.) "And there are no taxis around here, though I managed to get one to the studio today—I was amazed. All these people were standing around pointing at it, going 'Look, look! A taxi!'"

Willson-Piper's post-*Starfish* period has been a rather prolific one. "But just wait 'til next year," he says. "I'm thinking about working on a new solo record already. You have to keep it up, really. Not that I feel any pressure. I know the Church is doing fine, and I know the solo record is doing okay, but you have to work hard when you're establishing something. I'm always been very concerned about spending as much time as possible writing. I mean writing properly. It's a real discipline that you have to work on in order to actually get things out and in shops, you know?"

Willson-Piper is one of the lucky ones; he doesn't have to lock himself into a tower in order to get anything down. Quite the contrary: "I can write while I'm eating my breakfast," he claims. "I can do it all at the same time. But I've got to, I've just had a baby..." He stops, laughs. "We've just had a baby, so I've got to learn how to be a father and write at the same time."

Rhyme is Willson-Piper's second record. The first, called *Art Attack*, came out in late 1988. The first record was simple, acoustic, spare, showing that outside of his co-writing duties for the band, his songs tend to lean more towards pop than psychedelia. *Rhyme* picks up where *Art Attack* left off, pop sensibilities intact, but more fleshed-out this time, with varying instrumentation. Sometimes it's still simple, like "Time Is Imaginary," sometimes complex, with horns, strings, even bagpipes on a couple of songs.

"It's the same sort of songs that Mr. Art Attack would have written," Willson-Piper says of *Rhyme*, "but *Art Attack* was a ten-day album and this was a six-weeks-in-the-studio album. I have my own studio, and I have the sort of flexibility to go in there and stay there all day and all night, whereas *Art Attack* was recorded in my manager's office. I'm serious! We had to be out by 10:30 at night, we couldn't record on

weekends, and there was noise coming from next door, people listening to demo tapes—it was a pretty rushed record, *Art Attack*." He stops to take a breath. "That was okay, because it was a simple, acoustic thing, whereas this one, I wanted it to have acoustic things on it, because that's a side of me I want to have on all my records, but I also wanted to go further, like 'Say,' which has that kind of wash of vocals—which took all day to record."

He believes that *Rhyme* is a pretty accurate representation of himself, in that, "I try not to ask myself which direction am I going in, because if I do, I tend to get perversely diverse. This album has got this sort of pop of

Steve singing them, and Pete and I playing guitar. And that's what the Church is all about, and it's important to keep that."

We talk briefly about the fact that the last Church record reached a lot more people than *HeyDay*, the one before it—more than all the albums from *Of Skins and Hearts* on, in fact. "*Starship* got to about 450,000 more people than the last one," he says with what could only be called kind sarcasm (ask a dumb question...), "which was a miracle as far as we were concerned. It was our seventh album. When you've made six albums and every single one of them you reckon is kind of a different version of the last and of the next, and



Marty Willson-Piper

'Melancholy Girl,' and the 'Time Is Imaginary/'Say' sort of thing, which is really another planet, then there is 'Idiot,' my one-minute opera." As far as what he's mapping out for his next effort, he says "I could actually follow up the direction of any of those songs quite happily, but I'm more likely to have a couple of really poppy things then a couple of really bent things, something out of tune and then something that's so in tune...because otherwise people would start saying, 'Oh, he's this,' and I don't really want that. If it's one thing I hate, it's pigeonholing."

The new Church record is, as usual, co-written by Kilbey and Willson-Piper, and Willson-Piper sings one song, which is also as usual. "It is standard, because I do sing and write words," he explains, "but the Church is the biggest thing all of us do, so it's nice for me to be able to sing and write words for an album that is going to sell to 300,000 to 400,000 more people than my solo records."

He laughs. "[Church albums] might introduce people to my solo records—'Oh, he sings too. Oh, he's got a solo record out. I might buy it.' I've always said that no matter what, Steve is the singer for the Church. And the last thing I want to do is take that away. There's room for me to sing one song, but if I were to sing three or four songs, it wouldn't be the Church anymore. The Church is Steve writing the words,

then one of them sells 500,000 and the others sell 25,000 or 50,000, you think, 'Huh...strange...I guess I'll get on with my life.' I can't hear the difference, myself. I can't hear a 500,000 people difference."

He does, however, think it's funny that so many more people know who the Church are this year than last. He elaborates: "In 1995, you know, there are going to be a pile of young kids that come up to me on the street and say 'Wow, you were in the Church!' and I'm going to say [one can hear muscles flexing and knuckles cracking here] 'Yeah, that's right.'" He laughs. "For the first seven years of the Church, I thought we were going to be the Alex Chilton of the year 2,000." I mention Big Star, one of the most underrated American bands of all time, which Alex Chilton was in, wondering whether that's what he means. It is. "That's the thing, you see, because Big Star was a band that Steve and [drummer] Richard [Ploog] and I always were a big fan of."

"Anyway, we always talked about how great Big Star were, and compared ourselves to their lack of success." He laughs again. "And we also had this thing about how many groups there were who had made it by a certain album. Like when we did *Seance*, we were saying 'Who made it on their third album?' and those bands would disappear. Then we'd say 'Who made it on their fourth album?' Then our manager

came to us one day, and said 'I'm a great believer in five.' Then we realized we were running out. There was Japan, Simple Minds, but who made it after that? Then we got to *Starfish*, and we were like, 'The only band left is REO Speedwagon. Oh no!'"

I bring up the Cure, but Willson-Piper disagrees. "True, but the Cure were at least successful somewhere." Yeah, France. "While we were only moderately interesting in Australia." Oh, the Cure was big in Japan, as well: "Yeah, right, and we were big in Tahiti."

He has a sense of fatalism to it all, however. "It's amazing that we've made it to seven albums, and I'm sure it's because we did it all with a sense of humor. We've always been a very serious band with a very silly sense of humor, kind of like the Monty Python of contemporary music. You've got to be intellectually inspired, otherwise you'd go totally mad... But then we started making solo records, and we've all gotten pretty involved in music as an occupational hazard rather than just an occupation."

Solo records do inspire them to go back to work as the Church, however. "It sort of takes you off to your own planet for a while, then when you get back together with the other personalities, it makes you..." I suggest compromise, and he says "Yeah, compromise as well, but more a want to be a part of the atmosphere the personalities themselves create. I mean, there's no point in me going to a Church writing session thinking about pop hooks. I just can't walk up to Steve and say 'Steve, I have this great idea, it goes [he sings, badly] la lala lala, lala la la.' He's just not going to want to know about it."

"We're aware that different people have different ideas about what music should be," Willson-Piper continues. "Steve wants it to be more subtle and less poppy, more introspective. And I like that, I love it when he sings, but I also don't think that Paul McCartney is such a wimp. I think he's a damn good songwriter. Steve would argue with me on that, and so would probably half the world. But you can get to the stage where you say 'When I'm with them I do this, and when I'm with them I do that.' Because I have this sort of perverse diversity, I feel totally comfortable meeting up with Jules Shear, and playing acoustic guitar on his songs, and I feel totally comfortable co-writing the music for the Church, and I feel totally comfortable being the sole writer and lyricist for my own records."

He thinks about it for a minute. "It's a job, it's an inspiration, it's what I dedicate my life to, I work incredibly hard at it." An almost audible shrug: "My daughter is six weeks old [at that time] and I saw her for four days, because I had to come back to California to make an album. I'm going to get back, and she's going to say 'Who're you?' and I'll say, 'I'm your dad,' and she'll say 'You can't be, you haven't been around.'" He pauses, reflects on what he's just said. "I don't know why she has an American accent..." ○

WITH FEBRUARY 27, DOMINICAN INDEPENDENCE DAY, around the *esquina*, it's an appropriate time to issue a State of the Merengue Union: a market that starts, obviously, at the Dominican Republic, extends through the Caribbean, into Central and South America, and now threatens to jump across the ocean to the Old World. Once perceived only as a mix of *güiro*, *acordeon* and *tambora*, merengue has had many meritorious interpreters, varied and worthy all. But think of the genre's history in two chapters: BJV and AJV, Before and After **Johnny Ventura**. Ventura is a self-taught musician, arranger and entrepreneur whose contributions to merengue are indelible, from his introduction of conga patterns to his still-unmatched chain of hits from 1961 (most laced with enough *doble sentido* to spark *los viejos'* puritan ears and prickle the young Dominican minds recently liberated from the Trujillo regime), wrapping it all with a sensually demonstrative onstage showmanship. More importantly, in a business with more instances of poor finales than *Les Misérables*, Ventura has built a broad-ranging business emporium, which in turn has propelled his persona to the political arena, where he has capably served in several capacities, while still carrying a monster performance schedule.

Subscribers have read recent comments about other merengue figures, the existing production lassitude, and the widely accepted paid-programming radio formats. Previous *Cocinando* columns detailing the multinational's strategies for the merengue market speak volumes of Dominicana's importance as a promotional point for the neighboring island of Puerto Rico, and the mass of merengue consumers located in the Northeast. To analyze some of the remaining universe, we chose three different vantages, without specific order of preference or importance.

The first is **Bienvenido Rodriguez**, owner of Karen Records, a most popular merengue indie. Most major figures have gone through a Karen period, a popularity cycle blatantly sustained by Rodriguez's powerful island radio stations, which program his label's music 99.9% of the time (an impossible situation in the US, where vertical integration by any media that results in anti-competitive conditions is closely regulated by the government). Notwithstanding his promotional advantage, the sound Rodriguez has chosen for Karen has gained wide radio acceptance in merengue markets outside TDR. Rodriguez has also sustained Karen's momentum by replacing departed bands by signing its main members, particularly the singers. In spite of this subversive, revolving-door management approach, Karen's sales continue to rise. Label distribution, hubbed in Miami, is finally reaching Puerto Rico and other points in the nation efficiently. Also, Rodriguez had the vision to secure distribution for Karen in Venezuela at a time when that country's oil-derived prosperity had hit a peak.

The second is Kubaney's **Mateo San Martin**. Of him it is said that there are no angles in the geometry of the music business that San Martin doesn't thoroughly comprehend or exploit, and quite a few he's created that no one has yet imagined. He had already tasted the honey of success in the business of his native Cuba. After Castro's revolution, while most members of the music community headed for Miami, San Martin trotted further south to Dominicana. To round off his story, it'd be sufficient to say that Johnny Ventura's growth engendered within the Kubaney nest, blazing a path that helped other label acts, from *Los Ahijados* (later reincarnated as **Cuco Valoy y La Tribu**) straight to the success in the '80s of **Fernandito Villalona**. Unlike Karen's Rodriguez, San Martin hasn't had built-in radio support for his label in the island. But what he lacked in diffusion power he made up in A&R skills, publishing expertise and the international contacts mustered in his four business decades. After a lull, blamed by many on his plus-paternal approach to the various problems afflicting Villalona, Kubaney bounced back last year, scoring solid sales hits with the debut albums of **La Coco Band** and **St Marteen**.

Fitting with neither of the above is **Ralph D'Oleo**, president and overall cerebellum of R&R Enterprises, a company that grafts hits and builds artists within Dominicana, if you've got the dimes to spare. The list of his successful promotions is too long for this space. He's one of the good guys, those who'd put up rent, house and the children's food on a musician's (*ay, Dios Mio*) potential. He doesn't drive a Mercedes, live in a mansion or wear gold chains. With D'Oleo there are no iron-clad label contracts and no radio stations to assist in the promotion—only him, his beliefs, and a kick-ass staff, shaped to produce either concerts, nightly dances in any shantytown, or daily accounts of radio-programming frequencies of a client's song. He's also one of a dying breed of promoters that rose with merengue's *auge* of the '80s who now finds himself caught between the realities of a changing environment, further aggravated by the unstable Dominican *peso*. In Dominicanese it's called being "between Luca and Juan Mejia." Fate or personal preference has led him to work with groups he calls "with *pueblo* sound," like **Tambo**, a band he pulled out of dancing venues while orchestrating a nationwide contest for a new name, which turned out to be **Bongo**.

When asked whether he'll be part of the intellectual exodus that threatens the island, D'Oleo invariably answers with the proverbial last-person-to-leave "I'll turn off the light." He crisps the air with his opinion of the current state of the business. "The Dominican entrepreneurs' vision has not gone beyond the range of producing a show, doing a dance or purchasing night-clubs," he said, appropriating Orwell's 1984 notion that control of the media is the only message. "Outside our country there are no Dominican-owned TV, radio stations or newspapers assisting in fanning the merengue flame." He also strongly refuted merengue's rumored decline, implying that the exorbitant rise experienced throughout the last decade has given way to a more settled situation in which mediocre acts are naturally weeded. D'Oleo described this as a transitional phase, with merengue garnering strength to break through into virgin territories.

"It's important for every industry element to do its optimum during this period," D'Oleo said before hedging his bets, like a good *maguanero*, with an ominous warning, "or we'll be eating *chimichurris* for a long, long time."

CASH BOX MICRO CHART

PUERTO RICO LATIN LPs

- | | | |
|----|------------------------------------|---------------------|
| 1 | LLORANDO LAMBADA (CBS Discos) | KAOMA |
| 2 | TIERRA DE NADIE (CBS Discos) | ANA GABRIEL |
| 3 | UN TOQUE DE MISTERIO (TH/Rodven) | RICARDO MONTANER |
| 4 | VIVENCIAS (CBS Discos) | YOLANDITA MONGE |
| 5 | SE ME ENAMORA EL ALMA (BMG) | ISABEL PANTOJA |
| 6 | OJALA QUE LLUEVA CAFE (Karen) | GRUPO 440 |
| 7 | SALSA EN MOVIMIENTO (Combo) | GILBERTO SANTARROSA |
| 8 | AL NORTE DEL SUR (CBS Discos) | FRANCO DE VITA |
| 9 | CON UN TOQUE DE CLASE (WEA Latina) | CHANTELLE |
| 10 | CONJUNTO DEL AMOR (Hitmakers) | CONJUNTO CHANEY |

February 24, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

CASH BOX MICRO CHART

CHICAGO LATIN LPs

- | | | |
|----|---------------------------------------|-----------------|
| 1 | LLORANDO LAMBADA (CBS Discos) | KAOMA |
| 2 | 14 EXITOS (Globo) | CAMILO SESTO |
| 3 | 12 INOLVIDABLES (Globo) | LOS IRACUNDOS |
| 4 | POP ROCK (Globo) | VARIOS ARTISTAS |
| 5 | AL OTRO LADO DEL SOL (TH/Rodven) | LOS TEMERARIOS |
| 6 | MI MUNDO (CBS Discos) | LUIS ENRIQUE |
| 7 | INVASION DE LA PRIVACIDAD (TH/Rodven) | E. SANTIAGO |
| 8 | A TODO GALOPE (Fonovisa) | BRONCO |
| 9 | Y PARA SIEMPRE (Fonovisa) | LOS BUKIS |
| 10 | TIERRA DE NADIE (CBS Discos) | ANA GABRIEL |

February 24, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

AS PROMISED LAST WEEK, THE ANALYSIS by **Ramiro Burr** on the nominations in the Grammy's Best Mexican Regional Performance category:

—**Los Lobos**, *La Pistola y El Corazon*. After the phenomenal success of "La Bamba," this popular East L.A. band surprised everyone with this acoustic, folksy album of traditional Spanish-language *huastecos*, *rancheras*, *jorochos* and *huapangos*. It's simple but beautiful, haunting and provocative—everything stimulating music ought to be. The band managed to achieve mainstream success without losing its roots. That, combined with their immense popularity in various camps, makes them legitimate and political favorites to win the Grammy.

—**Los Tigres del Norte**, *Corridos Prohibidos*. In spite of Los Tigres del Norte's popularity in the accordion-fueled dancing venues across the Southwest and the West Coast, this album simply isn't up to the group's previous productions, which were characterized by better melodic hooks and imaginative lyrics. Los Tigres may be aptly re-named Los Pussies for this effort. Notwithstanding, Los Tigres' longevity and celebrity in the ranchera music industry makes them strong contenders for top honors.

—**Emilio Navaira & Rio Band**, *Emilio Navaira & Rio Band*. As challenger to current Tejano heavyweight Ramiro Herrera, Emilio Navaira can be legitimately called the future of Tejano music. Since leaving David Lee Garza's Los Musicales to start his own band last year, Navaira has also built a solid support system, evident in his debut album, which showcases his nimble accordion player Peter Ybarra and a diversity of country-inflected and rhythmic Tejano romantic tunes. If he gets the nod, it'll be a very pleasant surprise.

—**Narciso Martinez**, *The Father of Conjunto Music*. Known for decades as "El Huracan del Valle," 78-year old Narciso Martinez is a conjunto pioneer who helped define and shape the genre from his initial recordings in 1935. Combining his choppy, snappier accordion sound with the accompaniment of the *bajo sexto*, Martinez moved the conjunto style from its German polka origins in the early '30s. This compilation album is indispensable for any true conjunto fan. Winning a Grammy would be against all odds, but no nominee would be more deserving.

—**Peter Rubalcaba**, *Amanecer*. Rubalcaba, an inspirational artist recorded by a small, obscure Phoenix-based label, has caused a lot of head-scratching and puzzled looks from industry savants. Although the sound is traditional Mexican folk ballads, the emphasis is clearly on the liturgical message. But the production is very polished, the songwriting fresh and original, and Rubalcaba's vocals more than adequate on this debut effort. However, don't light a candle. Rubalcaba is such a long shot, he's invisible.

Tony Sabournin

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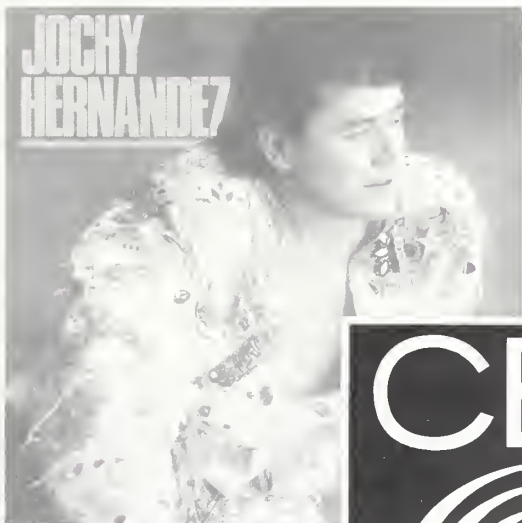
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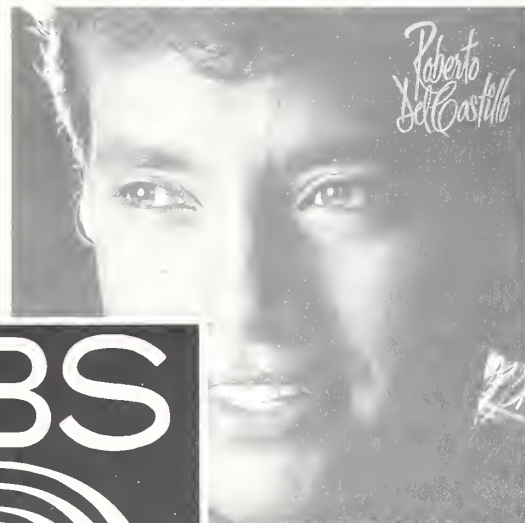
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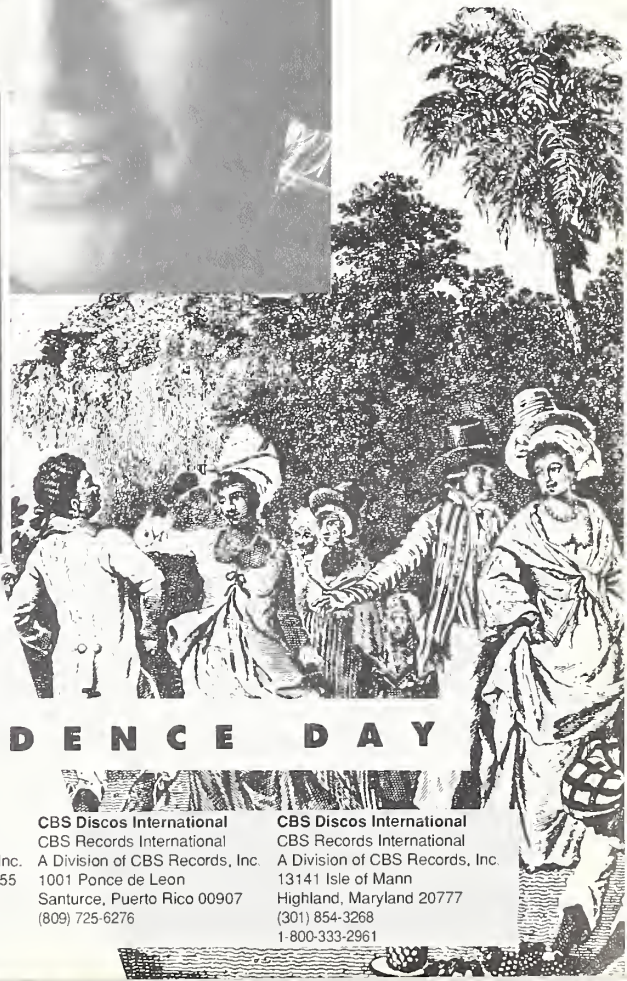
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MUSIC PUBLISHING

BY SHELLY WEISS

ALL NATIONS/MUSIC OF THE WORLD: Billy Meschell informs us that his company has signed Joe Ericson, formerly a Big 3 staff writer with Thom Bell. Ericson was also with Chubu Music, producers/writers Chudacoff and Bennetta's publishing company. Ericson currently has a big hit with the **Main Ingredient's** "Nothing Is Too Good for My Baby" (which is co-written with Tom Snow) and has written such prominent songs as "Find a Way" and "Stop & Go" for Kenny G, "Bad Reputation" for Donna Summer, and the classic "One in a Million Girl" for the O'Jays... Also just signed to a long term co-pub agreement is writer/producer **Dean Gant**, whose companies **Dean Gant Music** (BMI) and **Sir Gant Music** (BMI) will be in partnership with Music of the World. Gant is currently in the studio with the **Whispers**. He co-produced the Peabo Bryson album *All My Love* and six songs on *Positive*, and was the co-producer of the first Madonna album and the Anita Baker album, *Rapture*. Gant wrote and produced Melba Moore's "Don't You Want to Be My Lover," and one of his biggest songs is the Vester Williams hit "Once Bitten Twice Shy."

CHRYSALIS: The company is excited about about **Sinead O'Connor's** new album, *I Do Not Want What I Have Not Got*, which is slated for a March 20 release, and includes the just-released alternative radio single, "Nothing Compares 2 U," written by Prince and originally recorded by the Family... Also due on March 20 is the much-anticipated debut album by **Blue Aeroplanes** (Chrysalis/Ensign), entitled *Swagger*... On April 3, look for *Goodbye Jumbo*, the second LP from **World Party**.

ISLAND: Kathleen Fliellerstickk, the original member of the Deele, has just signed a development deal with Island Music. He co-wrote the hit single "Stuck Between a Rock and a Hard Place" for the Mac Band (MCA). Fliellerstickk resides in Columbus, Ohio and is managed by **Pablo Davis**.

JIVE: **A Tribe Called Quest**, the alternative/rap group, has recently completed a European promo tour with Big Audio Dynamite. The group's chief, **Q-Tip**, is also featured on the new **De La Soul** track "Buddy," and appears in the accompanying video as well. Q-Tip is also featured in the **Jungle Brothers'** cut "Black is Black," and the entire Tribe has just released their video for "I Left My Wallet in El Segundo," which is in heavy rotation on MTV, and is the follow-up single to their 12" Jive Records release "Description of a Fool," which continues to retain a solid position on the college charts.

MCA: Writer/artist **Richard Barone** has signed with Paradox/MCA Records. Barone is already well known as the former lead singer of the Hoboken, N.J.-based band the Bongos, who at one time did very well in alternative radio. His second solo effort is titled *Primal Dream* and was produced by **Don Dixon** and **Richard Gotteher**. Featured on the ten tracks is former Patti Smith/Tom Verlaine drummer **Jay Dee Daugherty**, Richard Hell alumnus **Ivan Julian**, cellist **Jane Scarpotoni**, and B-52's vocalist **Fred Schneider** on one track. Barone sings, plays electric guitar, E-Bow, and Mellotron on the album. His debut LP, 1987's *Cool Blue Halo*, was heralded by *Rolling Stone* for the "careful sense of craft"; by *People* for the "stark, original songs"; and by the *LA Weekly* as the one of the "purest folk pop pleasures of the year."

FILM/TV: Island Music's **Barry Goldberg** scored Dennis Hopper's new Paramount film, *Flashback*. Goldberg also produced the Curtis Mayfield classic "People Get Ready," which features a rare performance by **Bob Dylan**. Goldberg has also written and produced several songs for the upcoming live-action movie, *Captain America*, due out in theaters April 6, with Goldberg's songs performed by **Ivan Neville** and **Southside Johnny**... **Danny Holloway** has completed the soundtrack album for the soon-to-be-released Rob Lowe/James Spader film *Bad Influences* (Columbia Pictures). The soundtrack features several tracks controlled by Island Music and will be released through Island Records on March 12.



Colin Hay, founder and leader of the multi-platinum Australian band Men at Work, recently met with MCA Records executives to celebrate the release of the Colin Hay Band's first album for the label. *Wayfaring Sons* is due February 20. From left: Steven Machat, manager; Richard Palmese, executive vice president/general manager, MCA Records; Al Teller, chairman, MCA Music Entertainment Group; Hay; Brian Avnet, manager; Denny Diante, vice president, A&R, MCA Records.

DYNAMIC DUO DEPT: Lotti Golden was born and raised in New York City, spent her teens listening to the soulful sounds of Aretha Franklin and Marvin Gaye, and began to write songs. "The incredible thing about songwriting is creation," Golden says. "Creating something where nothing existed before. Sometimes the songs are timeless, others are fashion." Golden later became a part of New York's underground music scene and eventually emerged as the writer/producer of two well-received records by R&B/new wave artists Warp 9, on Prism Records. This led to her first commercial success, with Sharon Brown's "I Specialize in Love" on Profile Records, which launched Golden into a string of writing and producing projects for Diana Ross, Jennifer Holiday and Patti Austin, among others.



Faragher and Golden

Tommy Faragher, hailing from California, travelled a similar path. He was influenced early by R&B legends Otis Redding and Curtis Mayfield. His professional career began as a keyboard vocalist with the Faragher Brothers Band, who released four albums on ABC and Polydor Records. As his reputation as a gifted musician and composer grew, so did his list of credits. He co-wrote, arranged and played keyboards on Robbie Nevile's debut LP, which yielded the smash hit single "C'est La Vie." Faragher's credits also include work with such diverse talents as Ringo Starr, Kiss, Jeffrey Osborne and the Pointer Sisters. In the mid '80s, he co-produced and co-wrote the *Skin on Skin* LP for Vanity, including the top 10 R&B hit, "Under the Influence."

In 1986, Faragher and Golden met and began their songwriting partnership at the insistence of their mutual publishing company, MCA Music. Their successful pairing has resulted in hit records for the Jets, Brenda K. Starr and, most recently, E.G. Daily's critically acclaimed debut album for A&M, *Lace Around the World*. Married for over two years, they've pooled their talent to form a state-of-the-art 24-track recording studio. It enables them to take a song from birth to completion as a professionally finished master and is evidence of their commitment and dedication to their music.

If you are one of the few who haven't heard of this team, think again. If you've heard Taylor Dayne's smash hit, "With Every Beat of My Heart," then you've heard of Golden and Faragher. They are also represented on the current album by Arthur Baker, who co-wrote the previously mentioned Taylor Dayne single with them. "We are thrilled with the success of 'Every Beat of My Heart,'" says Golden. "It takes all the elements working together—the song, the recording, the artist, the record company—to make it happen. You work hard and you hope for these kind of results." Golden and Faragher are currently co-writing with **Robbie Nevile** for his upcoming album, and they will be going to London soon to co-write with **Johnny Hates Jazz**. It seems that if you are looking for a hit writing team, these two should be high on your list. A big congratulations to this *dynamic* duo.

...to be continued...



Renowned composer Sammy Cahn was flanked by Warner/Chappell music brass, ASCAP executives and celebrity pals when he recently received a star on Hollywood Boulevard's Walk of Fame (near longtime buddy Frank Sinatra's piece of the boulevard). Cahn's songs have garnered countless awards from his peers, including four Oscars. *The New Sammy Cahn Songbook*, a compilation of Cahn tunes, was recently released by Warner Bros. Publications. Pictured (l to r): Julie Horton, ASCAP creative director, western region; Les Bider, Warner/Chappell Music president and CEO; Tita Cahn; Dudley Moore; Cahn; Jack Jones; Jay Morgenstern, Warner/Chappell executive vice president/general manager and president, Warner Bros. Publications; Todd Brabec, ASCAP executive director, western region; and Loretta Munoz, ASCAP director of member relations, western region.

ROCK & ROOTS

"THAT'S A RARE BEAT WHAT WE GOT," says **Alton Rubin**, better known as **Rockin' Dopsie**. "We got a beat that, if you're sitting down you're going to get up and jump. Oh yeah, call that a footstomping beat."

Call it zydeco and call it as hot as a plateful of Breaux Bridge crawfish. With Mardi Gras just around the corner (February 27, to be exact), it seems a good time to look in (this week and next) on the music of Louisiana, some of the bestest music this country's got.

Zydeco, of course, is the Southwest Louisiana marriage of the Cajuns' French two-steps and waltzes with the African-Americans' blues and R&B. The music was pioneered by **Clifton** **Nathan Williams** **Chenier**, the undisputed King of Zydeco from the late-'40s until his death a couple of years back.

Suddenly, zydeco seems to be everywhere. **Rounder** and **Arhoolie** are still the best places to go for zydeco outside of Louisiana, but even the major labels are poking around in rubboard-and-accordion land. Atlantic recently signed Dopsie—pronounce it "Doopsie" or risk getting the man upset—and A&M signed **Zachary Richard**. New York has been like Lafayette North lately, thanks in large part to **Tramps**, which has made New Orleans music its mission. Not only has the club brought in **Nathan & the Zydeco Cha-Chas**, **John Delafosse & the Eunice Playboys**, **Dopsie and C.J. Chenier & the Red Hot Louisiana Band** (there this week), but it's bringing them in for eight-night engagements and installing them in front of a big wooden dance floor. **Terrence Simien & the Mallet Playboys** are on deck at Tramps, **Buckwheat Zydeco** and **Richard** are at the Lone Star next month, **Willis Prudhomme & the Zydeco Express** recently played at Symphony Space and **Queen Ida** headlined the Blue Note. The town is going zydeco nuts.

But New York ain't Lafayette. Ask Nathan Williams, who leads the toughest young zydeco band around (check out their *Steady Rock* album on **Rounder** or the **Rounder** live disc they share with **Boozoo Chavis**, the man immortalized on NRBQ's last album with "Boozoo, That's Who" and my nominee for King of Zydeco).

"The audiences danced, but they don't know how to dance the zydeco, so they dance the way they know," says Williams by phone from his family's general store about his first trip to New York. "So, if you paid attention to how they dance, you'd be missing all kinds of beats. That's the truth. I could watch them, but I just couldn't pay it no mind. Sometimes, like around here, some of them dance different and you'd be watching a crowd of people and you'd be saying, 'Looks like them people are missing a step,' or something. But there it's not that they're missing a step, it's just how they dance."

It took a few numbers for the crowd at Tramps to get up the courage to hit the dancefloor on opening night of Nathan's last trip to Tramps, but once they got up, up they stayed, as Nathan and company *chank-a-chanked* them into ill health with a two-hour-and-fifteen-minute opening set that rocked the joint to its foundation.

According to Dopsie, whose band also ripped it up at Tramps recently, real zydeco bands are few and far between.

"See, that's what makes me mad, it makes me mad," he says. "Cause what they're doing, they're tearing down what me and Clifton Chenier built. They're tearing it down. If you own an accordion, or you play an accordion, it's zydeco. It's not that—you got to play it. You got to play it, and they're not playing it. Man, they got maybe 50 of them around Lafayette that say they're zydeco. They ain't no zydeco bands."

Nathan Williams says it's hard to find good young zydeco players around Southwest Louisiana. "You can't get musicians the same age as me, 26, who know what's happening about zydeco music. They give you a hard time," Williams claims. "They don't know. A lot of kids today, my age, it's hard to find 'em that can beat a zydeco drum or playing zydeco music. They're used to that other stuff—rock and roll and all that kind of other stuff. You've got to find people who have been through that. Not too many young musicians are coming up playing zydeco."

Williams is the protege of **Buckwheat Zydeco**. **Buckwheat** sometimes refers to himself as the current King of Zydeco, but Dopsie says that's a lot of nonsense. **Rockin' Dopsie** is the King of Zydeco according to **Rockin' Dopsie** and he's got a proclamation from the mayor of Lafayette to prove it. He also says he got the deathbed anointment of the outgoing king.

"Before Clifton died I went to see him, about an hour before he took his last breath," Dopsie remembers. "And he asked me, he said, 'Dopsie, you is the man.' And he said, 'Please, I'm asking you, keep the zydeco going, 'cause them other bands ain't doing it.' I said, 'I know.' He said, 'You the only one, keep it going.' I said, 'I promise you I will.' And I will do it."

Next week: more Mardi Gras mambo.



Nathan Williams

SHOCK OF THE NEW

SHOCK OF THE NEW SCENERY: I traded the concrete canyons of Manhattan this week for the sunshine and palm trees of Los Angeles, and am admittedly having a hard time contemplating going back. (As a friend of mine says, would you like cheese with that whine, I know, I know.)

But instead of taking a vacation and doing nothing musical, I came out here to see two bands that have filled this particular space in the past month—**Domani** and the **I-Rails**. Even if the weather had been major-league lousy, seeing these two groups live would have made the trip more than worthwhile.

Domani played at Hollywood's Club Lingerie on February 8, to an audience that was exclusively industrial...okay, industry. One comment overheard was that if a bomb were dopped on the Lingerie that night, the music biz as we know it would cease to exist. The band did not disappoint. The crowd started out at the bar, bien sur, then one by one drifted down to the floor somewhere near the middle of the first song. As demo tapes go, and as I've said before, **Domani's** is excellent; it doesn't, however, do them justice. You can't capture passion on tape. You can't capture subtleties, like the interplay between the musicians onstage. You can't capture the change in energy between the rockers and the ballads, nor the way the audience holds its breath during the latter.

Showcases have always struck me as a strange phenomenon. The explicit purpose is to get as many relevant people as possible to hear a band at one time; killing as many birds as possible with one rock, shall we say. But the implicit purpose has always been to get as many relevant people as possible to see as many other relevant people as possible at one time. Ergo: if all the relevant people see all the other relevant people, then whichever band is being showcased is relevant—which is completely irrelevant if the band isn't any good. This one is, and get used to the rather strange name, because it is one that you're going to be hearing a lot. It's **Domani**. Not **Domain**. Not **Del Monte**, Not **Dough Monty**. Learn it.

Two days later, we roadtripped (a lovely concept for a New Yorker) up to Ventura to see the **I-Rails**. This show could have been on a different planet. The venue was a place called **Charlie's**, which seemed to be in a parking garage. Cool place, though. The crowd looked more like it had wandered in off the beach rather than from the nearest record company office, and reacted as such. Seeing a band in its hometown is a truer test than the average showcase; if anyone shows up, the band is good. If the people who show up know the songs better than the drink specials, they are great. The **I-Rails** are adored, worshipped. The audience knows all of their songs. They cheer, they whistle, they shout requests. They get excited over guitar solos. They love this band, and with good reason. The **I-Rails** live are better than the **I-Rails** on tape, and the **I-Rails** on tape are better than most of the stuff I've listened to in the past year. The set was mostly older songs, things I hadn't heard before, and that in itself made it worthwhile. The nine songs on *Nine Songs From Nowhere* are an indication of what this band can do, not the culmination of three years' work. All of it is the same combination and comparison of light and dark, jangle and feedback, delicacy and strength that made me force friends, neighbors and co-workers to listen to the tape—over and over and over. As we left, I decided I could die happy right then and there...maybe not, but you get the picture.

Now I have to go get on a plane, fly back the the place were the sun probably does shine, but you wouldn't know it, and start paying for my own meals again. What a drag. I do, however, have enough Ministry, Skinny Puppy and assorted Wax Trax tapes to keep me and everyone else in my row awake, so off I go.

I wonder if palm trees could grow in Manhattan. Somehow, I doubt it.

Stay Tuned.

Karen Woods

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TINO PETTIGNANO
Owner/Chef

Lee Jeske

B L A C K SAINT/SOUL NOTE REDUX: Black Saint and Soul Note, the Italian sister labels that, together, form one of the world's most important jazz labels—the one that has been winning the "Label of the Year" award in the *down beat* Critics' Poll for the past several years—vanished from U.S. shelves last year. PolyGram, which had distributed the labels, pulled out



UPTOWNSHIP JIVE: Hugh Masekela poses with a pack of RCA Novosites at N.Y.'s S.O.B.'s recently, where they all went to tell Masekela they dig his new *Uptownship* disc. That's (from left) Basil Marshall, James "Jazzy" Jordan, Lisa Lipkin, Masekela and Steve Backer.

of the deal, leaving the richest jazz catalogue of the '70s and '80s dangling like a poorly-placed participle. Although the label continued to operate in Europe—recording and releasing new albums with its usual alacrity—it was distributionless here in America.

Now Black Saint/Soul Note is back under the auspices of **Nowo USA**, the newly-opened, New Jersey-based U.S. arm of Nowo SpA., one of Italy's leading independent distributors of classical music and jazz. Nowo USA will direct its own force of sales reps, who will be handling, in addition to the massive Black Saint/Soul Note catalogues, several other Italian jazz labels—Mythic Sound, New Sound Planet and Splasc—and the classical labels Nuovo Era, Memories and A.S. Disc. A New York press party was held two weeks ago to unveil Nowo USA, which will also handle its own press and promotion.

Black Saint/Soul Note operates like the great independent jazz labels of the past: it is the sole province of its owner, **Giovanni Bonandrini**, who records the albums he wants to, treats all his artists with equanimity in terms of advertising and promotion, and never, ever cuts out an album. Everything he records stays in print, and everything must be promoted by whomever does the distributing, one of the reasons Bonandrini has never quite fit in with the American major labels way of treating its "product." His label has two focuses—avant-garde jazz and bebop—and all the albums are fresh; he's never bothered with previously unissued tapes of jazz ghosts. We're talking about nearly 300 albums, an amazing document of the past dozen years in jazz.

Bonandrini was stuck in Milan with the flu, but his policy was reflected in a letter he sent that explains his unique-in-the-'90s policy: "You know very well we have always been faithful to our music, to this authentic form of art, without compromise. We did not accept any commercial pressures or restrictions and we are back, *free* to do what we want to do, to be faithful to our purposes. All artists who recorded for Black Saint and Soul Note have the same dignity, the same rights, and they all deserve our respect. All their records have always been available and all of them must be available in the U.S.A. I worked for this and you can be sure that I will continue this way."

To make up for lost time, the next few months will unleash a pile of new Black Saint/Soul Note releases, a typically eclectic mix that includes albums by a big band version of the **Mingus Dynasty**, **Paul Bley/Paul Motian**, **Charlie Haden/Chet Baker**, **Jaki Byard**, **Chico Freeman**, the **Sun Ra Arkestra**, **John Tchicai**, **Joe Lovano**, **Charli Persip's Superband**, **Fred Houn** and the **Afro-Asian Music Ensemble**, **Buddy Collette**, **Andrew Cyrille/Jimmy Lyons**, the **Muhai Richard Abrams Orchestra**, the **Leaders**, the **Gil Evans Orchestra**, **Mal Waldron**, **Hamiet Bluiett**, **Teddy Charles**, **Tete Montoliu**, **Ray Anderson/Mark Helias/Gerry Hemingway**, **Jeff Hittman/Yoshitaka Uematsu**, the **Satchmo Legacy** (with **Freddie Hubbard**, **Alvin Batiste**, **Curtis Fuller** and others), **From the Other Side** (an Israeli big band), **David Murray**, **Bobby Bradford**, **Paul Motian**, **Giorgio Gaslini** and **Claudio Fasoli**.

Welcome back, everybody.

NO KIDDING: ASCAP and the daughters of **Irving Berlin** hosted a lovely tribute to the king of songwriters at his Music Box Theatre on Broadway on February 6. It was an enchanting way to spend two hours in the middle of a crisp, clear, winter afternoon. Touching and amusing anecdotes from Berlin's friends (among them **Samuel Goldwyn Jr.**, **Jerome Robbins**, **Kitty Carlisle Hart** and **Helen Hayes**, who told a beautiful story about hearing "Always" on the day it was written) and performances of Berlin's songs from a bevy of singers and songwriters (**Rosemary Clooney**, who stole the afternoon, **Tony Bennett**, **Cy Coleman**, **Roberta Flack**, **Mandy Patinkin**, **Dorothy Loudon**, **Sammy Cahn**, **Howard McGillin** and **Burton Lane**) made the time pass in a wink. But what really took my breath away, once again, was the stunning craftsmanship of those songs. Berlin was one of the greatest artists America has ever produced—the guy wrote the words *and* music to dozens of this century's greatest songs—and his was a quintessentially American art: simple, pure, generous of spirit, proud, cocky, urban, urbane, simultaneously fresh and timeless. Many of Berlin's greatest songs are, in a word, perfect. After listening to two hours of them, I perused today's pop charts. What can I say?

Lee Jeske

TRADITIONAL JAZZ

February 24, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	WHEN HARRY MET SALLY (Columbia SC 45319)	Harry Connick Jr.	1	28
2	ON FIRE (Epic OE 45295)	Michel Camilo	3	16
3	WAITING FOR SPRING (GRP GR 9595)	David Benoit	2	16
4	MOOD INDIGO (Antilles/Island 91320)	Frank Morgan	5	10
5	MY FAVORITE SONGS (Enja 79600)	Chet Baker	4	16
6	MUSIC (Blue Note 92563)	Michel Petrucciani	7	8
7	THE FABULOUS BAKER BOYS SOUNDTRACK (GRP 2002)	Dave Grusin	6	14
8	PITTSBURGH (Atlantic 82029)	Amad Jamal	12	8
9	STRAIGHT NO CHASER (Columbia CK 45358)	Thelonious Monk	9	18
10	SOLO GUITAR (Warner Bros. 26018)	Earl Klugh	8	16
11	TENDERLY (Warner Bros. 25907)	George Benson	10	28
12	JAZZ JAZZ (Nova 8918)	Rob Mullins	13	22
13	AFTER HOURS (Telarc 83302)	Andre Previn, Joe Pass & Ray Brown	15	8
14	THIRD DEGREE BURN (Milestone M-9174)	Charles Earland	16	14
15	IN A SENTIMENTAL MOOD (Warner Bros. 25889)	Dr. John	11	38
16	BLUES ALL DAY LONG (Muse 5358)	Richard Groove Holmes	14	14
17	LIVE AT TOWN HALL, N.Y.C. (Corcoran & Co. 9000)	Gene Harris & the Phillip Morris Superband	22	3
18	COLOR (Blue Note 92779)	Rick Margitza	17	12
19	CHRISTOPHER HOLLYDAY (RCA/Novus 3055)	Christopher Hollyday	18	22
20	THE MAJESTY OF THE BLUES (Columbia OC 45091)	Wynton Marsalis	20	32
21	ART DECO (A&M 5258)	Don Cherry	19	34
22	THE SYMPHONY SESSIONS (Pro jazz 698)	Dizzy Gillespie	27	5
23	LET'S GET LOST/ALTERNATE TAKES (Pacific Jazz/Capitol 92932)	Chet Baker	21	22
24	TRIANGULAR (Blue Note 92750)	Ralph Peterson	24	18
25	TWILIGHT IS UPON US (Windham Hill Jazz 0118/A&M)	Billy Childs	DEBUT	50
26	ALL OF ME (Columbia FC 44463)	Joey DeFrancesco	22	26
27	INTO THE FADDISHERE (Epic 45266)	John Faddis	25	20
28	LIVE IN PARIS (MCA Impulse 6331)	Dee Dee Bridgewater	26	14
29	SWEET AND LOVELY (Novus 3063)	James Moody	28	18
30	MINDIF (Enja 79601)	Abdullah Ibrahim	29	18
31	THE INVENTOR (Blue Note 91915)	Bobby Watson & Horizon	DEBUT	42
32	BLUE DELIGHT (A&M 5260)	Sun Ra	31	28
33	"LET'S GET LOST" (RCA Novus 3054)	Chet Baker	30	40
34	TRIO JEEPY (Columbia FC 45231)	Branford Marsalis	32	34
35	OTHER TIMES, OTHER PLACES (Global Pacific 45245)	Dave Friesen	34	20
36	VODOO (Columbia FC 45042)	Dirty Dozen Brass Band	36	45
37	HERE'S TO MY LADY (Chesky JD-3)	Phil Woods	35	28
38	SAIL AWAY (Contemporary C-14504)	Tom Harrel	33	16
39	CHICK COREA ACOUSTIC BAND (GRP GR 9582)	Chick Corea	38	46
40	LAUGHING LOUIS (Blue Bird 9759 1RB)	Louis Armstrong	37	20

■ JAZZ PICKS

□ COURTNEY PINE: *The Vision's Tale* (Antilles 91334)

Egads, this guy can play a lot of saxophone. The Englishman's in the belly of the U.S. contempo-bop beast, waxing standards (join the club) within the bosom of the Marsalis clan. Delfeayo produced, papa Ella is on piano, ex-Wynton/current-Branfordite Jeff Watts is on drums, and ex-Branfordite Delbert Felix is on bass. Coltrane's still the jumping-off point, but the jumping's getting pretty damned secure. Sharp and fiery.

□ GARY BURTON: *Reunion* (GRP GRD-9598)

This is a beautifully realized album reuniting Burton with his former guitarist, Pat Metheny. Both gentlemen are at their florid and romantic best, virtuosos in tight control of their talents. Keyboardist Mitch Forman, bassist Will Lee and drummer Peter Erskine provide perfect accompaniment, light and effervescent.

□ THE LOUNGE LIZARDS: *Voice of Chunk* (1-800-44Chunk)

John Lurie steers a killer version of this perennial "is it jazz?" band (including Jazz Passengers Roy Nathanson and Curtis Fowlkes and the ubiquitous Marc Ribot) through a dark, moody set that should convince the longtime naysayers of the Lizards' musical seriousness. Lurie produced this himself and it's being sold, Zamfir- and Pete Lemongello-style, via late-night TV ads.

□ MEREDITH D'AMBROSIO: *South to a Warmer Place* (Sunnyside SSC 1039D)

Her intimate, cool, whisper-in-your-ears vocals have made Meredith D'Ambrosio a critic's favorite, but, as of yet, fame and album sales have eluded her. This set of 17 well-chosen pieces, both standards and infrequently recorded gems, is as delicate, lovely and well set (in a band led by new husband, pianist Eddie Higgins) as a star sapphire.

ON THE DANCEFLOOR

CASH BOX MICRO CHART

NEWS: The new **Sinead O'Connor** single, "Nothing Compares 2 U," already a number-one single on the British charts, is also doing extremely well in the States (on import) and has garnered critical raves on both sides of the Atlantic. The song is a cover taken from the debut—and only—album of the now-defunct group, the Family (comprised of Prince proteges). But the import that is really flying out of stores is **Janet Jackson's** "Come Back to Me" b/w "Alright." It features a House mix of "Alright" that, like all the House mixes of her U.S. singles from *Rhythm Nation*, is perfunctory at best. Also recently available, though, is a second version of the same import release, re-titled *Re-mixes*, which has an "R&B Re-mix" of "Alright" that is fantastic and should soon be filling dancefloors...

The folks over at **Island** continue to earn points, this time for their releases: "dancehall" by **RAM** and the self-titled album by **Kotch**, the latter produced and arranged by **Sly Dunbar** (along with the group), and both excellent, excellent new entries in the dancehall/reggae field of dance...

Enigma recording artists **U-Krew** are starting to break nationwide, as their single, "If U Were Mine," continues to garner some major radio support (it's the number one radio request in some parts of the country). The accompanying video is also starting to get television air time. The R&B/funk/dance outfit, whose influences range from Luther Vandross and Freddie Jackson to **UTFO**, **Melle Mel** and **George Clinton**, are quick to point out that though they, like the major funk bands of the '70s, are a real band, they don't assume the mantle of new funk gods.

"We don't consider ourselves hardcore funk," says band member **Kevin Morris**, "but we all play our own instruments, which allows us to write and play our own music. We also produce and co-produce our own stuff."

At a time when many groups completely put themselves in the hands of producers, **U-Krew** are fairly self-contained, having already worked out their own formula for band harmony/democracy. "We get together and dissect a song that someone in the group has written, decide what we like and don't like, and everyone has some input into the song," **Morris** explains. "If we like something about it, we go with it."

Admitting that the band would like to work with heavyweights like **Teddy Riley**, **Jam & Lewis**, **L.A.** and **Babyface** and **Quincy Jones**, **Morris** says that the group would like most to get on the road right now. "We're looking forward to touring really soon," **Morris** says. "We have to make sure there's enough support and interest in us first, though."

Plans are currently underway for the band to play smaller venues later this year.

Ernest Hardy

■ New Grooves

■ Singles

□ **HIROKO:** "My Love's Waiting" (Enigma 7-7505-4)

In the tradition of pre-stigmata **Madonna**, **Hiroko** is pure dance/pop that is complete with tinkling accents, catchy hooks and a hyper-produced voice. Though it's kinda hard to tell beneath the thick sloshing-on of gloss, it appears that she even has a decent voice. It may be too pop-oriented for club play, but is tailor-made for Top 40 radio, where it should do extremely well.

□ **LIL LOUIS:** "I Called U" (Epic AED 73153)

The only thing missing is boiling bunnies. In a funny/eerie *Fatal Attraction* set to music, **Louis** is taunted and terrorized by an ex-girlfriend wielding that most devastating of weapons: the telephone. What looks like a novelty record on paper is a solid dance epic on vinyl and is far superior to **Louis's** first hit single "French Kiss."

■ Albums

□ **BABY FORD:** "OOO" *The World of Baby Ford* (Sire/Warner 9 26032-1)

Ford has a voice reminiscent of **Boy George**, but, instead of the smooth, blue-eyed Brit soul favored by **Mr. O'Dowd**, **Ford** has splattered himself with acid, covered a **T-Rex** song ("Children of the Revolution"), and provided musical accompaniment for one of Britain's more sturdy musical revolutions of the last few years—the acid phenomenon. Here, it's been refined and polished to a high sheen so that even those who couldn't quite grasp the appeal should be able to now. (Though lots of Yank-type folks who latched onto it early have already



DANCE SINGLES

February 24, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	NO MORE LIES (Ruthless/Alco 0-96521)	Michel'Le	2	8
2	JAZZIE'S GROOVE (Virgin 0-96517)	Soul II Soul	1	8
3	WALK ON BY (Next Plateau NP50111W)	Sybil	3	11
4	C'MON AND GET MY LOVE (FFRR 886 799-1)	D.Mob	7	11
5	LET THE RHYTHM PUMP (Atlantic 0-86273)	Doug Lazy	4	11
6	I'LL BE GOOD TO YOU (Owest/Warner Bros. 0-21408)	Quincy Jones	6	5
7	WHATCHA GONNA DO WITH MY LOVIN' (Virgin 0-96507)	Inner City	8	5
8	OPPOSITES ATTRACT (Virgin 0-96507)	Paula Abdul	9	8
9	TWO TO MAKE IT RIGHT (Vendetta/A&M VE-7031)	Seduction	5	8
10	1-2-3/UNDERESTIMATE (Columbia 44 73136)	The Chimes	11	5
11	EXPRESSION (Next Plateau NP50101W)	Sait-N-Pepa	13	5
12	BUDDY (Tommy Boy TB 943)	De La Soul	15	5
13	PUMP UP THE JAM (SBK V-19701)	Technotron	12	19
14	LAMBADA (Epic 49 73139)	Kaoma	17	3
15	YOUR SWEETNESS (Motown MOT-4651)	Good Girls	16	3
16	RIGHT FROM THE START (Reprise/Warner Bros. 0-21280)	India	18	5
17	GET UP (BEFORE THE NIGHT IS OVER) (SBK V-19704)	Technotronic	28	3
18	TAINED LOVE (Epic 49 73145)	Impedance	21	3
19	RHYTHM NATION (A&M SP-12335)	Janet Jackson	10	13
20	IT'S GONNA BE ALRIGHT (Jive/RCA 1290-1-JD)	Ruby Turner	22	3
21	I WANNA BE RICH (Solar 4Z9 74503)	Calloway	23	3
22	SCANDALOUS (Warner Bros. 0-21422)	Prince	14	5
23	TURN IT OUT (GO BASE) (Profile PRO-7275)	Rob Base	19	11
24	JUICY (Sound of New York/Motown 4682)	Wrecks-N-Effect	26	3
25	TOUCH ME WITH YOUR HEART (Micmac 524)	Eileen Flores	20	5
26	THE HUMPTY DANCE (Tommy Boy TB944)	Digital Underground	DEBUT	
27	TENDER LOVER (Solar 4Z9-74502)	Babyface	24	13
28	BURNING THE GROUND/DECADANCE (Capitol V-15546)	Duran Duran	29	3
29	HEART BEAT/FREE YOUR BODY (Vendetta VE-17976)	Seduction	DEBUT	
30	TELL ME WHY (Arista ADI-9918)	Expose	33	3
31	WHERE DO WE GO FROM HERE (Mowtown MO-854)	Stacy Lattisaw With Johnny Gill	DEBUT	
32	ROAM (Reprise 0-21441)	The B-52's	DEBUT	
33	LET'S GET IT ON (Island 0-96522)	By All Means	25	5
34	WISHING ON A STAR (Virgin 0-96510)	Fresh 4 Featuring Lizz E.	27	5
35	LADYS FIRST (Tommy Boy TB 942)	Queen Latifah	DEBUT	
36	OVER & OVER (23 West/Atlantic 0-86282)	Pajama Party	30	15
37	GET BUSY (Jive/RCA 1274-1)	Mr. Lee	32	13
38	LOVE ON TOP OF LOVE - KILLER KISS (Capitol V-15508)	Grace Jones	31	13
39	ME SO HORNY (Skywalker GR-127)	The 2 Live Crew	35	23
40	FRENCH KISS (Epic 68875)	Lil Louis	34	25

bored of acid-flavored *anything*, rumors of its demise have been greatly exaggerated.) This is infectious dance music that should do really well in clubs. Highlights are the new single, "Beach Bump," "A Place of Dreams and Magic" and "Milky Tres/Chikki Chikki Ahh Ahh," with its cries of "ecsatsy."



SYBIL'S MAKEOVER GOES GOLD: At a party to honor her single "Don't Make Me Over" going gold, Sybil (far right) was congratulated by: (l-r) **K-YZE**, **Kim "Sweet" Waters**, **Cheryl "Salt" James**, **Special Ed**, **Dee Dee "Spinderella" Roper**, **Sweet Tee**, **Bow-Legged Lou (Full Force)**, **Carol Ford (WRKS-Kiss FM)** and **Paul Anthony (Full Force)**.

RHYTHM & BLUES

SOUL TRAIN HONORS JONES AND HALL: The Fourth Annual *Soul Train* Music Awards are set for Wednesday, March 14 at the Los Angeles Shrine Auditorium. The show will be highlighted by two special awards: the presentation of the Heritage Award to producer **Quincy Jones** and the Sammy Davis, Jr. Award to talk-show host **Arsenio Hall**.



Quincy Jones

Jones has produced and/or co-produced several of the best-selling albums in music history, including three Michael Jackson albums, and is celebrating 40 years as a leading arranger, musician, composer and producer. He has accounted for numerous successful motion picture scores, as well as initiating *The Color Purple* as a motion picture project and serving as its producer.

Jones' latest project is his own Warner Bros. album, *Back on the Block*, which ingeniously combines performances by legendary stars associated with his own jazz roots with performances by current R&B, pop, gospel and rap music stars. The *Soul Train* Music Awards' executive producer **Don Cornelius** describes Jones' new album as, "the privilege of a lifetime in listening pleasure and a qualitative masterpiece."

Arsenio Hall's accomplishments in 1989 as a television talk-show host and executive producer were herculean in nature, as he led *The Arsenio Hall Show* from late-night obscurity against a well-established field, which includes such staples as *The Tonight Show*, with Johnny Carson and *Late Night With David Letterman*.

Recording stars **Dionne Warwick**, **Patti LaBelle** and **Luther Vandross** are slated to co-host the awards show. Top recording artists in R&B, jazz, gospel and rap will be honored during the live two-hour telecast.

Warwick, who has hosted the awards program since its inception, will join LaBelle, who is returning for her second consecutive year. These ladies will be joined by Vandross, who is returning for his second time as host after joining Warwick for the first show.

Cornelius, the program's creator and co-executive producer, said, "We're fortunate to have the combination of three of contemporary music's most gifted and respected superstars co-hosting the show. We feel Dionne Warwick has played a major role in the program's overall growth and success over the past four years, and we are delighted to have her back again."

The show will be exclusively distributed by the Tribune Entertainment Company. Cornelius and Emmy Award-winning producer/director **Steve Binder** will serve as co-executive producers. **Ron de Moraes** of *Entertainment Tonight* will repeat as director. Cornelius and **Anthony Sabatino** will produce. **George Duke** will again serve as musical director.



BY ALL MEANS PRODUCES GERALD ALSTON: TAJ/Motown recording artist **Gerald Alston** returns to the studio to begin work on the follow-up to his well-received self-titled debut. He's working with producers **Stan Shepard** and **Jimmy Varner**. The latter is lead singer of **By All Means**, whose remake of Marvin Gaye's "Let's Get It On" reached the top of the charts last year. Alston recently returned from a tour of Great Britain where he left them screaming in the aisles. Pictured (l-r) are Shepard, Alston, Varner and TAJ Records president **Bill Dern**.

BAILEY HEADS PRIORITY'S PROMOTIONS:

Veteran radio programmer **Brute Bailey** was recently appointed to the position of national director of promotions for **Priority Records**. Bailey was previously regional promotional director at Island Records. Prior to this appointment he served as director of the Black music division of Pace Concerts in Houston. He had some very successful stints as program director of **WDJY** in Washington, **KMJQ** in Houston and **WYLD** in New Orleans. Appointed to the position of assistant national director is **Maria Hilton**, who previously worked in similar positions with MCA and Motown Records.

Bob Long



Brute Bailey

R&B LPs

February 24, 1990 The Grey shading represents a bullet.

Total Weeks ▼
Last Week ▼

1	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	Quincy Jones	1	11
2	TENDER LOVER (Solar/Epic FZ45288)	Babyface	2	30
3	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	5	20
4	THE CACTUS ALBUM (Columbia FC 45415)	3rd Base	3	12
5	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)	Luther Vandross	4	16
6	Dance!...Ya Know It (MCA 6342)	Bobby Brown	6	11
7	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	8	14
8	STAY WITH ME (Columbia FC 44367)	Regina Belle	7	22
9	MIKI HOWARD (Atlantic 82024)	Miki Howard	9	14
10	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	11	21
11	BIG TYME (MCA 42302)	Heavy D. & The Boyz	10	34
12	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	13	20
13	THE INCREDIBLE BASE (Profile 1285)	Rob Base	14	12
14	HOME (MCA 6312)	Stephanie Mills	12	32
15	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	16	16
16	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	15	22
17	MICHEL'LE (Ruthless 91282)	Michel'le	22	6
18	KEEP ON MOVIN' (Virgin 91287)	Soul II Soul	19	34
19	ROUND TRIP (Capitol 90799)	The Gap Band	25	13
20	LIVE (Arista 8613)	Kenny G	24	6
21	PUMP UP THE JAM - THE ALBUM (SBK 73422)	Technronic	26	9
22	RICH AND POOR (Warner Bros. 26002)	Randy Crawford	23	15
23	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	18	17
24	DON'T TAKE IT PERSONAL (Arista 8493)	Jermaine Jackson	20	16
25	FOREVER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	31	58
26	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	28	14
27	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	17	21
28	ALL FOR YOUR LOVE (Motown 6278)	The Good Girls	29	10
29	THE MAN IS BACK (A&M 5256)	Barry White	21	12
30	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)	Ice-T	27	17
31	UNDER A NOUVEAU GROOVE (Warner Bros. 25991)	Club Nouveau	32	10
32	ATTITUDE (Atlantic 82035)	Troop	34	14
33	BEYOND A DREAM (Island 91319)	By All Means	30	13
34	SYBIL (Next Plateau 1018)	Sybil	35	21
35	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	37	31
36	SEMINAR (Nasty Mix 70150)	Sir Mix-A-Lot	33	16
37	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	38	6
38	ACE JUICE (Capitol 90925)	Ace Juice	36	6
39	AFTER 7 (Virgin 91061)	After 7	46	21
40	CRAZY ABOUT YOU (Malaco 7452)	Johnnie Taylor	41	5
41	NICE & SMOOTH (Sleeping Bag 82013)	Nice N' Smooth	40	9
42	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	42	20
43	ALL NIGHT (Elektra 60858)	Entouch	39	30
44	RAW (Def Jam FC 45015)	Alyson Williams	45	46
45	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M 5280)	Seduction	49	5
46	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros	52	9
47	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	44	14
48	BE YOURSELF (MCA 6292)	Patti Labelle	43	32
49	GOING STEADY (Jive/RCA 1284)	Steady B	47	11
50	ALL THE WAY (Solar/Epic 75310)	Calloway	53	3
51	HERITAGE (Columbia C45268)	Earth Wind & Fire	DEBUT	
52	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	48	32
53	SPECIAL (Motown 6275)	The Temptations	63	24
54	BROTHER ARAB (Orpheus/EMI 75614)	Arabian Prince	54	9
55	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	58	24
56	PARADISE (Jive 1298)	Ruby Turner	DEBUT	
57	RIDE THE RHYTHM (Wild Pitch 2002)	Chill Rob G	59	2
58	THE CHERRY LP (S.D.E.G./Ichiban SDE 4008)	Bobby McClure	55	21
59	LARGE AND IN CHARGE (MCA 6354)	Chunky A	50	11
60	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159)	D-Mob	DEBUT	
61	GREATEST HITS (Jive/RCA 1271)	Billy Ocean	60	4
62	MICHAEL JEFFRIES (Warner Bros. 25925)	Michael Jeffries	62	2
63	'BOUT DAT TIME (EMI 92050)	Pieces Of A Dream	64	2
64	IN THA HOOD (On Top 9002)	Success-N-Effect	66	2
65	BIG FUN (Virgin 91242)	Inner City	DEBUT	
66	LET ME TAKE YOU TO THE ROCK HOUSE (Effect 3000/Skywalker)	Tony M.F. Rock	69	2
67	SERIOUS (EMI 90921)	The O'Jays	57	40
68	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	56	49
69	SPREAD THE WORD (Rockwell 3316/Hot Prods.)	Bose	DEBUT	
70	MIDNIGHT RUN (Malaco/7450)	Bobby "Blue" Bland	51	28
71	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	61	28
72	ALL ABOUT LOVE (Sleeping Bag 52017)	Joyce Sims	75	4
73	WHATEVER IT TAKES (Virgin 91254)	Cheryl Lynn	65	17
74	GIRLS NITE OUT (RCA 9642)	Tyler Collins	67	3
75	I JUST WANNA LOVE YOU (Polydor/PolyGram 841 249)	The Main Ingredient	68	4

CASH BOX CHARTS

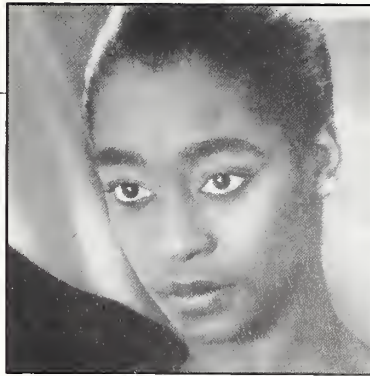
TOP R&B SINGLES

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

February 24, 1990



#1 Single: Ruby Turner



#1 Debut: Regina Belle #59



To Watch: Jermaine Jackson #46

		Total Weeks ▼	Last Week ▼
1	IT'S GONNA BE ALLRIGHT (Jive 1290)	Ruby Turner	4 11
2	NO MORE LIES (Ruthless Atlantic 7-99149)	Michelle	2 12
3	WHERE DO WE GO FROM HERE (Motown 2000) Stacy Latisaw (With Johnny Gill)		10 9
4	OPPOSITES ATTRACT (Virgin 7-19578)	Paula Abdul	7 11
5	REAL LOVE (Atlantic 7-88816)	Sky	1 18
6	JAZZIE'S GROOVE (Virgin 7-99145)	Soul II Soul	9 10
7	CAN WE SPEND SOME TIME (Columbia 38-73028)	Surface	11 13
8	ESCAPADE (A&M 1490)	Janet Jackson	27 6
9	EXPRESSION (Next Plateau 50101)	Salt-N-Pepa	15 6
10	PROMISES, PROMISES (Geffen/Reprise 7-22781)	Christopher Williams	19 6
11	WALK ON BY (Next Plateau 50111)	Sybil	3 12
12	TOUCH (Atlantic 7-88841)	Chucki Booker	22 10
13	SECRET GARDEN (Qwest/Warner Bros. 7-19992)	Quincy Jones	30 4
14	UNDER NEW MANAGEMENT (Atlantic 88766)	Miki Howard	24 6
15	MAKE IT LIKE IT WAS (Columbia 38-73022)	Regina Belle	5 16
16	WHAT CAN I DO (EMI 50111)	Pieces Of A Dream	18 13
17	BUDDY (Tommy Boy 943)	De La Soul	23 10
18	HEAVEN (Island 7-99136)	Miles Jaye	21 12
19	GIRLS, THEY LOVE ME (Uptown/MCA 53784)	Heavy D. & the Boyz	34 6
20	WELCOME TO THE TERRORDOME (Def Jam/Columbia 44-73135)	Public Enemy	37 5
21	ALL AROUND THE WORLD (Arista AS1-9928)	Lisa Stanfield	40 5
22	SCANDALOUS (Paisley Park/Warner Bros. 4/7-22824)	Prince	6 13
23	HERITAGE (Columbia CSK 73205)	Earth, Wind & Fire	29 5
24	YOUR PRECIOUS LOVE (Orpheus/EMI 72216) Tamla Terrell (Duet with Eric Gable)		36 6
25	HEARTBEAT (Vendetta/A&M 1473)	Seduction	39 6
26	I NEED YOUR LOVIN' (Def Jam/Columbia)	Alyson Williams	41 6
27	I WANNA BE RICH (Solar 74005)	Calloway	8 16
28	I GET THE JOB DONE (Warner Bros. 7-22719)	Big Daddy Kane	28 9
29	THE GAS FACE (Def Jam/Columbia 38-73046)	3rd Bass	60 5
30	HELP THE CHILDREN (Capitol 4JM 44497)	M.C. Hammer	42 5
31	EVERYTHING YOU TOUCH (Motown MOT 6268)	Smokey Robinson	38 4
32	SHOULD HAVE BEEN YOU (Geffen 3533)	Michael Cooper	13 10
33	THE COMFORT OF A MAN (MCA 53769)	Stephanie Mills	44 5
34	NEVER TOO FAR (EMI 92401)	Dianne Reeves	47 6
35	YOUR SWEETNESS (Motown 1976)	Good Girls	14 16
36	TREAT HER RIGHT (Epic XSS-01956A)	Luther Vandross	51 4
37	ADDICTED TO YOUR LOVE (Capitol 4JM 44490)	Gap Band	57 3
38	SPREAD MY WINGS (Atlantic 4-88734)	Troop	54 5
39	WHATCHA GONNA DO WITH MY LOVIN' (Virgin 96507)	Inner City	53 6
40	1-2-3 (Columbia 38-73087)	The Chimes	50 5
41	KNOCK ME OFF MY FEET (Orpheus/EMI)	Mikki Bleu	61 5
42	WE'RE ALL IN THIS TOGETHER (Geffen 19950)	David Peaston	49 6
43	SECRET WISH (Tabu/Epic 73089)	S.O.S. Band	48 6
44	WRAP YOU UP (Warner Bros. 719969)	Randy Crawford	73 4
45	I FOUND LOVIN' (Uptown/MCA 53729)	Jeff Redd	63 4
46	(TWO SHIPS) IN THE NIGHT (Arista AL-8493)	Jermaine Jackson	74 3
47	READY OR NOT (Virgin 98995)	After 7	85 3
48	ALL OR NOTHING ()	Milli Vanilli	75 3
49	NO FRIEND OF MINE (Warner Bros. 7-22769)	Club Nouveau	16 16
50	NOTHING'S TOO GOOD FOR YOU (Polydor)	Main Ingredient	77 3
51	STAY HERE, STAY NEAR (Tabu/Epic 73088)	Rhonda Clarke	56 6

		Total Weeks ▼	Last Week ▼
52	LOVE'S ON THE RUN (Warner Brothers)	Maze featuring Frankie Beverly	79 2
53	GOT TO HAVE YOUR LOVE (Capitol 15521)	Mantronix Featuring Wondress	66 3
54	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)	Technotronic	78 2
55	DON'T WEAR IT OUT (Tabu/Epic 73005)	Mary Davis	83 2
56	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697)	Quincy Jones	17 16
57	(I'LL BE YOUR) DREAM LOVER (Sam 5004)	Richard Rodgers	20 13
58	STILL CRAZY FOR YOU (Malaco 2159)	Johnnie Taylor	59 3
59	WHAT GOES AROUND (Columbia 38-73201)	Regina Belle	DEBUT
60	I SLEEP MUCH BETTER (IN SOMEONE ELSE'S BED) (Jive/RCAA 1311)	Billy Ocean	64 4
61	SORRY (BABY I CAN'T HOLD YOU) (Pow Wow 452)	Foxy Brown	55 6
62	COME TOGETHER AS ONE (Island 7-98998)	Will Downing	90 2
63	SILKY SOUL (Warner Bros. 7-22738)	Maze Featuring Frankie Beverly	25 16
64	NEVER TOO MUCH OF YOU (4th & B'Way/Island 7832)	Dino	72 3
65	SOUL TO SOUL (Motown-2023)	Temptations	DEBUT
66	WHATEVER IT TAKES (Virgin 7-99142)	Cheryl Lynn	33 11
67	GIRLS NITE OUT (RCA 9174-1-RD)	Tyler Collins	70 2
68	LOVE YOU HONEY (A&M)	Randy & The Gypsysh	87 2
69	JUST KICKIN' IT (Mercury 876-367-7)	Walter Beasley	DEBUT
70	LET'S GET IT ON (Island 96522)	By All Means	26 19
71	POISON IVY (Pandisc 036)	The Young And The Restless	80 4
72	LADIES FIRST (Tommy Boy 942)	Queen Latifah Featuring Monie Love	DEBUT
73	PLAYTOY (Outpost OET 3005A)	Carmin	81 4
74	TIME WAITS FOR NO ONE (Paisley Park/WB 0-227177)	Mavis Staples	92 2
75	BODY TALK (Wing/Polygram 873-599-1)	Sharon Bryant	DEBUT
76	FOOTSTEPS IN THE DARK (MCA 53768)	Body	DEBUT
77	WHIP APPEAL (Solar/Epic 816008)	Babyface	DEBUT
78	SPECIAL (Motown 2004)	Temptations	12 16
79	GOING HOME (Arista 9913)	Kenny G	58 6
80	RHYTHM NATION (A&M 1455)	Janet Jackson	35 16
81	THE HUMPTY DANCE (Tommy Boy 944) @1 =	Digital Underground	DEBUT
82	EVERY LITTLE BIT HURTS (Orpheus/EMI 72264)	Jaki Graham	86 3
83	TICK TOCK (RING MY PHONE) (Columbia 44-73129)	Big Mack	DEBUT
84	ALL NITE (Elektra 7-79260)	Entouch Featuring Keith Sweat	32 15
85	STAY (Warlock 7069)	Kim Waters (Featuring Juanita Daily)	67 5
86	NO MORE TEARS (Mercury 876 367)	Angela Winbush	DEBUT
87	THE MESSAGE IS LOVE (A&M 12323)	Arthur Baker/Backbeat Disciples Featuring Al Green	84 3
88	SHOWER YOU WITH LOVE (MCA 53697)	George Howard With John Pagano	DEBUT
89	C'MON AND GET MY LOVE (FFRR 886-799-1)	D-Mob with Cathy Dennis	DEBUT
90	LOVE IS LIKE A ITCHIN' (Motown 8765)	Good Girls	DEBUT
91	NOT THROUGH BEING WITH YOU (Warner Bros. 7-22862)	Michael Jeffries	43 11
92	JUICY (Motown/ Sound Of New York 2005)	Wrecks-N-Effect	45 10
93	TURN IT OUT (Profile 5275)	Rob Base	46 13
94	PUMP UP THE JAM (SBK 19701)	Technotronic featuring Felly	65 15
95	BABY DON'T FOOL AROUND (Sedona 7611)	Cardell	69 9
96	I CHOOSE YOU (TONIGHT) (Magnolia/MCA 23991)	Eugene Wilde	68 5
97	TENDER LOVER (Solar/E.P.A. ZF4 47003)	Babyface	52 18
98	ALL NIGHT LONG (Jive/RCA 1307)	Kool Moe Dee	62 6
99	OWWWW! (MCA 53736)	Chunky A	71 14
100	(YOU MAKE ME FEEL LIKE) A NATURAL MAN (Warner Bros. 7-22862)	James Ingram	31 11

CASH BOX CHARTS

TOP 200 ALBUMS

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

(G) = GOLD (RIAA Certified)
(P) = PLATINUM (RIAA Certified)

February 24, 1990



#1 Debut: Julia Fordham #129

		Total Weeks ▼	Last Week ▼
1	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	1 65
2	COSMIC THING (Reprise 25854)WEA 8.98	B52'S	2 33
3	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)BMG 8.98	JANET JACKSON	3 21
4	...BUT SERIOUSLY (Atlantic)WEA 8.98	PHIL COLLINS	4 13
5	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)WEA 8.98	QUINCY JONES	5 12
6	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	7 42
7	STORMFRONT (Columbia 44366)CBS	BILLY JOEL	8 17
8	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98	MILLI VANILLI	6 49
9	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98	BOBBY BROWN	10 13
10	CRY LIKE A RAINSTORM --- HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	LINDA RONDSTADT (Featuring Aaron Neville)	12 19
11	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	16 31
12	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	13 34
13	TENDER LOVER (Solar 45288)CBS	BABYFACE	14 31
14	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	9 22
15	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	11 23
16	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	15 23
17	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98	TECHNOTRONIC	19 10
18	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	18 55
19	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	17 78
20	THE BEST OF LUTHER...THE BEST LOVE (Epic 45320-EK45423)CBS	LUTHER VANDROSS	23 17
21	KENNY G LIVE (Arista 8613)BMG 8.98	KENNY G	20 12
22	JOURNEYMAN (Reprise 26074)WEA 8.98	ERIC CLAPTON	21 14
23	REPEAT OFFENDER (EMI 90380)CEMA 9.98	RICHARD MARX	22 41
24	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.98	2 LIVE CREW	27 32
25	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98	WHITESNAKE	26 14
26	JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98	JIVE BUNNY & THE MIXMASTERS	24 9
27	LOOK SHARP! (EMI 91098)CEMA 9.98	ROXETTE	29 45
28	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	28 17
29	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	25 24
30	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98	SOUNDTRACK	31 10
31	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	33 19
32	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	30 33
33	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	36 31
34	PRESTO (Atlantic)WEA 8.98	RUSH	32 13
35	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	34 32
36	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98	SEDUCTION	45 17
37	ALANNAH MYLES (Atlantic 81956)WEA 8.98	ALANNA MILES	50 5
38	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	37 21
39	SMITHEREENS 11 (Capitol 91194)CEMA 8.98	THE SMITHEREENS	41 16
40	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL	SCORPIONS	40 13
41	BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98	SOUNDTRACK	48 4
42	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	43 29
43	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	44 35
44	GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98	CHICAGO	35 11
45	ONE NIGHT OF SIN (Capitol 92861)CEMA 8.98	JOE COCKER	46 22
46	HIT LIST (Epic 45473)CBS	JOAN JETT	52 4
47	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	39 47
48	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98	JOE SATRIANI	36 15
49	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	42 19

Total Weeks ▼
Last Week ▼

50	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	3RD BASS	49 13
51	MICHEL'LE (Ruthless/Atco 91282)	MICHEL'LE	63 6
52	TRASH (Epic 45137)CBS	ALICE COOPER	54 29
53	LET LOVE RULE (Virgin 91290)WEA 9.98	LENNY KRAVITZ	56 12
54	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	53 33
55	NICK OF TIME (Capitol 91268)CEMA 8.98	BONNIE RAITT	59 47
56	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS	WARRANT	62 54
57	GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS	EDDIE MONEY	55 11
58	LABOUR OF LOVE II (Virgin 91324)	UB40	61 6
59	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	51 21
60	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	NEW KIDS ON THE BLOCK	47 20
61	MARCH (RCA 9692-1-R)BMG 8.98	MICHAEL PENN	64 10
62	THE INCREDIBLE BASE (Profile 1285)IND 8.98	ROB BASE	60 11
63	CAN'T FIGHT FATE (Arista 8581)BMG 8.98	TAYLOR DAYNE	57 15
64	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	58 17
65	MOTHER'S MILK (EMI-92152)CEMA 8.98	RED HOT CHILI PEPPERS	65 25
66	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL	THE KENTUCKY HEADHUNTERS	67 10
67	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	72 24
68	WORLD BEAT (Epic 46010)CBS	KAOMA	82 5
69	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	BARBARA STREISAND	66 19
70	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	71 15
71	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	69 51
72	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	76 19
73	WE TOO ARE ONE (Arista 8606)BMG 8.98	EURHYTHMICS	70 22
74	RUNAWAY HORSES (MCA 6339)MCA 8.98	BELINDA CARLISLE	75 18
75	STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98	ROD STEWART	68 12
76	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	74 85
77	DECADE (Capitol 93178)CEMA 9.98	DURAN DURAN	73 11
78	SIMPLE MAN (Epic FE 45316)CBS	CHARLIE DANIELS	80 12
79	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	84 25
80	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	78 20
81	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	BIZ MARKIE	90 18
82	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	77 21
83	RYS III (Columbia 45250)CBS	RICKY VAN SHELTON	88 3
84	HERITAGE (Columbia C45298)CBS	EARTH WIND & FIRE	123 2
85	HOT IN THE SHADE (PolyGram 838 913)POL	KISS	96 17
86	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	79 21
87	AND IN THIS CORNER... (Jive 1188)BMG 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	81 15
88	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	85 41
89	ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98	QUEEN LATIFAH	91 13
90	LONE WOLF (Curb/Warner 26090)WEA 8.98	HANK WILLIAMS JR.	134 2
91	THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98	STONE ROSES	101 5
92	DEEP (Beggars' Banquet 9877-1-H)BMG 9.98	PETER MURPHY	136 3
93	THE HEALER (Chameleon D1-74808)CEMA 8.98	JOHN LEE HOOKER	98 18
94	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	95 15
95	WHAT YOU DON'T KNOW (Arista)BMG 8.98	EXPOSE	87 35
96	XYZ (Enigma 73525)CEMA 9.98	XYZ	100 10
97	LARGE AND IN CHARGE (MCA 6354)MCA 9.98	CHUNKY A	92 10
98	LEGACY (RCA 9694-1-R)BMG 8.98	POCO	83 23
99	WILD! (Sire/Reprise 26026)WEA 8.98	ERASURE	93 16
100	WRECKS-N-EFFECT (Motown 6281)MCA 8.98	WRECKS-N-EFFECT	102 10
101	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 528 159 1)POL	D-MOB	128 4
102	FLOOD (Elektra 60907)WEA 8.98	THEY MIGHT BE GIANTS	142 4
103	BOYS N HEAT (Columbia FC 45300)CBS	BRITNY FOX	94 13
104	KILLIN' TIME (RCA 9668)BMG 8.98	CLINT BLACK	113 39
105	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98	VARIOUS ARTISTS	103 15
106	STEADY ON (Columbia FC 45209)CBS	SHAWN COLVIN	118 5
107	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	BIG DADDY KANE	126 21
108	TWICE SHY (Capitol 90640)CEMA 9.98	GREAT WHITE	96 43

109	LONG HARD LOOK (Atlantic 81915)WEA 8.98	LOU GRAMM	104	14
110	MOSAIC (Elektra 60892)WEA 8.98	GIPSY KINGS	97	12
111	FLOWERS IN THE DIRT (Capitol 91653)CEMA 8.98	PAUL McCARTNEY	115	36
112	BABYLON A.D. (Arista AL 8580)BMG 9.98	BABYLON A.D.	114	9
113	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	105	73
114	FOREIGN AFFAIR (Capitol 91873)CEMA 8.98	TINA TURNER	99	21
115	STAIRWAY TO HEAVEN/HIGHWAY TO HELL (Mercury 842093)POL	VARIOUS ARTISTS	89	11
116	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	111	52
117	YOU WANNA DANCE WITH ME (MCA 6343)MCA 8.98	JODY WATLEY	107	10
118	LOUDER THAN LOVE (A&M SP 5252)BMG 8.98	SOUNDGARDEN	127	4
119	ADDICTIONS VOL.1 (Island 91318)WEA 8.98	ROBERT PALMER	108	12
120	CAPTAIN SWING (PolyGram 838 878)POL	MICHELLE SHOCKED	116	16
121	NOTHING FACE (MCA 6326)	VOIVOD	120	6
122	PURE (RCA 9934-1-R)	THE PRIMITIVES	112	6
123	THE MOODY BLUES GREATEST HITS (Threshold 840 659 1)POL	THE MOODY BLUES	122	9
124	THE SWEET KEEPER (Reprise/WB 26091)WEA 8.98	TANITA TIKARAM	149	2
125	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	110	29
126	BUILT TO LAST (Arista)BMG 8.98	GRATEFUL DEAD	109	15
127	THRASH ZONE (Metal Blade/Enigma 73407)CEMA 9.98	D.R.I.	121	3
128	AUTOMATIC (Warner Bros. 26015)WEA 9.98	JESUS AND MARY CHAIN	151	3
129	PORCELAIN (Virgin 91325)WEA 9.98	JULIA FORDHAM	DEBUT	
130	ENUFF Z'NUFF (Atco/Antonic 91262)WEA 8.98	ENUFF Z'NUFF	124	20
131	WE CAN'T GO WRONG (Capitol 91041)CEMA 8.98	COVER GIRLS	125	4
132	STICK IT TO YA (Chrysalis 21702)CEMA 9.98	SLAUGHTER	DEBUT	
133	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	K.D. LANG	129	38
134	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	119	58
135	NEITHER FISH NOR FLESH (Columbia 45351)CBS	TERRENCE TRENT D'ARBY	117	14
136	24/7 (4TH & B'Way/Island 4011)WEA 8.98	DINO	131	35
137	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA	ICE-T	106	18
138	A SHADE OF RED (Virgin 91269-4)WEA 8.98	REDHEAD KINGPIN & The F.B.I.	140	5
139	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	130	35
140	KEVIN PAIGE (Chrysalis 21683)CBS	KEVIN PAIGE	145	19
141	ZIG ZAG (Columbia OC 45058) 8.98	HOOTERS	132	9
142	SYBIL (Next Plateau 1018)IND 8.98	SYBIL	133	20
143	DEAD ON (SBK 93249)CEMA 9.98	DEAD ON	DEBUT	
144	PAGES OF LIFE (MCA 42332)MCA 8.98	THE DESERT ROSE BAND	DEBUT	
145	LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98	LORRIE MORGAN	159	4
146	DONE BY FORCES OF NATURE (Warner Bros. 26072)WEA 8.98	JUNGLE BROS.	150	5
147	FAST MOVIN' TRAIN (RCA 9961)BMG 9.98	RESTLESS HEART	DEBUT	
148	OH MERCY (Columbia 45281)CBS	BOB DYLAN	141	21
149	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	139	130
150	LET'S GET IT STARTED (G) (Capitol C1-90924)CEMA 8.98	M.C. HAMMER	155	70
151	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	143	43
152	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	137	36
153	HANDLE WITH CARE (In-Effect/Reality 3010)IND 8.98	NUCLEAR ASSAULT	146	4
154	Y U I ORTA (Mercury 838 9731)POL	IAN HUNTER/MICK RONSON	154	12
155	WHERE DO WE GO FROM HERE (Cypress/A&M 90130)BMG 8.98	MICHAEL DAMIAN	138	4
156	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	158	67
157	GRIP IT ON THAT OTHER LEVEL (Rap-a-tot 103)IND 8.98	GHETTO BOYS	157	5
158	THE U-KREW (Enigma 73524)CEMA 9.98	THE U-KREW	DEBUT	
159	THE OCEAN BLUE (Sire/Warner Bros. 25906)WEA 9.98	THE OCEAN BLUE	161	3
160	ANIMAL LOGIC (I.R.S. 82020)MCA 9.98	ANIMAL LOGIC	135	4
161	SHOTGUN MESSIAH (Relativity/Important 1012)IND 8.98	SHOTGUN MESSIAH	152	18
162	EYES ON THIS (First Priority/Antonic 91304)WEA 8.98	MC LYTE	164	20
163	SOULFORCE (Restless 72344)IND 8.98	7 SECONDS	147	3
164	PRETTY HATE MACHINE (TVT 2610)IND	NINE INCH NAILS	189	2
165	HATS (A&M 5284)BMG 9.98	THE BLUE NILE	DEBUT	
166	WARM AND TENDER (Geffen GHS 24257)WEA 9.98	OLIVIA NEWTON JOHN	153	9
167	SILKY SOUL (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	144	23
168	AFTER 7 (Virgin 91061)WEA 8.98	AFTER 7	172	14
169	HEART LIKE A GUN (Atlantic 81903)WEA 8.98	FIONA	160	5

170	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	162	30
171	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	163	74
172	BATMAN SOUNDTRACK (Warner Bros. 25936)WEA 8.98	PRINCE	166	34
173	BEYOND A DREAM (Island 91319)WEA 9.98	BY ALL MEANS	179	2
174	ACADIE (Opal/Warner Bros. 25969)WEA 8.98	DANIEL LANOIS	156	5
175	DESERT WIND (Sire 1-25976)WEA 9.98	OFRA HAZA	185	2
176	GUTTER BALLET (Atlantic 82008)WEA 9.98	SAVATAGE	DEBUT	
177	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	165	32
178	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	168	32
179	A BLACK & WHITE NIGHT - LIVE (Virgin 91295)WEA 8.98	ROY ORBISON & FRIENDS	167	13
180	COMPANY OF WOLVES (Mercury 842184)POL	COMPANY OF WOLVES	DEBUT	
181	STRANGE ANGELS (Warner Bros. 25900)WEA 8.98	LAURIE ANDERSON	182	16
182	I WANT YOU (Vision VR-3316)IND 9.98	SHANA	183	2
183	I AM I (Epic FE 45354)CBS	NUCLEAR VALDEZ	DEBUT	
184	LAST OF THE RUNAWAYS (A&M SP 5272)BMG 8.98	GIANT	181	19
185	A BLUES FOR BUDDHA (RCA 9960-1-R)BMG 9.98	THE SILENCERS	DEBUT	
186	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	169	67
187	THE MAN IS BACK (A&M 5256)BMG 8.98	BARRY WHITE	170	9
188	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	ORIGINAL LONDON CAST	173	30
189	LIFE IS...TOO SHORT (RCA 1149-1-J)BMG 8.98	TOO SHORT	148	54
190	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	175	131
191	THE REAL THING (Mercury 838 366)POL	ANGELA WINBUSH	187	16
192	STRANGE FIRE (Epic FE 45427)CBS	INDIGO GIRLS	174	6
193	GUITAR SHOP (Epic OE 44313)CBS	JEFF BECK	177	19
194	REQUIEM FOR THE AMERICAS (Enigma 73354)CEMA 9.98	JONATHAN ELIAS W/ VARIOUS ARTISTS	DEBUT	
195	MERRY MERRY CHRISTMAS (Columbia FC 45280)CBS	NEW KIDS ON THE BLOCK	176	19
196	THE FABULOUS BAKER BOYS (GRP GR2-002)MCA 8.98	SOUNDTRACK	178	14
197	BEST SHOTS (Chrysalis 21715)CBS	PAT BENATAR	180	10
198	SMOKING IN THE FIELDS (RCA 9860-1-R)BMG 9.98	THE DEL FUEGOS	186	9
199	MANHEIM STEAMROLLER CHRISTMAS (American Gramophone AG 1984)IND 8.98	MANHEIM STEAMROLLER	188	12
200	CHANGE (I.R.S. 82018)MCA 8.98	THE ALARM	190	21

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 24	Cure / 88	Indigo Girls / 192	Nine Inch Nails / 164	Stewart, Rod (Box) / 75
7 Seconds / 163	Damian Michael / 155	Jackson, Janet / 3	Nuclear Assault / 153	Stone Roses / 91
Abdul, Paula / 1	Daniels, Charlie / 78	Jesus And Mary Chain / 128	Nuclear Valdez / 183	Streisand, Barbara / 69
Aerosmith / 14	Dangerous Toys / 178	Jett Joan / 46	N.W.A. / 116	Sybil / 142
After 7 / 174	D'Arby, Terrence Trent / 135	Jive Bunny & The Mix-masters / 26	Ocean Blue / 159	Taylor Dayne / 63
Anderson, Lorie / 181	Dead On / 143	Joel, Billy / 7	Olra Haza / 168	Tears For Fears / 38
Animal Logic / 160	Desert Rose Band / 144	John, Olivia Newton / 166	Orbison, Roy / 179	Technocrones / 17
8 52's / 2	Del Fuegos / 198	John, Elton / 67	Palmer, Robert / 119	Tesla / 28
Babyface / 13	Def Leppard / 190	Jones, Quincy / 5	Paige, Kevin / 140	They Might Be Giants / 102
Babylon A.D. / 112	D.J. Jazzy Jeff / 87	Jones, Rikie Lee / 80	Penn, Michael / 61	Third Base / 50
Bad English / 54	D.O.C. / 125	Jungle Bros. / 146	Petty, Tom / 6	Tikaram, Tanita / 124
Bang Tango / 170	D - Mob / 101	Kaoma / 68	Phantom Of Opra / 188	Too Short / 189
Base, Rob / 171	D.R.I. / 127	Kenny - G / 21	Poco / 98	Travis, Randy / 72
Base, Rob (New) / 62	Duran Duran / 77	Kentucky Head-hunters / 66	Primitives / 122	Troop / 94
Beck, Jeff / 193	Dylan, Bob / 148	Kisses / 85	Queen Latifah / 89	Turner, Tina / 114
Belle Regina / 79	Earth, Wind & Fire / 84	Kix / 86	Requiem For The Americas / 194	U - Krew / 158
Benatar, Pat / 197	Eazy-E / 156	Kravitz, Lenny / 53	Raitt, Bonnie / 55	U840 / 58
Big Daddy Kane / 107	Erasure / 99	Lang K.D. / 133	Redhead Kingpin / 138	U - Krew / 158
812 Markie / 81	Estelan, Gloria / 33	Lanois, Daniel / 174	Red Hot Chilipeppers / 65	Van Shelton, Rickie / 83
Black, Clint / 104	Etheridge, Melissa / 79	Living Colour / 186	Restless Heart / 147	Vandross, Luther / 20
Blue Magic / 170	Eurythmics / 73	M.C. Hammer / 150	Rolling Stones (L.P.) / 29	Vaughn, Stevie Ray / 139
Blue Nile / 165	Expose / 95	M.C. Lyte / 162	Rolling Stones (Box) / 184	Voivod / 121
Bonham / 59	Fiona / 169	Madonna / 47	Rondstant, Linda / 10	Warrant / 56
Bolton, Michael / 11	Fine Young Cannibals / 71	Manheim Steamroller (X-Mas) / 199	Roxette / 27	Watley, Jody / 117
Bon Jovi / 113	Fordham, Julia / 129	Marx, Richard / 23	Rush / 34	White, Barry / 187
Britny Fox / 103	Full Force / 188	Maze / 167	Satiriani, Joe / 48	Whitesnake / 25
Brown, Bobby / 76	Ghetto Boys / 157	McCartney, Paul / 111	Savataje / 176	Williams, Hank Jr. / 90
Brown, Bobby (Dance) / 9	Giant / 184	Metallica / 171	Scorpions / 40	Winbush, Angela / 191
Bush, Kate / 64	Gramm, Lou / 109	Michelle / 51	Seduction / 36	Wrecks N Effect / 100
By All Means / 173	Great White / 108	Miles, Alanna / 37	Shocked, Michele / 120	XYZ / 96
Carlisle, Belinda / 74	Greatful Dead / 126	Mills, Stephanie / 177	Shana / 182	Young M.C. / 15
Chapman, Tracy / 49	Guns N' Roses / 149	Mili Vanilli / 8	Shotgun Messiah / 161	Young, Neil / 31
Cher / 35	Gypsy Kings / 110	Money, Eddie / 57	Silencers / 185	Soundtracks:
Chicago / 44	Happy Anniversary / 151	Moody Blues / 123	Sir Mix Alot / 70	Batman (Prince) / 172
Chuncky - A / 97	Charlie Brown / 105	Morgan Laurie / 145	Skid Row / 18	8eaches / 134
Clapton, Eric / 22	Heavy D & The Boyz / 43	Morrison, Van / 152	Slaughter / 132	Born On The Fourth Of July / 41
Clay, Andrew Dice / 151	Henley, Don / 32	Motley Crue / 16	Smithereens / 39	Little Mermaid / 30
Cocker, Joe / 45	Hooker, John Lee / 93	Murphy, Peter / 92	Soundgarden / 118	Fabulous Baker Boys / 196
Collins, Phil / 4	Hooters / 141	New Kids (1st L.P.) / 60	Soul 2 Soul / 12	When Harry Met Sally / 42
Colvin, Shawn / 106	Hunter/Ronson / 154	New Kids (Hangin') / 19	Stairway To Heaven/Highway To Hell / 115	
Company Of Wolves / 180	Cooper, Alice / 52	New Kids (Christmas) / 195		
Cover Girls / 131	Cover Girls / 131			

BOB LONG SPEAKS ON GOSPEL

CORRECTION: In the article on Fisk University and the Jubilee singers (*Cash Box*, January 27, 1990), the information was taken from *Famous Negro Music Makers*, written by Langston Hughes and Dodo Meade. Research for the article was compiled by Dr. Ruth Singletary from the book.

HAWKINS, FACE TO FACE: "Any conversation about contemporary gospel music would clearly be incomplete if it didn't include mention of Edwin Hawkins. 1989 marked the 20th anniversary of his now-classic million-selling international hit, "Oh Happy Day." [Hawkins] has been at the forefront in gospel since that song launched a career that has given the Bay Area-born singer, songwriter, producer and performer the opportunity to travel the world, spreading a message of joy, inspiration, hope and faith."—David Nathan (1989)



Edwin Hawkins

At a time when contemporary gospel music is enjoying a greater reception than ever by mainstream, pop and urban audiences—with the success of acts like BeBe & CeCe Winans, Denise Williams, Philip Bailey and the Winans—the man who was a pioneer in taking gospel to a new level of mass acceptance back in 1969 has a new album that literally sparkles with love.

With the release of *Face to Face*, on Lecton/PolyGram, multi-Grammy winner Hawkins is continuing his musical ministry. Combining top-quality contemporary production with timeless material, Edwin Hawkins has delivered an album that has all the elements to produce across-the-board appeal.

Hawkins says, "What I want to accomplish with this album hasn't really changed from what I've always wanted to accomplish. It is important for me to take contemporary gospel to a level where it can be crossed over to all formats. It has always been my intention to make gospel records that have the same high production values as anything else you might hear on radio."

Face to Face easily fits the criteria that Hawkins established with his early recordings. Co-produced with renowned producer/songwriter Skip Scarborough (whose credits included sterling work with Earth, Wind & Fire, the Emotions and Nancy Wilson) the album is filled to the brim with superb material.

From "If at First You Don't Succeed," the first single, with its positive theme about life, to the uplifting grooves of "Succeed" and "I'll Make It Over" (two of the six tunes that he was involved with from a songwriting standpoint), the songs emphatically declare that never giving up is the key to success in any endeavor. Hawkins delivers his soulful message with clarity and authenticity.

Expressing his own spiritual testimony has been at the heart of the numerous recordings that he has made through the years. With his renowned Edwin Hawkins Singers, the gospel music pioneer recorded several albums for Buddah Records from 1969 to 1974. From 1975 to 1980, the congregation recorded with Birthright Records. Hawkins began working with participants from his music and arts seminar (originally organized in 1979 to provide further educational development in the gospel field), creating the Edwin Hawkins Music & Arts Seminar Mass Choir and recording successful albums for Lecton Records between 1981 and 1987. His first solo album on Lecton was released in 1981.

Participating in gospel music as a career wasn't part of Hawkins' original life plan. "I was in college in Oakland, studying interior design and I was the minister of music at our local church," Hawkins remembers. "We put together our choir called the Northern California State Choir. Our original intention was to sing at an annual church convention in 1968. We recorded 'Oh Happy Day' and an album of songs on a two-track machine in our home church. We originally pressed up 500 copies and went around selling it by hand. Somehow, a copy ended up with a local underground radio station and the rest is history..."

His pathway to success in gospel music began when "Oh Happy Day" was picked up by Buddah Records and went on to become a massive pop, R&B and

CASH BOX MICRO CHART

BLACK GOSPEL TOP 40 ALBUMS

February 24, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1	20
2	CANT HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	2	18
3	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Ceasar	3	9
4	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	4	15
5	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artist for Christ	8	15
6	ORDINARY JUST WON'T DO (Light 72026)	Commisioned	9	2
7	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	5	20
8	WONDERFUL (Light 7115720215)	Bo Williams	6	20
9	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	7	20
10	HOLD ON, HELP IS ON THE WAY (Savoy 7098)	Georgia Mass Choir	15	2
11	WAIT ON HIM (Tyscot 89415)	New Life Community Choir (Featuring John P.Kee)	16	2
12	CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)	The West Angeles C.O.G.I.C.	17	15
13	TOTAL VICTORY (Light 7115720207)	Vicki Winans	10	20
14	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	11	20
15	BRINGING IT BACK HOME (Word/A&M 8449)	The Clark Sisters	20	2
16	BREATHE ON ME (Savoy 7097)	James Cleveland	13	15
17	HEROS (Light 7115720231)	N.J. Mass Choir	12	20
18	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	14	20
19	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	18	20
20	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	19	20
21	HE'S WORTHY (Savoy 14797)	Dr. Jonathan Greer/Cathedral of Faith Choir	30	2
22	FLOWING (Malaco 4434)	Truthettes	21	20
23	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	22	20
24	WORTH THE WAIT (Light 72029)	Futrel	DEBUT	
25	TIME WINDING UP (Sound of Gospel)	Jerry Q. Parries & The Christian Family Choir	DEBUT	
26	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	23	20
27	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	24	20
28	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	25	20
29	WONDERFUL ONE (Jive/RCA 1200)	Vanessa Bell Armstrong	29	8
30	MOVING BY SPIRIT (Sound of Gospel 186)	J.L. Ferrell/N.Y. Seminar Mass Choir	26	9
31	GOT MY TICKET (WFL/Spektra 2623)	Washington State Mass Choir	27	9
32	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	28	20
33	I'M YOURS LORD (Mob Hop 03)	Russell Fox & Mount Olive Mass Choir	DEBUT	
34	MY TIME IS NOT OVER (Word 7015030292)	Albertina Walker	31	20
35	THE BIBLE IS RIGHT (J&B 0092)	Southern Faith Singers	32	8
36	REV. JAMES MOORE LIVE (Malaco 4429)	Rev. James Moore	DEBUT	
37	BACK TO BASICS (Malaco 4431)	Pilgrim Jubilees	33	20
38	DON'T WORRY BE HAPPY (Atlanta International AIR 10137)	Rev. Thomas L. Walker	34	7
39	LIVE IN MEMPHIS (Command CRN 1013)	Nicholas	35	20
40	NO GREATER LOVE (Savoy 14788)	Keith Pringle	36	20

gospel hit the world over. The song was re-recorded just a couple of years back by Aretha Franklin, as a duet with Mavis Staples.

With a slew of accomplishments—including the distinction of successfully fusing gospel and classical music by performing with symphony orchestras across the country and Europe—Hawkins is hard-pressed to single out specific highlights of his career to date.

However, there's no question that *Face to Face*, with its theme of celebration and gratitude, gives Hawkins another opportunity to express his personal convictions. "I don't want to come across as preaching," Hawkins insists. "If you listen to my music, listen to the lyrics on the record or see me perform, my attitude about life is what's conveyed. That's living life to the fullest in my relationship with God without damaging anyone spiritually, physically or emotionally."

Without any doubt, Edwin Hawkins' new album represents his ongoing desire to take his music to audiences that are more open than ever to contemporary gospel. "This album is different from what I've done in the past few years but the thinking behind it is the same," Hawkins explains. "What I want people to receive is the message in the music and the love of God."

That message is conveyed loud and clear in *Face to Face*, a wonderful collection of music that is sure to continue the Edwin Hawkins gospel legacy.

BEBE & CECE RECEIVE SEVEN DOVE NOMINATIONS: BeBe & CeCe Winans share seven Dove Award nominations, as recently announced by the Gospel Music Association. Joining BeBe & CeCe are labelmates Tramaine Hawkins and the West Angeles Church of God in Christ Choirs. The Gospel Music Association Dove Awards will be broadcast live from Nashville on April 5, by the Nashville Cable Network and will reach an estimated three million homes.

Bob Long

CASH BOX CHARTS

TOP 100 SINGLES

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

February 24, 1990



#1 Single: **Seduction**



#1 Debut: **Motley Crue #63**



To Watch: **Tommy Page #43**

		Total Weeks Last Week ▼		Total Weeks Last Week ▼
1	TWO TO MAKE IT RIGHT (Vendetta 1464/A&M)		Seduction	2 15
2	OPPOSITES ATTRACT (Virgin 7-99168)		Paula Abdul	1 10
3	ESCAPADE (A&M 1490)		Janet Jackson	13 6
4	DANGEROUS (EMI 50233)		Roxette	5 11
5	WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)		Chicago	6 13
6	ALL OR NOTHING (Arista 9923)		Milli Vanilli	11 9
7	TELL ME WHY (Arista 9916)		Expose	9 12
8	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)		Michael Bolton	4 18
9	WE CAN'T GO WRONG (Capitol 44498)		Cover Girls	12 12
10	HERE WE ARE (Epic 34T-73084)		Gloria Estefan	14 11
11	JANIE'S GOT A GUN (Geffen 22727)		Aerosmith	3 14
12	ROAM (Reprise/Warner Bros. 4/7-22667)		B52's	16 10
13	PEACE IN OUR TIME (Columbia 38-68996)		Eddie Money	8 13
14	PRICE OF LOVE (Epic 34-73094)		Bad English	18 10
15	NO MORE LIES (Atco Ruthless 7-99169)		Michel'le	20 12
16	I GO TO EXTREMES (Columbia 38-73091)		Billy Joel	21 6
17	C'MON & GET MY LOVE (Polydor FFRR 886)		D-Mob Introducing Cathey Dennis	22 9
18	TOO LATE TO SAY GOODBYE (EMI 90380)		Richard Marx	23 6
19	I REMEMBER YOU (Atlantic 7-88886)		Skid Row	7 14
20	HERE AND NOW (Epic 34-73029)(F50P8B)		Luther Vandross	29 6
21	DOWNTOWN TRAIN (Warner Bros. 7-22685)		Rod Stewart	10 14
22	BLACK VELVET (Atlantic 4-88742)		Allanah Myles	32 9
23	SOMETIMES SHE CRIES (Columbia 38-73095)		Warrant	31 11
24	TENDER LOVER (Solar 4-74003)		Babyface	15 14
25	FREE FALLIN' (MCA AC-53728)		Tom Petty	17 17
26	LOVE WILL LEAD YOU BACK (Arista AS1-9938)		Taylor Dayne	34 5
27	NO MYTH (RCA 9111)		Michael Penn	33 6
28	PUMP UP THE JAM (SBK 07311)		Technotronic (featuring Fely)	19 18
29	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784)		Biz Markie	45 5
30	LOVE SONG (Geffen 7-22856)		Tesla	24 19
31	WHEN THE NIGHT COMES (Capitol 44437)		Joe Cocker	28 17
32	SACRIFICE (MCA 53750)		Elton John	46 5
33	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)		Technotronic	51 3
34	THE DEEPER THE LOVE (Geffen 19951)		Whitesnake	40 6
35	PERSONAL JESUS (Sire/Reprise 21328)		Depeche Mode	43 11
36	KEEP IT TOGETHER (Sire 7-19986)		Madonna	47 4
37	JUST BETWEEN YOU AND ME (Atlantic 88781)		Lou Gramm	25 18
38	ANYTHING I WANT (Chrysalis 23444)		Kevin Paige	44 5
39	I WISH IT WOULD RAIN DOWN (Atlantic 7-88738)		Phil Collins	55 3
40	ALL AROUND THE WORLD (Arista 8554)		Lisa Stansfield	56 4
41	EVERYTHING (MCA 53714)		Jody Watley	26 19
42	FOREVER (Mercury/PolyGram 876 716)		Kiss	49 4
43	I'LL BE YOUR EVERYTHING (Sire/WB 38-73095)		Tommy Page	72 1
44	ALL MY LIFE (Elektra ED5440)		Linda Rondstadt	53 5
45	A GIRL LIKE YOU (Enigma 44480)		The Smithereens	52 10
46	SUMMER RAIN (MCA 53783)		Belinda Carlisle	50 6
47	ANOTHER DAY IN PARADISE (Atlantic 7-88774)		Phil Collins	30 17
48	DIRTY DEEDS (Epic 45473)		Joan Jett	59 5
49	WAS IT NOTHING AT ALL (A & M 1451)		Michael Damian	27 14
50	DON'T KNOW MUCH (Elektra 7-69261)		Linda Rondstadt with Aaron Neville	38 22

		Total Weeks Last Week ▼		Total Weeks Last Week ▼
51	WHOLE WIDE WORLD (RCA 9098)		A'me Lorain	58 5
52	KICKSTART MY HEART (Elektra 7-69248)		Motley Crue	35 13
53	DON'T WANT TO FALL IN LOVE (Warner Bros. 21476)		Jane Child	76 3
54	HOUSE OF FIRE (Epic 34-73085)		Alice Cooper	57 5
55	BLUE SKY MINE (Columbia 38T-73250)		Midnight Oil	78 1
56	SWING THE MOOD (Atco 7-99140)		Jive Bunny And The Mastermixers	37 15
57	REAL LOVE (Atlantic 7-88816)		Skyy	64 5
58	HEART OF STONE (Geffen 4-19953)		Cher	69 1
59	I'LL BE GOOD TO YOU (Qwest/WarnerBros.22697)		Quincy Jones	36 15
60	LOVE ME FOR LIFE (LRG 84006)		Stevie B	63 3
61	IF U WERE MINE (Enigma 75051)		U-Krew	75 4
62	ALMOST HEAR YOU SIGH (Columbia 38-73093)		Rolling Stones	68 4
63	WITHOUT YOU (Elektra 64985)		Motley Crue	DEBUT
64	THE HEART OF THE MATTER (Geffen 4-19898)		Don Henley	DEBUT
65	ALL NITE (Vintertainment/Elektra 7-69260)		Entouch Featuring Keith Sweat	66 6
66	I WANNA BE RICH (Solar 74005)		Calloway	71 1
67	THAT'S WHAT I LIKE (Music Factory/Atco 7-99122)		Jive Bunny & the Mixmasters	73 3
68	WALK ON BY (Next Plateau 327)		Sybil	70 4
69	WOMAN IN CHAINS (Fontana/Polygram 8762487)		Tears For Fears	39 12
70	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)		Taylor Dayne	42 19
71	RHYTHM NATION (A&M 1455)		Janet Jackson	41 15
72	TRUE BLUE LOVE (Atlantic 7-88768)		Lou Gramm	DEBUT
73	YOU'RE THE ONLY WOMAN (Vendetta/A&M 1447)		The Brat Pack	79 3
74	GOT TO GET (Arista AD1-9932)		Leila K. With Rob 'N Raz	85 1
75	BACK TO LIFE (Virgin 7-99171)		Soul II Soul	48 21
76	A FACE IN THE CROWD (MCA 53781)		Tom Petty	DEBUT
77	WE DIDN'T START THE FIRE (Columbia CSK73021)		Billy Joel	54 20
78	I'LL BE THERE (Mowtown 2032)		Joyce Fenderella Irby	DEBUT
79	YOU'RE THE VOICE (RCA 9086-4-RS)		John Farnham	86 1
80	PRINCIPAL'S OFFICE (Delicious Vinyl/Island 7-99137)		Young MC	60 13
81	BLAME IT ON THE RAIN (Arista 1-9904)		Milli Vanilli	61 20
82	1-2-3 (Columbia 38-73987)		The Chimes	84 3
83	LIVING IN OBLIVION (Epic 34-73231)		Anything Box	DEBUT
84	I'M NOT SATISFIED (IRS/MCA 44473)		Fine Young Cannibal	87 1
85	BROTHER DON'T YOU WALK AWAY (Columbia 876 070-7)		Hooters	92 1
86	I WILL SURVIVE (FROM "SHE DEVIL") (Mercury 876 369-4)		Sa-fire	62 10
87	ANYTIME (Capitol 44471)		McAuley Schenker Group	DEBUT
88	NEVER 2 MUCH OF U (4th & B'Way/Island 7495)		Dino	67 6
89	JUST LIKE JESSE JAMES (Geffen 7-22844)		Cher	65 19
90	IF YOU LEAVE ME NOW (LMR 77000)		Jaya	93 1
91	WILD WOMEN DO (EMI 4JM-50275)		Natalie Cole	95 1
92	LOVE SHACK (Reprise 7-22817)		B-52's	74 27
93	TO KNOW SOMEONE DEEPLY IS TO LOVE SOMEONE SOFTLY (Columbia CSK 73217)		Terrence Trent D'Arby	80 5
94	GOING HOME (Arista AS1-9913)		Kenny G	81 10
95	LET LOVE RULE (Virgin 7-99166)		Lenny Kravitz	88 4
96	WOULDN'T CHANGE A THING (Geffen 22794)		Kylie Minogue	83 4
97	FLY HIGH MICHELLE (Atco 7-99135)		Enuff Z' Nuff	90 4
98	THERE'S A PARTY GOING ON (Cutting 228)		Yvonne	89 4
99	ELECTRIC BOOGIE (Mango 126/Island)		Marcia Griffiths	77 11
100	THIS ONE'S FOR THE CHILDREN (Columbia 38-73064)		New Kids On The Block	82 15



THIN WHITE ROPE

□ **THIN WHITE ROPE: *Sack Full of Silver* (Frontier/RCA #9994)**

There is simply no other voice in rock today like that of Thin White Rope's Guy Kyser. If you can imagine Satan at a karaoke bar, singing along with a collection of Mar Vel 45s, then you might have a vague idea of where he's coming from. But while Kyser's spooky vox is the main point of reference, it's

actually his fretwork interplay with lead guitarist Roger Kunkel that defines Thin White Rope for what they really are: a mesmerizing American guitar band.

Their new album, *Sack Full of Silver*, was written and recorded before the band knew that it would be chosen as the first release in the recently penned RCA distribution deal with Frontier. Even so, the songs feature a concise and clean mix to them, and are far more approachable than anything they've done before. High points include the amazing "Americana/The Ghost," which starts off with an infectious tangle of guitars and ends with an anthemic ride along the melody of "Amazing Grace"; and a catchy cover of Can's "Yoo Doo Right." Serving suggestion: rent a Sergio Leone spaghetti western, turn down the volume on the TV and crank up *Sack Full of Silver* as loud as your neighbors

will allow. Don't worry about the dialogue...you'll get the picture. (Robb Moore)

□ **PAUL RUTHERFORD: *Oh World* (4th & B'WAY BWAY4016)**

Former Frankie Goes to Hollywood member Paul Rutherford's solo debut, which has already spawned three chart hits in his native England, boasts a strong House influence and some strong, often provocative, lyrics that add a depth often lacking in that particular strain of dance music. The lush single "Oh World," released late last year, is only one of the highlights; another is his cover of the Chic classic, "I Want Your Love." The great revelation, though, is that Rutherford has a great voice, full of soul and expressiveness. With the right, and deserving, push, this made-for-club album should also achieve

great crossover success. (Ernest Hardy)

□ **THE PANDORAS: *Live Nymphomania* (Restless Performance Series 772318-2)**

The most amazing thing about the Pandoras is the fact that they are *not* a product of Kim Fowley's mind. Every nuance of the band fits into the hype and manipulation that he exercised 15 years ago with another Hollywood all-girl band, the Runaways. Even though the presentation of sex-starved tease-objects was a fairly novel idea then, it really has little shock value now. A large reason for this is the homogenization of lusty girls into the music mainstream, via MTV. However, the Pandoras execution is so thorough that it's hard to tell if they're a brilliant flip-flop parody of the male sexism found in heavy metal, or they're just raunchy rock types trying to have some fun.

What ultimately matters is in the grooves, or should I say "digital decoding." Recorded live in Dallas Texas, this CD-only release features the band ripping through four songs off of their *Rock Hard* EP and five new cuts written by founding member Paula Pierce. The Pandoras have been honing down their version of amateur garage pop since 1984, and despite several line-up changes, *Live Nymphomania* proves that they still can rock three chords as hard as anyone. Recommended. (RM)

□ **INDIA: *Breaking Night* (Reprise 25880-1)**

Boasting the production talents of Jellybean, Little Louie Vega and Mantronik, this album could easily have been a technical dazzler with gadgetry and producers' sleight-of-hand being the real stars. Impressively, India holds her own, with a strong voice and lots of attitude preventing the guys behind the scenes from stealing all the glory. Included is her club hit, "Dancing on the Fire," the new single "Right From the Start," and "When You Were Mine" (which is not a cover of the Prince song). (EH)

□ **DARIUS: *Cardboard Confessional* (Gold Castle D2-71329)**

With his hyperspeed strumming and quivering vibrato voice, singer/songwriter Darius comes across like a folk Feargal Sharkey. With an acoustic guitar as his weapon, he takes aim at the ups and downs of life in Los Angeles, and a slew of other subjects. His lyrical images run from something as familiar as baseball ("We talked of Curt Flood being bitter / And Doc Ellis' no-hitter") to the trippy surrealism found in the cut "Istanbul." Darius proves himself to be an upcoming talent on the L.A. folk scene, and worth your attention. (RM)

Originally offered at \$4.5 million, this home has spectacular 360° city, valley and ocean views from the top of exclusive Bowmont Estates in Beverly Hills.* One-of-a-kind, three bedroom, 5½ bath home built for Sinatra and twice owned by him. Gated access to Mulholland Drive and valley side.

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COUNTRY MUSIC

Oasis Center: Reaching out to Create Harmony

BY KAY KNIGHT

OASIS CENTER: It is described as a haven in a hectic world for troubled young people and their families.

Some of the greatest threats to children today are the potential for alcohol and drug abuse, sexual abuse, delinquency and suicide. The highly trained staff at Oasis Center in Nashville offers individual, group and family counseling, as well as a variety of educational programs to schools and community groups. Its shelter program is the only 24-hour walk-in facility for 13- to 17-year-old runaway and homeless teenagers in Middle Tennessee and it is located right in the center of the music industry on Music Row. But there is much more than the fact that they are located in the same neighborhood that ties the two together.

"There is just such a strong connection with young people and music," states Judy Freudenthal, clinical director at Oasis Center. "One of our kids told me that music has been one of the most stable things in his life and I think that young people really rely on music to express their feelings and to communicate some of where they're coming from. We also use music when we're working with kids to get some discussion going about values.

"A lot of these kids look at musicians as their role models," Freudenthal continues. "They look up to creative, artistic people and they let music and the lyrics express how they're feeling. We have a lot of kids come in and say, 'You

want to know how I'm feeling? Listen to this,' and they play us a particular song that they really relate to. It [music] is something that is most always a part of an adolescent's life and it brings them comfort and it expresses their pain. We try to make use of that in our counseling."

An activity worker at Oasis Center, who happens to be a musician, went to a friend of his at Broadcast Music Incorporated (BMI) and asked if some of the employees there might be interested in sponsoring some of the shelter's activities, financially. The response he received there was very positive—in fact, his friend Kurt Denny and many others at the performing rights organization were interested in doing more and organized a reception at the Nashville BMI offices to acquaint people involved in the music industry with their neighbors at the Oasis Center.

"BMI was real interested in helping us. I think they figured we were all in the same neighborhood and it just made perfect sense to join forces," explains Freudenthal. "The service BMI has expressed most interest in is our shelter program for runaway youths. But overall, the agency has a strong commitment to serving the youth and their families, believing that it's really tough growing up these days, and families and adolescents are showing signs of distress. They need help in dealing with some of the problems they're facing—such as substance



OASIS
center, inc.

abuse, sexuality issues...just the pressures of maturing. *That* is our overall focus, but the emergency shelter is there, too, for runaway and throwaway kids."

There are six major programs operating through Oasis Center. There is the Emergency Shelter, which offers a therapeutic environment for runaway and homeless teens and focuses on individual, group and family counseling; Counseling, with an emphasis on prevention and education; and Project Safe Place, an immediate safe haven for youth in crisis. In addition, there are several business and community facilities in Nashville where a teenager can go for immediate help: Youth Opportunities, which includes youth employment and leader-

ship development training; Life Transitions, which includes foster care, residential independent living and home-based family preservation services; and Training and Consultation, in which Oasis staff members provide leadership in youth services through training and consultation nationwide.

The recent BMI reception has sparked much interest from industry executives, organizations and the artists who attended the event. Ray Stevens (who also happens to own the property on which the Oasis Center is housed), Foster & Lloyd, Steve Earle, Daniele Alexander, Travis Tritt, Suzy Bogguss, John Cowan and Marty Stuart, among others, were on hand to learn about the organization.

Mercury/PolyGram artists the Kentucky Headhunters are jumping right in and showing some tangible support right off the bat. They have scheduled a concert in Nashville March 8 at the Cannery and all proceeds from that event will go to the Oasis Center programs.

Oasis Center personnel and volunteer staff members hope this initial interest is a positive sign from the Nashville music industry.

"We are hoping to get help through both financial gifts and contributions," Freudenthal explains, "to help underwrite the programs and through people who are willing to share their talents and gifts through personal time spent helping these teenagers set some goals and straighten out their lives." ○

CALENDAR OF EVENTS COMING UP:

THE FEBRUARY EDITION OF *Stan Hitchcock's Heart to Heart* will feature some of country music's newest and fastest-rising young entertainers.

Holly Dunn, the lovely songstress who gained tremendous recognition with her self-penned tribute to her father, "Daddy's Hands," has continued to impress fans with both her singing and her writing talents. Hitchcock will talk with Dunn about her new record label and all the developments in her career since her last *Heart to Heart* visit a couple of years ago.

Travis Tritt, whose first video and record release, "Country Club," brought him national attention, will also visit with Hitchcock in February. We'll get to hear about the things that led this young man to Nashville and what his future plans are.

The group is known as Billy Hill and their first release, "Too Much Month at the End of the Money," was a song with which we could all identify. Now they have a new release and video, "Nickel to My Name," which is airing on CMT. We'll meet the guys who make up the group and talk about how they decided to join forces.

Tune in for these exclusive interviews on CMT. Air dates are Friday, February 23 at 8 p.m. EST; and Saturday, February 24 at 5 a.m. EST.

BACK IN TIME:

FEBRUARY 18—Happy Birthday to Juice Newton (1952) and to Southern Pacific's Keith Knudsen

FEBRUARY 19—The King of Country, Mr. Roy Acuff, joins the Grand Ole Opry (1938)

FEBRUARY 20—Buck Owens' "I've Got a Tiger by the Tail" hits the #1 spot on the country charts (1965)

FEBRUARY 21—"Linda on My Mind" becomes a #1 single for Conway Twitty (1975)

FEBRUARY 22—Lefty Frizzell's "Saginaw, Michigan" goes to #1 on the country charts (1964)

FEBRUARY 23—Porter Wagoner joins the Grand Ole Opry (1957)

FEBRUARY 24—Rodney Crowell's third of four consecutive #1s, "After All This Time," arrives on the charts (1989)

COUNTRY TIDBIT: CARL PERKINS recently joined talents with his old pal Dolly Parton, as Perkins spent several days writing songs with Parton at his Jackson, Tennessee home. Parton was so impressed with the new material that she suggested a possible recording session with Perkins.



MCA/NASHVILLE RECORDING ARTIST Steve Wariner recently shot a video for "The Domino Theory," the first single from his *Laredo* album, due out in March. The video was directed by Jerry Simer and produced by Martin Fischer and Bud Schaezle for High Five Productions. It was shot in Nashville at the old Marathon Car Plant Warehouse. Shown here on the set are (l to r): Jerry Simer, director; Steve Wariner; and Martin Fischer, co-producer. (photo: Beth Gwinn)

COUNTRY MUSIC

Album Releases

■ **GIRLS NEXT DOOR: *How 'Bout Us*** (Atlantic 82068-4)



This foursome has withstood some rough waters during the past few years, but Atlantic has definitely captured the thunder that is within these ladies. Strong harmonies come through loud and clear in tunes like "He's Gotta Have Me," their current single, and in their excellent remake of "How 'Bout Us." They can bring a tear to your eye with emotional deliveries on "How Can They Call This Cheating" and "Wasn't It You," and knock your socks off with the up-tempo "It's Too Late." Expert production by Nelson Larkin and strong four-part harmonies by these multi-talented ladies are bound to put the Girls Next Door back in the spotlight of country music.

Single Releases

Out of the Box



■ **PRAIRIE OYSTER: "Goodbye, So Long, Hello"** (RCA 9124-7-RAA)

Across between the New Riders of the Purple Sage and Kentucky Headhunters, this group, well known in Canada for the past ten years, should definitely bring some new life to country. "Goodbye, So Long, Hello" tells us, in a nutshell, the attitude we should *all* have about that love affair that's a one-way street. RCA has a sure bet with these guys.

Country Feature Picks

■ **ROBIN LEE: "Black Velvet"** (Atlantic 7-87979)

When a tune kicks off with such a mysterious intro, we're immediately forced to lend full attention. Atlantic recording artist Robin Lee stumbles onto a "risky" country approach with this tune, but the results prove to be totally intriguing. "Black Velvet," produced by Nelson Larkin, gives us Lee's rich vocals wrapped in a most unusual bluesy instrumental sensation. If country radio strives for variety, "Black Velvet" covers perfectly.

■ **KEITH WHITLEY: "I'm Over You"** (RCA 9122-7-RAA)

This cut sparks a great contrast to those I-still-need-you-baby tunes, and Whitley turns out yet another emotional ballad. Produced by Garth Fundis and Whitley, "I'm Over You" lets us know that heartbreaks can be easily mended. With tactful lyrics and a grasping hook, "I'm Over You" should also hook a high chart position.

■ **JOHN ANDERSON: "Tryin' to Make a Living on the Road"** (Capitol 79965)

Without a doubt, you'll know who it is when you hear it. "Tryin' to Make a Living on the Road," produced by Jimmy Bowen, reveals the frustrations of a true highway man. Although Anderson comes across as if he's still swangin', this cut dishes out high energy and easy-to-relate-to lyrics with a snappy honky-tonk flavor.

COUNTRY ALBUMS

February 24, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)	Kentucky Headhunters	4 13
2	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	2 18
3	KILLIN' TIME (RCA 8781-7)	Clint Black	1 40
4	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	9 13
5	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	12 35
6	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	5 25
7	THE BOYS ARE BACK (Capitol 93258)	Sawyer Brown	6 11
8	REBA LIVE (MCA C2-8034)	Reba McEntire	7 20
9	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	10 3
10	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	20 41
11	ALONE (Columbia FC65104)	Vern Gosdin	11 27
12	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	3 49
13	KEYS TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	16 13
14	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	14 28
15	FAST MOVING TRAIN (RCA 9961-R)	Restless Heart	32 3
16	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	25 18
17	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	15 29
18	BEYOND THE BLUE NEON (MCA 42266)	George Strait	8 51
19	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	13 25
20	GREATEST HITS III (Warner Bros./Curb 1-25834)	Hank Williams, Jr.	18 51
21	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	17 72
22	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	22 13
23	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	21 69
24	TELL IT LIKE IT IS (Atlantic 91064-1)	Billy Joe Royal	24 3
25	LONE WOLF (Warner Bros./Curb 1-26090)	Hank Williams Jr.	DEBUT
26	PAGES OF LIFE (MCA/Curb MCA-A9479)	Desert Rose Band	35 4
27	ABSOLUTE TORCH AND TWANG (Sire/Warner 25877)	k.d lang	37 2
28	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	28 43
29	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	19 74
30	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	34 11
31	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	23 38
32	TANYA TUCKER'S GREATEST HITS (Capitol C4-91814)	Tanya Tucker	30 6
33	SWEET SIXTEEN (MCA 6294) (G)	Reba McEntire	33 40
34	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	26 94
35	SOUTHERN STAR (RCA 8587-1)	Alabama	27 51
36	AMERICAN DREAMS (MCA-42311)	The Oak Ridge Boys	29 19
37	KENTUCKY THUNDER (Epic 45027)	Ricky Skaggs	36 29
38	SOWIN' LOVE (RCA 9717-1)	Paul Overstreet	39 2
39	I GOT DREAMS (MCA MCA-42272)	Steve Wariner	38 6
40	LIVE-SOLD OUT (Mercury/PolyGram 422-838-231-1)	Statler Brothers	RE-ENTRY

COUNTRY HOT CUTS

1. DESERT ROSE BAND: "Missing You" *Pages of Life* GM(MCA/Curb)
2. CHARLIE DANIELS BAND: "A Few More Rednecks" *Simple Man* GM(Epic)
3. RICKY VAN SHELTON: "I've Cried My Last Tear for You" *Ricky Van Shelton III* G(Columbia)
4. JO-EL SONNIER: "The Scene of the Crime" *Have a Little Faith* GM(RCA)
5. GARTH BROOKS: "The Dance" *Garth Brooks* GM(Capitol)

TOP 5 SINGLES—10 YEARS AGO

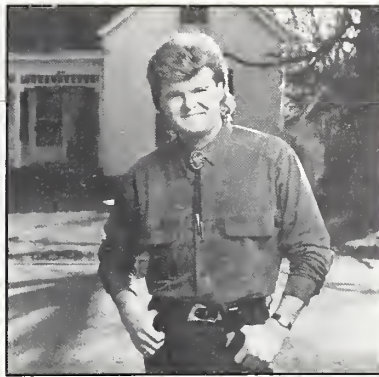
1. BARBARA MANDRELL: "Years" (MCA)
2. WAYLON JENNINGS: "I Ain't Living Long Like This" (RCA)
3. DON WILLIAMS: "Love Me Over Again" (MCA)
4. JOHN CONLEE: "Baby You're Something" (MCA)
5. RAZZY BAILEY: "I Can't Get Enough of You" (RCA)

CASH BOX CHARTS

COUNTRY SINGLES

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

February 24, 1990



#1 Single: Ricky Skaggs



#1 Debut: Earl Thomas Conley #55



To Watch: Kentucky HeadHunters #51

		Total Weeks ▼	Last Week ▼
1	HEARTBREAK HURRICANE (Epic 3473078)	Ricky Skaggs	4 10
2	ON SECOND THOUGHT (Universal ULV-66025)	Eddie Rabbitt	10 11
3	OVERNIGHT SUCCESS (MCA MCA-53755)	George Strait	3 12
4	LITTLE GIRL (MCA MCA-53763)	Reba McEntire	6 6
5	NO MATTER HOW HIGH (MCA MCA-53757)	Oak Ridge Boys	9 9
6	FAST MOVIN' TRAIN (RCA 9115-7-RAA)	Restless Heart	1 10
7	CHAINS (MCA MCA-53764)	Patty Loveless	12 6
8	SEEN' MY FATHER IN ME (RCA 9116-7-RAA)	Paul Overstreet	16 6
9	SOUTHERN STAR (RCA 9083-7-RAA)	Alabama	2 11
10	QUITTIN' TIME (Columbia 38-73202)	Mary-Chapin Carpenter	14 6
11	SOONER OR LATER (Universal UVL-66029)	Eddy Raven	21 9
12	NOT COUNTING YOU (Capitol 44492)	Garth Brooks	22 6
13	STATUE OF A FOOL (Columbia 38-73077)	Ricky Van Shelton	5 13
14	KEEP IT IN THE MIDDLE OF THE ROAD (Arista AS1-9911)	Exile	17 9
15	ONE MAN WOMAN (Curb/RCA 9077-RAA)	The Judds	7 13
16	HARD ROCK BOTTOM (Warner Bros. 7-19935-A)	Randy Travis	30 3
17	IF YOU WANT TO BE MY WOMAN (Epic 34-73076)	Merle Haggard	18 12
18	WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7)	Kathy Mattea	8 13
19	WHO'S GONNA KNOW (MCA MCA-53759)	Conway Twitty	20 9
20	FIVE MINUTES (RCA 9118-7-RAA)	Lorrie Morgan	24 4
21	MY ARMS STAY OPEN ALL NIGHT (Capitol 79810)	Tanya Tucker	11 17
22	HERE IN THE REAL WORLD (Arista AS1-9922)	Alan Jackson	32 5
23	JUST AS LONG AS I HAVE YOU (RCA 9119-7-RAA)	Don Williams	27 4
24	I CAN'T TURN THE TIDE (RCA 90767-RAA)	Baillie & The Boys	13 16
25	THIS HEART (Columbia 3873213)	Sweethearts Of The Rodeo	29 5
26	RIGHT IN THE WRONG DIRECTION (Columbia 38-73221)	Vern Gosdin	37 3
27	TIME'S UP (Warner Bros. 7-22714-A)	Southern Pacific & Carlene Carter	15 11
28	LEAVE IT ALONE (Warner Bros. 7-22773-A)	The Foresters	19 13
29	GO DOWN SWINGIN' (Universal UVL-66033)	Wild Rose	35 6
30	EVERYBODY WANTS TO BE HANK WILLIAMS (Mercury 876-426-7)	Larry Boone	33 4
31	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	23 18
32	TIME FOR ME TO FLY (Columbia 38-73226)	Dolly Parton	36 4
33	OKLAHOMA SWING (MCA MCA-53780)	Vince Gill w/Reba	40 5
34	THE GREAT DIVIDE (Warner Bros. 7-22751-A)	Gene Watson	25 13
35	STRANGER THINGS HAVE HAPPENED (RCA 9120-7-RAA)	Ronnie Milsap	41 3
36	IT AIN'T NOTHING (RCA 9059-7-RAA)	Keith Whitley	26 18
37	AIN'T NOBODY'S BUSINESS (Warner Bros. 7-19957-A)	Hank Williams Jr.	46 3
38	SEE IF I CARE (Columbia 3873237)	Shenandoah	45 2
39	MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)	Rodney Crowell	28 17
40	ONE STEP OVER THE LINE (MCA MCA-53795)	Nitty Gritty Dirt Band	43 4
41	LOVE ON ARRIVAL (Capitol 44435)	Dan Seals	53 2
42	MAYBE (Reprise 5-3904)	Kenny Rogers Duet w/Holly Dunn	49 5
43	NOBODY'S HOME (RCA 9078-7-RAA)	Clint Black	31 15
44	WITHOUT YOU (Oak 1074)	Carlette	48 5
45	SOMETHING WITH A RING TO IT (MCA 53778)	Mark Collie	50 2
46	IN MY EYES (MCA 53727)	Lionel Cartwright	34 16
47	HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)	Charlie Louvin	52 6
48	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Warner Bros. 7-19963)	Highway 101	60 2
49	DID IT FOR LOVE (Capitol 44483)	Sawyer Brown	57 2
50	START ALL OVER AGAIN (MCA/Curb MCA-53746)	Desert Rose Band	38 15

		Total Weeks ▼	Last Week ▼
51	DUMAS WALKER (Mercury/PolyGram 876536-7)	The Kentucky HeadHunters	74 2
52	DON'T GET ME STARTED (16th Ave. PB-70436)	John Conlee	55 4
53	DOWN FOR THE LAST TIME (Carter Country 1206)	Keystone	56 5
54	WHY SHOULD I (Columbia 3873216)	O'Kanes	59 5
55	BRING BACK YOUR LOVE TO ME (RCA 9121-7-RAA)	Earl Thomas Conley	DEBUT
56	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	39 20
57	A BOTTLE OF WINE AND PATSY CLINE (MCA MCA-53762)	Marsha Thornton	63 4
58	BEFORE THE BED GETS COLD (Evergreen EV-1111-A)	Holly Lipton	64 4
59	LONG WAY BACK HOME (Brykas BRY-1001)	Sonny Martin	61 5
60	IF I'M GONNA FALL (Sing Me SM-45-47A)	Lorie Ann	65 3
61	SILVER STALLION (Columbia 3873233)	The Highwaymen	70 2
62	LESSONS OF LOVE (SOR SOR-411A)	Jerry Lansdowne	69 3
63	HOLDIN' A GOOD HAND (Gallery II G-2040)	Jimmy Williams	66 4
64	IF A MAN COULD LIVE ON LOVE ALONE (MCA MCA-53777)	Skip Ewing	DEBUT
65	TOSSIN' AND TURNIN' (Ridgewood R-3010-A)	Stacy	68 4
66	BACK WHERE I COOE FROM (Warner Bros. 7-22662)	Mac McAnally	72 4
67	MISTER DJ (Epic 3473236)	Charlie Daniels Band	DEBUT
68	THE RIDE (Tra-Star TS-1231-A)	Heath Locklear	76 2
69	GHOST RIDERS IN THE SKY (Badger BG-200A)	Jack Patton	75 3
70	MORNING TRAIN (Tra-Star TS-1236)	Patsy Cole	44 10
71	WHAT PART OF NO DON'T YOU UNDERSTAND (Dandi & The Brown Sisters)	Dandi & The Brown Sisters	77 3
72	SUKIYAKI (Badger BG-201AA)	Hank Sasaki	79 2
73	CROCODILE TEARS (Arista AS1-9912)	Lee Roy Parnell	80 3
74	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin	42 20
75	AMERICAN HEROES (Fraternity F-3557-A)	Vetz	DEBUT
76	GOD'S COUNTRY (Sound Waves SW-4834-NSD)	New Beginnings Band	84 2
77	WHERE THERE'S A MEMORY (Round Robin RR-1884)	Harlan Helgeson	86 2
78	SHAME ON THE MOON (Play Back P-1341-A)	Bonnie Guitar	DEBUT
79	JOHN DEERE LETTER (Hilltop HT-127A)	Curley Surles	89
80	LOVE CRAZY (TM U-26297MA)	Audrey Honeycut	82 3
81	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)	Touch Of Country	DEBUT
82	WHAT STILL LIVES IN MY MIND (NSD NSD-265)	Todd Dunford	88 3
83	A COUNTRY BOY'S DREAM (Ridgewood R-3011-A)	Mike O'Hara	DEBUT
84	WHO'S LONELY NOW (Warner Bros. 7-22779-A)	Highway 101	47 18
85	I'M MINUS YOU (GBS GBS-803)	Carl Bird	DEBUT
86	ROUTE 66 (Warner Bros. 7-22666-A)	Michael Martin Murphy	51 6
87	PARDON ME (HAVEN'T WE LOVED SOMEWHERE BEFORE) (Dorland & Backwoods)	Dorland & Backwoods	DEBUT
88	COME ON MR. LONELY (Stop Hunger SHR-SWHN 1101)	Sweeter Than Honey	54 6
89	I'D REFALL IN LOVE TONIGHT (Capitol B-44495)	Anne Murray	DEBUT
90	HAVE IT YOUR WAY (Ridgewood R-3009-A)	Brittany	58 6
91	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	62 23
92	GHOST TOWN (Columbia 3873096)	Zaca Creek	67 9
93	A WOMAN IN LOVE (RCA-9027-7-R)	Ronnie Milsap	71 21
94	YOU WOULDN'T KNOW LOVE (IF IT LOOKED YOU IN THE EYE) (Capitol PB-44495)	Barbara Mandrell	DEBUT
95	HALF STAFF (A.V.R. AVR-17A)	Rolf Petry	78 4
96	GONE (Overton Lee OLR/45-137)	Marcy Carr	81 4
97	WHEN ITS GONE (Universal UVL-66023)	Nitty Gritty Dirt Band	83 18
98	THERE GOES MY HEART AGAIN (Warner Bros. 7-22796-A)	Holly Dunn	85 20
99	SHE'S GONE GONE GONE (Universal UVL-66024)	Glenn Campbell	87 21
100	JESUS AND THE JUNKIE (Overton Lee OLR-136)	Beau Dean	90 3

@1 =

COUNTRY MUSIC

Marsha Thornton: Down-Home Country Girl Still Lives

BY KIMMY WIX

WE'RE LISTENING TO THE RADIO and we notice this phenomenal voice. For some reason this particular tune captures our full attention. Perhaps it's the music or maybe it's the lyrics, but this compelling voice strikes us as being *utterly* royal. So who is it?

This is quite often the response after hearing for the first time new MCA recording artist Marsha Thornton, as she enchants us with her current single, "A Bottle of Wine and Patsy Cline." It certainly doesn't take long to realize this twenty-five-year-old Killen, Alabama gal has an increasingly tight grip on country music. Don't let this tune alone garner all the credit, though. Along with producer Owen Bradley, Thornton presents an entire collection of top-notch performances on her self-titled MCA debut project. Without a doubt, Thornton gives us the classic sound of tradition, yet she also incorporates a spicy flavor of her very own. The results prove to be practically unlimited.

"I wanted to be straight-ahead traditional country," Thornton proclaims. "I think when Owen got hold of my sound and put his magic touch to it, that gave it a kind of different sound that I wasn't even expecting."

Even at an early age, when she spent much of her time listening to Dad's bluegrass band, Thornton's expectations led her to believe that this day would finally come around. Of course she *also* expected the frustrations and hard work that fall hand in hand with turning dreams into reality. Much of that realization was experienced during her seven-year stint with Nashville's famed Opryland. After performing for one season in the mountain resort town of Gatlinburg, Tennessee, she eventually made her way back to the homebase of Nashville and starred in *Country Music USA*. Many aspiring artists hope that a position with Opryland means the beginning of a prominent career in music, but Thornton explains how that doesn't always happen.

"From the very beginning, everything is great and wonderful and people love ya," she remembers. "You learn a whole lot and you're making new friends, but then after a few years you're thinking 'OK, I've been doing this *same* thing for a while now. Nothing is happening and I'm not growing.' That's a little scary. You realize that you've gotten further than where you were, but you're just not going any further. I think most people that come there want to eventually move on to something else. I know a lot of folks in the other shows were going on to New York and Los Angeles. The folks in the *country* shows, though, were already in Nashville—right where they *wanted* to be—with hopes of being discovered. That's just it. Everybody that wants to make it in country music comes to Nashville."

After coming to the conclusion that Opryland had served its time, Judy



Marsha Thornton

Bryte of Opryland Talent introduced Thornton to legendary producer Owen Bradley. Bradley, a man known for spotting talent when he sees it, developed an immediate interest in Thornton. It wasn't long before she found herself signing a contract with MCA Records and releasing her first single, entitled "Deep Water."

Thornton has already become used to the fact that *some* listeners will compare her to Patsy Cline. But that comparison is nothing less than an honor. "I love the lady's voice and I love the *feeling* that she sings," admits Thornton. "So yes, I want to have some of that. I want to be able to sing songs and hear people say 'My God, this poor girl has lived through this.' As far as trying to pattern myself after her and be a Patsy soundalike, I would never try to do that. For years I impersonated Patsy at Opryland. When you do a show like that, people *expect* you to sound like that artist. So I would listen to her and try to get as close as I could. I think after doing that for a period of years, some of that has bound to have rubbed off. I think a lot of it, too, has to do with the Owen Bradley touch. I think he's produced the album very characteristic of Patsy's albums. If you go back and listen to some of his *earlier* stuff, even as far back as Kitty Wells and Brenda Lee, you'd realize that it's not just in Patsy's albums. If you take all of those voices off and just listen to the music, you can hear it in all of them."

The *Marsha Thornton* LP not only delivers excellent production as well as powerhouse vocals, it also exposes Thornton's first attempt at writing. The tune "Next Time Around" results in a co-written success. Besides kicking off a successful touring schedule, Thornton is currently in negotiation with MCA Publishing, which should result in future self-penners.

So when you're listening to the radio and you find yourself ecstatic with one of country music's newest vocal treasures, chances are it's the down-home country-girl affects of MCA artist Marsha Thornton. ○

CURB RECORDING ARTIST Jonathan Edwards is joined backstage by the Judds, after opening for two sold-out performances with the mother-and-daughter duo at the Holiday Star Center in Merrillville, Indiana. Pictured (l to r): Wynonna Judd, Edwards and Naomi Judd.



SKIP EWING VIDEO SHOOT: Skip Ewing recently shot a video for his new single "If a Man Could Live on Love Alone." The song is the second single from Ewing's current MCA LP *The Will to Love*. The video was directed by John Lloyd Miller and produced by Marc Ball for Scene Three Productions. Shown here on location are (l to r): Jack McFadden, manager of Skip Ewing; Marc Ball, producer of the video; Skip Ewing; John Lloyd Miller, director of the video. (photo: Beth Gwinn)



ASCAP RECENTLY HELD a #1 Club party for Highway 101's "Who's Lonely Now" at the new ASCAP offices. Pictured (l to r) are: Cross Keys' Dan Wilson, Paulette Carlson and Jack Daniels of Highway 101, ASCAP's Merlin Littlefield, songwriters Don Cook and Kix Brooks, Warner Brothers Records' Martha Sharp and Cross Keys' Walter Campbell. (photo: Alan Mayor)



CURB RECORDING ARTIST Ronnie McDowell and Hollywood producer Steve Tyrell (right) pause for photos, while working on music tracks for the new ABC-TV series *Elvis Aron Presley*. McDowell, who will be the singing voice of Presley throughout the series, has already completed music for the first ten episodes. With the exception of "My Happiness," which was recorded at the Soundshop in Nashville, all production was done in Los Angeles at Tyrell Music.

COUNTRY MUSIC

COUNTRY INDIE SINGLES

1	WITHOUT YOU (Oak 1074)	Carlette	1	5
2	HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)	Charlie Louvin	2	6
3	BEFORE THE BED GETS COLD (Evergreen EV-1111A)	Holly Lipton	5	4
4	IF I'M GONNA FALL (Sing Me SM-45-47A)	Lori Ann	6	3
5	LESSONS OF LOVE (SOR SOR-411A)	Jerry Lansdowne	9	3
6	THE RIDE (Tra-Star TS-1231-A)	Heath Locklear	11	4
7	GHOST RIDERS IN THE SKY (Badger BG-200A)	Jack Patton	10	3
8	WHAT PART OF NO DON'T YOU UNDERSTAND (Door Knob DK-90-339)	Andi & The Browns	12	3
9	SUKIYAKI (Badger BG-201AA)	Hank Sasaki	13	2
10	AMERICAN HEROES (Fraternity F-3557-A)	Vetz	DEBUT	
11	GOD'S COUNTRY (Sound Waves SW-4834-NSD)	New Beginnings Band	15	2
12	WHERE THERE'S A MEMORY (Round Robin RR-1884)	Harlon Helgeson	16	2
13	SHAME ON THE MOON (Play Back P-1341-A)	Bonnie Guitar	DEBUT	
14	JOHN DEERE LETTERS (Hilltop HT-127)	Curley Surles	17	2
15	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)	Touch Of Country	DEBUT	
16	A COUNTRY BOY'S DREAM (Ridgewood R-3011-A)	Mike O'Hara	DEBUT	
17	I'M MINUS YOU (GBS GBS-803)	Cari Bird	DEBUT	
18	DOWN FOR THE LAST TIME (Carter Country 1206-A)	Keystone	3	5
19	LONG WAY BACK HOME (Brykas BRY-1001)	Sonny Martin	4	5
20	HOLDIN' A GOOD HAND (Gallery II G-2040A)	Jimmy Williams	7	4

Country Indies Indie Spotlight



STORM SEYMOUR: "It's Easy for You" (F&L FL-557A)

It certainly doesn't happen often, but this is a definite exception: "It's Easy For You" marks an outstanding independent production. Seymour and guest artist Lori Fischer create a ballad at its best. With a sensitive heart-stirring vocal delivery, this cut, written by Fischer and Chuck Cannon, captures the defeated emotions of a gradual break-up. Radio shouldn't have a question about this one—play it, jocks.

Indie Feature Pick

DEBBIE SIGMON: "Holdin' a Good Hand" (ESU 1211)

This recording newcomer has a tight grip on country music and as the grip becomes tighter, she's gonna fly. Rich vocals (that could use a bit more gut) pull this tune off just right. "Holdin' a Good Hand," produced by Ray Doggett and Jimmy Darrell, presents a reflection of having everything in control. Great first cut, Sigmon—keep it up.

Up & Coming

PAT MURPHY: "Every Heart" (Overton Lee OLR45-140A)

EISEL AND THE HAYMAKERS: "Lonely Country Road" (Fifth Street CR-1133A)

Indie Insight: Jim Pierce

JIM PIERCE WAS PLAYING THE PIANO by the time he was six years old and was instructed and very much interested in classical music. However, during military service, Pierce was introduced to country music and found he was hooked.

When leaving the armed services in the early '50s, Pierce returned to his native Southern California and took a job playing piano for a country band. Soon after that, Pierce and two of his friends formed their own record label and recording studio. His work led to session contracts as a pianist with major record labels such as Capitol and RCA/Victor.

Pierce played on sessions with such country greats as Willie Nelson, Johnny Cash, Buck Owens and Del Reeves and worked under the guidance of producers like Ken Nelson and Neeley Plum. This is when his interest in producing really began to grow.

"I had done some producing in the small studio we had, and I had also started producing some sessions in Las Vegas," Pierce remembers.

"After I was there [Las Vegas] for a number of years, it was clear that I had reached a standstill, career-wise. So I decided to go back to Los Angeles, where I was already known as a producer and as a pianist."

Pierce says he got so tired of the smog and fighting the traffic on the West Coast that he finally put aside his fears of moving into new territory and headed for Nashville.

"For years, I had people here in Nashville trying to get me to come here, but I knew there was some tough competition here," Pierce says. "Pig [Hargis] Robbins and Floyd Kramer, at this time, were fully entrenched in the industry and I was afraid of the competition. Even though I had held most of the major accounts in country on the West Coast, I was afraid I would be buried out here."

Pierce did, however, decide to give Nashville a shot, and since the late '60s, has called Music City home. He played on sessions for Waylon Jennings, Liz Anderson, Webb Pierce, Roy Drusky and Slim Whitman.

"But I could never really get enough sessions because then they only had one 'A' team, and if you weren't on the 'A' team, you didn't get the pickings," explains Pierce. "You got lucky enough to sit in on several sessions, but not on a regular enough basis. That has changed a lot because there are a lot of musicians now who *are* able to make a good living as a studio musician, but when I first came here, that wasn't the case."

After traveling for a while on the road with Roy Drusky, and doing studio session work and even some booking with the Don Goodwin Agency, Pierce decided to go back to one of his first interests in the business—producing.

Pierce formed Round Robin Records and works with independent artists Arne Benoni, Harlan Helgeson, Larry Frye, Lenny Valens and Blaine Dakota. He also works as a staff producer for Playback, Gallery II and Ridgewood Records. As a Nashville producer, he has worked with Roy Drusky, Kitty Wells, David Frizzell, Del Reeves, Margo Smith, Jimmy C. Newman and Bobby Helms, among others. Since going back to producing full-time five years ago, Pierce has produced or co-produced 90 records that have charted nationally. Pierce was also nominated as the Top Independent Record Producer in the recent *Cash Box* Nashville Music Awards.

"I've had the chance to work with a lot of great producers through the years, both here and on the West Coast, and with a lot of 'A' team musicians, so I've learned a lot being involved with them," Pierce explains. "I've been a part of the country music industry for over 30 years, and I'm doing my best to build a strong independent record label. I work hard for my artists because in addition to producing them, I help develop them. I'm just trying to do my best at a job I love."



Jim Pierce

GOSPEL MUSIC

Russ Taff Keeps on Keeping On

BY KIMMY WIX

"It's important for me to change and it's important for me to grow. Sometimes I think I've figured this whole thing out and I could just sit on that amount of wisdom. But I don't want people to think I'm the type of person who has it figured out, musically or spiritually. I just don't. But I am gettin' better. I'm gettin' a lot better. Once I heard this guy say 'I'm not where I'm gonna be, but I'm a lot better than where I was.' You never really arrive, but that journey of growing and changing and becoming more aware of who you are and what you are is very important."

Endeavoring to attain such a goal and setting it as one of life's top priorities comes quite naturally for Myrrh recording artist Russ Taff. For a man who has disbursed a lavish amount of time constructing and perfecting an extraordinary talent, the goal to master a consistent change and growth is, without a doubt, a must. Often heralded as a Christian artist who continually insists on breaking new ground, Taff is an accomplisher. Such an achievement manifests itself easily in Taff's artistic ministry, as well as in his congenial character. After recording four projects to date and garnering seven Grammy awards (in addition to receiving various honors during his five years with the Imperials), Taff's qualities of determination shine through more than ever on his current project, *The Way Home*.

"One thing I think I've learned to do is to trust my gut a little bit more," explains Taff. "When I first started, I was real young. I had the chance to work with some very incredible producers and I've had the chance to just be around some wonderful musicians. Something that I've learned from them is that they're not a lot different than anybody else.

They've just learned to trust their gut. I remember going from one producer to another and I'd think 'Well, maybe this person knows a lot more than I do.' You know...by just working through those young years, I'm beginning to realize that I know what I feel inside and I know what I want to sing about."

According to Taff, *The Way Home*, self-produced along with James Hollihan Jr., reflects a realization of dreams in many ways. If ever his "gut" feeling proved to be successful, it certainly has for this project.

"This last record was a matter of going in and taking a shot at it," he admits. "There was a lot on the line because both companies [Myrrh and A&M] were saying 'Maybe you ought to do this' and 'Maybe you ought to do that.' But to have the end product be something that they enjoy—and it seems like everybody else is enjoying it, too—that feels good. We all took a deep breath."

His current project, which portrays personal experiences involved in life's eternal journey, also spark many firsts for Taff—all of which are part of a



Allison Durham

long-time dream. For the first time, Taff recorded in Nashville. Projects released prior to *The Way Home* LP were recorded in Los Angeles. Still another dream come true was the use of his highly praised band.

"I've always been surrounded by very talented people, ya know? But just to take the money, go in and do it ourselves, use my band, which is something I've always wanted to do...I just always knew they could do it. It was more of a responsibility than I've ever

taken on, as far as a project goes, but I felt like I was ready."

Taff credits much of his success to his earlier years, when he began singing at the tender age of five. "I grew up in a very musical home," says Taff. "Dad gave us a platform in this little bitty church, but everybody got to participate. From the time I was five years old until I was 15, I was able to stand in front of people and sing. Because of that, my talent and the gift began to develop maybe faster than some people because I was able to use it a lot. I guess by just learning to feel songs and learning to feel what you're doing and learning to open up to what your doing...ya know, when a song moves you and to be able to move with that feeling while you're singing and let it get real deep down inside, is just wonderful."

Taff's invincible vocal ability, with its sensual, gravely approach, continues to touch all those who lend an ear, whether it be through chart-topping singles such as "I Cry," "Farther On" and "Winds of Change," or through consistently sold-out concerts. Flavored with heart-rendering ballads or even his high-energy rockabilly arrangements, Taff's music and writing proves to be paramount. His boundary-stretching efforts will continue to fall hand in hand with that success.

"I've always felt that God gives a gift, but then it's our responsibility to develop it," he explains, "and I've spent a long time trying to do that. Maybe if someone looked at me and said 'Ya know...that guy didn't ever quit—he just kept going,' that would be nice."

Taff is currently exposing his "never-quit" philosophy with a 51-city tour, promoting his *The Way Home* project. ○



JERRY PARK, GENERAL MANAGER OF THE BENSON COMPANY, recently announced the signing of rap group Transformation Crusade to an exclusive recording agreement. They are the first rap act on the Benson label. Focusing on street evangelism, Transformation's ministry involves informal performing and ministering to people on the streets in inner city areas, in addition to their regular concerts. Transformation Crusade's self-titled debut album will release this month. Pictured are: (back, l to r) Benson's general manager, Jerry Park; Benson's A&R director Andy Ivey; (and, front, l to r) Transformation Crusade members Chris Williamson, Daryl Fitzgerald and Kathy and Andre Sims.



SPARROW SIGNS MULTI-TALENTED RICKEY GRUNDY TO EXCLUSIVE WORLDWIDE AGREEMENT: Multi-musical talent Rickey Grundy has signed an exclusive long-term agreement, including performer, producer, songwriter and arranger services, with Sparrow Records, according to Billy Ray Hearn, president. Hearn said two of Grundy's projects, for release soon, will be the ensemble group Focus and the Rickey Grundy Chorale album. Pictured (l to r) are Sparrow president Billy Ray Hearn and Rickey Grundy.

Contemporary Top Slot

Artist: David Meece
Title: "The Man With the Nail Scars"
Album: *Learning to Trust*
Label: Star Song SSC-8137
Producer: Brown Bannister
Writers: Dwight Liles, Michael Hudson and David Meece
Publisher: Meece Music-ASCAP



Southern Top Slot



Artist: The Speers
Title: "He's Still in the Fire"
Album: *He's Still in the Fire*
Label: Homeland HL-8804
Producer: Ben Speer
Writer: Tim Hill
Publisher: My Father's Music-BMI

CASH BOX MICRO CHART

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

February 24, 1990 The grey shading represents a bullet indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	THE MAN WITH THE NAIL SCARS (Star Song SSC-8137)	David Meece	3	11
2	EXALT THE NAME (Word 701-914-4500)	Sandi Patti	1	12
3	BEAT OF A DIFFERENT HEART (DaySpring 701417757)	Paul Smith	6	5
4	JUBILEE (Sparrow SPC-1219)	Michael Card	12	4
5	LORD OF THE PAST (Urgent ISBN#0001381849)	Bob Bennett	2	13
6	DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703)	Rick Crawford	7	12
7	I CRY (Myrrh 7016880389)	Russ Taff	10	9
8	JUST COME IN (Sparrow SPC-1202)	Margaret Becker	9	13
9	IT IS WELL WITH MY SOUL (Word 7019107508)	Wayne Watson	4	14
10	CHARM IS DECEITFUL (Reunion 7010049521)	Kim Hill	5	14
11	DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172)	Steve Camp	8	14
12	STAND IN MY PLACE (Myrrh 701460256X)	Bryan Duncan	15	10
13	THE MISSION (Sparrow SPD-1196)	Steve Green	11	15
14	I SHALL SEE GOD (Good News 901-647-3157)	Roby Duke	22	4
15	FRIENDS IN HIGH PLACES (Benson C02506)	Larnelle Harris	16	13
16	HEART OF THE HOMELESS (Day Spring 7014180576)	Farrell & Farrell	25	4
17	MORE LOVE TO THEE (New Canaan 7019986536)	Bruce Carroll	21	9
18	IF IT WASN'T FOR GRACE (Frontline C09060)	Mark Farner	19	11
19	MY ONE THING (Reunion 7010053723)	Rich Mullins	23	6
20	THE ALTAR (Diadem 7-90113-057-1)	Ray Boltz	13	15
21	BEST OF FRIENDS (Urgent 00013731888)	Billy Crockett	27	4
22	LOVE'S ON THE OTHER SIDE (Benson BR-59511)	Michele Wagner	14	14
23	COUNT ON ME (Giant 02555S)	David & The Giants	28	3
24	WELL DONE (DaySpring 9016396152)	Trace Balin	17	15
25	I WILL BE HERE (Sparrow SPD-1201)	Steven Curtis Chapman	32	2
26	MERCY FOR THE MEMORIES (Sparrow SPD-1762)	Geoff Moore & The Distance	18	12
27	GOD WILL FIND YA (Frontline CD9051)	Jon Gibson	31	3
28	WAITIN' ON SOMEBODY (River 7901300213)	Greg X. Volz	37	2
29	BEFORE YOU KNOW IT (Frontline CO9050)	Benn-y Hester	34	3
30	EVERY MOMENT (Sparrow SPD-1174-2)	Deneice Williams	20	17
31	MEANTIME (Sparrow SPD-1169)	BeBe & CeCe Winans	DEBUT	
32	FATHER OF LOVE (Word 7014176579)	New Song	35	3
33	I'LL BE A FRIEND TO YOU (Day Spring 7014160575)	Kenny Marks	24	16
34	I'M ACCEPTED (Benson PWCO-1096)	DeGarmo & Key	38	2
35	WE SING PRAISES (Sparrow SPD-1174892)	Deneice Williams Duet w/Natalie Cole	DEBUT	
36	SWEET LOVE (Myrrh 7016889386)	First Call	26	17
37	I HEAR LEESHA (Reunion 7010037523)	Michael W. Smith	DEBUT	
38	I'LL MEET YOU THERE (Sparrow 176271194)	White Heart	29	10
39	FAITH (Myrrh 7016886387)	Kim Boyce	30	17
40	NO COMPROMISE (Myrrh 7016877612)	Philip Bailey	33	10

CASH BOX MICRO CHART

SOUTHERN GOSPEL TOP 40 SINGLES

February 24, 1990 The grey shading represents a bullet indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	HE'S STILL IN THE FIRE (Homeland HL-8804)	Speers	3	22
2	WHEN YOUR BACK IS TO THE WALL (Sonlite SON-121)	Chosen	1	12
3	THE JUDGEMENT (RiverSong C02569)	Kingsmen	8	5
4	LIVING IN BEULAH LAND (Pinnacle PRC00110)	Karen Peck	2	19
5	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	5	21
6	NEW MAN (Harvest HAR-1173)	Carroll Roberson	7	17
7	PAID IN FULL (Homeland HC-8907)	Hemphills	13	4
8	GLORY DIVINE (Morning Star MST-4104)	Perrys	9	14
9	BUILDIN' THIS HOUSE ON THE ROCK (Homeland HC-8914)	Allison Durham	11	5
10	CARRY ON CHILDREN (Morning Star MST-4095)	Fox Brothers	6	29
11	SIN MET GRACE (Canaan 7019982530)	Mid South Boys	14	4
12	I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221)	Ronny Hinson	16	12
13	HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504)	Chuck Wagon Gang	10	17
14	LET THE REDEEMED SAY SO (Canaan 7019984533)	Nelons	19	9
15	GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550)	Paynes	18	9
16	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	12	23
17	SHADOW OF THE STEEPLE (Homeland HC-8902)	Singing Americans	21	4
18	RESURRECTION MORN (Morning Star MST-4104)	Perry Sisters	4	14
19	HERE I AM (Sonlite SON-1235)	Hoppers	29	9
20	WHAT A WAY TO GO (Harvest HAR-1186)	Reinhardt's	23	10
21	IT'S THE KING (RiverSong C02522)	Heaven Bound	15	26
22	I FOUND IT ALL IN THE BLOOD (Harvest HAR-1163)	Isaacs	27	3
23	HEALING M (Morning Star U25626)	Dixie Melody Boys	25	4
24	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	17	34
25	ARISE, MY LOVE (American Christian Artists ACA-007f)	Greenes	26	5
26	UNDER HIS FEET (Morning Star MSC-4103)	McKameys	30	3
27	I FORGIVE YOU (New Haven NHC-200064)	Florida Boys	20	11
28	SING ME HOME (Canaan 7019967531)	Wendy Bagwell & The Sunliters	34	2
29	HE BORE MY BURDENS (DF-101)	Freemans	32	3
30	BEAUTIFUL VALLEY (Sonlite SON-118)	Down East Boys	DEBUT	
31	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	22	27
32	THE FLOWERS WE LOVE (Dawn 3636)	Primitive Quartet	39	2
33	IT'S NOT FORM IT'S NOT FASHION (Sonlite SON-116)	McGruders	37	3
34	HE'S ALIVE (CBS/Benson 3873200)	Dolly Parton	35	2
35	I DON'T NEED THE WORLD ANYMORE (Mark Five MV-6973)	Buxtons	DEBUT	
36	THE CHURCH IS ALIVE AND WELL (Welcome Home WHS-002)	Johnny Minick & Family	24	13
37	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	38	31
38	I'VE NEVER BEEN DISAPPOINTED (Sonlite SON-119)	Kingdom Heirs	DEBUT	
39	IT'S A WONDERFUL DAY (Morning Star MSC-45-4105A)	Anchormen	31	5
40	HEAVEN HOLDS ALL FOR ME (Harvest HAR-1152)	Anchormen	36	14

GOSPEL MUSIC

21st Annual Dove Awards Nominations Announced

THE GOSPEL MUSIC ASSOCIATION announced the final nominees in the various industry-voted categories for the 21st Annual Dove Awards. TNN: The Nashville Network will telecast the ceremony live, Thursday, April 5, at 9:00 p.m. (Eastern time) from the Tennessee Performing Arts Center in Nashville, Tennessee.

Clifton Davis, star of NBC's popular television series *Amen*, and Sandi Patti, award-winning gospel music star, will co-host the 90-minute awards program.

The nominations are as follows:

SONG OF THE YEAR

- "Above And Beyond," Bruce Carroll/Paul Smith, Word Music
- "Awesome God," Rich Mullins, Ed Grant, Inc.
- "Every Heart That Is Breaking," Twila Paris, Ariose Music
- "Forever Friends," Claire Cloninger/Kathy Frizzell, Word Music
- "His Strength Is Perfect," Steven Curtis Chapman/Jerry Salley, Sparrow Song/New Sings Music/Greg Nelson Music/Cholampy Music
- "I Can Begin Again," Larnelle Harris/Dave Clark, First Row Music/Lifesong Music Press/John T. Benson Publishing Inc.
- "In Heaven's Eyes," Phil McHugh, River Oaks Music
- "More to This Life," Steven Curtis Chapman/Phil Naish, Sparrowsong/New Wings/Greg Nelson Music/Pamela Kay/LCS/Beckengus
- "Thank You," Ray Boltz, Gaither Music/Shepherd Boy Music
- "Watercolour Ponies," Wayne Watson, Word Music

SONGWRITER OF THE YEAR

- Ray Boltz
- Steven Curtis Chapman
- Claire Cloninger
- Gloria Gaither

Album Review

THE LESTERS: *Hold on Tight* (Homeland HC8921)

An excellent variety in material selection and an overall inspiring package makes *Hold on Tight* hit just right. Of course, we also have a tight vocal delivery here, too. When skillful harmonies are blended with individual enriched voices and the production sparks creativity, you can't go wrong. By all means, the Lesters go right with *Hold on Tight*, produced by Roger Bennett. Cuts to focus on would have to include the title tune, "He's at It Again," the snappy "March Through the Water" and "No Greater Love." Southern gospel enjoyment can definitely be achieved with this new Homeland project.



- Phil McHugh
- MALE VOCALIST OF THE YEAR**
- Steven Curtis Chapman
- Steve Green
- Michael W. Smith
- Russ Taff
- BeBe Winans
- FEMALE VOCALIST OF THE YEAR**
- Margaret Becker
- Kim Hill
- Twila Paris
- Sandi Patti
- CeCe Winans
- GROUP OF THE YEAR**
- BeBe & CeCe Winans
- Degarmo & Key
- First Call
- Petra
- Take 6
- ARTIST OF THE YEAR**
- Carman
- Steven Curtis Chapman
- Sandi Patti
- Michael W. Smith
- Take 6
- NEW ARTIST OF THE YEAR**
- To be announced
- ALBUM OF THE YEAR**
- To be presented in categories of Metal Album, Rock Album, Contemporary Album, Southern Gospel Album, Country Album, Contemporary Black Gospel Album and Traditional Black Gospel Album.

The 21st Annual Dove Awards are voted on by the 3,000 members of the Gospel Music Association. The GMA is currently celebrating its twenty-fifth year furthering the growth of Christian music. Its membership represents all facets of the industry, including radio, record labels, television, promoters, talent agents and publishers.

As we draw closer to Gospel Music Week, look forward to *Cash Box* keeping you informed with complete coverage.



COIN MACHINE

Taito Comments

on Red Baron Supreme Court Decision

(Editor's Note: The February 10, 1990 edition of Cash Box featured a statement from Red Baron Amusement president Bill Beckham regarding the parallel boards case involving Red Baron vs. Taito, which was recently resolved. Cash Box is now reproducing the statement that was issued by Taito). Taito has spent time, energy, effort and dollars to defend the violation of our rights. The use of parallel games did not expand the industry or increase location collections.

Only good products at fair prices that produce a return on investment for all industry segments, regardless of game configuration, are the ultimate solution. It is a sad commentary on our industry that this simple truth must be communicated through the Supreme Court.

Did we learn anything? Is there a lesson? We are an industry with

diverse interests that depends upon one another for success. The industry survives on good products.

The distribution channel of manufacturer-distributor-operator-location-player is held in place with mutual need. No one segment can survive long without the help of the other.

The lesson is simple: we must work together to make the system strong. There is no operator, distributor or manufacturer problem. They are all our problems—high prices, similar theme, home games and price-per-play will be overcome by respecting one another and working together. Let's start by joining and working with the industry associations and encouraging communication between associations.

(NOTE: Regarding this long-running case, the decision of the 4th Circuit Court states that it is illegal to "publicly perform" parallel boards).

Register Now for AMOA Washington Conference

BY CAMILLE COMPASIO

CHICAGO—The 1990 AMOA Government Affairs Conference will take place from April 29 through May 1 at the Washington Court Hotel in Washington, D.C. The association urges those interested in participating to register as soon as possible.

The conference is a once-a-year forum for AMOA members to be briefed on government regulations and legislation at the federal level, as well as meet with their elected representatives.

Program highlights include a political workshop and issues briefing focusing on such topics as dollar-coin legislation, parallel imports, jukebox licensing and cigarette vending (on Monday, April 30), followed by luncheon with Congressional speakers. The Tuesday agenda begins with continental breakfast and includes morning and afternoon Congressional visits, with individual scheduling coordinated by AMOA's Washington staff. On that evening, the AMOA-AAMA (American Amusement Machine Assn.) Congressional reception will be held in the Longworth House Office Building Cafeteria, during which time the members of Congress and their staffs will compete against one another (along party lines) in the AMOA-AAMA Congressional pinball, coin-op basketball and electronic darts tournaments.

AMOA recently issued a mailing containing the appropriate forms for registration and Congressional appointments. The registration fee is \$100 per family, payable in advance.

For further information, contact the AMOA Conference Office at 111 E. Wacker Drive, Suite 600, Chicago, IL 60601; or phone 312-565-4602.

Valley Promotes James Griffiths

CHICAGO—Chuck Milhem, president of Valley Recreation Products, Inc. of Bay City, Michigan, announced the appointment of James E. Griffiths as vice president of international operations for Valley. Griffiths was previously director of the company with responsibilities in the international marketplace.

"James has been very instrumental in the progress and rapid expansion of all our business interests overseas," commented Milhem, "and his responsibility will remain that of furthering our interests in the global marketplace for not only our existing product lines but also to extend our interest to other products and services that may lend themselves to our overseas interests."

Prior to joining Valley, Griffiths was with the Brunswick Bowling Division, as vice president of international marketing, for 23 years. During that period he served in the Far East, Middle East, Europe and Africa as well as the United States.

"We fully expect to continue our expansion overseas and as more countries enjoy Valley products we plan to both supply and service their interests through our international staff," Milhem concluded.

AROUND THE ROUTE

BY CAMILLE COMPASIO

GRAND PRODUCTS of Bensenville, Illinois will be going into the ACME '90 convention with a fabulous new piece that's been testing out with "phenomenal" results. When you see it, you'll be quick to recognize the results of extensive research and development—not to mention all of the burning of the midnight oil that went into this product. As veepee **Stan Jarocki** confided several months ago, "Grand Products is working on something exceptional!" But that's all I can tell you at this point, except to add that this new video game is geared to the street operator, but will also feel at home in arcades. Keep tuned.

ATTENDING TO BUSINESS: The annual AMOA mid-year board meeting was in progress week before last in Palm Springs. While we do not have any specifics as yet, suffice to say there was a lot of business discussion on the agenda pertaining to current and future association activities, and, of course, AMOA Expo '90.

ON A PERSONAL NOTE: **Ellen Donovan**, executive director of the **Illinois Coin Machine Operators Assn.**, is an exceptional lady, who's been a joy to work with during her tenure with ICMOA. She has departed her post with the state organization to pursue other interests. Ellen will be missed, there's no doubt about that. I'd like to wish her well in whatever her next endeavor will be. **Adonna Jerman** was recently named administrative director of ICMOA, which means she'll be working closely with exec veepee **Art Seeds**. Welcome aboard, Adonna.

WHAT'S HAPPENIN': Taito America sales veepee **Rick Rochetti**, along with sales manager **Jim Chapman**, just returned from visiting some of the factory's distribs and collecting glowing reports on *S.C.I.*, which continues to sell and, as Rick noted, "is turning out to be a very successful driving game...as expected!" Among new entries from Taito America is the *Violence Fight* kit which tradesters viewed at the recent ATEI show in London. Rick tells us they've got some terrific product in store for introduction at ACME '90; including **Battle Shark**, a dedicated, submarine video game; and **Kadash**, a new conversion kit based on an adventure theme. Watch for 'em.

THE JUKEBOX IS WHERE IT'S AT: Received a call from vet producer **Eddie Schuler**, who heads up the "oldest record company in the state of Louisiana" and takes pride in his numerous "discoveries," many of whom went on to become famous artists (like Dolly Parton, for example). He's been in the music business for 45 years. The reason he called was to renew his *Cash Box* subscription. Seems he's been on hiatus for a little bit, but is now prepping for the release of some new records, which will be targeted to the jukebox market. As he said, "when it comes to exposing records...the jukebox is where it's at!" Nice talking with you, Eddie.

NEXT UP: Data East Pinball will be premiering its exciting, new *Phantom of the Opera* pinball machine at ACME '90. Hope to have a photo and further specifics in this week's edition. Otherwise, keep tuned; we'll have it for you next week.

AND WHILE WE'RE AT IT, Premier Technology is gearing up for ACME '90. However, company exec **Dan Clarton** gave us very little to go on, except that "Premier will be introducing a unique new concept in pinball." Mums the word until showtime; so what you'll have to do is be sure to stop in at the Premier exhibit.

BE SURE TO check out the new *Search and Rescue* video game from SNK, which you'll read about elsewhere in this issue.

COIN MACHINE

SNK's Search and Rescue

or by contacting SNK Corporation of America direct at 246 Sobrante Way, Sunnyvale, CA 94086.

Search and Rescue is a new two-player cooperative vertical upright video game from SNK Corporation of America. The play theme involves an interplanetary vehicle that has vanished off its projected course. Two men are sent down to investigate and determine the cause of the disappearance. With this type of scenario you can imagine the challenge and excitement the game offers from the moment you start playing it until the mission is completed.

All of the game play is presented with vibrant on-screen graphics, great sound, and non-stop action.

Search and Rescue is housed in a 19" works-in-a-drawer cabinet manufactured by 3-KOAM Company in California. It employs SNK's own rotary joystick with a flip of a switch on the dipswitch settings.

As SNK is quick to point out, the game is moderately priced and powerfully programmed.

Further information may be obtained through factory distributors



SNK'S SEARCH AND RESCUE

Williams' Whirlwind

Pat Lawlor has established himself as one of the industry's foremost pinball designers. He took players to new heights with the first vertical playfield and *Banzai Run* took honors at the ACME convention as the "Most Innovative Game of 1988." One year later he returned with *Earthshaker* and earned acclaim for his achievement when AMOA awarded it "Most Innovative Game of 1989." Lawlor is now back with an exceptional pinball that is causing its own storm of excitement. It's called *Whirlwind*.

Whirlwind's stunning playfield action offers three counter-rotating spinning discs, six jet bumpers, and Skyway Ramps. In addition, players will discover the wonders of an all-new Million Plus three-ball Multi-Ball reward that progressively increases to score two million points the first time, three million points the next time, and on and on.

The challenge doesn't stop there. A backbox display Super Celler Door Value provides seven distinct bonus rewards, including the potential for Quick Multi-Ball and Unlimited Million Point scoring. When all seven features have been lit, players have the opportunity to achieve incredible Mega-Door features rewarding their maxim value and the chance for an extra ball or special.

Additionally, *Whirlwind* breaks new ground for a total pinball experience with a special windmaker mounted on top of the machine. Players will test their skills for an all-new challenge of being crowned Grand Champion, since, for the first time, a pinball machine recognizes the all-time highest scorer. This amazing feature is operator resettable only through *Whirlwind's* diagnostics, making it different than conventional high-score-to-date resets. Most importantly, it's a feature that can be used for profitable contest promotions in any location, and, for those who might be interested in staging on-site events, Williams is making available authentic *Whirlwind* t-shirts.

Further information may be obtained through factory distributors or by contacting Roger Sharpe at (312) 267-2240.



WILLIAMS' WHIRLWIND

INDUSTRY CALENDAR 1990

February 23-25: Iowa Operators of Music & Amusements; Holiday Inn, Waterloo Civic Center; Waterloo, IA; state convention & trade show.

February 23-25: South Carolina Coin Operators Association, Inc. (SCCOA); Sheraton Hotel; Columbia, SC; state convention & trade show.

March 9-11: ACME '90 (American Coin Machine Exposition); Hyatt Regency; Chicago, IL; annual international trade show.

March 23-25: NAMA (National Automatic Merchandising Association); San Jose Convention Center; San Jose, CA; western convention & trade show.

March 23-25: Minnesota Operators of Music & Amusements (MOMA); Sheraton Park Place Hotel; Minneapolis, MN; state convention and trade show.

April 13-14: Washington Amusement & Music Operators Association (WAMOA); Red Lion Hotel; Bellevue, WA; state convention and trade show.

April 19-22: Florida Amusement & Vending Association, Omni International Hotel & Expo Center; state convention & trade show.

May 3-6: California Coin Machine Association; Hyatt Grand Champions; Indian Wells, CA; annual state convention.

May 4-6: Northeast Regional Amusement Machine Convention & Trade Show (NYSCMA, AMOA-NY, AMOA-NJ, PAAMMA); Trump Regency; Atlantic City, NJ. For info contact Sue Matterson at (518) 439-0981.

June 7-9: Wisconsin Amusement & Music Operators; Holiday Inn; Stevens Point, WI; state convention and trade show.

July 20-21: Pennsylvania Amusement & Music Machine Association; Sheraton Lancaster Resort; Lancaster, PA; state convention & trade show.

August 10-12: Amusement Music Operators of Tennessee; Vanderbilt Plaza; Nashville, TN; annual state convention & trade show. For info contact Jim Green at (901) 521-1234.

August 16-18: Wyoming Candy, Tobacco & Coin Vendors Association; Holiday Inn; Cody, WY; state convention & trade show.

September 13-15: Michigan Coin Machine Operators Association; Clarion Hotel; Lansing, MI; state convention & trade show.

NAMA Western Show Is Set for March 23-25 in San Jose

CHICAGO—The National Automatic Merchandising Assn. (NAMA) has planned its Western Convention and Exhibit around the theme of "Finding and Winning New Customers." Dates are March 23-25 and this year marks the first time since the convention's inception 29 years ago that it will be held in San Jose, California.

As announced by NAMA president James A. Rost, this year's event offers "enhanced educational sessions, presented by a high-level faculty." He advised that the exhibit hall will feature some innovative new equipment and products "never before displayed to the vending/foodservice industry."

Among the new items being introduced on the exhibit floor are a new food vending machine that microwaves each entree before it is dispensed; new barcode labeling equipment for inventory control; new foods for health-conscious consumers; a vend pack of dietary supplement for dieters seeking a rapid weight loss; hand-held computer systems for route drivers; and more.

There were a total of 185 exhibiting companies at last year's convention (the largest NAMA Western Show ever) and Stuart Aizenberg, NAMA's trade shows manager, expects nearly the same number at this year's event.

The educational sessions that will be held during the three-day program have been arranged to run concurrently so that delegates can select the topics of their choice from a wide range lineup of pertinent subject matter.

To register and obtain further information about the convention contact the NAMA office at 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102 or call 312-346-0370.

NAMA Educational Conference

Many key aspects of running a successful vending business will be covered at NAMA's second annual National Education Conference, to be held Aug. 15-18, 1990 at the Ambassador West Hotel in Chicago.

The program has been expanded, to be "even more useful for owners, managers and employees of vending operations," according to NAMA president James A. Rost, "and most topics should also benefit managers of businesses supplying vending operators."

Topics will include specific aspects of vending operations, customer service, financial management, human relations, merchandising, sales and government regulations, among others.

To register for the education conference contact Richard M. Geerdes at NAMA.

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Classified Ads Close TUESDAY COIN MACHINES

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

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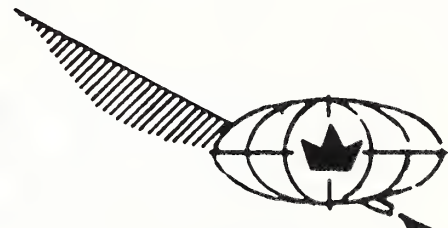
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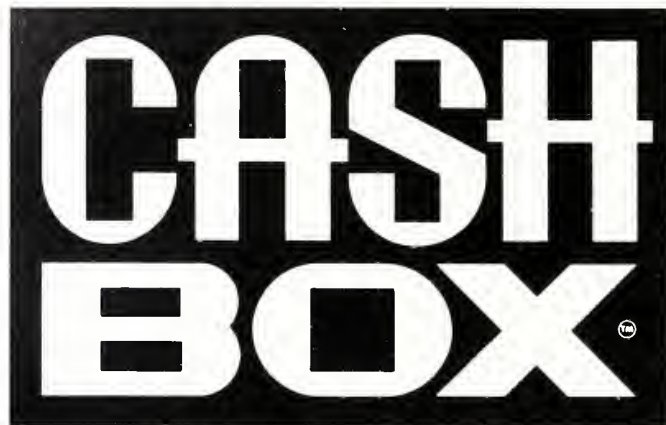


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