

THE MUSIC TRADE MAGAZINE

CASH BOX

THE COIN-OP TRADE MAGAZINE

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INSIDE
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Takes A Look
Into The Tejano Market
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Cash Box Names New Nashville VP

Cash Box president and publisher **George Albert** has announced a further expansion of the publication's executive staff, with the recent appointment of **Jim Sharp** as the director of Nashville operations. Sharp originally joined the publication as editor in April, 1977. His involvement with country music began as a disc jockey at radio station KZON in Santa Maria, California. He has also worked as West Coast product coordinator for CBS Records and director of operations for Monument Records. Commenting on Sharp's appointment, Mr. Albert said, "Under Jim's leadership, our coverage of country music has been second to none. His promotion is a further indication of *Cash Box's* commitment to the music industry in Nashville."



BUT HOW MUCH DID YOU GIVE FOR YOUR SOUL?:

The **Pepsi-Cola Company** has announced the signing of a five-year agreement with the **National Academy of Recording Arts and Sciences (NARAS)**, making Pepsi an official sponsor of the Grammy Awards and other NARAS musical programs. Pepsi's first move is signing American Music Award- and Grammy Award-winning rap artist **Young MC** to write and perform songs exclusively for national radio ads. **Chayanne**, a renowned star throughout Latin and South America and a *superstar* among the United States Hispanic population, is slated for a 30-second spot. Both **Martika** and **Motown** recording artists the **Boys** will join Pepsi's music marketing roster later this year.

MUESLIX TELEVISION: **MTV Networks**, a division of **Viacom International Inc.**, has reached an agreement with **British Telecommunications (BT)** to acquire BT's interest in the joint venture, **MTV Europe**. Until now, BT was involved in a three-way partnership with MTV Networks and the **Maxwell Entertainment Group**. **Mark Booth**, managing director and CEO of Maxwell said, "BT has been a great partner, and we respect and understand their strategic reasons for withdrawing from the partnership. We are very excited about the future, and expanding our relationship with MTV Networks, as MTV Europe develops into one of Europe's most important TV channels." As the continent's premiere 24-hour youth music/entertainment channel, MTV Europe reaches over 12 million subscribers in 20 countries. As a whole, MTV and its global affiliates are now available in over 91 million homes, in 33 countries.

WITH A TWIST AND SHOUT OF LIME: In a poll commissioned by **Stolichnaya Russian Vodka**, it was learned that the Western artists **Muscovites** would like to see most are the **Beatles**, **Michael Jackson**, **Pink**

Floyd and **Man O'War**. Huh? **Man O'War**? While all of the other artists are all bigger than life as we know it, the selection of a heavy metal cult band indicates: a.) the unexpected breadth of Russia's musical knowledge, and b.) the fact that they don't have MTV governing what to like and dislike. **Paul McCartney** and **Billy Joel** also made the list, largely due to the fact that both have previously toured there. The Soviets would also like to rock the Bloc with **Deep Purple**, **Metallica**, **Bon Jovi**, **Queen** and **da Rolling Stones**.

HATE ASTBURY: Before a recent **Cult** gig in Edmonton Canada, lead singer **Ian Astbury** pulled a disappearing act during a shopping spree with the band's manager. He eventually got off of his mental space-shuttle and took a cab back to the venue. However, when he attempted to get in, the security guards didn't believe his identity and Astbury wound up buying a ticket to his own show, weaseling his way backstage, and appearing minutes before the band were due on.

EVERY ONE'S A WINNER, BABY, THAT'S NO LIE: The 2nd Annual **International Rock Awards** will be broadcast live from New York City in a 90-minute special on June 6, 1990 on ABC-TV. The winners of last year's awards included goofball metal act **Guns N'Roses** for Artist of the Year, **Keith Richards** for the Living Legend Award, and the **Amnesty In-**

ternational Tour for Tour of the Year. Last year's special was seen in over 60 countries by 75 million people.

ROCKHIN' WITH DICK: The **dick clark agency** has announced the exclusive signing of **Rhino** recording artist **Greg Kihn**. The San Francisco-based Kihn currently has in release *Kihnsolidation*, a greatest hits package, and *Unhihntrrollable*, a digitally recorded live album.

IN MEMORIUM: The family of the late **Del Shannon** (a.k.a. Charles Westover) has requested that memorial contributions be made to the **Midnight Mission**, 396 South Los Angeles Street, Los Angeles, CA 90013-9990, addressed to the attention of Clancy Imislund.

THAT MAKES THEM ONE YEAR OLDER THAN BOB DYLAN: **BMI** turns 50 years old this year, something that they will celebrate with a lot of hoopla under the banner "The Explosion of American Music." Activities will include a special **Ney York jazz concert** scheduled for June, a **Gospel Week** tribute in Nashville, and a **Los Angeles concert** by the **New American Orchestra**, celebrating **BMI's** theater, TV and film composers. Other activities will be announced forthwith.

BACK OF MY NECK GETTIN' DIRTY AND GRITTY: One of the reasons to stay in New York City



CAREFUL WITH THAT AXE, EUGENE: **Warner Bros. Records** and **Metal Blade Records** have just announced the signing of a pact between the two companies. Principals of the **Metal Blade-Warner Bros** deal met last week in Burbank to celebrate the pacting. Pictured: (top row, from left) **Warner Bros.** director of business affairs **Fred Brown**; **David Altschul**, Warner senior vice president for business affairs; **William A. Berrol**, Metal Blade legal counsel; **Michael Ostin**, Warner Bros. senior vice president of A&R; **Metal Blade** president **Michael Faley**; **Rob Cavallo**, Warner Bros. A&R staff; and (seated, from left) **Warner Bros.** president **Lenny Waronker**; **Metal Blade** CEO **Brian Slagel** and **Warner Bros.** CEO **Mo Ostin**.

during the last few summers has been **SummerStage**, a free Central Park concert series that has presented such eclectic and hip acts as **Mahlathini & the Mahotella Queens**, **Marion Williams**, **the Rebirth Brass Band**, **Ladysmith Black Mambazo**, **Lucinda Williams** and **Beausoleil**. However, SummerStage's very existence is threatened at the moment. Its sponsor for the past two years, Tropicana, has decided to take their juice money elsewhere...not to mention that their current site, the Central Park Bandshell, is undergoing renovations. They have an alternate location for the shows, but they're in need of money. We want them to get it. The phone number is (212) 860-1333.

YEAH, YOU WRITE: *Standing in the Shadows of Motown: The Life and Music of Legendary Bassist James Jamerson* by **Allan Slutsky**, copped the \$2,500 first prize in the first **Ralph J. Gleason Music Book Awards**, sponsored by **BMI**, **Rolling Stone** and **NYU**. The award was named after the jazz critic who helped the foundation of *Rolling Stone*. The second prize award, \$1,500, went to *Country: The Music and the Musicians* by **The Country Music Foundation** (edited by **Paul Kingsbury** and **Alan Axelrod**). The \$1,000 third prize went

to *The Swing Era: The Development of Jazz, 1930-1945* by **Gunther Schuller**.

CH-CH-CH-CHANGES: **Erik Nuri** has resigned his post of **Arista's** vice president, rhytm and blues A&R, due to personal family matters. He can now be reached at P.O. Box 94, New York, NY 10029... Country songwriter **Wayland Holyfield** has been appointed to the **ASCAP** board of directors. He will fill the term of the late **Sammy Fain**.

NOT GRANDMA: The **Red Cross** is about to change its "old, caring, reliable and trustworthy" image, which it finds too *grandmotherly*. In an effort to spiff up its portrayal for the young and restless, the Red Cross is beginning a "Play Your Part" campaign that will feature hip, music video public service announcements. The painfully hip **Paul Shaffer** is the national chairman of the drive, and **Carly Simon**, **Randy Travis** and **Branford Marsalis** are in the kick-off spot.

**Lee Jeske
and Robb Moore**



JAMMIN' WITH DON, GORDON AND BRUUUUUUUCE: It's getting a bit redundant, but hear this: if the Monday and Thursday night ProJams at L.A.'s China Club get any more jam-packed with off-work superstars, they're gonna have to build a bigger stage, mon. Here, **Don Henley**, **Sting** and **Bruce Springsteen** take turns boppin' out the lead vocals to **Wilson Pickett's** "In the Midnight Hour." Not pictured are **Herbie Hancock**, **Branford Marsalis**, **Joe Walsh**, **Jeff "Skunk" Baxter**, **Bruce Hornsby**, **Wilt Chamberlain**, **Sam Kinison**, **Julian Lennon**, **Patti Scialfa**, **Michael Damien**, **Paul Stanley**, **Brian Setzer**, **Stephen Bishop** and **Jim Abbott** of the **California Angels**, who all couldn't fit in the frame, but who were all there nonetheless. **Vootie**.

EXECUTIVES ON THE MOVE

■ **Irving Azoff** has announced the appointment of **Bob Bortnick**, **Danny Keaton**, **Brian Koppelman** and **John Mrvos** to four A&R posts within his as-yet-unnamed label, to be distributed by Warner Bros. Records. Bortnick began his music industry career as the vocalist, guitarist and songwriter for the L.A.-based band **Dancing Hoods**. For the past year he has been manager of producers for the **Steve Moir Company**. Keaton comes from **Chrysalis Records** where he was director of West Coast A&R for a nine-month period. Prior to that, he was director of talent acquisition and development for **SBK Records**. Koppelman was previously A&R manager for **Elektra Records**. He brought **Tracy Chapman** to the label and has worked closely with, among others, **Metallica**. Mrvos began his music career as music director of **WXRT Chicago**, from 1981 to 1984. Since that time, he has held various A&R posts at **Arista**, **EMI America**, and **Columbia Records**. Bortnick and Keaton can be reached at the West Coast headquarters in **Beverly Hills**, while Mrvos and Koppelman will be based in **New York**. ■ **Charisma** has filled three more positions. **Jeff Fenster** and **Danny Goodwin** have been named vice presidents, A&R. Fenster comes to the reactivated label from **Geffen**, where he was an A&R executive. Goodwin comes from **Virgin Music**, where he was vice president, A&R, for two years. And **Shona Scott** has been appointed director, finance and administration. She comes from **Virgin** in **Los Angeles**, where she was manager, financial planning and analysis, and most recently, controller for the company. ■ **Island** has promoted **Andy Allen** to senior vice president, promotion. Allen joined **Island** in 1986 as national album promotion director. His most recent position was vice president, national album promotion. Prior to that, he spent ten years with **RCA**. ■ **CBS Records** has appointed **Bunny Freidus** senior vice president, creative development, film and TV. She will be responsible for the development of film and television projects for **CBS Records** and its artists. Freidus has been with **CBS Records International** for several years, most recently as senior vice president, creative operations and talent. ■ **EMI** has three announcements this week. **Jean-Pierre Bommel** has been named vice president, international for **EMI-USA**. In this newly created position, Bommel will be responsible for all international marketing-related activity for the **EMI-USA** catalog. Most recently, Bommel was director, international marketing and promotion for **EMI Music Worldwide**. **Tim Mandelbaum** has been promoted to vice president, business affairs. He has held both director and senior attorney in the business affairs office. And **Cathy Watson** has been named national director, publicity. Most recently, Watson was West Coast director of publicity for the label. With this promotion, she will be based in the **New York** office, and will oversee all of the company's press activity. **EMI** has also named **Tammy Skripek** senior coordinator, promotion. She joined the label six months ago, from **David Fishof Production**, where she was coordinator/assistant tour producer. ■ **Michael Ostroff** has been named senior director of business and legal affairs for **MCA Records**. In his new position, Ostroff will be involved in the negotiation of contracts with artists, production companies and associated and distributed labels. **MCA** has also expanded its marketing department to include East and West Coast product management positions in both the pop and Black music areas. **Susan Hendler** has been appointed to the newly created position of product manager/West Coast, while **Byron Phillips** has been appointed to a similar position, only focusing on Black music. Reporting to Washington from **MCA's** **New York** office is **Renee Givens**, product manager/East Coast, Black music. **Pam Marcello** has been named **MCA's** product manager, East Coast. ■ **RCA** has appointed **Wynn Jackson** vice president, national album promotion, based out of **Los Angeles**. He joins **RCA** after a year as vice president, AOR promotion, at **Polydor Records** in **Burbank**. He had been with the label for three years. And **Randy Miller** has been promoted to vice president, product management, West Coast. He has been with **RCA** for five years, most recently as senior director of marketing.



Bortnick



Keaton



Koppelman



Mrvos



Fenster



Goodwin



Scott



Allen

THE BUZZ

LA BECAUSE R.E.M. HAVE BEEN CRITICAL DARLINGS ever since the release of *Murmur*, Peter Buck is often the recurring reference point whenever one mentions "jangly guitar." But for this pop fan, the Church's arpeggio Rickenbacker approach has supplied enough melodic jangle to last a lifetime.

The Church have seven LPs under their collective belt, and a new one set for release in the upcoming weeks. However, their vinyl proliferation doesn't stop any of the band members from pursuing solo records, collaborations or one-man gigs. The latter was the case this past Saturday at Cafe Largo, when guitarist **Marty Willson-Piper** played two sets of material from his three fab solo LPs, *In Reflection*, *Art Attack*, and *Rhyme* (the last two released domestically on Rykodisc).

Both shows were completely sold out, but thankfully, I managed to worm my way onto the guest list in advance. However, ex-Hugo Largo member/current MTV host **Tim Sommer** did not share my luck, and was left standing out in the torrential rain, forlornly peering in through the window. That's too bad, because he too would have received the cheap thrill of seeing **Leonard Cohen** (or a Leonard Cohen lookalike) finish up his din-din. (No, I didn't see what he was eating, but something tells me that he had the scampi...)

Willson-Piper strolled onto the little stage at about 10 o'clock and immediately launched into "She's King," accompanied by nothing more than his Takamine 12-string. Maybe he should have chosen another guitar, because tuning problems plagued his entire set. However, the extra time between songs forced him to engage in silly small talk that lent itself quite well to the cozy atmosphere of the club. "Yeah, I got beat up by bullies a lot when I was a kid," Willson-Piper remembered, "but those people are auto mechanics now, and I'm playing guitar in L.A." His singing abilities tend to border on that of a new-wave Neil Diamond, and considering the layered/textural approach found on the Church's releases, Willson-Piper's beautiful guitar playing really shined through all on its own. Halfway through, Church bassist **Steven Kilbey** strolled in with **Hex** collaborator and gal-pal **Donnette Thayer** to check out the remainder of the set. Then, Kilbey joined Willson-Piper onstage for an great encore of a non-Church tune. As I hit the sidewalk outside, I was really surprised to find a line of people standing around the block for the second show. However, I'm sure that they too were treated to one of the most enjoyable solo gigs in quite a while.

Robb Moore



Grace Jones

HEY, GRACE! You're beautiful, powerful, and you can sing your butt off, but how about getting some people to work for you on the technical side that have one quarter of the amount of talent that you do? Sad to say, I was very disappointed with the **Grace Jones** Valentine's Eve dance party at Hollywood's Palladium. Nonetheless, I was very impressed with Jones. As a single entity, Jones is extremely entertaining, but she could have sung *a capella* with no stage setting and it would have been equally as entertaining. But the whole scene, in a word, was tired, both mentally and physically. The party started at 9 o'clock and Jones did not go on till 12:30 a.m. Now folks, this is L.A., not New York—bedtime is 10 p.m.

Jones did not do anything that she had not done before. She sang beautifully to barely audible backing tracks. (I had the misfortune of standing next to the soundman/stage manager who was screaming light cues that my 75-year-old grandmother could have executed better. He did not seem at all aware that the music track was way too quiet and the vocals way too loud and there was a constant barrage of feedback.) The show opened with "I'm Not Perfect" to Jones swinging on a rope out to the audience. It was cool, except she was hitting the lights on the ceiling (which unnerved me), and her mike fed back each time she swung past the monitors. (Grandma again.) Jones, being the naughty girl she is, invited the men onto the stage to play with her. This did not work, but the security guards seemed to have fun lifting the men up and hurling them off stage. The next song, "Slave to the Rhythm," had her being spun around by her "personal boy" in a big swivel chair. Nice, but it got old. You can only watch someone spinning around for so long. Her "personal boy" was buff, but the poor

dude was begging for choreography. After the second song, the show went downhill. By that time the people were so tired that they did not have the energy to be bored anymore, so they started to leave.

We all know it is not still 1981, when Jones' One Man Show took the world by storm and showed us what this talented performer was capable of. Yes, it is the '90s and Jones could be at the musical forefront just as she was in the '80s, but it won't happen with the amateur hour that she put on Wednesday night. Get it together, girl. You deserve the best.

Lisa Lipkin

NY IT'S A BEAUTIFUL DAY IN THE NEIGHBORHOOD: Congratulations to the **Beautiful** (yeah, I know you know that name by now...) for signing to **Azoff Entertainment**. What used to be the best unsigned band in New York is now just the best band in New York. Thanks to **Jon Perry** and **Frank** for reaffirming my faith again and again, and thanks to **Susie Campbell** for saying "I think you'll like this band," to me and to half the world. Y'all done good, real good. From what I hear, we can expect an EP in the next few months, and a full-length album before the end of the year.

IT WAS AN INTERESTING WEEK IN THE NEIGHBORHOOD, as well. Went to three very different shows, with varying degrees of success. The topper, without a doubt, was the Thursday night **Kevin Kinney/Peter Buck** show at the Lonestar, in support of their new Island release, *McDougal Blues*. Basically, the set consisted Kinney's wonderful slice-of-life songs, with a drivin' n' cryin' (his band) song and an R.E.M. (the other guy's band) song here or there. Or a bit of an R.E.M. song here or there. If they played one all the way through, it was at the end of the second set, and we missed it. But they did "Driver 8" at soundcheck for the Saturday Maxwell's show... Okay, I liked what I heard so much that I schlepped out to Jersey two days later to watch another soundcheck, because I had to go see Eleventh Dream Day that night and couldn't see the actual show. **Nikki Sudden** was there, played a couple of songs with them during soundcheck. I've always loved soundchecks... I have my own personal window sill at the 9:30 Club in D.C. (I carved my initials in it)... What was I talking about? Oh, yeah, the Lonestar show. **Billy Bragg** showed up, did a wonderful song about the troubles in Northern Ireland, then joined Kinney and Buck for a bit. Arista recording artist **Michelle Malone** also dropped by, to do "Straight to Hell," one of Kinney's more uplifting, happy songs from *Mystery Road*, the last drivin' n' cryin record. **Cindy Lee Berryhill**, the quirky L.A. folkie who has two records out on Rhino, played during the breaks. But mostly it was just Kinney on guitar and Buck on everything else, including bass (badly) on a couple of songs. It was a wonderful show, the kind you walk out of thinking how glad you are that you went.

The above-mentioned **Eleventh Dream Day** show, however, I'm not so sure about. I like the record, a lot. I think we'll just leave it at that.

Also saw a band called **Big Clock**, from Boston. Oddly enough, I picked up a copy of this band's independent EP over Christmas—in Corvallis, Oregon, of all places. This is a band I definitely want to see again; the songs are good, the musicianship is superlative, and there are some interesting dynamics between the band members. You'll know more when I do.

Peace.

Karen Woods

NA ALL ABOARD!!! Believe it or not, with all the adventures in life I have experienced, I had never taken a train ride. Well, thanks to RCA Records in Nashville, I was able to enjoy my maiden voyage aboard a passenger train with one of country music's hottest groups.

In honor of the debut of their new album, single and video, "Fast Movin' Train," Restless Heart invited about 75 members of the media and industry to board the Broadway Dinner Train to enjoy excellent food and drink while we skittered down the tracks that run alongside the beautiful Cumberland River and through the outskirts of downtown Nashville.

Riding a train is much like being on a boat. By the time I got my "sea legs" (or should I say "track legs"?) we were well on our way back to the depot. Nevertheless, the trip was definitely a festive experience and the entertainment was extraordinary.

Restless Heart member Greg Jennings strummed an acoustic guitar while lead singer Larry Stewart mesmerized the guests with his sensuous voice during long-time favorites like "I'll Still Be Loving You" and "Big Dreams in a Small Town." We were also treated to beautiful songs like "Dancy's Dream," "Sweet Auburn" and "Long Lost Friend" from the new LP, as well as the recent #1 hit and title cut, "Fast Movin' Train," which I think has to be the very best song hitting the country airwaves these days. The highlight of the mini-concert had to be the group's (believe it or not) reggae version of "A Tender Lie," so cleverly delivered by Paul Gregg, who could achieve a very lucrative career as a comedian should his singing abilities ever fall by the wayside.

All in all, my maiden voyage aboard a passenger train was truly a stimulating experience and my co-rider Kimmy Wix and I agree that this was one of the most clever ideas yet for a listening party.

Kay Knight

MUSIC PUBLISHING

BY SHELLY WEISS

THE FIRST BIG SOUNDTRACK OF THE '90s DEPARTMENT: Over the past few months, we've been keeping you posted on the new Touchstone/Disney movie starring Richard Gere and Academy Award-nominee Julia Roberts entitled *Pretty Woman*, and the star-studded soundtrack that was being assembled. The last soundtrack this movie company released was *Cocktail*, and, with only two hit singles, it sold well in excess of seven million pieces worldwide. What follows are the credits for the nine songs from *Pretty Woman*, the hottest packaging to date on a movie soundtrack:

1) **Artist:** Robert Palmer
Song: "Life in Detail"
Writers: Allen Powell and Robert Palmer @body para 1 = **Publisher:**

Walt Disney Music Co. Inc.
Producer: Robert Palmer
Mixing: Humberto Gatica

2) **Artist:** David Bowie
Song: "Fame 90"
Writers: David Bowie, John Lennon and Carlos Alomar
Publisher: 100 Miles Music/Jones Music/Chryslais Songs/EMI-Blackwood on behalf of LenOno Music. Colgems-EMI on behalf of Mainman Music Ltd.
Producer: David Bowie and Harry Maslin
Additional production and re-mixing: Jon Gass
Courtesy of Rykodisc International

3) **Artist:** Go West
Song: "King of Wishful Thinking"
Writers: Peter Cox, Richard Drummie and Martin Page
Publisher: Martin Page Music (administered by Zomba Inc.) and Walt Disney Music Inc.

Producer: Peter Wolf
Engineer: Paul Erickson

4) **Artist:** Roxette
Song: "It Must Have Been Love"

Writer: Per Gessle
Publisher: Jimmy Fun Music

Producer: Clarence Ofwerman
Re-mixing: Humberto Gatica

5) **Artist:** Natalie Cole
Song: "Wild Women Do"

Writers: Greg Pres-topino, Sam Lorber and Mattew Wilder

Publisher: Geffen Music/Cross Keys Pub. Co/No Ears Music

Producer: Andre Fischer
Mixing: Humberto Gatica

6) **Artist:** Lauren Wood
Song: "Fallen"
Writer: Lauren Wood
Publisher: Creeping, Licking Music/International Music Network
Producer: Peter Bunetta and Rick Chudacoff
Re-mixing: Humberto Gatico
Courtesy of Warner Bros. Records

7) **Artist:** Christopher Ocasek
Song: "Real Wild Child (Wild One)"
Writers: Johnny O'Keefe, Johnny Greenan and Dave Owen
Publisher: Wren Music Co.
Producer: Ron Fair
Mixing: Tom Lord Alge
Engineer: Marc De Sisto

8) **Artist:** Red Hot Chili Peppers
Song: "Show Me Your Soul"
Writers: Anthony Kiedis, Flea, Chad Smith and John Frusciante
Publisher: Wonderland Music Co.
Producer: Red Hot Chili Peppers and Norwood Fischer
Engineer: Chris Mento

9) **Artist:** Jane Wiedlin
Song: "Tangled"
Writers: Jane Wiedlin and Scott Cutler
Publisher: Colgems/EMI o/b/o I Before E Music



Lauren Wood

Producer: Peter Collins

My picks are: Go West's "King of Wishful Thinking," which has a drop-kick, "Higher Love"-type of pocket; Roxette's cut, which is an absolutely killer ballad; and the sleeper hit of the soundtrack, Lauren Woods' self-penned, sultrily sung song, "Fallen." The first single, Natalie Cole's "Wild Women Do," is out now and the movie is scheduled for an early March release. The soundtrack itself should be out any minute.

DYNAMIC DUO DEPT: Karla DeVito and Robbie Benson are not only Mr. and Mrs., but they've become partners in the independent film *Modern Love*. Written, produced and directed by Benson, this warm-hearted comedy explores the trials and tribulations of romance in the 1990s. In making *Modern Love*, the town of Columbia, South Carolina, as well as the university's filmmaking students, was utilized in all aspects of the creative process, from acting and writing to editing and painting sets. As a result, the project came in for under one million dollars, a miniscule budget by Hollywood standards.

Small budget notwithstanding, *Modern Love* attracted an illustrious cast, which includes Burt Reynolds as DeVito's father, and Rue McClanahan, of TV's *Golden Girls* fame. Kaye Ballard, Louise Lasser and Frankie Valli are also featured.

Although DeVito is mostly known as a songwriter and singer, her acting credits are extensive. She was in the national company of *Godspell*, was the lead in *El Grande de Coca Cola* in New York, and joined *Orchestra Luna*, a Boston-based group that combined rock and roll music with theater. There she met composer Jim Steinman, who introduced her to Meat Loaf and the Bat Out of Hell Band was formed. After a two-year tour and the notable "Paradise by the Dashboard Light" video, a role in the Porter/Hart musical jubilee followed. She was then cast to portray Shakespeare's Helena in a LaMama production of *A Midsummer Night's Dream*. DeVito further established her theatrical presence as Mabel in the *Pirates of Penzance*, when she took over the role originally created for Linda Ronstadt.

DeVito left to promote her first LP, the critically lauded *Is This a Cool World or What?*, and took co-star Robby Benson in the new role of her real-life husband. After giving birth to their daughter, Lyric, DeVito joined the Ellie Greenwich production of *Leader of the Pack*, and subsequently took a role in the Tony Award-winning *Big River*. Still pursuing her rock roots, she hosted an MTV show, *Rock Influences*, while collaborating with Benson on six of the ten tracks for her *Wake Em' Up in Tokyo* LP. Meanwhile, two other DeVito/Benson compositions were earning gold records: Diana Ross' rendition of "Nobody Makes Me Crazy Like You Do" and DeVito's own cut, "We Are Not Alone," featured on *The Breakfast Club* soundtrack. On her most recent project, DeVito says, "Acting on *Modern Love* has been the opportunity of a lifetime."

HOT HOT HOT NEW RELEASE DEPT.: The Joneses are a great new group out of Boston, in the classic style of Free and Bad Company. Their track "Everything Changes" became the most-played cut from an unsigned band in the history of Boston's key radio station WBCN. The song is included in the quartet's debut album, *Hard*, which has been produced by Frank Aversa for **Warrior Entertainment**. The Joneses are David Finnerty on vocals and guitars, Brad Hallen on bass and vocals, John Sands on drums and vocals, and Billy Loosigian, who plays guitars but gets nowhere near the vocal mike. Their new single, "Don't You Know," has just been released to AOR radio, and *Album Network* has picked them in their Best New Music Review. It's really going to be hard to keep up with the Joneses... Check 'em out.

To be continued...



MCA MUSIC LANDS STARSHIP: MCA Music Publishing International continued to expand its roster via the signing of a sub-publishing agreement for the world ex. North America with Starship's Mickey Thomas, Craig Chaquico and Mark Morgan for several cuts on their recently released LP, *Love Among the Cannibals*. Pictured at the Starship offices in San Francisco (l-r): John Brands, MCA Music International; Mark Morgan, Merril Wasserman, MCA Music International; Mickey Thomas and Craig Chaquico.

COUNTRY MUSIC

CRS 21: Road Map for the '90s

BY KAY KNIGHT

THE 21ST ANNUAL COUNTRY RADIO SEMINAR is finally here and country radio broadcasters and music industry representatives alike have gathered to share information and experiences that are further opening up the lines of communication between the two.

"Road Map for the '90s," this year's theme, is sure to include as much entertainment, information and guidance as any industry professional could ask for in a four-day seminar. This year's event will consist of more than 40 hours of workshops, educational panels and keynote addresses, with topics of interest geared toward record-industry personnel as well as broadcasters.

Some of the highlights again this year will include the Artist Radio Tape Sessions (ARTS), which give programmers the opportunity to record mini-inter-

views and station IDs; social activities like the Artist/Attendee Welcome Reception and the Super Faces Show, the latter presented by the Academy of Country Music, and which this year will feature Alabama performing in the Roy Acuff Theater; and the closing night banquet and New Faces Show, this year featuring Daniele Alexander, Suzy Bogguss, Jann Browne, Mary Chapin Carpenter, Lionel Cartwright, the Kentucky Headhunters, the Lonesome Strangers, Lorrie Morgan, Travis Tritt and Wild Rose.

Other highlights of the seminar include the Music Industry Professional Seminars (MIPS), sponsored by the Country Music Association, educational programs which are specially designed to cater to the music industry executives; and, of course, how can one forget the Evening Hospitality Suites, which offer the many opportunities to make new contacts (and friends), renew old acquaintances and sample product of some of the participants.

The 1989 Country Music Seminar was attended by over 1,100 broadcasters, and one week before this seminar began, advance registration, including media and exhibitors, was already over the 1,300 mark. Below are some pictures highlighting last year's CRS, so take a look back, and welcome to CRS 21: Road Map for the '90s. Have fun—it's a rule!



Buck Owens addressing the opening of the 1989 Country Radio Seminar. Johnny Cash, Willie Nelson, Kris Kristofferson and Waylon Jennings—known collectively as the Highwaymen—are scheduled to take part in this year's opening ceremonies.



(Above) Capitol Records artist Gary Morris and (Below) MCA artist Barbara Mandrell chat with DJs during the Artist-Radio Tape Sessions, on the first day of the Seminar.



Tom McEntee receives a special commendation from BMI at last year's BMI-sponsored luncheon. Left to right are: Harry Warner, Eddie Rabbitt, McEntee and Roger Sovine.



Waylon Jennings addressing the attendees at the '89 Seminar's Exhibit Hall wine-and-cheese reception.



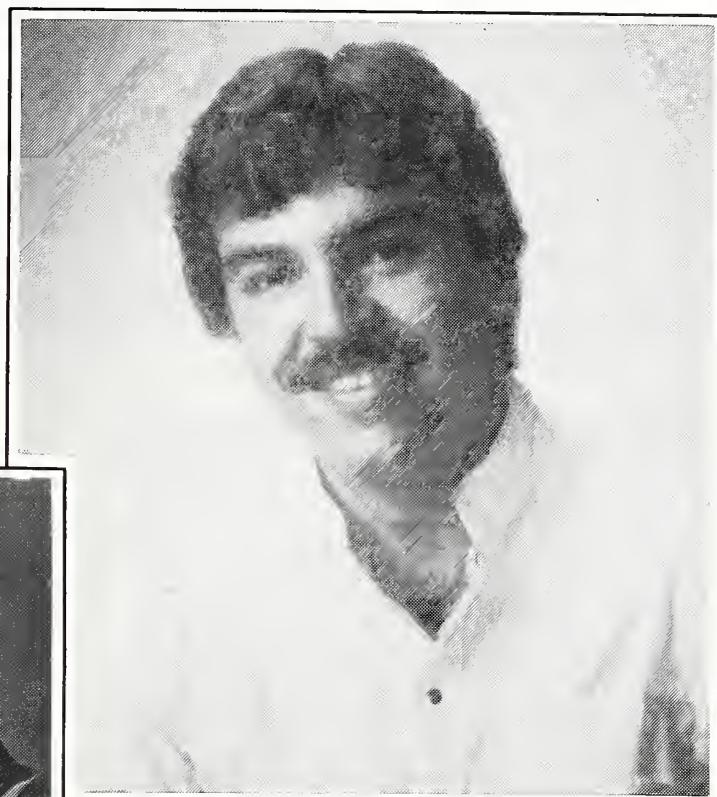
Radio personality Gerry House, '89 Agenda chairman, and Johnny Biggs chat and listen in to a little picking and singing by Alabama's Jeff Cook and Randy Owen. Alabama will be performing at this year's Super Faces Show.

THE FIRST TRIPLE PLAY OF THE SPRING

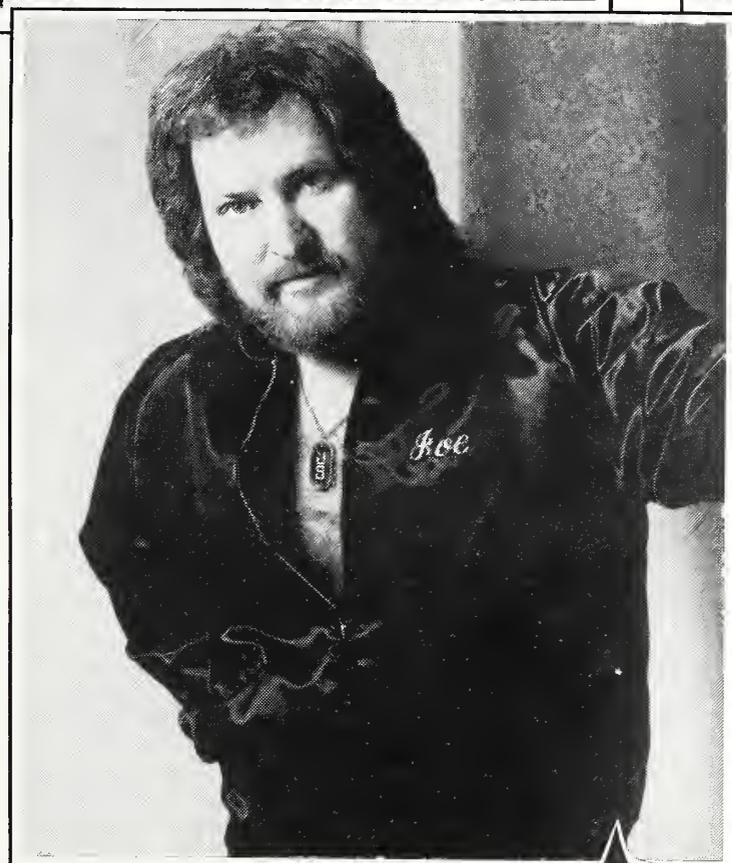
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Kevin Pearce
"Days Like These" EV-1115A



Joe Stampley
"Lonely Weekends / Hurtin' Inside"
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COUNTRY MUSIC

Album Releases



□ HANK WILLIAMS, JR.:
Lone Wolf (Warner Brothers/Curb 1-26090)

Man oh man... No, that should be "Man to Man," because that has to be the hottest, true-to-form Hank Jr. cut on the whole album. This rockin' tune, co-written by Williams and talented newcomer Tommy Barnes, has to be on the single-release list of this album project because it has "sure hit with Hank, Jr. fans" written all over it. It's also the perfect follow-up to last year's father/son duet "There's a Tear in My Beer." Other top-notch songs from the LP include the current single "Ain't Nobody's Business," which shows us the true "blue" side of Hank; a truly original rendition of the classic "Almost Persuaded"; and the "this is me" title cut, "Lone Wolf." Barry Beckett and Jim Ed Norman have again produced what's sure to be another million-seller.

Single Releases

Out of the Box



□ JO-EL SONNIER: "The Scene of the Crime" (RCA 9123-7-RAA)

Music City Vice is in full operation with Sonnier leading the investigation. In this case, however, the accused has created a crime of passion and Sonnier has her nailed with this high-energy tune. Produced by Bill Halverson and Josh Leo, "The Scene of the Crime" gives us too-much-fun music as well as an incredible lyrical hook. Without a doubt, Sonnier sparks a high chart-mover with this cut, written by Dennis Linde.

Country Feature Picks

□ RODNEY CROWELL: "If Looks Could Kill" (Columbia 3873254)

Right off the bat we hear #1 potential, but that's no surprise when the artist is Rodney Crowell. "If Looks Could Kill," produced by Tony Brown and Crowell, expresses just how powerful a set of love-hurt eyes can actually be. Wrapped in an up-tempo traditional flavor, Crowell once again delivers vocal ability at its finest.

□ CANYON: "Carryin' On" (16th Avenue 70439)

This just *could* be a Canyon ultimate. "Carryin' On," penned by Gerry House and Bob Dipiero, paves the way for Canyon to really flaunt their talent. Results from this ballad prove they do just that. It's evident that Canyon really *feels* what they're singing and tender harmonies add just the right spice. Produced by Ron Chancey, "Carryin' On" definitely sparks a solid stepping stone for Canyon—a band that's destined to shine both vocally and musically in the '90s.

□ JOHNNY TILLOTSON: "Bim Bam Boom" (Atlantic 7-87978)

You gotta hear it to believe it, but chances are you'll love it. When your heart goes Bim Bam Boom, Tillotson claims it's the effects of love. The effects from this tune, produced by Michael Lloyd, are certainly unique, yet leave us intrigued at no end. Tillotson's down-to-earth voice, nestled in Southern comfort music, grabs us and causes us to grin...or something.

□ BILLY HILL: "Nickel to My Name" (Reprise 7-19914-A)

With their follow-up to "Too Much Month at the End of the Money," Billy Hill carries on its brand-name music with "Nickel to My Name." Produced by Billy Hill, this tune lets us know that love just can't be bought. Radio, however, will definitely buy this performance. Raw-edged and full of country spunk, "Nickel to My Name" is worth a lot of air-play.

CASH BOX CHARTS

COUNTRY ALBUMS		March 3, 1990	
		The gray shading represents a bullet, indicating strong upward chart movement.	
		Total Weeks	Last Week
1	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-8357-4)	Kentucky Headhunters	1 14
2	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	9 4
3	KILLIN' TIME (RCA 8781-7)	Clint Black	3 41
4	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	2 19
5	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	4 14
6	THE BOYS ARE BACK (Capitol 93258)	Sawyer Brown	7 12
7	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	14 29
8	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	6 26
9	REBA LIVE (MCA C2-8034)	Reba McEntire	8 21
10	ALON (Columbia FC5104)	Vern Gosdin	11 28
11	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	17 30
12	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	5 36
13	KEYS TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	13 14
14	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	12 50
15	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	19 26
16	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	16 19
17	LONE WOLF (Warner Bros./Curb 1-26090)	Hank Williams Jr.	25 2
18	GREATEST HITS III (Warner Bros./Curb 1-25834)	Hank Williams Jr.	20 52
19	TELL IT LIKE IT IS (Atlantic 91064-1)	Billy Joe Royal	24 4
20	PAGES OF LIFE (MCA/Curb MCA-A9479)	Desert Rose Band	26 5
21	BEYOND THE BLUE NEON (MCA 42266)	George Strait	18 52
22	LOVING PROOF (Columbia 44221/CBS) (G)	Ricky Van Shelton	21 73
23	THIS WOMAN (RCA 8369) (G)	K.T. Oslin	29 75
24	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	30 12
25	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	31 39
26	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	10 42
27	FAST MOVING TRAIN (RCA 9961-R)	Restless Heart	15 4
28	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	22 14
29	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	23 70
30	ABSOLUTE TORCH AND TWANG (Sire/Warner 25877)	k.d. lang	27 3
31	RIVER OF TIME (Curb/RCA 9595-1/RCA)	The Judds	28 44
32	TANYA TUCKER'S GREATEST HITS (Capitol C4-91814)	Tanya Tucker	32 7
33	SWEET SIXTEEN (MCA-6294) (G)	Reba McEntire	33 41
34	DIAMONDS AND DIRT (Columbia 44076/CBS)	Rodney Crowell	34 95
35	SOUTHERN STAR (RCA 8587-1)	Alabama	35 52
36	AMERICAN DREAMS (MCA-42311)	The Oak Ridge Boys	36 20
37	KENTUCKY THUNDER (Epic 45027)	Ricky Skaggs	37 30
38	SOWIN' LOVE (RCA 9717-1)	Paul Overstreet	38 3
39	I GOT DREAMS (MCA MCA-42272)	Steve Wariner	39 7
40	LIVE-SOLD OUT (Mercury/PolyGram 422-838-231-1)	Statler Brothers	40-1

COUNTRY HOT CUTS

1. DESERT ROSE BAND: "Missing You" *Pages of Life GM(MCA/Curb)*
2. RESTLESS HEART: "Long Lost Friend" *Fast Movin' Train GM(RCA)*
3. BAILLIE & THE BOYS: "Honest Love" *Turn the Tide G(RCA)*
4. ALAN JACKSON: "Ace of Hearts" *Here in the Real World GM(Arista)*
5. HANK WILLIAMS JR.: "Man to Man" *Lone Wolf GM(Warner Brothers/Curb)*

TOP 5 SINGLES—10 YEARS AGO

1. WAYLON JENNINGS: "I Ain't Living Long Like This" (RCA)
2. BARBARA MANDRELL: "Years" (MCA)
3. WILLIE NELSON: "My Heroes Have Always Been Cowboys" (Columbia)
4. ANNE MURRAY: "Daydream Believer" (Capitol)
5. RAZZY BAILEY: "I Can't Get Enough of You" (RCA)

COUNTRY MUSIC

Alan Jackson: Clinging to a Neon Rainbow

THERE IS LITERALLY standing room only as we await the introduction of one of country music's newest marvels. A vibrating sense of positive energy seems to flood the room, riding on the assumption that the performance soon to kick in will prove high expectations to be true. Up until now, however, all we've heard from this rather humble Georgia boy with the traditionally fresh voice is the one tune that country radio insists on wearing out. From radio's accelerating addiction to "Here in the Real World" to live on stage in Music City—it's Arista recording artist, Alan Jackson.

A once tame audience gathers into an ecstatic huddle as Jackson makes his way onto the stage. The jeans, cowboy hat and guitar certainly create no real surprise for a Nashville music crowd. Yet when this guy begins to sing, the impact is utterly tremendous. Yep, it's quite obvious. We're in store for a country performance at its sultriest.

It was only four and one half years ago that Jackson and wife Denise made their home in Nashville, Tennessee. According to Jackson, such a drastic move was no easy decision to make.

"I come from a pretty small town," Jackson relays. "I lived there all my life and had hardly ever been anywhere else. So it was a pretty big move for us to come here just to chase a dream. I didn't grow up with a guitar in my hand and music wasn't always something that I was that headstrong about doing. I was always more interested in girls and cars instead of writing songs or anything like that. I guess I was just a regular ol' working man back home. I'd play a little music on the weekend with a couple of guys, but we'd just play every now and then. Making records and being a part of Nashville was just out of my reach."

After eventually becoming hooked on traditional country music and developing the working-man burnout time and time again, Jackson decided to plunge



Alan Jackson

into what always made him the happiest—his music.

"I finally started going to see some major acts in concert," he remembers. "Every time I'd go, boy, it would get me all fired up and I was ready to go for it. Then I'd have to get back into the routine of things again—car payments, house payments and everything like that—so I'd just chicken out and say 'Well I better just stay here.' Finally I just got some nerve, decided we'd sell everything and go for it."

Jackson admits that his current success is not the result of any Cinderella story. Although he is presently gaining praise from all directions, he says it's taken a lot of hard work.

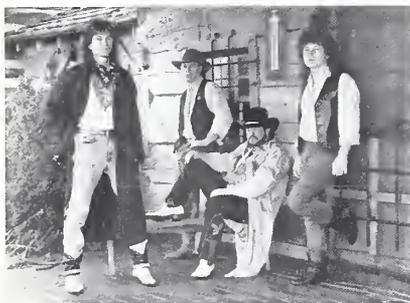
"I was real lucky to get hooked up with Glen Campbell's company in the beginning," says Jackson. "They ended up signing me as a songwriter. I was able to keep my day job, finally put a band together, start playing every dive I could outside of Nashville and keep doing demos everywhere I could. So it's been a slow climb."

His slow climb, incidentally, has turned into a rapid race. In addition to various television appearances, the growing success of his current single, and opening stints for artists such as Clint Black, Jackson is more than excited with the release of his Arista debut project, *Here in the Real World*, produced by Keith Stegall and Scott Hendricks. Nine of the ten cuts are either written or co-written by Jackson.

"Most of the songs are a collection of things that I've been working on ever since I've been in Nashville," Jackson says. "Most of them come from my life. There's a song on there called 'Home.' I started that song the first month I moved here. I guess that's because I was a little homesick at first. There's also a song on there that I wrote for my wife. We've been married for ten years, so that one is kinda personal, too. Then there's a song on the album called 'Chasing That Neon Rainbow.' I guess that one is what my life has been about for the past three or four years."

Perhaps Jackson has finally captured that neon rainbow, but in return, country music has also discovered a rainbow of its own. Proving already to be an artist who respects his listeners as well as his own love for music, he's without a doubt winning over big, here in the real world.

Kimmy Wix



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CASH BOX CHARTS

COUNTRY SINGLES

March 3, 1990

The gray shading represents a bullet, indicating strong upward chart movement.



#1 Single: Eddie Rabbitt



#1 Debut: TraviTravis Tritt #41



To Watch: Skip Ewing #37

		Total Weeks Last Week	Total Weeks Last Week
1	ON SECOND THOUGHT (Universal ULV-66025)	Eddie Rabbitt	2 12
2	NO MATTER HOW HIGH (MCA MCA-53757)	Oak Ridge Boys	5 10
3	LITTLE GIRL (MCA MCA-53763)	Reba McEntire	4 7
4	HEARTBREAK HURRICANE (Epic 3473078)	Ricky Skaggs	1 11
5	CHAINS (MCA MCA-53764)	Patty Loveless	7 7
6	SEEN' MY FATHER IN ME (RCA 9116-7-RAA)	Paul Overstreet	8 7
7	SOONER OR LATER (Universal UVL-66029)	Eddy Raven	11 10
8	QUITTIN' TIME (Columbia 38-73202)	Mary-Chapin Carpenter	10 7
9	OVERNIGHT SUCCESS (MCA MCA-53755)	George Strait	3 13
10	NOT COUNTING YOU (Capitol 44492)	Garth Brooks	12 7
11	HARD ROCK BOTTOM (Warner Bros. 7-19935-A)	Randy Travis	16 4
12	KEEP IT IN THE MIDDLE OF THE ROAD (Arista AS1-9911)	Exile	14 10
13	FAST MOVIN' TRAIN (RCA 9115-7-RAA)	Restless Heart	6 11
14	FIVE MINUTES (RCA 9118-7-RAA)	Lorrie Morgan	20 5
15	JUST AS LONG AS I HAVE YOU (RCA 9119-7-RAA)	Don Williams	23 5
16	HERE IN THE REAL WORLD (Arista AS1-9922)	Alan Jackson	22 6
17	SOUTHERN STAR (RCA 9083-7-RAA)	Alabama	9 12
18	STATUE OF A FOOL (Columbia 38-73077)	Ricky Van Shelton	13 14
19	THIS HEART (Columbia 3873213)	Sweethearts Of The Rodeo	25 6
20	OKLAHOMA SWING (MCA MCA-53780)	Vince Gill w/Reba	33 6
21	STRANGER THINGS HAVE HAPPENED (RCA 9120-7-RAA)	Rennie Millsap	35 4
22	ONE MAN WOMAN (Curb/RCA 9077-RAA)	The Judds	15 14
23	RIGHT IN THE WRONG DIRECTION (Columbia 38-73221)	Vern Gosdin	26 4
24	AIN'T NOBODY'S BUSINESS (Warner Bros. 7-19957-A)	Hank Williams Jr.	37 4
25	SEE IF I CARE (Columbia 3873237)	Shenandoah	38 3
26	GO DOWN SWINGIN' (Universal UVL-66033)	Wild Rose	29 7
27	TIME FOR ME TO FLY (Columbia 38-73226)	Dolly Parton	32 5
28	EVERYBODY WANTS TO BE HANK WILLIAMS (Mercury 876-426-7)	Larry Boone	30 5
29	LOVE ON ARRIVAL (Capitol 44435)	Dan Seals	41 3
30	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Warner Bros. 7-19968)	Highway 101	48 3
31	IF YOU WANT TO BE MY WOMAN (Epic 34-73076)	Merle Haggard	17 13
32	ONE STEP OVER THE LINE (MCA MCA-53795)	Nitty Gritty Dirt Band	40 5
33	WHERE'VE YOU BEEN (Mercury/PolyGram 876-262-7)	Kathy Mattea	18 14
34	WHO'S GONNA KNOW (MCA MCA-53759)	Conway Twitty	19 10
35	BRING BACK YOUR LOVE TO ME (RCA 9121-7-RAA)	Earl Thomas Conley	55 2
36	MY ARMS STAY OPEN ALL NIGHT (Capitol 79810)	Tanya Tucker	21 18
37	IF A MAN COULD LIVE ON LOVE ALONE (MCA MCA-53758)	Skip Ewing	64 2
38	MAYBE (Reprise 5-3904)	Kenny Rogers Duet w/Holly Dunn	42 6
39	DUMAS WALKER (Mercury/PolyGram 876536-7)	The Kentucky Headhunters	51 3
40	SOMETHING WITH A RING TO IT (MCA 53778)	Mark Collie	45 3
41	HELP ME HOLD ON (Warner Bros. 7-19918-A)	Travis Tritt	DEBUT
42	HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-1074)	Charlie Louvin	47 7
42	WITHOUT YOU (Oak 1074)	Carlette	44 6
43	DID IT FOR LOVE (Capitol 44483)	Sawyer Brown	49 3
45	I CAN'T TURN THE TIDE (RCA 90767-RAA)	Baillie & The Boys	24 17
46	I'M OVER YOU (RCA 9122-7-RAA)	Keith Whitley	DEBUT
47	TIME'S UP (Warner Bros. 7-22714-A)	Southern Pacific & Carlene Carter	27 12
48	MISTER DJ (Epic 3473236)	Charlie Daniels Band	67 2
49	DON'T GET ME STARTED (16th Ave. PB-70436)	John Conlee	52 5
50	I WATCHED IT ALL (ON MY RADIO) (MCA MCA-53753)	Lionel Cartwright	DEBUT
51	A BOTTLE OF WINE AND PATSY CLINE (MCA MCA-53754)	Martha Thornton	57 5
52	BEFORE THE BED GETS COLD (Evergreen EV-1111-A)	Holly Lipton	58 5
53	WHY SHOULD I (Columbia 3873216)	O'Kanes	54 6
54	IF I'M GONNA FALL (Sing Me SM-45-47A)	Lorie Ann	60 4
55	SILVER STALLION (Columbia 3873233)	The Highwaymen	61 3
56	LESSONS OF LOVE (SOR SOR-411A)	Jerry Lansdowne	62 4
57	LEAVE IT ALONE (Warner Bros. 7-22773-A)	The Foresters	28 14
58	BETTER BE HOME SOON (Warner Bros. 7-19964-A)	Jennifer McCarter & The McCarters	DEBUT
59	BACK WHERE I COME FROM (Warner Bros. 7-22662)	Mac McAnally	66 5
60	WHEN I COULD COME HOME TO YOU (MCA 53738)	Steve Wariner	31 19
61	SLOW COUNTRY DANCING (MSR MSR-19903-A)	Suzi Deveroux	DEBUT
62	THE RIDE (Tra-Star TS-1231-A)	Heath Locklear	68 3
63	THE GREAT DIVIDE (Warner Bros. 7-22751-A)	Gene Watson	34 14
64	WHAT PART OF NO DON'T YOU UNDERSTAND (Door Knob DK-90339)	Andi & The Brown Sisters	71 4
65	SUKIYAKI (Badger BG-201AA)	Hank Sasaki	72 3
66	FUNNY WAYS OF LOVING ME (Dorman Prod. 981101-A)	Steve Douglas	DEBUT
67	GHOST RIDERS IN THE SKY (Badger BG-200A)	Jack Patton	69 4
68	THE HIGHWAY (Columbia 38-73249)	Willie Nelson	DEBUT
69	AMERICAN HEROES (Fraternity F-3557-A)	Vettz	75 2
70	GOOD BYE, SO LONG, HELLO (RCA 9124-7-RAA)	Prairie Oyster	DEBUT
71	SHAME ON THE MOON (Play Back P-1341-A)	Bonnie Guitar	78 2
72	JOHN DEERE LETTER (Hilltop HT-127A)	Curley Surles	7989
73	CROCODILE TEARS (Arista AS1-9912)	Lee Roy Parnell	73 4
74	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-1001)	Touch Of Country	81 2
75	GOD'S COUNTRY (Sound Waves SW-4834-NSD)	New Beginnings Band	76 3
76	A COUNTRY BOYS DREAM (Ridgewood R-3011-A)	Mike O'Hara	83 2
77	WHERE THERE'S A MEMORY (Round Robin RR-1884)	Harlan Helgeson	77 3
78	I'M MINUS YOU (GBS GBS-803)	Carl Bird	85 2
79	PARDON ME (HAVEN'T WE LOVED SOMEWHERE BEFORE) (Curb CRB-010)	Moe Bandy & Becky Hobbs	87 2
80	IT AIN'T NOTHING (RCA 9059-7-RAA)	Keith Whitley	36 19
81	I'D REFALL IN LOVE TONIGHT (Capitol B-44495)	Anne Murray	89 2
82	AS FAR AS LOVE CAN THROW ME (SOR SOR-412-A)	Dawnett Fawcett	DEBUT
83	MANY A LONG AND LONESOME HIGHWAY (Columbia 38-73042)	Rodney Crowell	39 18
84	NOBODY'S HOME (RCA 9078-7-RAA)	Clint Black	43 16
85	IN MY EYES (MCA 53727)	Lionel Cartwright	46 17
86	START ALL OVER AGAIN (MCA/Curb MCA-53746)	Desert Rose Band	50 16
87	DOWN FOR THE LAST TIME (Carter Country 1206)	Keystone	53 6
88	IT'S YOU AGAIN (MCA 53732)	Skip Ewing	56 21
89	LONG WAY BACK HOME (Brykas BRY-1001)	Sonny Martin	59 6
90	HOLDIN' A GOOD HAND (Gallery II G-2040)	Jimmy Williams	63 5
91	TOSSIN' AND TURNIN' (Ridgewood R-3010-A)	Stacy	65 5
92	MORNING TRAIN (Tra-Star TS-1236)	Patsy Cole	70 11
93	THAT JUST ABOUT DOES IT (Columbia 38-69084)	Vern Gosdin	74 21
93	WHAT STILL LIVES IN MY MIND (NSD NSD-265)	Todd Dunford	82 4
94	LOVE CRAZY (TM U-26297MA)	Audrey Honeycut	80 4
96	WHO'S LONELY NOW (Warner Bros. 7-22779-A)	Highway 101	84 19
97	ROUTE 66 (Warner Bros. 7-22666-A)	Michael Martin Murphy	86 7
98	COME ON MR. LONELY (Stop Hunger SHR-SWHN 1101)	Sweeter Than Honey	88 7
99	HAVE IT YOUR WAY (Ridgewood R-3009-A)	Brittany	90 7
100	OUT OF YOUR SHOES (RCA 9016-7-RAA)	Lorrie Morgan	91 24

THANKS RADIO FOR MAKING

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CASH BOX CHARTS

COUNTRY INDIE SINGLES

March 3, 1990

The gray shading represents a bullet, indicating strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-041)	Charlie Louvin	2	7
2	BEFORE THE BED GETS COLD (Evergreen EV-1111A)	Holly Lipton	3	5
3	IF I'M GONNA FALL (Sing Me SM-45-47A)	Lori Ann	4	4
4	LESSONS OF LOVE (SOR SOR-411A)	Jerry Lansdowne	5	4
5	SLOW COUNTRY DANCING (MSR MSR-19903-A)	Suzi Deveraux	DEBUT	
6	THE RIDE (Tra-Star TS-1231-A)	Heath Locklear	6	5
7	WHAT PART OF NO DON'T YOU UNDERSTAND (Door Knob DK-90-339)	Andi & The Browns	8	4
8	SUKIYAKI (Badger BG-201AA)	Hank Sasaki	9	3
9	FUNNY WAYS OF LOVING ME (Dorman Prod. 981101-A)	Steve Douglas	DEBUT	
10	AMERICAN HEROES (Fraternity F-3557-A)	Vettz	10	2
11	SHAME ON THE MOON (Play Back P-1341-A)	Bonnie Guitar	13	2
12	JOHN DEERE LETTERS (Hilltop HT-127)	Curley Surles	14	3
13	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)	Touch Of Country	15	2
14	A COUNTRY BOY'S DREAM (Ridgewood R-3011-A)	Mike O'Hara	16	2
15	I'M MINUS YOU (GBS GBS-803)	Carl Bird	17	2
16	AS FAR AS LOVE CAN THROW ME (SOR SOR-412-A)	Dawnett Fawcett	DEBUT	
17	WITHOUT YOU (Oak 1074)	Carlette	1	6
18	GHOST RIDERS IN THE SKY (Badger BG-200A)	Jack Patton	7	4
19	GOD'S COUNTRY (Sound Waves SW-4834-NSD)	New Beginnings Band	11	3
20	WHERE THERE'S A MEMORY (Round Robin RR-1884)	Harlon Helgeson	12	3

Country Indies Indie Spotlight

■ **CHRIS LEDOUX:** "Wild and Woolly" (American Cowboy Songs 25001)

Down-home fiddlin' and some hot guitar licks create a snappily paced foundation for this tune. But after LeDoux adds his traditional vocals with that earnest cowboy punch, the final result is country superbness. "Wild and Woolly," written by LeDoux, is full of galloping energy with Southern class. Once again LeDoux dishes out incredible talent with that something-extra-special appeal.



Chris LeDoux

Indie Feature Pick

■ **PERRY LAPOINTE:** "Take It Easy on Me" (Door Knob DK90-341)

The power of love can often be overwhelming to its victims, according to LaPointe, as he delivers this tune, produced by Gene Kennedy. LaPointe reveals a great voice, although perhaps a not-so-articulate approach would be more worthy of the material. This peppy country-pop piece could certainly add some spice to radio airplay.

UP & COMING

■ **SOUTH POINT:** "Love Games" (Legacy LR-1005-A)

■ **BILLY JAY LEGREE:** "Love Bayou" (Magnum MAG-003)

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COUNTRY MUSIC

Indie Insight

THE WORD FOR SINGER/SONGWRITER **Pat Murphy** is busy, busy, busy... Murphy has just completed his first album on OL Records. The title song of the LP was written by Nashville legend, Mae Boren Axton, and is titled "Every Heart." Murphy's unusual life story is the basis for a new TV movie under development. He has also finished the soundtrack for another project, *The Charlie Romain Story*, also under development in Hollywood. Last, but not least, Murphy will appear in the movie *Ernest Goes to Jail*, this spring. Good luck, Pat, and keep up the busy schedule.



Kim Tsoy

ARNE BENONI, Norwegian sea captain turned country singer, ended 1989 with a whirlwind visit to Nashville, appearing on *Nashville Now* performing his latest record "If I Live to Be a Hundred." He also made an appearance at the Nashville Palace and was honored in the Nashville suburb of Ashland City by being selected Grand Marshall for their Christmas Parade. Benoni was also nominated in the Best New Independent Vocalist category at the recent *Cash Box* Nashville Music Awards Show.



Pat Murphy

OBIT RECORDS' **Kim Tsoy's** latest single, "The Sound of the Sun Goin' Down," written by award-winning songwriter of the year Max D. Barnes and Curly Putnam, is currently climbing the charts and could be Tsoy's strongest effort to date. His last two records hit the Top 100 singles charts nationally and the Top 20 indie charts. Along with Tsoy's new single, his album *Pure Country*, on CD, is gaining worldwide attention from radio stations in the U.S. as well as Sweden, Norway, West Germany, England and all of Europe. Country listeners everywhere are requesting more of Kim Tsoy's music.

CALENDAR OF EVENTS Coming Up:

THE SONGWRITERS GUILD FOUNDATION is sponsoring a workshop conducted by songwriter Fred Koller, based on his best-seller *How to Pitch and Promote Your Songs*. Classes will meet in the offices of the Songwriters Guild from 6-9 p.m. on March 6, 7 and 8. Fees for the workshop are \$45.00 for Guild members and \$90.00 for non-members. Advance registration is required by March 2, 1990.

As an independent publisher, Koller will focus the workshop sessions on where to start/how to succeed in the music business: the "ins," "outs" and "arounds" of dealing with Music Row publishing giants; how to research producers, artists and record companies; and how to publish your own material once it has been recorded.

For more information regarding this or other workshops, contact the Songwriters Guild of America at (615) 329-1782.

Back In Time:

- FEBRUARY 25—Happy Birthday to Faron Young (1932)
- FEBRUARY 26—Happy Birthday to Johnny Cash (1932)
- FEBRUARY 27—Kenny Rogers' LP *The Gambler* becomes a million-seller (1979)
- FEBRUARY 28—"It's Just a Matter of Time" by Sonny James hits the #1 spot on the country charts (1970)
- MARCH 1—Johnny Cash and June Carter are married (1968)
- MARCH 2—Carl Butler's "Don't Let Me Cross Over" holds the #1 position on the *Cash Box* country chart for the eighth consecutive week (1963)
- MARCH 3—Happy Birthday to Restless Heart's Larry Stewart (1959)

CURLEY SURLES

"John Deere Letter"

On HILLTOP Records



THIS WEEK

72

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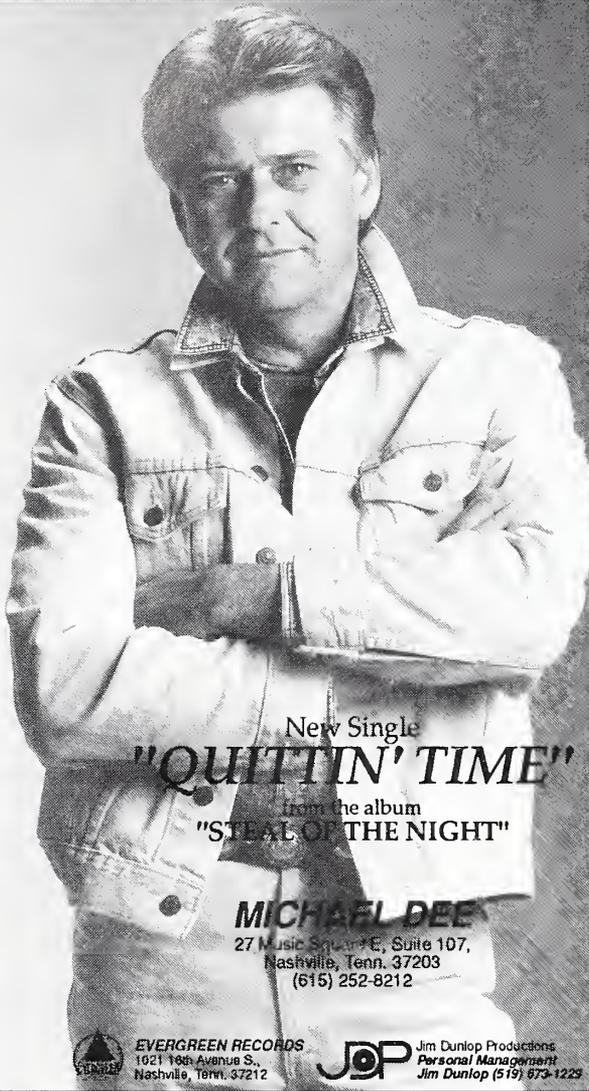
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HIGHWAYMEN RELEASE HIGH-FLYING ALBUM: Willie Nelson, Johnny Cash, Kris Kristofferson and Waylon Jennings—collectively known as the Highwaymen—were recently in the studio putting the finishing touches to their just-released *Highwaymen 2* album. Pictured in the studio are (l to r): Chips Moman, *Highwaymen 2*'s producer; Kris Kristofferson; Johnny Cash; Willie Nelson and Waylon Jennings. (photo: James Larson)



AFTER FINISHING STUDIO WORK on his forthcoming album, *Laredo*, MCA recording artist Steve Wariner headed to the Florida Keys to relax and do some fishing as a guest on TNN's *Celebrities Outdoors*. Wariner, pictured with Captain Kerry Price of Skip Braden's *Blue Chip Too*, landed a 25-pound barracuda and this 40-pound dolphin. (photo: Joe Young)

Most Of You Know CHRIS LeDOUX (LeDue)

Chris writes and records what he knows best and what a whole bunch of people like to hear . . . story songs about rodeo, ranching and our American West. As a former world rodeo champion he IS authentic.

THANKS to radio programers for giving this indie artist a listen . . . and play! His 1990 album, **RADIO & RODEO HITS**, has six songs that all received major music publications "picks", "recommends" or "spotlight of the week" awards . . . so he IS doing quality as well.

His new single, **WILD AND WOOLY/THE REAL THING**, was mailed February 8th. Side A is from the new album. It may get an award too.

The album in CD or cassette is available to programers, complimentary of course, by calling (615) 444-8431 or writing American Cowboy Songs, Inc., Route 7, Box 220, Mt Juliet, TN 37122. Big city fans like him too.





PATTY LOVELESS (LEFT) AND CLINT BLACK (RIGHT) announce final nominations for the **TNN Music City News Country Awards** at a press conference telecast live from the Vanderbilt Plaza Hotel during TNN's music video series, *VideoMorning*. Winners in the 13 fan-voted categories will be announced live from the Grand Ole Opry House on Monday, June 4, the first day of Fan Fair.

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Left toright: guitarist and producer Roberto Gallarza, singer Little Joe, and Frank Welzer, CBS Discos vice president and general manager at a ceremony in San Antonio, Texas, where Little Joe is presented with three gold records from CBS for record sales of his last five albums. (photo: Ric Vasquez)

THIS WEEK'S COCINANDO HAS AS GUEST COLUMNIST: *San Antonio-based writer Ramiro Burr with his analysis on La Onda Tejana.*

The dawn of the '90s finds the Tejano music industry on its biggest upswing, after several years of gradual improvement from its 1986 debacle. That was the year known as the Triple Whammy: a combination of the severe devaluation of the Mexican peso, a depressed oil and gas industry in Texas and a lingering recession. In its aftermath many bands on the economic fringe simply dissolved, while other related businesses either downsized operations and laid off employees, or just packed it in. While the youngbloods in the industry panicked, the industry veterans pressed on, albeit with tighter budgets and ambitions. But before we unravel a full story of trials and triumphs, a little history is in order.

Tejano music sprang up in South Texas in the 1930s from the conjunto/norteno and ranchera sounds emanating from the Northern areas of Mexico mixed with the polka rhythms of German immigrants. It can be described as the basic "oompah" beat with a lead melody provided by the reedy sound of the all-important accordion, six-string guitar and minimal percussion. By the mid-'50s, with conjunto firmly entrenched in the Southwest, particularly in rural areas, Tejano (conjunto sans accordion) was making its way to the urban areas, where it nested amidst the middle and upper class of Texas' Mex-Americans. By the '60s, organs, synthesizers and other keyboard instruments were added to the drum- and brass-featured instrumentation. This path toward urbanization also brought sophistication to the Tejano sound, with the incorporation of elements from modern rock, pop, and R&B. Some of the artists who have contributed to the genre's development are Beto Villa, Narciso Martinez, Little Joe Hernandez, Sunny Ozuna, Isidro Lopez and Agustin Ramirez. Lyrical content is usually descriptive: poignant tales of fun-loving youth, love found/love lost, partying/struggling in the *barrio*, and other experiences of Tex-Mex culture, often sung in a combination of English and Spanish.

Robert (Bob) Grever is an industry veteran who has lived it all. He built Cara Records into the strongest independent label in the Tejano music market: a status first evinced by his label's current promotion and distribution agreement with CBS Discos, and then by its recent sale to Capitol/EMI Latin, effective next January 1. As a result of these two transactions, Grever no longer faces the routine headaches involved in self-distribution. He was able to cut back on expenses, and enjoyed the prestige of being associated with labels with worldwide distribution potential. The Cara artists inherently get the individual attention typical of a small label as well as the status of major-label association.

Grever strongly believes the prevailing trend in the market is to "buy in." From a golf course in Daytona, Florida, he reiterated his belief that other smaller Tejano labels will be acquired by multis looking for good prospects in terms of future sales, citing Joey Records and Hacienda Records as two of the labels fitting this criteria. Besides CBS and Capitol/EMI-Latin, Grever also sees BMG entering the Tejano fray, as he predicts the competition in the Tejano market will become fierce. He is impressed with C/EL's Jose Behar's aggressive foray into the Tejano market. Grever said, "I've never seen a company invest so much money in the Tejano Awards as Capitol/EMI-Latin has this year, a strong indication as to how important the Tejano market has become for them." However, Grever feels CBS will not take lightly the loss of Cara's market share and will bounce back strongly.

Established Tejano producer **Manuel (Manny) Guerra** became the most recent rebounding beneficiary of the perceived trend toward in-buying, as he was recently signed by CBS Discos to find, record and produce new talent for the label. In turn, CBS will manufacture, distribute and market Guerra's current roster from his own RP and AMS labels, including Jimmy Edward, Shelly Lares, Carlos Miranda and others. According to CBS, Guerra has produced and/or recorded 34 of the 36 artists competing in the 12 categories in the 10th Tejano Music Awards. In a prepared statement, CBS Discos vice president and general manager Frank Welzer stated that the association of CBS Discos and Manny Guerra will be a force in the Tejano music industry that will be impossible to match.

"Instead of just surviving the way we were in the mid-'80s, we're going to be successful," said Guerra. "We're with a big company and we expect to do good. Any competition we get will only make us better. We're ready to kick some ass." There is also wide speculation that Corpus Christi-based Freddie Records is the next potential acquisition target for a multi. Various calls left for owner Freddie Martinez seeking confirmation were never returned.

Sponsorship of Tejano artists and events is hardly new, but the players have taken to the game with such ferocity it has become the new blood sport in the business world. Budweiser, Miller, Coors, Coca-Cola and Pepsi-Cola have made heavy investments to secure promotional contracts in the industry. Relative newcomer R.J. Reynolds is a co-sponsor for the second year in a row of the 10th

CASH BOX MICRO CHART

MIAMI LATIN LPs

March 3, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

- | | | |
|----|---------------------------------|-----------------|
| 1 | RAICES(CBS Discos) | JULIO IGLESIAS |
| 2 | LORANDO LAMBADA(CBS Discos) | KAOMA |
| 3 | ACUARELA DEL CARIBE(CBS Discos) | WILLIE CHIRINO |
| 4 | SEXACIONAL(TH/Rodven) | LALO RODRIGUEZ |
| 5 | SE ME ENAMORA EL ALMA(BMG) | ISABEL PANTOJA |
| 6 | SONRIE(CBS Discos) | ROBERTO CARLOS |
| 7 | LOS GRANDES EXITOS(CBS Discos) | BRAULIO |
| 8 | CON EL MARIACHI VARGAS(PolyG.) | J. L. RODRIGUEZ |
| 9 | LORANDO LAMBADA(TH/Rodven) | TERESITA GUERRA |
| 10 | TIERRA DE NADIE(CBS Discos) | ANA GABRIEL |

CASH BOX MICRO CHART

LOS ANGELES LATIN LPs

March 3, 1990 The grey shading represents a bullet, indicating strong upward chart movement.

- | | | |
|----|-------------------------------------|-----------------|
| 1 | NO TE OLVIDARE(Capitol/EMI Latin) | MAZZ |
| 2 | Y PARA SIEMPRE(Fonovisa) | LOS BUKIS |
| 3 | EMILIO NAVAIRA(CBS Discos) | EMILIO NAVAIRA |
| 4 | RAICES(CBS Discos) | JULIO IGLESIAS |
| 5 | THE CHI-TOWN BOYS ARE BACK(Freddie) | LA SOMBRA |
| 6 | MARISELA(Ariola) | MARISELA |
| 7 | A TODO GALOPE(Fonovisa) | BRONCO |
| 8 | 15 IDOLOS(Video Visa) | VARIOS ARTISTAS |
| 9 | CANCIONES DE MI PADRE (Elektra) | LINDA RONSDADT |
| 10 | COMO TU MUJER(Ariola) | ROCIO DURCAL |

Tejano Music Awards (to be held March 9 at San Antonio's Convention Center Arena), which has become a pivotal staple for the genre. Romeo Perez, spokesman for R.J. Reynolds, said, "It's important to support the awards which recognize some of the best Hispanic artists in the country. To put it in simpler terms: numbers talk louder than words."

The TMA, considered the single biggest event of its kind in the Hispanic music world, drew more than 10,000 people to the San Antonio Convention Center Arena in 1989. The gala was broadcast through syndication to more than 32 radio stations and 63 television stations, with an estimated audience of 13 million persons, mostly through the Southwest but also in other predominantly Hispanic markets.

Radio stations and nightclubs have similarly been positively impacted by the boom of Tejano music. In 1986 there was only one station in San Antonio that programmed a substantial amount of Tejano music. Today we have KXTN-AM and KFHM-AM playing it 24 hours a day and at least two others, KEDA-AM and KZVE-FM, broadcasting it during a substantial portion of their programming.

"The switch by radio stations to Tejano music can be explained as a response to the music's popularity," said Santiago Nieto, music director for KZVE-FM, who listed some of the environment's changing factors like the majors' involvement and the packed-house success nightclubs are enjoying from the booking of live Tejano acts. "For these reasons, people in radio just can't ignore it," Nieto says, "especially in a city like San Antonio, which is considered as a major market for this kind of music."

Years ago, Tejano dances were held in area dance halls and outdoor sites like parks and amphitheaters. Promoters rented the venue, sub-contracted lights and security and produced their events. Now, nightclubs are also getting into the action. In 1986, Gamblers!, on San Antonio's far Southwest side, was a cavernous dance hall catering to the country-music market. The place is still open but the name was changed to Desperados and the music is now authentic live Tejano, five nights a week. It is the premier showcase for Tejano artists in the area. Other San Antonio clubs, such as Reflex and Aquariums, finessed a more viable formula—live Tejano music interspersed with the best and newest in pop, rap and dance music. Outside San Antonio, Houston's Island Club and Studio 45, Dallas' La Bamba and Austin's Amigos also benefit from this unique combination.

"The key seems to be the mix of the musical styles," said Nieto. "Our people like to dance like anyone else. I think the thing is, they can dance as easily to pop dance tunes as to Tejano music. At these places they can do both...and that's what makes it fun."

Fun. Good Times. Profits. Tejanos seem to know what America is all about.

Ramiro Burr

W

e started Capitol/EMI Latin by signing great Tejano artists.

One year later, it's still one
of the things we do best.



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Selena Y Los Dinos

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Johnny Hernandez



**Roberto Pulido
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La Mafia
The Latin Breed
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Ram Herrera
David Marez
Joe Posada
Xelencia
La Fiebre
New Variety Band
Jean Le Grand
The Test Tube Babes
Los Dudes
Los Tobbys
Emilio Guerrero
Los Monarcas
Montana Breed
Cactus Band
Tabasco

*CARA RECORDS recordings scheduled for release January 1, 1991.



CASH BOX CHARTS

TOP 200 ALBUMS

March 3, 1990

The gray shading represents a bullet, indicating strong upward chart movement.



			Total Weeks Last Week
1	FOREVER YOUR GIRL (P) (Virgin 90943)WEA 9.98	PAULA ABDUL	1 66
2	COSMIC THING (Reprise 25954)WEA 8.98	B-52'S	2 34
3	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)BMG 8.98	JANET JACKSON	3 22
4	FULL MOON FEVER (MCA 6253)MCA 9.98	TOM PETTY	6 43
5	STORMFRONT (Columbia 44366)CBS	BILLY JOEL	7 18
6	...BUT SERIOUSLY (Atlantic)WEA 8.98	PHIL COLLINS	4 14
7	BACK ON THE BLOCK (Owest/Warner Bros. 26020)WEA 8.98	QUINCY JONES	5 13
8	DANCE!... YA KNOW IT (MCA 6342)MCA 8.98	BOBBY BROWN	9 14
9	CRY LIKE A RAINSTORM — HOWL LIKE THE WIND (Elektra 60872)WEA 8.98	LINDA RONDSTADT (Featuring Aaron Neville)	10 20
10	SOUL PROVIDER (Columbia 45012)CBS	MICHAEL BOLTON	11 32
11	KEEP ON MOVIN' (Virgin 91267)WEA 9.98	SOUL II SOUL	12 35
12	TENDER LOVER (Solar 45288)CBS	BABYFACE	13 32
13	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98	MILLI VANILLI	8 50
14	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98	TECHNOTRONIC	17 11
15	THE BEST OF LUTHER...THE BEST LOVE (Epic 45320-EK45423)CBS	LUTHER VANDROSS	20 18
16	DR. FEELGOOD (Elektra 60829)WEA 8.98	MOTLEY CRUE	16 24
17	PUMP (Geffen GHS 24254)WEA 8.98	AEROSMITH	14 23
18	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98	YOUNG M.C.	15 24
19	KENNY G LIVE (Arista 8613)BMG 8.98	KENNY G	21 13
20	SKID ROW (Atlantic 81936)WEA 8.98	SKID ROW	18 56
21	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)WEA 8.98	THE NEW CREW	24 33
22	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	NEW KIDS ON THE BLOCK	19 79
23	JOURNEYMAN (Reprise 26074)WEA 8.98	ERIC CLAPTON	22 15
24	LOOK SHARP! (EMI 91098)CEMA 9.98	ROXETTE	27 46
25	REPEAT OFFENDER (EMI 90380)CEMA 9.98	RICHARD MARX	23 42
26	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98	WHITESNAKE	25 15
27	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98	TESLA	28 18
28	JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98	JIVE BUNNY & THE MIXMASTERS	26 10
29	FREEDOM (Reprise 25899)WEA 8.98	NEIL YOUNG	31 20
30	CUTS BOTH WAYS (Epic 45217)CBS	GLORIA ESTEFAN	33 32
31	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98	SOUNDTRACK	30 11
32	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98	SEDUCTION	36 18
33	STEEL WHEELS (Columbia 45333)CBS	THE ROLLING STONES	29 25
34	THE END OF INNOCENCE (Geffen 24217)WEA 8.98	DON HENLEY	32 34
35	ALANNAH MYLES (Atlantic 81956)WEA 8.98	ALANNA MILES	37 6
36	PRESTO (Atlantic)WEA 8.98	RUSH	34 14
37	HEART OF STONE (Geffen 24239)WEA 8.98	CHER	35 33
38	SMITHEREENS 11 (Capitol 91194)CEMA 8.98	THE SMITHEREENS	39 17
39	BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98	SOUNDTRACK	41 5
40	THE SEEDS OF LOVE (Fontana 838730)POL	TEARS FOR FEARS	38 22
41	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL	SCORPIONS	40 14
42	HIT LIST (Epic 45473)CBS	JOAN JETT	46 5
43	MICHELLE (Ruthless/Atco 91282)	MICHEL'LE	51 7
44	WHEN HARRY MET SALLY... (Columbia 45319)CBS	SOUNDTRACK (FEATURING HARRY CONNICK JR.)	42 30
45	BIG TYME (MCA 42302)MCA 8.98	HEAVY D. & THE BOYZ	43 36
46	GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98	CHICAGO	44 12
47	ONE NIGHT OF SIN (Capitol 92861)CEMA 8.98	JOE COCKER	45 23
48	LIKE A PRAYER (Sire 25844)WEA 9.98	MADONNA	47 48
49	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98	JOE SATRIANI	48 16
50	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44374)WEA 8.98	WARREN	56 55

			Total Weeks Last Week
51	CROSSROADS (Elektra 60888)WEA 8.98	TRACY CHAPMAN	49 20
52	NICK OF TIME (Capitol 91268)CEMA 8.98	BONNIE RAITT	55 48
53	LET LOVE RULE (Virgin 91290)WEA 9.98	LENNY KRAVITZ	53 13
54	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	3RD BASS	50 14
55	TRASH (Epic 45137)CBS	ALICE COOPER	52 30
56	LABOUR OF LOVE II (Virgin 91324)	UB40	58 7
57	WORLD BEAT (Epic 46010)CBS	KAOMA	68 6
58	MARCH (RCA 9692-1-R)BMG 8.98	MICHAEL PENN	61 11
59	BAD ENGLISH (Epic OE 45083)CBS	BAD ENGLISH	54 34
60	GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS	EDDIE MONEY	57 12
61	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS	BONHAM	59 22
62	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS	NEW KIDS ON THE BLOCK	60 21
63	THE INCREDIBLE BASE (Profile 1285)IND 8.98	ROB BASE	62 12
64	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98	ELTON JOHN	67 25
65	CAN'T FIGHT FATE (Arista 8581)BMG 8.98	TAYLOR DAYNE	63 16
66	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL	THE KENTUCKY HEADHUNTERS	66 11
67	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	64 18
68	MOTHER'S MILK (EMI-92152)CEMA 8.98	RED HOT CHILI PEPPERS	65 26
69	HERITAGE (Columbia C45268)CBS	EARTH WIND & FIRE	84 3
70	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS	BARBARA STREISAND	69 20
71	SEMINAR (Nasty Mix 70150)	SIR MIX-A-LOT	70 16
72	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98	RANDY TRAVIS	72 20
73	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98	FINE YOUNG CANNIBALS	71 52
74	WE TOO ARE ONE (Arista 8606)BMG 8.98	EURYTHMICS	73 23
75	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	BIZ MARKIE	81 19
76	LONE WOLF (Curb/Warner 26090)WEA 8.98	HANK WILLIAMS JR.	90 3
77	RUNAWAY HORSES (MCA 6339)MCA 8.98	BELINDA CARLISLE	74 19
78	STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98	ROD STEWART	75 13
79	STAY WITH ME (Columbia 44367)CBS	REGINA BELLE	79 26
80	DEEP (Beggars' Banquet 9877-1-H)BMG 9.98	PETER MURPHY	92 4
81	RVS III (Columbia 45250)CBS	RICKY VAN SHELTON	83 4
82	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98	BOBBY BROWN	76 86
83	DECADE (Capitol 93178)CEMA 9.98	DURAN DURAN	77 12
84	SIMPLE MAN (Epic FE 45316)CBS	CHARLIE DANIELS	78 13
85	HOT IN THE SHADE (PolyGram 838 913)POL	KISS	85 18
86	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	80 21
87	BRAVE AND CRAZY (Island 91285)WEA 8.98	MELISSA ETHRIDGE	82 22
88	BLOW MY FUSE (Atlantic 81877)WEA 8.98	KIX	86 22
89	THE HEALER (Chameleon D1-74808)CEMA 8.98	JOHN LEE HOOKER	93 19
90	FLOOD (Elektra 60907)WEA 8.98	THEY MIGHT BE GIANTS	102 5
91	THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98	STONE ROSES	91 6
92	STEADY ON (Columbia FC 45209)CBS	SHAWN COLVIN	106 6
93	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98	BIG DADDY KANE	107 22
94	XYZ (Enigma 73525)CEMA 9.98	XYZ	96 11
95	AND IN THIS CORNER... (Jive 1188)BMG 8.98	D.J. JAZZY JEFF & THE FRESH PRINCE	87 16
96	STICK IT TO YA (Chrysalis 21702)CEMA 9.98	SLAUGHTER	132 2
97	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FRR 82-DMC)POL	THE CURE	88 42
98	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	88 42
99	ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98	QUEEN LATIFAH	89 14
100	ATTITUDE (Atlantic 82035)WEA 8.98	TROOP	94 16
101	WHAT YOU DON'T KNOW (Arista)BMG 8.98	EXPOSE	95 36
102	LARGE AND IN CHARGE (MCA 6354)MCA 9.98	CHUNKY A	97 11
103	LEGACY (RCA 9694-1-R)BMG 8.98	POCO	98 24
104	KILLIN' TIME (RCA 9668)BMG 8.98	CLINT BLACK	104 40
105	WILD! (Sire/Reprise 26026)WEA 8.98	ERASURE	99 17
106	WRECKS-N-EFFECT (Motown 6281)MCA 8.98	WRECKS-N-EFFECT	100 11
107	BOYS N HEAT (Columbia FC 45300)CBS	BRITNY FOX	103 14
108	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98	VARIOUS ARTISTS	105 16
109	LOUDER THAN LOVE (A&M SP 5252)BMG 8.98	SOUNDGARDEN	118 5
110	THE SWEET KEEPER (Reprise/WB 26091)WEA 8.98	TANITA TIKARAM	124 3
111	FLOWERS IN THE DIRT (Capitol 91653)CEMA 8.98	PAUL McCARTNEY	111 37
112	TWICE SHY (Capitol 90640)CEMA 9.98	GREAT WHITE	108 44

			Total Weeks Last Week		
113	LONG HARD LOOK (Atlantic 81915)WEA 8.98	LOU GRAMM	109	15	
114	MOSAIC (Elektra 60892)WEA 8.98	GIPSY KINGS	110	13	
115	BABYLON A.D. (Arista AL 8580)BMG 9.98	BABYLON A.D.	112	10	
116	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	113	74	
117	FOREIGN AFFAIR (Capitol 91873)CEMA 8.98	TINA TURNER	114	22	
118	STAIRWAY TO HEAVEN/HIGHWAY TO HELL (Mercury 842093)POL	VARIOUS ARTISTS	115	12	
119	PORCELAIN (Virgin 91325)WEA 9.98	JULIA FORDHAM	129	2	
120	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98	N.W.A.	116	53	
121	AUTOMATIC (Warner Bros. 26015)WEA 9.98	JESUS AND MARY CHAIN	128	4	
122	YOU WANNA DANCE WITH ME (MCA 6343)MCA 8.98	JODY WATLEY	117	11	
123	ADDICTIONS VOL.1 (Island 91318)WEA 8.98	ROBERT PALMER	119	13	
124	CAPTAIN SWING (PolyGram 838 878)POL	MICHELLE SHOCKED	120	17	
125	NOTHING FACE (MCA 6326)	VOIVOD	121	7	
126	THE FRONT (Columbia 45260)CBS	The Front	DEBUT		
127	PURE (RCA 9934-1-R)	THE PRIMITIVES	122	7	
128	THE MOODY BLUES GREATEST HITS (Threshold 840 659 1)POL	THE MOODY BLUES	123	10	
129	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98	THE D.O.C.	125	30	
130	BUILT TO LAST (Arista)BMG 8.98	GRATEFUL DEAD	126	16	
131	THRASH ZONE (Metal Blade/Enigma 73407)CEMA 9.98	D.R.I.	127	4	
132	FAST MOVIN' TRAIN (RCA 9961)BMG 9.98	RESTLESS HEART	147	2	
133	ENUFF Z'NUFF (Atco/Atlantic 91262)WEA 8.98	ENUFF Z'NUFF	130	21	
134	DONE BY FORCES OF NATURE (Warner Bros. 26072)WEA 8.98	JUNGLE BROS.	146	6	
135	WE CAN'T GO WRONG (Capitol 91041)CEMA 8.98	COVER GIRLS	131	5	
136	DEAD ON (SBK 93249)CEMA 9.98	DEAD ON	143	2	
137	A SHADE OF RED (Virgin 91269-4)WEA 8.98	REDHEAD KINGPIN & The F.B.I.	138	6	
138	LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98	LORRIE MORGAN	145	5	
139	PAGES OF LIFE (MCA 42332)MCA 8.98	THE DESERT ROSE BAND	144	2	
140	KEVIN PAIGE (Chrysalis 21683)CBS	KEVIN PAIGE	140	20	
141	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	k.d. lang	133	39	
142	BEACHES (G) (Atlantic 81933)WEA 9.98	Original Motion Picture Soundtrack	134	59	
143	NEITHER FISH NOR FLESH (Columbia 45351)CBS	TERRENCE TRENT D'ARBY	135	15	
144	24/7(4TH & B'Way/Island 4011)WEA 8.98	DINO	136	36	
145	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY (Sire 26028)WEA	ICE-T	137	19	
146	IN STEP (Epic 45024)CBS	STEVIE RAY VAUGHAN & DOUBLE TROUBLE	139	36	
147	LONDON WARSAW NEW YORK (Epic 45472)CBS	Basia	DEBUT		
148	ZIG ZAG (Columbia OC 45058) 8.98	HOOTERS	141	10	
149	THE U-KREW (Enigma 73524)CEMA 9.98	THE U-KREW	158	2	
150	HATS (A&M 5284)BMG 9.98	THE BLUE NILE	165	2	
151	SYBIL (Next Plateau 1018)IND 8.98	SYBIL	142	21	
152	PRETTY HATE MACHINE (TVT 2610)IND	NINE INCH NAILS	164	3	
153	LET'S GET IT STARTED (G) (Capitol C1-90924)CEMA 8.98	M.C. HAMMER	150	71	
154	Y U I ORTA (Mercury 838 9731)POL	IAN HUNTER/MICK RONSON	154	13	
155	JUST SAY OZZY (CBS 45451)	Ozzy Osbourne	DEBUT		
156	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98	EAZY-E	156	68	
157	AFTER 7 (Virgin 91061)WEA 8.98	AFTER 7	168	15	
158	WHERE DO WE GO FROM HERE (Cypress/A&M 90130)BMG 9.98	MICHAEL DAMIAN	155	5	
159	OH MERCY (Columbia 45281)CBS	BOB DYLAN	148	22	
160	APPETITE FOR DESTRUCTION (P/7) (Geffen GHS 24148)WEA 8.98	GUNS N' ROSES	149	131	
161	GUTTER BALLET (Atlantic 82008)WEA 9.98	SAVATAGE	176	2	
162	EYES ON THIS (First Priority/Atlantic 91304)WEA 8.98	MC LYTE	162	21	
163	DICE (Def American/Geffen 24214)WEA 9.98	ANDREW DICE CLAY	151	44	
164	BEYOND A DREAM (Island 91319)WEA 9.98	BY ALL MEANS	173	3	
165	DESERT WIND (Sire 1-25976)WEA 9.98	OFRA HAZA	175	3	
166	HANDLE WITH CARE (In-Effect/Reactivity 3010)IND 8.98	NUCLEAR ASSAULT	153	5	
167	AVALON SUNSET (Mercury 839262)POL	VAN MORRISON	152	37	
168	HEART LIKE A GUN (Atlantic 81903)WEA 8.98	FIONA	169	6	
169	GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103)IND 8.98	GHETTO BOYS	157	6	
170	THE OCEAN BLUE (Sire/Warner Bros. 25906)WEA 9.98	THE OCEAN BLUE	159	4	
171	ANIMAL LOGIC (I.R.S 82020)MCA 9.98	ANIMAL LOGIC	160	5	
172	COMPANY OF WOLVES (Mercury 842184)POL	COMPANY OF WOLVES	180	2	
173	SHOTGUN MESSIAH (Relativity/Important 1012)IND 8.98	SHOTGUN MESSIAH	161	19	
174	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA	Faith No More	DEBUT		

			Total Weeks Last Week		
175	SOULFORCE (Restless 72344)IND 8.98	7 SECONDS	163	4	
176	WARM AND TENDER (Geffen GHS 24257)WEA 9.98	OLIVIA NEWTON JOHN	166	10	
177	I AM I (Epic FE 45354)CBS	NUCLEAR VALDEZ	183	2	
178	SILKY SOUL (Warner Bros. 25802)WEA 8.98	MAZE FEATURING FRANKIE BEVERLY	167	24	
179	A BLUES FOR BUDDHA (RCA 9960-1-R)BMG 9.98	THE SILENCERS	185	2	
180	PSYCHO CAFE (Mechanic/MCA 6300)MCA 8.98	BANG TANGO	170	31	
181	I WANT YOU (Vision VR-3316)IND 9.98	SHANA	182	3	
182	IT TAKES TWO (G) (Profile PRO-1267)IND 8.98	ROB BASE & D.J. E-Z ROCK	171	75	
183	BATMAN SOUNDTRACK (Warner Bros. 25936)WEA 8.98	PRINCE	172	35	
184	ACADIE (Opal/Warner Bros. 25969)WEA 8.98	DANIEL LANOIS	174	6	
185	HUMAN SOUL (RCA 9876-1-R)BMG	Graham Parker	DEBUT		
186	HOME (MCA 6312)MCA 8.98	STEPHANIE MILLS	177	33	
187	REQUIEM FOR THE AMERICAS (Enigma 73354)CEMA 9.98	JONATHAN ELIAS W/ VARIOUS ARTISTS	194	2	
188	DANGEROUS TOYS (Columbia FC 45931)CBS	DANGEROUS TOYS	178	33	
189	A BLACK & WHITE NIGHT - LIVE (Virgin 91295)WEA 8.98	ROY ORBISON & FRIENDS	179	14	
190	STRANGE ANGELS (Warner Bros. 25900)WEA 8.98	Laurie Anderson	181	17	
191	LAST OF THE RUNAWAYS (A&M SP 5272)BMG 8.98	GIANT	184	20	
192	VIVID (P) (Epic BFE 44099)CBS	LIVING COLOUR	186	68	
193	THE MAN IS BACK (A&M 5256)BMG 8.98	BARRY WHITE	187	10	
194	PHANTOM OF THE OPERA (Polydor 831 273-1)POL	ORIGINAL LONDON CAST	188	31	
195	LIFE IS...TOO SHORT(RCA 1149-1-J)BMG 8.98	TOO SHORT	189	55	
196	HYSTERIA (P/9) (Mercury 830 675-1)POL 9.98	DEF LEPPARD	190	132	
197	THE REAL THING (Mercury 838 366)POL	ANGELA WINBUSH	191	17	
198	STRANGE FIRE (Epic FE 45427)CBS	INDIGO GIRLS	192	7	
199	GUITAR SHOP (Epic OE 44313)CBS	JEFF BECK	193	20	
200	MERRY MERRY CHRISTMAS (Columbia FC 45280)CBS	NEW KIDS ON THE BLOCK	195	20	

TOP 200 ALBUMS (ALPHABETIZED BY ARTIST)

2 Live Crew / 21	D - Mob / 97	Living Colour / 192	Shocked, Michele / 124
7 Seconds / 175	D.R.I. / 131	M.C. Hammer / 153	Shana / 181
Abdul, Paula / 1	Duran Duran / 83	M.C. Lyte / 162	Shotgun Messiah / 173
Aerosmith / 17	Dylan, Bob / 159	Madonna / 48	Silencers / 179
After 7 / 157	Earth, Wind & Fire / 69	Marx, Richard / 25	Sir Mix Alot / 71
Anderson, Lorie / 190	Eazy-E / 156	Maze / 178	Skid Row / 19
Animal Logic / 171	Enuff'Nuff / 133	McCartney, Paul / 111	Slaughter / 96
B 52's / 2	Erasure / 105	Metallica / 171	Smithereens / 38
Babyface / 12	Estefan, Gloria / 30	Michelle / 43	Soundgarden / 109
Babylon A.D. / 115	Etheridge, Melissa / 87	Miles, Alanna / 35	Soul 2 Soul / 11
Bad English / 59	Eurythmics / 74	Mills, Stephanie / 186	Stairway To
Bang Tango / 180	Expose / 101	Milli Vanilli / 13	Heaven/Highway To
Base, Rob / 182	Faith No More / 174	Money, Eddie / 60	Hell / 118
Basia / 147	Fiona / 168	Moody Blues / 128	Stewart, Rod (Box) / 7
Beck, Jeff / 199	Fine Young Cannibals / 73	Morgan Laurie / 138	Stone Roses / 91
Belle Regina / 79	Fordham, Julia / 119	Morrison, Van / 167	Streisand, Barbara / 70
Big Daddy Kane / 93	Front / 126	Motley Crue / 16	Sybil / 151
Biz Markie / 75	Full Force / 188	Murphy, Peter / 80	Taylor Dayne / 65
Black, Clint / 104	Ghetto Boys / 169	New Kids (1st L.P.) / 62	Tears For Fears / 40
Blue Magic / 170	Giant / 191	New Kids (Hangin') / 22	Technonics / 14
Blue Nile / 150	Gramm, Lou / 113	New Kids (Christmas) / 200	Tesla / 27
Bonham / 61	Great White / 112	Nine Inch Nails / 152	They Might Be Giants / 90
Bolton, Michael / 10	Greatful Dead / 130	Nuclear Assault / 166	Third Base / 54
Bon Jovi / 116	Guns N' Roses / 160	Nuclear Valdez / 177	Tikaram, Tanita / 110
Britny Fox / 107	Gypsy Kings / 114	N.W.A. / 120	Too Short / 195
Brown, Bobby / 82	Happy Anniversary	Ocean Blue / 170	Travis, Randy / 72
Brown, Bobby(Dance) / 8	Charlie Brown / 108	Ofra Haza / 165	Troop / 100
Bush, Kate / 67	Heavy D & The Boyz / 45	Orbison, Roy / 189	Turner, Tina / 117
By All Means / 164	Henley, Don / 34	Osbourne, Ozzy / 155	UB40 / 56
Carlisle, Belinda / 77	Hooker, John Lee / 89	Palmer, Robert / 123	U - Krew / 149
Chapmen, Tracy / 51	Hooters / 148	Paige, Kevin / 140	Van Shelton, Rickie / 81
Cher / 37	Hunter/Ronson / 154	Parker, Graham / 185	Vandross, Luther / 15
Chicago / 46	Ice - T / 145	Penn, Michael / 58	Vaughn, Stevie Ray / 146
Chunky - A / 102	Indigo Girls / 198	Petty, Tom / 4	Voivod / 125
Clapton, Eric / 23	Jackson, Janet / 3	Poco / 103	Warrant / 50
Clay, Andrew Dice / 163	Jackson, Janet / 3	Queen Latifah / 99	Watley, Jody / 122
Cocker, Joe / 47	Chain / 121	Requiem For The Americas / 187	White, Barry / 193
Collins, Phil / 6	Jetty Joan / 42	Raitt, Bonnie / 52	Whitesnake / 26
Colvin, Shawn / 106	Jive Bunny & The Mixmasters / 28	Redhead Kingpin / 137	Williams, Hank Jr. / 76
Company Of Wolves / 172	Joel, Billy / 5	Red Hot Chilipeppers / 68	Winbush, Angela / 197
Cooper, Alice / 55	John, Olivia Newton / 176	Restless Heart / 132	Wrecks N Effect / 106
Cover Girls / 135	John, Elton / 64	Rolling Stones (L.P.) / 33	XYZ / 94
Cure / 98	Jones, Quincy / 7	Rolling Stones (Box) / 184	Young M.C. / 18
Damian Michael / 158	Jones, Rickie Lee / 86	Rondstant, Linda / 9	Young, Neil / 29
Daniels, Charlie / 84	Jungle Bros. / 134	Roxette / 24	Soundtracks:
Dangerous Toys / 188	Kaoma / 57	Rush / 36	Batman (Prince) / 183
D'Arby, Terrence Trent / 143	Kenny - G / 19	Satriani, Joe / 49	Beaches / 142
Dead On / 136	Kentucky Head-hunters / 66	Savatage / 161	Born On The Fourth Of July / 39
Desert Rose Band / 139	Kiss / 85	Scorpions / 41	Little Mermaid / 31
Def Leppard / 196	Kix / 88	Seduction / 32	When Harry Met Sally / 44
D.J. Jazzy Jeff / 95	Kravitz, Lenny / 53		
Dino / 144	Lang K.D. / 141		
D.O.C. / 129	Lanois, Daniel / 184		

THEY MIGHT BE GIANTS: THEN AGAIN, MAYBE NOT

BY KAREN WOODS

"Why is the world in love again? Why are we marching hand in hand? Why are the ocean levels rising up? It's a brand new record for 1990, They Might Be Giants' brand new album, *Flood!*"

This, ladies and gentlemen, is how the brand new They Might Be Giants record, yes, *Flood*, begins. Imagine a rather cheesy-sounding choir singing the above, and you get the general idea. There really is no other way to begin this one, but with a bit of self-deprecating tongue-in-cheek arrogance. Is that a non-sequitur? Of course it is. That's They Might Be Giants stock in trade, twisting illogic until it makes sense. Making the highbrow low and the low high. Being too smart for the pop music trade, but trading anyway.

This pop music dynamic duo has never done things exactly by the book, so starting the new record off with this sort of introduction is par for the course. Point number one: the two main instruments in this "band" are guitar and accordion. Point number two: their first venture into the public eye (or ear) was through their unique Dial-a-Song service (it still exists: 718-387-6962), which was hooked up to vocalist John Flansburgh's home phone. It made it impossible to reach him there, due to the hundreds of people calling to hear a different TMBG song every day.

After developing a bit of a New York following, Flansburgh and guitarist John Linnell put out a cassette, which got them signed to the fledgling Hoboken-based Bar/None Records. They released *They Might Be Giants* in 1986, and a year later, one of their soon-to-be-trademark off-the-wall videos for "Don't Let's Start" won the hearts of MTV viewers and cemented TMBG's reputation as a thinking-man's pop group.

In 1988, the release of *Lincoln* earned them across-the-board praise, hitting the top of the college/alternative charts and staying there, landing them a record deal with Elektra, and garnering a citation in the *Esquire Register* for their "intelligence, irony, and iconoclasm." None of which they had ever dreamed of, let alone expected. They are, after all, from New England.

The only drawback to all of this is that people expect them to be as quirky as the music they make and the shows they put on, expecting them to walk around in fezzes, perhaps.

I mention a certain TV interview I watched recently, and Flansburgh agrees. "Sometimes when we do interviews, people come in being all nutty, saying wacky things. It's a little embarrassing. We're trying to make sense. We want desperately to make sense. There are so many other bands that are into acting screwy, that have a more status-quo approach to their stage show than we do. I mean, we like to laugh at jokes, of course, but we're more East Coast, you know, self-hating oriented, neurosis-driven, angst-ridden..."

He trails off, thinking of more descriptive phrases, and Linnell picks it up. "A lot of times people have just come into it thinking we're just going to be these friendly guys..."

"Boy, are they wrong," Flansburgh says.

"Yeah, we really shape them up pretty fast. But that seems to be the most common preconceived notion that people have. And that's not so bad. But we're not really as... I mean, we don't want to be the Beastie Boys. Even when they were selling records."

He pauses. "What do you think of our records?"

Quite simply, I like them. More importantly, what do *you* think of your records?

"I think they're pretty good," he says. "Considering who we are, we're doing a great job!" They both laugh, that East Coast self-deprecating thing again, and I ask them to explain this.

"You tend to take yourself for granted," Flansburgh says. "And a record gives you a chance to step back and look at something you're capable of. It is sort of gratifying to find out that you can make a record as good as someone you don't know but might idealize, as opposed to yourself, who you loathe, being from New England." More laughter.

"I think we've learned to love ourselves," Linnell adds, "but we're just very aware, everyone is very aware of their personal limitations. And it's very nice to feel like you've made a superior effort, that you've done something very together, and happening. I guess that's what I like about records, because they sort of exist independently of you. Whether they are in the cut-out bin or not." They Might Be Giants aren't in the cut out bins yet, "but someday—I've seen Bob Dylan records in the cut-out bins, and when you walk down St. Marks..." (For those of you unfamiliar with St. Marks, it's a street in the East Village that is sort of like the level of hell below cut-out bins. Old records, as well as old books, magazines, shoes and other apparel, are for sale on the *sidewalk*. Only in New York.)

Flood is the first They Might Be Giants record to be released on a major label, and that could, perhaps, bring about a bit more pressure to succeed, add a little



They Might Be John Flansburgh & John Linnell...

more angst than is already there. Fortunately or unfortunately, it didn't.

"We thought there would be more pressure. We had every reason to think there would be more pressure, and even hoped..." Flansburgh says, "and maybe there was a little more, but it really didn't live up to our expectations. It was so easygoing. The main thing was we had a lot more money to spend in the studio. Other than that, aside from the resources they provided, the company was pretty much invisible. They never told us that we were doing something wrong, or that they knew what we were doing better than we did."

"As a matter of fact, there was one point when we were making the record that I realized that if I didn't call them, they weren't going to call us," Linnell adds. "We were thinking, maybe we should really call those guys. I think we're signed... No, seriously, they were extremely supportive. And we came into it with a great situation, because we'd done the ultimate part as far as any record company is concerned, which is that we actually sold records. That was sort of a great bullet-proof vest against any sort of radical artistic changes they might have pulled on us."

One thing that might have raised a few eyebrows, had TMBG been anyone else, is the fact that there are 19, count 'em, 19 songs on *Flood*. They aren't all standard pop-song length, though. Some are, like the lovely "Birdhouse in Your Soul," or "Istanbul (Not Constantinople)," with its trademark off-beat phrasing. Others, like the James Bond-ish "Minimum Wage" or "They Might Be Giants" are less than a minute in length. Some songs are very direct lyrically, like "Women and Men" or "Your Racist Friend"; others are more obscure but make their own kind of very keen sense, like "Dead." That one is about groceries, sort of. One delightful thing about a record this long is that it provides more than the average amount of listening enjoyment, and on cassette or vinyl, one doesn't have to flip it over as often. In the They Might Be Giants scheme of things, that makes sense. ○

Jomanda: House Is Home

BY ERNEST HARDY

IN DANCE CLUBS WHERE SWEAT IS A BADGE OF PRIDE, exhaustion at last call is the whole point, and the people are as raw as the music, Jomanda held court for much of 1989. First with "Make My Body Rock" and later with "Don't You Want My Love," the New Jersey-based trio of Joanne Thomas, Cheri Williams, and Renee Washington were quickly and enthusiastically embraced by a loyal following, not only in America but abroad as well (Britain's *Record Mirror* called them, "the sexiest club act yet to emerge from New Jersey"). To top off the year, the group was nominated for two awards in the upcoming Dance Music Awards: Best House Record of the Year ("Make My Body Rock") and Best New Artist on an Independent Label. With their first album, *Someone to Love Me*, due shortly on BigBeat Records, the group is poised to take their place on the charts right next to the zillion other dance divas ruling the airwaves. But Jomanda's members are quick to point out the differences between them and their peers.

"Every song we've done was written by Jomanda," says Williams, lead vocalist on "Make My Body Rock." "The album, except for one song, was written by Jomanda. Our relationship with our producers is fifty-fifty. They do the music, we do the lyrics. It's another strong bond we have and it's something that separates us from not just the female groups out there now, but a lot of the male groups as well. We have a lot of input, a lot of say, a lot of control over what we're doing. I think that's very important."

One of the other crucial differences between Jomanda and other currently popular dance artists is that their music is a true product of the club scene. They aren't pop or R&B acts who, with the help of songs that are extensively remixed in order to fit the club format, are broken in clubs. Even before they hit success with "Body," they had minor hits in the clubs and are determined to never abandon that foundation.

"Basically, we want to keep our club base," says Thomas, firmly. "I'm not trying to do R&B, I'm not trying to do pop. I'm just going to keep writing and doing the music we've been doing. We have slow music. We have downtempo and uptempo music. On the album we'll have a little bit of everything for everyone. We'll still have that club base, though. We're not going to totally crossover. We're not straying from our House roots."

Ironically, this trio that was such a formidable House presence all of last year (a fact of which they are fiercely proud) only fell into the music by accident. In past interviews, Thomas, who got her start by singing in church—as did Williams and Washington—has laughed that, "Club [music] never entered my mind because I did not know what it was."

"Our involvement in House wasn't really a choice," adds Williams. "When we first got started, our producers played House tracks. At the time, because we were on small, independent labels, the only place we could get played was in clubs. Because of the production and backing tracks we had, as well as our vocals, that was the only access to exposure we had."

With a solid club foundation to build upon, the challenge now for the group is to channel current success into greater recognition for themselves. "Make My Body Rock" was released with a generic record company jacket. No one knew who or what a Jomanda was. "Don't You Want My Love" placed a photograph of the trio on the cover and boasted a video that was a major factor in its success. Putting faces with the name has placed the group in the bizarre position, despite a track record that seemingly speaks for itself, of stressing that it's their talent, and not their looks, that has gotten them where they are.

"Just the other



Jomanda, Up Close and Personal...

'a reporter asked us if we didn't think people would buy the record just because of the way we look.' She pauses. "Now, personally, I feel that if you look good, that's a *bonus*, but you've got to be able to show some talent. I mean, some people obviously ride on no talent, but that's not the case with us. I know we can sing and I think the public knows we can sing. We're not gonna say we're cursed because we look good. We're going to use it to our advantage."

"Through most of the time that 'Make My Body Rock' was being played," adds Thomas, "we weren't in any magazines or anything. That whole claim just doesn't fit us. But I give the consumer a little more credit. They're more conscious of what they're going to spend their money on. I know *I'm* not going to buy someone's record because they look good. I'm not going to buy something unless I like it. There's not that much *looking good* in the world."

Before the interview ends, the only question left is, what does Jomanda mean?

"Well," laughs Williams, "there was another girl in the group and her name was Amanda. Before Renee or I came along, it was just Joanne and Amanda and they combined the two names. Then I came along, Amanda left, and we replaced Amanda with Renee. But we kept the name Jomanda."

It's so obvious. ○



...and Stylin'...



...and Ready to Rock the House

SHOCK OF THE NEW

IT'S BEEN ONE OF THOSE...MONTHS. So I'm working on this story about industrial bands, right? Since, as my nearest and dearest know all too well, this form of music is one of my ruling passions, this should be a piece of cake, right? Wrong.

Part I: Ministry comes to town. I set up a time to talk to bassman **Paul Barker**. No problem. Except I can't leave my office until I send all of this week's copy to our Hollywood office. There's no one on the other end of the modem. The appointed time approaches. I start making increasingly hysterical phone calls to Warner Bros. The appointed time passes. We reschedule. The second try goes without a hitch. Heavy sigh of relief.

Part II: the story is going to be about a few different bands, so I try and set something up with **Skinny Puppy**. No sweat. Only problem is that the appointed time *this* time around fell when I was in L.A. I ended up leaving an incoherent message on **cEVIN Key's** answering machine to the effect that I was at a phone booth somewhere in Hollywood—where, I didn't know—and without a tape recorder. I called Vancouver from a phone booth. It would have been perfect had it been a car phone. Tres L.A., non? I tried to reach him a couple days later, but he was...in Jamaica. Bum. Then I try to track down the oddly named **Nevik Ogre**, who is on tour with Ministry. It would have been easier trying to find the missing link. (Ogre, if you see this, make like ET and phone home.)

So, to make a long story short, someday I am going to write the definitive piece on industrial music, or die trying. In the meantime, having gotten a bit bored with redesigning the faces on an old Skinny Puppy photo that used to look like the one on this page, I think I'll review a few of the records in my "research" pile before they petrify into fossils.

Skinny Puppy: Rabies (Netzwerk/Capitol C4 93007). The ever-controversial, ever-confrontational Puppies outdo themselves this time out. Musically, *Rabies* ranges from the mechanized machine-gun bedlam of "Fascist Jock Itch" to the quirky/poppy groove of "Hexonxonx," with just about everything in between: backward backbeats, frenzied guitars, appropriate and inappropriate samples, like the psychotic, murmured bits of "Helter Skelter" in "Worlock." The lyrics, as usual, are fascinating: political, apolitical, social, antisocial, intellectually superior one moment, street the next. The last record, *VIVIssectVI*, was a treatise against animal testing and vivisection; this one is more global, covering the devolution of the planet, toxic waste, nuclear devastation, bigotry and intolerance. Skinny Puppy's educational method is in a class by itself, however. The average rock band would fail miserably trying to get this sort of message across, but when it's presented as a series of thought-provoking phrases—not "save our planet and be nice to bunnies," but "still nothing grows. silent fire. dark earth" or "way back in '68. Ohio, Kent State...everything was so great"—it's more like one of my father's favorite expressions: hit 'em in the head to get their attention, then teach 'em something. Images are dealt out like playing cards, stunning in their simplicity and in their impact. To balance it out, however, there are tracks, like "Rivers," that show an almost adolescent fascination for bad horror movies and scary books. Guaranteed hours of...entertainment, or enlightenment. One or the other, maybe both.

Compound: Compound (Dossier DLP 7554). If any of the William Gibson cyberpunk novels are ever made into film, this record should be the soundtrack. It captures almost perfectly the relationship between man and machine, emotion and the information matrix that runs the late 20th Century—humanity made inhuman, or something to that effect. Compound (**Lewis Francis, Ferd, and Andrew Szava-Kovats**, all industrial "artists" in their own right) falls on the more ambient end of the electro-industrial/rhythm terrorist spectrum, creating moods as much as music—brooding, mysterious things like neon reflections on chrome in the dark. The only complaint is that there is no lyric sheet; because the vocals are either distorted or sampled, the words aren't always discernable. For more information regarding this project, contact Dossier Records, Koloniestr. 25A, D-1000 Berlin 65. Or contact one of the following: Lewis Francis at New World Information Order, P.O. Box 174, Springfield, VA 22150; Ferd at Gelatinous Records, P.O. Box 10023, Arlington, VA 22210; or Szava-Kovats at K.O. City Studios, P.O. Box 255, Dracut, MA 01826.

Acid Horse: "No Name, No Slogan" (Wax Trax 9081). Acid Horse is a collaboration between Ministry and Cabaret Voltaire, and the two versions of this song are good representations of both. Side A is obviously the Ministry side, all barely controlled aggression and barely contained energy. Side B is the more exploratory, artsy version, very Cab—the song as a montage of sounds and effects. That's the beauty of this kind of collaboration, of which Acid Horse, Lard (Al Jourgenson and Jello Biafra) or Revolting Cocks (Ministry and Front 242) are all fine examples. They bring out the best elements in each other, creating something completely different in the process. Cool stuff.

Stay tuned.

Karen Woods

ROCK & ROOTS

THIS WAS GOING TO BE A COLUMN ABOUT MARDI GRAS, which, of course, is Tuesday. It wasn't going to talk about Mardi Gras itself—what is there to say about Mardi Gras?—but about the wide range of Louisiana musical activity that seems to be taking place these days. Much of it is thanks to those good folks at **Rounder Records**, who, bless their second-lining little hearts, have been putting out albums of Cajun music, zydeco, New Orleans R&B, and what all else at a foot-stomping rate. They've even got a huge retail promotion going this month called "Mardi Gras Party."

I was going to talk about some of their new releases, like the butt-shaking return of the **Wild Magnolias** with *I'm Back...at Carnival Time!*, **Chief Bo Dollis** and his feathered tribe, with some funksters and the rival **Golden Eagles** tossed in, hoopla it up in style. I was also going to mention some other new Rounder releases—like the **Rebirth Brass Band's** *Feel Like Funkin' It Up*, **Beausoleil's** *Live! From the Left Coast*, **Johnny Adams' Walking on a Tightrope: The Songs of Percy Mayfield**, **Zachary Richard's** Rounder farewell, *Mardi Gras Mambo* and **Bruce Daigrepoint's** *Couer des Cajuns*. I was going to *kvell* about their obtaining the **Meters'** classic Josey recordings, along with some previously unissued Meters including a live set (*a Meters live set!*), and some rare **Aaron Neville** recordings that **Allen Toussaint** produced in the '70s (all set for Spring release). I was going to throw in a line about how great the regrouped Meters sounded at Tramps two weeks ago—they were much tighter than they were on Thanksgiving at the Lone Star, with new drummer **Russell Batiste** (**Ziggy Modeliste** is skipping this party) sounding terrific.

Finally, I was going to mention that **National Public Radio** is airing three hours of Mardi Gras live Tuesday night (8-11 p.m. central time), with the **Neville Brothers**, the **Rebirth Brass Band** and **John Mooney**.

But I'm not going to do any of that. Because the fax machine the other day spat out the piece of New Orleans music information everybody eagerly waits for this time of year: the schedule of the **New Orleans Jazz & Heritage Festival**, taking place the same time (last weekend in April, first weekend in May) and the same place (Fairgrounds Racetrack) this year. If you don't already have your reservations, *what the hell are you waiting for?* (If you've been there before, you've probably had your reservations for six months already). Anyway, here's a taste:

Friday, April 27: Robert Parker, Toots & the Maytals, Elvin Bishop, Gatemouth Brown, Freddie Hubbard, Wayne Toups, Ernie K-Doe, Eddie Bo, Boogie Bill Webb, John DeLafosse, the Subdudes, Al Ferrier, Milton Batiste...

Saturday, April 28: Doug Kershaw, B.B. King, Little Feat, the Meters, Frankie Ford, the Dixie Cups, Clarence "Frogman" Henry, Ruth Brown, Rockin' Dopsie, James Rivers, Michael White, the Wild Magnolias, Boozoo Chavis, Bruce Daigrepoint, the Rebirth Brass Band, Moses Rascos, Kid Shiek, the Onward Brass Band, Allen Fontenot, Toumani Diabate, Teddy Riley, File...

Sunday, April 29: Allen Toussaint, Linda Ronstadt, Aaron Neville, Peabo Bryston, the Radiators, Mighty Clouds of Joy, Mahlahithini & the Mahotella Queens, Flaco Jimenez, Zachary Richard, Danny and Blue Lu Barker, Louis Nelson, Johnny Adams, Alvin Batiste, Snooks Eaglin, Nappy Brown, Dewey Balfa, the Hackberry Ramblers, Dash Rip Rock, the Holy Hill Gospel Choir...

Friday, May 4: Bo Diddley, Percy Sledge, John Prine, Tommy Ridgley, Mason Ruffner, Marva Wright, Terrance Simien, Benny Spellman, D.L. Menard, Al Johnson, Bobby Marchan, Donald Harrison, the White Cloud Hunters, Cool Lou...

Saturday, May 5: Buckwheat Zydeco, the Fabulous Thunderbirds, Ashford & Simpson, Branford Marsalis, Marcia Ball, Daniel Lanois, Arrow, Charles Brown, Jessie Hill, Oliver Morgan, the Golden Eagles, Sunnyland Slim, Red Tyler, the Rocks of Harmony, Marce Lacouture, Inez Catalan, Lula Landry, the Golden Star Hunters, Lou Ann Barton, Deacon John, Reggie Hall, Ephant Mujuru, Tay Hogg...

Sunday, May 6: The Neville Brothers, Irma Thomas, Dr. John, Al Hirt, Harry Connick Jr., Ellis Marsalis, the Dirty Dozen Brass Band, Boz Skaggs, Champion Jack Dupree, Earl King, Katie Webster, Luther Kent, C.J. Chenier, Charmaine Neville, the Olympia Brass Band, Beausoleil, Wallace Davenport, Lil' Queenie, Canray Fontenot, Bois Sec Ardoin, Percy Humphrey, the Zion Harmonizers...

Evening shows include B.B. King/Etta James/others (April 27); Linda Ronstadt & Aaron Neville/Subdudes (April 28); Ramsey Lewis/Dirty Dozen/others (April 28); "Gospel is Alive" (April 29); the Dave Bartholomew Big Band with Johnny Adams, Aaron Neville, others (April 30); Gary Burton Reunion (with Pat Metheny)/Chick Corea/Delfeayo Marsalis (May 2); Celia Cruz/Jose Alberto/others (May 3); Ashford & Simpson/O'Jays (May 4); the Neville Brothers/Ladysmith Black Mambazo (May 5); Ornette Coleman & Prime Time/Tribute to Albert Ayler (May 5).

Note to NOJ&HF: Get those soft-shell crab po-boys working!

Lee Jeske



Skinny Puppy



Rebirth Brass Band



MAX IS MAKING CDS: Here's what Max Roach had to say recently about *Max & Dizzy in Paris 1989*, his due-a-n-y-d-a-y double album of duets with Dizzy Gillespie, part of A&M's Modern Masters series:

"We never rehearsed. [Gillespie] came in that day, we met at the hotel, and then the next night we did the concert. On the way to the concert, we finally said, 'Well, what are we going to do?' He said something about, 'You know...the piano, the bass...' And I said, 'Well...'

"We just approached it without thinking of chordal progressions, things like that. We just said, 'Okay, let's deal in the world of sound.' And of course everyone just goes into their own repertoire, even dealing on a level like that. But you don't have to say, 'I'm going to do C-seventh for two bars and then go to F for two bars and then B-flat for four,' you don't have to think like that. There's no actual 'one' in a set way. So Dizzy said, 'You mean I'm free, huh?,' which is a nice way of putting it.

"We played for two hours straight. And there were times when we rambled along, as happens in improvised situations, but the record company wanted every bit—all the rambling and everything. So, it's all going to come out, every bit of it."

Max Roach, of course, was a recipient of a MacArthur Genius Award two years ago, to the tune of nearly \$400,000. How has that changed his always musically eclectic life?

"It's helped me with sending my twins to college and it's helped me to relax a bit," Roach explains. "I think the most important part is it's given me a chance to relax and not just push and do every and anything. I can choose things and produce things on my own the way I would like to, instead of hearing, 'Max, I want to use you on such and such a thing, but I only want the quartet,' or, '~I want to do a bash with you and Stan Getz and Dizzy...' So we all look at each other, go up on the stage and say, 'Well, 'How High the Moon.'"

"It gives me an opportunity to develop some of the things that I think about and dream of hearing."

AND SO IS CECIL: Also coming out this week from A&M is *In Florescence*, Cecil Taylor's first recordings for a major U.S. label in ages. (Taylor, of course, has done his share of duets with Max Roach in his time.) Here is what the great keeper of the avant-garde flame had to say recently about his state of mind at the dawn of the '90s:

"A number of events have happened to me that have been sort of a good omen after 30 years. One's working now more, doing different things, so that one has a kind of poetic assurance that one waits one's whole lifetime to achieve.

"After all, what is my conception of music? You train your senses to respond not only to sound but to all of the natural forces, all of nature's forces. As being a product of nature, one hopes, also, to keep developing, one hopes now to have matured, not only in terms of age but in terms of poetic knowledge, so that now one, when one sits down, there's a kind of assurance that only comes with the realization that perhaps you have finally reached the time in your life when you know that there is maturity, that you have all of the dimensions and you know how to generate the supply."

SOLO I CAN'T HEAR YOU: "My solo career is over," said Bobby McFerrin the other day (he was in town to take part in the all-star tribute to Ella Fitzgerald and I caught up with him at a post-concert party).

There is something unusual about that statement, but Bobby McFerrin has never exactly done things in anything resembling a usual manner. When Bruce Lundvall signed him to Elektra/Musician, Lundvall thought McFerrin could be sort of an updated Al Jarreau, but McFerrin called him up one day and said, "I want to do solo records."

Solo records? A solo vocalist?

Well, you know the rest after a couple of well-received solo albums (he went with Lundvall from Elektra to Blue Note), and an ever-increasing audience for his solo live shows, McFerrin hit paydirt, and a stack of Grammys, with *Simple Pleasures* and its chart-topping anthem, "Don't Worry, Be Happy." So what did McFerrin do? He took a year off—a year that would have found most artists happily cashing in with a sold-out world tour and a quick follow-up album, filled with "Don't Worry"-ish songs.

McFerrin, though, took a year off and now he's emerged. Solo? Uh-uh: he intends to lead an 11-voice choir/theater group, *Voicestra*, and pursue a career as a serious orchestral conductor. Really.

Although he will come east for four duet concerts with Chick Corea in June, McFerrin insists, "My solo career is over." The folks at EMI must be pulling their hair out.

Lee Jeske

**CONTEMPORARY
JAZZ ALBUMS**

March 3, 1990

The gray shading represents a bullet, indicating strong upward chart movement.

			Total Weeks Last Week	
1	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	QUINCY JONES	1	7
2	HAPPY ANNIVERSARY CHARLIE BROWN (GRP 9594)	VARIOUS ARTISTS	2	16
3	RICH AND POOR (Warner Bros. 26002)	RANDY CRAWFORD	4	10
4	LIVE (Arista 8613)	KENNY G	3	7
5	TIME WILL TELL (Intima 73503)	FATTBURGER	6	10
6	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	8	26
7	FOR MY FRIENDS (Headfirst/K-Tel 215)	GREG MATHIESON	9	5
8	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	5	18
9	FRONT SEAT (Elektra 60906)	SADAO WATANABE	10	7
10	FRIENDS TO LOVERS (Headfirst/K-Tel 31311)	GARY HERBIG	13	7
11	MIGRATION (GRP 9592)	DAVE GRUSIN	7	20
12	LOVE WARRIORS (Windham Hill JazzWH 0116)	TUCK & PATTI	14	35
13	UPTOWNSHIP (RCA 3070)	HUGH MASEKELA	15	5
14	AT LAST (Blue Note 91937)	LOU RAWLS	11	28
15	MOSAIQUE (Elektra 60892)	GIpsy KINGS	19	5
16	COLOR RIT (GRP 9594)	LEE RITENOUR	12	20
17	PRISONER OF LOVE (Atlantic 82046)	KENNY GARRETT	21	7
18	CURRENT EVENTS (Verve Forecast/PolyGram 839 388)	CURRENT EVENTS	17	18
19	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	16	31
20	LITTLE SECRETS (Windham Hill/A&M 0120)	ANDY NARELL	18	16
21	PENSYL SKETCHES #2 (Optimism 3223)	KIM PENSYL	23	5
22	BEAUTY WITHIN (Blue Note/Capitol 91650)	CHARNETT MOFFETT	26	5
23	TEN DEGREES NORTH (MCA 6328)	DAVE SAMUELS	22	10
24	JIGSAW (Atlantic 82027)	MIKE STERN	20	24
25	NOTHING BUT THE TRUTH (Artful Balance 7216/JCI)	DAVID DIGGS	28	3
26	SWEET AND SAXY (Warlock 2713)	KIM WATERS	DEBUT	
27	POINT OF VIEW (MCA 6309)	SPYRO GYRA	24	33
28	TAKE TO THE SKIES (Intima/Enigma 73348)	RICHARD ELLIOT	27	28
29	AURA (Columbia C2X 45332)	MILES DAVIS	25	16
30	MOONSTONE (Verve Forecast/PolyGram 839 734-4)	TONINHO HORTA	29	10
31	MOSAIQUE (Elektra 60892)	GIpsy KINGS	DEBUT	
32	STREET SMART (Columbia 45397)	EDDIE GOMEZ	35	3
33	THE SPIN (MCA 6304)	THE YELLOWJACKETS	30	28
34	REUNION (GRP 9958)	GARY BURTON	38	3
35	SO FAR SO CLOSE (Blue Note/Capitol 90905)	ELIANE ELIAS	32	31
36	MIDNIGHT TRAIN (Optimism 3216)	MAX GROOVE	31	18
37	FLAT OUT (Grammavision/Mesa 79400)	JOHN SCOFIELD	33	28
38	BRAZIL CLASSICS 2:0 SAMBA (Luaka Pop/Sire 26019/Warner Bros.)	VARIOUS ARTISTS	DEBUT	
39	AMANDLA (Warner Bros. 9/25873)	MILES DAVIS	34	37
40	ON SOLID GROUND (MCA 6237)	LARRY CARLTON	36	43

JAZZ PICKS

■ **GEORGE GRUNTZ CONCERT JAZZ BAND:** *First Prize* (Enja R2 79606)

A rare and representative U.S. issue for this eclectic, *fun* big band, led by the Swiss composer/pianist and peopled with sort-of well-known Americans. Solid big-band writing and post-bop playing—Gruntz gives.

■ **MICHELE ROSEWOMAN:** *Contrast High* (Enja R2 79607)

Rosewoman's a strong free-bop writer and pianist with a nice Latin touch to her work. Here she steers four young firebrands (Greg Osby, Gary Thomas, Lonnie Plaxico, Cecil Brooks III) through a well-turned set that bogs down for an ill-advised Rosewoman vocal here and there.

■ **AL MACDOWELL:** *Time Peace* (Grammavision R2 79450)

Prime Time bassist unveils a mix of instrumental funk, blues and jazz fusion (with a little taste f harmolodics) on this pleasing, liquid set that includes a rare sideman appearance, on one number, by Ornette Coleman.

■ **HANK CRAWFORD/JIMMY McGRIFF:** *On the Blue Side* (Milestone MCD-9177)

Did you get your soul jazz today? This is your spot: smack dab between McGriff's heaving Hammond and Crawford's grizzled alto. Nothing new from this county, and nothing much wrong with that.

■ **NIELS LAN DOKY:** *Dreams* (Milestone MCD 9178)

Talented Danish contempo-bop pianist counters a hard-bop spikiness with a wide romantic streak. This is his Milestone debut after fine albums for small European labels. John Scofield, Bob Berg and Randy Brecker are on hand for parts of this tight, tuneful set of well-crafted originals. Doky's one to watch.

RAP

NEWS: Not that I expect much more (especially during television's coma-inducing *family hour*), but the handling of rap music on a recent episode of *Life Goes On*—the frighteningly wholesome and *good for you* television series that airs Sunday nights on ABC—was such a perfect example of the white, middle-class paranoia surrounding rap that it was sublime, like a poor man's *Reefer Madness*. The son, who has Down's Syndrome, is going through his adolescent rebellious stage, moussing his hair, doing bad Brando/Dean/De Niro impersonations, and hanging out with *the rough crowd* (the kind of kids who smoke cigarettes and wear leather jackets). This is contrasted with the young, mature-for-her-age daughter who wants to do a tap dance routine to "Yankee Doodle Dandy" for the upcoming community benefit show, and mom, who does a traditional, then a swinging, version of the *standard*, "Someone to Watch Over Me." What does rebellious junior audition with? **Public Enemy's** "Fight the Power," while his family looks on in horror. Still, this could have been an interesting exploration of the fact that the son had found something, some form of expression, for his mounting anger. (He feels his family is too oppressive; the PE song certainly fits there.) But the heavy-handed stacking of the deck, the revelation that the parents are only holding him back because they love him, and the eventual (and predictable) abandoning of rap along with the mousse, leather jacket and "tough crowd" more than suggests that the creators of the show view rap, at best, as adolescent outbursts, and at worse as one of society's new menaces. How reassuring for the family huddled around the boob tube to have their worst fears confirmed. What did junior end up doing for the benefit? A tap duet with his sister to "Yankee Doodle Dandy"...

Rob Base, whose second album, *The Incredible Base*, has just been certified gold, will be featured on "Club MTV" March 5 and 10, performing his singles, "Turn It Out" and "Get Up and Have a Good Time."

Vicious Beat Recordings has signed a world-wide publishing deal with the Famous Music Publishing Companies. Under terms of the agreement, Famous Music will administer and co-publish the the rap oriented label's entire catalogue.

Ernest Hardy

■ New Beats

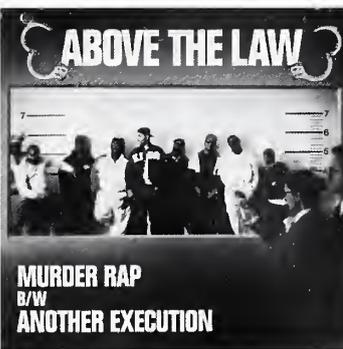
■ Singles

□ **GUCCI CREW II: "Everybody Wants Some"** (Gucci Records HAL 12154)

A standard bit of self-promotion and sexual innuendo is kicked into high gear on the "240 Mix," where the Crew spins its tale against Wilson Pickett's "Funky Broadway," propelling "Everybody" into funkdom and inspiring a high-energy rap performance from the Crew. Also noteworthy is the "House" mix.

□ **ABOVE THE LAW: "Murder Rap" b/w "Another Execution"** (Ruthless/Epic 49 73155)

The "Murder Rap," despite dropping in a bit about fingerprints and weapons, is really just about this particular rap and its supposed potency, using the play on words to make the connection between "Murder" (the rap) and the actual act. The problem is that the siren that opens the rap quickly becomes wearing and monotonous, making it more difficult to hear the actual rap (whose quickly delivered vocals are mixed in rather low anyway). It doesn't help that the conceit is obvious to begin with. The inarguably pointless violence on the flipside will be greeted in predictable fashion by both fans and detractors of N.W.A.'s stuff; Dr. Dre and Eazy-E are at the helm of this project as producers.



□ **ROXANNE SHANTE: "Independent Woman"** (Cold Chillin'/Reprise 21460-0)

"I Am Woman" for the nineties. Shante takes to task women sitting around waiting for their Prince Charming to sweep them off their feet, those who allow themselves to be walked over in the name of love, and those who cling to men as life-supports. That she still sounds like a sassy ten-year-old probably distracts no one but me, but the force with which she delivers quickly makes it clear that this is no child, and she's not to be toyed with.

□ **RICH NICE: "The Rhythm, the Feeling"** (Motown)

A call to dance backed with smooth, polished production; the rap is solid and placed prominently in the mix and the whole thing is punctuated by a man's impassioned cries of "Yeah, yeah, yeah, yeah, yeah" (no, not sampled from the Pogues' song with that title). Sounds quite a bit like Heavy D.'s "Somebody for Me," in diluted form.

CASH BOX CHARTS

RAP ALBUMS

March 3, 1990

The gray shading represents a bullet, indicating strong upward chart movement.

			Total Weeks
			Last Week
1	THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)	3rd Bass	1 12
2	BIG TYME (MCA 42302)	Heavy D. & The Boyz	4 34
3	THE INCREDIBLE BASE (Profile 1285)	Rob Base	5 5
4	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	2 21
5	AND IN THIS CORNER... (Jive/RCA 11184)	J. Jazzy Jeff & the Fresh Prince	7 16
6	LARGE AND IN CHARGE (MCA 6354)	Chunky A	8 10
7	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	9 17
8	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	12 14
9	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)	2 Live Crew	3 30
10	A SHADE OF RED (Virgin 91269-4)	Redhead Kingpin & the F.B.I.	13 5
11	SEMINAR (Nasty Mix 70150)	Sir-Mix-a-Lot	6 14
12	THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003)	Ice-T	11 17
13	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	14 28
14	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	10 12
15	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)	N.W.A.	15 50
16	DONE BY THE FORCES OF NATURE (Warner Bros. 26074)	Jungle Bros.	18 5
17	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	17 56
18	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)	Big Daddy Kane	16 20
19	GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103)	The Ghetto Boys	19 7
20	JUST A POET WITH SOUL (Delicious Vinyl 30001)	Def Jef	22 7
21	PAUL'S BOUTIQUE (Capitol 92844)	Beastie Boys	24 28
22	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	20 19
23	EAZY DUZ IT (Priority 57100)	Eazy-E	21 56
24	TO HELL AND BACK (Profile 1283)	Nemesis	28 7
25	NOTORIOUS (Rhyme Syndicate/Epic 45298)	Donald D	27 15
26	THE MIC STALKER (Jive/RCA 1249)	Doctor Ice	23 15
27	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	25 56
28	YOU CAN'T HOLD ME BACK (Priority 57114)	Awesome Dre & the Hardcore	26 16
29	GOING STEADY (Jive/RCA 1284)	Steady B	29 7
30	LET ME TAKE YOU TO THE ROCK HOUSE (Effect3000/Skywalker)	Tony M.F. Rock	34 2
31	SHALL WE DANCE (Creative Funk/Select-O-Hits 7001)	Grand Master Slice & Izzy Chill	37 6
32	SILENT ASSASIN (Island 91277)	Sly & Robbie	30 10
33	RIDE THE RHYTHM (Wild Pitch 2002)	Chill Rob G	33 7
34	D.J. MAGIC MIKE & THE ROYAL POSSE (Cheetah 9401)	D.J. Magic Mike & the Royal Posse	31 7
35	NO MORE MR. NICE GUY (Wild Pitch 2001)	GANG STARR	DEBUT
36	HOW MUCH CAN YOU TAKE (4-Sight 5526)	M.C. A.D.E.	34 7
37	BAD SISTER (Cold Chillin'/Reprise 25809)	Roxanne Shante	37 5
38	BROTHER ARAB (Orpheus)	Arabian Prince	32 12
39	TOO SHORT (Jive/RCA 1149-1-J)	Too Short	38 54
40	UNFINISHED BUSINESS (Fresh LPRE 92012)	E.P.M.D.	39 28



GIRLS, YOU KNOW IT'S TRUE: Because talent attracts talent, Milli Vanilli clung to the Covergirls like magnets to a refrigerator. L-r: Fab Morvan, Milli Vanilli, Caroline Jackson and Angel Sabater, Covergirls; Rob Pilatus, Milli Vanilli; Margo Urban, Covergirls.

BOB LONG SPEAKS ON GOSPEL

REVEREND BRUNSON:

Reverend Milton Brunson, pastor of Christ Tabernacle Baptist Church in Chicago, founded the **Thompson Community Singers** in 1948. Reverend Brunson wanted to provide a wholesome activity for the young people of Chicago, so he brought forty young people together who had a common interest—singing. Now, over forty years later, Reverend Milton Brunson and the Thompson Community Singers hail as the oldest choir in the city of Chicago. The main objective of the the Thompson Community Singers was, and still is, to uplift the community, which they certainly do, as their rich heritage and awesome performances make them the choir most Black churches choose to emulate.

Reverend Brunson and the Thompson Community Singers achieved much of their early success when then opened an eleven-room facility in Chicago that provided young people a place to go when there seemed no place to go. There were game rooms, a television room, a room to study, a music room, cafeteria and office space. Many young lives were genuinely enhanced.

God continues to shower the group with his blessings. They have achieved nationwide recognition and have appeared in venues as popular as the Apollo Theater in New York City and Madison Square Garden. Reverend Brunson was even selected to welcome Egypt's president Anwar Al-Sadat to Chicago.

Their music, mostly written by members of the group, tells of the joy of the Lord with a style all its own. They emanate a naturalness that has yet to be duplicated, making Reverend Brunson and the Thompson Community Singers the number one Black choir in the country.

TRAMAIN HAWKINS continues to be one of the most potent influences and voices in gospel music. From the ground-breaking radio hit, "Oh Happy Day," to the equally revolutionary dance-oriented single, "Fall Down," Hawkins has constantly challenged record buyers and critics with intensely emotional, moving music.

After an amiable parting with Light Records, Hawkins began a deliberate search for a sympathetic ear for her steadfastly contemporary music and message. "I did some seeking out of record companies," Hawkins explains. "I leaned toward going someplace where my desire to make gospel music that could reach the masses could be realized. I don't like the term 'crossover.' It paints a picture that you are leaving something to do another kind of music. I never felt I left gospel music. No matter what I sing, or what the accompaniment, I always sing about the Lord, about what I believe, about what I live for.

"Of course, as far as the music goes, I believe you can tell where a person's at more by their life than by their music," Hawkins continues. "But if I don't know someone personally, I guess I have to judge them by their music. I'd gone to a number of record companies because I had a desire to try and create gospel music that could reach young people, but more often than not, they didn't include any young people. The record labels just assumed that the secular audience didn't want what we were offering, it wouldn't appeal to them.

"From the beginning, I felt that was a mistake. I felt that way long before I signed with A&M Records. I guess that came partly because I was part of the success of 'Oh Happy Day' and had seen gospel music enjoy some success. When I started recording for A&M a couple of years ago, there were few, if any other artists who were mixing an inspirational message with a dance beat. It felt like I was totally alone. The original idea to do 'Fall Down' that particular way, I must add, came totally from the record's producers."

Now a member of the Sparrow Records family, Hawkins says of her debut album for that label, entitled *The Joy That Floods My Soul*, "as for the music itself, it's a little bit difficult to label. I just want to sing music that really ministers to me. I have to perform in that vein. But I don't want to be labeled as this kind of artist. Call it, music that ministers to the heart. That explains what I do exactly.

"Everybody tries to label what you do," Hawkins explains. "With this album, I'm breaking a new ground. I'm surprising people again. I suppose they feel they



Rev Milton Brunson



Tramaine Hawkins

CASH BOX CHARTS

BLACK GOSPEL ALBUMS

March 3, 1990

The gray shading represents a bullet, indicating strong upward chart movement.

			Total Weeks Last Week
1	MISSISSIPPI MASS CHOIR (Malaco 6003)	Mississippi Mass Choir	1 21
2	CAN'T HOLD BACK (Light 7115-720-282)	L.A. Mass Choir	2 19
3	I REMEMBER MOMMA (Word/A&M 8447)	Shirley Ceasar	3 10
4	AIN'T LIFE WONDERFUL (Malaco 4420)	The Williams Brothers	4 16
5	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)	Young Artist for Christ	5 16
6	ORDINARY JUST WON'T DO (Light 72026)	Commisioned	6 3
7	HOLD ON, HELP IS ON THE WAY (Savoy 7098)	Georgia Mass Choir	10 3
8	WAIT ON HIM (Tyscot 89415)		
	New Life Community Choir (Featuring John P.Kee)		
9	CHILDREN IN PRAISE VOL. 1 (Sparrow 178)	The West Angeles C.O.G.I.C.	11 3
10	WHO'S ON THE LORD'S SIDE (Savoy 14794)	Rev. Timothy Wright	12 16
11	WONDERFUL (Light 7115720215)	Bo Williams	7 21
12	ON THE THIRD DAY (Malaco 4435)	Jackson Southernaires	8 21
13	BRINGING IT BACK HOME (Word/A&M 8449)	The Clark Sisters	9 21
14	HE'S WORTHY (Savoy 14797)	Dr. Jonathan Greer/Cathedral of Faith Choir	15 3
15	TOTAL VICTORY (Light 7115720207)	Vicki Winans	21 3
16	WE'RE GOING TO MAKE IT (Savoy 14795)	Myrna Summers	13 21
17	WORTH THE WAIT (Light 72029)	Futrel	14 21
18	BREATHE ON ME (Savoy 7097)	James Cleveland	24 2
19	HEROS (Light 7115720231)	N.J. Mass Choir	16 16
20	TIME WINDING UP (Sound Of Gospel 182)		17 21
	Jerry Q. Parries & The Christian Family Choir		
21	LIVE IN CHICAGO (Rejoice WR-WC CD8385)	Shirley Ceasar	25 2
22	SO SATISFIED (Air 10135)	Luther Barnes & Redd Budd Gospel Choir	18 21
23	AVAILABLE TO YOU (Rejoice WR-WC 8418)	Rev. Milton Brunson	19 21
24	FLOWING (Malaco 4434)	Truthettes	20 21
25	LET THE HOLY GHOST LEAD YOU (Malaco 6002)	Florida Mass Choir	22 21
26	I'M YOURS LORD (Mob Hop 03)	Russell Fox & Mount Olive Mass Choir	23 21
27	MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427)	Night Song	33 2
28	HEAVEN (Sparrow SPR 1169)	B.B. & C.C. Winans	26 21
29	JOY THAT FLOODS MY SOUL (Sparrow SPR 1173)	Tramaine Hawkins	27 21
30	REV. JAMES MOORE LIVE (Malaco 4429)	Rev. James Moore	28 21
31	WONDERFUL ONE (Jive/RCA 1200)	Vanessa Bell Armstrong	36 2
32	MOVING BY SPIRIT (Sound of Gospel 186)	J.L. Ferrell/N.Y. Seminar Mass Choir	29 9
33	CONQUEROR (Rejoice WR-WC 8400)	Clark Sisters	30 10
34	A NEW BEGINNING (Melendo 2257)	The Williams Brothers	31 10
35	ALL TIME GOSPEL CLASSICS 2 (Light 72016/Lexicon)	The Voices Of Light	DEBUT
36	GOT MY TICKET (WFL/Spektra 2623)	Washington State Mass Choir	DEBUT
37	MY TIME IS NOT OVER (Word 7015030292)	Albertina Walker	31 10
38	THE BIBLE IS RIGHT (J&B 0092)	Southern Faith Singers	34 21
39	BACK TO BASICS (Malaco 4431)	Pilgrim Jubilees	35 9
40	DON'T WORRY BE HAPPY (Atlanta International AIR 10137)	Rev. Thomas L. Walker	37 21
			38 8

'have a handle on a thing. It's like you see a painting and say, 'That's a little of so and so and a little of so and so.' I think it would be better just to put it out there. I know how I feel about it in my heart and how God feels about it. Part of what is exciting about this album is that some of the songwriters are fairly unknown writers. God uses ordinary people in a powerful way."

Reflecting on the future, Hawkins says, "God has given me the desire to keep at it. So far, God hasn't given me everything at one time. I've had highs and lows. If he had given me all highs, I'd have settled down to become like a lot of artists—burned out, bored and complacent. I've had streaks of success and I've had valleys at different levels that have brought me to my knees.

"I believe God would have me praise him, for the best is yet to come. I believe I'm focused on God and his priorities for me. That won't allow me to be so complacent, to get to a level where I think I have it all or know it all. We need to cherish the kindness God has shown us in different areas. We need to look forward to the valleys and challenging plateaus to come, as well as the peaks. As the scripture says, 'Let us run with patience the race that is set before us.' If I hang in there...it came once, it'll come again, especially within the confines of the career and ministry I have chosen."

Bob Long

RHYTHM & BLUES

R & B ALBUMS

March 3, 1990

The gray shading represents a bullet, indicating strong upward chart movement.

BLACK MUSIC IN THE 1990S: On Monday, February 26, 1990, the Los Angeles chapter of the Black Rock Coalition will close out Black History Month on a strong note, by hosting a panel discussion/public forum entitled "The Direction of Black Music in the 1990s."

The panel begins at 7:30 p.m. at the Golden State Mutual Auditorium at 1999 West Adams Boulevard (at the corner of Western and Adams). Representatives from the record industry, Black-formatted radio stations, musicians and the community will confront such controversial topics as "Racism and Rock Lyrics," "The Relationship Between Black Radio and Alternative Black Music Forms," "The Record Industry and the Viability of Black Rock" and "The Connection of Black Music to Popular Imagery and Stereotypes."

While such topics are most often encountered in magazine pages or in the offices of music industry executives, the Black Rock Coalition, a united front of musically and politically progressive Black artists and supporters, want to make such discussions more accessible to the public in order to tap into its ideas. The power of the public in setting an agenda for the music industry, rather than the reverse, is one of the fundamental goals of the B.R.C. The coalition is also committed to education regarding the contributions of Black artists in all facets of the music industry.

In order to promote the frank and productive discussion of these salient issues in Black music, the B.R.C. plans to have a wide range of viewpoints represented on the panel and encourages affirmations, challenges, questions and open ears, because all these forms of participation are part of the education process.

At press time, confirmed panelists include **Jerry Davis**, director of Black music, ASCAP; **Greg Mack**, morning radio personality, KDAY; **Don Baker**, writer and community activist; **William Howell**, A&R/Capitol Records; **LaTia Clay**, A&R/Jive-Zomba Records; **Kendall Jones**, guitarist for Fishbone (CBS recording artist), and the **Black Rose**, an independent Black radio broadcaster.



FRANKIE "ON THE RUN" IN LONDON: Warner Brothers recording artist Frankie Beverly recently wrapped up a European tour in London, England with a few friends close by to cheer him on. Beverly's album, *Silky Soul*, is also on the run, as it continues to climb the charts, surpassing the 500,000 mark. Pictured (l-r) are: **Joe Douglas**, road manager; **Benny Medina**, WB VP/Black music A&R; **Jane Evans**, WEA-London; **Beverly**; **Ray Still**, director of U.S. promotion; **Pat Jones**, artist relations manager; and **Philip Straight**, director of international operations.



WOMACK IN NEW YRK: Veteran R&B giant Bobby Womack is shown during a recent visit to Epic Records headquarters in New York to discuss plans for his Solar/Epic debut album, entitled *Save the Children*. Pictured (l-r) are: **Don Eason**, vice president of Black music promotion; **Womack**; and **Hank Caldwell**, senior vice president of Black music.

Bob Long

		Total Weeks	Last Week
1	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	Quincy Jones	1 12
2	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)	Janet Jackson	3 21
3	TENDER LOVER (Solar/Epic FZ45288)	Babyface	2 31
4	THE CACTUS ALBUM (Columbia FC 45415)	3rd Bass	4 13
5	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)	Luther Vandross	5 17
6	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	10 22
7	MIKI HOWARD (Atlantic 82024)	Miki Howard	9 15
8	Dance!...Ya Know It (MCA 6342)	Bobby Brown	6 12
9	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	7 15
10	STAY WITH ME (Columbia FC 44367)	Regina Belle	8 23
11	MICHEL'LE (Ruthless 91282)	Michel'le	17 7
12	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	Biz Markie	15 17
13	ROUND TRIP (Capitol 90799)	The Gap Band	19 14
14	BIG TYME (MCA 42302) Heavy D. & The Boyz	11 35	
15	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	12 21
16	THE INCREDIBLE BASE (Profile 1285)	Rob Base	13 13
17	LIVE (Arista 8613)	Kenny G	20 7
18	KEEP ON MOVIN' (Virgin 91267)	Soul II Soul	18 35
19	PUMP UP THE JAM - THE ALBUM (SBK 73422)	Technotronic	21 10
20	FOREER YOUR GIRL (P) (Virgin 90943)	Paula Abdul	25 59
21	HOME (MCA 6312)	Stephanie Mills	14 33
22	SILKY SOUL (Warner Bros. 25802)	Maze Featuring Frankie Beverly	16 23
23	WHAT YOU NEED (Motown 6280)	Stacy Lattisaw	26 15
24	RICH AND POOR (Warner Bros. 26002)	Rndy Crawford	22 16
25	ALL FOR YOUR LOVE (Motown 6278)	The Good Girls	28 11
26	THE REAL THING (Mercury/PolyGram 838 366)	Angela Winbush	23 18
27	ATTITUDE (Atlantic 82035)	Troop	32 15
28	DON'T TAKE IT PERSONAL (Arista 8493)	Jermaine Jackson	24 17
29	UNDER A NOUVEAU GROOVE (Warner Bros. 25991)	Club Nouveau	31 11
30	AFTER 7 (Virgin 91081)	After 7	39 22
31	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	27 22
32	SYBIL (Next Plateau 1018)	Sybil	34 22
33	THE ICEBERG/FREEDOM OF SPEECH..JUST WATCH WHAT YOU SAY (Sire 26028)	Ice-T	30 18
34	THE MAN IS BACK (A&M 5256)	Barry White	29 13
35	BEYOND A DREAM (Island 91319)	By All Means	33 14
36	SEMINAR (Nasty Mix 70150)	Sir Mix-A-Lot	36 17
37	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	2 Live Crew	35 32
38	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	The Ghetto Boys	37 7
39	CRAZY BOUT YOU (Malaco 7452)	Johnnie Taylor	40 6
40	ACE JUICE (Capitol 90925)	Ace Juice	38 7
41	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)	Jungle Bros	46 10
42	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M 5280)	Seduction	45 6
43	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)	Big Daddy Kane	42 21
44	NICE & SMOOTH (Sleeping Bag 82013)	Nice N' Smooth	41 10
45	HERITAGE (Columbia C45268)	Earth Wind & Fire	51 2
46	RAW (Def Jam FC 45015)	Alyson Williams	44 47
47	ALL THE WAY (Solar/Epic 7531)	Calloway	50 4
48	ALL NIGHT (Elektra 60858)	Entouch	43 31
49	SPECIAL (Motown 6275)	The Temptations	53 25
50	AND IN THIS CORNER... (Jive/RCA 1188)	D.J. Jazzy Jeff & the Fresh Prince	47 15
51	A SHADE OF RED (Virgin 91269)	Redhead Kingpin	55 25
52	SWEET AND SAXY (Warlock 2713)	KIM WATERS DEBUT	
53	PARADISE (Jive 1298)	Ruby Turner	56 2
54	RIDE THE RHYTHM (Wild Pitch 2002)	Chill Rob G	57 3
55	BE YOURSELF (MCA 6292)	Patti Labelle	48 33
56	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159)	D-Mob	60 2
57	GOING STEADY (Jive/RCA 1284)	Steady B	49 12
58	INTRODUCING...DAVID PEASTON (Geffen 24228)	David Peaston	52 33
59	BROTHER ARAB (Orpheus/EMI 75614)	Arabian Prince	54 10
60	IN THA HOOD (On Top 9002)	Success-N-Effect	64 3
61	BIG FUN (Virgin 91242)	Inner City	65 2
62	NEVER TO FAR (EMI 92401)	DIANE REEVES DEBUT	
63	LET ME TAKE YOU TO THE ROCK HOUSE (Effect 3000/Skywalker)	Tony M.F. Rock	66 3
64	MICHAEL JEFFRIES (Warner Bros. 25925)	Michael Jeffries	62 3
65	'BOUT DAT TIME (EMI 92050)	Pieces Of A Dream	63 3
66	GREATEST HITS (Jive/RCA 1271)	Billy Ocean	61 5
67	WORD POWER (Epic 45299)	DIVINE STYLER FEATURING RHYME SYNDICATE DEBUT	
68	SPREAD THE WORD (Rockwell 3316/Hot Prods.)	Bose	69 2
69	LARGE AND IN CHARGE (MCA 6354)	Chunky A	59 12
70	ALL ABOUT LOVE (Sleeping Bag 52017)	Joyce Sims	72 5
71	SERIOUS (EMI 90921)	The O'Jays	67 41
72	GIRL YOU KNOW ITS TRUE (Arista 8592)	Milli Vanilli	68 50
73	MIDNIGHT RUN (Malaco/7450)	Bobby "Blue" Bland	70 29
74	NO ONE CAN DO IT BETTER (Ruthless 91275)	The D.O.C.	71 29

CASH BOX CHARTS

**R & B
SINGLES**

March 3, 1990

The gray shading represents a bullet, indicating strong upward chart movement.



#1 Single: Stacy Lattisaw



#1 Debut: Eric Gable #60



To Watch: Randy & The Gypsies

		Total Weeks Last Week		Total Weeks Last Week
1	WHERE DO WE GO FROM HERE (MCA 53734) Stacy Lattisaw (With Johnny Gill)	3	10	
2	OPPOSITES ATTRACT (Virgin 7-19578) Paula Abdul	4	12	
3	NO MORE LIES (Ruthless Atlantic 7-99149) Michelle	2	13	
4	ESCAPADE (A&M 1490) Janet Jackson	8	7	
5	IT'S GONNA BE ALLRIGHT (Jive 1290) Ruby Turner	1	12	
6	SECRET GARDEN (Qwest/Warner Bros. 7-19992) Quincy Jones	13	5	
7	JAZZIE'S GROOVE (Virgin 7-99145) Soul II Soul	6	11	
8	PROMISES, PROMISES (Geffen/Reprise 7-22781) Christopher Williams	10	7	
9	CAN WE SPEND SOME TIME (Columbia 38-73028) Surface	7	14	
10	UNDER NEW MANAGEMENT (Atlantic 88766) Miki Howard	14	7	
11	EXPESSION (Next Plateau 50101) Salt-N-Pepa	9	7	
12	TOUCH (Atlantic 7-88841) Chucki Booker	12	11	
13	REAL LOVE (Atlantic 7-88816) Sky	5	19	
14	WALK ON BY (Next Plateau 50111) Sybil	11	13	
15	GIRLS, THEY LOVE ME (Uptown/MCA 53784) Heavy D. & the Boyz	19	7	
16	HERITAGE (Columbia CSK 73205) Earth, Wind & Fire	23	6	
17	MAKE IT LIKE IT WAS (Columbia 38-73022) Regina Belle	15	17	
18	ALL AROUND THE WORLD (Arista AS1-9928) Lisa Stanfield	21	6	
19	BUDDY (Tommy Boy 943) De La Soul	17	11	
20	YOUR PRECIOUS LOVE (Orpheus/EMI 72254) Tamika Patton (Duet with Eric Gable)	24	7	
21	HEARTBEAT (Vendetta/A&M 1473) Seduction	25	7	
22	I NEED YOUR LOVIN' (Def Jam/Columbia) Alyson Williams	26	7	
23	HELP THE CHILDREN (Capitol 4JM 44497) M.C. Hammer	30	6	
24	HEAVEN (Island 7-99136) Miles Jaye	18	13	
25	THE COMFORT OF A MAN (MCA 53769) Stephanie Mills	33	6	
26	EVERYTHING YOU TOUCH (Motown MOT 6268) Smokey Robinson	31	5	
27	WELCOME TO THE TERRORDOME (Def Jam/Columbia 44-73135) Public Enemy	20	6	
28	SCANDALOUS (Paisley Park/Warner Bros. 4/7-22824) Prince	22	14	
29	WHAT CAN I DO (EMI 50111) Pieces Of A Dream	16	14	
30	THE GAS FACE (Def Jam/Columbia 38-73046) 3rd Bass	29	6	
31	NEVER TOO FAR (EMI 92401) Dianne Reeves	34	7	
32	TREAT HER RIGHT (Epic XSS-01956A) Luther Vandross	36	5	
33	WE'RE ALL IN THIS TOGETHER (Geffen 19950) David Peaston	42	7	
34	SPREAD MY WINGS (Atlantic 4-88734) Troop	38	6	
35	ADDICTED TO YOUR LOVE (Capitol 4JM 44490) Gap Band	37	4	
36	I WANNA BE RICH (Solar 74005) 2	27	7	
37	WHATCHA GONNA DO WITH MY LOVIN' (Virgin 96507) Inner City	39	7	
38	I GET THE JOB DONE (Warner Bros. 7-22719) Big Daddy Kane	28	10	
39	KNOCK ME OFF MY FEET (Orpheus/EMI) Mikki Bleu	41	6	
40	1-2-3 (Columbia 38-73087) The Chimes	40	6	
41	ALL OR NOTHING () Milli Vanilli	48	4	
42	(TWO SHIPS) IN THE NIGHT (Arista AL-8493) Jermaine Jackson	46	4	
43	I FOUND LOVIN' (Uptown/MCA 53729) Jeff Redd	45	5	
44	WRAP YOU UP (Warner Bros. 719969) Randy Crawford	44	5	
45	READY OR NOT (Virgin 98995) After 7	47	4	
46	LOVE'S ON THE RUN (Warner Brothers) Maze featuring Frankie Beverly	52	3	
47	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315) Technotronic	54	3	
48	NOTHING'S TOO GOOD FOR YOU (Polydor) Main Ingredient	50	4	
49	GOT TO HAVE YOUR LOVE (Capitol 1555) Mantronix Featuring Wondress	53	4	
50	SOUL TO SOUL (Motown-2023) Temptations	65	2	
51	DON'T WEAR IT OUT (Tabu/Epic 73005) Mary Davis	55	3	
52	COME TOGETHER AS ONE (Island 7-98998) Will Downing	62	3	
53	WHAT GOES AROUND (Columbia 38-73201) Regina Belle	59	2	
54	SHOULD HAVE BEEN YOU (Geffen 3533) Michael Cooper	3	11	
55	YOUR SWEETNESS (Motown 1976) Good Girls	35	17	
56	SECRET WISH (Tabu/Epic 73089) S.O.S. Band	43	7	
57	NO FIEND OF MINE (Warner Bros. 7-22769) Club Nouveau	49	17	
58	LOVE YOU HONEY (A&M) Randy & The Gypsies	68	3	
59	STAY HERE, STAY NEAR (Tabu/Epic 73088) Rhonda Clarke	51	7	
60	HARD UP (ORPHEUS 72271) ERIC GABLE DEBUT			
61	GIRLS NITE OUT (RCA 9174-1-RD) Tyler Collins	67	3	
62	NEVER TOO MUCH OF YOU (4th & B'Way/Island 7832) Dino	64	4	
63	ALL OVER YOU (Orpheus/EMI 7277) Freddie Jackson	DEBUT		
64	THE HUMPTY DANCE (Tommy Boy 944) Digital Underground	81	2	
65	PLAYTOY (Outpost OET 3005A) Carmin	73	5	
66	TIME WAITS FOR NO ONE (Paisley Park/WB 0-227177) Mavis Staples	74	3	
67	BODY TALK (Wing/Polygram 873-599-1) Sharon Bryant	75	2	
68	SHOW ME (Elektra 7-64978) Howard Hewett	DEBUT		
69	FOOTSTEPS IN THE DARK (MCA 53768) Body	76	2	
70	WHIP APPEAL (Solar/Epic 816008) Babyface	77	2	
71	JUST KICKIN' IT (Mercury 876-367-7) Walter Beasley	69	2	
72	SACRED KIND OF LOVE (Columbia 38-73234) Grover Washington Jr. Featuring Phyllis Hyman	DEBUT		
73	ONE OF A KIND (Warner Bros. 19910) The Isley Brothers	DEBUT		
74	POISON IVY (Pandisc 036) The Young And The Restless	71	5	
75	LADIES FIRST (Tommy Boy 942) Queen Latifah Featuring Monie Love	72	2	
76	I'LL BE GOOD TO YOU (Qwest/Warner Bros. 22697) Quincy Jones	56	17	
77	NO MORE TEARS (Mercury 876 367) Angela Winbush	86	2	
78	I WANT TO DO IT GOOD TO YA (A&M SP-17997) Barry White	DEBUT		
79	TICK TOCK (RING MY PHONE) (Columbia 44-73129) Big Mack	83	2	
80	SHOWER YOU WITH LOVE (MCA 53769) George Howard With John Pagano	88	2	
81	C'MON AND GET MY LOVE (FFRR 886-799-1) D-Mob with Cathy Dennis	89	2	
82	LOVE IS LIKE A ITCHIN' (Motown 8765) Good Girls	90	2	
83	EVERY LITTLE BIT HURTS (Orpheus/EMI 72264) Jaki Graham	82	4	
84	THUMBS UP (Enigma 75534) Bardeux	DEBUT		
85	(I'LL BE YOUR) DREAM LOVER (Sam 5004) Richard Rodgers	57	14	
86	PRECIOUS LOVE (MCA 53790) Jody Watley	DEBUT		
87	STILL CRAZY FOR YOU (Malaco 2159) Johnnie Taylor	58	4	
88	I SLEEP MUCH BETTER (IN SOMEONE ELSE'S BED) (Jive/RCA 1311) Billy Ocean	60	5	
89	TOUCH ME (EMI 50284) R.J.'s Latest Arival	DEBUT		
90	SORRY (BABY I CAN'T HOLD YOU) (Pow Wow 452) Foxy Brown	61	7	
91	CAN'T GET ENOUGH OF U (Alpha Int'l 73004) Robbie Mychals	DEBUT		
92	SILKY SOUL (Warner Bros. 7-22738) Maze Featuring Frankie Beverly	63	17	
93	WHATEVER IT TAKES (Virgin 7-99142) Cheryl Lynn	66	12	
94	LET'S GET IT ON (Island 96522) By All Means	70	20	
95	SPECIAL (Motown 2004) Temptations	78	17	
96	GOING HOME (Arista 9913) Kenny G	79	7	
97	RHYTHM NATION (A&M 1455) Janet Jackson	80	17	
98	ALL NITE (Elektra 7-79260) Entouch Featuring Keith Sweat	84	16	
99	STAY (Warlock 7069) Kim Waters (Featuring Juanita Daily)	85	6	
100	THE MESSAGE IS LOVE (A&M 12323) Arthur Baker/Backbeat Disciples Featuring Al Green	87	4	

POP REVIEWS

Albums

STRAITJACKET FITS: *Hail* (Rough Trade US #73)

The Straitjacket Fits are currently riding waves of popularity in both England and their homeland of New Zealand. However, it is not just because their label, Flying Nun, has currently come into vogue; but rather because their version of solemn guitar pop reflects human emotion as well as, if not better than, anybody. On their

American debut, *Hail*, the band proves that all of the hoopla is, not undeserved.

Much like labelmates the Chills and the Verlaines, the Straitjacket Fits can perfectly mirror the sheen of a galvanized day or lash out with spite. "She Speeds" teeter-totter between atonal dischord and melodic relief until the middle eighth delivers the raw confession, "I need her more than my mind" over and over again. Guitarist Shane Carter supplies the majority of the vocals and songwriting, but Andrew Brough's "Sparkle That Shines" stands as one of the best cuts on the album. Their cover of Leonard Cohen's "So Long Marianne" manages to *not* pale in comparison to the original. The music of the Straitjacket Fits will ebb and flow right through to your heart. (Robb Moore)

EVERYTHING BUT THE GIRL: *The Language of Life* (Atlantic 82057-1)

This duo's storytelling skills get



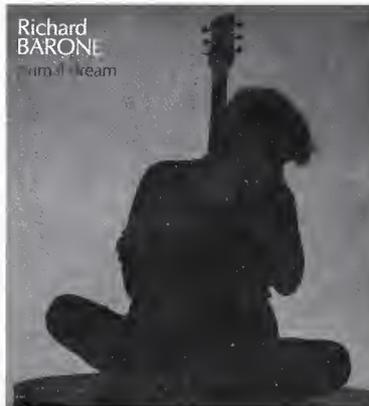
sharper as Tracey Thorn, who handles most of the vocal duties, develops an ever richer and more impressive voice. As in past efforts, the overwhelming lyrical concern is with affairs of the heart: loves gone wrong, lovers deserted, and putting it all back together again. But Thorn's partner Watt, who wrote or co-wrote all the lyrics (with the exception of a Cecil and Linda Womack song), writes short stories and sets them to music. There are moments when you feel as if you're eavesdropping on a private conversation, or listening in as someone reads aloud from their own diary. Bathed in a jazz/pop musical setting that belies the content of the songs, *Language* works on many levels, depending on how much the listener is willing to invest. (Ernest Hardy)

his previous work, the big pop hooks, precious vocals, and front-pickup guitar solos are intact. *Primal Dream* will sit nicely with Barone's old fans...and should make him a few new



THE BEAUTIFUL SOUTH: *Welcome to the Beautiful South* (Elektra 9 60917-4)

ones in the process. (RM)
THE BEAUTIFUL SOUTH: *Welcome to the Beautiful South* (Elektra 9 60917-4)
 Former Housemartin Paul Heaton is back with a band whose politics are more subtle, whose social observations are sharper, and who are mercifully free of the self-righteous whining (as well-intentioned and politically correct as it may have been) of his former group. The Beautiful South have put together a rich pastiche of musical influences (a touch of jazz here, a dash of Motown there, a nod to the Beatles there) that compliments some of the most wickedly humorous, adult (as in mature, not pornographic) lyrics you're likely to find on one album this year. Brianna Corrigan shares the vocals with Heaton and makes an excellent partner in crime (her nasal-tinged vocals are both sexy and petulant). Includes a cover of Pebbles' "Girlfriend" that makes the original obsolete. (EH)



RICHARD BARONE: *Primal Dream* (Paradox/MCA 6370)

As a member of the Bongos, singer/guitarist Richard Barone led the band through one EP and two albums of quirky Hoboken pop. Despite their exuberance and Bolan-meets-Beatles footing, the band never managed to catch on commercially and subsequently fell through the cracks. Barone resurfaced in 1987 with the live *Cool Blue Halo* LP. By surrounding himself with an acoustic/chamber-music line-up, he displayed a scaled-down approach to his songs. As a result, the minimalistic setting gave Barone an opportunity to display his amazing voice, and prove that his abilities as a tunesmith could hold up regardless of the frame around him.

Hooking up with veteran producers Don Dixon and Richard Gottehrer, Barone dishes up his major-label solo debut for Paradox/MCA. Even though the production and arrangements lean more towards CHR than any of

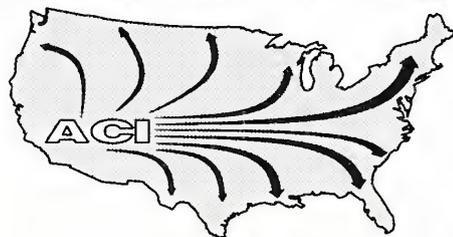


THE BELOVED: *Hello* (Atlantic 0-86235)

Whether this is the wish-list for some ultra-cool party, an endless stream of imagined visitors induced with the help of some illegal substance, or just the pointless babbling of



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a budding pop star, is unclear. It doesn't matter anyway. Offering greetings to everyone from Peter, Paul, Mork and Mindy, and "saints and sinners," this alternative duo has whipped up a confection that effortlessly straddles the boundaries of alternative and accessible/commercial. Lightly soaked in humor, loaded with cool and hipness, and available in mixes that should appeal to every taste. (EH)

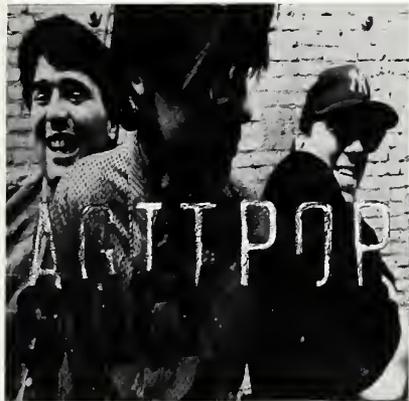
□ **THE HAVALINAS:** *The Havalinas* (Elektra 9-60938)

The biggest strike against the Havalinas is their street-tough Circus of Power image. It may be too easy to gather such preconceived notions from the cover art, but you'll be doing a double-take when the needle hits the groove. Instead of blaring Marshall stacks, you're greeted with bittersweet Americana pop. Produced by Don Gehman (John Cougar, R.E.M.), the Havalinas accent their rootsy delivery with acoustic upright bass, harmonica and banjo. The results fall somewhere in between the Georgia Satellites and Peter Case. However, the Havalinas never really carve out a distinctive niche of their own. Maybe next time... Best cuts: "Sticks and Stones" and "Another Out." (RM)



□ **PIERCE PETTIS:** *While the Serpent Lies Sleeping* (Windham Hill 1087)

It's nice to see that the Windham Hill label has finally blown off its valium-rock ethos and ventured into other areas. This release does *not* feature a white cover with a small photo of a meadow, nor does it seem like the perfect soundtrack for a sensory deprivation tank. Unfortunately, those are the only two good things about it. Strumming his heart on an Ovation 6-string guitar, Pierce Pettis does try hard, but manages to slip into every singer/songwriter cliché and comes out sounding like a second-rate Bruce Cockburn. (RM)



□ **AGIT POP:** *Stick It!* (Twin/Tone 89152-1)

Somehow, Agitpop manages to lodge themselves into that area where sanity meets filth and clumsiness meets grace. They challenge the listener to keep up: inviting with infectious hooks, then slapping with repetition. There's little 4/4 here, but who really needs it anyway? The toys and gadgets of their earlier releases are now integrated into the whole percussive scheme; the guitar recalls both the scratchiness of D. Boon and the monolithic slabs found on Wire's *Pink Flag*. Agitpop is the musical equivalent of drinking too much Jolt cola and playing the game of Kerplunk. Stick it! (RM)

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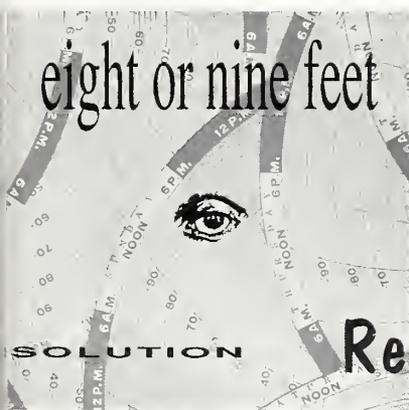
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All bids to be submitted by 5PM Friday, March 16, 1990.



□ **EIGHT OR NINE FEET:** *Re-solution* (Reverie 148)

It's now to the point where Raleigh, North Carolina should be considered a real musical hot spot. Eight or Nine Feet surely contribute their fair share to the repute, for *Re-solution* is a fantastic slice of Southern-tinged pop. The band bears a passing resemblance to their neighbors, the Connells, in the respect that they share a common emphasis on soaring harmonies and strummy guitars. Eight or Nine Feet also benefits from the dual songwriter dichotomy and the fact that all four band members sing. While the uptempo songs are fab, the LP's high point is the slower "Rescue," one of the sweetest ballads I've heard in quite a while. Recommended. (RM)



PRESENTS

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CASH BOX CHARTS

TOP 100 SINGLES

March 3, 1990

The gray shading represents a bullet, indicating strong upward chart movement.



#1 Single: Roxette



#1 Debut: Seduction #59



To Watch: Motley Crue #52

		Total Weeks ▼	
	Last Week ▼		
1	DANGEROUS (EMI 50233)	Roxette	4 12
2	ESCAPADE (A&M 1490)	Janet Jackson	13 6
3	OPPOSITES ATTRACT (Virgin 7-99168)	Paula Abdul	1 10
4	TWO TO MAKE IT RIGHT (Vendetta 1464)	Seduction	2 16
5	ALL OR NOTHING (Arista 9923)	Milli Vanilli	6 10
6	TELL ME WHY (Arista 9916)	Expose	7 13
7	WE CAN'T GO WRONG (Capitol 44498)	Cover Girls	9 13
8	WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)	Chicago	5 14
9	HERE WE ARE (Epic 34T-73084)	Gloria Estefan	10 12
10	ROAM (Reprise/Warner Bros. 4/7-22667)	B-52's	12 11
11	PRICE OF LOVE (Epic 34-73094)	Bad English	14 11
12	NO MORE LIES (Atco Ruthless 7-99169)	Michelle	15 13
13	C'MON & GET MY LOVE (Polydor FFRR 4400) Debut	Introducing Cathey Dennis	17 10
14	I GO TO EXTREMES (Columbia 38-73091)	Billy Joel	16 7
15	HERE AND NOW (Epic 34-73029)	Luther Vandross	20 7
16	JANIE'S GOT A GUN (Geffen 22727)	Aerosmith	11 15
17	TOO LATE TO SAY GOODBYE (EMI 90380)	Richard Marx	18 7
18	HOW I AM SUPPOSED TO LIVE WITHOUT YOU (Columbia 38-73017)	Michael Bolton	8 19
19	SOMETIMES SHE CRIES (Columbia 38-73095)	Warrant	23 12
20	BLACK VELVET (Atlantic 4-88742)	Allanah Myles	22 10
21	PEACE IN OUR TIME (Columbia 38-68996)	Eddie Money	13 14
22	I REMEMBER YOU (Atlantic 7-88886)	Skid Row	19 15
23	DOWNTOWN TRAIN (Warner Bros. 7-22685)	Rod Stewart	21 15
24	NO MYTH (RCA 9111)	Michael Penn	27 7
25	LOVE WILL LEAD YOU BACK (Arista AS1-9938)	Taylor Dayne	26 6
26	SACRIFICE (MCA 53750)	Elton John	32 6
27	TENDER LOVER (Solar 4-74003)	Babyface	24 15
28	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)	Technotronic	33 4
29	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784)	Biz Markie	29 6
30	KEEP IT TOGETHER (Sire 7-19986)	Madonna	36 5
31	PERSONAL JESUS (Sire/Reprise 21328)	Depeche Mode	35 12
32	THE DEEPER THE LOVE (Geffen 19951)	Whitesnake	34 7
33	ALL AROUND THE WORLD (Arista 8554)	Lisa Stansfield	40 5
34	ANYTHING I WANT (Chrysalis 23444)	Kevin Paige	38 6
35	I WISH IT WOULD RAIN DOWN (Atlantic 7-88738)	Phil Collins	39 4
36	I'LL BE YOUR EVERYTHING (Sire/WB 38-73095)	Tommy Page	43 2
37	FOREVER (Mercury/PolyGram 876 716)	Kiss	42 5
38	FREE FALLIN' (MCA AC-53728)	Tom Petty	25 18
39	PUMP UP THE JAM (SBK 07311)	Technotronic (featuring Felly)	28 19
40	SUMMER RAIN (MCA 53783)	Belinda Carlisle	46 7
41	LOVE SONG (Geffen 7-22856)	Tesla	30 20
42	DIRTY DEEDS (Epic 45473)	Joan Jett	48 6
43	DON'T WANT TO FALL IN LOVE (Warner Bros. 21476)	Jane Child	53 4
44	ALL MY LIFE (Elektra ED5440)	Linda Rondstadt	44 6
45	A GIRL LIKE YOU (Enigma 44480)	The Smithereens	45 11
46	BLUE SKY MINE (Columbia 38T-73250)	Midnight Oil	55 2
47	WHOLE WIDE WORLD (RCA 9098)	A'me Lorain	51 6
48	WHEN THE NIGHT COMES (Capitol 44437)	Joe Cocker	31 18
49	JUST BETWEEN YOU AND ME (Atlantic 88781)	Lou Gramm	37 19
50	HOUSE OF FIRE (Epic 34-73085)	Alice Cooper	54 6

		Total Weeks ▼	
	Last Week ▼		
51	REAL LOVE (Atlantic 7-88816)	Skyy	57 6
52	WITHOUT YOU (Elektra 64985)	Motley Crue	63 2
53	THE HEART OF THE MATTER (Geffen 4-19898)	Don Henley	64 2
54	HEART OF STONE (Geffen 4-19953)	Cher	58 2
55	LOVE ME FOR LIFE (LRG 84006)	Stevie B	60 4
56	IF U WERE MINE (Enigma 75051)	U-Krew	61 5
57	I WANNA BE RICH (Solar 74005)	Calloway	66 2
58	ALMOST HEAR YOU SIGH (Columbia 38-73093)	Rolling Stones	62 5
59	HEARTBEAT (Vendetta 1473)	Seduction	DEBUT
60	EVERYTHING (MCA 53714)	Jody Watley	41 20
61	ANOTHER DAY IN PARADISE (Atlantic 7-88774)	Phil Collins	47 18
62	TRUE BLUE LOVE (Atlantic 7-88768)	Lou Gramm	72 2
63	WAS IT NOTHING AT ALL (A & M 1451)	Michael Damian	49 15
64	GOT TO GET (Arista AD1-9932)	Lella K. With Rob 'N Raz	74 2
65	99 WORLDS (MCA 53726)	Peter Wolf	DEBUT
66	YOU'RE THE ONLY WOMAN (Vendetta/A&M 1447)	The Brat Pack	73 4
67	THAT'S WHAT I LIKE (Music Factory/Atco 7-99122)	Jive Bunny & the Mixmasters	67 4
68	WHAT GOES AROUND (Columbia 38-73201)	Regina Belle	DEBUT
69	DON'T KNOW MUCH (Elektra 7-69261)	Linda Rondstadt with Aaron Neville	50 23
70	I'LL BE THERE (Mowtown 2032)	Joyce Fenderella Irby	78 2
71	KICKSTART MY HEART (Elektra 7-69248)	Motley Crue	52 14
72	YOU'RE THE VOICE (RCA 9086-4-RS)	John Farnham	79 2
73	LIVING IN OBLIVION (Epic 34-73231)	Anything Box	83 2
74	SWING THE MOOD (Atco 7-99140)	Jive Bunny And The Mastermixers	56 16
75	I'LL BE GOOD TO YOU (Qwest/WarnerBros.22697)	Quincy Jones	59 16
76	A FACE IN THE CROWD (MCA 53781)	Tom Petty	76 2
77	ADVICE FOR THE YOUNG AT HEART (Fontana/Mercury 8768944)	Tears For Fears	DEBUT
78	ALL NITE (Vintertainment/Elektra 7-69260)	Entouch Featuring Keith Sweat	65 7
79	ANYTIME (Capitol 44471)	McAuley Schenker Group	87 2
80	WALK ON BY (Next Plateau 327)	Sybil	68 5
81	WHIP APPEAL (Solar 4-74007)	Babyface	DEBUT
82	SENDING ALL MY LOVE (Atlantic 4-87961)	Linear	DEBUT
83	HOUSE OF PAIN (Elektra 7-64995)	Faster Pussycat	DEBUT
84	I'M NOT SATISFIED (IRS/MCA 44473)	Fine Young Cannibal	84 2
85	BROTHER DON'T YOU WALK AWAY (Columbia 876 070-7)	Hooters	85 2
86	HOW CAN WE BE LOVERS (Columbia 38T73257)	Michael Bolton	DEBUT
87	WOMAN IN CHAINS (Fontana/Polygram 8762487)	Tears For Fears	69 13
88	WITH EVERY BEAT OF MY HEART (Arista AS1-9895)	Taylor Dayne	70 20
89	RHYTHM NATION (A&M 1455)	Janet Jackson	71 16
90	BACK TO LIFE (Virgin 7-99171)	Soul II Soul	75 22
91	WILD WOMEN DO (EMI 4JM-50275)	Natalie Cole	91 2
92	WE DIDN'T START THE FIRE (Columbia CSK73021)	Billy Joel	77 21
93	PRINCIPAL'S OFFICE (Delicious Vinyl/Island 7-99137)	Young MC	80 14
94	BLAME IT ON THE RAIN (Arista 1-9904)	Milli Vanilli	81 21
95	1-2-3 (Columbia 38-73987)	The Chimes	82 4
96	I WILL SURVIVE (FROM "SHE DEVIL") (Mercury 876 369-4)	Sa-fire	86 11
97	NEVER 2 MUCH OF U (4th & B'Way/Island 7495)	Dino	88 7
98	JUST LIKE JESSE JAMES (Geffen 7-22844)	Cher	89 20
99	IF YOU LEAVE ME NOW (LMR 77000)	Jaya	90 2
100	LOVE SHACK (Reprise 7-22817)	B-52's	92 28

GOSPEL MUSIC

The Freemans: Bringing Forth Good Fruit

BY KIMMY WIX

TO ACTUALLY SEE OR HEAR THEM PERFORM is equivalent to visiting with close-knit friends or family, yet there's some *special* accent to this multi-talented group. It's neither their heart-rendering sincerity, a highly distinguished integrity, nor their romping sense of humor, which create such a novel appeal. Perhaps it is however, an entire *collection* of these attributes, in addition to an unlimited aspiration to serve the Lord and share his love with others.

It was only five years ago when the Freemans left Ohio and officially stepped into the realm of Southern gospel music, adding a crisp and new-fangled sound to the industry's roster. Since their genesis, they've garnered elite recognition as one of Southern gospel's most prominent and spiritual ministries, releasing albums on both the Calvary and Sonlite Record labels. With an musical maturity dating back to their childhood years, both Darrell and Chris Freeman remain true to the dedication they developed years ago—singing the Gospel and delivering such hits as "Little David," "Come Get Your Bride," "Always" and "Number One Love."

Serving as baritone/lead vocalist and manager of the Freemans, Darrell initially sang and played the bass guitar with his family group, the Pathways, for some fourteen years. Chris, Darrell's wife and featured vocalist of the present group, is no stranger to gospel music either. After leaving her California home at the age of sixteen, she joined the widely acclaimed Hinson family. Tagged as *The Singing News'* "Queen of Gospel Music" in 1976 and 1977, Chris remained with the Hinsons for seven years. Along with an incredible four-piece band and Diane Hawkins, who is Chris' sister, the Freemans are complete. Hawkins not only incorporates a vibrant alto, she also serves as the group's office director.

"It was so strange at first," reflects Chris. "I can look back now and I don't know whether to cry or laugh. When we came down here [Nashville], we didn't even know if Diane could sing with us. We were *hoping* that she could. Actually, she moved out to live with us to babysit while we traveled with Darrell's family. But the first time we sang together, I felt like quitting," Chris laughs.

"We came from a set sound and band that we'd had for years," adds Darrell, "and all we had at the time was just a keyboard."

With an abundance of hard work and determination behind them, the Freemans are better than ever—delivering an incredible spiritual uplift with overwhelming talent, skill and charm forming a sturdy foundation. *Unshakable*, produced by Darrell, is their current project. Packed with a variety of powerful lyrics and arrangements, *Unshakable* reveals the most extraordinary performance by the Freemans thus far.



The Freemans

"The whole album is centered around the fact that God is still God and God is still real," explains Darrell. "In this day and age when everything is just so synthetic...well, it's like *this* album is centered around the realization of saying, 'Hey world, God is still there and he's just as real.' With some things that we have been through in the last year, the album is a reflection of exactly what we felt at the time and knowing that we were really depending upon the Lord. We got in there and really sang what we felt. It wasn't perfect, but we felt good when we left it."

"We just went in there and totally sang from our hearts," Chris adds.

Even after devoting practically their entire lives to gospel music, top priority still lies within the actual *ministry* portion of their work. "The ministry is the *most* important," Chris admits. "That's the heart of it all, on our new album for instance. We're really picky about our songs. Ya know, a lot of groups will focus on three or four key songs and the rest are just fillers. We think every one of the songs on this are potential hits. This album has probably got some of the strongest material we have ever put out, as far as the ministry is concerned. When Diane and I first sat down to listen to the tape after Darrell brought it back from the studio, there was not a song that I listened to that I didn't cry. It wasn't because of our singing either, but because I really felt every one of them."

The Freeman's colorful and youthful appearance not only lures an older generation toward the message of their ministry, but it also appeals to a vast younger following.

"I've had a lot of promoters who've looked at us and thought we were a contemporary group because we are all pretty young," says Chris. "That really helps, though, because it makes young people who are listening say, 'Well hey, Southern gospel music is not just for the older crowd.'"

While in the midst of negotiating contracts, the Freemans are witnessing tremendous success with their current single, "He Bore My Burdens." Rocketing up the charts and uplifting hearts, this tune will be followed by *Unshakable's* title cut, which will soon be released. Although the success of each and every song they put out is significant, it's the response from their listeners that offers the most glorifying gratification.

"So many people are faced with so many negative things in this day and time," Chris ponders. "It makes *me* feel good to be part of the Freemans, knowing that people have confidence in what we're doing. Those letters and calls always mean so much to us. The Bible says that people will know you by your fruits. You don't have to wear a sign. You don't have to say 'Hey, look at me, this is what I do and this is how I feel.' That's been proven time and time again." ○



THEIR RECENT #1 SINGLE "Carry on Children" gave the Fox Brothers an opportunity to *really* carry on, after being surprised by family and friends with a cake and a bucket of chicken. The Morning Star recording artists were caught by surprise in the studio, while recording material for a new project. According to Roy Fox, "chicken-n-fixin's is better than a plaque anyday." However, a plaque is being made to commemorate their #1 Southern gospel hit. Pictured (l to r): Lynn Fox, Arnold O'Neil, Randy Fox, producer Bill VornDick, Jeff Pearles and Roy Fox.



**MEDIA EXPERT
A N D
SPOKESPERS
ON Al Menconi** was recently honored by the Benson Company for his regular contribution to Benson's *Music to Live By* radio magazine. Pictured presenting the award to Menconi (l) is Benson's coordinator of broadcast relations, Troy Van Liere. Menconi was in Nashville to conduct a seminar on rock music at Christ Presbyterian Church. K



SOUTHERN TOP SLOT

Artist: The Kingsmen
 Title: "The Judgement"
 Album: *The Judgement*
 Label: RiverSong CO2569

Producers: Jim Hamill and Eldridge Fox
 Writer: Lois Gale
 Publisher: Beaver Lake-ASCAP



CONTEMPORARY CHRISTIAN SINGLES

March 3, 1990

The gray shading represents a bullet, indicating strong upward chart movement.

			Total Weeks	Last Week
1	BEAT OF A DIFFERENT HEART (DaySpring 701417757)	Paul Smith	3	6
2	JUBILEE (Sparrow SPC-1219)	Michael Card	4	5
3	THE MAN WITH THE NAIL SCARS (Star Song SSC-8137)	David Meece	1	12
4	EXALT THE NAME (Word 701-914-4500)	Sandi Patti	2	13
5	I CRY (Myrrh 7016880389)	Russ Taff	7	10
6	DOES ANYBODY LOVE THE LORD (Live Oak 701-001-9703)	Rick Crawford	6	13
7	I SHALL SEE GOD (Good News 901-647-3157)	Roby Duke	14	5
8	JUST COME IN (Sparrow SPC-1202)	Margaret Becker	8	14
9	IT IS WELL WITH MY SOUL (Word 7019107708)	Wayne Watson	9	15
9	LORD OF THE PAST (Urgent ISBN#0001381849)	Bob Bennett	5	14
10	STAND IN MY PLACE (Myrrh 701460256X)	Bryan Duncan	12	11
11	HEART OF THE HOMELESS (Day Spring 7014180576)	Farrell & Farrell	16	5
12	MORE LOVE TO THEE (New Canaan 7019986536)	Bruce Carroll	17	10
13	CHARM IS DECEITFUL (Reunion 7010049521)	Kim Hill	10	15
15	MY ONE THING (Reunion 7010053723)	Rich Mullins	19	7
16	I WILL BE HERE (Sparrow SPD-1201)	Steven Curtis Chapman	25	3
17	DON'T TELL THEM JESUS LOVES THEM (Sparrow SPD-1172)	Steve Caep	11	15
18	BEST OF FRIENDS (Urgent 00013731888)	Billy Crockett	21	5
19	FRIENDS IN HIGH PLACES (Benson CO2506)	Larnelle Harris	15	14
20	THE MISSION (Sparrow SPD-1196)	Steve Green	13	16
21	COUNT ON ME (Giant 02555S)	David & The Giants	23	4
22	WE SING PRAISES (Sparrow SPD-1174892387)	Deniece Williams Duet w/Natalie Cole	35	2
23	WAITIN' ON SOMEBODY (River 7901300213)	Greg X. Volz	28	3
24	IF IT WASN'T FOR GRACE (Frontline CO9060)	Mark Farner	18	12
25	GOD WILL FIND YA (Frontline CD9051)	Jan Gibson	27	4
26	MEANTIME (Sparrow SPD-1169)	BeBe & CeCe Winans	31	2
27	BEFORE YOU KNOW IT (Frontline CO9050)	Benn-y Hester	29	4
28	THE ALTAR (Diadem 7-90113-057-1)	Ray Boltz	20	16
29	FATHER OF LOVE (Word 7014176579)	New Song	32	4
30	I'M ACCEPTED (Benson PWCO-1096)	DeGarmo & Key	34	3
31	I HEAR LEESHA (Reunion 7010037523)	Michael W. Smith	37	2
32	LOVE'S ON THE OTHER SIDE (Benson BR-59511)	Michele Wagner	22	15
33	BREAKING THROUGH (Myrrh 7010889386)	First Call	DEBUT	
34	WELL DONE (DaySpring 9016396152)	Trace Balin	24	16
35	MERCY FOR THE MEMORIES (Sparrow SPD-1762)	Geoff Moore & The Distance	26	13
36	SIMPLE, DEVOTED & TRUE (Benson CO2548)	Michele Wagner	DEBUT	
37	SHINE THROUGH ME (Benson CO2588)	Carman	DEBUT	
38	EVERY MOMENT (Sparrow SPD-1174-2)	Deniece Williams	30	18
39	I'LL BE A FRIEND TO YOU (Day Spring 7014160575)	Kenny Marks	33	17
40	SWEET LOVE (Myrrh 7016889386)	First Call	36	18

SOUTHERN GOSPEL SINGLES

March 3, 1990

The gray shading represents a bullet, indicating strong upward chart movement.

			Total Weeks	Last Week
1	THE JUDGEMENT (RiverSong CO2569)	Kingsmen	3	6
2	HE'S STILL IN THE FIRE (Homeland HL-8804)	Speers	1	23
3	PAID IN FULL (Homeland HC-8907)	Hemphills	7	5
4	WHEN YOUR BACK IS TO THE WALL (Sonlite SON-121)	Chosen	2	13
5	SIN MET GRACE (Canaan 7019982530)	Mid South Boys	11	5
6	NEW MAN (Harvest HAR-1173)	Carroll Roberson	6	18
7	GLORY DIVINE (Morning Star MST-4104)	Perrys	8	15
8	BUILDIN' THIS HOUSE ON THE ROCK (Homeland HL-8804)	Alison Durham	9	6
9	I'M FLYING HIGHER THAN I'VE EVER BEFORE (Glorious 7019984533)	Lonny Johnson	12	13
10	LET THE REDEEMED SAY SO (Canaan 7019984533)	Nelons	14	10
11	LIVING IN BEULAH LAND (Pinnacle PRC001110)	Karen Peck	4	20
12	HERE I AM (Sonlite SON-1235)	Hoppers	19	10
13	GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550)	Paynes	15	10
14	WHAT A WAY TO GO (Harvest HAR-1186)	Reinhardtts	20	11
15	SHADOW OF THE STEEPLE (Homeland HC-8902)	Singing Americans	17	5
16	HE HAS RISEN (Sonlite SON-122)	Singing Cookes	5	22
17	CARRY ON CHILDREN (Morning Star MST-4095)	Fox Brothers	10	30
18	HARD TRIALS WILL SOON BE OVER (Associated Artists AA-504)	Chuck Wagon Gang	13	18
19	I FOUND IT ALL IN THE BLOOD (Harvest HAR-1163)	Isaacs	22	4
20	HEALING M (Morning Star U25628)	Dixie Melody Boys	23	5
21	UNDER HIS FEET (Morning Star MSC-4103)	McKameys	26	4
22	GETTIN' READY TO LEAVE THIS WORLD (RiverSong RS-CO2559)	Gold City	16	24
23	ARISE, MY LOVE (American Christian Artists ACA-0071)	Greenes	25	6
24	BEAUTIFUL VALLEY (Sonlite SON-118)	Down East Boys	30	2
25	RESURRECTION MORN (Morning Star MST-4104)	Perry Sisters	18	15
26	SING ME HOME (Canaan 7019967531)	Wendy Bagwell & The Sunliters	28	3
27	HE BORE MY BURDENS (DF-101)	Freemans	29	4
28	THE FLOWERS WE LOVE (Dawn 3636)	Primitive Quartet	32	3
29	IT'S THE KING (RiverSong CO2522)	Heaven Bound	21	27
30	IT'S NOT FORM, IT'S NOT FASHION (Sonlite SON-116)	McGruders	33	4
31	I'VE NEVER BEEN DISAPPOINTED (Sonlite SON-119)	Kingdom Heirs	38	2
32	I DON'T NEED THE WORLD ANYMORE (Mark Five MV-6573)	Buxtons	35	2
33	THE CROSS IN THE MIDDLE (New Haven NHS-005)	Florida Boys	24	35
34	IT'LL BE WORTH IT AFTER ALL (Peaceful Stream PMS-1700)	Spencers	DEBUT	
35	I FORGIVE YOU (New Haven NHC-200064)	Florida Boys	27	12
36	YOU'LL REAP WHAT YOU SOW (RiverSong CO-2542)	Jeff & Sheri Easter	31	28
37	CRYING IN THE GARDEN (RiverSong RF5953)	Heirloom	DEBUT	
38	THAT'S WHY WE'RE HERE (RiverSong RF5953)	RiverSong Artists & Friends	DEBUT	
39	HE'S ALIVE (CBS/Benson 3873200)	Dolly Parton	34	3
40	I'VE JUST STARTED LIVING (Homeland HL 1006)	Cathedrals	37	32

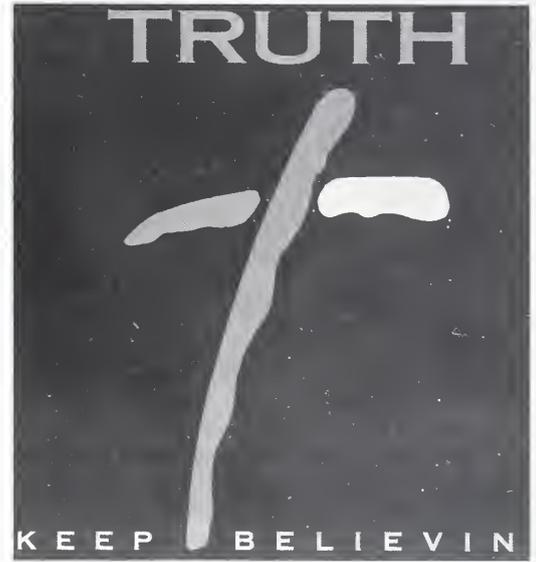


KURT YOUNG TO JOIN CATHEDRALS: Due to Danny Funderburke's recent resignation from the group, Homeland artist, the Cathedrals, announce the addition of Kurt Young as the new tenor for the quartet. Young, the tenor singer for Priority for the last seven years, is thrilled with his new position. "I feel that this is the ministry opportunity that I was created for," relays Young. After Priority became associated with the label some time ago, Young became known to other major groups within the industry as one of the most exciting tenors in the Southern gospel field today.

Album Review

□ **TRUTH: *Keep Believing*** (Benson CO2618)

Offering a project of spiritual as well as musical power is Benson recording artist, Truth. For some time now, Truth's commanding vocal performances have given listeners a reason to believe in the lyrics and music they deliver. Truth continues to deliver with *Keep Believing*, their current project. Produced by Steven V. Taylor, *Keep Believing* is quilted with a mainstream pop appeal, full of meaningful lyrics and an elite musical ensemble. This package, enhanced with incredible horn arrangements and a rich vocal delivery, expresses the need to "keep the faith" even when it seems impossible. A continuous thread carries this message throughout the project with tunes such as "This Is the Hour," "Some Day," "Friends in High Places" and "Shelter From the Storm." Also deserving the highest of recognition is the title cut, which summarizes the entire package. Truth's performance is totally sparkling and proves to be a 1990 asset.



The Wall Came Tumbling Down

AFTER YEARS OF DANGEROUS, COVERT MISSIONS in communist Europe, **Scott Wesley Brown** has returned from his most recent trip to East Germany, rejoicing.

Long before *Perestroika*, Brown performed illegal Christian concerts behind the Iron Curtain. While most of us observed life in communist countries via television from the safety of our living rooms, Brown sojourned to Eastern bloc nations to encourage Christians suffering the effects of government oppression.

Over the past seven years, Brown has made numerous trips to the Berlin Wall. He vividly recalls kicking and pounding the concrete barrier, venting his anger at the wall and the suffering and bondage for which it stood. But when Brown returned, he found a teetering, skeletal remain. Not only was much of the physical wall torn down, but gone were many of the old emotional and spiritual barriers.

Brown is now planning a trip to East Berlin and Budapest, Hungary in August, 1990. His missions organization I CARE (Christian Artists Reaching the Earth) Ministries, will be hosting the first public Christian concerts and musicians seminars for these newly liberated countries.

I CARE, which Brown started in 1983, helps provide instruments and musical training for Christian musicians in communist and third world countries. A team of "musicianaries" travels with Brown to equip and to teach these musicians who are starving for musical and biblical knowledge. An I CARE "instrument bank" receives instruments from anyone who wants to donate their dusty, attic-ridden guitars, trumpets, keyboards, etc. For more information, contact I CARE Ministries at 40 Music Square East, Nashville, Tennessee 37203, (615) 244-5588.

Scott Wesley Brown and East German Christian music pastor, Hartmut Steigler, peer through one of the holes East Germans recently dug in the Berlin Wall.



Gospel Hot Off The Press...

WORD'S OUR HYMNS PROJECT RECEIVES FOUR GRAMMY NOMINATIONS—Few artists, mainstream or Christian (and even fewer recorded projects), receive multiple Grammy nominations. This year, members of the National Academy of Recording Arts and Sciences (NARAS) nominated Word, Inc.'s *Our Hymns* project for four of the recording industry's most coveted awards. The project's four nominations put it in a category previously attained only by mainstream artists or groups comprising several solo acts as well as group nominations. *Our Hymns* include tunes recorded by Amy Grant, First Call, Michael W. Smith and Take 6.

THE LEGENDARY JAKE HESS HOSTS TV SHOW—*Jake Hess & Friends*, the new weekly, syndicated television show hosted by Hess, premiered January 6, 1990. The 30-minute program is taped at WSM-TV, the NBC affiliate in Nashville, Tennessee. The program's format consists of a special guest each week and video performances of various groups including quartets, family groups, trios, duos and soloists. For additional information, write *Jake Hess & Friends*, P.O. Box 111562, Nashville, Tennessee 37222 or call Nancy Dunne at (615) 646-3523.

END OF AN ERA FOR THE HEMPHILLS—The Hemphills have recently announced their decision to come off the road after 20 years of traveling together, ministering as a family. "This is something that was done very tearfully and prayerfully," shares Joel Hemphill. "The children just decided they want to do other things with their lives right now. Candy is wanting to travel with her husband Kent, while Trent and Joey feel as if they have had their families on hold for quite a while. We might have changed their minds, but not their hearts. They are all just feeling the Lord [will] move in another direction right now."

COIN MACHINE

Subscription Service Formed to Supply Jukebox Ops With 45s

CHICAGO—A group, consisting of jukebox operators and representatives of the entertainment industry, have created a jukebox subscription service designed to provide much-needed vinyl 45 records to the nation's jukebox operations. The new company recently completed negotiations for the purchase of Record Source International from BPI Inc. (*Billboard* magazine). Record Source International's plan is to expand the 7" vinyl record subscription service, that it has been providing to radio stations for the past 20 years, to now include jukebox owners.

The new service will be presented in two phases: one is to continue the promo radio service while expanding it to include 600 to 1,000 selected test/promo jukeboxes strategically located throughout North America; and the other is to provide commercial copies of the most popular testing records to jukebox subscriber members.

Subscriber members will have the following choices to select from: pop subscription, country subscription, R&B subscription or multi-format subscription (R&B/pop or pop/country).

As noted by group spokesman Sam Atchley (AMOA record label liaison), the current subscription potential is at least 225,000. The company believes it can obtain 10,000 subscriptions by mid-year; the projection by the end of 1990 is 50,000. The 225,000 jukeboxes on location, which depend on vinyl records, will have a short life expectancy if the current trend of limited releases of music on vinyl progresses, he added. He further pointed out that future record company release schedules indicate at least 50% of near-future releases will not be available on 45.

Record Source International proposes to continue to purchase 7" vinyl promotional copies for radio and additional 7" vinyl promo/test jukebox copies of all product scheduled for cassette single release from the record labels in a quantity large enough to justify the set-up cost of pressing 7" vinyl and a quantity small enough to be cost-effective for RSI.

It is the intent of RSI to offer one-stops the opportunity to act as agents to sell subscriptions to their customers. A commission with renewals will be paid by RSI for each subscription sold. RSI will also have an internal sales staff to service any area not covered by one-stops.

The proposed location of the business will be at 205 N.E. 1st Ave., Mineral Wells, TX 76067.

BCA Expo '90 Set for July

CHICAGO—The seventh annual Billiard Congress of America International Trade Expo has been scheduled for July 19-21 at the Commonwealth Convention Center in Louisville, Kentucky.

More than 170 domestic and foreign exhibitors will occupy some 500 booths at the industry show. Products being displayed will include commercial and residential pool/billiard tables (coin and non-coin), accessories, coin-operated amusement games, table tennis and game tables of all types, and home-recreation products such as darts, bars/bar stools, jukeboxes and slot machines.

Last year's convention attracted representatives from 22 countries.

For further information, contact Frank C. Zdy, Continental Productions, 3943 Tambor Road, San Diego, CA 92124-3407.

EIA Names Executive Director for CE Group

CHICAGO—David E. Poisson has joined the Electronic Industries Association's Consumer Electronics Group (EIA/CEG) as executive director of government and legal affairs, replacing Gary S. Shapiro, who was named general counsel of EIA.

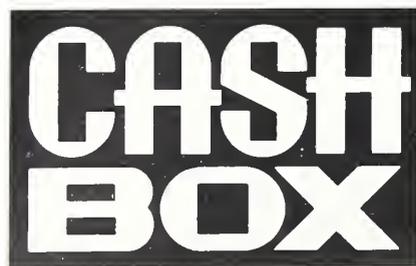
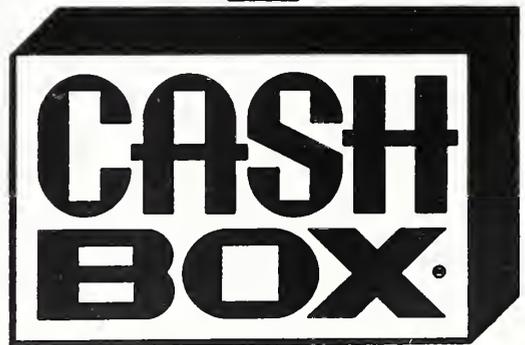
As head of EIA/CEG's government and legal affairs department, Poisson will serve as primary advisor on legislative and legal issues involving the Consumer Electronics Group and the International Consumer Electronics Shows.

Poisson's background encompasses several years on Capitol Hill, including key positions with U.S. Representative Richard J. Durbin (D-IL) and U.S. Senator Terry Sanford (D-NC). He also has several years of association experience with the National Education Association office of Higher Education and the National Council for Accreditation of Teacher Education.

The Electronic Industries Association is the 66-year-old Washington, D.C.-based trade association representing all facets of electronics manufacturing. The Consumer Electronics Group represents most major manufacturers of audio, video, home-office and home-automation products, as well as assistive devices for the handicapped, in the U.S.



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GameTek Scores With Wheel of Fortune, Will Follow Up With Jeopardy

CHICAGO—When GameTek of Miami, Florida, introduced its *Wheel of Fortune* arcade game at last year's AMOA Expo, the company predicted that the coin-op version of this highly rated television game show would be as much of a hit in arcades as it's been on Nintendo cartridges and computer software.

Now that the results are in, GameTek announced that in only three months, its initial production run of *Wheel of Fortune* arcade games has sold out. As the second domestic run began this month, it became apparent that the impact had expanded into the international marketplace. The French version received rave reviews at the Paris Forain Expo this past December. Operators in Europe are requesting Italian, Spanish, German and British versions of *Wheel of Fortune*. Additional negotiations are underway with arcade game distributors in Australia, New Zealand, Japan, Hong Kong, Chile, Argentina and Columbia, according to the company.

To maintain the playability of its *Wheel of Fortune* game, GameTek is planning a late-Spring release of the second in a series of new database chips. Each database chip will provide 3,600 additional *Wheel of Fortune* puzzles.

"Considering that *Wheel* is GameTek's first entry into the arcade market, we are overwhelmed by the orders we've received in the U.S. and by the excitement overseas," commented GameTek president Irv Schwartz. "*Wheel of Fortune* is performing especially well as a location piece in bars and restaurants," he added.

The unit is available in upright cabinet (either dedicated or conversion kit), countertop or cocktail table versions. GameTek's series of upcoming arcade introductions will include such TV game show favorites as *Jeopardy*, *Concentration* and *Family Fued*.



THE CASH BOX ACME '90 SPECIAL

Issue Date: March 10, 1990

Advertising Deadline: February 26, 1990

Reserve your ad space now!



AMOA / AAMA 1990 Congressional Tournament Is Set for May 1

CHICAGO—The date is May 1; the place is the Longworth House Office Building cafeteria in Washington, D.C.; the event is the Amusement & Music Operators Association/American Amusement Machine Association's 1990 Congressional Pinball, Coin-Op Basketball and Electronic Darts Tournament.

The event will be held in conjunction with the AMOA/AAMA Congressional Reception during the associations' joint 1990 Government Affairs Conference, April 29-May 1 in the nation's capital (*Cash Box*, February 24, 1990).

Last year more than 600 Congressmen, their immediate families plus staffers and legislative aides from over 150 Congressional offices participated in the

AMOA/AAMA 1990 CONGRESSIONAL PINBALL, COIN-OP BASKETBALL & ELECTRONIC DART TOURNAMENT



MAY 1 • LONGWORTH HOUSE
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The Amusement & Music Operators Association
&
American Amusement Machine Association

tournament. This year, it's been expanded to include electronic darts. Additionally, the theme of the 1990 competition is "Winners Don't Use Drugs."

The top winners in this year's tournament will have over \$15,000 in prize money donated to each participating Congressman's favorite charity on behalf of AMOA/AAMA, according to tournament chairman Frank Seninsky (Alpha-Omega Amusements, Edison, NJ). Each participant will also "win" a stuffed plush elephant or donkey.

Tournament invitations are currently being distributed by AMOA's Chicago office. AMOA/AAMA members are also being encouraged to personally deliver invitations to their respective Congressmen at the state and local level.

AMOA/AAMA will also hold a "Carnival for Life" benefit for D.C. area anti-drug groups on Monday evening, April 30. Among those scheduled to be invited are representatives from the executive branch as well as other Washington VIPs.

For further information, contact AMOA's Chicago headquarters at 111 E. Wacker Drive, Suite 600, Chicago, IL 60601.

CLASSIFIED

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Classified Ads Close TUESDAY

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