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PREMIERE WHO?: For the fourth year in a row, McGahn 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 Beatles 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 Helmut 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 FEEL-ING: CBS Records and the defunct rock group Boston continue their six-year-long 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 manner 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 bopped 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 Anabouboula, 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: Ryko discites 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 "Cosmix 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 Reggie 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 Concord production Rock 'n Roll High School Forever. The songs, including several original compositions by the teenage idol, will be featured on the SBK Records soundtrack. Featuring Mojo Nixon, Larry Linnville and Mary Woronov, 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 unabridged 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, Meckons, 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...
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 Chilii’n rappers.

TUBE STEAK: Motown on Shoutline: Smokey Robinson, a profile of the legendary music man, is currently airing on that cable network. Berry Gordy, Linda Ronstadt and others are interviewed; Whoopee 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 Quiney 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

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 Sceinders, 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 Hoffman has been upped from director of sales, MCA Classics and alternative music to vice president of distributed labels, and 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 Gamburg 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 Eckstein has been named director, A&R, Black music, West Coast, and Ken Wilson has been named national director, Black music promotion, West Coast. Eckstein 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 Bessie, as well as a record 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.

• 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. Lindie Thomas 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 Goffen 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 70’s, Smith worked as editor at Crawdaddy, then Circus magazines.

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. He’ll be celebrating his 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 Brummie (second guitar from left), L.A. bluesmeister James Intveld (second guitar from right), and former Sun Records/Ricky Nelson/Elvis Presley guitarist James Burton (far right), all backing lil’ 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)
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, and his songs have been part of the fabric of American music. 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 ’69,” 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.

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 Country 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 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 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 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 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."
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 the best Church record since 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 change the Church members have been doing this year. There are three solo records and two collaborations projects floating around out there as well. And while we were writing this article, the song "The Slow Crash," 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 I just wanted to go," 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've 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 here. I'm not the kind of person who 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, sparse, showing that outside of his co-writing duties for the band, his songs tend to lean more towards pop than psychedelia. Rhyme picked up the pace a bit, the songs sensibilities intact, but more fleshed-out this time, with varying instrumentation. Sometimes it's still simple, like "This Kind of Love," 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. "But there was no Art Attack record this year. 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 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 6:30 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 see to do 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.

Now, 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 overly 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 (and 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 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? Starfish, and we were like, 'The only band left is REO Speedwagon. Oh no!'"

I bring up the Cure, but Willson-Piper says, "They're not as well-known as we were at least successful somewhere. Yeah, France. "While we were only moderately interesting in Australia. Oh, the Cure was big in Japan, as they said, 'Yeah, right, and we were big in Tahiti.'"

He has a sense of futility to it all, however, and even a pessimism that we've made it to seven albums, and I figure 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 records as all written pretty involved in music as an occupational hazard rather than just an occupation.

So records do inspire them to go back to work for 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 personality of the other people. 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 la la, la la la.' He's just not going to want to know about it.

"We're aware that different people have their own ideas about what music should be," Willson-Piper continues. "Steve wants it to be more subtle and less poppy, more introspective. And I love all that stuff, 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... so we 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 perversity of style, I feel totally comfortable doing the music for the Church, and I feel totally comfortable being the sole writer and lyricist for my own records."

It's about time 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 moment, so I won't be doing much. I have to get back to California to make an album. I'm going to get back, and she's going to say 'Where's Daddy?' and I'll say 'I'm off. I'm off.' 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..."
COCINANDO

WITH FEBRUARY 27, DOMINICAN INDEPENDENCE DAY, around the 
equina, it's an appropriate time to issue a State of the Merengue Union: a market 
that stands as the most complete in the Dominican Republic, centered in 
the Caribbean, Central and South America, and now threatens to jump across 
the ocean to the Old World. Once perceived only as a mix of gaito, arecodo and tambora, 
merengue has had many merengueros interpretations, varied and worthy all. 
But think of the genre's history in six chapters: BJV and AJV Before and After 
Johnnie 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 prick the young Dominican 
mind. It was no wonder that Ubalo, the operated merengue period, wrapping it all with a 
sensually demonstrative showmanship. More importantly, in a business 
with more instances of poor finales than Les Miserables, Ventura has built 
a broad-ranging business empire, which in turn has propelled his persona to 
the political arena, where he has capably served in several capacities, while still 
carrying on with his performing 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 detail the multi-national's strategies for 
the merengue market peak volumes of Dominica's importance as a promotion-
ally 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 impor-
tance.

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 studio 
stations, which program his label's music 99.9% of the time (an impossible situation 
in the US due to the potential that results in anti-competitive 
conditions is closely regulated by the government). Notwithstanding its 
promotional advantage, the sound Rodriguez has chosen for Karen has gained 
wide radio acceptance in merengue markets outside TDR. Rodriguez also has 
strong staying power on the merengue charts and the current state of its 
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 has 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 Kabaney'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. San Martin has continually built his business 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 Dominica. 
To round off his story, it's sufficient to say that Johnny Ventura's growth 
engorged within the Kabaney nest, blazing a path that helped other label acts, 
from Los Akitados later rechristened as Cuco Valoy and La Tribu straight 
the success in the '80s of Fernando Villalona. Unlike Karen's Rodriguez, San 
Martin hasn't built-in radio support for his label in the island. But what he 
did lack in diffusion power he made up in A&R skills, publishing expertise and 
the international contacts mustered in his four business decades. After a null, blanked 
by many of the merengue apparatus the current state of 
Villalona, Kabaney 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 
orchestral chief of Lalo Caro, a group that has the label hotels built 
within Dominica, 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-program-
ning frequencies of a client's song. He's also one of a dying breed of promoters that 
make their business for themselves, cut between the realities of a changing environment, further 
aggravated by the unstable 
Dominican peso. In Dominicans 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 
izland, D'Oleo invariably answers with the proverbial last-person-to-leave "I'll 
chalm " Our readers may recall his op-ed piece of opinion in this paper, 
the "Dominican entrepreneurs' vision has not gone beyond the range of 
producing a show, doing a dancing or purchasing night-clubs," he said, 
appropriate Orozco's 1988 notion that control of the media is the only 
sell. Outside our country there are no Dominican-owned TV, radio stations or 
newspapers. The lack of these has also greatly reduced 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 needed. D'Oleo described this as a transitional phase, 
with music that breaks 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 magaunario, with an ominous 
warning, "or we'll be eating chimichurri for a long, long time."

Tony Sabournin

CASH BOX MAGAZINE
Salute Dominican Independence Day with the best merengue music on the market!

Sergio Vargas

Johnny Ventura

Jochy Hernandez

Roberto Del Castillo
ALL NATIONS/MUSIC OF THE WORLD: Billy Meschell informs us that his company has signed new artists Ericson, for party Big 8 staff writer with Thom Bell, Ericson also with Club Music, producers/writers Chudacoff and Bennetts'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 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 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 Fillisterick, 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). Fillisterick resides in Columbus, Ohio and is currently managed by Pablo Hooper.

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 late Afrika Bambaataa's "For the First Time," 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 remain a solid position on the college charts.

MCA: Writer/artist Richard Barone has signed with Paradigm/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 alumna Ivan Julian, cellist Jane Scarpoloni, and E-Z-5's vocalist Fred Schneider on one track. Barone sings, plays electric guitar, E-Bow, and Mellotron on his 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 set, Captain America, due out in theaters April 6, with Goldberg's songs performed by Ivan Neville's 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.

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 Wappo 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.

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 song "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 Vanita, 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 respective publishing company, MCA Music. Their successful pairing has resulted in hit records for the J-e-t-s, Brenda K. Starr and, most recently, E.G. Daily's critically acclaimed debut album for A&M, Love 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 the 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...

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. Wayfarer Sons is due February 20. From left: Steven Machat, manager; Richard Palmece, 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.

Renowned composer Sammy Cahn was flanked by Warner/Chappell music brass, ASCAP executives and celebrity pals when he recently received a plaque in his office, at 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 Morganstein, 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.
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, you would 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 what all who have filled this particular space in the past months—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 dropped 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, then surged 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 the 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 true 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 done shone, but you wouldn’t know it, and start paying for my 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

ROCK & ROOTS

"THAT'S A RARE BEAT WHAT A REAL BITA" ATON ROBIN, better known as Rockin' Dopsie.

"We got a beat that, if you're sitting down you're going to get up and jump. Oh boy, they call that a footstomping beat."

Call it zydeco and call it as hot as a plate 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 walzes with the African-Americans' blues and R&B. The music was pioneered by Clifton 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 the rubboard-and-accordion land. Atlantic recently signed Dopsie—pronounce it "Doopee" 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 Delafose & the Eunice Playboys, Dopsie and C.J. Chenier & the Red Hot Louisiana Band (there this week), but it's bringing in for eight-night engagements the band that built the floor in front of a big wooden dance floor. 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 crazy.

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 Boozo Chavis, the man immortalized on NRBQ’s last album with "Boozo, That's Who" and my nominee for King of Zydeco).

"The audiences dance, and 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 people are missing a step, or something.' But there's no that they're missing a step, it's just how they dance.

It took a lot of free drinks for the crowd at Tramps to get up the courage to hit the dancefloor opening night of Nathan's last trip to Tramps, but once they got 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."

The young 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. We can't understand all that kind of other stuff. You've got to find people that 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 Zzydeco, 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.

Lee Jeske

Nathan Williams

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Tino Pettignano
Owner/Chef

CASH BOX MAGAZINE 11 February 24, 1990
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—was founded from U.S. shelves last year. Polyp- gram, which distributed the labels, pulled out 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 distribution- less here in America.

Now Black Saint/Soul Note is back under the auspices of Nova USA, the newly-opened, New Jersey-based U.S. arm of Nova SpA, one of Italy's leading independent distributors of classical music and jazz. Nova USA will direct its own force of sales reps, who will be handling, in addition to the massive Black Saint/Soul Note catalogue, several and charming jazz albums—Mythology, New Earth, Sound Planet and Spulse—and its classic labels Nuovo Era, Memories and A.S. Disc. A New York press party was held two weeks ago to unveil Nova 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 an album. Everything he records stays in print. Each new record must be promoted by whoever 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 jazz and its past dozen years in Italy.

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 in 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/Baker, Jaco Pink, Steve Swell, Marjorie Hines/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.
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" from "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, retitled 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: "dancenail" 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 UTO, Melle Mel and George Clinton, is 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, J.J. Johnson, L.A. and Babyface and Quincy Jones, Morris says that the group would most like 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

HIROKYO: "My Love's Waiting" (Enigma 7-7505-4)

In the tradition of pre-stigma Madonna, Hirokyo 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 slogging 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 a blatant bunny. 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' first hit single "French Kiss."

Albums

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

Ford has a voice resonant 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 studdy musical revolts 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

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/Chikiki Chikki Ah Ah," with its cries of "ecstasy."

CASH BOX MICRO CHART
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, composer, and producer. He has accounted for numerous successful motion picture 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 the program for the first time.

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 find 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 Morales of Entertainment Tonight will remain as director. Cornelius and Anthony Sabatino will produce. George Duke will again serve as musical director.

BY ALL MEANS PRODUCES GERALD ALSTON: Tal/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 Tal/Matrix Records president Bill Derr.

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 promotions 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 WJWD in Washington, KMJK 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
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<td>HANK WILLIAMS JR.</td>
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<td>LARGE AND IN CHARGE (EM 6364/MCA 9 98)</td>
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<td>WRECKS-N-EFFECT (Motown 6281)/MCA 8 98</td>
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<td>IT'S A BIG DADDY THING (Cold Chillin/Reprise 2484)/WEA 8 98</td>
<td>BIG DADDY KANE</td>
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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 singer, songwriter, producer and performer the opportunity to travel the world, spreading a message of joy, inspiration, hope and faith.”—David Nathan (1989)

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, Dennis 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 Lecion/Polynagram, 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 records you would see on the 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 stirring work with Earth, Wind & Fire, the Emotions and Nancy Wilson) the album is filled with the trim with superlative 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.

Expressing his own spiritual testimony has been at the heart of the numerous recordings that he has made through the years. With his renewed Edwin Hawkins Singers, the gospel music pioneer recorded several albums for Buddha Records from 1974 to 1989. From 1975 to 1989, 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 Lecion Records between 1981 and 1987. His first solo album on Lecion 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 gospel hit over the world. The song was re-recorded just a couple of years back by Aretah 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 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 with this album is the messages of love 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
1. **TWO TO MAKE IT RIGHT** (Vendetta / A&M) - Seduction
   - Track Weeks: 2
   - Last Week: 15

2. **OPPOSITES ATTRACT** (Virgin / 7-95168) - Paula Abdul
   - Track Weeks: 1
   - Last Week: 10

3. **ESCAPADE** (A&M 14950) - Janet Jackson
   - Track Weeks: 1
   - Last Week: 6

4. **DANGEROUS** (EMI 50236) - Roxette
   - Track Weeks: 4
   - Last Week: 11

5. **WHAT KIND OF MAN WOULD I BE (Reprise 4/7-27914)** - Chicago
   - Track Weeks: 1
   - Last Week: 13

6. **ALL OR NOTHING** (Arista 9923) - Milli Vanilli
   - Track Weeks: 1
   - Last Week: 9

7. **TELL ME WHY** (Arista 9916) -Expose
   - Track Weeks: 1
   - Last Week: 12

8. **HOW I AM SUPPOSED TO LIVE WITHOUT YOU** (Columbia 38-73017) - Michael Bolton
   - Track Weeks: 4
   - Last Week: 8

9. **WE CAN'T GET WRONG** (Capitol 44488) - Cover Girls
   - Track Weeks: 1
   - Last Week: 12

10. **HERE WE ARE** (Epic 347-73024) - Gloria Estefan
    - Track Weeks: 3
    - Last Week: 11

11. **JANIE'S GOT A GUN** (Capitol 22277)
    - Track Weeks: 4
    - Last Week: 14

12. **ROAM** (Rap/R&B/Warner Bros. 4/7-22567)
    - Track Weeks: 5
    - Last Week: 16

13. **PEACE IN OUR TIME** (Columbia 38-65596) - Eddie Money
    - Track Weeks: 1
    - Last Week: 8

14. **PRICE OF LOVE** (Epic 34-73904) - Bad English
    - Track Weeks: 1
    - Last Week: 18

15. **NO MORE LIES** (Atria Ruthless 7-99159)
    - Track Weeks: 4
    - Last Week: 20

16. **I GO TO EXTREMES** (Columbia 38-73910) - Billy Joel
    - Track Weeks: 1
    - Last Week: 21

17. **C'MON & GET IT** (Polydor FFR166)
    - Track Weeks: 2
    - Last Week: 6

18. **D-Mob Introducing Cathey Dennis**
    - Track Weeks: 1
    - Last Week: 9

19. **TOO LATE TO SAY GOODBYE** (EMI 93960) - Richard Marx
    - Track Weeks: 5
    - Last Week: 23

20. **I REMEMBER YOU** (Atlantic 7-88886)
    - Track Weeks: 2
    - Last Week: 7

21. **HERE AND NOW** (Epic 34-73029)(75068)
    - Track Weeks: 1
    - Last Week: 29

22. **DOWNTOWN TOWN** (Warner Bros. 7-22965)
    - Track Weeks: 3
    - Last Week: 10

23. **BLACK VELVET** (Atlantic 4-88742)
    - Track Weeks: 1
    - Last Week: 32

24. **SOMETIMES SHE CRIES** (Columbia 28-73006)
    - Track Weeks: 3
    - Last Week: 31

25. **TENDER LOVER** (Solar 4-74003)
    - Track Weeks: 1
    - Last Week: 15

26. **FREE FALLIN'** (MCA AC-3728)
    - Track Weeks: 1
    - Last Week: 17

27. **LOVE WILL LEAD YOU BACK** (Arista AS1-9538)
    - Track Weeks: 1
    - Last Week: 34

28. **NO MYTH** (MCA 9111)
    - Track Weeks: 1
    - Last Week: 33

29. **PUMP UP THE JAM** (SBK 07311)
    - Track Weeks: 3
    - Last Week: 19

30. **JUST A FRIEND** (Cola Chillin/Warner Bros. 7-22784)
    - Track Weeks: 1
    - Last Week: 45

31. **LOVE SONG** (Gerfin 7-28560)
    - Track Weeks: 1
    - Last Week: 24

32. **WHEN THE NIGHT COMES** (Capitol 44437)
    - Track Weeks: 1
    - Last Week: 28

33. **SACRIFICE** (MCA 52756)
    - Track Weeks: 1
    - Last Week: 46

34. **GET UP! (BEFORE THE NIGHT IS OVER)** (SBK 07315)
    - Track Weeks: 1
    - Last Week: 51

35. **THE DEEPER THE LOVE** (Gerfin 9551)
    - Track Weeks: 1
    - Last Week: 40

36. **PERSONAL JESUS** (Sire/Reprise 21328)
    - Track Weeks: 1
    - Last Week: 43

37. **KEEP IT TOGETHER** (Virgin 7-99966)
    - Track Weeks: 1
    - Last Week: 47

38. **JUST BETWEEN YOU AND ME** (Atlantic 88761)
    - Track Weeks: 1
    - Last Week: 25

39. **ANYTHING I WANT** (City/Beats 23444)
    - Track Weeks: 4
    - Last Week: 44

40. **I WISH IT WOULD RAIN DOWN** (Atlantic 7-88739)
    - Track Weeks: 3
    - Last Week: 55

41. **EVERYTHING** (MCA 53714)
    - Track Weeks: 1
    - Last Week: 56

42. **FOREVER** (PolyGram 787-716)
    - Track Weeks: 1
    - Last Week: 49

43. **YOU'LL BE ALL MY EVERYTHING** (Sire/WB 38-73906)
    - Track Weeks: 1
    - Last Week: 72

44. **ALL MY LIFE** (Elektra 68446)
    - Track Weeks: 1
    - Last Week: 53

45. **A GIRL LIKE YOU** (Emguna 44480)
    - Track Weeks: 1
    - Last Week: 52

46. **SUMMER RAIN** (MCA 52793)
    - Track Weeks: 1
    - Last Week: 50

47. **ANOTHER DAY IN PARADISE** (Atlantic 7-88774)
    - Track Weeks: 1
    - Last Week: 57

48. **DIRTY DEEZ** (Epic 45473)
    - Track Weeks: 1
    - Last Week: 59

49. **WAS IT NOTHING AT ALL?** (A&M 1451)
    - Track Weeks: 1
    - Last Week: 27

50. **DON'T KNOW MUCH** (Elektra 7-69261)
    - Track Weeks: 1
    - Last Week: 14

**#1 Single: Seduction**

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

**To Watch: Tommy Page #43**
POP REVIEWS

THIN WHITE ROPE: Sack Full of Silvery (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 "American/Americana/The Ghost," which starts off with an infectious tangle of guitars and ends with an anemic ride along the melody of "Amazing Grace," and a catchy cover of Can's "Voo 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 much-vaunted 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 lot 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 Peggaly Sharkley. 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 back/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)

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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, together with a variety of educational programs to schools and community groups. Its shelter program is the only 24-hour walk-in facility for 15- 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, clinic 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's something that is most always the heart of the 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 office to acquaint people involved in the music industry with their neighbors at the Oasis Center.

"BMI was really interested in helping us. I think they figured we were all in the same neighborhood and that 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 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 leadership 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/Polyscope 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."

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CALENDAR OF EVENTS COMING UP:

THE FEBRUARY EDITION OF Star 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 21—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.
COUNTRY MUSIC

GRILS NEXT DOOR: How 'Bout Us (Atlantic 82068-1)

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 9122-7-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 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-tokn flavor.

COUNTRY HOT CUTS

1. DESERT ROSE BAND: “Missing You” (Capitol G/MCA)
2. CHARLIE DANIELS BAND: “A Few More Rednecks” (Simple Man GM/Epic)
3. RICKY VAN SHELTON: “I’ve Died My Last Tear for You” (RCA/GMbuck)
4. JO-EL SONNIER: “The Scene of the Crime” (Have a Little Faith GM/RCA)
5. GARTH BROOKS: “The Dance” (Guthro 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)
<table>
<thead>
<tr>
<th>Week</th>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
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<tr>
<td>1</td>
<td>Heartbreak Hurricane</td>
<td>Ricky Skaggs</td>
<td>4</td>
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<tr>
<td>1</td>
<td>On Second Thought</td>
<td>Eddie Rabbitt</td>
<td>10</td>
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<td>1</td>
<td>Overnight Success</td>
<td>George Strait</td>
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<td>1</td>
<td>Little Girl</td>
<td>Reba McEntire</td>
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<td>1</td>
<td>NO Matter How High</td>
<td>Oak Ridge Boys</td>
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<td>1</td>
<td>Fast Movin Train</td>
<td>Restless Heart</td>
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<td>1</td>
<td>Chains GMT</td>
<td>Patty Loveless</td>
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<td>1</td>
<td>Seeing My Father In Me</td>
<td>Paul Overstreet</td>
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<td>1</td>
<td>Southern Star</td>
<td>Alabama</td>
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<td>Quittin Time</td>
<td>Mary-Chapin Carpenter</td>
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<td>Sooner Or Later</td>
<td>Eddy Raven</td>
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<td>Not Counting You</td>
<td>Garth Brooks</td>
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<td>Statue Of A Fool</td>
<td>Rick Van Shelton</td>
<td>5</td>
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<td>2</td>
<td>Keep It In The Middle Of The Road</td>
<td>Exile</td>
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<td>One Man Woman</td>
<td>The Judds</td>
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<td>2</td>
<td>Hard Rock Bottom</td>
<td>Randy Travis</td>
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<td>2</td>
<td>I Want My Woman</td>
<td>Merle Haggard</td>
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<td>Where've You Been</td>
<td>Kathy Mattea</td>
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<td>Who's Gonna Know</td>
<td>Conway Twitty</td>
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<td>2</td>
<td>Five Minutes</td>
<td>Lorrie Morgan</td>
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<td>2</td>
<td>My Arms Stay Open All Night</td>
<td>Tanya Tucker</td>
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<td>2</td>
<td>Here In The Real World</td>
<td>Alan Jackson</td>
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<td>2</td>
<td>Just As Long As I Have You</td>
<td>Don Williams</td>
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<td>I Can't Turn The Tide</td>
<td>Baillie &amp; The Boys</td>
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<td>2</td>
<td>This Heart</td>
<td>Sweethearts Of The Rodeo</td>
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<td>Right In The Wrong Direction</td>
<td>Vern Gosdin</td>
<td>37</td>
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<tr>
<td>2</td>
<td>Time's Up</td>
<td>Southern Pacific &amp; Carlene Carter</td>
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<td>2</td>
<td>Leave It Alone</td>
<td>The Foresters</td>
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<td>2</td>
<td>Go Down Swingin</td>
<td>Wild Rose</td>
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<td>Everybody Wants To Be Hank Williams</td>
<td>Larry Boone</td>
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<td>When I Could Come Home To You</td>
<td>Steve Wariner</td>
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<td>Time For Me To Fly</td>
<td>Dolly Parton</td>
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<td>2</td>
<td>Oklahoma Swing</td>
<td>Vince Gill w/Reba</td>
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<td>The Great Divide</td>
<td>Gene Watson</td>
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<td>2</td>
<td>Stranger Things Have Happened</td>
<td>Ronnie Milsap</td>
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<td>Ain't Nothing</td>
<td>Keith Whitley</td>
<td>26</td>
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<td>Ain't Nobody's Business</td>
<td>Hank Williams Jr.</td>
<td>46</td>
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<td>See If I Care</td>
<td>Shenandoah</td>
<td>45</td>
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<td>2</td>
<td>Many A Long And Lonesome Highway</td>
<td>Rodney Crowell</td>
<td>28</td>
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<tr>
<td>2</td>
<td>One Step Over The Line</td>
<td>Nitty Gritty Dirt Band</td>
<td>43</td>
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<td>2</td>
<td>Love On Arrival</td>
<td>Dan Seals</td>
<td>53</td>
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<tr>
<td>2</td>
<td>Maybe</td>
<td>Kenny Rogers Duel w/Holly Dunn</td>
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<td>2</td>
<td>Nobody's Home</td>
<td>Clint Black</td>
<td>31</td>
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<td>2</td>
<td>Without You</td>
<td>Carlette</td>
<td>48</td>
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<tr>
<td>2</td>
<td>Something With A Ring To It</td>
<td>Mark Collie</td>
<td>50</td>
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<td>2</td>
<td>In My Eyes</td>
<td>Lionel Cartwright</td>
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<td>2</td>
<td>He Keeps Crying Over You</td>
<td>Hal Kau Kountry HHN-11089-A</td>
<td>52</td>
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<td>2</td>
<td>Walking, Talkin, Cryin', Barely Beatin Broken Heart</td>
<td>Warner Bros. 7-22773-A</td>
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<tr>
<td>2</td>
<td>Did It For Love</td>
<td>Sawyer Brown</td>
<td>57</td>
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<tr>
<td>2</td>
<td>Start All Over Again</td>
<td>Desert Rose</td>
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**Sax Box Chart**

**Country Singles**

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

February 24, 1990
WE'RE LISTENING TO THE RADIO and we notice this phenomenal voice. For some reason this particular tune captures our attention; 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 the new single, "A Bottle of Wine and Patsy Cline." It certainly doesn't take long to realize this twenty-five-year-old Kilen, Alabama gal has an increasingly tight grip on country music. Don't let this tune alone garner all the credit, though. At 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 on 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 the 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 you," 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 not just 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 Brye 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 negotiations 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."

Curriculum Records Artist: Johnathan 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 (1 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 (1 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 (1 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) (Hat Kat Kountry HK-11669-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) Loif 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 (Deer 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) Vettz DEBUT
11 GOD'S COUNTRY (Sound Waves SW-4834-NSD) New Beginnings Band 15 2
12 WHERE THERE'S A MEMORY (Round Robin RR-1184) Harlon Helgeson 16 2
13 SHAME ON THE MOON (Play Back P-1341-A) Bonnie Guitar DEBUT
14 JOHN DEERE LETTERS (Hilltop HT-17) Curley Surles 17 2
15 AIN'T GONNA DO YOU NO GOOD (Quarterm Ee ORL-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-800) Carl 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
■ 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)

I 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 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 smell 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 '50s, 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 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, Gallary 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."
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 growth 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 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 you're doing...ya know, when a song moves you and to be able to move with that feeling while you're singing and get it real deep down inside, is just wonderful."

Taff's invincible vocal ability, with its sensual, gravelly 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. ☺
**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  

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**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

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**CASH BOX MICRO CHART**

**CONTEMPORARY CHRISTIAN TOP 40 SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Total Weeks</th>
<th>Last Week</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>I'LL MEET YOU THERE</td>
<td>Sparrow</td>
<td></td>
<td></td>
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<tr>
<td>2</td>
<td>JUST COME IN</td>
<td>Bannister</td>
<td></td>
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<td>3</td>
<td>32 LIVING</td>
<td>Stephen World</td>
<td>3</td>
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<td>4</td>
<td>33 JUBILEE</td>
<td>Steve showing</td>
<td>3</td>
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<td>5</td>
<td>34 LIVING</td>
<td>Clark</td>
<td>3</td>
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<tr>
<td>6</td>
<td>35 LOVE'S COMPROMISE</td>
<td>Love</td>
<td>3</td>
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<td>7</td>
<td>36 LIVING</td>
<td>Whitney</td>
<td>3</td>
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<td>8</td>
<td>37 LIVING</td>
<td>Douglas</td>
<td>3</td>
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<td>9</td>
<td>38 LIVING</td>
<td>Danforth</td>
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<td>10</td>
<td>39 LIVING</td>
<td>Paynes</td>
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<td>11</td>
<td>40 LIVING</td>
<td>Fisher</td>
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**CASH BOX MICRO CHART**

**SOUTHERN GOSPEL TOP 40 SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Total Weeks</th>
<th>Last Week</th>
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<tbody>
<tr>
<td>1</td>
<td>1 HE'S STILL IN THE FIRE</td>
<td>marks</td>
<td>3</td>
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<td>2</td>
<td>2 WHEN YOUR BACK IS TO THE WALL</td>
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<td>3</td>
<td>3 THE JUDGEMENT</td>
<td>Royal</td>
<td>3</td>
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<td>4</td>
<td>4 LIVING IN BEULAH LAND</td>
<td>Tye Tribbett</td>
<td>3</td>
<td></td>
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<tr>
<td>5</td>
<td>5 HE HAS RISEN</td>
<td>Mark</td>
<td>3</td>
<td></td>
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<tr>
<td>6</td>
<td>6 HE'S STILL IN THE FIRE</td>
<td>Mark</td>
<td>3</td>
<td></td>
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<tr>
<td>7</td>
<td>7 PAID IN FULL</td>
<td>Tye Tribbett</td>
<td>3</td>
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<tr>
<td>8</td>
<td>8 GLORY DIVINE</td>
<td>Mark</td>
<td>3</td>
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<td>9</td>
<td>9 BUILDIN' THIS HOUSE ON THE ROCK</td>
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<tr>
<td>10</td>
<td>10 CARRY ON CHILDREN</td>
<td>Mark</td>
<td>3</td>
<td></td>
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<tr>
<td>11</td>
<td>11 SIN MET GRACE</td>
<td>Mark</td>
<td>3</td>
<td></td>
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<tr>
<td>12</td>
<td>12 I'M FLYING HIGHER THAN I'VE EVER BEFORE</td>
<td></td>
<td>3</td>
<td></td>
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<tr>
<td>13</td>
<td>13 HARD TRIALS WILL SOON BE OVER</td>
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**February 24, 1990**

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**February 24, 1990**

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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 telescast 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
"Every Heart That Is Breaking," Twila Paris, Ariose Music
"Forever Friends," Claire Cloninger/Kathy Frizzell, Word Music
"In Heaven's Eyes," McHugh, River Oaks Music
"More to This Life," Steven Curtis Chapman/Phil Naish, SparrowSong/New Wings/Greg Nelson Music/Pamela Kuy/LCSS/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
Belbe Winans

FEMALE VOCALIST OF THE YEAR
Margaret Becker
Kim Hill
Twila Paris
Sandi Patti
CeCe Winans

GROUP OF THE YEAR
Belbe & 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

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.
(Editor's Note: The February 10, 1990 edition of Cash Box featured a statement from Red Baron Amusement president Bill Beckman 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.)

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**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 currency vending (followed by lunch 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, Mich., 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.

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**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 tested 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 distributors 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 Kudash, 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 Clarke gave us very little to go on, except that "Premier will be introducing a unique new concept in pinball." Mums the word until showroom; 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

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

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 Exhibition); 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, AMO-NY, AMO-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.
August 10-12: Amusement Music Operators of Tennessee; Vanderbilt Plaza; Nashville, TN; annual state convention & trade show; For info contact Jim Green at (901) 551-1214.
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 trade show will feature some new or existing equipment and products "never before displayed at the vending/foodservice industry."

Among the new items being introduced on the exhibit floor are a new food vending machine that microwaves each entrée before it is dispensed; new barbecue labeling equipment for inventory control; new foods for health-conscious consumers; a vending 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 312-340-0370.

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 operators," 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.
Classified Ads Close Tuesday

Coin Machines


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, Goalwing. $495. Call for prices.

Operator / Distributor

The Finest Route Management

Software Package In The Country. It will make the day to day decisions of rotation, overhaul, what games and locations are profitable. Contact: SILENTPARTNER, 3441 South Park, Springfield, IL 62704. Tel: (217) 793-3556.

For Sale: Old Bingo Pinballs. Great Collectors Item $300.00 up. Call (503) 782-3907 for more info. Also old jukes.

Records/Cassettes


Car-Settes—New line of cassettes: The legends of rock & roll. Call JOEY WELZ, Box 908, Litchfield, IL 62054.

Musician/Artist Opportunities

Caprice Records would publish/press/promote your masters worldwide. Musician discount studio rate - $5.00 per hour at our Rockmill Studios. Send cassette for review. Free career guidance if accepted. 4 Top 10 & 1 Top 10 Records in 1989-90. c/o JOEY WELZ, Box 906, Litchfield, IL 62054. MUSICIANS! RANS! Looking for the right group or players? Call PRM 1-800-328-8660.

Record Promotion

Country and Gospel Record Promotion. For more information contact: LaDonna Kay, 24285 Sunnydale Blvd., Suite 234, Moreno Valley, CA 92588. Tel: (714) 633-1556.

Country and Gospel Record Promotion. For more information contact: Gary Bradshaw, 1310 Cavern Trail, San Antonio, TX 78245. Tel: (512) 675-3862.

Real Estate

Government homes from $1.00 repair. Delinquent tax property Repossessions. Call (800) 687-6600 Ext. GH-4415 for current repo list.

Miscellaneous

Lasers Licks - We are expanding our import inventory of CD's, CDX's, Posters, T-Shirts and accessories. Distributors please send your catalogs to us at 5907 N. Milwaukee, Chicago, IL 60635. Phone: (312) 763-1963.


PRESENTS

FOCUS ON
BUSINESS IN THE '90s

NARM
SPECIAL ISSUE

SPOTLIGHTING • NEW ARTIST/FACES FOR THE '90s • MUSICAL TRENDS • LABEL/DISTRIBUTOR PREDICTIONS • NEW BUSINESS OPPORTUNITIES/DEVELOPMENT • FORMAT UPDATES: VINYL, CASSETTES, CD'S, VHS, & LASER DISCS.

INTERNATIONALLY DISTRIBUTED AS WELL AS GIVEN TO NARM ATTENDEES MARCH 10-13 ☆REACH THE KEY INDUSTRY DECISION MAKERS THRU THIS SPECIAL ISSUE☆

AD CLOSING MARCH 5 • ART DEADLINE MARCH 7

LABELS CONTACT: JIM WARSINSKE OR BOB LONG (213)464-8241
DISTRIBUTORS CONTACT: MIKE GORDON (213)464-8241