And upcoming releases from Bandango, Bouga, FAMA Band, Alberto Gallegos, Ram Herrera, Ruben Ramos & The Texas Revolution.

CBS Discos welcomes Manny Guerra and RP Records to the family, and also looks forward to another successful year with Bob Grever and the artists of Cara Records.
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DONT EAT THE OILY SNOW: Eclectic composer and recording artist Frank Zappa will provide the original score for Outrage at Valdez, a one-hour special produced by the Coeurage Society for TBS Super Station. The special is a retrospective of the most disastruous environmental event of the decade, the Exxon Valdes oil spill in Alaska, which occurred on March 24, 1989. Zappa stated, “My wife and I have long supported the Coeurage Society. Without this organization to remind citizens, corporations and lazy governments all over the world of environmental dangers, we would be in a lot worse shape than we already are. I consider it an honor to have been asked to participate in this special”. In other music-related environmental news, Rykodisc is proving that it is dedicated to eliminating the waste of paper in disposable CD packaging. The Salem, Massachusetts-based label has announced a cost-credit on compact discs ordered and shipped to distributors in jewel cases only, without the standard 6 x 12 packaging. They are the first label in the U.S. to institute the incentive policy. So far, support for this proposal has come primarily from the independent labels: Bounder, Fantasy, and Rhino. A&M Records has also supported this concept, the first of the major labels to do so. In Canada, the only other country in the world that uses disposable packages for CDs, PolyGram, EWA, A&M and Virgin have all announced their intention to discontinue that practice effective April 1, 1990. Meanwhile, Rykodisc is making a move toward using recycled paperboard for its 6 x 12s. These packages contain a message about environmental responsibility along with a toll free number (1-800-833-9034), established by the company and the Coeurage Society to provide consumers with concrete ways by which they too can make a difference.

CASH BOX MAGAZINE 4

© 1990 Cash Box

Tickertape

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 the move, Sharp said, “Under Jim’s leadership, our coverage of country music has second to none. His promotion is a further indication of Cash Box’s commitment to the music industry in Nashville.”

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 gooball metal act Guns N’Roses for Artist of the Year, Keith Richards for the Living Legend Award, and the Amnesty International Tour for Tour of the Year. Last year’s special was seen in over 60 countries by 75 million people.

ROCKIN’ 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 Rocksolidation, a greatest hits package, and Uncontrollable, a digitally recorded live album.

IN MEMORIAM: The family of the late Del Shannon (a.k.a. Charles West) has requested that memorial contributions be made to both St. Michael Mission, 396 South Los Angeles Street, Los Angeles, CA 90013-9990, addressed to the attention of Clancy Island.

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 New 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 GRRRITTY: One of the reasons to stay in New York City
YEAH, you WRITE: Standing in the Shadows of Motown: The Life and Music of Legendary Bassist James Jamerson by Allan Slutsky, coppied 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 Fundation (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, rhythm 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 Finan.

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

EXECUTIVES ON THE MOVE

• Irving Azoff has announced the appointment of Bob Borntick, 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. Borntick began his music industry career as the vocalist, guitarist and songwriter for the L.A.-based band Dancing Fools. For the past year he has been manager of producers for the Steeple 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 bought 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. Borntick 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 reacted 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, where he was named Bunny Freidus senior vice president, creative development, film and TV. He 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 for the past five years, and has been named national director, publicity. Most recently, Watson was West Coast director of publicity for the label. With this promotion, he will be based in the New York office, and will oversee all of the company’s press activity. EMI has also named Tammy Skripk senior coordinator, promotion. She joined the label six months ago, from David Fishel Production, where she was coordinator/assistant tour producer. • Michael Ostrow has been named senior director of business and legal affairs for MCA Records. In his new position, Ostrow 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 Handler 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 executive 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.

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, maybe. 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, Witt Chamberlain, Sam Kinison, Julian Lennon, Patti Scialfa, Michael Damien, Paul Stanley, Brian Setzer, Stephen Bishop and Jim Abbett of the California Angels, who all couldn’t fit in the frame, but who were all there nonetheless. Vooitie.
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 current focus was a 13-track set with guitarist Marty Willson-Piper. 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 Simond 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 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 11 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

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 quick question: How much 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 cappella 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 see at all aware that the music track was being done at 80 db. For example, this part Swayard at Cafe Largo, when guitarist Marty Willson-Piper had just finished up his din-din. (No, I didn't see what he was eating, but something tells me that he had the scampi...)

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 top: without a doubt, was the Thursday night Kevin Kinney/Peter Buck show at the Lonestar, in support of their new indie release, My Daugher Blues. Basically, the set consisted of 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 930 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 recynd. 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.

So you were wondering who I thought was the most under-rated guitar player on the L.A. scene, well, it was definitely Kevin. Aside from playing with some of the best bands, he has also done some impressive things on his own. His most recent project is a collaboration with Donnette Thayer, the lead vocalist of Hex, called "Portraits." The album, which is due out in April, is a wonderful slice-of-life album that is sure to please fans of both artists. Kevin's playing is always great, whether it's acoustic or electric, and it really adds to the overall sound of the album.

Karen Woods

NY

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 over 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 past 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 top-notch.

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 "Fast Movin' Train," which I think has to be the 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 country reggae artist.

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

CASH BOX MAGAZINE 6 March 3, 1990
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 while the two hit singles, it sold well in excess of seven million copies 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  
**Engineer:** Paul Erickson  
**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/Chrysalis 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  
**Corkyside International**

3) **Artist:** Gini Wynn  
**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  
**Producer:** Jimmy Fun Music  
**Producer:** Clarence O'Farman  
**Corkyside International**

5) **Artist:** Natalie Cole  
**Song:** "Wild Women Do"  
**Writers:** Greg Presotino, Sam Lorber and Matthew 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 Bunetan and Rick Chudacoff  
**Re-mixing:** Humberto Gatica  
**Corkyside International**

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 Fishcer  
**Engineer:** Chris Mento

9) **Artist:** Jane Wiedlin  
**Song:** "Tangled"  
**Writers:** Jane Wiedlin and Scott Cutler  
**Publisher:** Colgems/EMI ov/0/1 Before E Music

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**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, sultry 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 WBZN. 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...

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**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 Chauquito 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 Chauquito.
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 50 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 (ABTS), 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 especially 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 1,000 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.

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 FROM EVERGREEN RECORDS "INDEPENDENT LABEL OF THE YEAR"

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"Before the Bed Gets Cold"
EV-1111A

Kevin Pearce
"Days Like These" EV-1115A

Joe Stampley
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Watch For The New Single
“\textbf{I DONT’T WANT TO KNOW}”

\textbf{WELCOME TO THE COUNTRY RADIO SEMINAR}

National Promotion
Chuck Dixon
(615) 754-7492
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 been 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 spars a high court-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 Dippier, 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, Tilloston 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. Tilloston’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 in play.

CASH BOX CHARTS

COUNTRY ALBUMS

March 3, 1990

1. PICKIN’ ON NASHVILLE (Mercury/EMI 45292) Kentucky Headhunters 1 14
2. RICKY VAN SHELTON III (Columbia 43050) Ricky Van Shelton 9 4
3. KILLIN’ TIME (RCA 8703-71) Clint Black 3 41
4. NO HOLDIN’ BACK (Warner Bros 25968) Randy Travis 2 19
5. SIMPLE MAN (Epic E-45316) Charlie Daniels Band 4 14
6. THE BOYS ARE BACK (Capitol 93204) Sawyer Brown 7 12
7. GARTH BROOKS (Capitol C-1-75097) Garth Brooks 14 29
8. I WONDER DO YOU THINK OF ME (RCA 9999-1) Keith Whitley 6 26
9. REBA MCENTIRE (MCA 7-80734) Reba McEntire 8 21
10. ALON (Columbia FC3104) Vern Gosdin 11 28
11. LEAVE THE LIGHT ON (RCA 9594) Lonnie Mack 17 30
12. WHITE LIMOZEEEN (Columbia 43848) Delroy Parson 5 36
13. KEYS TO THE HIGHWAY (Columbia C-45323) Rodney Crowell 13 14
14. THE ROAD NOT TAKEN (Columbia 4468/CBS) Shenandoah 12 50
15. A HORSE CALLED MUSIC (Columbia 45048) Wlie Nelson 19 26

LOOKIN’ FOR A HIT (RCA 9999-2) Dwight Yoakam 16 19
17. LONE WOLF (Warner Bros/Curb 1-26090) Hank Williams Jr. 25 2
18. GREATEST HITS III (Warner Bros/Curb 1-26093) Hank Williams Jr. 20 52
19. TELL IT LIKE IT IS (Atlantic 19164-1) Billy Joe Royal 4 24
20. PAGES OF LIFE (MCA/MCA 94796) Desert Rose Band 26 5
21. BEYOND THE BLUE NEON (MCA 42206) George Strait 18 52
22. LOVING PROOF (Columbia 4421/CBS) Ricky Van Shelton 21 73
23. THIS WOMAN (RCA 8369) K.T.Oslin 29 75
24. STATE OF THE HEART (Columbia 41228) Mary-Chapin Carpenter 30 12
25. WILL THE CIRCLE BE UNBROKEN (Warner Bros 288301) Nitty Gritty Dirt Band 31 39
26. WILLOW IN THE WIND (MCA/Curb 4326 950) Kathy Mattea 10 42
27. FAST MOVING TRAIN (Warner Bros 950-7) Restless Heart 15 4
28. PAINT THE TOWN (Warner Bros. 1-25969) Highway 101 22 14
29. HONKY TONK ANGEL (MCA 9223) Patty Loveless 23 70
30. ABSOLUTE TORCH AND TWANG (Kane/Warner 25877) k.d.lang 27 3
31. RIVER OF TIME (Curb&RCA 9088-1/LRA) The Judds 28 44
32. TANYA TUCKER’S GREATEST HITS (Capitol C-91814) Tanya Tucker 32 7
33. SWEET SIXTEEN (MCA 9394) Reba McEntire 33 41
34. DIAMONDS AND DIRT (Columbia 44071/CBS) Rodney Crowell 34 95
35. SOUTHERN STAR (RCA 8577-1) Alabama 35 52
36. AMERICAN DREAMS (MCA-MCA 42223) The Oak Ridge Boys 36 20
37. KENTUCKY THUNDER (B e 45077) Ricky Skaggs 37 30
38. SOWIN’ LOVE (RCA 9171-1) Paul Overstreet 38 3
39. I GOT DREAMS (MCA-MCA 42072) Steve Wariner 39 7
40. LIVE-SOLD OUT (Mercury/PolyGram 422-830-231-1) 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 GM/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

CASH BOX MAGAZINE 11 March 3, 1990
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. Yup, it's quite obvious. We're in store for a country performance at its subtletest.

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 here 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 of working man back home. I'd play 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 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 Hendrick. 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 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
<table>
<thead>
<tr>
<th>CASH BOX CHARTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COUNTRY SINGLES</strong></td>
</tr>
<tr>
<td>March 3, 1990</td>
</tr>
</tbody>
</table>

The gray shading represents a bullet, indicating upward movement.

### Top 30 Singles

<table>
<thead>
<tr>
<th>#1 Single: Eddie Rabbit</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. IF I'M GONNA FALL</strong> (Sing Me SM-45-47A)</td>
</tr>
<tr>
<td><strong>2. SILVER STALLION</strong> (Capitol 9123-7-RAA)</td>
</tr>
<tr>
<td><strong>3. LESSONS OF LOVE</strong> (SRG SDR-411A)</td>
</tr>
<tr>
<td><strong>4. LEAVE IT ALONE</strong> (Warner Bros. 7-22773-A)</td>
</tr>
<tr>
<td><strong>5. BETTER BE HOME SOON</strong> (Warner Bros. 7-19964-A)</td>
</tr>
<tr>
<td><strong>6. BACK WHERE I CAME FROM</strong> (Warner Bros. 7-22988)</td>
</tr>
<tr>
<td><strong>7. SLOW COUNTRY DANCING</strong> (MCA-53752)</td>
</tr>
<tr>
<td><strong>8. THE RIDE</strong> (The Star TS-1321)</td>
</tr>
<tr>
<td><strong>9. THE GREAT DIVIDE</strong> (Warner Bros. 7-22751-A)</td>
</tr>
<tr>
<td><strong>10. WHAT PART OF NO DO YOU UNDERSTAND</strong> (Door Knob DK-0092)</td>
</tr>
</tbody>
</table>

- **Eddie Rabbit**: 2
- **Lori Anne**: 60
- **The Highwaymen**: 61
- **Jerry Landis**: 62
- **The Foresters**: 28
- **Jennifer McCarter & The McCarters**: 3
- **Steve Wariner**: 31
- **Sedric Dowey**: 62
- **Hale McLeek**: 63
- **Gene Watson**: 34
- **Andi & The Brown Sisters**: 71
- **Hank Sasaki**: 72
- **Steve Oglesby**: 1
- **Jack Patton**: 69
- **Willie Nelson**: 71
- **Vettt**: 75
- **Buddy Elf**: 78
- **Curley Jurles**: 78
- **Lee Roy Parnell**: 83
- **A巨stälf Gütä Lieöst Götä Eütä**
- **Keith Whitley**: 36
- **Anne Murray**: 89
- **Danniw Fawcett**: 37
- **Rodney Crowell**: 39
- **Clint Black**: 43
- **Lionel Cartwright**: 47
- **Scotty Parse**: 50
- **Joe Evers**: 53
- **Michael Martin Murphy**: 86

### Country Singers

- **Loretta Lynn**: 2
- **Glen Campbell**: 3
- **Dolly Parton**: 4
- **Kris Kristofferson**: 5
- **Gene Pitney**: 6
- **The Oak Ridge Boys**: 7
- **Waylon Jennings**: 8
- **Glen Campbell**: 9
- **Reba McEntire**: 10
- **Nitty Gritty Dirt Band**: 11
- **John Anderson**: 12
- **Ronnie Milsap**: 13
- **John Denver**: 14
- **John Denver**: 15
- **Don Williams**: 16
- **Pamela organisation**: 17
- **The Judds**: 18
- **Steve Wariner**: 19
- **Vince Gill**: 20
- **Glen Campbell**: 21
- **Kathy Mattea**: 22
- **Dwight Yoakam**: 23
- **Reba McEntire**: 24
- **The Oak Ridge Boys**: 25
- **Melissa Etheridge**: 26
- **Kenny Rogers**: 27
- **Stacy**: 28
- **Larry Gatlin**: 29
- **Brad Paisley**: 30
- **Merle Haggard**: 31
- **Elvis Presley**: 32
- **The Oak Ridge Boys**: 33
- **Dolly Parton**: 34
- **Reba McEntire**: 35
- **Garth Brooks**: 36
- **Garth Brooks**: 37
- **Shenandoah**: 38
- **Dive Bar Band**: 39
- **Non-English Language**: 40
- **Trace Adkins**: 41
- **Tim McGraw**: 42
- **Jason Aldean**: 43
- **Kenny Chesney**: 44
- **Zac Brown Band**: 45
- **Lady Antebellum**: 46
- **小野寺**: 47
- **Sheryl Crow**: 48
- **Travis Tritt**: 49
- **Viola Beach**: 50
- **Cher**: 51
- **Ricky Skaggs**: 52
- **Reba McEntire**: 53
- **Dolly Parton**: 54
- **Eddy Arnold**: 55
- **Johnny Cash**: 56
- **Garth Brooks**: 57
- **Keith Whitley**: 58
- **John Conlee**: 59
- **The Oak Ridge Boys**: 60
- **Loretta Lynn**: 61

### Country Music Artists

- **Eddy Arnold**: 2
- **John Conlee**: 1
- **Reba McEntire**: 3
- **Loretta Lynn**: 4
- **Garth Brooks**: 5
- **Kenny Chesney**: 6
- **Travis Tritt**: 7
- **Dolly Parton**: 8
- **Keith Whitley**: 9
- **John Conlee**: 10
# Country Indies

## Indie Spotlight

**CHRIS LEDOUX:** "Wild and Wooly"  
(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 superstardom. "Wild and Wooly," written by LeDoux, is full of galloping energy with Southern class. Once again LeDoux dishes out incredible talent with that something-extra-special appeal.

## 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 playday.

## Up & Coming

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

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

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**CASH BOX CHARTS**

### COUNTRY INDIE SINGLES

<table>
<thead>
<tr>
<th>#</th>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HE KEEPS CRYING (OVER YOU)</td>
<td>Holly Lipton</td>
<td>Western</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>BEFORE THE BED GETS COLD (Eagles)</td>
<td>Jerry Vettz</td>
<td>Liberty</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>IF I'M GONNA FALL</td>
<td>Sue Deveraux</td>
<td>G&amp;R</td>
<td>4</td>
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<tr>
<td>4</td>
<td>LESSONS OF LOVE</td>
<td>Jerry Landisdowne</td>
<td>Monument</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>SLOW COUNTRY DANCING</td>
<td>Suzi Deveraux</td>
<td>Warner</td>
<td>5</td>
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<tr>
<td>6</td>
<td>THE RIDE (The Star TS-1231-A)</td>
<td>Heath Locklear</td>
<td>Capitol</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>WHAT PART OF NO DON'T YOU UNDERSTAND</td>
<td>Andi &amp; The Browns</td>
<td>Starday</td>
<td>8</td>
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<tr>
<td>8</td>
<td>SUKIYAKI</td>
<td>Hank Sasaki</td>
<td>Evil</td>
<td>9</td>
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<tr>
<td>9</td>
<td>FUNNY WAYS OF LOVING ME</td>
<td>Steve Douglas</td>
<td>Capitol</td>
<td>2</td>
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<tr>
<td>10</td>
<td>AMERICAN HEROES</td>
<td>Bonnie Guitar</td>
<td>RCA</td>
<td>12</td>
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<td>11</td>
<td>SHAME ON THE MOON</td>
<td>Curley Surles</td>
<td>RCA</td>
<td>13</td>
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<td>12</td>
<td>JOHN DEERE LETTERS</td>
<td>Touch Of Country</td>
<td>Columbia</td>
<td>14</td>
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<td>13</td>
<td>AN'T GONNA DO YOU NO GOOD</td>
<td>Mike O'Hara</td>
<td>Capitol</td>
<td>15</td>
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<td>14</td>
<td>A COUNTRY BOY'S DREAM</td>
<td>Carl Bird</td>
<td>Capitol</td>
<td>16</td>
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<td>15</td>
<td>I'M MINUS YOU</td>
<td>Scott Whitmore</td>
<td>Capitol</td>
<td>17</td>
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<tr>
<td>16</td>
<td>AS FAR AS LOVE CAN THROW ME</td>
<td>Dawntown Fawcett</td>
<td>Capitol</td>
<td>18</td>
</tr>
<tr>
<td>17</td>
<td>WITHOUT YOU (The Star TS-1231-A)</td>
<td>Carlene</td>
<td>Capitol</td>
<td>19</td>
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<tr>
<td>18</td>
<td>GHOST RIDERS IN THE SKY</td>
<td>Jack Patton</td>
<td>Capitol</td>
<td>20</td>
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<tr>
<td>19</td>
<td>GOD'S COUNTRY</td>
<td>New Beginnings Band</td>
<td>Columbia</td>
<td>21</td>
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<td>20</td>
<td>WHERE THERE'S A MEMORY</td>
<td>Harlon Helgeson</td>
<td>Capitol</td>
<td>22</td>
</tr>
</tbody>
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**THANKS RADIO FOR MAKING**

"If You Could Only See"

**#1 Cash Box Indies Country Chart**
**#44 Cash Box Top 100 Country Chart**

RICHIE BALIN'S

Latest Release

"7 Wonders Of The World"

is on your desk now!!!

<table>
<thead>
<tr>
<th>National Promotion</th>
<th>Produced By</th>
<th>Recorded At</th>
<th>Recorded Label</th>
<th>Recorded Date</th>
<th>Phone</th>
<th>Fax</th>
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<tr>
<td>Chuck Dixon</td>
<td>Tug Boat Records</td>
<td>1355 Peabody Drive</td>
<td>Hampton, VA 23666</td>
<td>804-838-9552</td>
<td>804-526-9465</td>
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<tr>
<td>Gary Bradshaw</td>
<td>Live Note Studios</td>
<td>Beef Stew-D-O</td>
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</table>
**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 Roman 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.

**ARNE BENONI,** Norwegian sea captain turned country singer, ended 1989 with a whirlwind visit to Nashville, appearing on Nashville Now performing his latest record "I'll 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.

**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 $60.00 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 "aroundes" 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 (1965)
**MARCH 3**—Happy Birthday to Restless Heart's Larry Stewart (1959)
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. Picture 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.

Brykas Records

is proud to present...
Sonny Martin
with His Latest Release...
“Long Way Back Home” from His Newest LP
“COWBOY’S DREAM”

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CASH BOX MAGAZINE 17 March 3, 1990
COCINANDO

Left tonight: 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 the last record 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 Tejano instruments. 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-1960s, 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 nestled among the Mexican-American rhythms of other Tex-Mex music genres. 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 Agustín Ramirez. Lyrical content is usually descriptive: poignant tales of fun-loving youth, love found/lost, partying nights in the borro, 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 of a typical small of 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 multits looking for good prospects in terms of future sales, citing Joey Records and Fonovisa 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 UEL'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. As 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 Weber 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." These words are as speculation as 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 fervor 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 MAGAZINE 18 March 3, 1990

MIAMI LATIN LPs

1. RACIES (CBS Discos)
2. LLORANDO LAMBADA (CBS Discos)
3. ACUARELA DEL CARIBE (CBS Discos)
4. SEXACIONAL (TH/Rodven)
5. SE ME ENAMORO EL ALMA (BMG)
6. SONRIZE (CBS Discos)
7. LOS GRANDES EXITOS (CBS Discos)
8. CON EL MARIACHI VARGAS (Poly G)
9. LLORANDO LAMBADA (TH/Rodven)
10. TIERRA DE NADIE (CBS Discos)

JULIO IGLESIAS
KAOMA
WILLIE CHIRINO
LALO RODRIGUEZ
ISABEL PANTOJA
ROBERTO CARLOS
BRAULIO
J. L. RODRIGUEZ
TERESA GUERRA
ANA GABRIEL

CASH BOX MICRO CHART

LOS ANGELES LATIN LPs

1. NO TE OLVIDARE (Capiro/EMI Latin) MAZZ
2. Y PARA SIEMPRE (Forevora) LOS BUKIS
3. EMILIO NAVARRA (CBS Discos) EMILIO NAVARRA
4. RAICES (CBS Discos) JULIO IGLESIAS
5. THE CH-TOWN BOYS ARE BACK (Feeder) LA SOMBRA
6. MARISELA (Aranda) MARISELA
7. A TODO GALOPE (Forevora) BRONCO
8. 15 IDOLOS (Video Vida) VARIOS ARTISTAS
9. CANCIONES DE MI PADRE (Elektra) LINDA RONSDANT
10. COMO TU MUJER (Aranda) 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. Perez, spokesperson 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 people, 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 KMKA-CF and KFHM-AM playing it 24 hours a day and at least two others, KEDM-AM and KZYE-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 KZYE-FM, who listed some of the "changing factors like the major's involvement and the packed-house success of Tejano artists, are taking the show on the road." For these reasons, people in radio just can't ignore it," Nieto says, "especially in a city like San Antonio, which is considered 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 act. In Las Vegas, on San Antonio's far south side, was a cavernous dance hall catering to the country-market music. 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 was the premiere showcase for Tejano artists in the area. Other San Antonio clubs, such as Reflex and Aquarius, fared 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 have it all, and 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
One year later, it’s still one of the things we do best.

UNA COMPAÑIA MODERNA

CAPITOL/EMI LATIN, CARA RECORDS AND ASSOCIATED LABELS...COMMITTED TO EXCELLENCE IN THE 90’S, AND BEYOND.

La Mafia
The Latin Breed
Emilio Navaira
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

Mazz
Selena Y Los Dinos

David Lee Garza Y Los Musicales

Johnny Hernandez

Roberto Pulido Y Los Clasicos

Laura Canales

*CARA RECORDS recordings scheduled for release January 1, 1991.
"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 this 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 an introduction is par for the course. Point number one: the two main instruments in this "band" are guitar and a cappella. Point number two: their first venture into the public eye (or ear) was through their unique Dial-a-Song service (it still exists: 718-387-8962), 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 put 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 innovation." 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 shoes they put on, expecting them to walk around in foezas, perhaps.

I mention a certain TV interview I watched recently, and Flansburgh agrees. "Sometimes when we do interviews, people come in being all funny, 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 perception of people who 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 its very nice to feel like you've made a superior effort, that you've done something very together..."

And 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 record isn't in the cut-out bin, 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 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 easy-going. 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.
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 thinking. 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 keeping 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 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 plus, 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 gonna 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...
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 rushing, making plans to call him on the phone line that's right next to my desk, the one I haven't used in years. The modem phone calls to Warner Bros. The appointed time passes. We reschedule. The game goes without a hitch. High sign of relief.

Part II: the story is going to be about a few different bands, so I try to get 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 eVIN 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., creating moods as much as music—bleeding, you know. . . .

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 swine.

Skinny Puppy: Rabies (Nettwerk/Capitol C 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 quirkily-poppy groove of "Hexycomb," with just about everything in between. We're talking about the great Garfunkel effect: what sounds like an out-of-tune guitar, appropriate and inappropriate samples, like the psychotic, murmured bits of "Helter Skelter" in "Worlock." The lyrics, as usual, are fascinating; political, apocalyptic, social, antiscientific, intellectually superior one moment, street next. The last record, IVIenest/VI, was a treatise against animal testing and vivisection; this one is even more global, covering the devolution of the planet, toxic waste, nuclear devastation, bigotry and intolerance. Skinny Puppy's educational method is a class in itself by however. The average rock band would fail miserably trying to get this sort of message across, but when it is 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, but instead of hitting them over the head, just hit 'em over the head, stunning them in their simplicity and in their impact. To balance it out, however, there are tracks, like "River," 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 7354). 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 (Louis Francis, Ferd, and Andrew Szava-Kovats), all industrial "artists" in their own right fuck(s) on the more ambient end of the electro-industrial/rhythm terrorist spectrum, creating a sound that's just as menacing, as unsettling as the melodies 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 discernable. For more information regarding this project, contact Dossier Records, Koloniestr. 28A, D-1000 Berlin 65. Or contact one of the following: Lewis Francis at New World Information Order, P.O. Box 174, Springfield, VA 22156; Ferd at Gelatinous Records, P.O. Box 10923, Arlington, VA 22210; or Szava-Kovats at K.O. City Studios, P.O. Box 255, Drake, I.A. 51826.

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 experimental, more like the Cabaret side, with a more mellow, and a more sonorous feeling to it. The arranger's sound is 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 Revolving 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 little hearts, have been putting out albums of Cajun music, zydeco, New Orleans R&B, and all that else at a foot-stomping rate. They've evengot 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 "In the Bayou," or Douglas "Dondie" Batiste's "Tell Me What's Wrong." The Songs of Percy Mayfield. Zachary Richard's Rounder farewell, Mardi Gras Manbo and Bruce Daigrepont's Couer des Cajuns. I was going to kvell about their obtaining the Meters' classic Jassie recordings, along with some previously unissued Meters including a live set in 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) skipping this party) sounding terrific.

Possible is 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 fix machine the other day ran out the piece of New Orleans music information you do 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, Gatcouth Brown, Freddie Hubbard, Wayne Toups, Ernie K-Doe, Eddie Bo, Boogie Bill Webb, John Delasofo, the Subdueds, Al Ferrer, Monon Batchate...

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 Daigrepont, the Rebirth Brass Band, Moses Rascoe, Kid Sheik, the Onward Brass Band, Allen Fontenet, Tony Fritzius, Tommy Rapp, Frank Zappa, the Holy Hill Gospel Choir...

Friday, May 4: Bo Diddley, Percy Sledge, John Prine, Tommy Ridgley, Marc Benno, Mavis Stansfield, Maury Wills, Tonnere Simien, Benny Spellman, D.L. Menard, Al Johnson, Bobby Marchand, Donald Harrison, the White Cloud Hunters, Cool Lo...

Saturday, May 5: Buckwheat Zydeco, the Fabulous Thunderbirds, Ashford & Simpson, Brenda Brunell's newspapers, Marcia Ball, Daniel Lanois, Roger, Charles Brown, Jessie Hill, Oliver Morgan, the Golden Eagles, Sunnyland Slim, Red Tyler, the Rocks of Harmony, Marce Lacouture, Inez Catalan, Laula Landry, the Golden Star Hunters, Lou Ann Barton, Deacon John, Reggie Hall, Ephem Hardy, Majura, Troy Hay...

Sunday, May 6: The Neville Brothers, Irma Thomas, Dr. John, Al Hirt, Harry Connick Jr., Ellis Marsalis, the Dirty Dozen Brass Band, Bo Skaggs, Champion Jack Dupree, Earl King, Katie Webster, Luther Kent, C.J. Chenier, the Harmonizers, the Funky Meters, the Olympia Brass Band, Bozoo and Wallis Davenope, Lil Queenie, Canar Fontenet, Boc Soc Ardoin, Percy Humphrey, the Zion Harmonizers...

Evening shows include B.B. King/Elvis James/others (April 27); Linda Ronstadt & Aaron Neville/Subbudas (April 27); Ramsey Lewis/Dirty Dozen/others (April 28); "Gospel is Alive" (April 29); the Dave Bartholomew Big Band with Johnny Adams, Aronne Neville, others (April 30); Gary Burton Reunion (with Pat Metheny/Chic Corea/Delfeayo Marsalis (May 2); Celia Cruz/Jose Albertowhers (May 3); Ashford & Simpson/O'Jays (May 3); the Neville Brothers/Ladybug Black Mamba (May 5); Ornette Coleman & Prime Time/tribute to Albert Ayler (May 5). Note to NOJ&HF: Get those shell-shock po-boys working!

Lee Jeske

CASH BOX MAGAZINE 24 March 3, 1990
<table>
<thead>
<tr>
<th>JAZZ PICKS</th>
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<tbody>
<tr>
<td><strong>JOGGE GRUNTZ CONCERT JAZZ BAND: First Prize</strong> (Enja R2 70606)</td>
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<tr>
<td>A rare and representative work for this eclectic, fun big band, led by the Swiss composer/pianist and people with sort-of well-known Americans. Solid big-band writing and post-bop playing—Gruntz gives.</td>
</tr>
<tr>
<td><strong>MICHELE ROSEWOMAN: Contrast High</strong> (Enja R2 70607)</td>
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<tr>
<td>Rosewoman’s a strong free-form writer and pianist with a nice Latin touch to her work. Here she steers four young firebrands (Greg Oshy, Gary Thomas, Lonnie Plaxico, Cecil Brooks III) through a well-turned set that bags down for an ill-advised Rosewoman vocal here and there.</td>
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<tr>
<td><strong>AL MACDOWELL: Time Peace</strong> (Gramavision R 79450)</td>
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<tr>
<td>Prime Time’s bassist unrolls a mix of instrumental funk, blues and jazz fusion (with a little taste f harmonics) on this pleasing, liquid set that includes a rare sideman appearance, on one number, by Ornette Coleman.</td>
</tr>
<tr>
<td><strong>HANK CRAWFORD/JIMMY McGriff: On the Blue Side</strong> (Milestone MCD 9177)</td>
</tr>
<tr>
<td>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.</td>
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<tr>
<th>CONTEMPORARY JAZZ ALBUMS</th>
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<td><strong>1 BACK ON THE BLOCK</strong> (Crescendo 26020)</td>
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<td>QUINCY JONES 1 7</td>
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<td><strong>2 HAPPY ANNIVERSARY CHARLIE Brown</strong> (GRP VARIOUS)</td>
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<td>2 16</td>
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<td><strong>3 RICH AND POOR</strong> (Warner Bros. 26002)</td>
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<td>RANDY CRAWFORD 4 10</td>
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<td><strong>4 LIVE</strong> (Arista 8613)</td>
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<td>KENNY G 3 7</td>
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<td><strong>5 TIME WILL TELL</strong> (Imusa 75003)</td>
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<td>FATTPUGER 6 10</td>
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<td><strong>6 STORYTELLING</strong> (Columbia FC 4552)</td>
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<td>JEAN LUC PONTY 8 26</td>
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<td><strong>7 FOR MY FRIENDS</strong> (PolyGram 5215)</td>
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<td>GORDON MATHEWSON 9 30</td>
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<td><strong>8 TIME OUT OF MIND</strong> (Columbia 21425)</td>
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<td>GROVER WASHINGTON JR. 5 16</td>
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<td><strong>9 FRONT SEAT</strong> (Elektra 90905)</td>
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<td>SADAD WATANABE 10 7</td>
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<tr>
<td><strong>10 FRIENDS TO LOVERS</strong> (MCA 5172)</td>
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<td>GARY HERBIG 13 7</td>
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<td><strong>11 MIGRATION</strong> (GRP 9052)</td>
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<td>DAVE GRUSIN 7 20</td>
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<td><strong>12 LOVE WARRIORS</strong> (Windham Hill Jazz/2H 016)</td>
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<td>TUCK &amp; PATTI 14 35</td>
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<td><strong>13 UPTOWN</strong> (RCA 3070)</td>
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<td>HUGH MASEKELA 15 5</td>
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<td><strong>14 AT LAST</strong> (Blue Note 91307)</td>
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<td>LOU RAWLS 11 28</td>
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<td><strong>15 MOSAQUE</strong> (Elektra 50892)</td>
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<td>GIPSY KINGS 19 5</td>
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<td><strong>16 COLOR RIT</strong> (GRP 9054)</td>
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<td>LUTE RITENOUR 12 20</td>
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<td><strong>17 PRISONER OF LOVE</strong> (Atlantic 82456)</td>
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<td>KENNY GARETT 21 7</td>
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<td><strong>18 CURRENT EVENTS</strong> (Verve Forecast/PolyGram 830 388)</td>
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<td>CURRENT EVENTS 17 18</td>
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<td><strong>19 LETTER FROM HOME</strong> (Safari 9-24245)</td>
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<td>PAT METHERNY GROUP 16 31</td>
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<td><strong>20 LITTLE SECRETS</strong> (Windham Hill/A&amp;M 0120)</td>
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<td>ANDY NARELL 18 16</td>
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<td><strong>21 PENSYL SKETCHES #2</strong> (Olympism 3223)</td>
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<td>KIM PENSYL 23 5</td>
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<td><strong>22 BEAUTY WITHIN</strong> (Blue Note/Capital 91650)</td>
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<td>CHARNET MOFFETT 26 5</td>
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<td><strong>23 TEN DEGREES NORTH</strong> (MCA 628)</td>
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<td>DAVID SAMUEL 22 10</td>
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<td><strong>24 JIGSAW</strong> (Atlantic 82027)</td>
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<td>MIKE STERN 20 24</td>
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<tr>
<td><strong>25 NOTHING BUT THE TRUTH</strong> (Artful Balance 721504)</td>
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<td>DAVID DIGGS 28 3</td>
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<td><strong>26 SWEET AND SASSY</strong> (Warlock 2714)</td>
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<tr>
<td>KIM WATERS DEBUT</td>
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<td><strong>27 POINT OF VIEW</strong> (MCA 6309)</td>
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<td>SPYRO GYRA 24 33</td>
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<td><strong>28 TAKE TO THE SKIES</strong> (Imago/Enigma 73248)</td>
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<td>RICHARD ELLIOTT 27 28</td>
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<td><strong>29 AURA</strong> (Columbia C2X 45332)</td>
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<td>MILES DAVIS 26 15</td>
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<td><strong>30 MOONSTONE</strong> (Verve Forecast/PolyGram 839 734-4)</td>
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<td>TONINHO HORTA 29 10</td>
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<td><strong>31 MOSAQUE/Elektra 69892</strong></td>
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<td>GIPSY KINGS DEBUT</td>
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<td><strong>32 STREET SMART</strong> (Columbia 45397)</td>
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<td>EDDIE GOMEZ 35 3</td>
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<td><strong>33 THE SPIN</strong> (MCA 6304)</td>
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<td>THE YELLOWJACKETS 30 26</td>
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<td><strong>34 REUNION (CGR 9585)</strong></td>
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<td>GARY BURTON 38 3</td>
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<td><strong>35 SO FAR SO CLOSE</strong> (Blue Note/Capital 90905)</td>
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<td>ELIANA ELIAS 31 32</td>
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<td><strong>36 MIDNIGHT TRAIN</strong> (Spectrum 3166)</td>
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<td>MAX GROVE 31 18</td>
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<td><strong>37 FLAT OUT</strong> (Gramavision/MDA 79450)</td>
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<td>JOHN SCOFIELD 33 28</td>
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<td><strong>38 BRAZILIAN CLASSICS 2.0</strong> (Samba (Luaka Bop/Solid 01122)</td>
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<td>VARIOUS ARTISTS DEBUT</td>
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<td><strong>39 AMANDALA</strong> (Warner Bros. 925873)</td>
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<td><strong>40 ON SOLID GROUND</strong> (MCA 6237)</td>
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<td>LARRY CARLTON 36 43</td>
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**ON JAZZ**

MAX MAKING DBS: Here’s what Max Roach had to say recently about Max Roach in Paris & Dizzy 1989, his duet of...
NEWS: Not that I expect much (especially with television’s comically inducing family hour), but the handling of rap music on a recent episode of Life Goes On—the frightfully wholesome and good for your 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 Hefer Madness. The son, who has Down’s Syndrome, is going through his adolescent rebellious stage, mouthing 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 juvenile audition with? Public Enemy’s “Fight the Power,” while his parents 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 mouse, 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 hoop to have their worse 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 multi-annual 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 12151)

A standard bit of self-promotion and sexual innuendo is kicked into high gear on the “249 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 937155)

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 staff. Dr. Dre and Easy-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 women sitting around waiting for 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 detracts no one but me, but the force with which she delivers really 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” (no, not sampled from the Fugues’ song with that title). Sounds quite a bit like Heavy D’s “Something for Me,” in diluted form.

CASH BOX CHARTS

CASH BOX MAGAZINE 26 March 3, 1990

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

1 THE CACTUS ALBUM (Def Jam/Columbia CFT 46153)
   3rd Bass 1 12

2 BIG TIME M.C. (MCA 42091)
   Heavy D. & The Boyz 4 34

3 THE INCREDIBLE BASE (Profile 12989)
   Rob Base 5 5

4 STONE COLD RHYNCH (Delicious Island 91309)
   Young M.C. 2 21

5 AND IN THIS CORNER... (Jive/RCA 114) Jazzy Jeff & Fresh Prince 7 16

6 LARGE AND IN CHARGE (MCA 6354)
   Chunky A 8 10

7 THE BIZ NEVER SLEEPS (Warner Bros. 26003)
   Biz Markie 9 17

8 WRECKS-N-EFFECT (Motown 6281)
   Wrecks-N-Effect 12 14

9 AS NASTY AS THEY WANNA BE (Atlantic 12445)
   Luke Skywalker XR107)

10 A SHADE OF RED (Epic 91309-4)
   Redhead Kingsh & The F.B.I. 13 5

11 SEMINAR (Nat Mix 70150)
   Sir-Mix-a-Lot 6 14

12 THE ICEBERG FREEDOM OF SPEECH...WATCH WHAT YOU SAY
   (Sire 26000)
   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 57102)
   N.W.A. 15 50

16 DONE BY THE FORCES OF NATURE (Warner Bros. 20027)
   Jungle Bros. 16 53

17 IT TAKES TWO (Priority 107)
   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 59246)
   Beasties Boys 24 28

22 EYES ON THIS (Fwnty-9ty-Atlantic 91904)
   MC Lyte 20 19

23 EASY DUZ IT (Priority 57010)
   Easy-E 21 56

24 TO HELL AND BACK (Profile 1283)
   Nemesis 28 7

25 NOTORIOUS (Rhyme Syndicate/Epic 42508)
   Donald 25 17

26 THE MC STALKER (Jive/RCA 1249)
   Doctor Ice 23 15

27 LET’S GET IT STARTED (Capitol 90024)
   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 1384)
   Steady B 29 7

30 LET ME TAKE YOU TO THE ROCK HOUSE (Epic/Zealabrent)
   Tony M.F. Rock 34 2

31 SHALL WE DANCE (CeciMate Funk/Select-O-Hits 7001)
   Grand Master Silke & Lazy Chill 37 6

32 SILENT ASSASSIN (Island 91277)
   Sly & Robbie 30 10

33 RIDE THE RHYTHM (Wild Pitch 2002)
   Chill Rob 3 7

34 D.J. MAGIC MIKE & THE ROYAL POSSE (Cheerio 9401)
   D.J. Magic Mike & the Royal Posse 31 7

35 NO MORE MR. NICE GUY (Wild Pitch 2001)
   G.A.N.G STARR DEBUT

36 HOW MUCH CAN YOU TAKE (Priority 5526)
   M.C. A.D.E. 34 7

37 BAD SISTER (Cold Chillin’/Reprise 25909)
   Roxanne Shante 37 5

38 BROTHER ARAB (Orpheus)
   Arabian Prince 32 12

39 TOO SHORT (Jive/RCA 11491-1)
   Too Short 38 54

40 UNFINISHED BUSINESS (Fresh LPRE 92012)
   E.P.M. 39 28

GIRLS, YOU KNOW IT’S TRUE: Because talent attracts talent...
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 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 they 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 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 somewhere 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 accompanying, 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 style than by their music," Hawkins continues. "But if I didn'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 far as I was concerned, it was a little bit different. I have a handle on a thing. It's like you see a painting and say, 'That's a little bit of so and so and a little bit 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 it that way. So far, God hasn't given me everything at once, 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, but he's not 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 the music itself, it's a little bit different. I've had highs and lows. I believe he's 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 be challenged on the kind of God we have shown us in different areas, we then to be able to the valleys and the challenging plateau 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

Cash Box Charts

March 3, 1990

Cash Box Magazine

Black Gospel Albums

1. MISSISSIPPI MASS CHORUS (Malaco 6903) Mississippi Mass Choir 21
2. CAN'T HOLD BACK (Light 7115 720 28 22) L.A. Mass Choir 2 19
3. I REMEMBER MOMMA (Word/A&M 8447) Shirley Caesar 3 10
4. AIN'T LOVE WORTHFUL (Malaco 4420) The Williams Brothers 4 16
5. YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D164) Young Artist for Christ 5 16
6. ORDINARY JUST WON'T DO (Light 72020) Commissioned 6 3
7. HOLD ON, HELP IS ON THE WAY (Savoy 7096) Georgia Mass Choir 10 3
8. WAIT ON HIM (Fysical 8945) New Life Community Choir (Featuring John P.Kee) 11 3
9. CHILDREN IN PRAISE VOL. 1 (Sparrow) The West Angeles C.O.G.I.C. 12 16
10. WHO'S ON THE LORD'S SIDE (Savoy 17494) Rev. Timothy Wright 7 21
11. WONDERFUL (Light 7115 20215) Bebo Williams 8 21
12. ON THE THIRD DAY (Malaco 4435) Jackson Southernaires 9 21
13. BRINGING IT BACK HOME (Word/A&M 4449) The Clark Sisters 15 3
14. HE'S WORTHY (Savoy 14797) Dr. Jonathan Greer/Cathedral of Faith Choir 21 3
15. TOTAL VICTORY (Light 71157 20207) Vicki Winans 13 21
16. WE'RE GOING TO MAKE IT (Savoy 17495) Myrna Summers 14 21
17. WORTH THE WAIT (Light 72020) Fubet 24 21
18. BREATHE ON ME (Savoy 7097) James Cleveland 16 16
19. HEROES (Light 71157 20231) N.J. Mass Choir 17 21
20. TIME WINDING UP (Sound Of Gospel 182) Jerry O. Parries & The Christian Family Choir 25 2
21. LIVE IN CHICAGO (Rejoice WR-WC CDC838) Shirley Caesar 18 21
22. SO SATISFIED (Rev 163 15) Luther Barnes & Redd Godd Choir 19 21
23. AVAILABLE TO YOU (Rejoice WR-WC 8418) Rev. Milton Brunson 20 21
24. FLOWING (Malaco 4434) Truitettes 22 21
25. LET THE HOLY GHOST LEAD ME (Malaco 6007) Florida Mass Choir 23 21
26. I'M YOURS LORD (Koa Hop 90) Russell Fox & Mount Olive Mass Choir 33 2
27. MIGHTY CLOUDS OF JOY (Rejoice WR-WC 8427) Night Song 26 21
28. HEAVEN (Sparrow SPR 1160) B.B.S. C.C. Winans 27 21
29. JOY THAT FLOODS MY SOUL (Sparrow SPR 1173) Tramaine Hawkins 28 21
30. REV. JAMES MORE LIVE (Malaco 4423) Rev. James Moore 26 21
31. WONDERFUL ONE (Live-RC 1200) Vanessa Bell Armstrong 29 9
32. MOVING BY SPIRIT (Sparrow Gospel 186) J.L. Ferrell/N.Y. Seminar Mass Choir 30 10
33. CONQUEROR (Rejoice WR-WC 8400) Clark Sisters 32 21
34. A NEW BEGINNING (Malaco 2357) The Williams Brothers DEBUT
35. ALL TIME GOSPEL CLASSICS 2 (Light 72016/Live) The Voices Of Light DEBUT
36. GOT MY TICKET (WFL/Spektra 2633) Washington State Mass Choir 31 10
37. MY TIME IS NOT OVER (Word 7015035929) Albertina Walker 34 21
38. THE BIBLE IS RIGHT (JLR 80920) Southern Faith Singers 35 9
39. BACK TO BASICS (Malaco 4421) Pilgrim Jubilees 37 21
40. DON'T WORRY BE HAPPY (Atlantic International AIR 1037) Rev. Thomas L. Walker 38 8
RHYTHM & BLUES

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 affiliations, challenges, questions and open ears, because all 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 Bakeer, writer and community activist; William Howard, 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 Straith, director of international operations.

WOMACK IN NEW YORK: Veteran R&B giant Bobby Womack in 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

R&B ALBUMS

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

1. BACK ON THE BLOCK (Qwest/Warner Bros. 26200) Quinny Jones 1 12
2. TENDER LOVER (SoulSpace) Babyface 2 31
3. THE CACTUS ALBUM (Columbia FC 44515) 3rd Bass 4 13
4. THE BEST OF LUTHER VANROSS (Epic/EZT 45422) Luther Vandross 5 17
5. WRECKS-N-EFFECT (Motown 6381) Wrecks-N-Effect 10 22
6. MIKE HOWARD (Atlantic 82024) Miki Howard 9 15
7. DANCE-YA KNOW IT (MCA 6342) Bobby Brown 6 12
8. ALL HAIL THE QUEEN (PolyGram 10121) Queen Latifah 7 12
9. STAY WITH ME (Columbia FC 44367) Regina Belle 23 8
10. MICHEL'LE (Ruthless 91228) Michel'le 17 7
11. THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26002) Biz Markie 15 17
12. ROUND TRIP (Capitol 90739) The Gap Band 19 14
13. BIG TYME (MCA 42302) Heavy D & The Boyz 11 35
14. MC Lyte 12 21
15. ROB BASE (PolyGram 12581) Rob Base 13 13
16. LIVING (Atlantic 82015) 17 Live 20 7
17. KEEPER ON MOVIN' (Vein 91216) Soul II Soul 18 35
18. PUMP UP THE JAM - THE ALBUM (SBK 73422) Technotronic 21 10
19. FOREVER YOUR GIRL (P) (Virgin 90543) Paula Abdul 25 9
20. HOME (MCA 63123) Stephanie Mills 33 14
21. SKILY SOUL (Warner Bros. 25920) Maze Featuring Frankie Beverly 16 22
22. WHAT YOU NEED (Motive 6290) Stacy Lattisaw 25 16
23. RICH AND POOR (Warner Bros. 26002) Randy Crawford 22 16
24. ALL FOR YOUR LOVE (Motown 6278) The Good Girls 11 28
25. THE REAL THING (Mercury/Polargram 638 366) Angela Winbush 23 18
26. ATTITUDE (Atlantic 82015) Trot 32 15
27. DON'T TAKE PERSONAL (Arista 8543) Jermaine Jackson 24 17
28. UNDER A NOUVEAU GROOVE (Warner Bros. 25991) Club Nouveau 31 11
29. AFTER 7 (Virgin 9188) 38 After 7 39 22
30. STONE COLD RHYMEX (Disco/Island 91309) Young MC 27 22
31. SBYL (Ned Platts 1018) Sybil 34 22
32. THE ICEBERG FREEDOM OF SPEECH JUST WATCH WHAT YOU SAY (Sire 26028) Ice-T 30 18
33. THE MAN IS BACK (A&M 5256) Barry White 29 13
34. BEYOND A DREAM (Island 91319) By All Means 33 14
35. SEMINAR (Nasty Mix 70150) Mix-A-Lot-Lot 36 17
36. AS NASTY AS THEY WANNA BE. (Lil' Skyalker 107) 2 Live Crew 35 32
37. GRIP IT ON THAT OTHER LEVEL. (Rap-A-Lot 103) The Ghetto Boys 37 7
38. CRAZY BOUT YOU (Mabo 7452) Johnnie Taylor 40 6
39. ACE JUICE (Capitol 90025) Ace Juice 38 7
40. DON'T TAKE PERSONAL (Warner Bros. 26072) Jungle Bros 46 10
41. NOTHING MATTERS WITHOUT LOVE (Vendetta/M530) Seduction 45 6
42. IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641) Big Daddy Kane 26 42
43. NICE & SMOOTH (Sleeping Bag 82013) Nice N' Smooth 41 10
44. HERITAGE (Columbus C45058) Earth Wind & Fire 51 12
45. RAW (Out Jam FC 40150) Alyson Williams 44 17
46. ALL THE WAY (Island/Epic 7531) Calloway 50 17
47. ALL NIGHT (EAST 60584) Emotions 43 31
48. SPECIAL (Motown 6279) The Temptations 53 25
49. AND IN THIS CORNER... (Jive/RCA 1188) D.J. Jazzy Jeff & The Fresh Prince 15 47
50. SHINE OF SCAR (Virgin 91269) RedknighTing 25 55
51. SWEET AND SASSY (Warlock 2713) Kim WATERS 50 12
52. PARADISE (Island 1298) Ruby Turner 56 2
53. RIDE THE RHYTHM (Wild Pitch 2002) Chilly Rob 57 3
54. BE YOURSELF (MCA 5292) Patti Labelle 38 13
55. A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FRR 828 159) D-Mob 60 2
56. GOING STEADY (Jive/RCA 1284) Steady B 48 12
57. INTRODUCING...DAVID PEASTON (Kiefer 24228) David Peaston 52 33
58. BROTHER ARAB (Orpheus/EMI 75614) Arabian Prince 50 14
59. IN THE HODD (On Top 9002) Success-N-Efunk 64 5
60. BIG FUN (Virgin 91042) Hootie & the Blowfish 65 8
61. NEVER TO FAR (EMI 92041) Dianne Reeves 66 2
62. ME TAKE YOU TO THE ROCK HOUSE (Efect/3000/Skywaker) Tony M.P. Rock 66 3
63. MICHAEL JEFFRIES (Warner Bros. 25925) Michael Jeffries 62 3
64. BOUT DAT TIME (EMI 50550) Pieces Of A Dream 63 3
65. GREATEST HITS (Jive/RCA 1271) Billy Ocean 61 5
66. WORD POWER (Epic 45359)

DIVINE STYLER FEATURING RHYME SYNDICATE

1. SPREAD THE WORD (Rockwell 3161) Hot Prodigy 62 9
2. LARGE AND IN CHARGE (MCA 6354) Chunky A 59 12
3. ALL ABOUT LOVE (Spacking Bag 52017) Joyce Sims 72 5
4. SERIOUS (EMI 92031) The C-Jays 67 41
5. GIRL YOU KNOW IT'S TRUE (Anista 6592) Milli Vanilli 68 50
6. MIDNIGHT RUN (Masavo/7450) Bobby "Blue" Bland 70 29
7. ONE NO CAN DO IT BETTER (Ruthless 91275) The D.O.C. 71 29

March 3, 1990

CASH BOX MAGAZINE 28
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**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

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## Pop Reviews

### Albums

#### STRAIGHTJACKET FITS: Hail (Rough Trade US #73)

The Straightjacket 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 Straightjacket Fits can perfectly mirror the sheen of a galvanized day or lash out with spite. "She Speeds" teeter-totters between atonal dischord and melodic relief until the middle eighth delivers the raw confession, "I need her more than my mind" and over and 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 Straightjacket 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. These 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)

#### 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 minimalist setting gave Barone an opportunity to display his amazing voice, and prove that his abilities as a tunemaster could hold up regardless of the frame around him. Hooking up with veteran producers Don Dixon and Richard Gottheimer, Barone dishes up his major-label solo debut for Paradox/MCA. Even though the production and arrangements lean more towards CHR than any of 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 ones as well.

(Bell)

#### THE BELOVED: Hello (Atlantic 0-80235)

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

(RM)
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 Haivalinas (Elektra 9-60936)

The biggest strike against the Haivalinas 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've greeted with bittersweet American pop. Produced by Don Gehman (John Cougar, R.E.M.), the Haivalinas 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 Haivalinas never really carve out a distinctive niche of their own. Maybe next time...

Best cuts: "Sticks and Stones" and "Another Out." (RM)

AGITPOP: 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 monotone precision 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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Top of the line luxury renovation throughout combined with much of the original interior design. Separate 1,800 square foot theatre/guest house with Sinatra's own RCA equipment, an exercise facility, swimming pool, steam room and expansive decks evoke the atmosphere of legendary parties and make this an entertainer's dream home.

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Originally offered at $4.5 million, this home has spectacular 360° city, valley and ocean views from the top of exclusive Bowmont Estates in Beverly Hills! One-of-a-kind, three bedroom, 3½ bath home built for Sinatra and twice owned by him. Gated access to Mulholland Drive and valley side.

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)

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)
PRESENTS

FOCUS ON

BUSINESS IN THE '90s

NARM
SPECIAL ISSUE

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

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

AD CLOSING MARCH 5 • ART DEADLINE MARCH 7

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

1. **Dangerous** (Epic 53708) - Janet Jackson 13
2. **Escapes** (A&M 4907) - Michael Bolton 10
3. **Opposite Attract** (Virgin 7-90116) - Paula Abdul 10
4. **Two To Make It Right** (Vandetta 1644) - Seduction 2
5. **All Or Nothing** (Atlantic 8923) - Milli Vanilli 10
6. **Tell Me Why** (Anita 9916) - Exposure 9
7. **We Can't Go Wrong** (Capitol 44458) - Cover Girls 8
8. **What Kind Of Man Would I Be** (Reprise 47-25774) - Chicago 5
9. **Here We Are** (Reprise 3477084) - Gloria Estefan 10
10. **Roam** (Reprise/Warner Bros. 47-22667) - B-52's 11
11. **Price Of Love** (Epic 34-73904) - Bad English 11
12. **No More Lies** (Atco/Ruthless 7-99169) - Michael 13
13. **C'mon & Get My Love** (Polygram/HR-8 Mob) - Introducing Cythney Dennis 17
14. **I Go To Extremes** (Columbia 3673911) - Billy Joel 17
15. **Here And Now** (Epic 3477029) - Luther Vandross 20
16. **Janie's Got A Gun** (Geffen 22727) - Aerosmith 15
17. **Too Late To Say Goodbye** (EMI 90380) - Richard Marx 18
18. **How I Am Supposed To Live Without You** (Columbia 3873017) - Michael Bolton 19
19. **Sometimes She Cries** (Columbia 3873069) - Warrant 23
20. **Black Velvet** (Atlantic 4-88740) - Allanah Myles 22
21. **Peace In Our Time** (Columbia 3868096) - Eddie Money 13
22. **I Remember You** (Atlantic 7-88886) - Skid Row 21
23. **Downtown Train** (Warner Bros. 7-22605) - Rod Stewart 21
24. **No Myth** (RCA 9111) - Michael Penn 27
25. **Love Will Lead You Back** (Arista AS1-9938) - Aretha Franklin 32
26. **Sacrifice** (MCA 53750) - Elton John 32
27. **Tender Lover** (Solar 4-74002) - Babyface 24
28. **Get Up** (Before The Night Is Over) (SBK 0719) - TechnoTron 33
29. **Just A Friend** (Cold Chisel/Warner Bros. 7-22784) - Biz Markie 29
30. **Keep It Together** (BMG 7-8968) - Madonna 36
31. **Personal Jesus** (Virgin/Reprise 21328) - Depeche Mode 35
32. **The Deep End** (Geffen 9951) - Whitesnake 36
33. **All Around This World** (Arista 8954) - Lisa Stansfield 40
34. **Anything I Want** (Chrysalis 23444) - Kevin Paige 36
35. **I Wish It Could Rain Down** (Atlantic 7-98378) - Phil Collins 39
36. **I'll Be Your Everything** (Sire/WB 3873065) - Tommy Page 42
37. **Forever** (Mercury/Polygram 876 716) - Kiss 42
38. **Free Falling** (Epic AS1-53728) - Tom Petty 25
39. **Pump Up The Jam** (SBK 0711) - Technotronics (featuring Felly) 28
40. **Summer Rain** (MCA 53783) - Belinda Carlisle 47
41. **Love Song** (Virgin 7-22865) - Tesla 30
42. **Dirty Deeds** (Epix 44747) - Joan Jett 46
43. **Don't Want To Fall In Love** (Warner Bros. 21746) - Jane Child 53
44. **All My Life** (Elektra 65540) - Linda Rondstadt 46
45. **A Girl Like Me** (Epic AS1-53740) - The Smithereens 45
46. **Blue Sky Mine** (Columbia 38713250) - Midnight Oil 55
47. **Whole Wide World** (RCA 9098) - A'me Lorain 51
48. **When The Night Comes** (Capitol 44457) - Joe Cocker 31
49. **Just Between You And Me** (Atlantic 88791) - Lou Gramm 37
50. **House Of Fire** (Epic 34-73086) - Bruce Cooper 54

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**CASH BOX CHARTS**

**TOP 100 SINGLES**

March 3, 1990

**#1** Single: Roxette

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**#1 Debüt: Seduction #59**

To Watch: Motley Crue #52

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51. **Real Love** (Atlantic 7-86616) - Skipper 57
52. **Without You** (Columbia 14729) - Motley Crue 53
53. **The Heart Of The Matter** (Geffen 4-19593) - Don Henley 58
54. **Heart Of Stone** (Geffen 4-19593) - Charley 58
55. **Love Me For Life** (BMG/RCA 64006) - Stevie B 60
56. **If U Were Mine** (Elektra 75801) - U-Know 61
57. **I Wanna Be Rich** (Sodar 74005) - Calloway 66
58. **Almost Hear You Sigh** (Columbia 3873083) - Rolling Stones 62
59. **Heartbeat** (Vandetta 1644) - Seduction 69
60. **Everything** (MCA 53714) - Jody Watley 41
61. **Another Day In Paradise** (Atlantic 7-88774) - Phil Collins 47
62. **True Blue Love** (Atlantic 7-88708) - Lou Gramm 72
63. **Was It Nothing At All** (A&M 1451) - Michael Daimian 49
64. **Got To Get** (Arista AD1-9932) - Lella K. With Rob 'N' Raz 74
65. **99 Worlds** (MCA 53726) - Peter Wolf 81
66. **You're The Only Woman** (Vandetta/AAA 1447) - The Brat Pack 73
67. **That's What I Like** (Music Factory/Astro 17-9912) - Jive Bunny & The Mastermixers 67
68. **What Goes Around** (Columbia 3873020) - Regina Belle 71
69. **I'll Be There** (Adams 2002) - Joyce Fenderella 78
70. **Kickstart My Heart** (Epic 7-69248) - Motley Crue 14
71. **You're The Voice** (VGC 606-4-R9) - John Farnham 79
72. **Living In Oblivion** (Epic 34-73221) - Anything Box 83
73. **Swing The Mood** (Atco 7-9940) - Jive Bunny & The Mastermixers 56
74. **I'll Be Good To You** (Queen/Warner Bros. 22697) - Quincy Jones 59
75. **A Face In The Crowd** (MCA 53781) - Tom Petty 76
76. **Advice For The Young At Heart** (Fontana/Mercury 8769944) - Michael Bolton 77
77. **All Nite** (Virgin/Enka/Atlantic 7-69260) - Enka Featuring Keith Sweat 67
78. **Anytime** (Capitol 44471) - McAuley Schenker Group 67
79. **Walk On By** (Novel Plateau 327) - Sybil 65
80. **Whip Appeal** (Soler 4-74007) - Babyface 53
81. **Sending All My Love** (Atlantic 4-79681) - Xscape 87
82. **House Of Pain** (Epic 7-69248) - Faster Pussycat 88
83. **I'm Not Satisfied** (RS/MCA 44473) - Fine Young Cannibals 84
84. **Brother Don't You Walk Away** (Columbia 7-68070) - Hooters 85
85. **How Can We Be Lovers** (Columbia 3873257) - Michael Bolton 86
86. **Woman In Chains** (Fontana/Polygram 8762487) - Tears For Fears 19
87. **With Every Beat Of My Heart** (Arista AS1-9955) - Taylor Dayne 20
88. **Rhythm Nation** (A&M 1455) - Janet Jackson 16
89. **Back To Life** (Virgin 7-99171) - Janet Jackson 16
90. **Wild Women Do** (EMI 43-ME5507) - Steven Seagal 92
91. **We Didn't Start The Fire** (Columbia CSK73021) - Billy Joel 77
92. **Principal's Office** (Delicious Vinyl/Island 7-99137) - Young MC 84
93. **Blame It On The Rain** (Arista 1-9904) - Milli Vanilli 81
94. **1-2-3** (Columbia 3873987) - The Chameleons 82
95. **I Will Survive** (From "She Devils") (Mercury 876 369-4) - Sa-fire 86
96. **Never 2 Much Of U** (BMG/Way/Island 7-9495) - Dino 88
97. **Just Like Jesse James** (Putney/22844) - Cher 89
98. **If You Leave Me Now** (EMI 77000) - Jaya 90
99. **Love Shack** (Reprise 7-22817) - B-52's 92
100. **Lust For Life** (Columbia 3873009) - Rolling Stones 92
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 Canary 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 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.

“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. You 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 album is potential hits. This album has probably got some of the strongest material we have ever put out, as far as the ministry is concerned. Since Chris 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 Freemans’ 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 any day.” 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 AND SPEAKERS ON AL Menconi was recently honored by the Benson Company for his regular contribution to Benson’s Music to Live By radio magazine. Presenting the award to Menconi (l) is Benson’s co-producer of broadcast relations, Troy Van Liere. Menconi was in Nashville to conduct a seminar on rock music at Christ Presbyterian Church.
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.

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 journeyed 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 tettering, 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, PO 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 ad doey 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 a needed vinyl 45 record to the nation's jukebox operators. 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 promotest 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 ad 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.
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 Feud.

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 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, N.J.). 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.
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