phoria at the age of 67. Gordon died of kidney failure in a hospital where he was being treated for cancer of the larynx. He had been in deteriorating health for several years. A native of a man with a giant of a sound—

A voluminous cavern of a sound—Dick

Gordon had a career of stops and starts. He became a star of the L.A. jazz scene in the late '40s and early '50s, spent much of the '50s imprisoned for drug abuse, made a strong return in the early '60s when he began a new classic sextet, and later re-located to Europe in '62, made a spectacular comeback to the States in '76, virtually stopping played due to illness in '83, and then returned to the stage of '86. Since then he has performed only sporadically, although he did just finish appearing in "Awakenings", an upcoming Robert DeNiro/Robin Williams film. Dexter Gordon cast a wide shadow: both John Coltrane and Sonny Rollins, the premiere tenor saxophonists of the post-bebop era, cited him as a primary influence. A New York memorial service is planned for May.

YAKETY YAK, GET ON THE RECYLIN' TRACK: Quincy Jones' daughter, Jolie, is co-producing a music video project, Yakety Yak, "Take It Back". Jolie, along with children involved in the recycling effort. "Kids can change habits so easily, and that's one of the reasons we wanted this video to be fun," reasons Jones. Based on the 1958 Coasters song, "Yakety Yak," the video will blend animation, special effects and appearances by Paula Abdul, Kenny Loggins, Randy Newman, Alice Cooper, B.B. King, Bugs Bunny, and—if you can believe it—Quincy Jones. It's for the T.K. Back Foundation. "We hope that the message of trash—a concept that the music industry should know quite a lot about.

NOT FOR THE LOVELY ONLY: The Roy Orbison tribute concert that took place not long ago in Los Angeles as a benefit for homeless veterans has become a 90-minute Showtime special May 6 at 10:05 p.m. The show will be decrambled and a special toll-free number will be flashed on the screen, to make it easy for viewers to make a contribution. Ronnie Rita, John Fogerty, the reunited Byrds (with guest Bob Dylan), K.D. Lang, John Lee Hooker and Eimmy Harris are among the participants. A 60-minute version of the show will air several other times over the network in May.

WHAT DID THE WALL SAY TO THE OTHER WALL? Rodger Waters, of Pink Floyd, is staging a benefit for the Memorial Fund for Disaster Relief at the Greek on July 21, 1990. Pink Floyd will perform The Wall at Porsader Place on no-man's land between the Brandenburg Gate and Checkpoint Charlie. While in present audience of 250,000, the event will be broadcast live to an estimated one billion viewers in 13 countries. All costs will be paid by the sale of right and sponsorship, with the remaining estimated $10-15 million going toward the host charity.

RICHARD MARKS RELIEF FOR KIDS: The publishing royalties for Richard Marx's new single, "Children of the Night," have been donated to Richard Marx to the Los Angeles organization of the same name, which is devoted to helping teenage runaways and prostitutes. The song is quickly rising the charts. The company, currently #45. Marx wrote the song after meeting a runaway named Kelly. "She told me stories about waking up in people's beds on the street, and trying to get drugs." The money generated will go toward the cost of children of the Night's first shelter in Van Nuys, California. The annual operating costs are estimated at $1 million a year.

BUT WHO'S COUNTING?: "The Night of 100 Stars III," the May 2 Radio City Music Hall benefit (airing on NBC May 21) for the Actor's Fund of America's program to care for AIDS patients, will include an ASCAP-organized songwriting segment featuring, among others, Julie Styne, Debby Boone, Hal David, Gladys Knight, and Barbra Streisand. (Dick Van Dyke?)

BUSTIN' MOVES WITH ONLY THE BEST: Young M.C. will be bustin' a late night move this May first when he appears on Ink Spots featuring with David Letterman. Proving that humor is the enemy of "dancing and "dangerous" Paul Schaffer and company the rapper's performance.

Tone-Loc will be the sole U.S. representative at the Monte Carlo World Music Awards on May 9. The event is royal invitation only, and it will be closed to 80 countries. The first rapper to appear on American TV. Proceeds from the event will endow the Princess Grace Foundation, which assists artists, orphaned and the elderly. In addition, Tone-Loc recently recorded a single, "We're All in the Same Gang," with MC Hammer, Ice-T, Easy-E, N.W.A and Def Jef, as a response to the West Coast gang situation.

THE FRITO BANDITO WAITS FOR NO ONE: Tom Waits' trial against Frito-Lay appears to be going well for the singer as he seeks damages for misappropriation of his voice when the (continued on page 11)
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ON THE COVER

JILL SOBULE

THE LEGENDARY TODD RUNDGREN, who produced Jill
Sobule's debut MCA album, Things Here Are Different, calls her
"...Joni Mitchell for the nineties." With a crystal-clear voice
and perceptive, richly detailed lyrics, Sobule seems genuinely
capable of assuming the title.

Eschewing formulaic, cliched hooks, Sobule instead tells
wonderful stories of hope and despair. Her characters play out
the problems of trying to exist in a world where political
devalue human existence and where affairs of the heart can
be as brutal as any war. Her songs are personal and specific, yet
universal in their appeal. There's the heart-breaking,
tear-jerking, "Life Goes On Without You," about love lost, and
the real-life-inspired "Pillar (Things Here Are Different)," about
a young, unwed Spanish girl who becomes pregnant and is
banished from her family and community while Sobule,
playing the role of naii, urges the girl to, "control her own
destiny." On tracks such as "Disinformation" and "Evian,
Sobule tackles political and social issues.

A Denver native, Sobule played in bands and wrote songs in
high school. In her first band she was a funky guitar player
doing Ohio Players covers. While attending the University of
Boulder, she studied political science and international affairs,
putting aside all musical ambitions. However, during her third
year in school, she was "busing in the streets" with a friend
when a club owner chanced by and offered them some dates.
A month later she dropped out of school to devote herself
completely to music. After an unsuccessful stay in New York,
she moved to Nashville where she quickly developed a large
following. She was discovered by MCA during a showcase in
Nashville.

CORRECTION: The April 21, 1990 cover photo of Laura
Branigan should have been credited to Greg Gorman. We
apologize for the oversight.
LA

JILL SOBULE (MCA) has a naturally sweet, pure voice that is at its most appealing and effective when she belts out her songs, going against the whispery, wispy style that seems to come naturally. When she plays into those qualities, however, it not only makes her come across as terriﬁably affected, but renders her songs disingenuous and precious. At her recent Club Lingerie showcase, it was already easy enough to imagine Sobule penning most of her lyrics in a college dorm room with "Save the Whales" posters and other manifestations of a young, liberal arts major’s social conscience. When she introduced one song, an "Eastern Europe song," audience groans were audible and several eyes rolled skyward. No stereotypes of the sensitive, female singer/songwriter with a guitar
are going to be shattering here. Yet, Sobule did demonstrate a gift for some wonderfully perceptive (if a little overwritten) lyrics and a strong voice ﬁlled with genuine emotion when she would simply immerse herself in the song and wrestle the audience to the ﬂoor with misplaced theatrics (such as sniﬄing, wiping her nose, and dramatically turning her back to the audience during the song, "Too Cute."). The songs and talent are there; Sobule needs now are lessons in subtlety and the faith in her songs that they’ll stand without her heavy-handed assistance.

—Ernest Hardy

NY

THE FIRST TIME I SAW SECOND SELF was right around New Music Seminar time two years ago, at CBGB. They were great. That’s half of my memory; the other half is the fact that the friend I was with—who was every bit as impressed as I was—couldn’t get the band’s name right to save her life. We’d run into someone, and she’d say we’d just seen this great band called Second Step, or Second Surf. I’d say “Second Self.” Yeah, right, Second Sect, that’s what I said. Second Self was just not a concept she could deal with. I wonder now if she remembers seeing them at all. I hope so.

But that was two years ago. Since then, they’ve put out two independent projects, and have just released their ﬁrst major label album, Mood Ring, on EMI. I would lay money that this is a name a lot of people are going to be hearing. I hope they get it right this time.

Second Self is one of those bands that makes a serious case for tossing the whole idea of labelling bands and categorizing music right out the window, preferably from a great height. This is a rock and roll band. If you need more of a deﬁnition, if you need a market classiﬁcation, then this ain’t your bottle of Rolling Rock, dude. If, however, you still believe in the kind of magic that can and does occur when you put together four guys who cut their musical teeth on the Beatles, the Stones, Led Zeppelin and Iggy Pop, who recorded their debut at Muscle Shoals Studio mostly because of hero worship for the greats who went before them, and who make music that deals with substance rather than style, then you owe it to yourself to check this one out. The music is literate, groupy, sometimes crystalline, sometimes simply, and recorded in such a way that it sounds like they stopped by to play in your living room, even down to singer Michael Nehra screwing up the words to “I Stand, You Spin” and taking a bit of abuse from the rest of the band because of it.

They’re from Detroit, which in and of itself is cool. Asked about his hometown, Nehra says simply “I love it. It’s cool. It’s like somewhere between Chicago and Toronto and New York, but more like Chicago or Toronto. And it has a great music scene. It’s funky. It’s street. It’s not really pretentious. The music seems to be dirtier, and funkier. I think it’s just this vibe that has grown there because of all the Motown stuff. It’s got to be the Stones. It’s all kind of transformed into the streets.” He grins. He grins a lot, actually. “It’s cool. I’m glad we didn’t have to go to L.A. or New York. I mean, we’ve showcased in both places, but we didn’t have to move there.”

This leads to a discussion of the New York/Los Angeles axis as the American musical mecca, and how debilitating that can be creatively. "I think you lose your personality when you move," Nehra claims, "because everyone wants to look and sound the same, especially look the same. What does that have to do with music?"

At this point, I had to bite my lip not to keep from saying excuse me, Mr. Nehra, but I can’t help noticing you have long, suspiciously black hair... But we’ll let it slide. You are sincere. Back to sincerity. “I mean, our whole thing is not about... yeah, you might have a certain look, but it’s not a contrived look. You were born, and you grew up a certain way. My brother’s in the band, and we look the same, you know what I mean?” Yeah, I’d noticed that, too. “We have our own thing, but it’s not thought-out. That’s how it’s communicated. We put all our emphasis on the music, and what we want to say in our music. And I think you could lose that if you move somewhere else, and try and ﬁt in somewhere else.”

Second Self didn’t have to go that. Nehra actually thinks (and I agree) that no one really has to do that, because what gets a band, any band, attention from record companies, from press, from the guy on the street who is looking for something to do tonight, is what you sound like, not your look and especially not your story. "We'd got signed" story: they were playing a place called Bogart’s in Cincinnati, capacity over 1,000, and there were about ten people there. Two of them happened to be Ack guys, and the rest is history. “We were just playing for ourselves at that point,” Nehra remembers. “We’d done all these hometown shows, and we’d just quit our job, and going to the show. Both labels came back and offered us a deal right there. But it was in Cincinnati, so it was cool. I think bands should stay where they are, and develop what they have, and get a regional following. Because there are many other great cities that have all this great stuff, and it’s a shame when everything is ripped out of that city and every one moves and migrates. Then there’s no culture left. New York, that’s just a city whose culture, a city about left, is going to be last, and it must be different faces, but no identity. "If you want to sound original, then stay where you’re at, and develop without listening to everywhere else. Stay away from all those trendy inﬂuences."

BR

FLOWERS IN THE MUD: Paul McCartney brought his Flowers in the Dirt tour to Rio de Janeiro at the end of April. He also brought with him the rain. Sometimes it rained in the city for the previous day and sunny day the next. The rain he brought was no real rain—it paralyzed the city the night of his arrival on April 18 and pushed his ﬁrst show, set for Thursday, April 19, back to Friday.

The heavy rains returned Friday and for one moment it looked as if fans of the ex-Beatle were not going to be the only losers, as Brazilian insurance companies had covered the cancellation of the shows for over $10 million. An estimated 150,000 tickets had been sold for the ﬁrst of McCartney’s two shows at Maracana stadium, the largest in the world, but only between 80,000 and
100,000 actually managed to make it through to the stadium. The show started punctually at 9:30 p.m., the exact moment the rains let up, coincidentally just as they had done for Frank Sinatra's historic show at the same stadium 10 years earlier. However, Saturday, April 21 was dry and bright and the fans had no problems in making their way to the stadium. Over 175,000 tickets are said to have been sold, but only the final audit will reveal if McCartney broke Sinatra's record, cited in the Guinness Book of Records as the largest paying audience ever attracted by a solo performer. What is certain is that Saturday's audience was the largest McCartney has ever played to, nearly three times the number for the Beatles' Shea Stadium shows, and over double the highest capacity played to on the current tour.

McCartney's time in Rio, the 34th stop on the tour, dominated the media in Brazil, including a 45-minute prime-time special on TV Globo on Sunday. The combined effect should boost sales not only of Flowers in the Dirt but of all of McCartney's and the Beatles' back catalogue. And not only in Brazil, but the whole Southern Cone of South America, as fans came from far and wide to see the first performance by a Beatle on South American soil.

As has happened throughout the tour, it was the Beatles' songs that caused the greatest excitement, with the audience singing along to "Hey Jude," "Let It Be," "The Long and Winding Road," "Yesterday," "Back in the U.S.S.R.," "Can't Buy Me Love," and many others. From his post-Beatle days, "Live and Let Die," "Band on the Run," and a new version of "Coming Up," were most impressive.

Although McCartney spent most of his time locked in the Presidential suite of the Rio Palace Hotel, he did take time to briefly meet with the press before the first show, confirming that his present band of Hamish Stuart, Robbie McIntosh, Paul Wickens, Chris Witten and, of course, Linda McCartney, would work with him on his next album.

Over 450 journalists from around the world attended McCartney's Rio shows, which were organized by Brazilian promoters Mills & Nemyer, who are also responsible for staging Hollywood Rock. Besides McCartney and Sinatra, Sting, Tina Turner and Kiss are the only other artists to have played Maracana.

The shows, which were banked by the Rio Tourism Board, should prove beyond a doubt that Rio de Janeiro continues to be the cultural capital of South America, even if it does occasionally rain.

The rain, however, did not dampen the spirits of the Brazilian audience, which was happy to lambaste to the latest Lambada hits while waiting for their idol. Paul McCartney took a long time to take the long and winding road to South America, but the fans seemed to think it was worth the wait.

—Christopher Pickard
CASH BOX  MAY 5, 1990

BY SHELLY WEISS

BMG/London: Diana Graham, VP of BMG International, informs us that RCA recording artist Rick Astley has signed a worldwide publishing agreement with the company. Following his smash debut with the platinum album Whenever You Need Somebody and the #1-in-all-countries single "Never Gonna Give You Up," and follow-up hit, "Together Forever," Astley was nominated for a Grammy as Best New Artist in 1990. He won the BMI Award for Best British Single with "Never Gonna Give You Up," and his second LP, Hold Me in Your Arms went gold and contained six tracks he wrote and co-produced, including the top ten hit "She Wants to Dance With Me" and "Giving up on Love." Astley recently signed directly to RCA, and is currently writing solo and also collaborating for his forthcoming album, to be released in the fall.

Island: Kathleen Killian reports that Island is hot. New signings: Kevin Kinney has just inked a deal for his current solo LP, MacDee Galus and Blues, and is touring with producer Peter Buck. Laquana, a rap artist, is 16 years old, in high school, and about to take the world of rap in a new direction. He was signed to Island Records UK by Julian Palmer (A&R), and Laquana's album is due out later this year. "Velvet Hammer" is five women from Houston, whose style is best described as folk/metal. The group is shopping for a label deal, and there's no doubt they'll land one soon. Other action: Barry Reynolds played at the Roxy in L.A. with Marianne Faithfull. Tony Haynes and Zane Giles are writing for John Passano for his solo MCA outing. Danny Tate, in Nashville, is writing for Walk West (Atlantic), Rich Grissom (PolyGram), and Leroy Parnell (Arista)... Brent Bourgeois' first solo single, "Dare to Fail in Love," produced by Bourgeois and Danny Kortchmar, is just out and already has 40 adds in its first week. The video for "Dare" is being directed and produced by Erick Ifergan and will be shot in Paris... Stan Sheppard and Jimmy Varner are producing Sorella (Virgin)... Between PolyGram and Island there are 22 different albums currently on the top 200 LP charts. Inclusive are Julia Fordham's Firebird, the self-titled Innocence Mission debut LP, two songs by Taylor Dayne, two songs co-written by Stephen Bray on Madonna's Like a Prayer LP, several songs on the Rod Stewart Anthology and Robert Palmer LPs, to name just a few... Island Music's seminal funkster Bootsy Collins' Cyberpunk, with its bound-to-be-a-hit-single "Jungle Bass," is due out April 30... Kings X just concluded a sold-out tour of the British Isles... Finally, Sameo rappers, the Boo-Yaa T.R.I.B.E. (6th & Broadway Island), recently returned to their L.A. homeland from a well-received reported mini-European tour...

MCA: What's a nice guy from Nashville, born and raised on classical and country music, doing at the top of the nation's album-rock charts? Songwriter/producer/musician Taylor Rhodes is perched there as a result of his work on the current Peter Wolf album, Up to No Good. Most of the songs for the album were written and demoed in Rhodes' own 16-track home studio, located in Nashville. The tracks were so well produced, they convinced both record executives and Wolf that Rhodes was as talented a producer as he was a songwriter and provided Rhodes with his first big break in production.

It was at age 13 that Rhodes first rebelled against the classical music he had been exposed to all his life and bought a set of drums. He put together his first rock band in his parents' garage and hit the road when he turned 18, playing the bar circuit as well as larger concert venues. Later he returned to Nashville, where he developed a successful career as a session player on the country circuit. Rhodes, however, was a rocker at heart, and ignoring the advice of skeptical friends who said "You can't do rock in Nashville," abandoned his session job for a greater determination to pursue a career in rock and roll. Within two weeks he landed a publishing deal based on his rock-pop songwriting ability. The deal secured him a solid reputation as a talented songwriter and a second pub deal that afforded him the opportunities and success he had hoped for. He scored his first important writing credits with four songs on Loverboy's Wildside album, which was certified gold. Shortly after this initial success, Rhodes co-wrote the title track on Jennifer Rush's Heart Over Mind LP, which went double-platinum in Germany. He then co-wrote several songs for the metal band Y&T; they appeared on the Geffen LP, Contagious. His credits have since included a song he co-wrote and produced for the Johnny Be Good soundtrack, recorded by Kix, and songs performed by Various artists on both Atlantic and PolyGram albums, Blow My Fuse. Recent writings have been for the upcoming Johnny Van Zandt (Atlantic) LP, and for several write/producer projects. If his past is any indication, you can count on hearing a lot more great music from this rockin' Nashville native...

KEEP AN EYE OPEN: A few months ago I reported about Vinnie James, the Orange County-based folk/rocker, who recorded a much-anticipated debut album for Cypress Records. I'm happy to update the situation. According to his manager, Mike Jacobs, major-label interest in James prompted a delay in the release of his album, All-American Boy. Here's where it stands: James has signed to RCA Records and Cypress is now on the deal as the production company that funded the recording. RCA will release and promote the album, which is slated for a September release. James said he was impressed by RCA's recent success in breaking alternative acts such as Pearl Jam and the Pixies, but Murphy. He plans to pave the way for his album's release with some solo acoustic touring. Keep an ear open for this new young and talented artist.

To be continued...
Scott Ellison

SINGER, SONGWRITER, RHYTHM AND LEAD GUITARIST Scott Ellison is being introduced as a solo act by Interscope 40 Records. Ellison has written some great songs during his illustrious career. One of his tunes was featured in numerous episodes of the hit NBC-TV soap opera, Santa Barbara.

Between writing hit songs, Ellison has consistently played many of the top clubs in California (such as the Lighthouse and the Coachhouse). In Nevada he played the world-famous Bally's.

Cash Box is very sure Scott Ellison will make it as a great solo artist in the near future. Look for his forthcoming album, titled Heart on the Run, featuring the hit single "I Never Kiss and Tell." The single's release date is set for May 14.

The Lightning Seeds

“MY MAIN GOAL,” says Ian Broudie, “was to keep things simple, and to concentrate on melody rather than production technique, which is the same thing I’ve always tried to do when I’ve produced other people’s records. I didn’t want the Lightning Seeds to sound like a producer’s band.”

For those who haven’t yet been converted, Ian Broudie, former producer for the Fall, Icicle Works, Wall of Voodoo, Human Drama, and the Three O’Clock, among others, is the Lightning Seeds (he lifted the name from a Prince lyric he once misinterpreted). Though Broudie had found time to record three singles of his own (collaborating with Wild Swan, Paul Simpson) between production jobs, by 1989 he started to feel as if his work as a producer had taken him too far away from his first love—songwriting. After making a concerted effort to write again, he decided to record again, so pleased was he with the results. With little fanfare, he recorded the single “Pure” for the indie label Ghetto, and it quickly became a top-three hit in the U.K. as well as an import smash Stateside. The album that followed, Cloudakeupland (MCA), was recorded in only a few weeks, with Broudie playing most of the instruments. Andy McCluskey of OMD, Ian McLabb of the Icicle Works, and Henry Priestman of the Christians made small contributions.

“This is the first time I’ve ever really felt strongly enough about something to give a serious shout,” says Broudie. “Now that the Lightning Seeds actually exists, it’s beginning to take on a life of its own, and I’m looking forward to seeing how it’s going to develop.”

NOISE UNIT: Grinding Into Emptiness (Wax Trax 7101)

I’m sending a friend a couple of Hanko Rocks CDs, because she likes them and I don’t. My stapler is empty, so I reach into the desk drawer to find refills. I rummage around pointlessly for a couple of minutes, finally pull out a bottle of multimegavitamins my mother sent me. I sit here and look at it, trying to figure out what vitamins have to do with the package I’m trying to staple shut. I don’t see the connection, so I put the bottle back, turn up the volume on Grinding Into Emptiness (the rather brilliant full-length collaborative effort by Front Line Assembly’s Bill Leeb and the Klinik’s Marc Verhaeghen), and put the needle back on song one, side one. I’ll deal with reality later. I have more important things to do right now.

THAT PETROL EMOTION: Chemichazzy (Virgin 4-91354)

Don’t think much of the artwork, but then there’s that old adage that says don’t judge a record by its cover, or something like that. This is That Petrol Emotion’s third record, the way it’s supposed to be. The last record, End of the Millennium Psychosis Blues was a bit on the schizophrenic side, due to the Petrols going through the seemingly inevitable “we’re gonna be a funk band now” phase. Chemichazzy sees them going back to being a pop band, and a damn fine one at that. What they left behind in terms of dancefloor appeal they more than make up for in purity and cohesion. The ghost of Marc Bolan makes more than an appearance, and the guitars have been turned way up on this one, making for some seriously cool psychedelia-drenched moments on songs like “Mess of Words,” “Gnaw Mark” and “Scumsurfing.” In keeping with That Petrol Emotion’s tradition of providing listeners with a few words of wisdom on their album sleeves, this year’s motto is “Civility Costs Nothing.” Words to live by.

ULTRA VIVID SCENE: Staring at the Sun (4AD/Columbia)

About a year or so ago, we ran a feature on Ultra Vivid Scene under the headline “A Man, A Plan, and Someday a Band.” This was prophetic, to say the least, because the man (Kurt Ralske) now has a band, and the band now includes a licensing deal with Columbia. The Staring at the Sun EP is the first release under the new arrangement, and it successfully builds on the foundation laid by last year’s self-titled debut. Ralske has said that his raison d’etre this time out is to master the three-minute pop song. If this EP is any indication, he’s well on his way to getting there. While I miss the extended fuzzed-out jams from the last record, the short-form Ultra Vivid Scene has the same quirky, hypnotic appeal and the same unique blend of eagerness and angst as the long-form version. The first two songs, the title track and “Crash” are gorgeous. The other two, “Three Stars” and “Something Better,” are merely great. Expect Ultra Vivid Scene to become the darlings of the college radio set this year. I do.

Stay tuned.
Joyce is the name (the one and only name) of the latest Joyce (with her own English lyrics) or such

Joyce is a big star in Brazil. Why this calculated stardom in America? Because I was watching a Jane Fonda interview on television in Brazil, she says, "and she was saying that she had just bought the rights to the film Women on the Verge of a Nervous Breakdown. And I was thinking, why she didn't buy it? It's such a perfect movie the way it is. And then she said, 'I know it's a perfect movie, but American audiences don't like subtitles. So I don't want to be a singer with subtitles. I want to be understood.'

Two things have thrown this old saw for a loop: the economic knife-wielding new government, and the national oze of English-language pop, which is taking over Rio's radio like so much synthesized sex.

"Maybe because we have lost a little bit of our pride, of our national pride," says Joyce about why Brazilians are beginning to ignore their brilliant home-grown pop music. "We used to have it once. But by the time you have 100%-a-month inflation, you start thinking, 'Well, we're not going to be having any more of that.' It's not part of—when you start losing your self respect. So I guess we have a serious problem. We need psychoanalysis for the whole country, because I really think the country is losing its self-respect, and self-affection, too."

As to the government's arts crackdown (part of President Collor's drastic economic measures), Joyce says the arts community, which vigorously supported Collor's opposition, is frightened. "All the entities that supported culture in Brazil—the federal entities that were related to the ministry of culture—were all closed. So there will be no more financial support for Brazilian movis, or for Brazilian tours or concerts or records."

"And I think this is terrible, because the big artists don't need this kind of help, but the smaller ones are in difficult places that never have a chance to see a concert or anything like that. There was the possibility of taking shows to these places at a very low price."

"So [Collor] starts putting his foot into culture as a whole. Culture is supposed to be unnecessary. This is serious, I guess. I was very shocked about that, because the other hand, we were expecting some kind of retaliation because everybody was supporting the other candidate."

Elba Ramalho, during her recent trip here, suggested that this crackdown is the result in more Brazilian artists heading to America. Brazilian music fans up here should benefit from the sad state of culture affairs down there.

Next up will be Margareth Menezes, who is already familiar from her appearances on David Byrne's tour. Her dynamic American debut, Eligible, is due next month from Mego [Byrne produced two of the tracks]. Interestingly, the whole album is in Portuguese. Menezes is also on the just-released world music-rich Wild Orchid soundtrack.

I also just received a cassette of the debut album of Marisa Monte, a 21-year-old woman with the rage of Brazil right now. Monte's self-titled album is out on Brazilian EMI and available here as an import from Musicarama. Monte sounds a little bit like Gaia Costa, but her music sounds jazz and rock with a natural ease, an ease that extends to the album's second side, almost entirely in English and entirely winning—Brazilian versions of "South American Way" [the old Carmen Miranda staple], "Speak Low," "Lizz Is My Woman," and a version of "I Heard It Through the Grapevine" that beautifully interpolates "A Night in Tunisia" and "Put the Blame on Mame."

Joyce says she's somebody to watch, as this current Brazilian flor continues.

Joyce says this about Brazil's new president: "What I can tell you is, if you are on a boat and you see it going to sink, you'd better pray for the captain even if you don't like him, if you don't want to drown."

I know there is a big barrier of language here, so if you don't sing in English it's very difficult to get people to understand what you're saying.

Interesting. Interesting that Joyce comes off, in English, sounding a belligerent Basia, who is Polish but who tries to sing like a Brazilian. Interesting that this album will be released, as is, in Brazil. Interesting that the old story about Brazil's musicians—we never get 'em up here because they have more work than they can handle down in Brazil—is no longer the case.

STUDIO AVANTGARDE: The follow-up to Anthrax's slamming State of Euphoria album of 1988 may hit the streets by the end of August. The album, which the socially conscious Big Apple speed metallers produced with Mark Dodson, will likely be titled Persistence of Time... Poisson's third album, Flesh and Blood, is scheduled for mid-June release on Capitol. One of the songs that Breg Michael wrote for the album, "Valley of the Lost Souls," was inspired by some of his own not-so-pleasant experiences—such as running away from home at 16 and winding up in a sleazy $12-a-night fleabag hotel in New York's City. "Every time I'd open the door, there were these people..."
IMPRESSARIO: George Wein (center) was recently the subject of a Carnegie Hall tribute to benefit all-jazz WBGO-FM. That's Billy Taylor (left) and the station's general manager Anna Kofl laying a poster on the list of the jazz festivals.

TIME ON HIS HANDS: His imagination, or is John Scofield on every other
 jazz album that comes out these days? The guy's time has come, clearly, with
 his new Blue Note deal and all that. There's no player more richly
 deserving (go ahead, name somebody more richly deserving). So there's his
 new Blue Note album (Time On My Hands), and there's the RCA release of his
 warhorse on Arista, not to mention the same label's release of
 Larry Coryell's Tributaries (with Scofield and Joe Beck), Blue Note's new
 Teresa Hino album, Enja's new Franco Ambrosetti album (Movies Too),
 on which Scofield, Greg Osby and Geri Allen burn through, among other
 things, John Williams' Superan theme, the new Joey De Francesco album on Colum-
 bia, and the Blue Note album on PolyGram. I'm sure I'm leaving a couple out.
 Scofield's got his own sound, his own style, and a legion of admirers, and it
 seems that after a dozen years on the scene, he's finally hit a jazz vesion
 of paydirt. Scofield's new quartet (tenor saxist Joe Lovano joins bassist Anthony
 Cox and drummer John Riley) is at the Bottom Line, May 12 and 13.

BOPPING AROUND: GRP has reissued the Rippingtons' Moonlighting album,
 originally on the late Passport Jazz label. If you haven't scored your Playboy
 Jazz Festival ducats yet, what are you waiting for? June 16 brings Miles Davis,
 Jack DeJohnette/Herbie Hancock/Pat Metheny/Dave Holland, Doc Severin-
 son, & The Tonight Show Band, Chick Corea Elektric Band, Joe Williams
 and Jay McShann, Tony Williams, Poncho Sanchez and Tito Puente, and
 Eliana Elias to the Hollywood Bowl. The next day, Lionel Hampton,
 Chick Corea's Elektric Band, Lee Ritenour, Gerry Mulligan, Hiroshima, Etta James,
 Milton Nascimento and Wayne Shorter, and Dorothy Donegan arrive. Bill
 Cosby, of course, hosts... I haven't had time to read them yet, but, impressively,
 four new jazz biographies have arrived: You Just Fight for Your Life: The Story
 of Lester Young by Frank Buchman-Moeller (Phaer, $24.95); The Woodchopper's
 Ball: The Autobiography of Woody Herman by Herman and Stuart Troup
 (out, $19.95); Chromology: The Autobiography of a Chicago Jazzman by Bud
 Freeman (University of Illinois Press, $15.95); and What Do They Want? A Jazz
 Autobiography by Sammy Price (University of Illinois Press, $21.95).... Robert Irving III,
 who was in Miles Davis' band until a couple of years ago and who released
 a somewhat less-than-thrilling debut album on PolyGram not too long ago,
 is about to have a jazz concerto debute. "Mademoiselle Mandarin: Jazz Const-
 cer to for Harp, Symphony Orchestra & Band," will premiere May 12 and 13 at
 the University of Miami Gusman Concert Hall, with Markus Klinko (great name
 for a musician) at the harp and the Miami Chamber Symphony at the strings
 and things... L. Subramaniam, Larry Coryell and Hubert Laws will perform
 a May 6 benefit for the Lotus Foundation, a group formed to "broaden the
 understanding between India and the United States," at Stamford,
 Connecticut's Rippowam Center Auditorium. On that same date, a bit south,
 also, a band with Pete Carter plays a free 3 p.m. concert at Princeton University's
 Richardson Auditorium, with Clark Terry, Rufus Reid, James Williams
 and Kenny Washington... On the same seaboard, every Monday in May the Blue
 Note will spotlight a Windham Hill act, specifically new signing Henry Butler
 (May 7), the Turtle Island String Quartet, Billy Childs and Denny Zeitlin....
 For those so inclined, Canada's Banff Center for the Arts' annual jazz workshop
 takes place from July 2-27 this year. Steve Coleman's running the thing and
 the rest of the faculty includes Muhal Richard Abrams, Robin Eubanks, Dave
 Holland, Kenny Wheeler, Cassandra Wilson, and Marvin "Smitty" Smithy; call
 (403) 762-6180 if you're interested to see if any space is still available...
 Andre Previn was so happy with his return to jazz piano playing that he's
 recorded another trio album for DMP. Over the Rainbow features the songs of
 Harold Arlen. Ray Brown returns on bass, and Munden Love takes over the
 plectrum from Joe Pass:... Miles Davis' painting are being exhibited at New
 York's Nerman Gallery (96 Greene St.) through May 26. They tell me this is his
 kind-of-blue period... V.A.L., which releases jazz videos at a pretty impressive
 clip, has three new titles out, all part of a short series filmed a few years ago at
 the Village Vanguard, all called... what else?... Live at the Village Vanguard.
 The one-hour tapes are of the Mal Waldron Quartet, the Lee Konitz Quartet and
 the David Murray Quartet and each sells for $29.95 (about what it costs two
 people to actually go to the Vanguard).

JAZZ PICKS

IVO PERLEMAN: Ivo (K2B2 2769)
Yet another Brazilian jazzman, but this tenor saxist blends his homeland's
 rhythms with a refreshingly brassy avant sensibility. Most of these are
 Brazil's children's music, but we're sure Rio's kids have never heard them
 this skewed. The usual suspects are here (Pattucci & Erskine, Flora & Airoto),
 but in unusual settings. Sweet and sour and bracing, like a caipirinha.

PETE LEVIN: Party in the Basement (Gramavision R-52745)
Clean-headed synth specialist—a Gil Evans Orchestra standby—turns in a
 jolly mix of fusion, funk, free-bop and other cool stuff; a Gil Evans mish-mash,
 skillfully supported by many of his Evans hand cronies, including Lew Soloff,
 Howard Johnson, Danny Gottlieb, Mark Egan, Lenny White and Mike Stern.

LEE RITENOUR: Stolen Moments (GRP CRD 9615)
A warm, woody tone on the Gibson and smooth chops mark Ritenour's
 sort-of-straight-ahead-jazz album: a soft-around-the-edges-post-bop set,
 standards and originals, ably supported by Ernie Watts, John Pattitucci, Harvey
 Mason, Alan Broadbent and Mitch Holder.
ON THE DANCEFLOOR

BY ERNEST HARDY

NEWS: PolyGram Records' Jade 4 U recently flew in from Belgium to shoot a photo layout for Spin magazine's upcoming swimsuit issue. Her album—as yet untitled—will be released this Fall, with a single due this Summer. The former jazz singer will showcase her talents with ballads squeezed in among New Beat and Techno tracks.

Reggae great Burning Spear, a.k.a. Winston Rodney, has just been signed to Mango/Island Records. The signing marks his return to the label after a number of years away.

Ziggy Marley and the Melody Makers tour Japan and Australia in May and June before returning to the U.S. to open a Summer tour for the B-52's. The group garnered a Grammy this year for Best Reggae Recording, their second consecutive award in that category.

Young M.C., currently on tour with your favorite, Milli Vanilli, will appear on LateNight WithDavidLetterman May 1, becoming the first hip-hop artist to perform with the very hip Paul Schaffer and the World's Most Dangerous Band.

NEW GROOVES

PICK O' THE WEEK

BEATS INTERNATIONAL: Let Them Eat Bingo (Elektra 9 69231-2)

Former Housemartin Norman Cook (the force behind Beats International) spews forth every musical influence in his life and the result is a dizzying collage of sounds, samples, beats and grooves. Beats International, already on the charts with "Dub Be Good To Me," their revamped version of the S.O.S. Band's hit "Just Be Good To Me," pulls from sources as disparate as Billy Bragg (co-writer on "Won't Talk About It"), the Jackson 5, hip-hop and club music—and it's virtually impossible to catalogue the numerous samples (including some from old television commercials) that are cleverly used and literally doled out. The use of a variety of vocalists/rappers ensures that the mood is constantly shifting though it never leaves the dancefloor. Four stars.

SINGLES

SNAP: "The Power" (Arista)

Okay, you Arista guys, the grudge for inflicting Milli Vanilli on us is softening...a tad. Where the Vanillies are a frighteningly suburban idea of urban chic, soul music and state-of-the-art, the [Arista] forces that be raided the British reserves for a bona fide club hit. "The Power" is set against a basic hip-hop beat, but all sorts of computer-generated enhancements are added, as well as a great bassline, soul-deranged female vocals, a male rap that sounds a bit like Heavy D, and, depending on the mix, elements of House. Yet none of it seems forced or contrived, and it doesn't sound quite like anything else that's out there right now. This one will be huge.

CULTURE BEAT: "Cherry Lips" (Epic 49 73170)

As if a mad poet stood up on the dancefloor and started spouting his obsessions. This German concoction (an English vocal version is presented as well) manages to be both very artsy and danceable at the same time. The soft roar of the crowd that opens the track at first sounds like a gust of wind, then there's a soft tinkling set against a drum machine, the ongoing contrast of the mechanical with the soft, the harsh with the pretty is what makes "Lips" work. The "Magic Mix," with a hip-hop beat, German vocals and English cry of "Get on up," is best.

DANCE SINGLES

May 5, 1990 The square bullet indicates strong upward chart movement

1. THE HUMPTY DANCE (Tommy Boy TB844) Digital Underground 4 12
2. ENJOY THE SILENCE (Sire/Warner Bros. 2-21450) Depeche Mode 5 12
3. VOGUE (Sire/Warner Bros. 2-21513) Madonna DEBUT
4. GET A LIFEx (Virgin 9-68641) Soul II Soul 5 3
5. POISON (MTA 24003) Beil Div Vdeo 20 3
6. ALRIGHT (REMIX) (A&M SP-1802) Janet Jackson DEBUT
7. ALL AROUND THE WORLD (Arista ADH-9907) Lisa Stansfield 14 1
8. TOUCH ME (Eni & D&Wigyand 501) 49ers 9 7
9. SENDING ALL MY LOVE (Atlantic 9-60229) Linear 15 5
10. KEEP IT TOGETHER (Sire/Warner Bros. 2-21427) Madonna 1 10
11. HOLD ON (Atlantic 9-60234) En Vogue 37 3
12. ESCAPE (REMIX) (A&M SP-12652) Janet Jackson 3 7
13. HEART BEAT/FREE YOUR BODY (Vendetta VE-17976) Seduction 5 12
14. EXPRESSION (Next Plateau NF0101W) Sall-N-Pepa 6 16
15. GETTING AWAY WITH IT (Warner Bros. 2-21498) Electric 35 3
17. BLUE SAVANNAH (Sire/Warner Bros. 2-21428) Essence 33 3
18. C'MON AND GET MY LOVE (FFRR 987-991) D.Mob 7 21
19. WHATCHA GONNA DO WITH MY LOVIN' (Virgin 9-69607) Inner City 8 16
20. RUB YOU THE RIGHT WAY (Motown MOT-4657) Johnny Gill 31 3
21. OPPOSITES ATTRACT (Virgin 9-86507) Paula Abdul 19 10
22. GET UP (BEFORE THE NIGHT IS OVER) (SSK-V-19704) TechnoTruth 11 14
23. SECRET GARDEN ( Guest/Warner Bros. 2-14589) Quincy Jones 13 10
24. COME INTO MY HOUSE (Tommy Boy TB-948) Queen Latifah DEBUT
25. HEAVEN (Columbia 44-73171) The Chimes 30 3
26. DUB BE GOOD TO ME (Elektra 9-66654) Beats International DEBUT
27. I WANNA BE RICH (Solar 429-74503) Ice Ice Baby 14 14
28. THUMB UP (Eagles 75904) Bardeux 25 8
29. YOU'RE THE ONLY WOMAN (Vendetta/A&M VE-7027) The B-52's 29 5
30. 911 IS A JOKE (Ced.Jam/Columbia 4477076) Public Enemy DEBUT
31. GOT TO HAVE YOUR LOVE (Gabriel V19524) Mantronix Featuring Wonderla 16 10
32. LIVING IN OBLIVION (Epic 4973158) Anything Box 17 7
33. LIGHTING MAN (Geffen 2-21465) Nitzer Ebb 36 3
34. ROAM (Ripper 0-1441) The B-52's 18 12
35. STOP ME IF I FALL IN LOVE (Vendetta/A&M VE0735) Al Diamond 7 11
36. LAMBADA (Epic 49 73139) Kaoma 19 14
37. NO MORE LIES (Ruthless/Atlantic 9-69521) Michel'Le 21 18
38. MOTHER LAND (Pow Pow PW-454) Tribal House 22 10
39. JAZZIE'S GROOVE (Virgin 9-69517) Soul II Soul 24 18
40. VULNERABLE (Atlantic 9-86253) De De O'Neal 25 7

HOW YA' LIKE HIM NOW?: Rapper Heavy D. tosses his weight around on set of the television show Booker in a noble, but futile, attempt to make the show interesting. The rapper's brave effort will be broadcast April 23.
COCINANDO

BY TONY SABOURNIN

I CAN STILL SEE THE MANY JAWS JARRED OPEN in amazement at PolyGram Latino’s 40% domination of the Grammy’s Latin Pop nominations, an extraordinary rate of successful visibility for a label with relatively few monthly releases and even fewer staff. Its director, Norberto de la Rosa, is the embodiment of a Bushian, “kind, gentler” music executive—one of those souls no one vituperates, even in private. To the discomfort of his inconsiderate persona, the Grammy nominations became the latest glaring evidence of a quiet success story, growing gradually and consistently in magnitude every year.

Norberto has done in the last two years is simply a miracle,” so said, in loose translation from Cubanese, Jose (“Pepe”) Hernandez, owner of Antilllas Records Distributors, widely considered the fairest barometer of New York’s sales for its voluminous billing of multiples’ product. Two years and six major releases every month, a strategy that compounded the promotional efforts, as all releases had to be sustained at the radio level in subsequent months.

PolyGram Latino, on the other hand, had been created by former PolyGram president Dick Asher, the man also responsible for the creation of Discos during his tenure at CBS. Its initial destiny was to run solely on the artistic axis of Señor Corazón, a production by Jose Luis Rodriguez “El Puma,” a star rumored to be in an irreversible popularity and sales decline. Now, Rodriguez’s two most recent PGL releases, Tengo Derecho a Ser Feliz and Con el Mariachi Vargas de Tecomitetlan, currently rank simultaneously on the best-sellers lists.

“I really didn’t look at it as a gamble. I knew I was ready to run a label. I just had to work very hard, and very intelligently,” said de la Rosa. Without the financial support that enables the purchase of established stars or labels, de la Rosa set out to make what he categorizes as “sensible deals.” One of these SDs brought him Miguel Gallardo’s album America (along with Rodriguez’s Tengo Derecho a Ser Feliz, PGL’s Grammy reps) and a solid seller on its own right that re-established the Spanish singer/composer’s popularity in the US/Puerto Rico market.

The other SD delivered Salsa con Clase—the production that revived the moribund career of percussionist Johnny Zamot while creating a singing sensation out of newcomer Rey Sepulveda—unquestionably the genre’s biggest surprise of 1989. The next label SD points to the Tejano market with the forthcoming release of Rick Gonzales and the Choice, the first production under the label’s agreement with Modern Music Ventures.

“The deciding factor in PolyGram’s favor was personality rather than money,” said Modern Music Ventures’ Art Gottschalk. “I knew Norberto in New York last February and I really liked the PolyGram people. The label has good marketing and promotional personnel. It’s a force in the international market and I sense a commitment to make a splash in the Tejano market.”

The agreement, which includes MMV’s search, production and promotion of PGL’s onda talent, extends, according to Gottschalk, to the marketing of non-Tejano label products. More importantly to Gottschalk, this pact establishes an onda two-pronged assault on the Lone Star state audience, as he perceives la onda moving south and elbowing a niche amidst Mexico’s ranchera market, assisted by the 145 stations currently playing onda sounds in our venino land. Other releases are Jerry Rodriguez y Mercedes’ Rebeldes and tropical cancion Mary Maria.

In radical contrast to Gottschalk’s strutting exuberance, de la Rosa, though positive, remains impervious to rosy prospects hovering in the future. Tensely fearful of being misquoted, his conversation’s punch is invariably spiked with unavoidable business realities and genuine surprise that anyone could be truly interested in his label’s achievements.

“I look at PolyGram Latino as a profit center,” de la Rosa explains. “I don’t like to step on people’s toes in order to do business. Therefore, the best way I know how is to pinpoint those artists my staff and I believe on, promote them to death, and hope the sales justify our financial survival. Because, after all is said and done, good sales is what keeps any executive employed.”

TICKERTAPE

(Continued from page 2)

chip-makers allegedly hired Stephen Carter to impersonate Waits for a commercial that Waits refused to do. Carter claimed he was asked to sound like Waits in spite of Waits publicly known objection to commercial endorsements by artists. Carter himself told the ad agency of Waits’ objection, and was allegedly told by an agency employee, “Oh yes, I know. We tried to get him to do a soda ad and you never heard anyone say so fast in your whole life.” The chip-makers say they only wanted to capture Waits’ style. A similar argument failed Ford Motor Company when the auto giant persisted against Betto’s claim of misappropriation. She was awarded $400,000 and her case stands as the landmark precedent for vocal misappropriation that was previously not protectable.

BIG FISH KEEP GETTING BIGGER: CBS Records seems to be eyeing Sub Pop, a Seattle label. Meetings were held to discuss, according to CBS’ lawyer, a possible distribution deal. However, suspect a complete sale is in the works. Last week, Cash Box reported CBS’s appointment of Michele Anthony to a newly created position of senior vice president. Prior to that appointment she was the attorney for Sub Pop.

SPACE CADET BEATLES STILL BIG STARS: The Beatles are now honest-to-goodness stars. Lowell Observatory astronomers have named four asteroids Lennon, McCartney, Harrison and Starr. The four points of light hover somewhere between Mars and Jupiter. If you pass Venus, you’ve gone to far—take a quick left at Uranus to get back on course. They were discovered in 1983 and 1984 by two Beatle fans/astronomers, one of whom is Edward Bowell, who “thought it would be kind of nice to honor people who don’t usually get recognized in space.”

BUBBLING: Brown Sugar: Here’s to “The Ladies” is the name of a music special that London-based Big Picture Productions is going to broadcast on June 30. Billy Dee Williams hosts, but the focus is on “America’s Black female superstars,” like Ella Fitzgerald, Billie Holiday, Anita Baker and Tina Turner.

ELMERS TUNE/PEGGYS TUNE: Elmer Bernstein, the distinguished film composer whose work has adorned The Ten Commandments, True Grl, Thoroughly Modern Millie, and many other major motion pictures, will be honored with the ASCAP Golden Soundtrack Award, at the society’s fifth annual Film and Television Music Awards dinner, May 2 at the Beverly Wilshire Hotel. Six night-days later, ASCAP will present Peggy Lee with its Piper Award at the annual Creator’s Night dinner in Washington, DC, hosted by ASCAP, the SGA and the NMIA.

YOU KNOW, THE PLACE WHERE KEITH HERNANDEZ ENDED UP: Cleveland—city of lights, city of music—will host its second annual music showcase/seminar, “Undercurrents ’90,” on May 18 and 19. We’re talking music, talk and golf (Yep, Golf). Interested? Call (216) 467-0800 for the lowdown.

—Lee Jeske and Scott Harvey

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TONO PETTIGNANO
Owner/Chef
Pictured, following a performance at the Roxy on April 14, are (l-r): I.D.'s Tim Tewell (guitar) and Mark McKee (guitar); Bob Long, *Cash Box*; and I.D.'s Matt Beavers (lead vocals), Dave Wellington (keyboards), Jerry Hawkins (bass), and Don Johnson (drums).

INDUSTRY NOTICES I.D.: I had the pleasure recently of seeing and hearing a band called I.D., a very talented group of entertainers from the Orange County area of Southern California. This six-piece self-contained group has all the goods to become one of the top groups in the music business. Their combination of funk, rock and soul flavorings will insure mass format exposure for this talent-laden group. During recent appearances at the Whiskey and Roxy, the response to their original material was nothing short of sensational.

Not only are they talented, but they are very actively involved in their community. They will play a benefit dance at Yucaipa High School to help raise money for Russell Niblack, a student who is paralyzed from the neck down. The money will assist in purchasing a much-needed motorized wheelchair for Niblack. The benefit is scheduled for April 29, 1990, 6:00 p.m.

For those who have not had the opportunity to see this group perform, I.D. will appear at Chuck Landis’ Country Club in Reseda, Saturday May 5, 1990. Tickets are available through Ticketron outlets and members of I.D.

They are currently in the Golden Goose studio with Spanky, Dennis Rose and Les Howard, putting the finishing touches on what promises to be a hit-filled album. For more information regarding this super group, contact Jim Maddux of JRM Productions at (714) 792-8665.

R&B ALBUMS

May 6, 1990 The square bullet indicates strong upward chart movement.

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
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<tr>
<td>1</td>
<td>PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P)</td>
<td>M.C. Hammer</td>
<td>Capitol</td>
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<td>2</td>
<td>TENDER LOVER (Sony 43087)</td>
<td>Bell &amp; Evans</td>
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<td>3</td>
<td>AFTER 7 (Virgin 91061)</td>
<td>Babyface</td>
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<td>JANET JACKSON'S RHYTHM NATION 1814 (A&amp;M 29202)(P)</td>
<td>Janet Jackson</td>
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<td>5</td>
<td>BACK ON THE BLOCK (Sawyer/Warner Bros. 26322)(P)</td>
<td>Quincy Jones</td>
<td>Warner Bros.</td>
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<td>ATTITUDE (Atlantic 80028)(P)</td>
<td>Junior M</td>
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<td>STAY WITH ME (Columbia FC 43673)(G)</td>
<td>Regina Belle</td>
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<td>AFFECTION (Arista 8554)</td>
<td>Lisa Stansfield</td>
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<td>KID N' PLAY EXECUTIVE HOUSE (Sawyer 21638)</td>
<td>Kid N' Play</td>
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<td>SEX PACKETS (Tommy Boy 1026)</td>
<td>Digital Underground</td>
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<td>FEAR THE JACK PLANET (Elektra 60804)</td>
<td>Miki Howard</td>
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<td>MICHELLE (Ruffkus 91822)</td>
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<td>GROOVEFUNK THAT OTHER THINGS AND THE PATHS OF RHINO (Motown 80811)</td>
<td>The Chi-Townaires</td>
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<td>Stephanie Mills</td>
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<td>BORN TO SING (Atlantic 80284)</td>
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<td>Atlantic</td>
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<td>LIVE (Arista 89131)(P)</td>
<td>Kenny G</td>
<td>Arista</td>
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<td>PERFORMANCES IN PARIS (Capitol 45013)(P)</td>
<td>Chuck Willis</td>
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The Winans discovered those time-tested methods early on. Born and raised in Detroit, Michigan, the Winans—Marvin, his twin brother Carvin, Michael and Ronald—served their musical apprenticeship in the local church, singing in the choir and harmonizing at home. Part of a family of ten, the brothers performed in various vocal collaborations throughout the Motor City area, at churches and talent shows. As demand for their distinctive gospel style increased, the group's acclaim quickly reached beyond the local circuit and caught the attention of Andrae Crouch.

The Winans' first single, on the gospel label Light Records, was titled "The Question Is" and garnered heavy airplay and rave reviews from programmers and critics across a broad spectrum of formats. A pair of top-notch albums followed—1983's Long Time Coming and 1985's Tomorrow—the latter of which landed the group the first of an amazing four Grammys for Best Soul Gospel Performance. The group embarked on an extensive tour of America, bringing their electrifying live show to audiences coast to coast.

With the Winans' growing acclaim, it was only natural that they should attract the attention of legendary producer and talent scout Quincy Jones. In 1984 the brothers, manager Barry Hankerson and Jones held a pivotal meeting to lay out a game plan for bringing the Winans' extraordinary sound to a whole new audience. The first step was the 1996 release of the group's Quest Records debut, I Let My People Go, a Grammy gospel winner that year. It followed, one year and another Grammy later, by Decisions.

The album soared to the top of the gospel charts, while creative collaborations with two major artists—Michael McDonald on "Love Has No Color" and Anita Baker on "Ain't No Need to Worry" (another Grammy winner)—made major inroads with pop and urban contemporary audiences. The group's powerhouse concert performance was captured live on 1988's The Winans Live at Carnegie Hall, which also brought them their fourth Grammy for Best Soul Gospel Performance in as many years.

The following year saw the Winans sticking to their schedule for success by toasting with another stellar talent, this time Thelma Houston, for a chart-topping remake of "Lean on Me," from the soundtrack to the hit film of the same name. More touring followed, and in the Summer of 1989, the brothers entered the studio to begin work on their third Quest Records release.

The result: Return, a sensational and wholly new musical experience by a group that has made a habit of transcending musical categories. Featuring the above-mentioned "It's Time" and guest performances by Stevie Wonder, Kenny G and Guy's Aaron Hall, Return is the Winans at their very best—and it just keeps getting better.
NINE INCH NAILS: "Head Like a Hole" (TVT 2614)

The follow-up to "Down in It," is, believe it or not, even angrier and more icky aggressive than the first single. Where "Down in It" relied heavily on its rap/funk groove for much of its impact, "Head Like a Hole" is one massive, painfully sharp hook after another. If you want to consider Pretty Hate Machine (the album) as an exercise in catharsis, an exercise of demons large and small, then this track makes lyrical mincemeat of one of the big ones—gobbled—and has about the same physical satisfaction value as kicking holes in walls and breaking dishes. It feels good. (Karen Woods)

ALBUMS

NITZER EBB: Showtime (Geffen 924284-2)

Ho-hum. 120 BPM boredom. Some people should not be allowed to buy samplers and sequencers, because the end result could sound something like Nitzer Ebb’s anxiously awaited new release, Showtime. “Lightning Man,” the first single, for example, has the singularly insipid impish ‘baby, come to daddy’ repeated over and over and over and over. Your feet come to life, but your brain dies. “Lightning Man” does have a unique little saxophone bit in it, though. Or how about this gem, from the album-closing (there’s irony in that) “Fun to Be Had”: “Whether you be glad, sad or bad / you’ve got to know that there’s fun to be had.” Wow, man, that’s deep.

Electronic music has an amazing amount of space for experimentation, both with samples and with voices. That’s one of the most attractive things about it, for creator and listener alike. When a record like Showtime comes out—something that has the benefit of that kind of technology, major-label backing and a renowned producer like Flood—you expect something a little more interesting. This is nothing more than flat, monotonous, uninspired words chanted over music that is perhaps intended to be minimal, but is just minimum instead. (KW)

CONSOLIDATED: The Myth of Rock (Nettwerk/IRS WJ-30045)

On the other hand, this is what happens when technology falls into the hands of three socially and politically annoyed (a-noised?) boys from the Bay Area. This album is cool, man. The samples, which deal with everything from corporate rock to corporate-policies to corporate America to corporate fascism, are inspired. The lyrics, which fall somewhere between raps and speeches, are caustic, timely and even grinly funny at times. The music, half industrial, half hip-hop/House, is irresistible. To top it off, The Myth of Rock is dedicated to the memory of Yusef Hawkins, the victim of a racially motivated shooting in Bensonhurst, Brooklyn last year. That, in and of itself, is more of a political statement than most people are willing to make. Call the White House, there are subsversives in our midst. God bless ‘em. (KW)

BASIA: London Warsaw New York (Epic/CBS EK 45472)

Basia’s return to pop after a huge debut album, Time and Tide, is strong and steady. The new album is consistent, both thematically and melodically. It is co-written, produced and arranged by Basia and Danny White. Together they structure an effort that is designed to appeal to Basia fans and even reach a greater audience. Almost all the songs are about love and complete devotion, and each feature Basia’s breezy, jazzy high/low vocal signature. There are no surprises, which is nice if you found her last album or this album’s first single ("Cruising for a Bruising") appealing, since it is all very similar. Nonetheless, Basia uses familiarity to her advantage by reaching her audience in a comfortable, accessible and even stylish package. (SH)

CURTIS MAYFIELD: Take It to the Streets (Custom/Ichiban CUR 2008)

While the O’Jays and the Controllers have returned to contemporary techno R&B sounds, Curtis Mayfield makes a triumphant return to the studio by sticking to what he does best—traditional, gospel-influenced soul music. Although synthesizers and drum machines are used, Take It to the Streets is very much in the vein of Mayfield’s early-’70s work. Living up to his reputation as a thought-provoking social commentator, the one-time Impressions exchange homelessness on the haunting “Homeless” and drugs on “Don’t Push.” Mayfield is at his romantic best on the sensuous ballad “Got to Be Real.” He gets all the way down on a captivating remake of “On and On,” which he originally wrote for Gladys Knight and the Pips in 1974, as well as on “Mo Git U Sucka” and “He’s a Fly Guy”—both of which are right in that "Superfly" groove. Welcome back, Curtis! (Alex Anderson)

SMOKEY ROBINSON: Love, Smokey (Motown MTC-6268)

The challenge that Smokey Robinson and other veteran soul stylists face in a high-tech era of hip-hop, new jack swing and house music is to remain commercially successful, yet remain true to themselves—something Robinson accomplishes for the most part on Love, Smokey. Although not on the level of such gems as A Quiet Storm or Smokey’s Family Robinson, Love, Smokey merits attention thanks to memorable romantic fare like “Everything You Touch” and the George Duke-produced “Jasmin.” The album has some forgettable cuts as well, including the faceless—but-danceable “Don’t Wanna Be Just Physical.” But for the most part, Love, Smokey has more depth and feeling than most of 1990s mainstream R&B albums. (AH)
Earth Day 1990: Joining Hands for the Future

BY KAY KNIGHT

IN ALL, AN ESTIMATED 3,600 American towns and cities joined forces to rejuvenate the environmental movement, born along with the original Earth Day, in 1970.

Unlike that first Earth Day, this year's celebration has garnered major national and international media attention. More than 140 countries on all seven continents participated.

Nashville definitely contributed to the effort of promoting a healthy environment, as 30,000 parked the city's Riverfront Park. A special concert featuring Rosanne Cash, Rodney Crowell, the Bellamy Brothers and David Keith topped off the day-long festival, with all artists expressing their concern for the preservation on our environment.

"This is a day about life and about commitment—the commitment we need to make to save our land," expressed Cash, the founder of the Earth Communication Office in Nashville, a non-profit, non-partisan organization of entertainment and communications professionals who are concerned about the environment.

"The ozone has a hole in it the size of the United States—a hole that is going to cause a global warming trend that could endanger our planet. We have ten years to change that," stressed David Keith, actor and up-coming country music artist. "We are here today to celebrate what each of us can do to make this earth a safe place for our kids to grow up. We all have to work together."

In addition to the concert, the Nashville Earth Day 1990 festival included booths of environmental groups, hot-air balloon rides, children's theater and puppet shows.

Other country music entertainers who weren't involved in the Earth Day 1990 Festival are still very much concerned about preserving the environment and are involved, through their music, in alerting the public that changes need to be made.

Some of the industry's brightest superstars have joined forces to create a song that depicts the importance of those changes. Highway 101, T. Graham Brown, Holly Dunn, Foster & Lloyd, Dan Seals, Lynn Anderson and William Lee Golden, as well as Vince Gill, Buck Baker, Rusty Gold- en, Billy Hill, Kevin Welch, Suzy Bogguss, the Burch Sisters, Mac Wiseman, Johnny Rodriguez, Les Taylor, Shane Barnby and Ashley Lune have combined their talents with top songwriters Pam Tillis and Kix Brooks, and a children's choir to emphasize the Earth Day message.

"Tomorrow's World," says Robin Warsaw, director of Tennessee Earth Day 1990 Song Project and president of Envision Enterprises, Inc., "is a song that offers a non-controversial message with universal appeal. It is a combination of apprehension with an overview of hope and optimism that sends an effective signal."

Another group of stellar entertainers who have gotten involved is Alabama. "Pass it on Down" is a video/single that predicts an environmental disaster for disaster if the earth's population doesn't unite to make significant changes.

"This is for the kids," states Alabama's lead vocalist, Randy Owen, who co-wrote the song with Tommy Gentry, Will Robinson and Ronnie Rogers, "everybody's kids, kids all over the world, and for moms and dads that need to be aware of the chain of events that could happen quicker than we think.

Throughout this whole project, from the writing and recording of the song to the filming of the video, we've all felt like we've been a part of something that's bigger than ourselves." For contrast, the video was shot on two locations—the Jordan Ranch in Los Angeles and an abandoned steel mill in Rancho Cucamonga, California. The children involved as extras were part of the International Peace Choir, which is based in L.A.

"Pass It on Down" is also the title of the group's forthcoming album release. In order to continue sending their ecological message to the public throughout the year, the group's road show has been labeled the 1990 Pass It on Down Tour.

The 20th annual celebration of Earth Day has come and gone, but each of us needs to remember every day that we are the only ones who can make a change and work toward preserving this precious earth. It's time we all take a hand in joining the unified effort.
THE BURCH SISTERS: “Honey You Won’t Break Mine” (Mercury/PolyGram CD-216)

There are only a handful of major-label all-female acts, and this talented sister combination is making major moves to be the leader of the pack, if they aren’t already. Hittin’ hard with their new single, “Honey You Won’t Break Mine” (produced by Doug Johnson), the Burch Sisters seem to be showing a broad new sound and approach. There’s a lot more gut and sassy vocal expression in this tune, perhaps due to the fact that the one-time threesome is now a threesome. Tight three-part harmony is always charming, but when two gals are able to pull it off and the grip is even tighter, the force just has to be with them. The new sound fits perfectly with the new single, too. Lyrics let us know that the so-called bad boy can quickly change his ways when a lady-love says so. So say the Burch Sisters as they wall out up-beat country like never before.

COUNTRY FEATURE PICKS

GARTH BROOKS: “The Dance” (Capiol ’9024)

Being a favorite of Brooks’, this cut from his self-titled debut project is sure to be a favorite for us all. Kicking off with piano perfection, “The Dance,” produced by Allen Reynolds, gives us a sincere ballad that lets us know that missing out on a simple dance can often mean much more. Brooks sings with total heart and soul, causing this tune to be his best since “If Tomorrow Never Comes.” Without a doubt, this country newcomer is coming across better than ever and “The Dance” should have no problem two-stopping it’s way to the top of the charts.

HOLLY DUNN: “My Anniversary for Being a Fool” (Warner Bros. 7-19847-A)

When a break-up occurs, the tragic date can become permanently lodged within the heart—especially in the heart of a breaking fool. Dunn skillfully lodges that idea into the listener’s mind through earthy lyrics and a top-notch ballad backed with a beautiful ensemble capable of making us melt. Her vocals were literally overwhelming just a few years ago, but with time and a few number-one singles under her belt, Dunn’s crystal voice, with that unique ring of clarity, currently rings at its best.

BECKY HOBBS: “A Little Hank of Heaven” (Curb NR-76578)

When it comes to love, some want the whole rock, but this Curb recording artist will more than just for just a little hunk. After a few so-soessential single attempts, Hobbs seems to have finally found her niche with this cut, produced by Richard Bennett. Wrapped in honky-tonk guitar licks, and sung at a stomp- ing tempo, Hobbs’ gravelly vocals grab us hard every time. This tune, however, the vocals we’ve long loved are joined with great lyrics and a rowdy flavor that click superbly.

MATRACA BERG: “Baby, Walk On” (RCA 25047-7-RAA)

New on the RCA roster is Matraca Berg, with a voice of power and a pen can already co-write a good country song. From her debut album, Lying to the Moon, comes “Baby, Walk On”—an energy-boosting tune that says “If you’re gonna walk, take big steps!” Produced by Wendy Waldman and Josh Leo, “Baby, Walk On” not only Baunts Berg’s driving vocals, but gives us a tune full of deep-boppin’ music, as well as a message with which we can easily relate. It’s more where this came from, we’re very, very interested.

—KIMMY WIX

ALBUM RELEASES

STEVE WARNER: Laredo (MCA C-42336)

It’s well past time Warner got the recognition he has long deserved, and with this LP release, there’s no way people can overlook his talent any longer. From the cutting, up-tempo tunes like “The Domino Theory” and “L-O-V-E,” “Love” to the hauntingly beautiful ballads, “I Can See Arkansas,” “While I’m Holding You Tonight,” and “Where Foods Are Kings,” Warner shows us a very basic and intimate look at his music and his life. Expertly produced by Tony Brown, Garth Fundis and Randy Scruggs, this project should definitely bring Warner into the spotlight of country radio.

ROBIN LEE: Black Velvet (Atlantic 82085-2)

This songbird is red-hot right now, and from the sound of the other cuts on this album, she’s bound to stay that way. Lee’s strong vocals come through loud and clear on top-notch tunes like “How About Goodbye,” “When the Feeling Comes Around,” and “Love Letter.” She tears your heart out with her soulful delivery of “Sad Eyes,” and who can overlook Lee’s heartfelt tribute to Elvis in her current chart-climber, “Black Velvet.” With Nelson Larkin’s stellar production and Lee’s first-class performance, this LP should make “major waves” on the airwaves. We look forward to more from Robin Lee.

—KAY KNIGHT
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</tr>
<tr>
<td>#42</td>
<td>Right in the Wrong Direction</td>
<td>Vonn Grodin</td>
<td>Capitol (RCA-79987)</td>
<td>36</td>
</tr>
<tr>
<td>#43</td>
<td>Walk on (MCA-79908)</td>
<td>Reba McEntire</td>
<td>Capitol (RCA-79987)</td>
<td>51</td>
</tr>
<tr>
<td>#44</td>
<td>Oklahoma Swing</td>
<td>Vince Gill &amp; Reba</td>
<td>Capitol (RCA-79987)</td>
<td>37</td>
</tr>
<tr>
<td>#45</td>
<td>Dandy's Dream (RCA-79987)</td>
<td>Restless Heart</td>
<td>Capitol (RCA-79987)</td>
<td>56</td>
</tr>
<tr>
<td>#46</td>
<td>Drive South (Warren Bros.)</td>
<td>Forrest Williams &amp; The Bellamy Brothers</td>
<td>Capitol (RCA-79987)</td>
<td>59</td>
</tr>
<tr>
<td>#47</td>
<td>Goodbye, So Long, Hello</td>
<td>Prairie Oyster</td>
<td>Capitol (RCA-79987)</td>
<td>38</td>
</tr>
<tr>
<td>#48</td>
<td>Lonely Town (MCA-79908)</td>
<td>David Lynn</td>
<td>Capitol (RCA-79987)</td>
<td>37</td>
</tr>
<tr>
<td>#49</td>
<td>I Will Stand by You</td>
<td>Donna Marsico</td>
<td>Capitol (RCA-79987)</td>
<td>57</td>
</tr>
<tr>
<td>#50</td>
<td>Love in the Fast Lane</td>
<td>Linda Carol Forrest</td>
<td>Capitol (RCA-79987)</td>
<td>54</td>
</tr>
<tr>
<td>#51</td>
<td>Pass It on Down</td>
<td>Alabama</td>
<td>Capitol (RCA-79987)</td>
<td>54</td>
</tr>
<tr>
<td>#52</td>
<td>Hillbilly Rock</td>
<td>Marty Stuart</td>
<td>Capitol (RCA-79987)</td>
<td>54</td>
</tr>
</tbody>
</table>

May 5, 1990
The square bullet indicates strong upward chart movement.
TOP 5 SINGLES—10 YEARS AGO

1. DOTTIE WEST: “A Lesson in Lovin’” (United Artists)
2. EMMYLOU HARRIS: “Beneath Still Waters” (Warner Bros.)
3. GEORGE JONES AND TAMMY WYNNE: “Two Story House” (Epic)
4. DEBBY BOONE: “Are You on the Road to Lovin’ Me Again” (Warner Bros./Curb)
5. EDDIE RABBITT: “Gone Too Far” (Elektra)

COUNTRY TIDBIT: GRAMMY WINNER

Lynn Anderson now adds another accomplishment to her amazing career—author. Anderson is writing a children’s book, Krystal and the Chief, the story of an American quarter horse and his show career. The story is aimed at enhancing Anderson’s work with therapeutic riding, a program that teaches handicapped children the joy and freedom of horsemanship.

COUNTRY TIDBIT: TWO COUNTRY MUSIC STARS HAVE JUMPED INTO THE DRIVE FOR A PRO FOOTBALL FRANCHISE IN NASHVILLE.

Johnny Cash announced he would invest in a team in the World League of American Football if the Nashville-based Professional Football Affiliated, Inc. group gets a franchise. Another Nashville group trying to land the franchise, Tennessee Pro Football, has attracted the support of Crystal Gayle.

ASCAP’S REAL WORLD IS HERE: ASCAP recently held a #1 Club party for “Here in the Real World,” written by Mark Irwin and Alan Jackson (who also recorded it on Arista Records), and published by Ten Ten Tunes, Mattie Ruth Musick and Seventh Son Music. The CMA also presented Jackson with a #1 certificate. Pictured, standing (l to r): Barry Coburn of Ten Ten Tunes, Arista’s Tim Dolbi, Jackson, Jewel Coburn of Ten Ten Tunes, producer Keith Stegall, CMA’s Janet Bozeman, Marty Gamblin of Seventh Son Music, and CMA’s Jo Walker Meador. Pictured, in front (l to r): writer Mark Irwin and ASCAP’s Merlin Littlefield.

LEGENDARY COUNTRY PERSONALITIES GATHERED AT NASHVILLE'S GRAND OLE OPRY HOUSE.

Minnie Pearl and Roy Acuff are Dinah Shore’s guests on the one-hour program A Special Conversation With Dinah, to be telecast Saturday, May 5. The show features interviews, plus a performance at Nashville’s Grand Ole Opry House. Pictured, clockwise from upper left: Minnie Pearl, Dinah Shore and Roy Acuff.

WARNER CHAPPELL MUSIC OPENED THEIR NEW DOORS AND CELEBRATED GRAMMY WINS WITH A PRIVATE AND WELL-ATTENDED PARTY IN NASHVILLE RECENTLY.

Pictured at the festivities are (l to r): Les Bilder, president and chief executive officer, Warner Chappell; newly signed Grammy award-winning writer/producer Randy Scruggs; Jay Morgenstern, executive VP/GM, Warner Chappell; and Tim Wipperman, VP/GM, Nashville Division, Warner Chappell. (photo: Alan Mayor)
There are some newcomers and some not-so-newcomers who are hot on the touring and performing trail this year, both live and on television.

There's a native Houstonian, now residing deep in the heart of Texas, who somehow manages to just keep doing things right. Most country music fans are familiar with him and have either danced to his traditional and western swing music or listened to MCA recording artist George Strait sing his songs. He's a fellow by the name of Clay Blaker.

Blaker will be opening his taping of The Texas Connection (a weekly show produced by Austin City Limits and aired on the Nashville Network) April 25 with “Lonesome Rodeo Cowboy,” a self-penned tune recently recorded by Strait. Blaker and his band will also be busy on the touring circuit. They are scheduled to depart for their seventh European Tour on May 9. The tour will include shows in Austria, Switzerland and Germany. Clay has previously released two independent albums and is currently working on his third.

Harold Hill, an upcoming Nashville song stylist and entertainer, will be making his national television debut as a songwriter on American Idol.

### INDIE INSIGHT

Sonny Martin

*Magazine, a regularly featured program on cable's Nashville Network. Hill is presently touring the eastern United States in support of his Frontier Records album, entitled Sitin' on a Goldmine. A single release from that album is planned for later this year.

Sonny Martin's first Brykas Records single, "Long Way Back Home," received favorable reviews from both country radio and print, reaching #7 on the independent charts and rising to #59 on the Cash Box Top 100 Country Singles chart. Martin's second release, "Cowboy's Dream," is currently climbing the charts and sits at #58 with a bullet this week.

Martin currently has a two-album collection being offered on over 107 television stations, 'The Always Been Country and Sonny Martin Live in Concert. Legends of the Gambler and the Riverboat, a two-hour television special, with Martin hosting, will air this Fall. Plans call for "The Sonny Martin Show" to tour 20 states this Summer, backed by an European tour in the Fall.

### ATTENTION D.J.'S

**WHEN SHE TURNS ME OFF (I Turn to You)**

Written and Sung By

LEON WOMACK

On

PLAYME RECORDS

For Bookings Contact:
Gwen Wardell
11520 West Eight Mile Road #13
Stockton, CA 95209
(209) 472-0778

### NATIONAL PROMOTION BY:

Chuck Dixon - (615) 754-7492 (CASH BOX)
Gary Bradshaw - (512) 675-3862 (INDIE BULLET)
GO...HE MIL... 

CONTEMPORARY TOP SLOT

#1 Single: the Imperials

#1 Debut: Bob Bennett #26

CONTEMPORARY CHRISTIAN TOP 40 SINGLES

May 5, 1990

1. IT'S RAINING AGAIN (Star Song SSD 8144) - Imperials
2. LEARNING TO TRUST (Star Song SSD 8137) - David Meece
3. BREAKING THROUGH (Myth 701046596) - First Call
4. THE GREAT EXCHANGE (Word 7019956586) - Bruce Carroll
5. SOLOMON'S SHOES (Sparrow SSD WNR-90) - Margaret Becker
6. UNBELIEVABLE (DaySpring 7014-10757) - Cynthia Clawson
7. FAITHLESS HEART (Myth 7014687-38) - Amy Grant
8. REASON ENOUGH (Reunion CD 7010004 729) - Morgan Cryar
9. SIMPLE, DEVOTED & TRUE (Benson CDG2548) - Michele Wagner
10. I WILL PRAISE THE LORD (Benson 7011097731) - Ray Boltz
11. MEAN TIME (Sparrow SPD-1169) - BeBe & CeCe Winans
12. SECRET PLACE (Reunion 7011049731) - Kim Hill
13. I HEAR LEISHA (Reunion 70110037523) - Michael W. Smith
14. NEVER LET IT BE SAID (DaySpring 701419257) - Trace Balin
15. SHINE THROUGH ME (Benson CDG2568) - Caman
16. WARRIOR (Benson Br0595) - Harvest
17. GREAT AMERICAN NOVEL (Sparrow SSD WNR-90) - Steve Camp
18. PEACE BE STILL (Benson C025973) - Alan Derson
19. UP FROM THE DEAD (Benson CDG2687) - Dana Key
20. WE SING PRAISES (Sparrow SPD-117492865) - Deniece Williams Dust w/Natalie Cole

ALBUM REVIEW

4 HIM: "4 HIM" (Benson CO2624)

After hearing this foursome for the first time at the Natinoal Christian Radio Seminar, I immediately knew I had to hear more. More turns out to be as equally colossal throughout their self-titled debut project. 4 Him, comprised of Mark Harris, Andy Chrisman, Kirk Sullivan and Marty McGehee, is the result of four young and talented guys who are all former members of the renown group, Truth. Produced by Don Koch, Jonathan David Brown, Chris Harris and Mark Heimermann, the 4 Him package consists of a strong material with a Christian pop-ballad sound that's magnetic to the listening ear. Sharp four-part harmonies combined with an excellent musical ensemble enhances each cut, whether it is a sincere inspirational or a tune that accelerates with a spiritual and hard-driving energy. "Where There Is Faith" is simply phenomenal. Other highlights include "Life Goes On," "Stay Forever," "Do Right" and "Living Water, Bread of Life."

—Kimmy Wix
Arachnid Wins Against Merit

CHICAGO—On March 19, 1990, in the U.S. District Court for the Eastern District of Pennsylvania, a judgment was issued in favor of Arachnid, Inc. in the company’s civil action against Merit Industries, Inc., arising from an infringement of Arachnid’s ‘781 Dual microcomputer patent. The honorable Robert F. Kelly directed a verdict of infringement and the jury granted monetary damages to Arachnid.

As noted by Arachnid president William J. Ward, the company is solidly committed to defending its intellectual property rights and feels that this judgment against Merit acknowledges the protection afforded by the U.S. patent system.

SEGA’S GALAXY FORCE—This commanding new game from Sega provides the “spin of a lifetime” as players experience the maximum thrill of a simulated spaceship flight. The entire cockpit inclines 15 degrees in two directions and speedily turns to both the right or left for the ultimate in realism. A right-hand joystick puts the player in full command during the duration of the flight. The dimensions of Galaxy Force: Deluxe are 111.8 inches wide by 111.8 inches deep by 73.2 inches high. Further information may be obtained through factory distributors or by contacting Sega Enterprises, Inc. (U.S.A.) at 2149 Paragon Drive, P.O. Box 610550, San Jose, CA 95121-0550.

Nintendo Plays Hard Ball With Video Pirates

NINTENDO OF AMERICA INC. HAS ANNOUNCED an international campaign directed against video rental outlets and other retailers, distributors and importers who are renting or selling counterfeit Nintendo video-game cartridges for play on the Nintendo Entertainment System.

An elaborate undercover “sting” operation involving hidden cameras, microphones and some $10,000 in marked money finally paid off for Nintendo investigators and custom agents on April 12 in Wilmington, North Carolina the efforts of the Nintendo special agents and the United States Customs officials were rewarded by catching four alleged counterfeiters. Each of the four was charged with trafficking in counterfeited goods in violation of United States Code 2320.

It is reported that custom agents had seized approximately 700 counterfeit Nintendo cartridges in the sting. These cartridges were allegedly offered to the agents for $60,000. The cartridges in question were “multiples-cartridge” containing up to 40 counterfeit Nintendo-licensed video games.

Howard Lincoln, senior vice president of Nintendo, said that lawsuits for copyright infringement have already been filed in U.S. District Court in Los Angeles, California; Minneapolis, Minnesota; and Florida to halt the sale of counterfeit Nintendo software. Additional copyright infringement suits will be filed in other areas of the United States and Canada in the next two weeks.

The lawsuits charge the defendants with willful infringement of Nintendo’s copyrights by the rental, rental and sale of “multiple-game cartridges,” which contain up to 40 cartridges of Nintendo and Nintendo-licensed video games in one cartridge. The cartridges are approximately half the size of legitimate Nintendo cartridges and require an adapter for play on the Nintendo Entertainment System. The counterfeit Nintendo cartridges are reportedly being manufactured in Taiwan.

Nintendo is working closely with U.S. customs inspectors at ports of entry around the country to prevent the importation of these counterfeit cartridges and to seize and destroy all incoming shipments.

AROUND THE ROUTE

BY CAMILLE COMPASIO

JUST LEARNED THAT Joe Dillon departed his post as president of Taito America Corp. At press time we were unable to reach Dillon so we don’t know what his plans are. However, it’s a safe bet he’ll remain in coinbiz. The industry cannot afford to lose a man of his expertise and reputation. Good luck to you, Joe.

BE ON THE LOOKOUT for Smash T.V., the next video game from Williams that did “phenomenal” business during its first week on sale, according to marketing chief Roger Sharpe. “This is going to be a mega hit,” he added. Smash T.V. is a two-player, cooperative game with dual joystick controls; and serves to “underscore Williams’ commitment to video.” As Sharpe was quick to point out, we will be seeing not only pins from Williams but videos as well.

SPOKE WITH AMERI CORP. exec Frank Bundra to get an update on the factory’s current hit, Ameri-Darts. As we suspected, this piece is as hot as ever. The northeast portion of the country has been a big breakout area for it. Bundra said the game has been opening up new market areas in the U.S. and is now gaining momentum overseas, particularly in England and Australia.

WHAT'S HAPPENING AT Data East Pinball? Why, Phantom of the Opera, of course. You saw it at ACME, where it was such a popular attraction. Production started not long thereafter and the factory’s been receiving terrific feedback. Shelley Sax calls it the “most fantastic” pin on the market and she said it’s an out-earning competitive equipment in many instances.

DATELINE SAN JOSE, CALIFORNIA, home of Sega USA, where much of the machinery featured at ACME has been in shipment—such as M.V.P., the Blazered kit, and the Alien Storm three-player upright, for example. Marketing director Lenore Sayers confides that the factory is indeed busier than usual, to put it mildly. G-Loc, by the way, should go into delivery some time in May. Don’t forget Galaxy Force, the huge cockpit game that captivated showgoers not only at ACME but at the IAAPA (Parks Show) as well. Sayers said they’ve been swamped with orders since the machine made its debut.

TAITO AMERICA CORP. WILL BE introducing some new products at its upcoming distributors meeting (June 14-16) at the Marriott Lincolnshire in Chicago. They’ll be kept under wraps until then. Sales chief Rick Rochetti, however, did hint at an outstanding street piece that will be in the lineup. He promises it will be a “blockbuster”—so watch for it. Right now, though, they’ve got Battle Shark, the dedicated submarine game that’s been very strong; the “sensational” earning Cadesh kit; and the W.G.P. driving game that goes into delivery very shortly in the deluxe moving ride-on cabinet and dedicated upright configurations. The latter has been bringing in exceptional test reports, particularly from the southern part of the country.

RON BOLGER OF American Vending Sales tells us the distrub is anxiously awaiting delivery of Sega’s G-Loc, about which they are all very excited. We also talked about the various maze/puzzle games that are attracting a lot of interest in the marketplace, and offering new challenges for seasoned players and novices alike. Early reports on Sega’s Blazered and Romstar’s Snow Bros. kits are very favorable.

EVERYONE’S SMILING AT Premier Technology these days, over the impact made by the factory’s new Silver Slugger pin. It’s been a while since domestic sales have been this good. As noted by sales rep Dan Clarton, street ops have been responding beautifully to the machine’s price tag, its styling and its reliability. Besides which, it’s earning well and in some cases bringing in more income than the competition.
**Questions and Answers**

**Question:** We recently started a new year and a new decade. What plans do you have for increasing your collections and realizing a better return on investment than you had last year?

“My recommendation would be to concentrate on leagues and tournaments—such as pool, darts and shuffleboard. These events are equally beneficial for the location as well as the operator. They generate a lot of player interest, which naturally translates into increased collections. I think we’ll see much more tournament activity this year.”

Jack Hackett
Apollo Stereo Music Co., Inc.
Denver, Colorado

“Apply wisdom when it comes to your purchasing decisions. We have found that redemption machines help to broaden the player base, in that they appeal to a more wide-range age-bracket, rather than just 10- to 14-year-old kids. Another point I’d like to make is that we need more games that people cannot buy for their home computers. If you can play it at home, why go to an arcade? This is one of the most significant problems facing our industry today.”

Earl Nizzo
Area Amusements
San Marcos, California

**Hollywood’s Turbination**

THE LATEST ADDITION to the Hollywood Group’s line of crane games is Turbination, which represents the “next generation in claws,” according to the company, and incorporates a number of innovative features.

The machine’s tempered-glass cabinet is designed to provide extensively plusher storage capacity — as well as to attract attention on location. It has the patented Hyperclaw, which is a giant, highly maneuverable four-fingered claw that spins, adding more challenge for the player. Turbination is available in a single model, a jumbo model and Hollywood’s newest “Multivend” configurations. Multivend Turbination allows the machine to vend two different amounts so that once players are attracted to the machine, the anticipation of winning even larger prizes will keep them interested. Operators in turn recognize increased income as a result. Future plans call for even larger variations of Multivend, according to what locations can accommodate.

The Hollywood Group was founded in the mid-1980s and is based in North Hollywood, California. The company’s first entry in the crane market was the Original Hollywood Crane, which in 1987 was followed by the Hollywood Deluxe model, developed by owner Bill Faith and vice president and national sales manager Ron Clapper. By 1988, the crane was born and it was encased in a larger cabinet consistent with increased plush capacity and more flash to capture player interest on location.

Further information regarding Turbination and other models in the Hollywood Group line may be obtained through the factory’s distributor network.

**INDUSTRY CALENDAR 1990**

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

May 4-6: Northeast Regional Amusement Machine Convention and Trade Show (NYSMA, AMOA-NY, AMOA-NJ, PAAM); Trump Regency, Atlantic City, NJ. For info, contact Sue Matterson at (318) 437-9865.

June 2-5: Summer Consumer Electronics Show (CES); McCormick Place; Chicago, IL. For info, contact CES at (202) 457-8700.

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

June 15-17: Illinois Coin Machine Operators Association; Clarion Inn at Eagle Creek State Park; Findlay, IL; annual state convention.

July 19-21: Billiard Congress of America international trade exposition; Commonwealth Convention Center; Louisville, KY. For info, contact Frank C. Zidy at (619) 279-3877.

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


August 15-18: National Automatic Merchandising Association (NAMA) Education Conference; Ambassador West Hotel; Chicago, IL. For info, contact Richard M. Geerdes at (312) 346-0370.

August 16-18: Amusement and Music Operators of Virginia; Cavalier Hotel; Virginia Beach, VA; annual state convention and trade show. For info, contact the Virginia Department of Commerce at (804) 727-2983.

September 2-5: Michigan Coin Machine Operators Association; Clarion Hotel; Lansing, MI; state convention and trade show.

September 26-28: National Automatic Merchandising Association; Orange Convention Center; Orlando, FL; 1990 annual convention.

October 12-14: NAMA (National Automatic Merchandising Association); Orange Convention Center; Orlando, FL; 1990 annual convention.

October 16-18: Amusement and Music Operators of Virginia, Inc.; Cavalier Hotel; Virginia Beach, VA; 32nd annual state convention and trade show. For info, contact Charles Rowland at (804) 262-9283.

October 15-27: AMOA Expo ‘90 (Amusement and Music Operators Association); New Orleans Convention Center; New Orleans, LA; international convention and trade show.
DID YOU KNOW THESE FACTS? THE FACTS ARE:

Nielson reports the American Music Awards telecast, produced by Dick Clark Productions, has averaged more viewers than any music award show over the last 6 years.

An AMA nomination means increased visibility, popularity and Record Sales.

Points towards a possible AMA nomination are taken on a weekly basis from Cash Box charts; the musical ears of the AMA.

Cash Box weekly charts are of importance to your artists, your company and you. Cash Box charts are the determining factor toward the eventual nomination in each AMA category.

Consulting Cash Box weekly charts will make you aware if your artists are accumulating points toward an AMA nomination.

Radio + Retail Reports + Cash Box chart movement could mean an AMA nomination.

Cash Box, recognizing new talent and acknowledging the accomplishments of superstars.