

THE MUSIC TRADE MAGAZINE

TOP TRADE MAGAZINE

CASH BOY



BELL BIW DeVOE



THE DIVINE ONE DIES: Sarah Vaughan, one of the greatest jazz singers of all time, died of lung cancer last Tuesday at the age of 66. "The Divine One," as she was aptly nicknamed, began her career in 1942, after winning an amateur contest at New York's Apollo Theatre. For nearly 50 years, her remarkable instrument—which, amazingly, seemed to improve with age—has been heard on thousands of recordings and in thousands of concert halls and jazz clubs. With Billie Holiday and Ella Fitzgerald, she represented one of the cornerstones of jazz singing, but that voice—with its endless supply of octaves and cavernous vibrato—was unparalleled: it was, in one word, astonishing. Gunther Schuller, the composer whose career has straddled classical music and jazz, wrote this in 1980: "Sarah Vaughan is quite simply the greatest vocal artist of our century."

NOW HE CAN HANG WITH BRENT MUSBURGER:

Jerry Moss, chairman of the board for A&M Records, announced on April 2 that Gil Friesen has resigned from his post as president of the label. Moss also announced that he would be assuming the position of president of A&M, taking on the day-to-day duties of running the national and international business dealings. There are rumors and speculation that the company may be undergoing a major management shake-up, and that others may possibly follow in Friesen's footsteps. His departure came at a time when A&M has only two artists in the Cash Box Top 100 albums chart, and on the same day that PolyGram took over the company's distribution.

INDEPENDENCE

DAY: The inner workings of independent record companies and the career opportunities these labels provide will be the focus of a new six-session UCLA Extension course, "The Role of the Independent Record Company in Today's Music Industry," starting April 17. The program, led by Robert Emmer of Rhino Records, will cover company start-up signing of artists, marketing, promotion and distribution of product. More than 15 guest speakers will share their views, including everybody's favorite mogul, Irving Azoff. This course, an elective in UCLA Extension's Certificate Program in Recording Arts and Sciences, will take place in Room 220, Haines Hall, UCLA, on Tuesday evenings through May 22, 7-10 p.m., for a fee of \$175. For more info, call UCLA extension at (213) 825-9064.

JANE SAYS...GET LOST: The former manager of Jane's Addiction, Gary Kurfirst, is suing the band. He claims that they fired him in violation of a three-year contract that does not expire until August, 1991. Kurfirst alleges at the time of the filing date (January 25), lead singer Perry Farrell was enrolled in a Beverly Hills drug rehab center, and lead guitarist Dave Navarro was in a methadone program. He feels that the band members' alleged drug problems resulted in clouded judgement, resulting in his dismissal.

THINK GLOBALLY: Tone Loc will perform in concert at the Ocean Center in Daytona, March 21-22 to benefit Amnesty International. This will take place during Amnesty's first major outreach event of the 1990s, Spring Rights: A Festival of Human Rights. In addition to the benefit concerts, the "Amnesty International Spring Rights Village" will provide visiting students on-site orientations about human rights issues and provide ways of getting students involved.

COMING TO A HOWARD JOHNSONS NEAR YOU:

Frankie Avalon and Annette Funicello will be touring together for the first time in a live stage show. The official tour starts April 13 and 14 at Knott's Berry Farm in Buena Park, California, and runs throughout the summer season. How nice...

TAPE ADHESIVES: Jay Berman, the president of the RIAA, met last Friday with state legislators who are sponsoring bills to mandate album stickering. Berman will try to convince them that the new voluntary labels are all they really need. Better we sticker 'em than you sticker 'em is the feeling. The National Music Publishers' Association, by the way, applauds NARM and the RIAA on the stickering scheme, calling it a "common-sense solution to the record censorship problem."

VIDEO-SYNCRACIES: Good-Times Home Video is hitting the boards with a pair of new video magazines: *Slammin'*, a rap videomag, and *Metalhead*, for, you guessed it...metalheads. Each tape costs about 13 bucks and features a magazine-like mix of features, music and other stuff... Picture Vision International just filmed the Highwaymen (you know—Willie, Waylon, Kris and Johnny) live at Nassau Coliseum for an upcoming

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EXECUTIVES ON THE MOVE

■ **Geffen Records** promotion executive **Marko Babineau** has moved over to be general manager for the DGC label. In turn, Babineau announced his DGC promotional team: **Steve Leavitt** as CHR promotion director, **Hugh Surratt** as AOR promotion director, and **Mark Kates** as alternative promotion director. DGC has also announced thirteen regional promotion managers: **Mark Burger** / Dallas, **Lorren Cornelius** / St. Louis, **Jim Gallis** / Midwest, **Ed Green** / Philadelphia, **Angela Jones** / Nashville, **Alek Maye** / Cleveland, **Sue O'Connell** / New England, **Zak Phillips** / Denver, **Darin Seldes** / Atlanta, **Michael Sylvia** / San Francisco, **Susie Tennant** / Pacific Northwest, **Saron White** / L.A., **Ross Zapin** / New York. ■ The news from Black Rock is that **Richard Griffiths** has been appointed senior vice president, West Coast, for **CBS Records**. Prior to this appointment, he was president of Virgin Music, Inc., since 1988, when he started the company in the States. He had been with Virgin Music in the U.K. since 1981. At **Columbia**, **Burt Baumgartner** has been upped to vice president, promotion. He had been vice president, singles promotion since 1988. He was director, album promotion for two years before that. And **Beth Zelinsky** has been promoted to manager, personnel reporting and data integrity for



Babineau



Griffiths



Baumgartner



LiPuma

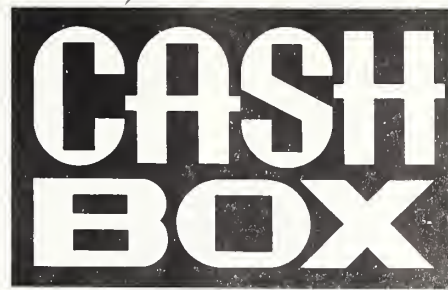


Bobak



Acquaviva

CBS. She has been with the label since 1988. ■ **Laura LiPuma** has been promoted to the position of vice president/director of creative services at **Warner Brothers/Nashville**. She joined Warner Bros. in 1982 as a designer in their Los Angeles office, was promoted to Art Director in 1984 and by 1986 was upped to senior art director, a position she held until moving to the Nashville division as creative director in November 1988. ■ **Charisma** has named **Tom Bobak** to national promotion director. He joins the company from Virgin, where he recently served as regional director, promotion for the Mid Atlantic division. **Rhonda Herlich** is the new national director of video promotion for the company. She previously did AC promotion independently for the past year. Before that she worked in promotion for RCA for seven years. Charisma has also named **Cindy Forman** manager of administration. She comes to the label from **Sud Amerique**, a wholesale/retail women's clothing company where she was office/payroll manager. ■ **Arista** has three new appointments this week. **Jim Leavitt** has been named director of West Coast artist development, which is a newly created position. Prior to joining Arista, Leavitt was director of sales and marketing for the New Music Seminar, a position he held for three years. Prior to that, he worked for **Second Vision**, an independent marketing and management firm. **Hillaire Brosio** has been promoted to director, rock promotion, West Coast, a step up from manager, rock promotion, West Coast. He has previously worked for **Bigtime** and **Frontier Records**. And **Amy Welch** has been named tour press coordinator. She has been with Arista's publicity department since 1989 as an assistant. ■ **Kathy Acquaviva** has been promoted to the position of director of national publicity for **Atlantic Records**, based out of the company's West Coast offices. In this new position, she will be involved in the implementation of national press and media campaigns in support of various Atlantic and associated labels artists. ■ **Justine Roncone** has been named executive and A&R assistant for the **Chameleon Music Group**. Roncone will be responsible for handling the day-to-day operations of the president and screening and processing all A&R submissions. She will also be in charge of licensing product to all outside distributors and special projects, and administering publishing matters. ■ West Coast promotion veteran **John Brown** has joined **16th Avenue Records** as the label's West Coast regional promotion and sales manager. He joins the label from a similar post he held with **Capitol Records** for the past three years.



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Miller London Leaves Motown For RCA

Miller London, Motown's vice president of marketing, sales and distribution for the past 21 years, is leaving that company for RCA. On April 9, London becomes RCA's vice president of product development, Black music, and will report directly to Skip Miller, the label's vice president of Black music.

London's responsibilities will include coordinating RCA's promotion staff and helping develop new acts for RCA. London will also be working with the RCA-distributed Jive Records.

London first joined Motown in 1969 as regional sales manager in his native Detroit, where the label was based until 1972, at which time Miller relocated to Los Angeles with Motown.



"After 21 years of experience with and love for Motown," London said, "it's going to be a new challenge. But it's one I'm looking forward to sharing with the RCA/BMG family."

LA

VACATION'SOVER: Putting aside personal differences to help save the planet, the Go-Go's jammed, grooved and sweated (yeah, even Belinda) through all their own hits and more while desperate activists for the California Environmental Protection Initiative tried (mostly in vain) to get various petitions signed, and fans ignored them while snatching up souvenirs. Considering that they'd only been rehearsing for a week, the group was in excellent form, the ragged edges serving to endear them to an already fanatical, near sell-out (at \$250 a ticket) Universal Amphitheatre crowd.

Jane Wiedlin showed that she still walks, with enviable finesse, that fine line between cute and cutesy; Charlotte Caffey demured and yielded the limelight to her peers; Gina Schock pounded away as if her life depended on it, the stable backbone allowing everyone else to drift at will; Kathy Valentine, looking like a tomboyish older sister, chased Wiedlin around the stage; and Belinda Carlisle, in one of the evening's most incredible feats, managed to be both the icy, aloof pop goddess and one of the gang. It was an evening of pure delight.

Peppering between-song banter with playful asides and jokes, the band was energetic throughout, smoothly rolling out one gem after another in what quickly turned into a 90-minute singalong. Highlights included a jaw-dropping rendition of the beautiful "Mercenary" (it's true, hushes do descend over wild crowds) and a real oldie ("This is a song we used to do when we were punks," said La Carlisle drily, introducing the song), a thrash version of "Walking in the Sand." At one point, Carlisle lay on the floor while singing; Wiedlin took one look and lay down beside her, playing the whole time; shrugging, Valentine joined them and the crowd roared. A beach ball floated onstage; Carlisle attempted to kick it back into the audience, but sent her shoe sailing as well, then begged for it to be returned—goddess as geek, and we loved her for it.

Backstage, Carlisle, wielding a dangerous pair of eyelashes, announced that the group had had so much fun, they'd taken a vote and decided to play a few select dates this Fall. Hey la, hey la, the Go-Go's are back.

—Ernest Hardy

NY

USHERING IN THE NEW YEAR: Okay, I have to come up with bad puns. It's in my job description. In this case, "usher" is the key word. Remember back about six months or so ago (ten points if you do; I don't) when we did a Buzz on a band called House of Usher, one of those melodic, poetic, last-of-the-true-romantics-type bands? The good news is the band has signed a publishing deal with Peer Music here in New York. Congratulations, gentlemen. The other good news is that the first single from ex-Bongo frontman Richard Barone's new MCA solo album is "River to River," a song he co-wrote with House of Usher's

frontman George Usher. "River to River" appears on the House of Usher independent release, *N-epitone*, as well. Expect to hear a lot about Usher in the near future; he's one of those incredibly prolific songwriters who eventually shows up everywhere. I hear that he recently delivered a catalog of 108 songs to Peer, which means that poor old Frank Corrado is going to have to put away the Buddy Holly stuff for a while. Again, congratulations all around.

IT'S ABOUT BLOODY TIME, DO YOU KNOW WHAT I MEAN? New York City has been overrun with rock/metal clubs/nights for so long that I was beginning to think the only refuge was to go out only when bands I like come through town—or just give up, stay home and get a lot of reading done. Then, finally, two energetic and entertaining Brits decided to make use of the massive and interesting Limelight, turning Wednesday nights into Communion. The Limelight is a former church: Communion, geddit? It's described as "a weekly feast of alternative and progressive dance; live bands downstairs, acoustic music in the library." About your hosts: Neville Wells is a Limelight icon and the guy-to-know in the VIP lounge/library, and Tony Fletcher is a music journalist, author (of *Never Stop*, a biography of Echo and the Bunnymen, and an upcoming R.E.M. book) and all-around nice guy. He gave me stacks of passes. If you're in NYC on a Wednesday, don't miss it. I'm going tomorrow night to see the Blue Aeroplanes.

RENEGADES SET TO INVADE New York, Boston, Chicago, San Francisco and Los Angeles. Renegade Soundwave, that is, the U.K. trio responsible for "Biting My Nails" and other dancefloor-type stuff. While they won't be actually playing live, Renegade Soundwave members Gary Asquith, Danny Briottet and Karl Bonnie will be taking over clubs in the above-mentioned cities to celebrate the release of their Mute/Enigma release, *Soundclash*. Should be interesting.

Peace.

—Karen Woods

UK

FEARS FOR TEARS: Were those tears real or were they glycerine? The little cutesy action on those lachrymal ducts, which belong to Sinead O'Connor in the video of "Nothing Compares 2 U," is a matter in great dispute.

I have noticed that most men, journalists included, state blindly, "Such an emotional girl, she really cried." That is because, despite the once-shaven head and her claims never to be manipulated into some young plaything by the record company, despite her no girlie-girlie image here, despite those steel toecaps at the bottom of those skinny legs, despite all of these claims, I say there has been a distinct tendency in O'Connor to use her womanly wiles. Tears mean fragility and vulnerability. Oh, what an added turn-on to the boys to know what a toughie O'Connor once was. To break the back of the beast, to tame the lioness... Now we see her being compared to a gamin, a pussycat, a doe. Didn't they use those words for Audrey Hepburn in *Breakfast at Tiffany's*?

Interestingly though, in interviews with women journalists always state clearly that those tears were glycerine. After all, O'Connor's a feminist, a sister, got the girls on her side. It's not just a change of management to Steve Fagnoli and a Prince cover version. It's that that half-inch of hair has grown so impishly, so sweetly, that it signifies that O'Connor has changed from an all-out extremist to maybe not so extreme. That half an inch of hair is a significant move towards a compromise. A number-one cut all over and she was the only bald girl in pop. Now she simply sports a trendy crop.

The subtle but significant changes are in her music, too. *The Lion and the Cobra*, her first Ensign offering (on Chrysalis in the States), was brilliant and angry. The very nature of the statement, *I Do Not Want What I Haven't Got*—her latest offering—is already less rebellious.

"I've become more emotional," she keeps saying as a cover statement, along with how being a mother was the most important



SHAKE IS STOKED AND STOKES IS SHAKIN': Producer, songwriter and recording artist Otis Stokes is currently producing internationally known vocalist Shake at Sound Castle Studios in Los Angeles, laying down tracks for Shake's first English recording. Pictured are (l to r): Otis Stokes and Shake.



Sinead O'Connor

thing in her life.

"Being pregnant was such a powerful experience"—no-compromise O'Connor was producing the first album up to the end of her pregnancy. "Being pregnant made me feel so much in control."

My advice to O'Connor is, of course, to stay pregnant, if this is what is necessary to stay in control.

The second album, at times beautiful, and at times turgid, features her exquisite voice and her even more exquisite phrasing. It's dramatic—she wants to fulfill some acting ambitions soon—rather than raw and passionate. My prediction is that she will be in a dress before the end of the year and wearing wigs. Because, above all else, this album is commercial; which, of course, is not necessarily a bad thing, but it's very irritating when she won't admit to what she's becoming.

—Chrissy Iley

SA

IN SOUTH AFRICA, PROTEST SONGS LONG AGO GAVE WAY to songs of resistance. Now the songs are songs of triumph.

The unbanning of the African National Congress (ANC) and the release of that organization's supremo, Nelson Mandela, has inspired an entirely new genre of folk music. Many of the old freedom songs have had to be rewritten. Every song that called for the release of Mandela is now

outdated—at least as a call to arms. New songs have been written to celebrate his release, and to call for the struggle to continue, despite the apparent new freedoms.

Protest songs, however, are yesterday's news. Resistance songs (like the notorious chant, "Kill the Whites") are out of step with new trends. At the "Welcome Home" rally for Mandela outside Johannesburg after his release, the mood had turned from hate to hope.

The crowd sang many of the songs they had first heard on Radio Freedom, the ANC's radio program, broadcast from Zambia. Composed by exiled musicians, such songs are quickly disseminated through the townships and become the keynotes of political rallies, celebrations and funerals.

On this occasion, a brand new song emerged from the crowd. Sung in Zulu, it called for the intensification of the struggle, but less as a call to arms than as a preparation for the return to South Africa of its exiles.

When Mandela concluded his speech, the crowd sang "Somlandela, Somlandela Mandela" ("We Will Follow, We Will Follow Mandela"). It was a new song, and it was very old. An earlier version went "we will follow, we will follow Luthuli"—a reference to the 1950s ANC president and Nobel Peace Prize winner, Albert Luthuli.

The problem with most of these songs is that they never find their way onto record.

The ever-resourceful Shifty Studios decided last year to do something about the problem—and to do it very differently.

When eight ANC prisoners jailed with Mandela in 1964 were released last October, Shifty recorded their speeches, and got their techno-protest band Kalahari Surfers to give it a special treatment. The Surfers—Warrick Sony and Shaun Naidoo—stirred up two

of the speeches with electronic instruments, mixing desks and sampling equipment. What emerged was a startling rap number with a hard-hitting message and a vibrant beat, entitled "Urgent Release."

The speeches, made by ANC chairman Walter Sisulu and fellow released prisoner Ahmed Kathrada, became a highly charged invitation to both dissidence and dance.

It starts with the customary call from a solo cheerleader: "Viva ANC Viva." A chorus of a crowd responds "Viva! Viva! Viva!" as the beat of the music cuts in. The chant fades slowly as Walter Sisulu begins recounting the history of the ANC. In rap style, words are repeated with machine-gun staccato, hammering home crucial points. Originally a somewhat boring monologue, Sisulu's words emerge from "Urgent Release" sounding as if they had been designed with a backbeat in mind. The aging Ahmed Kathrada's carefully measured phrases intensify the impression. One activist, upon hearing the song, quipped: "Ahmed's become quite the rapper in his old age."

Next to get the Kalahari Surfers treatment is Nelson Mandela. His speeches have been recorded; the National Reception Committee, which has handled all his release arrangements, has approved the recording. The Surfers are in the studio, turning it into yet another song of triumph.

—Arthur Goldstuck



NO IT'S NOT A FAMILY PICNIC, but it is Neil and Tim Finn, the former of Crowded House and the later of a hit-and-run solo career, caught backstage at a recent benefit concert they helped organize for the victims of a freak 5.5 earthquake in Newcastle, Australia on January 28 of this year. The Finns were joined by generous corporate underwriters, plus artists like Crowded House, Midnight Oil, the Angels, Johnny Diesel and the Injectors and Spy V Spy, and over 40,000 concertgoers at the Newcastle International Sports Centre, all of whom were witness to a rare Split Enz appearance, reuniting the brothers Finn for some old hits and previews of a promised Neil & Tim Finn record, to be released sometime next year. Concert proceeds, estimated at \$900,000, went to the Lord Mayor's Relief Fund to assist Newcastle residents and the families of those who died in the quake. Pictured are (l to r): Neil Finn and Tim Finn.

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BY SHELLY WEISS

ALL NATIONS MUSIC: Roberta M., from ANM LA, says that Alison Witlin O'Donnell has joined the staff as director of creative services, according to All Nations president Billy Meshel. O'Donnell was previously a consultant for Barton Music after serving as creative director of Island Music, where she was instrumental in the signing of prominent writers, including Jimmy Scott and Matt Bensonette, and achieved such cover records as "Dirty Looks" by Diana Ross, "Letting Go" by Joe Cocker and "You Go to My Head" by Geoff McBride. Earlier in her career, she worked with Unieity Music and Warner Music...

ALMO/IRVING: This company is hot as usual, with at least six top pop singles, including Grayson Hugh & Betty Wright's (RCA) remake of the classic Champagne song, "How 'Bout Us"; 20 of the top 200 pop LPs, with multiple covers on various artists; three top AC hit singles; three top R&B hit singles; a dozen top R&B LPs; seven top country singles and over 22 top country LPs. Yow!

BMG Music Nashville: New York-based public-relations whiz Vivien Friedman informs us that BMG Nashville is really movin'. They've just relocated to newer and larger offices at 1 Music Circle North. Their new phone is

(615) 780-5420... Their hit songs are really movin' too, including Randy Travis' "Hard Rock Bottom of Your Heart" (a Hugh Prestwood song that was at #1 for four weeks), plus such other country-chart hits as Lorrie Morgan's "Five Minutes," Doug Stone's "I'd Be Better Off (In a Pine Box)," Earl Thomas Conley's "Bring Back Love to Me" (written by John Hiatt), Foster & Lloyd's "Is It Love?" and Prairie Oyster's "Goodbye, So Long, Hello"... Hot forthcoming product includes Holly Dunn's next single...

MCA MUSIC: Debbie Previti from the Big Apple reports that songwriter/producer Glen Ballard has one of the hottest new singles on the charts in Wilson Phillip's "Hold On." Ballard is co-writer and producer... MCA is also topping the pop singles charts with "True Blue Love," co-written and produced by recent signee Peter Wolf... "Shake It Up!," the newest single from Marcus Miller and the Jamaica Boys, is currently bulletting up the R&B charts. Miller is a member of the group as well as being the producer and co-writer on the single heralding the forthcoming Reprise LP. He is currently in the studio working with Al Jarreau (Warner Bros.) on his upcoming album... Randy Goodrum is in the final stages of his project with Steve Perry (CBS). He is a

writer and co-producer on the project. Goodrum's past work with Perry includes the big hit, "Foolish Heart," as well as several songs on Perry's previous releases...

PEER MUSIC: Frank Carrado informs us from N.Y. that out of Nashville, PolyGram has just shipped "Keep Looking Up" as the next single for former Oak Ridge Boy William Lee Golden. The song is a co-write with Peer/Talbot's Jimmy Stewart and Tim Nichols of BMG. We hear the label is really excited about this one—signed, sealed and delivered... Peer Music has officially inked House of Usher to a worldwide pub deal. Though signed out of N.Y., the arrangement is co-chaired with Peer UK to permit possible European penetration first. The timing couldn't be better, as the George Usher-co-authored "River to River" is to be the first single on Richard Barone's MCA/Paradox album *Primal Dream*...

WARNER/CHAPPELL: Guy McCain, Norman Winter/Associates public relations ace from L.A., informs us that WCM's recently signed staff writer Walter Afanasiieff is currently writing with Grammy Award-winner Michael Bolton (CBS) for his upcoming LP, and also that WCM has just inked Fee Waybill and Colin Hay to worldwide pub deals, as well as the Rembrandts (Danny Wilde) and Capitol recording artists the Body, who are currently on the charts...

WINDSWEEP PACIFIC: JoDee Omer from WP's L.A. office reports that "Have I Got a Girl for You" (written by Steve Dubin, Jeff Pescetto and Mark Mueller) has been recorded by Julliet (Enigma) and that the album is scheduled for release any minute... Hit MCA act Bang Tango has just released its self-penned third single, "Love Injection"... The Havalinas (Elektra), newly signed to Windswept, are the opening act for the upcoming Go-Go's reunion show... "Say It Loud," written and recorded by Rodney O. & Joe Cooley (Atlantic), is making its mark on the rap charts... Troy Johnson (BMG) is currently writing and will be recording a duet with Damien for his forthcoming LP...

FILM/TV: As we exclusively reported at least four months ago, the soundtrack of the #1 Touchstone/Disney box-office hit *Pretty Woman* is a monster. So far, there are four hot charted singles, with Natalie Cole, Robert Palmer, David Bowie and the Red Hot Chili Peppers—and Roxette's killer song has just

been released. Coming the latter part of April is our pick-hit from the EMI soundtrack, Lauren Wood's self-penned and self-performed song, "Fallen." Also coming from this monster package is Go West's "King of Wishful Thinking." Congratulations to Ron Faire, EMI's West Coast executive, and also executive producer of the LP...

Almo Irving's always-hot hit writer Rod Temperton (founder/keyboardist/vocalist/songwriter of the legendary group Heatwave and composer and co-writer of many of Michael Jackson's hits) has his classic R&B/pop song "Always & Forever" in the hit film *House Party* (M. It has also been re-recorded by Whistle Select and is back on the charts... Windswept/Pacific's "Summer Days" (written by Jamey Jaz, Ren Toppo and Terry Coffey), is included in the recently released Tri Star film *Side Out*... Warner/Chappell's Jon Nettlesbey and Terry Coffey are currently writing for the Robert Townsend film *The 5 Heartbeats*, with MCM's Ron Jaxon performing in the film and on the soundtrack album...

MCA Music's Marcus Miller scored the successful and critically acclaimed film *House Party* from New Line Cinema and its soundtrack on Motown Records... MCA also reports the legendary Thom Bell has assisted songwriters Bell & James in the development of a song from the upcoming 20th Century Fox film *Ford Fairlane*. The song is a duet by Teddy Pendergrass and Lisa Fisher for the Elektra soundtrack... MCA veteran Mark Mueller has collaborated with Craig Safin and Nick Castle on a unique new concept for a musical TV series, which takes place in an L.A. mini-mart and is titled *Shanghai Plaza*. The series is slated to premiere this fall on CBS. Murrler's past TV credits include the themes for *Now We're Cookin'*, *Rags to Riches* and *Duck Tales*...

Ossum Possum, a Bay Area-based independent record label headed by Dennis Wolfe, will release the soundtrack single from the new Warner Bros. film, *Impulse*. The song, "Everybody Needs Someone," was written and produced by Ross Vanelli and is sung by Kim Carnes. The deal was arranged by Jay Warner, president of National League Music, whose company is music supervisor for *Impulse* as well as publisher of the single. Starring Theresa Russell and directed by Sondra Locke, *Impulse* has just hit the big screen...

To be continued...



The legendary Trini Lopez recently visited the PolyGram International Publishing Companies' offices to celebrate an upcoming album release and his inclusion in the *Born on the Fourth of July* movie soundtrack. Pictured are (l-r): Jeff Brabec, VP business affairs; Tom Bucci, creative director, film/TV; Trini Lopez; Rhonda Bedikian, CFO; and Dean Kay, president, PolyGram International, Inc.

Bell Biv DeVoe: Newer Than New Edition

BY ALEX HENDERSON



LEAVING HIS POSITION AS LEAD SINGER of New Edition to pursue a solo career, Bobby Brown asserted a harder-edged musical identity of his own on his albums *King of Stage* and the multi-platinum *Don't Be Cruel*. Similarly, long-time New Edition members Ricky Bell, Michael "Biv" Bivins and Ronnie DeVoe formed the trio Bell Biv DeVoe (BBD) in order to have the opportunity to embrace music different from that of New Edition, which, unlike Brown, they haven't left.

To be sure, the recently released *Poison*, BBD's debut album on MCA Records—for which Brown and New Edition also record—is a radical departure from such New Edition hits as "Cool It Now," "Mr. Telephone Man," "Candy Girl" and "A Little Bit of Love." Harder, funkier and much more "street," most of *Poison* is closer to the new jack swing of Guy and Today than New Edition's often-effervescent R&B/pop, which has fared especially well with teenagers.

Poison is full of African-American street slang and con-

tains more than its share of hip-hop beats and rapping. In fact, rappers Kwame, Kool G Rap, Dana Dane and Dougie D can all be heard on the album, for which MCA's Louil Silas, Jr. acted as executive producer.

"This is our chance to open up peoples' eyes and show what we can really do," Bivins asserts. "People don't expect us to come from this kind of angle, but this is the music we like to listen to and always wanted to do."

Bell delivers most of the lead vocals on the album, a step up from his place in New Edition, for which his vocals are secondary to the lead singing of Johnny Gill (who replaced Brown but didn't give up his solo career). *Poison*'s hip-hop and high-tech new jack swing elements were no doubt encouraged by the album's various producers. The team of Hank and Keith Shocklee and Eric "Vietnam" Sadler, best known for their work with the militant and controversial rap posse Public Enemy, produced the aggressive, danceable cuts "Let Me Know Something?!" "B.B.D. (I Thought It Was Me)"

and "Ain't Nut'in' Changed!" The New York-based Dr. Freeze, meanwhile, produced "Dope!" and *Poison*'s forceful title track, which was released as its first single and is rapidly climbing the R&B charts.

The ballads "When Will I See You Smile Again?" (not to be confused with the Three Degrees' Philly-soul classic of 1974, "When Will I See You Again") and "I Do Need You" were produced by Alton "Wokie" Stewart and former-Guy-member-turned-solo-artist Timmy Gatlin. Although *Poison* is, for the most part, upbeat and dance-oriented, these ballads show that BBD also know how to cool out. BBD even do some producing themselves on "Ronnie, Bobby, Ricky, Mike, Ralph and Johnny (Word to the Mutha)!" and "Do Me," which they produced with Carl E. Bourelly.

Music isn't BBD's only area of interest—the vocalists also fancy basketball. BBD recently went on a week-long promotional tour of the South in which the vocalists competed with employees of radio stations in basketball games.

Proceeds from the games were donated to local charities in Atlanta, Houston, Dallas, New Orleans, Miami and Birmingham, Alabama.

On "Ronnie, Bobby, Ricky, Mike, Ralph and Johnny (Word to the Mutha)!" BBD acknowledges its ties to New Edition—ties that seemingly won't be severed any time soon. In fact, the idea to pursue an outside project wasn't BBD's initially. Backstage at a New Edition concert, former Time members and Minneapolis-based hit producers Jimmy Jam and Terry Lewis—who have worked with New Edition as well as Janet Jackson, Cherrelle, Morris Day, Alexander O'Neal, the S.O.S. Band, Cheryl Lynn and the Human League—suggested that they do something apart from New Edition. In the album's liner notes, the group thanks Jam and Lewis "for coming up with the BBD idea."

"We never would have thought of the idea of the three of us coming out as a group," DeVoe notes. "But once we heard it, we got hyped about it." ○

Grooving Globally: The "World" of Lisa Stansfield

BY ERNEST HARDY



TWO RECORDS HAVE BEEN RELEASED so far this year that have absolutely shattered the rigid, narrow categorization on which this industry thrives. (Unfortunately, the resilience level is high and the damage less than permanent.) The most recent is Sinead O'Connor's Prince-penned "Nothing Compares 2 U," an obvious candidate for alternative-radio play that has also exploded onto pop, urban, adult and even easy-listening formats. The first record, though, quickly became a club favorite via import late last year. Radio then picked up on it and, when finally released domestically, practically every format, excluding metal and classical, leaped on it. That record is, of course, Lisa Stansfield's slice of pop perfection, "All Around the World."

Taken from Stansfield's solo debut, *Affection*, "World" is a confection of strings, drum machine and exquisite vocals. It's an instant classic, one of those songs that is soothingly familiar the first time you hear it. Nothing else on the album (described by one critic as "the

best album Barry White never made") is as immediately riveting as the single—it's merely a phenomenal talent at work. The joy Stansfield gets from singing is palpable.

When reviewers ecstatically hail this latest blue-eyed soul singer, they're praising someone who knows that a whisper can be as powerful as a wail, someone whose voice can travel the length of your spine without a showy run through the scales.

Recently in Los Angeles as part of an international, whirlwind press tour—"All Around the World" has hit number one in a dozen countries and the follow-up single, "Live Together," quickly cracked the Top 20—Stansfield spoke with *Cash Box* and what follows are excerpts from that conversation.

The Voice: "I didn't have [voice] lessons, no. I just sort of listened to R&B music, soul music. That was the music that really appealed to me most, you know. I liked a lot of music. I liked New Wave and things like that, but soul music was always the predominant

thing." **Positive Lyrical Outlook:** "Well, everyone should think like that. 'Cause if everyone thought like that, the world would be a lot better, you know. There wouldn't be as many bad things going on."

Songwriting: "I didn't know that I could write at all. I met two people I knew from school, Ian Devane and Andy Morris, and they'd been doing projects that were sort of waning and they were a bit bored with doing that and they didn't know what to do. I was doing the same thing. We met up and formed a band called Blue Zone and they said, 'Oh, come on, let's write some songs,' and I said 'Oh, come on, I can't write. I've not written a song in me life.' I just sat down and started writing and I realized I was quite a good songwriter."

Writing Songs and Summoning Creativity: "No! I don't believe in that at all. I think it's ridiculous. The reason is spontaneity, to be quite honest. Things should happen when they're meant to happen. If a melody comes out of you, then it's the right melody. It's spontaneous. A lot of the album is like that."

The U.S. Remixes of "All Around the World": "To tell you the truth, I haven't heard them because I've been all over the place for the last three months. I'm really sorry, but I haven't heard any of them. I've been in Scandinavia, Europe, all over the place."

Her Input Into the Remixing Process: "I'm not very involved in mixes. I'm just basically a songwriter and singer. When we're recording, if I really like something, I'll point it out; if I don't like something, I'll point it out. But I'm not the sort of person who can sit in the studio all day and listen to the same song over and over. I'd go out of me mind. No, Ian and Andy produce the album and they do a lot of the mixing and that sort of thing. I couldn't really answer that. Sorry."

Club-going: "No, I don't really... I don't go out much at all. I sort of go to the local pub around the road from me, just sort of hang out with friends, really. If I do go out to clubs, you know, it's once in a blue moon when I really really feel like it, and I listen to the music, have a look around, and see what's happening. There's a club in Manchester that I go to quite a lot...well, not a lot, but when I do go out, called the Hacienda. If ever you're in England, you've got to go to Manchester. It's gonna be a historical place. It's so brilliant. People are getting trains from London to Manchester on Friday nights and going to the Hacienda, 'cause it's the best club in England."

The Next Import Single: "Well the next single after 'Live Together' is [actually] going to be an EP of three new tracks that are not on the album. So you'll have to rush right out and buy it."

The British Soul Scene: "Well,

let's get it right—it's Britain, not London. There's a big scene going on in Manchester—like the Stone Roses, Happy Mondays, State 808, and...I don't know, it's like...a big energy. There were things happening before that sort of died down, and now the door is open for everyone else, and we're sort of rushing in there. I mean, the soul scene's been going on for quite a long time in England, but nobody's really sort of gone overboard about it."

The Evolution of Her Sound: "Well, we [Stansfield and producers Devane and Morris] have always been making this sort of music. We've gone off and veered in different directions sometimes, like with the Blue Zone album, which was quite diverse from what we're doing now, but all along the line we've been doing similar music to this. We're really not part of the club scene because we don't involve ourselves in that. We just get on with it, do what we feel."

Politics in Music: "I don't know enough about politics to say that I'm a political person. You know, I have my views... Well, you could call some of the things on the album politics because they're politics of humanity."

The Music Industry: "I'm quite ignorant [about what's going on in the industry]. I should have my hands slapped at least twice a day for that."

Favorite Bands: "Have you heard of a band called the Chimes? They're gonna be so big. I love the Chimes. They're brilliant. The last person's album I bought was Neneh Cherry. I think she's just a brilliant person. Soul II Soul, I've got their album. The Stone Roses I really like. But the Chimes, I love."

Maintaining Freshness and Spontaneity: "Mmm. It's getting more difficult because obviously when you do an interview, you have to be... I think if you're going to have an interview with someone, you should be natural and not have rehearsed every answer, which becomes a task, really, because people tend to ask you similar questions. So, you just have answers that you've said to other people and you think, 'Well, that's the best way of explaining it.' Sometimes I have days where I have fifteen, eighteen interviews. I should really say, I'm really sorry, but I'm not going to do this interview because you're just not going to get the interview that you want and I'll have to do it another time. I might have to start doing that soon. I might upset a few people, but at least, you know, those people won't have been disappointed and said, 'You know that Lisa Stansfield? She's a real sh—, and was just really bored throughout the interview.' I don't want people to think that about me because that's not the way I am. But you can't say the same thing to fifteen people and still remain joyously happy." ○

Taking a Chance With the Rave-Ups

BY KAREN WOODS

THE LAST RAVE-UPS RECORD, *Book of Your Regrets* (Epic), reached a lot more people than anything this Southern California band had ever done before, due mostly to the fact that it was their first major-label release. It also, sort of unfortunately, established them as another one of them doggone jangle/angst bands, a reputation that is really hard to justify with the band itself. Sitting down and talking to wordman and guitarist Jimmer Podrasky and drummer Tim Jimenez is, a two-box-of-kleenex affair, to be certain, but the tears come from laughing rather than crying. I'll never be able to look at Michael Bolton in the same way again.

The new record, *Chance*, is a little more in line with the Rave-Ups as we know them: sly analogies, self-deprecating humor and gleeful wordplay intact, the likes of which first hooked me about five years ago, with a song called "Positively Lost Me," as in "you lost a lot when you lost me / six paperback books and a dying tree." This time out, we have classic lines like "if apathy were honesty, then none of us could lie" or "if you were a car, you'd have thought I sold you"—maybe not the most upbeat stuff in the world, but definitely on a lighter note.

A great deal of Podrasky's newfound, or *re*found, optimism has to do with a small, somewhat bald person who goes by the name of Chance. This Chance is Podrasky's son, and the inspiration behind several of the songs on the new album.

Especially, he says, a song called "Hamlet Meets John Doe." "One of the reasons I wrote it was because I thought for a long time that I gotta get out of L.A.—I don't want to raise my son here," he explains. "Then I thought, well, where the hell am I going to go in this country? It's bad everywhere. I run every bit as much risk having my child kidnapped, molested, exposed to drugs in the middle of America as I do in Los Angeles. Of course, it might be a little more concentrated in L.A., but the problem doesn't go away by moving."

This gets us on the subject of L.A. "Los Angeles," Podrasky says, "really is one of those cities where you're driving around and you can see just breathtakingly beautiful women. But your first thought isn't 'Oh, my God, that's a really beautiful woman,' you think..."

"Where did she get that done," Jimenez finishes.

Then there is the current mini-mall war. If you haven't been to L.A. lately, you should know that there is a mini-mall springing up about every 100 feet, both in the city and in the Valley.



"The worst part about it is that they don't make any effort to make them architecturally attractive," Podrasky complains. "There's no architectural drama."

"I think the whole idea is just to serve a purpose," Jimenez says, perfectly serious. "If you don't have enough mousse to make it through the night, you can always stop at the mini-mall and pick some up."

I have another theory, which has more to do with cars than big hair. The traffic is usually so heavy in L.A. that it becomes almost impossible to make a left-hand turn. Say you're dying of thirst, or you're out of cigarettes, and you can't make a left-hand turn because you know you'll back up traffic to San Francisco and someone will no doubt drive by and shoot you. So you keep going until you find a mini-mall on the right-hand side of the road.

"Great," Podrasky says. "They built a whole city for people with no left-hand turn-signals. Pretty soon, it's going to get to the point where you go to register your car and get insurance, they're just going to remove the left-hand turn signal, because you won't need it anymore. There will be mini-malls everywhere."

But let us get back to Chances, both child and record. Chance, the child, is "quite the little boy," according to both his father and to Jimenez, who says "He's in the video [for "Respectfully King of Rain"]. He came out performing, man. We were shooting it, and they'd say camera's rolling, and he'd walk right out onto the set. And if you said 'Chance, you can't be in this one,' he'd pout. So we'd go 'Okay, okay, you're in.' When we were playing, he'd just be walking around, doing whatever he felt like doing, then when they said 'Cut,' he'd

stop, walk over to the little table, get some fruit, get some water, 'How's my make-up?'"

You have to realize that Chance is all of about two, 20 months to be exact. "He's a sophisticated little guy," Podrasky says. This is funny. Another one of my theories is that men dote on their offspring more than women do, they just don't get as much opportunity to do so. When they do get the opportunity, they make up for lost time, sort of revelling in the concept that this miniature human is, well, theirs. Podrasky is a perfect example. He talks about children's music, he sings children's songs, he talks about diapers, he talks about his kid. Jimenez talks about Podrasky's kid, as well.

"I'm really spending a lot of time watching *Sesame Street* lately, too," Podrasky says. "It's on around breakfast time, so we sit there and watch *Sesame Street* while we eat breakfast. It really is an amazing show, you know? I don't remember it growing up"—they didn't have it when we were kids—"and I really sort of enjoy it."

On parenthood in general: "There is really nothing that prepares you for parenthood. Cats and dogs and fish don't quite cut it. It can be very scary, but it can also be the most wonderful thing in the world. What's wild is that it can be both at the same time. You know, it can be really the most beautiful, wonderful thing, and at the same time, just...whew, this is scary. This is really scary. Me, Dad. Geez. What, what *what?* Give me a clue here, even at his age. I can only imagine when he gets older and starts asking questions like 'Who is God?,' 'What is love?'"

That's when you send him to

school. About *Chance*, the record: if you're a Rave-Ups fan already, you're going to be blissfully happy listening to it over and over again. If you're not a Rave-Ups fan already, I predict you may soon become one, and will be blissfully happy listening to it over and over again. Even though, as Podrasky readily admits, there really isn't anything particularly *new* about it. It's just an exceptionally well-done rendition of the same old stuff.

"It's difficult to write anything that's even remotely original," he shrugs. "If you think you're going to, you may as well forget about it. What you have to do is write something that's personal, and use what you know about rock and roll. Because there really are only X number of chords and X number of melody lines, and you've heard it all before. That's why it's very difficult to say 'I heard this song, and I've never heard anything like it, ever before, ever.' I can't remember the last time that happened."

"I guess the thing to do, since everybody rips off from everybody else, is to try and do it with some class," he adds, "and then to make that rip-off a little bit your own, twist it enough to call it your own. Because if you have this attitude like Milli Vanilli, like 'We are the greatest talent in the world. We are better than Elvis. We are better than Dylan. And don't we have nice hair?,' what are you gonna do?"

He pauses. "We have to go on record saying that we think we are better than Milli Vanilli."

I have to go on record saying that I agree completely.

"Thank you. You just made that a lot easier."

No, thank you. ○

(continued from page 2)

CBS Music Video release.

WE A&R THE WORLD:

The N.Y. chapter of NARAS will honor Arif Mardin, Nile Rodgers, Jack Pfeiffer and George T. Simon (who will get the Russ Sanjek Award) at its annual A&R/Producers Luncheon, April 17 at N.Y.'s Loew's Summit Hotel. Call (212) 245-5440 for information about attending.

SOMETHING TO DO AFTER THE SUMMER:

Keyboard and EQ magazines are going to host *Cyber Arts International*, which they're calling "the first professional conference to showcase emerging interactive and multimedia technologies as they apply to the arts," September 6-9 at the Los Angeles Biltmore Hotel. Does this sound like something you care about? Call (415) 267-7646 and talk to them.

YOU TURNED THE CABLES ON ME:

The Copyright Royalty Tribunal awarded ASCAP 58% of the music share of the hotly disputed 1987 cable royalty fund, and BMI 42%. ASCAP says this is a victory for them. BMI says it's a victory for them. You decide.

MAKING BOOK: The autobiography of studio drummer extraordinaire Hal Blaine, who has thumped behind everybody from Elvis to Garfunkel, is out. It's called *Hal Blaine and the Wrecking Crew*. It's co-written by David Goggin, published by Mix Books, and will set you back \$19.95.

PHILLY DOMINION: The Philadelphia Music Foundation has moved its offices to 212 North 12th St., Philadelphia, PA 19107, the home of Sigma Sound Studios, in case you were looking for them.

EBONY & IVORY: Steinway & Sons, the Astoria, Queens-based makers of pianos, has begun the first public tours in its 136-year history. Every Friday at 9 a.m. (call 718-721-2600 for reservations) a three-hour guided tour walks visitors through the 440,000 square-foot building, where 370 piano makers make pianos. On the way out, each visitor gets a free sample (we're kidding, we're kidding!).

WE ARE THE WALRUS, KOO-KOO-KACHOO: Nesak International's new *You Are* series is out. Nesak is a new age label, and the *You Are* line is composed of nine albums by Gilead Limor and Iris Gillon. What are we dealing with here? Well, the albums include *You Are the Ocean*, *You Are the Sunshine*, *You Are the Forest* and *You Are Christmas*. We quote from the back cover of *You Are the*

Rain: "You Are the Rain is a kaleidoscope of rain-associated scenarios connecting your soul to the essence of rainfall." We're waiting for *You Are an Umbrella* before we listen.

IT'S IN THE ISSUE WITH NAKED MARGE AUX HEMINGWAY:

Playboy's annual Music Poll is out—you know, the thing that's awarded Edgar Winter best saxophonist for about 12 years running. And the winners? The Rolling Stones, the Rolling Stones, the Rolling Stones, the Rolling Stones, Fine Young Cannibals, Alabama, Spyro Gyra, Roy Orbison, Paula Abdul, John Cougar Mellancamp, Jeff Healey, Anita Baker, Bobby Brown, Reba McEntire, Randy Travis, Sade, Al Jarreau, Kenny G, *Batman*, *The Soundtrack*, "Downtown" Julie Brown and "Straight Up." You figure out who won what, or go get yourself a magazine.

BONNIE RAITT, WE'VE GOT ANOTHER AWARD FOR YOU:

Just when you thought there were no honors left on Earth that *Nick of Time* hadn't won, the RIAA chimes in with a platinum album. Soon Bonnie Raitt's house is going to look like Mr. T's chest. In any case, also scoring platinum plaques in March were *Bad English*, *Hank Williams Jr.'s Greatest Hits, Volume 2*, *The Best of Luther Vandross*, *Eric Clapton's Journeyman* and *Alannah Myles*. Doing that several million better are those lucky recipients of multi-platinum honors, namely the B-52's' *Cosmic Thing* and Gloria Estefan & the Miami Sound Machine's *Primitive Love* (two million each), Tom Petty's *Full Moon Fever*, Motley Crue's *Dr. Feelgood*, Aerosmith's *Permanent Vacation* and *The Best of Earth, Wind and Fire, Volume 1* (three million each), Bobby Brown's *Don't Be Cruel* and Paula Abdul's *Forever Your Girl* (six million apiece) and Bruce Springsteen's *Born in the U.S.A.* (gasp, 12 million). Measly gold albums were pressed up for the Red Hot Chili Peppers' *Mother's Milk*, Kenny Rogers' *Something Inside So Strong*, k.d. lang's *Absolute Torch & Twang*, Rodney Crowell's *Diamonds & Dirt*, *Alannah Myles*, Ricky Van Shelton's *RVS III*, Kaoma's *World Beat*, *Gipsy Kings*, Vern Gosdin's *Chiseled in Stone*, Poco's *Legacy*, David Sanborn's *Straight to the Heart*, *Roger Rabbit Read-Along* and *Kid's Praise I*. Hey, RIAA, what are you going to do for plaques once vinyl disappears? Gold CDs? Ugh!

—Robb Moore and Lee Jeske

BY KAREN WOODS

FIRST IT WAS THE DEVELOPMENT OF THE WALKMAN now it's the demise of vinyl. Face it, cassettes are becoming more and more important as time marches on. You have to admit, they are convenient. You can keep more of them in a small space—your office, for example—you can listen to new releases on the subway, walking down the street, standing in line at the post office/bank/supermarket/whatever, and if they are really, really, *really* awful, with some artful arrangement of scotch tape, you can tape something else over them. (Oh, I wasn't supposed to mention that, was I? Sorry.)

All of this convenience and expediency is part of the reason behind a New York-based independent label called ROIR (Reach Out International Records, pronounced "roar"), which *only* releases cassettes. But these aren't just any cassettes—most of them are classics or collectors' items, or both. Recent examples that have been getting a lot of play in my office include: *Ten ROIR Years*, a compilation of the "best of" the label's past decade, including tracks by Glenn Branca, the Germs, the Dictators, UK Subs, MC5, 3 Johns, Nico, and the Durutti Column, to name a few; a live Einsterzende Neubauten tape called *2x4*; a 1972 live-in-the-studio New York Dolls tape called *Lipstick Killers*; various live Buzzcocks performances compiled into one release called *Lest We Forget*; and a Mekons-on-tour tape called *New*

York. These are all indicative of the sort of stuff ROIR puts out: never-heard, never-released stuff by artists who *are* the history of alternative music. Other releases include Suicide, ? and the Mysterians, Bush Tetras, the Raincoats, Sex Gang Children, Johnny Thunders solo, Flipper... The list goes on and on. Anyone who considers himself an archivist or an historian or even somewhat of an expert who hasn't checked out the ROIR catalog should do so, now.

ROIR founder Neil Cooper says, however, that at the moment he's most interested in exploring and exploiting dub/dance hall reggae (a recent dub version of Black Uhuru's *Positive*, for example) and, at the complete other end of the spectrum, the stuff I hate to call "industrial" or "industrial dance music," starting with



Front Line Assembly

the imminent release of a Front Line Assembly album called *State of Mind* that was originally released by a Berlin-based label called Dossier, and is extremely hard to find here. (Actually, the *State of Mind* reissue is kind of funny if you think about it like this: it's the American release of a German record by a Canadian band who are signed to a British label (Third Mind) and licensed to Wax Trax here in the States. I like that. It has a strange sort of symmetry.)

For more information and a necessary catalog, contact ROIR directly, 611 Broadway, Suite 411, New York, NY 10012. Releases are also generally available at Tower Records.

Stay Tuned.

THE HEAVY METALS

BY C.J. WEADICK

HAVE YOU EVER HAD ONE OF THOSE DAYS in which nothing is going as you had planned? Well, Sunday was one of those days that if anything could go wrong, it would.

At first, it looked to be turning out pretty dull. But then, as fate would have it, the grayness was altered, and greeting me at my door was *Cash Box* chart king **Scotty Salisbury**, bearing gifts. He held two tickets for the **Cult** at the Universal Amphitheatre, the last show of the *Sonic Temple* tour. The bad luck had changed into good, so this story has a happy ending.

Tora Tora were just finishing up when we arrived. Regrettably, we missed them. Those crazy Texans **Dangerous Toys** were the next to take the stage. The Toys are a strong live band, and ripped right through their set with lots of ad-lib from vocalist **Jason McMaster**.

Even though it took 45 minutes until the lights went down once again, a cartel of screams and applause from the sold-out crowd rushed through the Amphitheatre. It was now time for the **Cult**. When these headliners came into view, there was no mistaking they meant business. **Ian Astbury**, a man who needs no introduction, strutted his stuff like only he can do and had the audience eating right out of his hands. Guitarist **Billy Duffy**, riffing it out in

style, was the epitome of cool. **Jamie Stuart** and **Matt Sorum** performed a most interesting duel of instruments between the bass and the kettle drums, which lead to the intro of "Sun King." Pulling material from all three albums, the **Cult** played a non-stop set-list of everyone's favorites, including "She Sells Sanctuary" and "Lil' Devil." Quite a few celebrities were also on hand for this exciting occasion, including **Poison's Rikki Rocket**, **Julian Lennon**, **Duff** and **Slash** from **GN'R** and every rocker's choice babe, **Christina Applegate**.

METAL NOTES: PolyGram's **Cinderella**, who are starting work on their third LP this month, will be taking a unique approach to the recording of this album. The band have made the decision to record their next effort in different cities, according to the mood of each song. The album will be produced by **John Jansen** and looks to have a September release date. Already released is **Cinderella's** new home video, *Tales From the Gypsy Road*, which follows them from the club days to their first headlining tour. It will also contain the videos from *Long Cold Winter*. The group's vocalist/guitarist **Tom Keifer** (busy as he is) is going to be performing a couple of numbers at this year's Farm Aid. He will do **Janis Joplin's** "Move Over" with **John Cougar Mellencamp's** band and a duet of **Nazareth's** "Love Hurts" with **Bad Romance's Joanna Dean**... L.A. glamsters **Pretty Boy Floyd** have finished filming the video for their second single, "I Wanna Be With You," which was released on March 30. The video has a "realistic storyline" combined with performance footage and was directed by **Jeff Stien**, who also did "Rock N' Roll (Set the Night on Fire)"... Atlantic recording stars **Winger** are back in the studio, working on their second album, *In the Heart of the Young*, which is being produced by **Beau Hill**. The album is slated for an early June release and is sure to contain a few hits like the ones we've come to expect from this band... Also in the studio are those heavenly head-bangers, **Stryper**. They are presently recording their fifth album, *Against the Law*, to be released in July. **Stryper** have recruited **Tom Werman** to do the producing and will be ditching the clean sound of their last album in pursuit of something rougher...

A SHOT OF GOSSIP: **Rikki Rocket** had a run-in with the law while in Canada recording *Flesh and Blood*, the upcoming **Poison** album. The drummer was on his way through customs at the Vancouver airport when he was jerked aside by the police, who told him that he had been seen coming out of the bathroom stoned on a flight from Vancouver to Los Angeles prior to this one. **Rikki** answered the authorities with "Not true," but was ignored and immediately taken to a room where he was forced to undergo a strip-search. "The whole thing was a *%&! joke," stated **Rockett**. "Someone at the Vancouver airport probably thought, 'Oh, it's time to ruin another rock star—we haven't had a good bust in Canada since **Keith Richards**'"... **Johnny Crash**, while out on the concert trail, have grabbed ahold of the very coveted opening slot for **Motley Crue**. The boys in **J-Crash** have secured eight East Coast dates, beginning June 24 in Portland, Maine, and moving on down the coast.

ROCK & ROOTS

BY LEE JESKE

LES BLANK AND CHRIS STRACHWITZ WOULD, on paper, seem like the right guys to make the first full-length documentary about Cajun and zydeco music. The former is the witty documentarian whose films on American folklife include *Hot Pepper*, about **Clifton Chenier**; *Always for Pleasure*, about **Mardi Gras Indians**; and *Garlic Is as Good as Ten Mothers*, about garlic. The latter is the founder of **Arhoolie Records**, which began recording Cajun and zydeco music back in the early '60s, when it was largely a regional music for a regional audience.

Well, *J'ai Ete au Bal (I Went to the Dance)*, their bubbly, foot-stomping new documentary, which just opened a run of weekend midnights at Greenwich Village's **Angelika Film Center** (look for it on video soon), is just what you'd expect: an hour-and-a-half of pure, unadulterated pleasure.

If you've been resistant to Cajun music and zydeco before, this'll rope you in. If you love it, you'll just melt into this film, which incorporates an impressive number of the music's movers and shakers—**Michael Doucet**, **Dennis McGee** (filmed before his death last year), **Rockin' Dopsie**, **Dewey Balfa**, **D.L. Menard**, **John Delafosse**, **Marc Savoy**, **Wayne Toups**, **Canray Fontenot**, **Bois Sec Ardoin**, the **Hackberry Ramblers**, **Queen Ida**, **Rockin' Sidney**, etc.—and mixes in footage, stills and old recordings of such deceased pioneers as **Clifton Chenier**, **Nathan Abshire**, **Iry Lejeune**, **Joe & Cleoma Falcon**, **Harry Choates**, **Amade Ardoin**, etc.

J'ai Ete au Bal smoothly gives you history—the history of the music, as well as a *soupcou* of the story behind the Cajuns ending up in Louisiana in the first place—with first-hand accounts and anecdotes and an unobtrusive narration by **Michael Doucet** and **Barry Ancelet**, two of the most steadfast chroniclers of the music. They touch on the various influences that turned the French folk songs that make up the basis of this music into Cajun music and zydeco, and explain the hows and whys of the music's two most important instruments, the fiddle and the accordion.

But this isn't a stuffy, educational film. Most of the screen time is filled with music: heady, bittersweet dance music that sweeps you away with its plaintiveness, its charm, and its insistent beat. As is usually the case with **Blank's** films, *J'ai Ete au Bal* is filled with humanity: the music so wonderfully reflects the people, and the people stick with you—strong, proud, hard-working, hard-playing people who have a wonderful sense of who they are; people with which you're delighted to spend 90 minutes of your life.

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RIP IT UP: "Our aim here was to find a middle ground which would enable us to take a respectful, dignified, historical, even scholarly look at Richard's years at **Specialty Records**, and still put out a record that was fun and would be listened to over and over."

So says a note in *Little Richard: The Specialty Sessions*, the stunning boxed set chronicling one of the rock era's most influential cornerstones: **Richard Penniman's** recordings, including all his hits, for **Art Rupe's Specialty Records**.

Rock music, now that it's digging into its history, has to figure out which way to go: comprehensive, like those enormous jazz boxed sets of the complete **Charlie Parker**, et al, or selective. Jazz, being improvised music, works somewhat better with five takes in a row of the same song, although monotony invariably sets in. Rock, it seems, works best in the more selective, but historically comprehensive, approach—the kind of approach **Andy McKaie** takes for his fine MCA boxed sets, the kind of approach **Specialty** takes here. But **Specialty** goes one better: they've licensed the **Little Richard** sessions to **England's Ace Records**, so if three CDs (five LPs) aren't enough for you, you can find every take of every song available as a five-CD (eight LP) import.

The U.S. issue should give you all the **Little Richard** you'll ever need, and it's all splendid. Where one or two takes were drastically different from the master (in some cases the tempo changed radically from take to take), several takes are included. At least one take of every song **Richard** recorded for **Specialty** is included, as is his two-song demo, bits of studio chatter, and some hair cream commercials. There's a wonderful book included in the box, with insightful essays by **Rob Finn** and **Rick Coleman** and terrific photos, and a separate essay, by **Ray Topping**, in each CD. The sound is marvelous, and one is left with renewed admiration for the incredible **New Orleans** studio band that backed most of the sessions.

RAP



NEW BEATS

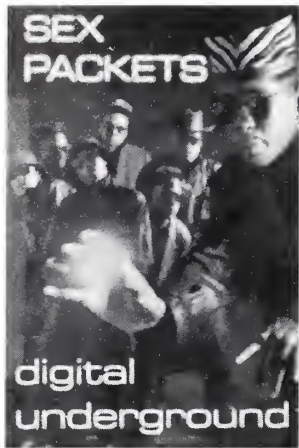
SINGLES

JUNGLE BROTHERS: "What U Waitin' 4" b/w "J. Beez Comin' Through" (Warner Bros. 21477-0)

The JB's are back with aims no higher than to get you on the dancefloor. Fans of their House anthem, "I'll House You," should be all over this, a smoldering House track that should propel the JB's to the heights they deserve.

ALBUMS

PICK O' THE WEEK

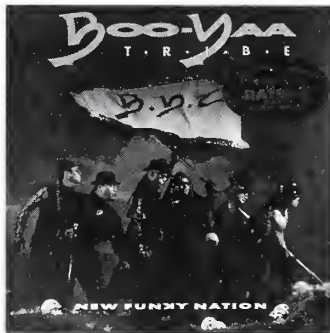


DIGITAL UNDERGROUND: Sex Packets (Tommy Boy TBC 1026)

Though George Clinton, Bootsy Collins, and their various offshoots/side projects have been sampled, imitated and ripped off shamelessly, few of the offenders have grasped the *essence* of those original sources. Digital Underground not only grasp that essence, but fly with it. Belonging to the eclectic/experimental school of hip-hop, DU take the same rabid libido that is threatening to be the ruin of Two Live Crew and funnel it through a *laugh-out-loud*, skewed perspective. Like Clinton, Collins, etc., you don't merely listen to DU, you *experience* them. You feel as if you're eavesdropping on an entirely different universe where silliness has been elevated to the level of the profound. The tracks are

not only lyric comic-fests, but musically rich jams with carefully chosen, strategically placed samples. I'm reluctant to call them this year's De La Soul, simply because I've heard and seen that comparison too many times already, but...

Find it. Buy it. Live it.



BOO YAA TRIBE: New Funky Nation (4th & B'WAY BWAY 4017)

Samoan rappers with hard beats and snarling raps offer the *Samoan perspective* which, except for a few instances (like "Psyko Funk" where Ganxsta R?DD, the lead rapper, tells of being harassed at a club because of the color of his skin—and it's a black club) don't really offer anything new. A rock-solid effort that will undoubtedly garner initial press and public interest because of the group's ethnic background.



THE DOGS: The Dogs (Joey Boy Records 2003)

Written on the back cover: "Take note that this album is true based on 3 subjects sex, politics, and violence. That is real life on the streets of Miami and LA."

Tracks include "F—k the President," "F—k You All" and "Who Gives a F—k," as well as the soon-to-be-classics "Take It Off," "Lick It" and "Take It Baby."

This is not "hardcore"; it's not "angry"; it is sophomoric and, considering the climate in which we live, a foolish baiting of powers that be with absolutely no substance to back it up.

Tragic.

—Ernest Hardy

RAP ALBUMS

April 14, 1990 The square bullet indicates strong upward chart movement.

			Total Weeks ▼
			Last Week ▼
1	THE INCREDIBLE BASE (Profile 1285)	Rob Base	11
2	WRECKS-N-EFFECT (Motown 6281)	Wrecks-N-Effect	20
3	THE CACTUS ALBUM (Def Jam/Columbia FCT 45415)		
		3rd Base	18
4	A SHADE OF RED (Virgin 91269-4)		
		Redhead Kingpin & the F.B.I.	11
5	DONE BY THE FORCES OF NATURE (Warner Bros. 26072)		
		Jungle Bros.	11
6	AND IN THIS CORNER... (Jive/RCA 1188)		
		D.J. Jazzy Jeff & the Fresh Prince	22
7	PLEASE DON'T HURT'EM (Capitol 92857)	M.C. Hammer	3
8	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	Biz Markie	23
9	BIG TYME (MCA 42302)	Heavy D. & The Boyz	40
10	LARGE AND IN CHARGE (MCA 6354)	Chunky A	16
11	STONE COLD RHYMIN' (Delicious/Island 91309)	Young M.C.	27
12	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)		
		2 Live Crew	36
13	TO HELL AND BACK (Profile 1283)	Nemesis	13
14	PAWNS IN THE GAME (Skywalker XR111)		
		Proffesor Griff And The Asiatic Disciples	3
15	2-4 THE BASS (Sedona 7521)	Def Dames	5
16	LET ME TAKE YOU TO THE ROCK HOUSE (Effect3000/Skywalker)		
		Tony M.F. Rock	8
17	SEMINAR (Nasty Mix 70150)	Sir-Mix-a-Lot	20
18	SHALL WE DANCE (Creative Funk/Select-O-Hits 7001)		
19	THE ICEBERG/FREEDOM OF SPEECH...WATCH WHAT YOU SAY (Sire 26003)		
		Ice-T	23
20	HIP HOP PRANKSTER (Priority 57117)		
		Bobby Jimmy & The Critters	3
21	NO ONE CAN DO IT BETTER (Atlantic 91275)	The D.O.C.	34
22	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941-1)		
		Big Daddy Kane	26
23	FUN HOUSE (Select 21638)	Kid' N Play	DEBUT
24	"C" YA (Profile 1284)	Ron C	5
25	4 (Reprise 26049)	Def Con 4	DEBUT
26	NO MORE MR. NICE GUY (Wild Pitch 2001)	Gang Starr	7
27	STRAIGHT OUTTA COMPTON (Priority/Ruthless 57102)		
		N.W.A.	56
28	ALL HAIL THE QUEEN (Tommy Boy 1022)	Queen Latifah	18
29	EAZY DUZ IT (Priority 57100)	Eazy-E	62
30	DON'T SWEAT ME (On Top 9003)	M.C. Shy D	DEBUT
31	IT TAKES TWO (Profile 1267)	Rob Base & D.J. E-Z Rock	62
32	GRIP IT ON THAT OTHER LEVEL (Rap-a-lot 103)		
		The Ghetto Boys	13
33	PAUL'S BOUTIQUE (Capitol 92844)	Beastie Boys	34
34	THE DOGS (On Top 2003)	The Dogs	DEBUT
35	LET'S GET IT STARTED (Capitol 90924)	M.C. Hammer	62
36	JUST A POET WITH SOUL (Delicious Vinyl 30001)	Def Jef	13
37	EYES ON THIS (First Priority/Atlantic 91304)	MC Lyte	25
38	NOTORIOUS (Rhyme Syndicate/Epic 45298)	Donald D	21
39	THE MIC STALKER (Jive/RCA 1249)	Doctor Ice	21
40	YOU CAN'T HOLD ME BACK (Priority 57114)		



QUEEN LATIFAH HOLDS COURT: The queen of royal badass on the set of her video shoot for "Come Into My House," the second single from her critically acclaimed debut LP *All Hail the Queen*. Pictured are (l to r): Rodd Houston, director of video production at Tommy Boy; Queen Latifah; director Simeon Sopher; producer Meike Kopp.

BY LEE JESKE

WEIN, WOMEN & SONG: Two days after he announces the latest installment of the JVC Jazz Festival/New York on Monday (more on that next week), George Wein, jazz impresario extraordinaire and a not-half-bad swing-style pianist, will be saluted at Carnegie Hall, in a benefit for Newark's WBGO-FM, the 24-hour-a-day NPR affiliate that plays jazz, real jazz. Wein, who is more used to presenting things at Carnegie Hall than being feted at Carnegie Hall, will be serenaded by George Benson, Wynton Marsalis, Michel Camilo, Billy Taylor, Joe Williams, David Sanborn, Dianne Reeves, Tito Puente, Kenny G and many others who have been employed by Wein and his Festival Productions over the years. He'll even tickle the ivories a little himself with his Newport All-Stars.

Speaking of 'BGO, they've just appointed a new program director, Thurston Briscoe, who, aside from having a very cool name, has just finished nine years with NPR; before that he was a jazz programmer and public affairs producer at Eugene, Oregon's KLCC-FM.

M-BASE M-ISCUE: I was thinking about George Wein recently, after attending a poorly organized press conference given by M-Base, that still undefinable bunch of players who live in Brooklyn and get more press coverage than the Trumps. M-Base's honchos—Steve Coleman, Greg Osby and Cassandra Wilson (Geri Allen seems to be divorcing herself from this party)—were aligned on a dais to face the press but there was hardly any press there. There was hardly anybody there at all. The press conference, held at the enormous Kilimanjaro, was, ostensibly, to announce a self-produced M-Base music festival in New York from May 31 to June 3, but not only did nobody come, nothing was announced (details, they said, are to follow). Why did nobody come? Whoever did the inviting didn't do the inviting of the right invitees. Why didn't they announce what they were supposed to announce? Who knows?

See, this is what got me to thinking about George Wein. For decades, jazz musicians have been ragging on ol' George—he's jazz's perennial scapegoat—as they've ragged on many of the other important behind-the-scenes people, like Norman Granz, John Hammond, etc. The thing is, these people are (were) important—jazz enthusiasts with a love for the music and a talent for getting things done. Where are the Weins, Granzes and Hammonds of the M-Base generation? Where are the young promoters, producers, instigators with a personal vision to somehow help grease the wheels, to get things done? There are some (the guys at the Knitting Factory are the two most obvious examples), but there are too few. This could develop into a major problem over the next decade or so.

Musicians have always wanted to do things themselves—release their own records, produce their own concerts and festivals, manage themselves—but, ultimately, their talents lie elsewhere, not to mention the fact that creating serious music is enough of a burden on one's time and energy. Jazz needs a fresh supply of young, non-musician professionals.

BOPPING AROUND: Regency Cruises will shape up and ship out its Fifth Annual Jazz Festival at Sea, departing Vancouver for sunny L.A. on September 16. Nat Adderley, Tommy Flanagan, Ernie Andrews and others will be on board, and a call to (212) 972-4499 tells you how you can be too... *A New Orleans Jazz Brunch* is a new one-hour cooking/travel video tape that takes you into the kitchens of Commander's Palace, Brennan's and other New Orleans eateries that generally serve up a little dixieland jazz with their bananas foster. Al Hirt, who knows a whole lot about both dixieland jazz and breakfast, narrates. It comes with a recipe booklet, and it's available for \$19.95 from Great Chefs Television Productions (800-432-3853)... DMP Records is showcasing a hunk of its roster every Monday night this month at New York's Blue Note... In a recent issue of *Entertainment Weekly*, Gary Giddins referred to Courtney Pine as the first Brit since Tubby Hayes 30 years ago to gain international attention. Somebody must have chopped the word "saxophonist" from the review, but it sure wasn't John McLaughlin or Dave Holland... Al Sears, the broad-toned tenor sax veteran of many big bands, died on March 23 of lung cancer at the age of 80... "The Jazz Idiom: An Instrumental View," a 10-session UCLA Extension course, begins April 12. Call UCLA at (213) 825-9064 for information... You'd think she's covered every jazz pianist around already, wouldn't you? You'd be wrong. *Marian McPartland's Piano Jazz*, an NPR standby, profiles Stan Tracey, Renee Rosnes, Buddy Montgomery, Alan Clare, Geoff Keezer, Richard Wyands, Ellen Rowe, Onaje Allan Gumbs and others later this Spring.

CONTEMPORARY JAZZ

April 14, 1990 The square bullet indicates strong upward chart movement.

Total Weeks ▼
Last Week ▼

1	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)	QUINCY JONES	1	13
2	NEVER TOO FAR (EMI 92401)	DIANNE REEVES	3	5
3	LONDON WARSAW NEW YORK (Epic E 45472)	BASIA	4	5
4	LIVE (Arista 8613)	KENNY G	2	13
5	PENSYL SKETCHES #2 (Optimism 3223)	KIM PENSYL	7	11
6	UPTOWNSHIP (RCA 3070)	HUGH MASEKELA	6	11
7	INSIDEOUT (GRP 9601)	CHICK COREA	25	3
8	BEAUTY WITHIN (Blue Note/Capitol 91650)	CHARNETT MOFFETT	11	11
9	RICH AND POOR (Warner Bros. 26002)	RANDY CRAWFORD	5	16
10	TIME OUT OF MIND (Columbia OC 45253)	GROVER WASHINGTON JR.	9	24
11	FRONT SEAT (Elektra 60906)	SADAO WATANABE	10	13
12	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)	VARIOUS ARTISTS	8	22
13	AT LAST (Spindletop 129)	SAM RINEY	26	5
14	STORYTELLING (Columbia FC 45252)	JEAN LUC PONTY	12	32
15	TIME WILL TELL (Intima 73503)	FATBURGER	13	16
16	PUBLIC ACCESS (GRP 9598)	STEVE KAHN	27	3
17	SWEET AND SAXY (Warlock 2713)	KIM WATERS	21	7
18	PERSONAL (MCA 6335)	GEORGE HOWARD	DEBUT	
19	FRIENDS TO LOVERS (Headfirst/K-Tel 31311)	GARY HERBIG	14	13
20	RAVEN (GRP 9602)	DON GRUSIN	DEBUT	
21	MIL AMORES (Narada 63010)	DOUG CAMERON	31	3
22	MOSAIQUE (Elektra 60892)	GIPSY KINGS	22	7
23	MOSAIQUE (Elektra 60892)	GIPSY KINGS	15	11
24	PRISONER OF LOVE (Atlantic 82046)	KENNY GARRETT	16	13
25	DIFFERENT PLACES (NOVA 116)	TONY GUERREO	DEBUT	
26	FOR MY FRIENDS (Headfirst/K-Tel 215)	GREG MATHIESON	17	11
27	LOVE WARRIORS (Windham Hill JazzWH 0116)	TUCK & PATTI	18	41
28	RITUALS (PRIVATE MUSIC 2062)	MICHAEL COLINA	DEBUT	
29	MIGRATION (GRP 9592)	DAVE GRUSIN	19	26
30	CURRENT EVENTS (Verve Forecast/PolyGram 839 388)	CURRENT EVENTS	20	24
31	COLOR RIT (GRP 9594)	LEE RITENOUR	23	26
32	AT LAST (Blue Note 91937)	LOU RAWLS	24	34
33	LETTER FROM HOME (Geffen 9-24245)	PAT METHENY GROUP	28	37
34	LITTLE SECRETS (Windham Hill/A&M 0120)	ANDY NARELL	29	22
35	TEN DEGREES NORTH (MCA 6328)	DAVE SAMUELS	30	16
36	NOTHING BUT THE TRUTH (Artful Balance 7216/JCI)	DAVID DIGGS	32	9
37	JIGSAW (Atlantic 82027)	MIKE STERN	33	30
38	BRAZIL CLASSICS 2:0 SAMBA (Luaka Pop/Sire 26019/Warner Bros.)	VARIOUS ARTISTS	34	5
39	POINT OF VIEW (MCA 6309)	SPYRO GYRA	35	39
40	TAKE TO THE SKIES (Intima/Enigma 73348)	RICHARD ELLIOT	36	34

JAZZ PICKS

CASSANDRA WILSON: *Jumpworld* (JMT 834 434)

No standards here, but these quietly funky pieces are musically becoming, if at times a bit lyrically overwrought. Soft jazz/funk that gets under your skin, beautifully sung and adorned by nice guest solo spots from the likes of Steve Coleman, Greg Osby and Robin Eubanks.

ORIGINAL BROADWAY CAST: *Black and Blue* (DRG 19001)

The ebullient Broadway celebration of pre-War jazz and blues works beautifully on album. Ruth Brown, Carrie Smith and Linda Hopkins belt up a storm, of course, but this is also a deserving showcase for Sy Johnson's smooth charts and that fine, fine band (with such soloists as Claude Williams, Jerome Richardson, Roland Hanna and Billy Butler).

TONY WILLIAMS: *Native Heart* (Blue Note CDP 93170)

Williams still plays the drums like he's tap-dancing on your cranium. He's hard bop's toughest thumper and, with several years of road time under its collective belt, his quintet (Billy Pierce, Wallace Roney, Mulgrew Miller and either Ira Coleman or Bob Hurst) is as tight and ferocious as their boss.

RHYTHM & BLUES

BY BOB LONG

SUCCESSFUL RAP SYMPOSIUM: The Committee for Excellence in Black Music held the first in what is scheduled to become an annual event. In fact, according to Elizabeth Wells, chairperson for the symposium, there is a strong possibility of doing the symposium twice a year. Plans are currently in the works for another gathering later this year.

The Real Deal Rap Symposium, held during the weekend of March 30, 31 and April 1 at the Pacifica Hotel in Los Angeles, was very well received and attended by approximately 500 industry people. The questions and concerns regarding rap music were many; a lot of concerns were not addressed because of the time constraints.

Hats off to Elizabeth Wells, Jerry Davis and the entire committee for having the foresight to bring together so many individuals from so many areas of the entertainment business to address some of the ongoing concerns of rap music. We look forward to and foresee a tremendous growth in participation from all corners of the world regarding the hottest item in the world of entertainment today.



RAP MUSIC THE REAL DEAL: Pictured (l to r) during the gathering of the three-day Real Deal Rap Symposium are: Al Bell, president of Bellmark Records and keynote speaker for the event; Loretta Munoz, ASCAP; Captain Noel Cunningham, Los Angeles Police Department; Reverend June Gatlin, of the Spiritual Knowledge Institute; Def Jef, Delicious Vinyl recording artist (center); Richard Fareed, United Nation's Nightclub; Elizabeth Wells, president Jam-Kru Records; Al Franklin, president Discovery International; and Jerry Davis of ASCAP.



GATHERING OF THE ELEMENTS: During a recent gathering celebrating the release of their latest album, *Heritage*, are Columbia recording artists Earth, Wind & Fire. Pictured are (l to r): Philip Bailey; Andrew Woolfolk; Bob Long, *Cash Box*; Sheldon Reynolds (rear); Ralph Johnson; Maurice White; Ruben Rodriguez, senior vice president, Columbia Records; and Ver-dine White.



SOUL TRAIN PRE-PARTY: Pictured enjoying the pre-party for the *Soul Train* Music Awards are (l to r): A.J. Johnson, star of the hit movie *House Party*; MCA recording artist Bobby Brown; Dawnn Lewis, star of the NBC sitcom *A Different World*; and Chuck Morrison, vice president Black and Hispanic consumer markets, Coca-Cola USA.

R&B ALBUMS

April 14, 1990 The square bullet indicates strong upward chart movement.

		Total Weeks
	Last Week	
1	BACK ON THE BLOCK (Qwest/Warner Bros. 26020)(P)	
	Quincy Jones	1 18
2	TENDER LOVER (Solar/Epic FZ45288)	2 37
3	JANET JACKSON'S RHYTHM NATION 1814 (A&M 3920)(P3)	
	Janet Jackson	3 27
4	ATTITUDE (Atlantic 82035)	6 21
5	MKG HOWARD (Atlantic 82024)	4 21
6	AFTER 7 (Virgin 91061)	10 28
7	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)(P)	
	M.C. Hammer	9 5
8	THE BEST OF LUTHER VANDROSS (Epic EZT 45422)(P)	
	Luther Vandross	5 23
9	AFFECTION (Arista 8554)	13 4
	Lisa Stansfield	8 29
10	STAY WITH ME (Columbia FC 44367)(G)	7 13
11	MICHEL'LE (Ruthless 91282)	11 41
12	BIG Tyme (MCA 42302)(P)	12 19
13	THE CACTUS ALBUM (Columbia FC 45415)	15 21
14	ALL HAIL THE QUEEN (Tommy Boy 1022)	31 39
15	HOME (MCA 6312)(G)	21 7
16	NEVER TO FAR (EMI 92401)	19 8
17	HERITAGE (Columbia C45268)	28 3
18	KID N'PLAYS FUN HOUSE (Select 21638)	18 13
19	LIVE (Arista 8613)(G)	
20	GRIP IT ON THAT OTHER LEVEL (Rap-A-Lot 103)	
	The Ghetto Boys	20 13
21	KEEP ON MOVIN' (Virgin 91267)(P)	39 41
22	POISON (MCA 6387)	DEBUT
	Bell Biv DeVoe	
23	WHAT YOU NEED (Motown 6280)	14 21
	Stacy Lattisaw	35 5
24	LOVE, SMOKEY (Motown 6288)	25 39
25	INTRODUCING...DAVID PEASTON (Geffen 24228) David Peaston	26 53
26	RAW (Def Jam FC 45015)	30 31
27	SPECIAL (Motown 6275)	
28	ADVENTURES IN PARADISE (Geffen/Reprise 24220)	
	Cristopher Williams	29 4
29	ROUND TRIP (Capitol 90799)	17 20
	The Gap Band	37 22
30	RICH AND POOR (Warner Bros. 26002)	16 18
	Randy Crawford	24 16
31	Dance!...Ya Know It (MCA 6342)(P)	
	Bobby Brown	
32	PUMP UP THE JAM - THE ALBUM (SBK 73422)(G) Technotronic	
33	SILKY SOUL (Warner Bros. 25802)(G)	
	Maze Featuring Frankie Beverly	33 29
34	THE REAL THING (Mercury/PolyGram 838 366) Angela Winbush	43 24
35	BLACK'S MAGIC (Next Plateau 1019)	D
	Salt 'N' Papa	
36	ALL OF YOUR LOVE (Motown 6278)	36 17
37	THE INCREDIBLE BASE (Profile 1285)(G)	23 19
	Rob Base	
38	FOREVER YOUR GIRL (P) (Virgin 90943)(P6)	34 65
	Paula Abdul	55 3
39	PERSONAL (MCA 6335)	
40	AS NASTY AS THEY WANNA BE (Luke Skywalker 107)	
	George Howard	71 38
	2 Live Crew	
41	TIME OUT OF MIND (Columbia OC 45253)	
	Grover Washington Jr.	41 6
42	THE BIZ NEVER SLEEPS (Cold Chillin'/Warner Bros. 26003)	
	Biz Markie	27 23
43	WRECKS-N-EFFECT (Motown 6281)	22 28
	Wrecks-N-Effect	
44	HOUSE PARTY (Motown 6269)	47 2
	Soundtrack	
45	STONE COLD RHYMIN' (Delicious/Island 91309)(P)	44 28
46	PAWNS IN THE GAME (Skywalker 1111)	
	Professor Griff And The Asiatic Disciples	59 2
47	2-4 THE BASS (Sedona 7521)	50 5
48	SOMETHING TO GET YOU HYPED (Pandisc 8809)	
	Young & Restless	48 3
49	A QUIET STORM (MCA 42299)	53 3
	Jeff Redd	
50	IT'S A BIG DADDY THANG (Cold Chillin'/Warner Bros. 25641)(G)	
	Big Daddy Kane	49 27
51	GIRLS NIGHT OUT (RCA 9642)	56 3
	Tyler Collins	72 19
52	THE MAN IS BACK (A&M 5256)	52 3
	Barry White	52 4
53	HIP HOP PRANKSTER (Priority 57117)	60 2
	Bobby & The Critters	
54	WE'RE IN THIS TOGETHER (Priority 57116)	46 8
	Low Profile	
55	LAYIN' IN WAIT (Crush 230)	32 27
56	LET ME TAKE YOU TO THE ROCK HOUSE (Effect/Skywalker 3000)	
	Tony M.F. Rock	
57	EYES ON THIS (First Priority/Atlantic 91304)	
	MC Lyte	
58	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M 5280)	
	Seduction	38 12
59	COLOR TAPESTRY (Compose 9904-1)	61 4
	Dunn Pearson Jr.	63 2
60	TOO MUCH PAIN (Malaco 7453)	
	Little Milton	
61	SPEND THE NIGHT (Warner Bros 25940)	
	The Isley Brothers Featuring Ronald Isley	62 3
62	THREE THE HARD WAY (Atlantic 82082)	56 2
	Rodney O	
63	HOWARD HEWETT (Elektra 60904)	DEBUT
	Howard Hewett	
64	SEPERATE WAYS (Tabu/Epic 40978)	67 2
	Mary Davis	69 2
65	CONTROVERSY (Rap A Lot 104)	65 3
	Willy Dee	
66	A WOMANS TOUCH (Megajam 1000)	DEBUT
	Cris McDaniel	
67	A LADY WITH SONG (Columbia 45378)	DEBUT
	Nancy Wilson	
68	SEX PACKETS (Tommy Boy 1026)	DEBUT
	Digital Underground	
69	I JUST WANNA LOVE YOU (Polydor/Polygram 841 249)	
	The Main Ingredient	57 3
70	"C" YA (Profile 1284)	58 5
	Ron C	40 23
71	DON'T TAKE IT PERSONAL (Arista 8493)	
	Jermaine Jackson	
72	UNDER A NOUVEAU GROOVE (Warner Bros. 25991)	
	Club Nouveau	42 17
73	SWEET AND SAXY (Warlock 2713)	45 7
	Kim Waters	51 4
74	THIS SHOULD MOVE YA (Capitol 91119)	
	Mantronix	
75	SYBIL (Next Plateau 1018)	64 28
	Sybil	

TOP R&B SINGLES

April 4, 1990
The square bullet indicates strong upward chart movement.



#1 Single: Troop



#1 Debut: Tony, Toni, Tone #60



To Watch: The Winnans #56

		Total Weeks ▼				Total Weeks ▼	
		Last Week ▼				Last Week ▼	
1	SPREAD MY WINGS (Atlantic 4-88734)	3	12	51	MY BABYS HOUSE (Reprise 7-19937)	55	4
2	ALL AROUND THE WORLD (Arista AS1-9928)	1	12	52	WHY YOU GET FUNKY ON ME (Mowtown 2036)	66	3
3	WHIP APPEAL (Solar/Epic 816008)	4	8	53	TOMORROW (A BETTER YOU, BETTER ME) (Qwest/Warner Bros. 4-9881)		
4	EVERYTHING YOU TOUCH (Motown MOT 6268)	7	11		Quincy Jones Featuring Tevin Campbell	67	2
5	READY OR NOT (Virgin 98995)	12	10	54	BLACK MAN (Columbia CSK 73229)	62	5
6	UNDER NEW MANAGEMENT (Atlantic 88766)	2	13	55	AIN'T NO WOMAN (LIKE THE ONE I GOT) (Arista 9926)	63	5
7	TREAT HER RIGHT (Epic XSS-01956A)	5	11	56	IT'S TIME (Qwest/Warner Bros. 4-19911)	69	3
8	NEVER TOO FAR (EMI 92401)	10	13	57	SAY U LOVE ME (Reprise 7-19965)	64	5
9	THE COMFORT OF A MAN (MCA 53769)	9	12	59	I FOUND LOVIN' (Uptown/MCA 53729)	30	11
10	ADDICTED TO YOUR LOVE (Capitol 4JM 44490)	11	10	50	WHY IT GOTTA BE LIKE THAT (Wing/Polygram)	65	4
11	POISON (MCA 53772)	21	6	60	THE BLUES (Polygram 873995-1)		DEBUT
12	THE HUMPTY DANCE (Tommy Boy 944)			61	BODY TALK (Wing/Polygram 873-599-1)	38	8
13	SECRET GARDEN (Qwest/Warner Bros. 7-19992)	8	11	62	KEEP IT TOGETHER (Sire/Warner Bros. 7-19986)	60	4
14	WHAT GOES AROUND (Columbia 38-73201)	20	8	63	LIFT EVERY VOICE AND SING (Capitol 4450)		DEBUT
15	LOVE'S ON THE RUN (Warner Brothers)	18	9	64	CRAZY 4 U (Next Plateau JDM50115)	71	3
16	SOUL TO SOUL (Mowtown-2023)	19	8	65	911 IS A JOKE (Def Jam/Columbia 73309)		DEBUT
17	I NEED YOUR LOVIN' (Def Jam/Columbia)	6	13	66	RISE TO THE TOP (Mega Jam MJDJ-7278-0)	70	5
14	ALL OVER YOU (Orpheus/EMI 7277)	22	7	67	ONE GIRL (Geffen 4-19877)	75	2
19	HELP THE CHILDREN (Capitol 4JM 44497)	13	12	68	JUICY GOTCHA CRAZY (Capitol 15510)	68	6
20	SHOW ME (Elektra 7-64978)	25	7	69	SHAKE IT UP (Reprise 4-19963)	76	3
21	HERITAGE (Columbia CSK 73205)	14	12	70	PARADISE (Jive/RCA 1341-1-JD)	77	2
22	LOVE IS LIKE A ITCHIN' (Mowtown 8765)	29	8	71	GHETTO HEAVEN (Atlantic 4-87997)	80	2
23	NO MORE TEARS (Mercury 876 367)	33	8	72	HOW' BOUT US (RCA 9163)	82	2
24	FOOTSTEPS IN THE DARK (MCA 53768)	31	8	73	FRIEND OF A FRIEND (EMI 50295)	83	2
25	RUB YOU THE RIGHT WAY (MCA 1982)	37	5	74	SWEAT YOU (Def Jam/Columbia 73301)		DEBUT
26	ESCAPADE (A&M 1490)	15	13	75	HELLO STRANGER (Warlock 078)		DEBUT
27	SACRED KIND OF LOVE (Columbia 38-73234)			76	SIR LANCELOT (Solar/Epic 4-74008)	86	2
	Grover Washington Jr. Feat. Phyllis Hyman	35	6	77	I CAN'T COMPLAIN (MCA 53774)	90	2
28	WE'RE ALL IN THIS TOGETHER (Geffen 19950)	16	13	78	VIRGIN GIRL (RCA 9182)	87	2
29	LOVE YOU HONEY (A&M)	41	9	79	U CAN'T TOUCH THIS (Capitol 44552)		DEBUT
30	ALWAYS & FOREVER (Select 62362)	36	5	80	MOTHER FUSSIN' (S.D.E. PO34)	85	3
31	WRAP YOU UP (Warner Bros. 719969)	17	11	81	CAN'T GET ENOUGH OF YOU (Alpha Int'l 73004)	81	3
32	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)	34	9	82	MY HEART BEATS FOR YOU (MCA 53773)		DEBUT
33	JINGLING BABY (Def Jam/Columbia 44-73147)	39	6	83	OPPOSITES ATTRACT (Virgin 7-19578)(G)	42	18
34	DO YOU REMEMBER (Island PR3193)	45	6	84	THE FORMULA (Ruthless/Atlantic 0-96500)		DEBUT
35	(TWO SHIPS) IN THE NIGHT (Arista AL-8493)	23	10	85	WHERE DO WE GO FROM HERE (Motown 2026)		
36	FUN HOUSE (THE HOUSE WE DANCE IN) (Select 62356)	46	4		Stacy Latisaw (With Johnny Gill)	32	16
37	HARD UP (ORPHEUS 72271)	40	7	86	PRECIOUS LOVE (MCA 53790)	47	7
38	GOT TO HAVE YOUR LOVE (Capitol 15521)	24	10	67	KISS THOSE LIPS (Columbia 38-73227)		DEBUT
39	DON'T WEAR IT OUT (Tabu/Epic 73005)	26	9	88	NO MORE LIES (Ruthless Atlantic 7-99149)(G)	48	19
40	HOLD ON (Atlantic 86234)	56	5	89	PROMISES, PROMISES (Geffen/Reprise 7-22781)	49	13
41	GET A LIFE (Virgin 4-9881)	58	3	90	IF AT FIRST YOU DON'T SUCCEED (TRY AGAIN) (Lecton/Mercury)		DEBUT
42	GET UP AND HAVE A GOOD TIME (Profile 7292)	57	4	91	GIRLS, THEY LOVE ME (Uptown/MCA 53784)	51	13
43	I WANT TO DO IT GOOD TO YA (A&M SP-17997)	43	7	92	CAN WE SPEND SOME TIME (Columbia 38-73028)	52	20
44	GIRLS NITE OUT (RCA 9174-1-RD)	27	9	93	JAZZIE'S GROOVE (Virgin 7-99145)	53	17
45	ALRIGHT (A&M SP-18021)	61	2	94	EXPESSION (Next Plateau 50101)(G)	54	13
46	ONE OF A KIND (Warner Bros. 19910)	44	7	95	HEARTBEAT (Vendetta/A&M 1473)	72	13
47	NOTHING'S TOO GOOD FOR YOU (Polydor)	28	10	96	HAIR OR WEAVE (Priority 07272)	73	4
48	HERES A TICKET (Crush 866)	59	5	97	IT'S GONNA BE ALLRIGHT (Jive 1290)	74	18
49	I WANT YOU YOU WANT ME (Elektra 64979-4)	89	6	98	TOUCH (Atlantic 7-88841)	78	17
50	SHOWER YOU WITH LOVE (MCA 53697)			99	BUDDY (Tommy Boy 943)	79	17
	George Howard Introducing John Pagano	50	8	100	I DON'T NEED ANOTHER LOVE (Arista 9940)		
					Donne Warwick (With The Spinners)	84	3

TOP 200 ALBUMS

April 14, 1990

The square bullet indicates strong upward chart movement

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



#1 Debut: Bell Biv DeVoe #66

		Total Weeks ▼	Last Week ▼
1	NICK OF TIME (Capitol 91268)CEMA 8.98(P)	3	54
2	FOREVER YOUR GIRL (Virgin 90943)WEA 9.98(P6)	1	72
3	RHYTHM NATION 1814 (A&M 3920)BMG 8.98(P3)	2	28
4	SOUL PROVIDER (Columbia 45012)CBS(P)	5	38
5	ALANNAH MYLES (Atlantic 81956)WEA 8.98	4	12
6	...BUT SERIOUSLY (Atlantic)WEA 8.98(P2)	6	20
7	COSMIC THING (Reprise 25854)WEA 8.98(P)	7	40
8	PUMP (Geffen GHS 24254)WEA 8.98(P2)	9	29
9	TECHNOTRONIC THE ALBUM (SBK 93422)CEMA 8.98(G)	11	17
10	CRY LIKE A RAINSTORM HOWL LIKE THE WIND (Elektra 60872)WEA 8.98(P2)		
	.....LINDA RONDSTADT (Featuring Aaron Neville)	8	25
11	PLEASE HAMMER DON'T HURT 'EM (Capitol 92857)	15	5
12	GIRL YOU KNOW IT'S TRUE (Arista AL-8592)BMG 8.98(P6)	10	56
13	BACK ON THE BLOCK (Qwest/Warner Bros 26020)WEA 8.98(P)	13	19
14	STORMFRONT (Columbia 44366)CBS(P2)	12	24
15	AFFECTION (Arista 8554)	23	5
16	FULL MOON FEVER (MCA 6253)MCA 9.98(P2)	14	49
17	DR. FEELGOOD (Elektra 60829)WEA 8.98(P2)	17	30
18	KENNY G LIVE (Arista 8613)BMG 8.98(G)	16	19
19	I DO NOT WANT WHAT I HAVEN'T GOT (Chrysalis 21759) SINEAD O'CONNOR	101	2
20	BLUE SKY MINING (Columbia 45398)	22	4
21	THE END OF INNOCENCE (Geffen 24217)WEA 8.98(P)	21	40
22	LONDON WARSAW NEW YORK (Epic 45472)CBS	19	7
23	TENDER LOVER (Solar 45288)CBS(P)	18	38
24	BEACHES (Atlantic 81933)WEA 9.98(P2)		
	.....ORIGINAL MOTION PICTURE SOUNDTRACK	20	65
25	CAN'T FIGHT FATE (Arista 8581)BMG 8.98(G)	29	22
26	DANCE!...YA KNOW IT (MCA 6342)MCA 8.98(P)	24	20
27	LOOK SHARP! (EMI 91098)CEMA 9.98(P)	26	52
28	STONE COLD RHYMIN' (Delicious/Island 91309)WEA 8.98(P)	25	30
29	JOURNEYMAN (Reprise 26074)WEA 8.98(G)	27	21
30	MARCH (RCA 9692-1-R)BMG 8.98	30	17
31	MICHEL'LE (Ruthless/Atco 91282)	34	13
32	VIOLATER (Sire/Reprise 26081)	129	2
33	THE BEST OF LUTHER (Epic 45320-EK45423)CBS(P)	33	24
34	CUTS BOTH WAYS (Epic 45217)CBS(P)	31	38
35	MANIC NIRVANA (Atlantic 91336)	121	2
36	WORLD BEAT (Epic 46010)CBS(G)	36	12
37	DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER (Warner Bros 26158)		
	.....ROD STEWART	45	3
38	SKID ROW (Atlantic 81936)WEA 8.98(P3)	32	62
39	SMITHEREENS 11 (Capitol 91194)CEMA 8.98	37	23
40	SLIP OF THE TONGUE (Geffen 24249)WEA 8.98(P)	39	21
41	REPEAT OFFENDER (EMI 90380)CEMA 9.98(P3)	41	48
42	SLEEPING WITH THE PAST (MCA 6321)MCA 8.98(G)	35	31
43	HANGIN' TOUGH (P) (Columbia FC 40985)CBS	28	85
44	KEEP ON MOVIN' (Virgin 91267)WEA 9.98(P)	38	41
45	STICK IT TO YA (Chrysalis 21702)CEMA 9.98	53	8
46	AS NASTY AS THEY WANNA BE (Luke Skywalker XR107)IND 8.982 LIVE CREW	40	39
47	PAINTING IN MY MIND (Sire/Warner Bros 26148)WEA 9.98	54	3
48	THE GREAT RADIO CONTROVERSY (Geffen GHS 24224)WEA 8.98(P)	42	24
49	NOTHING MATTERS WITHOUT LOVE (Vendetta/A&M SP 5280)BMG 8.98DUCTION	43	24

		Total Weeks ▼	Last Week ▼
50	THE CAUTION HORSES (RCA 2058)	89	3
51	JANE CHILD (Warner Bros. 25858)WEA 9.98	59	6
52	HOT IN THE SHADE (PolyGram 838 913)POL(G)	52	24
53	HEART OF STONE (Geffen 24239)WEA 8.98(P)	44	39
54	BORN ON THE FOURTH OF JULY (MCA 6340)MCA 9.98	46	11
55	FREEDOM (Reprise 25899)WEA 8.98(G)	47	26
56	STEEL WHEELS (Columbia 45333)CBS(P2)	48	31
57	JIVE BUNNY THE ALBUM (Atlantic 91322)WEA 8.98(G)		
	.....JIVE BUNNY & THE MIXMASTERS	49	16
58	THE LITTLE MERMAID (Walt Disney 6403B)IND 8.98(P)	50	17
59	HIT LIST (Epic 45473)CBS	51	10
60	MISSING...PRESUMED HAVING A GOOD TIME (Warner Bros. 26147)		
	.....THE NOTTING H		
61	KID 'N PLAY'S FUN HOUSE (Select 21638)	141	2
62	THE RAW & THE COOKED (P) (I.R.S. 6273)MCA 8.98(P2)		
	.....FINE YOUNG CANNIBALS	55	58
63	JUST SAY OZZY (CBS 45451)	56	7
64	PRESTO (Atlantic)WEA 8.98(G)	57	20
65	GOLDEN AFTERNOON FIX (Arista 8579)	113	3
66	POISON (MCA 6387)	DEBUT	
67	THE SEEDS OF LOVE (Fontana 838730)POL(P)	58	28
68	BEST OF ROCKERS & BALLADS (PolyGram 842002-1)POL(G)	60	20
69	WHEN HARRY MET SALLY... (Columbia 45319)CBS(G)		
	.....SOUNDTRACK (FEATURING HARRY CONNICK JR.)	61	36
70	MY ROMANCE (Arista 8582)	181	2
71	STAY WITH ME (Columbia 44367)CBS(G)	79	32
72	DIRTY ROTTEN FILTHY STINKING RICH (Columbia 44383)CBS(P2)	62	61
73	LET LOVE RULE (Virgin 91290)WEA 9.98	63	17
74	PORCELAIN (Virgin 91325)WEA 9.98	74	8
75	THE HEALER (Chameleon D1-74808)CEMA 8.98	64	25
76	PICKIN' ON NASHVILLE (Mercury 838 744 1)POL		
	.....THE KENTUCY HEAD HUNTERS	65	17
77	HERITAGE (Columbia C45268)CBS	66	9
78	HIGHWAY MAN 2 (Columbia/CBS 45240)	81	4
79	NEVER TOO FAR (EMI 92401)	83	5
80	ATTITUDE (Atlantic 82035)WEA 8.98	85	21
81	BIG TYME (MCA 42302)MCA 8.98(P)	67	42
82	AFTER 7 (Virgin 91061)WEA 8.98	104	21
83	ABSOLUTE TORCH & TWANG (Sire 25877)WEA 8.98	68	45
84	FLOWERS IN THE DIRT (Capitol 91653)CEMA 8.98(G)	69	44
85	GREATEST HITS 1982-1989 (Reprise 26098)WEA 9.98(G)	70	18
86	DARK AT THE END OF THE TUNNEL (MCA 6365)	71	5
87	LONE WOLF (Curb/Warner 26090)WEA 8.98	72	9
88	ONE NIGHT OF SIN (Capitol 92861)CEMA 8.98	73	29
89	THE INCREDIBLE BASE (Profile 1285)IND 8.98(G)	75	18
90	THE LANGUAGE OF LIFE (Atlantic 82057)	95	4
91	DAMN YANKEES (Warner Bros 26159)	125	3
92	MANNERS & PHYSIQUE (MCA 6315)	94	6
93	THE U-KREW (Enigma 73524)CEMA 9.98	93	8
94	SEMINAR (Nasty Mix 70150)	91	22
95	FAST MOVIN' TRAIN (RCA 9961)BMG 9.98	76	8
96	LIKE A PRAYER (Sire 25844)WEA 9.98(P3)	77	54
97	FLOOD (Elektra 60907)WEA 8.98	80	11
98	DEEP (Beggars' Banquet 9877-1-H)BMG 9.98	82	10
99	THE BIZ NEVER SLEEPS (Warner Bros. 9 26003)	84	25
100	ROAD TO HELL (Geffen GHS 24276)	109	4
101	FLYING IN A BLUE DREAM (Relativity 88561-1015)IND 8.98(G)	86	22
102	BABYLON A.D. (Arista AL 8580)BMG 9.98	87	16
103	THE STONE ROSES (Silvertone/RCA 1184-1-J)BMG 8.98	88	12
104	LABOUR OF LOVE II (Virgin 91324)	90	12
105	CROSSROADS (Elektra 60888)WEA 8.98(P)	92	26
106	WILLOW IN THE WIND (Mercury 836 9501)	96	6
107	CACTUS ALBUM (Def Jam/Columbia FCT 45415)CBS	97	20
108	CHANGESBOWIE (Rykodisc RALP 0171)	DEBUT	
109	HATS (A&M 5284)BMG 9.98	118	8
110	PRETTY HATE MACHINE (TVT 2610)IND	171	9

111	CARVED IN THE SAND (Mercury 842 251)	THE MISSION U.K.	119	4
112	UP TO NO GOOD (MCA 6349)	PETER WOLF	139	2
113	WAKE ME WHEN ITS OVER (Elektra 60883)	FASTER PUSSYCAT RE-ENTRY		
114	HERE IN THE REAL WORLD (Arista 8623)	ALAN JACKSON	135	2
115	SEX PACKET (Tommy Boy 1026)	DIGITAL UNDERGROUND	DEBUT	
116	ENUFF Z'NUFF (Atco/Antic 91262)WEA 8.98	ENUFF Z'NUFF	197	27
117	TRASH (Epic 45137)CBS(P)	ALICE COOPER	98	36
118	BAD ENGLISH (Epic OE 45083)CBS(P)	BAD ENGLISH	99	40
119	GREATEST HITS...SOUND OF MONEY (Columbia OC 45381)CBS	EDDIE MONEY	100	17
120	LEAVE THE LIGHT ON (RCA 9594-1-R)BMG 8.98	LORRIE MORGAN	130	11
121	THE DISREGARD OF TIMEKEEPING (WTG 45009)CBS(G)	BONHAM	102	28
122	ORIGINAL LONDON CAST (Polydor 8315631)	PHANTOM OF THE OPERA HIGHLIGHTS	122	4
123	HOWARD HEWETT (Elektra 60904)	HOWARD HEWETT	DEBUT	
124	NO HOLDIN' BACK (Warner Bros. 25988)WEA 8.98(P)	RANDY TRAVIS	103	25
125	PRETTY WOMAN (EMI 93492)	SOUNDTRACK	DEBUT	
126	NEW KIDS ON THE BLOCK (Columbia FC 40475)CBS(P2)	NEW KIDS ON THE BLOCK	105	27
127	STEADY ON (Columbia FC 45209)CBS	SHAWN COLVIN	106	12
128	ALL THE WAY (Solar/Epic 75310)	CALLOWAY	160	2
129	THE SENSUAL WORLD (Columbia 44164)CBS	KATE BUSH	107	24
130	SHAKE YOUR MONEY MAKER (Geffen GHS 24278)	THE BLACK CROWES	149	3
131	MIKI HOWARD (Atlantic 82024)All 9.98	MIKI HOWARD	108	6
132	AUTOMATIC (Warner Bros. 26015)WEA 9.98	JESUS AND MARY CHAIN	110	10
133	THREE THE HARD WAY (Atlantic 82082)	RHODNEY O	146	2
134	AND IN THIS CORNER... (Jive 1188)BMG 8.98(G)	D.J. JAZZY JEFF & THE FRESH PRINCE	111	22
135	LIVIN' LIKE HUSTLERS (Ruthless 46041)	ABOVE THE LAW	DEBUT	
136	ANIMAL LOGIC (I.R.S 82020)MCA 9.98	ANIMAL LOGIC	112	11
137	STRAIGHT OUTTA COMPTON (G) (Priority/Ruthless 57102)IND 8.98(P)	N.W.A.	114	59
138	MOTHER'S MILK (EMI-92152)CEMA 8.98	RED HOT CHILI PEPPERS	115	32
139	A COLLECTION: GREATEST HITS AND MORE (Columbia 45369)CBS(G)	BARBARA STREISAND	116	26
140	COUNTRY CLUB (Warner Bros. 126094)	TRAVIS TRITT	164	2
141	WE TOO ARE ONE (Arista 8606)BMG 8.98	EURYTHMICS	117	29
142	PERSONAL (MCA 6335)	GEORGE HOWARD	179	3
143	TRAVEL-LOG (Silvertone/RCA 1306)	J.J. CALE	143	4
144	CLOSER TO THE FLAME (Capitol 90372)	DAVE EDMUNDS	154	3
145	LET'S GET IT STARTED (G) (Capitol C1-90924)CEMA 8.98(P)	M.C. HAMMER	145	77
146	RUNAWAY HORSES (MCA 6339)MCA 8.98(G)	BELINDA CARLISLE	120	25
147	PHANTOM OF THE OPERA (Polydor 831 273-1)POL(P)	ORIGINAL LONDON CAST	123	37
148	ORIGINAL LONDON CAST (Geffen GHS 23271)	MISS SAIGON	124	4
149	PAWNS IN THE GAME (Skywalker XR111)	PROFESSOR GRIFF AND THE ASIATIC DISCIPLES	159	2
150	EAZY-DUZ-IT (G) (Priority/Ruthless 57100)IND 8.98(P)	EAZY-E	198	74
151	KEVIN PAIGE (Chrysalis 21683)CBS	KEVIN PAIGE	126	26
152	THIS SHOULD MOVE YA (Capitol 91119)	MANTRONIX	152	4
153	THE SWEET KEEPER (Reprise/WB 26091)WEA 8.98	TANITA TIKARAM	127	9
154	THE FRONT (Columbia 45260)CBS	THE FRONT	128	7
155	TAKING ON THE WORLD (A&M SP5285)	GUN	190	2
156	BLACK'S MAGIC (Next Plateau PL1019)	SALT-N- PEPA	DEBUT	
157	RVS III (Columbia 45250)CBS	RICKY VAN SHELTON	131	10
158	HOUSEPARTY (Mowtown 6296)	SOUNDTRACK	DEBUT	
159	GUTTER BALLET (Atlantic 82008)WEA 9.98	SAVATAGE	132	8
160	STORYTELLER/COMPLETE ANTHOLOGY 1964-1990 (Warner Bros. 4-25987)WEA 8.98(G)	ROD STEWART	133	19
161	LOVE,SMOKEY (Mowtown 6288)	SMOKEY ROBINSON	134	4
162	DON'T BE CRUEL (P/3) (MCA 42185)MCA 8.98(P6)	BOBBY BROWN	136	92
163	LOUDER THAN LOVE (A&M SP 5252)BMG 8.98	SOUNDGARDEN	137	11
164	HOME (MCA 6312)(G)	STEPHANIE MILLS	165	3
165	COMPANY OF WOLVES (Mercury 842184)POL	COMPANY OF WOLVES	169	8
166	THE INNOCENCE MISSION (A&M SP 5274)	THE INNOCENCE MISSION	180	3
167	DECADE (Capitol 93178)CEMA 9.98	DURAN DURAN	138	18
168	PARADISE (RCA 1298-I-J)	RUBY TURNER	178	2
169	SIMPLE MAN (Epic FE 45316)CBS	CHARLIE DANIELS	140	19

170	FLYING COWBOYS (Geffen 24246)WEA 8.98	RICKIE LEE JONES	142	27
171	THE REAL THING (Slash/Reprise 25878/Warner Bros.)WEA	FAITH NO MORE	144	7
172	BRAVE AND CRAZY (Island 91285)WEA 8.98(G)	MELISSA ETHRIDGE	147	28
173	APPETITE FOR DESTRUCTION (Geffen GHS 24148)WEA 8.98(P8)	GUNS N' ROSES	148	137
174	NO ONE CAN DO IT BETTER (Atlantic 91275)WEA 8.98(G)	THE D.O.C.	150	36
175	IT'S A BIG DADDY THING (Cold Chillin'/Reprise 25941)WEA 8.98(G)	BIG DADDY KANE	151	28
176	BLOW MY FUSE (Atlantic 81877)WEA 8.98(G)	KIX	153	28
177	THE ICEBERG/FREEDOM OF SPEECH...JUST WATCH WHAT YOU SAY(Sire/Warner Bros. 26028)WEA	ICE-T	155	25
178	XYZ (Enigma 73525)CEMA 9.98	XYZ	156	6
179	HIGH WIRE (Elektra 60902)	ERNIE ISLEY	187	2
180	WAKING HOURS (A&M 5287)	DEL AMITRI	DEBUT	
181	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT (FFRR 828 159 1)POL	D-MOB	157	11
182	DISINTEGRATION (Elektra 60855-1)WEA 9.98	THE CURE	158	48
183	ALL HAIL THE QUEEN (Tommy Boy 1022)WEA 8.98	QUEEN LATIFAH	161	20
184	WHAT YOU DON'T KNOW (Arista)BMG 8.98(G)	EXPOSE	162	42
185	PARTY OF ONE (Reprise 26132)	NICK LOWE	DEBUT	
186	LEGACY (RCA 9694-1-R)BMG 8.98(G)	POCO	163	30
187	LARGE AND IN CHARGE (MCA 6354)MCA 9.98	CHUNKY A	166	17
188	KILLIN' TIME (RCA 9668)BMG 8.98(P)	CLINT BLACK	167	46
189	EVERY DOG HAS ITS DAY (Geffen GHS24270)	SALTY DOG	DEBUT	
190	WILD! (Sire/Reprise 26026)WEA 8.98	ERASURE	168	23
191	WRECKS-N-EFFECT (Motown 6281)MCA 8.98	WRECKS-N-EFFECT	170	17
192	BEYOND A DREAM (Island 91319)WEA 9.98	BY ALL MEANS	188	9
193	CAPTAIN SWING (PolyGram 838 878)POL	MICHELLE SHOCKED	193	23
194	BOYS N HEAT (Columbia FC 45300)CBS	BRITNY FOX	172	20
195	HAPPY ANNIVERSARY CHARLIE BROWN (GRP GR 9596)MCA 8.98	VARIOUS ARTISTS	173	22
196	TWICE SHY (Capitol 90640)CEMA 9.98(P2)	GREAT WHITE	174	50
197	LONG HARD LOOK (Atlantic 81915)WEA 8.98	LOU GRAMM	175	21
198	MOSAIC (Elektra 60892)WEA 8.98	GIPSY KINGS	176	19
199	DEAD ON (SBK 93249)	DEAD ON	177	8
200	NEW JERSEY (P/4) (Mercury 836 345-1)POL	BON JOVI	182	80

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew / 46	Cowboy Junkies / 50	Ice - T / 177	New Kids (Hangin') / 43	Soul II Soul / 44
Abdul, Paula / 2	Cure / 182	Innocence Mission / 166	Nine Inch Nails / 110	Stansfield, Lisa / 15
Above The Law / 135	Damian Michael / 200	Isley, Ernie / 179	Notting Hillbillies / 60	Stewart, Rod (Box) / 160
Adam Ant / 92	Damn Yankees / 81	Jackson, Alan / 114	N.W.A. / 137	Stewart, Rod (New) / 37
Aerosmith / 8	Daniels, Charlie / 169	Jackson, Janet / 3	O'Conner, Sinead / 19	Stone Roses / 103
After 7 / 82	Dead On / 199	Jesus And Mary Chain / 132	Oingo Boingo / 86	Streisand, Barbara / 139
Animal Logic / 136	Del Amitri / 180	Jett Joan / 59	Osbourne, Ozzy / 63	Taylor Dayne / 25
Babyface / 23	Depeche Mode / 32	Jive Bunny & The Mixmasters / 57	Page, Tommy / 47	Tears For Fears / 67
Babylon A.D. / 102	Digital Underground / 115	Joel, Billy / 14	Paige, Kevin / 151	Technobronic / 9
Bad English / 118	D.J. Jazzy Jeff / 134	John, Elton / 142	Penn, Michael / 30	Tesla / 48
Base, Rob / 89	D.O.C. / 174	Jones, Quincy / 13	Petty, Tom / 16	They Might Be Giants / 97
Basia / 22	D - Mob / 181	Jones, Rickie Lee / 170	Plant, Robert / 35	Third Base / 107
Bell Biv DeVoe / 66	Duran Duran / 167	Kaoma / 36	Poco / 186	Tikaram, Tanita / 153
Belle Regina / 71	Earth,Wind & Fire / 77	Kenny - G / 18	Professor Griff / 149	Travis, Randy / 124
Big Daddy Kane / 175	Eazy-E / 150	Kentucky Head-hunters / 76	Queen Latifah / 183	Tritt, Travis / 140
Biz Markie / 99	Edmunds, Dave / 144	Kid 'N Play / 61	Reeves Dianne / 79	Troop / 80
Black, Clint / 188	Enuff Z'Nuff / 116	Kiss / 52	Reverend Heart / 95	Turner, Ruby / 168
Black Crowes / 130	Erasures / 190	Kix / 176	Robinson, Smokey / 161	UB40 / 104
Blue Magic / 170	Estelan, Gloria / 34	Kravitz, Lenny / 73	Rodney O / 133	U - Krew / 93
Blue Nile / 109	Etheridge, Melissa / 172	Lang K.D. / 83	Rolling Stones (L.P.) / 56	Van Shelton, Rickie / 157
Bonham / 121	Eurythmics / 141	Lowe, Nick / 185	Rolling Stones (Box) / 184	Vandross, Luther / 33
Bolton, Michael / 4	Everything But The Girl / 90	M.C. Hammer / 145	Williams, Hank Jr. / 87	Warrant / 72
Bon Jovi / 200	Exposé / 184	M.C. Hammer(new) / 11	Wolf, Peter / 112	Whitesnake / 40
Britny Fox / 194	Faith No More / 171	Madonna / 96	Rondstani, Linda / 10	Young M.C. / 28
Bowie, David / 108	Faster Pussycat / 113	Mantronix / 152	Roxette / 27	Young, Neil / 55
Brown, Bobby / 162	Fine Young Cannibals / 62	Marx, Richard / 41	Savatage / 159	Soundtracks: Beaches / 24
Brown, Bobby(Dance) / 26	Fordham, Julia / 74	Mattea, Kathy / 106	Scorpions / 68	Born On The Fourth Of July / 54
Bush, Kute / 129	Front / 154	McCarthy, Paul / 84	Seduction / 49	House Party / 158
By All Means / 192	Gramm, Lou / 197	Metallica / 171	Shocked, Michele / 193	Little Mermaid / 58
Cale, J.J. / 143	Great White / 196	Michelle / 31	Silencers / 199	Miss Saigon / 148
Calloway / 128	Gun / 155	Midnight Oil / 20	Simon, Carly / 70	Phantom Of Opera / 147
Carlisle, Belinda / 146	Guns N' Roses / 173	Mills, Stephanie / 164	Sir Mix Alot / 94	Phantom Of Opera(Highlights) / 122
Chapman, Tracy / 105	Gypsy Kings / 198	Mission U.K. / 111	Skid Row / 38	Pretty Woman / 125
Cher / 53	Happy Anniversary Charlie Brown / 195	Myles, Alannah / 5	Slaughter / 45	
Chicago / 85	Heavy D & The Boyz / 81	Mili Vanilli / 12	Smithereens / 39	
Child, Jane / 51	Henley, Don / 21	Money, Eddie / 119	Soundgarden / 163	
Chunky - A / 187	Hewett, Howard / 123	Morgan Llorie / 120		
Church / 65	Highway Man / 78	Motley Crue / 17		
Clapton, Eric / 29	Hooker, John Lee / 75	Murphy, Peter / 98		
Cocker, Joe / 88	Howard, George / 142	New Kids (1st L.P.) / 126		
Collins, Phil / 6	Howard, Miki / 131			
Colvin, Shawn / 127				
Company Of Wolves / 165				
Cooper, Alice / 117				

BY TONY SABOURNIN

AT THE RISK OF SOUNDING LIKE ANDY ROONEY, THINK ABOUT THIS: Did you know that in 1989 approximately 11 million counterfeit labels of Hispanic-artists products were seized by the Recording Industry Association of America? And that most of these units were captured in California, Texas, New Mexico, Arizona and Florida? This information crowns the report of the RIAA's Hispanic Music Advisory Committee's February 23 meeting.

"The Hispanic market is affected disproportionately," admits Jesse Abad, assistant general counsel of RIAA's Anti-Piracy Unit, adding that the organization tries as often as possible to secure media coverage of its raids, which, hopefully, results in calls to the number 1-800-BAD-BEAT, providing solid leads for future raids.

The report also points out that California, the leading state in counterfeit captures, has also paved the legislative path, enacting a felony anti-piracy law effective January 1, 1989, with punishment ranging from three to five years in prison terms, to fines in the \$100,000-\$250,000 range, or both. Texas and Florida quickly followed, introducing similar laws as of September 1 and October 1, respectively. Previously, state piracy laws generally consisted of misdemeanor offenses for illegal sales and distribution whose penalties were only a bit harsher than a traffic ticket.

But let us look at other realities. If, as no one will deny, the 11 million figure mentioned above does not even represent five percent of the total counterfeit universe currently trafficked in the U.S. Hispanic market, what is the resulting 220 million unit/\$1 billion bootleg industry doing?

"It's forcing us legal distributors to engage in illegal acts, if we want to remain in business," according to Abelardo Hernandez, owner of the Los Angeles distributor DO-RE-MI. He justifies his anger with two main reasons. One is what Hernandez describes as the sympathetic coverage bestowed upon importers by the Los Angeles Spanish-speaking media, particularly on television, which lauds the street sellers for adjusting their products' prices to the community's low-income needs. The other is that while the demise of his legal operation is prevented by resulting credit holdings, the proliferating piracy and import business continues rampantly and seemingly unimpeded.

"The [profit] margin on a multis' unit is probably one dollar," Hernandez said. "The importers' profit is really on products from small Mexican regional labels, always on heavy demand from U.S. consumers, and available in Mexico at a much cheaper cost." This, in Hernandez's world, makes the two-for-\$5 cassettes sales at L.A.'s sidewalks and flea markets a very lucrative business. Now, as last measure, Hernandez has decided to return all orders from multi's products already available in the importation network.

The deduction from all of the above comes to a proverbial Gordian knot—squeezing labels, distributors and institutions alike—and with no Alexander the Great in sight. On one hand, the RIAA's tasks are many, and not limited to piracy, importation, immigration and album-certification issues. Quite logically, the association places the brunt of its understaffed piracy and import efforts in states where felony sentences are applicable. Once, as the RIAA hopes, this punishment is standard in all 50 states, the piracy business will be deemed dangerous by the general public, thus inherently reducing this activity. On the other hand, several of the multi's top executives are sufficiently concerned about this unrealized income to vehemently recommend additional funds allocations to the RIAA for the enhancement of its anti-piracy/imports force.

"More money wouldn't necessarily solve the problem," according to Abad, bringing a counterpoint to what she deemed an unrealistic simplicity. She added that the criminal system in those states where felony charges are applicable could not handle more than they currently do. Unwilling to be a victim of the theory of diminishing returns, Abad mentioned that the RIAA's Anti-Piracy Unit is focusing on additional civil actions against convicted felons as a further punishment measure. "In two years we'll see a drastic reduction of this illegal operation in the Hispanic market."

This span, however, may be too long for festering businesses like Hernandez's. Hence, Cocinando's logic says if the multis are really going to mean what they say, they should go ahead and increase the funding, yet make this allotment large enough to cover, in addition:

1.) The cost of a Spanish-media ad campaign. In those states where felony charges apply, it will focus on educating the general public about the crime to which it may be an unwitting accessory. In those states where felony laws don't exist, the message will abrogate for the passages of laws to be introduced

LOS ANGELES LATIN LPs

April 14, 1990 The square bullet indicates strong upward chart movement.

- 1 A TODO GALOPE (Fonovisa) BRONCO
- 2 LAMBADA (CBS Discos) KAOMA
- 3 GRUPO LLUVIA (Guia) GRUPO LLUVIA
- 4 SONRIE (CBS Discos) ROBERTO CARLOS
- 5 POR TU MALDITO AMOR (CBS Discos) VICENTE FERNANDEZ
- 6 QUIERO AMANECER CON ALGUIEN (Capitol-EMI) D. ROMO
- 7 CON BANDA (Musart) ANTONIO AGUILAR
- 8 MAMI YO TE QUIERO (Latin Sound) QUE PASA
- 9 MUCHO MAS (Capitol-EMI/Latin) FRANCO
- 10 NO CANTAN MAL LAS RANCHERAS (Luna) . . .LOS CAMINANTES
- 11 A TU RECUERDO (Fonovisa) LOS YONICS
- 12 UN GOLPE MAS (Fonovisa) BRONCO
- 13 MI MUNDO (CBS Discos) LUIS ENRIQUE
- 14 CON EL MARIACHI VARGAS (PolyGram) J L RODRIGUEZ
- 15 CANCIONES DE MI PUEBLO (Capitol-EMI) JUAN VALENTIN
- 16 MIRIAM HERNANDEZ (Capitol-EMI) MIRIAM HERNANDEZ
- 17 Y PARA SIEMPRE (Fonovisa) LOS BUKIS
- 18 SUSPIROS (Capitol-EMI/Latin) DYANGO
- 19 SEXACIONAL! (TH/Rodven) LALO RODRIGUEZ
- 20 16 CORRIDOS DE EXITOS (Capitol-EMI) JUAN VALENTIN

in statewide elections.

2.) The coordination of supporting lobbying efforts for other states—like New York, where additional imports from South America and the Caribbean add to the problem's magnitude—to adopt felony statutes.

3.) The RIAA's solicitation of cooperation from its equivalent Latin American counterparts, particularly Mexico's, as statistics point to California as the area most jaundiced with the import/piracy cancer.

The expenses incurred will be reasonably returned by the subsequent increase in sales figures from the now-unrealized \$1 billion pie. This leads us to another question: couldn't *las multis* act in strong concert to release products in the U.S. first, and thus put importers on a permanent recession?

Answer: No! Latin American label heads have never gone for the idea, and the multis—in their worldwide, don't-rock-the-boat wisdom—don't care if a product is sold in the U.S. or in Mexico, as long as it's paid for in good faith. This philosophy places the burden on the individual country's division to develop and maintain its own artist roster demand, thus constraining the supply, theoretically, to the national territory. This notion's fatal flaw is evinced by the non-stopping, two-way Mexican migration across the California border.

Yet, because of the current strength of the dollar, U.S. divisions are additionally (and often unfairly, as is the case with most *rock en español* acts) forced to develop a market for artists from Latin American labels' rosters. Conclusion? U.S. divisions have been placed between the proverbial *roca* and hard place.

If it already hasn't, there is another notion that merits investigation: bonus payments to a particular Latin American division for the anticipated U.S. release rights of one of its products. In this way, the importers' network saturates to the point of worthlessness—with minimal additional administrative minutiae—while the resulting income is re-channeled to the multis' banks. Moreover, because of the aforementioned dollar strength, there will be a minimal chance of a reverse import flow. The bonus' monetary value will be in direct correlation to the length of the anticipated release period.

The best of all worlds will have the West Coast operations mirror its Mexican counterparts, offering the respective labels' Mexican products at a less expensive price than the importers'. This should keep national distributors, like DO-RE-MI, happy, and additionally supplied with *los sellos*'s U.S. products. A fair share of the \$1 billion piracy/import pie will then trickle down—in real reflection of Reaganesque rhetoric—to all pertinent levels, and everyone will be reasonably *feliz*. But until then, the RIAA's job, unlike its Spanish translation, is no laughing matter.

LONG ON GOSPEL

BY BOB LONG

NU COLORS DEBUTS MAN WITHIN:

Twenty years after the first British invasion brought us the simple, bouncing melodies of the Beatles, a new wave sweeps across the Atlantic from the United Kingdom. Its sound emanates from the stone cathedrals and neighborhood churches of London. Percolating with the exhilarating spirit of soul and the unifying force of gospel, it is a sound for and of today, a music that confronts the plagues of humanity—like racism and drug abuse—and pushes listeners to a higher plane of heavenly delight. It is a manifestation of truth through joyous hearts and dancing feet.

At the forefront of this urban contemporary movement is Nu Colors, an offshoot of the famed London Community Gospel Choir (LCGC). Throughout the past six years, the LCGC had established itself as an important contributor to the British music scene. Backing up musical legends like Paul McCartney, Al Green, Eurythmics and the Style Council, the LCGC lent their inspirational power to songs that repeatedly ended up on the charts. They became a hot property for artists and producers looking for majestic voices to spice up their creations.

In early 1988, choir members Wayne Michael Wilson, Mark Beswick and Lawrence Johnson realized there was a need for a new direction—a direction that would negate the easy-listening

stereotype that was often attached to the music of a mass choir, and communicate more readily to the ears of the nation. According to choir director Bazil Meade, "It was time for something new. We'd been doing the same thing for five years and the enthusiasm was beginning to wane. At that point the idea of forming a smaller unit began to grow." In October, 1988, the idea became a reality with the birth of Nu Colors.

Utilizing the cream of British gospel's finest musicians, Nu Colors couples the inspiration and devotion of the LCGC with the pop sensibilities of British soul and R&B. This time out, the band stresses not just their contemporary sound, but also their words of hope and redemption.

Nu Colors originally produced and recorded their debut release *Man Within* for Swedish recording company Canito Music. It is now available on cassette and compact disc through Sparrow Records, the label that took gospel heavyweights BeBe & CeCe Winans and Deniece Williams to newfound heights of critical and commercial success. Wilson comments, "With Sparrow we have a label that understands how to deal

with the gospel message of our music, which is of the utmost importance to us. They have the experience and expertise to package us effectively to the gospel and CBA markets."

From the big, percussive beats of "Only You" to the spacious flight of "Holy Spirit," this music is chock-full of lyrical tidbits of perseverance, perspective and positive spiritual direction. "We wanted to deal with the issues that people are facing," Wilson explains. "In order for them to identify with our music, we need to address their real-life problems and then make them think about the answers that we communicate as well."

Nu Colors understand that the despair and alienation of society's ills can only be overcome through the victory found in Jesus. Ultimately it is this message of hope that the band wants listeners to remember. Says Wilson, "We are a band for the '90s with our own style of music. If people go to the clubs and dance to our music, great. But at the end of the day, we are a gospel band and our primary purpose is to reach out with the message of Christ." Their palette is full of engaging rhythms, irresistible harmonies and unifying words. The canvases of the world are just waiting to be painted with Nu Colors.

GMWA BOARD MEETS: During a recent meeting of the Gospel Music Workshop of America, Gospel Announcers Guild chairperson Al Hobbs, a member of the GMWA board, co-producer of the Gospel Music Excellence Awards, and vice president/general manager of WTLC/WTUX radio in Indianapolis, Indiana, defined the term "Urban Contemporary Gospel": "A musical composition that lyrically expresses good news about Christ through proclamation, revelation and renewal and is musically arranged and produced for compatibility with today's urban radio sound."

Hobbs pointed out that during the last years of the 1980s, many works emerged that were beyond our broad-based definition of contemporary gospel. Hobbs and the GAG submitted the following definitions:

Traditional Gospel Music: works created for specific use in the traditional church worship experience.

Contemporary Gospel Music: works that can be used in the church worship experience but move effectively beyond the

BLACK GOSPEL ALBUMS

April 14, 1990 The square bullet indicates strong upward chart movement.

		Total Weeks	Last Week
1	MISSISSIPPI MASS CHOIR (Malaco 6003)		
	..... Mississippi Mass Choir	1	27
2	CAN'T HOLD BACK (Light 7115-720-282) L.A. Mass Choir	2	25
3	I REMEMBER MOMMA (Word/A&M 8447) Shirley Ceasar	3	16
4	WAIT ON HIM (Tyscot 89415)		
	..... New Life Community Choir (Featuring John P.Kee)	5	9
5	ORDINARY JUST WON'T DO (Light 72026) Commissioned	4	9
6	YOUNG ARTIST FOR CHRIST (Sound of Gospel 2D184)		
	Artist for Christ	7	22
7	HOLD ON, HELP IS ON THE WAY (Savoy 7098)		
	..... Georgia Mass Choir	6	9
8	HE'S WORTHY (Savoy 14797)		
	..... Dr.Jonathan Greer/Cathedral of Faith Choir	8	9
9	CHILDREN IN PRAISE VOL. 1 (Sparrow 1190)		
	..... The West Angeles C.O.G.I.C.	13	22
10	FAMILY + FRIENDS CHOIR 3 (Sparrow 7504) Ron Winans	16	5
11	WONDERFUL (Light 7115720215) Bo Williams	9	27
12	AINT LIFE WONDERFUL (Malaco 4420)		
	..... The Williams Brothers	10	22
13	CANT YOU SEE... (Atlanta International 10149)		
	..... Rev. Barnes & Co./Debra & Geraldine Barnes	22	3
14	WHO'S ON THE LORD'S SIDE (Savoy 7097) Timothy Wright	11	27
15	HOLD BACK THE NIGHT (Sound Of Gospel 178)		
	..... Rev.Nicks/St. James Baptist Church Choir	33	5
16	BREATHE ON ME (Savoy 7097) James Cleveland	12	22
17	WORTH THE WAIT (Light 72029) Futrel	14	8
18	BRINGING IT BACK HOME (Word/A&M 8449)		
	..... The Clark Sisters	15	9
19	ON THE THIRD DAY (Malaco 4435) Jackson Southainers	17	27
20	WE'RE GOING TO MAKE IT (Savoy 14795) Myrna Summers	20	27
21	HEAVEN (Sparrow SPR 1169) B.B. & C.C.Winans	39	27
22	TIME WINDING UP (Sound Of Gospel 182)		
	..... Jerry Q. Parries & The Christian Family Choir	18	8
23	TOTAL VICTORY (Light 7115720207) Vicki Winans	19	27
25	IN WORSHIP (Sound Of Gospel 190)The New Jerusalem Baptist Choir		
26	I'M YOURS LORD (Malaco 4439) The Gospel Keynotes	21	5
26	I'M YOURS LORD (Mob Hop 03)		
	..... Russell Fox & Mount Olive Mass Choir	23	8
27	HEROS (Light 7115720231) N.J. Mass Choir	24	27
28	LIVE IN CHICAGO (Rejoice WR-WC CD8385) Shirley Ceasar	25	27
29	REV. JAMES MOORE LIVE (Malaco 4429)Rev. James Moore	29	8
30	SIMPLY DARIUS (Sound Of Gospel 185) Darius Brooks	DEBUT	
31	SO SATISFIED (Air 10135)		
	..... Luther Barnes & Redd Budd Gospel Choir	26	27
32	WE CAN MAKE A DIFFERENCE (Lectern/Polygram 841 810)		
	..... Witness	DEBUT	
33	AVAILABLE TO YOU (Rejoice WR-WC 8418)		
	..... Rev. Milton Brunson	27	27
34	IN JESUS CHRIST I HAVE EVERYTHING I NEED		
	(Sound Of Gospel 183)		
	..... Donald Vails Choraleers	DEBUT	
35	LIVE AT CARNEGIE HALL (Sparrow 7501) The Winans	DEBUT	
36	FLOWING (Malaco 4434) Truthettes	28	27
37	FACE TO FACE (Lectern/Polygram 841 811) Edwins Hawkins	DEBUT	
38	MORE THAN MUSIC (Command/Word 80606) Nicholas	DEBUT	
39	THE RICKY GRUNDY CHORALE (Sparrow 1222)		
	..... The Ricky Grundy Chorale	30	3
40	LET THE HOLY GHOST LEAD YOU (Malaco 6002)		
	..... Florida Mass Choir	31	27

sanctuary walls to the concert halls.

Urban Contemporary Gospel is defined above, and according to Hobbs, "obviously is not specifically designed to be used in the traditional worship service, but seeks to minister through various recording formats such as vinyl, tapes, CDs, concert halls, urban and gospel radio. He predicted, "urban contemporary gospel will give urban radio programmers a new tool that can help to broaden their reach and effectiveness, and help listeners achieve a better quality of life."

The 435-member Gospel Announcers Guild will celebrate its 20th anniversary during the week of August 12-18, 1990 at the Washington, D.C. convention center. The event will culminate with the presentation of the Ninth Annual Gospel Music Excellence Awards, Friday August 18, 1990 at the D.C. Convention Center.

TOP 100 SINGLES

April 14, 1990

The square bullet indicates strong upward chart movement.



#1 Single: Taylor Dayne



#1 Debut: Madonna #42



To Watch: Fleetwood Mac #52

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	LOVE WILL LEAD YOU BACK (Arista AS1-9938)	Taylor Dayne	2	12	52	SAVE ME (Warner Bros. 19866)	Fleetwood Mac	69	2
2	I'LL BE YOUR EVERYTHING (Sire/WB 38-73095)	Tommy Page	4	8	53	POISON (MCA 53772)	Bell Biv DeVoe	DEBUT	
3	ALL AROUND THE WORLD (Arista 8554)	Lisa Stansfield	5	11	54	LITTLE BIT OF LOVE (EMI 50239)	Cory Hart	58	5
4	I WISH IT WOULD RAIN DOWN (Atlantic 7-88738)	Phil Collins	3	10	55	I COME OFF (Delicious Vinyl/Island 0-96499)	Young MC	55	6
5	BLACK VELVET (Atlantic 4-88742)	Allanah Myles	1	16	56	OYE MI CANTO (Epic 73269)	Gloria Estefan	65	2
6	DON'T WANT TO FALL IN LOVE (Warner Bros. 21476)	Jane Child	6	10	57	THE WAY IT IS (Geffen 4-19948)	Tesla	62	5
7	NOTHING COMPARES TO YOU (Chrysalis 23488)	Sinead O'Conner	16	4	58	HOUSE OF PAIN (Elektra 7-64995)	Faster Pussycat	63	7
8	HERE AND NOW (Epic 34-73029)	Luther Vandross	10	13	59	HOW'BOUT US (RCA 9163-2)	Grayson Hugh	59	3
9	GET UP! (BEFORE THE NIGHT IS OVER) (SBK 07315)	Technotronic	9	10	60	DANGEROUS (EMI 50233)	Roxette	34	18
10	FOREVER (Mercury/PolyGram 876 716)	Kiss	12	11	61	I'LL SEE YOU IN MY DREAMS (A&M 1495)	Giant	68	3
11	I WANNA BE RICH (Solar 74005)	Calloway	17	8	62	ENJOY THE SILENCE (Sire/Reprise 0-21490)	Depeche Mode	DEBUT	
12	ALL MY LIFE (Elektra ED5440)	Linda Rondstadt	11	12	63	LOVE ME FOR LIFE (LRG 84006)	Stevie B	30	10
13	WHOLE WIDE WORLD (RCA 9098)	A'me Lorain	15	12	64	YOU CANT TOUCH THIS (Capitol 44552)	M.C. Hammer	74	2
14	ESCAPADE (A&M 1490)	Janet Jackson	7	12	65	WE CAN'T GO WRONG (Capitol 44498)	Cover Girls	32	19
15	HOW CAN WE BE LOVERS (Columbia 38T73257)	Michael Bolton	22	7	66	HEAVEN IS A FOUR LETTER WORD (Epic 73307)	Bad English	77	2
16	WITHOUT YOU (Elektra 64985)	Motley Crue	21	8	67	HIDE AND SEEK (Atlantic 4-87973)	Pajama Party	67	5
17	HEARTBEAT (Vendetta 1473)	Seduction	25	7	68	BABY, IT'S ALRIGHT (Warner Bros. 4-19869)	Jude Cole	DEBUT	
18	WHIP APPEAL (Solar 4-74007)	Babyface	26	7	69	PERSONAL JESUS (Sire/Reprise 21328)	Depeche Mode	94	18
19	KEEP IT TOGETHER (Sire 7-19986)	Madonna	8	11	70	CRUISING FOR A BRUISING (Epic 34-73239)	Basia	DEBUT	
20	WHAT IT TAKES (Geffen 19944)	Aerosmith	35	5	71	HERE WE ARE (Epic 34T-73084)	Gloria Estefan	38	18
21	HEART OF STONE (Geffen 4-19953)	Cher	29	8	72	CUTS YOU UP (Beggars Banquet/RCA 9140)	Peter Murphy	76	3
22	ROAM (Reprise/Warner Bros. 4/7-22667)	B52's	13	17	73	A FACE IN THE CROWD (MCA 53781)	Tom Petty	42	6
23	NO MYTH (RCA 9111)	Michael Penn	14	13	74	FLY HIGH MICHELLE (Atco 7-99135)	Enuff Z'Nuff	49	4
24	IF U WERE MINE (Enigma 75051)	U-Krew	33	11	75	GETTING AWAY WITH IT (Warner Bros. 4-19880)	Electronic	85	2
25	THE HEART OF THE MATTER (Geffen 4-19898)	Don Henley	31	8	76	SOMETIMES SHE CRIES (Columbia 38-73095)	Warrant	52	18
26	SENDING ALL MY LOVE (Atlantic 4-87961)	Linear	37	7	77	PRECIOUS LOVE (MCA 53790)	Jody Watley	56	4
27	I GO TO EXTREMES (Columbia 38-73091)	Billy Joel	18	13	78	HOUSE OF BROKEN LOVE (Capitol 44491)	Great White	78	4
28	SACRIFICE (MCA 53750)	Elton John	19	12	79	MOONLIGHT ON WATER (Atlantic 4-87969)	Laura Branigan	87	2
29	C'MON & GET MY LOVE (Polydor FFRR 886)	D-Mob Introducing Cathey Dennis	20	16	80	READY OR NOT (Virgin 7-98995)	After 7	90	2
30	LOVE CHILD (Atco PRCD 3242)	Sweet Sensation	40	5	81	OPPOSITES ATTRACT (Virgin 7-99168)	Paula Abdul	64	16
31	NO MORE LIES (Atco Ruthless 7-99169)	Michel'le	23	19	82	ALWAYS AND FOREVER (Select 2014)	Whistle	DEBUT	
32	HOLD ON (SBK 07322)	Wilson Phillips	44	4	83	YOU CANT GET AWAY (Vision 4515)	Shana	83	3
33	ROOM AT THE TOP (MCA 6315)	Adam Ant	43	6	84	LIVING IN OBLIVION (Epic 34-73231)	Anything Box	66	8
34	JUST A FRIEND (Cold Chillin'/Warner Bros. 7-22784)	Biz Markie	24	12	85	ALL THAT GLITTERS ISN'T GOLD (Capitol 44545)	The Cover Girls	DEBUT	
35	THE SECRET GARDEN (Quest/Warner Bros. 7-19992)	Quincy Jones	41	5	86	TOO LATE TO SAY GOODBYE (EMI 90380)	Richard Marx	70	13
36	WILD WOMEN DO (EMI 4JM-50275)	Natalie Cole	36	8	87	ALL OR NOTHING (Arista 9923)	Milli Vanilli	71	16
37	THIS OLD HEART OF MINE (Warner Bros.)	Rod Stewart	47	4	88	THE DEEPER THE LOVE (Geffen 19951)	Whitesnake	72	13
38	BLUE SKY MINE (Columbia 38T-73250)	Midnight Oil	27	8	89	YOU MAKE ME FEEL (MIGHTY REAL) (London/Polydor 886 973-4)	Jimmy Somerville	DEBUT	
39	TRUE BLUE LOVE (Atlantic 7-88768)	Lou Gramm	39	8	90	THE BALLAD OF JANE (Vertigo/Polydor 876 984-4)	L.A. Guns	DEBUT	
40	ALL I WANNA DO (Capitol 44507)	Heart	48	3	91	GOT TO GET (Arista AD1-9932)	Leila K. With Rob 'N Raz	73	8
41	PRICE OF LOVE (Epic 34-73094)	Bad English	28	17	92	YOU'RE THE ONLY WOMAN (Vendetta/A&M 1447)	The Brat Pack	75	10
42	VOGUE (Sire/Warner Bros. 0-21513)	Madonna	DEBUT		93	99 WORLDS (MCA 53726)	Peter Wolf	79	7
43	THE HUMPTY DANCE (Tommy Bcy 7944)	Digital Underground	53	4	94	ADVICE FOR THE YOUNG AT HEART (Fontana/Mercury 8768944)	Tears For Fears	80	7
44	ALRIGHT (A&M SP-18021)	Janet Jackson	61	2	95	TELL ME WHY (Arista 9916)	Expose	81	19
45	HAVE A HEART (Capitol 44501)	Bonnie Raitt	45	6	96	TWO TO MAKE IT RIGHT (Vendetta 1464)	Seduction	82	22
46	LAMBADA (Epic 34-73090)	Kaoma	46	6	97	WHAT KIND OF MAN WOULD I BE (Reprise 4/7-22741)	Chicago	84	20
47	YOUR BABY NEVER LOOKED GOOD IN BLUE (Arista)	Expose	51	3	98	JANIE'S GOT A GUN (Geffen 22727)	Aerosmith	86	21
48	MAKE IT LIKE IT WAS (Columbia 38-73201)	Regina Belle	50	7	99	WHATCHA GONNA DO WITH MY LOVIN (Virgin 7-98999)	Inner City	88	6
49	IT MUST HAVE BEEN LOVE (EMI 4JM-50283)	Roxette	57	2	100	ANYTHING I WANT (Chrysalis 23444)	Kevin Paige	89	12
50	EXPRESSION (Next Plateau 50101)	Salt-N-Pepa	60	5					
51	HURTING KIND (Atlantic 4-98985)	Robert Plant	54	4					

ALBUM RELEASE



ALAN JACKSON: *Here in the Real World* (Arista AL-8623)
 Alan Jackson is an extraordinary artist and songwriter who has written or co-written nine of the ten cuts on this LP—and some pretty strong stuff at that. There's his current single, "Here in the Real World," and his first single release, "Blue Blooded Woman." This project also includes the beautiful "I'd Love You All Over Again"; the story of thousands of hopeful, would-be stars in "Chasin' That Neon Rainbow"; and a couple of great up-tempo toe-tappers, "Dog River Blues" and "Short Sweet Ride." This debut album for Jackson, expertly produced by Keith Stegall and Scott Hendricks, should ride high on the album charts for a long time.

SINGLE RELEASES
 OUT OF THE BOX



RICKY SKAGGS: "Hummingbird" (Epic 34 73312)

This is one jumpin', feel-good song from Skaggs—a real toe-tappin' up-tempo tune. As always, Skaggs has some top-of-the-line musicians pickin' with him on this one. Expert production by Skaggs and Steve Buckingham and say-something lyrics by Greg Jennings and Tim Dubois are sure to help take this one straight to the top for Skaggs.

COUNTRY FEATURE PICKS

WILD ROSE: "Where Did We Go Wrong" (Capitol 7PRO-79042)

This one's a real tear-jerker, especially for anyone who's ever been there before, and is one that country radio is sure to love. Strong harmonies and stellar production by James Stroud are sure to garner lots of attention for these gals, who keep releasing stronger material each time out.

TRADER-PRICE: "Karma Road" (Capitol 7PRO-79984)

This brand new group on Capitol is coming out strong with this tune about life and how "what goes around comes around"—a philosophy we all need to take to heart. These fellows have a sound that's on the cutting edge of country and one that's starting to get some well-deserved attention from radio. We look forward to more from Trader-Price.

RONNA REEVES: "Sadly Mistaken" (Mercury/PolyGram CDP 231)

Another newcomer, Reeves comes straight out of the gate in strong form. This tune, with a very catchy hook-line, is about a guy who tries to come back to his woman after he's cheated on her and learns it wasn't so great after all. An attention-getting vocal performance by Reeves and great lyrics by Gidget Baird and Byron Gallimore are sure to garner lots of radio play for this one.

JOHNNY LEE: "Heart to Heart Talk" (Curb B-76809)

This song, written by Lee Ross, brings Johnny Lee into the traditional country and western-swing sound—something that's a little new for the "Urban Cowboy," but seems to fit him well. Stellar production by Mick Lloyd and Mike Daniel, along with Lee's rendition of this "heart to heart," should make this song a winner.

—KAY KNIGHT

COUNTRY ALBUMS

April 14, 1990 The square bullet indicates strong upward chart movement.

			Total Weeks ▼
			Last Week ▼
1	LONE WOLF (Warner Bros./Curb 1-26090)	Hank Williams Jr.	3 8
2	NO HOLDIN' BACK (Warner Bros. 25988)	Randy Travis	5 25
3	PICKIN' ON NASHVILLE (Mercury/PolyGram 422-838744-1)	Kentucky Headhunters	6 20
4	RICKY VAN SHELTON III (Columbia 45250)	Ricky Van Shelton	2 10
5	KILLIN' TIME (RCA 8781-7)	Clint Black	1 47
6	FAST MOVING TRAIN (RCA 9961-R)	Restless Heart	7 10
7	GARTH BROOKS (Capitol C1-1-90897)	Garth Brooks	4 35
8	REBA LIVE (MCA C2-8034)	Reba McEntire	8 27
9	I WONDER DO YOU THINK OF ME (RCA 9889-1-R)	Keith Whitley	11 32
10	KEYS TO THE HIGHWAY (Columbia C-45242)	Rodney Crowell	12 20
11	ALONE (Columbia FC5104)	Vern Gosdin	9 34
12	SIMPLE MAN (Epic E-45316)	Charlie Daniels Band	16 20
13	HERE IN THE REAL WORLD (Arista AL-8623)	Alan Jackson	14 5
14	BEYOND THE BLUE NEON (MCA 42266)	George Strait	19 58
15	THE BOYS ARE BACK (Capitol 93258)	Sawyer Brown	13 18
16	LEAVE THE LIGHT ON (RCA 9594)	Lorrie Morgan	10 36
17	WILLOW IN THE WIND (Mercury 422 836 950)	Kathy Mattea	15 48
18	THE ROAD NOT TAKEN (Columbia 44468/CBS)	Shenandoah	18 56
19	PAGES OF LIFE (MCA/Curb MCA-A9479)	Desert Rose Band	17 11
20	STATE OF THE HEART (Columbia 44228)	Mary-Chapin Carpenter	23 18
21	LOOKIN' FOR A HIT (Reprise 9-25939-1)	Dwight Yoakam	20 25
22	A HORSE CALLED MUSIC (Columbia 45046)	Willie Nelson	22 32
23	HIGHWAYMEN 2 (Capitol 45240)	Jennings, Nelson, Cash, Kristofferson	24 6
24	ABSOLUTE TORCH AND TWANG (Sire/Warner 25877)	k.d lang	26 9
25	SOWIN' LOVE (RCA 9717-1)	Paul Overstreet	28 9
26	WHITE LIMOZEEN (Columbia 44384)	Dolly Parton	21 42
27	HONKY TONK ANGEL (MCA 42223)	Patty Loveless	25 76
28	WILL THE CIRCLE BE UNBROKEN (Warner Bros. 285301)	Nitty Gritty Dirt Band	27 45
29	GREATEST HITS III (Warner Bros./Curb 1-25834)	Hank Williams Jr.	30 58
30	COUNTRY CLUB (Warner Bros. 9-26094-2)	Travis Tritt	35 2
31	SOUTHERN STAR (RCA 8587-1)	Alabama	37 3
32	OLD 8 X 10 (Warner Bros. 25738)	Randy Travis	33 3
33	SOMETHING INSIDE SO STRONG (Reprise/Warner Bros. 1-25792)	Kenny Rogers	34 3
34	BLACK VELVET (Atlantic 82085-2)	Robin Lee	38 2
35	TELL IT LIKE IT IS (Atlantic 91064-1)	Billy Joe Royal	29 10
36	TURN THE TIDE (RCA 8854)	Baillie & The Boys	40 3
37	AMERICAN DREAMS (MCA 42311)	The Oak Ridge Boys	31 26
38	TANYA TUCKER'S GREATEST HITS (Capitol C4-91814)	Tanya Tucker	36 13
39	RIVER OF TIME (Curb/RCA 9595)	The Judds	RE-ENTRY
40	PAINT THE TOWN (Warner Bros. 1-25992)	Highway 101	32 20

COUNTRY HOT CUTS

1. RESTLESS HEART: "Long Lost Friend" *Fast Movin' Train* (RCA)
2. HANK WILLIAMS, JR.: "Man to Man" *Lone Wolf* (Warner Brothers/Curb)
3. DAN SEALS: "She Flew the Coup" *Love on Arrival* (Capitol)
4. RICKY VAN SHELTON: "Love is Burning" *Ricky Van Shelton III* (Columbia)
4. TRAVIS TRITT: "Put Some Drive in Your Country" *Country Club* (Warner Brothers)

TOP 5 SINGLES—10 YEARS AGO

1. THE BELLAMY BROTHERS: "Sugar Daddy" (Warner Brothers/Curb)
2. CHARLEY PRIDE: "Honky Tonk Blues" (RCA)
3. CRYSTAL GAYLE: "It's Like We Never Said Goodbye" (Columbia)
4. RAY STEVENS: "Shriner's Convention" (RCA)
5. GEORGE JONES AND TAMMY WYNETTE: "Two Story House" (Epic)

CALENDAR OF EVENTS

COMING UP:

DOC WATSON will host the Third Annual Merle Watson Memorial Festival April 27-29 at the Wilkes Community College Gardens in Wilkesboro, North Carolina. Proceeds from this benefit music festival will help to fund the Eddy Merle Watson Garden for the Senses at the community college. The garden, which is specially designed for the visually handicapped, features plants that are highly fragrant and tactile, raised planters and braille labels.

For information or ticket orders, write to Merle Watson Festival, c/o Wilkes Community College, P.O. Box 120, Wilkesboro, NC 28697 or call the WCC Visitors Center at (919) 651-8691, the Walker Center at (919) 651-8666, or call toll-free, 1-800-343-7857.

BACK IN TIME:

- APRIL 8—"Does Fort Worth Ever Cross Your Mind" becomes a gold album for George Strait (1985)
- APRIL 9—Happy Birthday to Carl Perkins (1932) and to Restless Heart's Dave Innis (1959)
- APRIL 10—"To Know Him Is to Love Him" spends its first of two weeks at #1 for Dolly Parton, Linda Ronstadt and Emmylou Harris (1987)
- APRIL 11—Charlie Pride's "Kaw-Liga" hits the #1 spot on the country charts for the second week (1969)
- APRIL 12—Happy Birthday to Vince Gill (1957)
- APRIL 13—Roger Miller wins five Grammys, the most ever to be won in one year (1965)
- APRIL 14—Happy Birthday to Loretta Lynn (1935)

COUNTRY TIDBIT: GEORGE STRAIT, the Country Music Entertainer of the Year, continued his dominance of the Houston Livestock Show & Rodeo with record-setting and record-breaking appearances there this year. Strait, who had already broken Elvis Presley and Dolly Parton's tickets sales records when he sold 95,000 seats in just one day for his two shows there, also set new attendance records.

On his first night, 52,233 crowded into the Dome, a new Wednesday night record. The following night, he not only set a Thursday record, but an all-time Livestock show record for a single artist when 55,580 cheered his performance. In all, the total tally of 1,07,013 set a new Astrodome record for a two-date appearance.

COUNTRY TIDBIT: CONGRATULATIONS to Mercury recording artist Butch Baker and his wife Suzanna, who are the proud parents of Beau Baker, born Friday, March 16 at Baptist Hospital, Nashville, Tennessee. Beau weighed 8 lbs., 1 oz. and was 20 1/2" in length at birth. Mother and child are both home and doing fine.



THE OAK RIDGE BOYS were recently recognized for their participation in public service on both the local and national levels, including their involvement in child-abuse prevention, the United Way, the U.S. Department of Agriculture's Take Pride in America program and the Tennessee State Department of Transportation's Adopt-A-Highway program. The Oaks were named Honorary Sergeants at Arms for the day, while Representative Cain read a resolution on the House floor, which was passed by both the House and Senate unanimously. Pictured (l to r): Department of Transportation Commissioner Jimmy Evans, Representative Randall Stamps, Duane Allen, Richard Sterban, Joe Bonsall, Representative Guy Cain, Steve Sanders and Representative Robb Robinson.



QUICKLY RISING COUNTRY artist Alan Jackson recently visited with one of his heroes, Gene Autry, on the set of *Hee Haw*. Footage from three early Gene Autry movies are featured in Jackson's video "Here in the Real World," which is in the #1 position on this week's *Cash Box* Top 100 Country Singles chart.



REPRESENTATIVES OF THE DEDE WALLACE CENTER, the Nashville Songwriters Association International (NSAI) and the Church Street Centre recently gathered to look over the 25 celebrity-decorated eggs for the Celebrity Eggsibition and Great Adult Egg Hunt to benefit Dede Wallace Center, Nashville's oldest private mental-health organization. The eggs will be on display April 6 through 12. Pictured are (l to r): NSAI president Roger Murrah, holding the egg decorated by former President Ronald Reagan and Nancy Reagan; the Easter Bunny; and Dede Wallace Center board member attorney Jim Beckner, holding an egg decorated by George Burns. (photo: Alan Mayor)



MEMBERS OF BILLY HILL showed who's in charge at a recent meeting with Warner Brothers' vice president of promotion, Bob Saporiti. Pictured are (l to r): Martin Parker; Bob DiPiero; John Scott Sherrill; Ima Withers, administrator of Merit Music; Dennis Robbins; Reno Kling; and on his knees, Bob Saporiti. (photo: Bonnie Rasmussen)



SINGER/SONGWRITER Paul Overstreet was given the special honor of participating in the Literacy Volunteers of America's "Star Spangled Launch" held in New York. The event launched a two-year LVA Stars for Literacy visibility campaign, and Overstreet capped off the event by performing his song "Billy Can't Read." Pictured at the event with Overstreet is Wally "Famous" Amos, National Spokesperson for the LVA since 1979.

COUNTRY SINGLES

April 14, 1990

The square bullet indicates strong upward chart movement.



#1 Single: Alan Jackson



#1 Debut: Kathy Mattea #46



To Watch: Eddie Rabbitt #40

			Total Weeks Last Week ▼		Total Weeks Last Week ▼		
1	HERE IN THE REAL WORLD (Arista AS1-9922)	Alan Jackson	3 12	51	TILL THE END (Sing Me SM45-48A)	J.D. Lewis	51 3
2	LOVE ON ARRIVAL (Capitol 44435)	Dan Seals	5 9	52	WALKING HEARTACHE IN DISGUISE (Mercury/PolyGram)	Statler Brothers	68 3
3	HARD ROCK BOTTOM (Warner Bros. 7-19935-A)	Randy Travis	1 10	53	LOVE GAMES (Legacy LR-1005-B)	South Point	57 6
4	WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART (Warner Bros. 7-19968)	Highway 101	7 9	54	IF YOU COULD ONLY SEE ME NOW (Capitol B-44534)	T. Graham Brown	DEBUT
5	HELP ME HOLD ON (Warner Bros. 7-19918-A)	Travis Tritt	10 7	55	I DON'T WANT TO KNOW (Lamon LR-10216-7)	Gary Ray	59 3
6	NOT COUNTING YOU (Capitol 44492)	Garth Brooks	2 13	56	JUST ONE YOU (Citation GBM-02-90-A)	Grace Miller	58 5
7	I'M OVER YOU (RCA 9122-7-RAA)	Keith Whitley	11 7	57	BEAUTIFUL FANTASY (Play Back P-1344-A)	Cheryl K. Warner	62 4
8	IF LOOKS COULD KILL (Columbia 3873254)	Rodney Crowell	17 6	58	COWBOY (General Store 7387-6)	Bill Watkins	60 3
9	WALKIN' AWAY (RCA 2520-7-RAA)	Clint Black	21 4	59	I GO TO PIECES (Warner Bros. 7-19860-A)	Southern Pacific	DEBUT
10	FIVE MINUTES (RCA 9118-7-RAA)	Lorrie Morgan	4 11	60	EASY STREET (Round Robin RR-1885)	Arne Benoni	67 2
11	THE DOMINO THEORY (MCA MCA-53733)	Steve Wariner	13 5	61	16 WAYS (THAT I'M IN LOVE WITH YOU) (Caprice CIR-2360-A)	Joey Welz	63 4
12	BRING BACK YOUR LOVE TO ME (RCA 9121-7-RAA)	Earl Thomas Conley	14 8	62	IS IT LOVE (RCA 2502-7-RAA)	Foster & Lloyd	DEBUT
13	I WATCHED IT ALL (ON MY RADIO) (MCA MCA-53779)	Lionel Cartwright	15 7	63	LONESTAR LONESOME (Player P.I.-143)	Tracy Ramsey	64 5
14	STRANGER THINGS HAVE HAPPENED (RCA 9120-7-RAA)	Ronnie Milsap	6 10	64	MAMA DON'T BELIEVE IT (Track TR-207)	Donnie Fields	70 3
15	I'VE CRIED MY LAST TEAR (Columbia 38-73263)	Ricky Van Shelton	25 3	65	HALF A MAN (Play Back P-1338-A)	Jim Newberry	72 2
18	SILVER STALLION (Columbia 3873233)	The Highwaymen	18 Williams	65	LONELY TOWN (Mercury CD-168)	David Lynn Jones	DEBUT
17	SEE IF I CARE (Columbia 3873237)	Shenandoah	8 9	67	IF YOU WANT MY LOVE (Gallery II G-2039-A)	Joy Norris	74 2
18	I'D BE BETTER OFF IN A PINE BOX (Epic 34-73246)	Doug Stone	23 6	68	SLOW COUNTRY DANCING (MSR MSR-19903-A)	Suzi Deveroux	39 7
19	WALKING SHOES (Capitol B-44520)	Tanya Tucker	29 4	69	EVERY HEART (Overton Lee OLR45-140A)	Pat Murphy	78 2
20	BLACK VELVET (Atlantic 7-97979)	Robin Lee	27 6	70	STEP ASIDE (LRJ LRJ-2022)	Jerry Jaramillo	76 2
21	SEEIN' MY FATHER IN ME (RCA 9116-7-RAA)	Paul Overstreet	9 13	71	WISH YOU DIDN'T LOVE HIM (Spirit Horizon SH-1002)	Gary Lee Michael	80 2
22	AIN'T NOBODY'S BUSINESS (Warner Bros. 7-19957-A)	Hank Williams Jr.	12 10	72	TAKE IT EASY ON ME (Door Knob DK90-341)	Perry LaPointe	82 2
23	IN ANOTHER LIFETIME (MCA/Curb MCA-53804)	Desert Rose Band	30 4	73	JUST AS LONG AS I HAVE YOU (RCA 9119-7-RAA)	Don Williams	9
24	RIGHT IN THE WRONG DIRECTION (Columbia 38-73221)	Vern Gosdin	16 10	74	TAKE A WALK THRU THE PAIN (Killer K-125AA)	Beth Harris	84 2
26	GUARDIAN ANGEL (Curb/RCA 2524-7-RAA)	The Judds	35 2	75	LOVE IN THE FAST LANE (Stop Hunger SHR-LCF-1101)	Linda Carol Forrest	DEBUT
26	WALKIN' IN THE SUN (Capitol 4JM-44524)	Glen Campbell	33 6	76	NICKEL TO MY NAME (Reprise 7-19914-A)	Billy Hill	86 2
27	OKLAHOMA SWING (MCA MCA-53780)	Vince Gill w/Reba	19 12	77	THIS HEART (Columbia 3873213)	Sweethearts Of The Rodeo	Williams 12
28	DID IT FOR LOVE (Capitol 44483)	Sawyer Brown	20 9	78	HIGH SIERRAS (Oak OAK-1086CD)	Reno Brothers	88 2
29	MISTER DJ (Epic 3473236)	Charlie Daniels Band	22 8	79	COWBOY'S DREAM (Brykas BRY-1002)	Sonny Martin	DEBUT
30	CHAINS (MCA MCA-53764)	Patty Loveless	24 13	80	QUITTIN' TIME (Columbia 38-73202)	Mary-Chapin Carpenter	44 13
31	BLACK COFFEE (Capitol 79962)	Lacy J. Dalton	41 4	81	SUNSHINE ON A RAINY DAY (Badger BG-2002A)	Jack Patton	DEBUT
32	SOONER OR LATER (Universal U.VL-66029)	Eddy Raven	26 16	82	DUMAS WALKER (Mercury/PolyGram 876536-7)	The Kentucky HeadHunters	46 9
33	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)	Touch Of Country	38 8	83	ANGELINA (Warner Bros. 71989-A)	George Fox	DEBUT
34	CARRYIN' ON (16th Ave. B-70439)	Canyon	40 6	84	DAYS LIKE THESE (Evergreen EV-1115)	Kevin Pearce	50 6
35	SOMETHING WITH A RING TO IT (MCA 53778)	Mark Collie	28 9	85	I DON'T WANT TO LOVE YOU (BUT I DO) (MCA 53807)	Kelly Willis	DEBUT
36	GOOD BYE, SO LONG, HELLO (RCA 9124-7-RAA)	Prairie Oyster	45 7	86	LOVIN' ON BACKSTREET (Curb B-76752)	Josh Logan	56 5
37	ANY OLE TIME (Capitol B-44522)	Joe Barnhill	47 2	87	NO MATTER HOW HIGH (MCA MCA-53757)	Oak Ridge Boys	61 16
38	IF A MAN COULD LIVE ON LOVE ALONE (MCA MCA-53777)	Skip Ewing	31 8	88	IT ALMOST MATTERED (Master Sound TS-72252-3)	Paula Pyle	65 5
39	BACK WHERE I COME FROM (Warner Bros. 7-22662)	Mac McAnally	32 11	89	BOUND FOR BALTIMORE (Door Knob DK-90-340)	Big Al Downing	66 6
40	RUNNIN' WITH THE WIND (Capitol 8329-A)	Eddie Rabbitt	69 2	90	ONE STEP OVER THE LINE (MCA MCA-53795)	Nitty Gritty Dirt Band	71 11
41	THE HIGHWAY (Columbia 38-73249)	Willie Nelson	34 7	91	LESSONS OF LOVE (SOR SOR-411A)	Jerry Lansdowne	73 10
42	OLD MEMORY (Capitol 79970)	Scott McQuaig	54 3	92	BETTER BE HOME SOON (Warner Bros.719964A)	Jennifer McCarter & The McCarters	75 7
43	SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069)	Warner Mack	48 5	93	FUNNY WAYS OF LOVING ME (Dorman Prod. 981101-A)	Steve Douglas	77 7
44	WILD AND WOOLY (American Cowboy Songs 25001)	Chris LeDoux	36 6	94	PARDON ME (HAVEN'T WE LOVED SOMEWHERE BEFORE)(Curb)	Moe Bandy & Becky Hobbs	79 8
45	TWO CUPS OF COFFEE (Brykas BRY-1102)	J.J. Kent	49 5	95	AMERICAN HEROES (Fraternity F-3557-A)	Vettz	81 8
46	SHE CAME FROM FORT WORTH (Mercury CD-199)	Kathy Mattea	DEBUT	96	LITTLE GIRL (MCA MCA-53763)	Reba McEntire	83 13
47	QUITTIN' TIME (Evergreen EV-1112AA)	Michael Dee	55 4	97	ON SECOND THOUGHT (Universal U.VL-66025)	Eddie Rabbitt	85 18
48	IT'S EASY FOR YOU (F&L FL557A)	Storm Seymour	52 6	98	MAYBE (Reprise 5-3904)	Kenny Rogers Duet w/Holly Dunn	87 12
49	SEVEN WONDERS OF THE WORLD (Tug Boat TG-1009)	Richie Balin	53 4	99	HE KEEPS CRYING (OVER YOU) (Hal Kat Kountry HKK-11689-A)	Charlie Louvin	89 13
50	THE SCENE OF THE CRIME (RCA 9123-7-RAA)	Jo-Ei Sonnier	37 5	100	HEARTBREAK HURRICANE (Epic 3473078)	Ricky Skaggs	90 17

Chris LeDoux: He's the Real Thing

BY KAY KNIGHT

"His boots are old and tattered. / His Stetson has seen its better days. / His hands are rough and calloused / and what's left of his hair is turning gray. / He ain't as tall and handsome as cowboys up on the movie screen, or in a magazine. / He ain't no Coca-Cola cowboy—he's the real thing."

These are the kind of lyrics Chris LeDoux writes in his songs about the real West. Like the men he writes about, Chris LeDoux is a "real" cowboy (who also loves to sing).

LeDoux has just released his 22nd album, *Rodeo and Radio Hits*. His current single, "Wild and Wooly," came into the *Cash Box* Top 100 Country Singles chart in the #53 slot. He topped many major country music artists—quite an accomplishment for an independent artist.

This cowboy is one of rodeo's own. He got interested in riding as a youngster in Texas and went on to win championship titles in the "Little Britches," Wyoming High School and Intercollegiate rodeo competitions. He was in-



involved in the professional rodeo circuit for 15 years and in 1976 won the world title on bareback broncs. LeDoux started writing songs about rodeo and the American West during his first year in college, and as he gained experience, he gathered more background for his songwriting.

LeDoux married Peggy, a Northern Wyoming girl, and soon they were the proud parents of Clay, Ned, Will, Cindi and Beau LeDoux. He finally gave up life on the rodeo circuit and hung up his spurs in 1984 to spend more time on his

ranch in Wyoming with his family and to concentrate on his music and his songwriting. When you hear a song written and sung by Chris LeDoux, you know it's real. It's geared more toward the lifestyle of the American West than that of the "Hollywood" cowboys like Roy Rogers and Gene Autry.

"I guess I'm more into real than imaginary," LeDoux explains. "There's a lot of those old ranchers around here who do things the way they always did...even generations that are following them, their kids and grandkids are growing up the same way. My songs are about those guys who work on the ranches and who ride the rodeo circuit...the real people who live our here in this part of the country."

LeDoux says there is a bit of a difference in the rodeo and the ranching ends of being a cowboy. "The rodeo cowboys are a little more outgoing and flamboyant compared to your Nevada buckaroo types," he laughs. "But we're all a bunch of dang proud people."

LeDoux says he has always liked the simple, hard-working lifestyle and that John Wayne and some of those early-day cowboys inspired him too. He says he was fascinated by the movie cowboys like Rogers and Hop-Along Cassidy, but that Wayne was always his favorite. He says he has been most influenced musically not by "Hollywood" stars like Rogers and Autry, but by the regular country singers and by some rock and rollers.

"I really like guys who speak their mind in their songs, like Charlie Daniels and Johnny Cash's early stuff. I like Waylon Jennings' brand of music too, as well as Hank Williams, Jr., especially when Williams was trying to break through with his own kind of music," says LeDoux, respectfully. "I also have to say that I've been influenced by and am a big fan of Bruce Springsteen and the Eagles—just a variety of musi-



LeDoux on the ranch with his "cowboys" and "cowgirls"

cal styles, but always the kind that has depth to it...more than "my woman's left me" kind of stuff."

Of course LeDoux is a big fan of newcomer Garth Brooks, who pays tribute to LeDoux's music in his debut single, "I'm Much Too Young (To Feel This Damn Old)."

The newly formed Western Music Association is trying to revive "western" music. They feel western music has been ignored far too long and that it is time it made its way back to the airwaves. The WMA is promoting western music through music festivals; Michael Martin Murphy has joined in with his music festivals called the "West Fests," both of which LeDoux says he would love to participate in if invited.

While the "cowboy" music of Rogers, Autry and the Sons of the Pioneers disappeared when the stars disappeared from the silver screen, music of the American West, through artists like LeDoux, has been around all the while, and those "cowboy" songs do still get lots of airplay.

"Some of the radio stations out here [Wyoming] and throughout the West had already been playing my music from time to time, but [Brooks] really brought renewed atten-

tion to my music and a lot of people started asking for some of my music, maybe a little out of curiosity, to see what Brooks was singing about.

"I think it's great to see all this rebirth in the interest and acknowledgement of what's going on in music out here," says LeDoux, excitedly. "Right now I think it's pretty much a nostalgia thing...all the Sons of the Pioneers stuff, which is fine, and I think what really started all the interest was the Echo Poetry gatherings. Some of the American West poetry read at those things will just knock your hat off."

Some of the lyrics written by LeDoux will also knock your hat off. In the past, he has described his music as a combination of western soul, sagebrush blues, cowboy folk and rodeo rock and roll. But his latest description pretty well sums it up: "It's just real music. It's about my experiences and things I believe in...you know, stuff like that."

From all the descriptions and from what I learned from this very talented singer/songwriter, it's pretty obvious that Chris LeDoux is a lot like that old cowboy he sings about in "The Real Thing." Chris LeDoux is the real thing. ○

RED HOT SINGLE "STEP ASIDE"

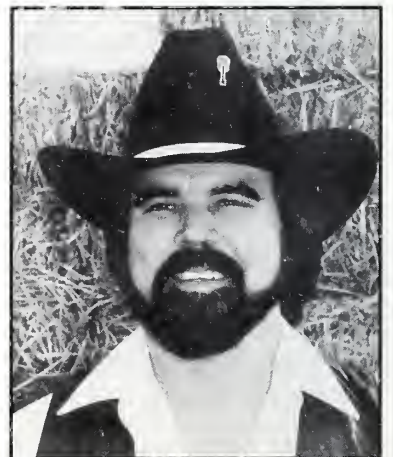
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COUNTRY INDIE SINGLES

April 14, 1989 The square bullet indicates strong upward chart movement.

1	AIN'T GONNA DO YOU NO GOOD (Overton Lee OLR-139-A)		
	..... Touch Of Country	1	8
2	SHE HELPED ME (THROUGH THE HARD TIMES) (K-Ark K-1069-B)		
	..... Warner Mack	2	5
3	TWO CUPS OF COFFEE (Brykas BRY-1102) J.J. Kent	3	5
4	QUITTIN' TIME (Evergreen EV-1112AA) Michael Dee	7	4
5	IT'S EASY FOR YOU (F&L FL557A) Storm Seymour	5	6
6	SEVEN WONDERS OF THE WORLD (Tug Boat TG-1009)		
	..... Richie Balin	6	4
7	TILL THE END (Sing Me SM-45-48A) J.D. Lewis	4	3
8	LOVE GAMES (Legacy LR-1005-B) South Point	8	6
9	I DON'T WANT TO KNOW (Lamon LR-10216-7) . . Gary Ray	10	3
10	EASY STREET (Round Robin RR-1885) Arne Benoni	15	2
11	MAMA DON'T BELIEVE IT (Track TR-207) . . Donnie Fields	16	3
12	HALF A MAN (Play Back P-1338-A) Jim Newberry	17	2
13	IF YOU WANT MY LOVE (Gallery II G-2039-A) . . Joy Norris	18	2
14	EVERY HEART (Overton Lee OLR45-140A) . . . Pat Murphy	20	2
15	STEP ASIDE (LRJ LRJ-2022) Jerry Jaramillo	19	2
16	WISH YOU DIDN'T LOVE HIM (Spirit Horizon SH-1002)		
	..... Gary Lee Michaels	DEBUT	
17	TAKE IT EASY ON ME (Door Knob DK90-341) Perry LaPointe	DEBUT	
18	TAKE A WALK THRU THE PAIN (Killer K-125AA) Beth Harris	DEBUT	
19	LOVE IN THE FAST LANE (Stop Hunger SHR-LCF-1101)		
	..... Linda Carol Forrest	DEBUT	
20	HIGH SIERRAS (Oak 1086) Reno Brothers	DEBUT	

■ COUNTRY INDIES

INDIE ALBUM

LORI ANN: *Lori Ann* (Sing Me Records SM-CD-100)

This talented young songbird has what it takes to make some serious waves. This project includes a lot of strong material, and Lori Ann's high-energy vocals and her heart-and-soul emotional delivery of a ballad are sure to garner some "major" attention. She's jumpin' on up-tempo songs, like her latest single, "If I'm Gonna Fall," and "Weekend Resurrection," and she can bring a tear to your eye with songs like "Just Because You're Leavin'," and "Down on Market Street." We look forward to hearing more from Lori Ann.

INDIE SPOTLIGHT

CLINTON GREGORY: "Made for Lovin' You" (Step One SOR-415)

A beautiful ballad, written by Sonny Throckmorton and Curley Putman, and one that comes to life with Gregory's heart-felt delivery. He makes you believe that someone *can* be made for loving that one particular person in life. Expertly produced, this song and Gregory are sure to draw some "major" attention from Music City and from country radio.

INDIE FEATURE PICK

KIM TSOY: "Take the Keys to My Heart" (Master MR-90-1)

This song's a real toe-tapper and is one that's sure to bring you out of your chair and onto the dancefloor. Stellar production by Ray McGinnis and Tsoy's traditional country vocals should warrant this tune plenty of airplay.

UP & COMING

BOB E. LEE WEST & THE MAINSTREET BAND: "You're Just a Call Away" (ATI-0301)

—KAY KNIGHT

WARNER MACK

She Helped Me Through The Hard Times

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* * * * *

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BILL HARRIS

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*Touch Of
Country*



69

Pat Murphy

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One Bad Pig: Bringin' on the *Swine Flew*

THE CELEBRATION BEGAN in the studio upon completion of recording for One Bad Pig's label debut for Word's own Myrrh label. Billy Smiley, the project's producer, was rewarded with a bonus box of pig cookies delivered from the West Coast by Myrrh label executive Ed Goble. The new recording, scheduled for release in early Summer, is titled *Swine Flew*.

Myrrh recently turned heads by being the first major Christian recording label to sign a metal act, namely, HolySoldier. The label's director of A&R



responsible for bringing both acts to the West Coast label is Mark Maxwell, who also joined the festivities at Digital Records, a studio in Nashville.

One Bad Pig's sound has defied critics' attempts to pigeonhole it. *Swine Flew* will be no exception, containing song titles such as "Hey,

Punk!," "See My Heart" and "Altar Ego." The project contains a cover of the Petra tune "Judas Kiss" and features solos by guest players Bob Hartman and Phil Keaggy. One Bad Pig's combination of thrash, metal and punk has come to be termed "Pig Music." Critics and fans of the band agree, "Pig Music is fun!" The cookies ain't bad either. Pictured (l to r): Streak Wheeler; Billy Smiley; Carey "Kosher" Womack; Paul Q-pek; Phillip Owens; Mark Maxwell, Myrrh's director of A&R; and Ed Goble, Myrrh's director of marketing. ○

Shirley Caesar Signs Multi-Record Contract With Word, Inc.

GRAMMY-AWARD-WINNING gospel recording artist Shirley Caesar recently inked a multi-record contract with Word, Inc. Caesar, nationally renowned as the First Lady of Gospel Music, has recorded with Word since 1980, consistently producing top-selling albums and sellout concerts.

"We're pleased to continue our relationship with Shirley Caesar," states Tom Ramsey, Word's records & music division executive vice president. "Shirley adds a healthy dimension to our artist roster. She's a substantial recording artist as well as an important minister."

Caesar has earned 10 Dove Awards, three gold records, and a spot in the Gospel Music Hall of Fame. The Raleigh-Durham, North Carolina native serves on the Durham, North Carolina city council; operates Shirley Caesar Outreach, Inc., a non-profit organization providing emergency funds, food, clothing and shelter for the underprivileged and the needy; and spearheads Christian Outreach Ministry, radio broadcasting, revivals, crusades and evangelical meeting services.

Caesar recently released *I Remember Mama*, her ninth Word, Inc. record project. The



project salutes Caesar's mother, who died three years ago. Pictured at the contract signing are: (standing, l-r) Roland Lundy, president/Word, Inc.; Don Cason, vice president/Word Music Group; Loren Balman, vice president of marketing and

creative development/Word Record Group; James Bullard, executive director of gospel music/Word Record Group; and (seated, l-r) Tom Ramsey, executive vice president of records and music/Word, Inc.; Shirley Caesar; and Carolyn Sanders, Caesar's manager.



Word Records recording artist the Nelons recently taped performances for *Gospel Jubilee*, a 30-minute Southern gospel music show on the Nashville Network (TNN). The show began airing March 31. The segment featuring the Nelons plus the Mid-South Boys will be shown on April 28. Pictured are the Nelons performing in front of the live studio audience.



A&M recording artist Russ Taff joined rocker John Hiatt recently to provide background vocals for Hiatt's upcoming album on A&M. Taff sang on five of the ten cuts on the project. Glyn Johns (Led Zeppelin, the Rolling Stones, etc.) produced the project at Ocean Way Studio in Los Angeles. The album is to be released in mid-June. Pictured are Hiatt and Taff.



Star Song Records' artist Tony Melendez, who achieved international acclaim for his performance for Pope John Paul II in Los Angeles in 1987, presents the pontiff with a copy of his Harper & Row biography, *A Gift of Hope*, and his debut album, *Never Be the Same*, following a command performance at the Vatican last month. Looking on as Melendez makes his presentation to the Pope are (l to r): Melendez' manager Bob Angelotti and Melendez' mother Sara and brother Jose.



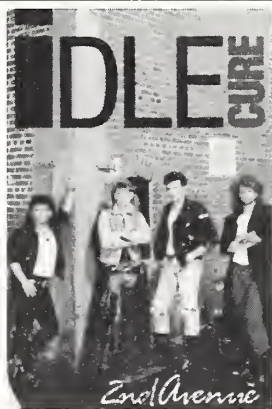
RiverSong recording artists Jeff & Sheri Easter combined their award-winning talents with that of country music superstar Ricky Skaggs, Southern gospel's Gold City Quartet, and Bill Gaither Trio member Mike English, for their upcoming release, *Brand New Love*. Pictured recently during a break in recording at Benson's Great Circle Sound Studio are (seated) Jeff and Sheri Easter; (standing, l to r) Gold City member Brian Free; English; Gold City member Ivan Parker; Steve "Rabbit" Easter; Skaggs; director for RiverSong A&R, Norman Holland; and Gold City members Mike LeFevre and Tim Riley. *Brand New Love* features Skaggs' signature vocal harmony and state-of-the-art acoustic accompaniment, as well as vocal assistance from both English and Gold City.

**GMA WEEK/DOVE
AWARDS WRAP-
UP...NEXT ISSUE!**

RECORD REVIEW

IDLE CURE: *2nd Avenue*
(Frontline C09064)

Rock on...ROCK ON! But don't rock too far out of reach. Just when you do, this foursome will throw a ballad of sincerity at you. Frontline Records' Idle Cure, without a doubt, holds onto a reputation for being hardcore rock and roll Christian, but that description doesn't capture the soul of their music. With lyrics and an overall direction that targets on surrendering to Christ, Idle Cure utilize their ability to punch music with a radical slap, yet at the same time they're also able to slap a firm grip on the listener's heartstrings. *2nd Avenue*, produced by Bill Baumgart, flaunts those qualities, plus a for-sure sign of extraordinary musical talent, including gutsy vocals and snappy-finger instrumentation. Ask for some deep-beat metal/rock and *2nd Avenue* gives us "It's No Fun Anymore," "Dead or Alive," or "Talk It Out." Then ask for something at a slower pace, yet with heart-reaching lyrics and soul-stirring vocals, and *2nd Avenue* presents cuts such as "Contend for the Faith"



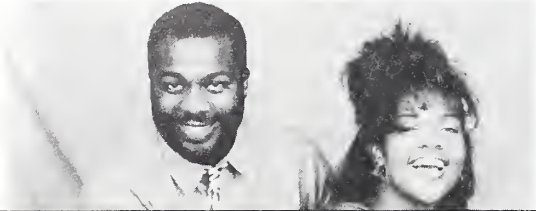
Greg X. Volz was a recent guest during the morning show with Austin Hill at KYMS in Orange, California. During the show, Volz and Hill invited listeners to join them at Daddy-O's, a local '50s diner, for brunch. Daddy-O's sponsored a ticket giveaway that was announced during Hill's show. Pictured are (l to r): Linda Spuck, Spectra sales representative; Volz; Roger Marsh, KYMS program director; and Austin Hill, KYMS morning drive DJ.



Two of Christian music's most distinctive vocalists, Kelly Nelon Thompson and Bruce Carroll, were united in the studio for the first time recently under the guiding hand of producer Gary McSpadden (r). Thompson and Carroll recorded the powerful duet "Don't Stop Prayin' for Me," which will be included on Thompson's debut Benson release, *KNT. KNT*, which features Thompson's trademark smooth vocals, releases this month.

CONTEMPORARY TOP SLOT

Artist: BeBe and CeCe Winans
 Title: "Meantime"
 Album: *Heaven*
 Label: Sparrow
 Producers: Keith Thomas and Billy Smiley
 Writer: Keith Thomas
 Publishing: Yellow Elephant Music/Edward Grant-ASCAP



CONTEMPORARY CHRISTIAN TOP 40 SINGLES

April 14, 1990 The square bullet indicates strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	MEANTIME (Sparrow SPD-1169) . . . BeBe & CeCe Winans	3	8
2	SIMPLE, DEVOTED & TRUE (Benson CO2548)		
	..... Michele Wagner	5	7
3	WE SING PRAISES (Sparrow SPD-1174892387)		
	..... Deniece Williams Duet w/Natalie Cole	4	8
4	I WILL BE HERE (Sparrow SPD-120) Steven Curtis Chapman	1	9
5	BREAKING THROUGH (Myrrh 7010889386) . . . First Call	7	7
6	IT'S RAINING AGAIN (Star Song SSD 8144) . . . Imperials	11	6
7	WAITIN' ON SOMEDAY (River 7901300213) . . Greg X. Volz	2	9
8	I'M ACCEPTED (Benson PWCO-1096) . . DeGarmo & Key	8	9
9	I HEAR LEESHA (Reunion 7010037523) . Michael W. Smith	10	8
10	I SHALL SEE GOD (Good News 901-647-3157) . .Roby Duke	6	11
11	FAITHLESS HEART (Myrrh 901-6329-20X) . . . Amy Grant	12	6
12	LEARNING TO TRUST (Star Song SSC 8137) David Meece	19	3
13	REASON ENOUGH (Reunion CD 7010046 727) Morgan Cryar	14	6
14	MY ONE THING (Reunion 7010053723) . . . Rich Mullins	9	13
15	I CRY (Myrrh 7016880389) . . . Russ Taff	13	16
16	SOLOMON'S SHOES (Sparrow SGD WNTR-90)		
	..... Margaret Becker	18	5
17	UNBELIEVABLE (DaySpring 7014187570) Cynthia Clawson	22	3
18	GOD WILL FIND YA (Frontline CD9051) . . . Jon Gibson	15	10
19	SHINE THROUGH ME (Benson CO2588) . . . Carman	21	38
20	THE GREAT EXCHANGE (Word 901 6486 208) Bruce Carrol	33	2
21	I WILL PRAISE THE LORD (Diadem 7-90113-057-1) Ray Boltz	24	3
22	JUBILEE (Sparrow SPC-1219) . . . Michael Card	16	11
23	NEVER LET IT BE SAID (DaySpring 7014182579)		
	..... Trace Balin	26	4
24	GREAT AMERICAN NOVEL (Sparrow SGD WNTR-90)		
	..... Steve Camp	28	5
25	HEART OF THE HOMELESS (DaySpring 7014180576)		
	..... Farrell & Farrell	17	11
26	FATHER OF LOVE (Word 014176579) . . . New Song	20	10
27	MORE LOVE TO THEE (New Canaan 7019986536)		
	..... Bruce Carroll	23	16
28	TENDER HEART (Myrrh 7016886387) . . . Kim Boyce	30	4
29	NEXT TIME YOU SEE JOHNNY (DaySpring 7014180575)		
	..... Kenny Marks	31	4
30	INSIDE OF YOU (Reunion CD700049 726) . . . Kim Hill	25	6
31	PEACE BE STILL (Benson CDO2573) . . . Al Denson	DEBUT	
32	WARRIOR (Benson BR05955) . . . Harvest	38	2
33	BEFORE YOU KNOW IT (Frontline CO9050) . Benny Hester	27	10
34	HOW COULD YOU SAY NO (Myrrh 7016895386) Julie Miller	37	2
35	BEAT OF A DIFFERENT HEART (DaySpring 701417757)		
	..... Paul Smith	29	12
36	THE MAN WITH THE NAIL SCARS (Star Song SSC-8137)		
	..... David Meece	32	18
37	SOLDIERS AGAIN (DaySpring 7014183575)		
	..... Holm, Sheppard & Johnson	DEBUT	
38	EXALT THE NAME (Word 701-914-4500) . . . Sandi Patti	34	19
39	BEST OF FRIENDS (Urgent 00013731888) . . Billy Crockett	35	11
40	COUNT ON ME (Giant 02555S) . . . David & The Giants	36	10

SOUTHERN TOP SLOT

Artist: The McKameys
 Title: "Under His Feet"
 Album: *Sing Praises*
 Label: Morning Star
 Producer: Eddie Crook
 Writer: Robert Griffith
 Publishing: McKamey Music-BMI

SOUTHERN GOSPEL TOP 40 SINGLES

April 14, 1990 The square bullet indicates strong upward chart movement.

		Total Weeks ▼	Last Week ▼
1	UNDER HIS FEET (Morning Star MSC-4103) . . . McKameys	2	10
2	HERE I AM (Sonlite SON-1235) . . . Hoppers	1	16
3	I'M FLYING HIGHER THAN I'VE EVER BEFORE (Calvary 5221)		
	..... Ronny Hinson	3	19
4	HE'S STILL IN THE FIRE (Homeland HL-8804) . . . Speers	6	29
5	LET THE REDEEMED SAY SO (Canaan 7019984533) Nelons	4	16
6	THAT'S WHY WE'RE HERE (RiverSong RF5952)		
	..... RiverSong Artists & Friends	8	7
7	WHAT A WAY TO GO (Harvest HAR-1186) . . . Reinhardt	7	17
8	SIN MET GRACE (Canaan 7019982530) . . Mid South Boys	5	11
9	BEAUTIFUL VALLEY (Sonlite SON-118) . Down East Boys	10	8
10	IT'LL BE WORTH IT AFTER ALL (Peaceful Stream PMS-1700)		
	..... Spencers	17	7
11	RESURRECTION MORN (Morning Star MST-4104)		
	..... Perry Sisters	14	21
12	ARISE, MY LOVE (American Christian Artists ACA-0071)		
	..... Greenes	12	12
13	I FOUND IT ALL IN THE BLOOD (Harvest HAR-1163) Isaacs	9	10
14	GLORY DIVINE (Morning Star MST-4104) . . . Perrys	11	21
15	PAID IN FULL (Homeland HC-8907) . . . Hemphills	13	11
16	CRYING IN THE GARDEN (RiverSong RF5953) . . Heirloom	19	7
17	THE FLOWERS WE LOVE (Dawn 3636) .Primitive Quartet	15	9
18	SING ME HOME (Canaan 7019967531)		
	..... Wendy Bagwell & The Sunliters	16	9
19	HEALING M (Morning Star U25628) . . . Dixie Melody Boys	18	11
20	IN THE DEPTHS OF THE SEA (Homeland HR 890) Cathedrals	22	5
21	THE JUDGEMENT (RiverSong CO2569) . . . Kingsmen	20	12
22	I'LL LIVE AGAIN (Morning Star MSC 4100) . . . Bishops	26	4
23	WAKE THE DEAD (Word 7019986536) . . . Bruce Carroll	25	6
24	SHADOW OF THE STEEPLE (Homeland HC-8902)		
	..... Singing Americans	21	11
25	LOVE WENT DEEPER (Riversong RS 5956) . . . Gold City	27	5
26	WHAT'S THAT I HEAR (Dawn INS-006) . . . Inspiration	23	6
27	WHAT KIND OF CHURCH (RiverSong CO2609)		
	..... JD Sumner & The Stamps	36	3
28	ONE STEP BEHIND (Harvest HAR-1179) . . . Cornerstone	29	6
29	LOOK WHAT GOD HAS DONE (RiverSong CO2522)		
	..... Heaven Bound	32	3
30	MORE THAN ANYTHING (Song Garden SG-7-2015-4) Pattons	24	4
31	BUILDIN' THIS HOUSE ON THE ROCK (Homeland HC-8914)		
	..... Allison Durham	28	12
32	HALLELUJAH, PRAISE THE LAMB (Canaan 901-6486-208)		
	..... Talley	35	2
33	WHEN YOUR BACK IS TO THE WALL (Sonlite SON-121)		
	..... Chosen	30	19
34	HOLD ON TIGHT (MorningStar MSC4107) . . . Cedar Ridge	38	2
35	GOD WANTS YOU TO JOIN HIS ARMY (RiverSong CO-2550)		
	..... Paynes	31	16
36	EVEN SO COME (Morning Star MST-4109) Dixie Melody Boys	DEBUT	
37	I'VE NEVER BEEN DISAPPOINTED (Sonlite SON-119)		
	..... Kingdom Heirs	33	8
38	HOLD ON TIGHT (Homeland HC8921) . . . Lesters	DEBUT	
39	JESUS LOVE (Harvest HAR-CLR1173) . Carroll Roberson	DEBUT	
40	NEW MAN (Harvest HAR-1173) . . . Carroll Roberson	34	24

Silver Slugger Pin Launches Gottlieb/Premier's NewSL Line

CHICAGO—On the opening day of the recently held ACME '90 convention, Gil Pollock, president of Premier Technology, conducted individual interviews with the various members of the trade press, in conjunction with the introduction of Gottlieb's new *Silver Slugger* pinball machine. "This machine marks the kick-off of our new SL line," he announced. "We have the Gottlieb Premier line which is primarily for arcades and now the Gottlieb SL line is for the street operators."

As he went on to explain, "All of us in the pinball business have tried to build one machine for the entire market. However, the player in the ar-

order to survive," he said. "If the operator isn't around, then there's no need for distributing and manufacturing. This is a three-way industry, and all three parts [operator, distributor, manufacturer] are interdependent upon each other...so we all have to be healthy and that is why we have introduced this line."

He addressed the time element involved in the development of a new product, in terms of a new electronics package, changes in manufacturing, product design, testing, et al. "Sometimes the operators may think that the factories are not listening," he told us. "Well, we've been listening and we've been working on this project for the past year and I strongly feel that operators will agree it has been well worth the wait."

Pollock noted that his position as president of the American Amusement Machine Association, along with the close relationship that exists between AAMA and AMOA, has provided him the opportunity for a great deal of dialogue with operators, which has produced vital feedback. "As long as we continue to communicate, this business will be healthy."

Silver Slugger is pre-wired for the addition of a ticket dispenser for redemption purposes. This is an operator option. The procedure is simple to perform since all of the necessary elements are contained within the machine. As part of Premier's testing program, various models have been placed in the redemption areas at test locations. The results, however, have not come in as yet.

Sample shipments of *Silver Slugger* began right after the close of ACME, with full production to follow.

cade has a different interest and criteria for playing than the player in the street location. So what we have done is address the requirements of the older player (21-50) in the liquor-pouring establishment who wants a game that is simple, quickly understood and fun to play, and the operator who wants a game that is maintenance-free, with as little components as possible," he continued.

This has been accomplished through improvements in manufacturing and the implementation of a "zero-defects program." The result is *Silver Slugger*, based on a futuristic sports theme, and designed for the street player as well as the street operator.

Another important factor that Pollock stressed is the price of this machine, which is tagged at between \$400 to \$600 less than operators are currently paying for competitors' equipment and translates into increased collections along with "an immediate improvement in ROI."

"Operators must have a good return on investment in



Gilbert G. Pollock

BY CAMILLE COMPASIO

AROUND THE ROUTE

NOW THAT THE FINAL FIGURES are in (confirming those that were printed in the March 31, 1990 edition of *Cash Box*), ACME '90 turned out to be a record convention after all. Attendance (at 5,257) passed the 5,000 mark for the first time in the show's history. As noted by Capcom's Bill Cravens (Show Committee Chairman), "We enjoyed being back in Chicago, but the show has just outgrown the facilities at the Hyatt Regency. ACME '90 was sold out in January, and we had to turn exhibitors away. With exhibit sales up and attendance up, we couldn't ask for anything more..."

ON APRIL 1, BURGER KING kicked off its second wave of *Teenage Mutant Ninja Turtles* promotions with another five million dollars of TV advertising backing up a multi-million unit video-cassette promotion and *Turtles* movie theater tie-in. Throughout the year there will be a continuous flow of *Turtles*-related events taking place nationwide (and in some cases worldwide) to provide unlimited marketing back-up for the *TMNT* phenomenon. When we contacted Konami veepee Stephen Kaufman this past week he said that in about June or July *TMNT II* will be hitting the consumer market. As for Konami's *Aliens* kit, which was featured at the ACME convention, it has taken off just beautifully and went into delivery immediately following the close of the show. Make note, Konami has another

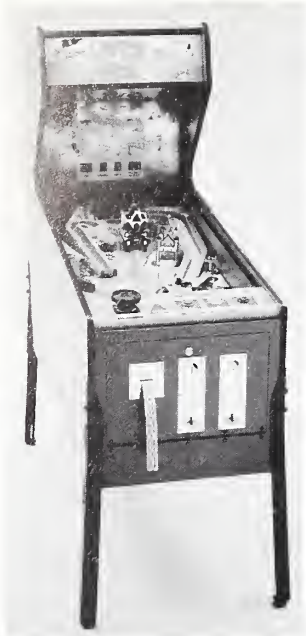
product on test that "looks extremely promising," according to Kaufman. When you're hot, you're hot...

DATELINE: WEIRTON, WEST VIRGINIA, where we spoke with Hilltop Distributing's Doug Wilson who advised that the distrib just added the Pioneer Laser Entertainment music line to its roster. Among the new pieces he saw at ACME, two of his favorites are Capcom's *MERCs* and Midway's *Trog*. On the minus side, Doug was telling us that area distributors are hurting because of the situation in Pennsylvania where poker games are illegal. He fears that this could result in the loss of possibly 30 percent of the operator customer base over the next six to nine months. Sure hope this doesn't come to pass...

THESE ARE VERY ACTIVE times at the Rock-Ola Manufacturing Corporation factory, with all hands concentrating on deliveries of the new *Laser 2000* CD jukebox. The model was well received at ACME; distrib orders are coming in; and Frank Schulz was quick to add, "we couldn't be more pleased about it"...

ON THE TOURNAMENT SCENE: Here's something new in the Chicago area. It's called the Tournament of Power and it could develop into an ongoing event, spanning other parts of the nation. What it involves are three age groups—under 12, under 18, and 18 and over—competing on a variety of games, including coin-op videos, pinballs, darts and air hockey, along with hand-held games and consumer products. The first Tournament of Power took place at Harper College in suburban Palatine, Illinois the weekend of March 24, under sponsorship of the *Chicago Tribune*, Montgomery Ward's Electric Avenue and Kid's Store. TOP's director Gary Silbar told us that the games provided for the competition ("all state-of-the-art") represented such factories as Williams/Midway/Bally, Atari, Sega, NEC, Nintendo, and Dynamo, among others. The program's present series included events at DePaul Alumni Hall (April 6-8) and the Chicago South Expo Center (April 19-29), with a total of \$50,000 in cash and prizes being presented to the winners in the three events...

NICE CHATTING WITH World Wide Distribution prexy Fred Skor. On the subject of ACME '90, he felt it was "a well organized show" at which he saw "a good assortment of products." On the subject of play-pricing, "Operators have to go for increased play-pricing, such as 50 cents on some games and 75 cents or more on pool tables," he said, pointing out that "operators get more money per play in Europe, so why not in America." It's time to take stock and make your adjustments accordingly. He, among other distributors we've spoken with, was quick to make note that "today's operators are very cautious and price-conscious buyers." On the subject of the current business climate at World Wide, Skor told us that "business is holding up very well—in a tough market"...



Bromley Inc.'s Little Pro

At this point you're probably familiar with the name *Little Pro*, because of all the attention this Bromley, Inc. piece drew at the recent ACME '90 convention. Let us now highlight some of its features.

Little Pro is an electro-mechanical, ticket-dispensing game featuring a miniature golf course within the parameters of a pinball-size cabinet. It has an alligator that opens and closes its mouth, a Dutch windmill that turns round and round, a volcano ramp and a castle with moving drawbridge.

Players use a golfer to aim at the holes, trying to complete the round in as few strokes as possible, and are rewarded along the way with tickets. The final hole (the ninth) offers a jackpot for which the operators may give away either 1, 10, 15, 25 or 50 tickets, depending on how they have chosen to set the game. The golfer is controlled by a knob and the player chooses either of three buttons for a soft, medium or hard stroke.

Little Pro is encased in a 100-percent plywood cabinet, using micro-switches, solid-state electronics and a Deltronic ticket dispenser.

Bromley, Inc. is based in Chicago. *Little Pro*, as well as two other pieces that are due out this year from the company, have been researched, designed, developed and manufactured in Illinois.

For further information, contact Frank or Joe Bundra at (708) 934-0661; FAX (708) 934-0555. Inquiries from outside of the U.S. should be directed to Lauran Bromley of Bromley, Inc. at (312) 267-6030. FAX is (312) 509-9508.

WOMEN IN COINBIZ:

Taito America's Natalie Kulig

BY CAMILLE COMPASIO

Our ongoing series focuses this week on yet another subject who represents the significant advancements, in terms of position and responsibility, that are being made by women in an industry that traditionally appealed predominantly to men. Now, however, women are finding it appealing. They're joining the coinbiz ranks in growing numbers and are climbing up the ladder with the full encouragement and support of their male counterparts.

Prior to joining Taito America Corporation, Natalie Kulig worked for Quasar Electronics, a division (along with Panasonic and Technics) of Matsushita Electronic Corporation, which is a huge conglomerate. During her eight-year tenure with the company she advanced from technical publications assistant, where her main responsibilities were typesetting service manuals and maintenance of the service subscription program; to the position of marketing coordinator, television division, which involved setting up purchase, sales and inventory analysis (PSI) for the entire television product line. "It was in this position that I gained a great deal of my marketing and computer knowledge," she explained. However, as interesting as the job was, it did not entail the personal contact with outside reps and distribution to which she had grown accustomed and which she enjoyed, so she decided to pursue other avenues of employment.

Next stop, Taito America Corporation. The company was looking for someone to assist in sales and production. A friend of Kulig's at Quasar recommended her for the job and she was hired. "I have been with Taito America for almost three years and was completely new to this business when I started," Kulig told us. "What attracted me most was the opportunity to work for a smaller company—Quasar had well over 300 people on staff when I started—and the chance to learn something completely new, since all I had been exposed to previously was the TV business."

Kulig credits coinbiz veteran (and former Taito America exec) Ben Rochetti with "teaching her the ropes" when she first joined the company. "Until I worked with Ben, I never knew what a harness was, or how a video game got from the PCB stage to a real game," she admitted. Of course, her timing for entering the coinbiz industry, particularly with this



Natalie Kulig

company, was just about perfect. *Double Dragon* was being introduced, which made her feel like she was "starting at the top." As she pointed out, "Things at Taito became so hectic that I began focusing most of my attention on sales, shipping and scheduling of this dynamite game." She now began working closely with Rick Rochetti, vice president of sales.

Natalie Kulig was instrumental in setting up computerized game-tracking reports as well as the sales reports that are part of Taito's tracking system today. "About a year after I started, Taito began looking into a network computer system, which I played a part in selecting," she said. "With the next hit game, *Operation Wolf*, the workload began to increase, as did my responsibilities. In addition to sales and scheduling, I also became responsible for the department which creates all of the invoicing for equipment and parts."

In March of 1989, after previously serving as sales and marketing assistant, Kulig was promoted to marketing manager, her present position. This meant new responsibilities, which included monitoring current market trends and doing preliminary work on upcoming products. In this regard, she works closely with Joe Dillon (president), Yoshi Suzuki (executive VP) and Rick Rochetti "to adjust our sales plans in accordance with market demands."

Tell us a little about Taito's marketing/testing program, we asked? Kulig explained that the company has a separate department that handles all of the "test" games that come in. "Basically, what I try to focus on, in terms of marketing, is how these new games will fit into the current market," she noted. "I have records for the period of 1986 through 1989

pertaining to the manufacturers and the games they released during those years. I then separate these games by theme to determine the types of games that dominated the market over a given time-period so that I can try to observe a trend. I will say this, however—the coin-op business is unlike any other and a 'trend' is rather difficult to determine. But, thankfully, I have been able to extract a lot of interesting information over the last few years."

Addressing herself to Taito's "very successful" product line, she noted that, "although it is difficult to top such dedicated games as *Double Dragon* and *Operation Wolf*, the factory has maintained its continuity in the marketplace with such pieces as *Chase H.Q.*, *Operation Thunderbolt* and *S.C.I.*" With respect to kits, "a much more competitive line of product is needed, and Taito has brought the best to the market" with the likes of *Twin Eagle* (released about two years ago), *U.S. Classic*, *Superman* and *Crime City*.

When asked what she likes most about her job, she was quick to stress that Taito provided opportunities that would not have been available anywhere else. "I believe the teamwork at this company is probably the most important factor to its success," she said. "From the shipping department, to the production department, to the sales department, there exists a flow of cooperation that makes Taito a very special place to work and I am especially proud to be part of the sales team. Rick Rochetti, our vice president of sales, has allowed me to take a project and run with it, which gives me the opportunity to not only work on new ideas, but to grow personally, as well," she continued. "I must also say that my day-to-day contact with distribution is one of the favorite parts of my job. I have found that this industry has a lot of very interesting people in it who have helped me to learn more about this business."

Here is a woman who entered the world of coin-op entertainment as a novice, with an impressive business background and a willingness to apply her talent and energy to the fullest degree. In the process, she has gained considerable expertise and a good handle on this industry, by way of her co-workers at the company, her dedication and her active participation at trade shows, distributor meetings and other company functions.

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