PRESENTS

FOCUS ON
BUSINESS IN THE '90s

NARM SPECIAL ISSUE

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

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

AD CLOSING MARCH 5 • ART DEADLINE MARCH 7

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CHARISMA BOYS: Phil Quar tararo, most recently Virgin Records senior VP, promotion and marketing, has been named president of Charisma Records, the second U.S. record label established by Virgin founder Richard Branson. Said Branson: “Due to the enormous success of our first American label, we felt the time was right to expand our presence in the marketplace and to adhere to our usual way of doing business—keeping things small and hands-on... Along with Jordan Harris and Jeff Aeyroff, Phil Quar tararo is an instrumental member of the team that shaped Virgin Records’ success.” Said the 34-year-old Quar tararo: “We are not going to be a boutique label, but a serious entertainment company that is sophisticated enough to hold its own with the majors but hip enough to make it fun and different.” Charisma, which is not to be confused with an earlier U.K.-based label, will be based in New York City.

THE ADVENTURES OF DAVID G.: Despite the recurring rumors that Geffen Records is up for sale, main man David Geffen insists that this is not the case. - However, he does admit talks have occurred with, among others, EMI, about the distribution of their product. Currently, Geffen is distributed by Warner Bros., who receives a 50% profit margin for doing so. He is also discussing an extension of their contract, which expires December 31, but under altered terms. In other Geffen news, the label has cast its eyes upon the environmental and ecological issues of the day. The original artwork for the upcoming Nitzer Ebb release was spotted-varnished with a UV laminate that destroys the ozone layer. The G ef fen art department pointed this out to the band and requested permission to use another process which did not do any damage. In addition, Olivia Newton John requested that her album packaging be done on recyclable paper, and since then, Geffen has been doing

GEFFEN AND GREENPEACE: Pictured at the presentation ceremony in Geffen’s Los Angeles headquarters are [f o r]: Dave Wakeling, Greenpeace staffer and former bassist of the band General Public, Karm, project manager, Greenpeace Records Project; Eddie Gil reath, Geffen Records’ head of sales; David Chatfield, chairman of the board, Geffen; Ed Rosenblatt, Geffen Records’ president; and Gary Gersh, Geffen A&R executive. The same with their other artists... The label recently presented the Greenpeace organization with a big check worth $407,205. This amount represents the first donation from the sales

TV programmer agreed to a one-month extension of its BMI licensing agreement under an increased fee structure.

WITH A BULLET: The Recording Industry Association of America

has announced its gold and platinum certification winners for the month of January. Fueled by his #1 single “Another Day in Paradise,” Phil Collins’ LP... But Seriously was simultaneously deemed gold, platinum and multi-platinum. Hitting the gold and platinum level were Bobby Brown’s Dance...Yo Know It!, Whitman’s Sip of the Tongue and Quincy Jones’ Back on the Block. Boston’s self-titled debut LP recently hit the 10 million mark, while their follow-up, Don’t Look Back, has sold 5 million. And the second Bloodrock LP, the Barely titled Bloodrock II, just went gold. It only took twenty years to do so... The RIAA has also announced its year-end summary of anti-piracy statistics and activities for 1989. Last year, the seizure of bootleg and counterfeit cassettes totaled 937,497. Of this amount, 300,000 were confiscated July 14 by the Los Angeles County Deputies when they smashed an alleged counterfeit tape ring.

EARTH, WIND & FLAME-BROILED: The Burger King fast-food chain and Columbia recording artists Earth, Wind & Fire have joined forces to celebrate Black History Month in February and promote the group’s new album Heritage. During the promotional campaign, 3,000 Burger King outlets in the top 47 markets will offer 12 million coupons redeemable for a $1 discount on the Heritage album, but only at participating Musicland and Sam Goody stores. Columbia’s vice-president of marketing, Sara Melendez, finds “the tie in between a food chain, a record label, and a record store to be very exciting.” The title track to Heritage was released as a single on January 15, the birthday of Martin Luther King Jr. With its “message of self-pride,” the track was the most-added record on urban radio that week.

FOR ONLY THE LONELY: The Universal Amphitheatre in Los Angeles will be the site of an all-star tribute to Roy Orbison on February 24. The concert, the first national public tribute to the singer since his death on December 6, 1988, will be a benefit with proceeds going to the nation’s homeless. For Royal Crown Cola, the Orbison concert tribute is an extension of their RC Really Cares for America’s Homeless program, which has raised $600,000 to date. The performance line-up at this point reads like a virtual who’s who in music today...and yesterday. The confirmed stars include: three of the original Byrds—David Crosby, Chris Hillman, and Roger McGuin; Gary Busey, T-Bone Burnett, Johnny Cash, John Hiatt, John Hooker, B.B. King, Iggy Pop, Michelle Shocked, Pete Townshend, Was (Not) Tina Weymouth and Chris Frantz of the Talking Heads, Dwight Yoakam, and many more. Missing from the line-up are known Orbison worshipper Bruce Springsteen, and all of Orbison’s cohorts in the Traveling Wilburys.

BLUES THAN JESUS ON THE DAY THAT HE DIED: Blues giant B.B. King is a busy cut these days. Not only is he scheduled for the aforementioned Orbison tribute, he’s also taking part in the International John Lennon tribute to be held in Liverpool, England on May 5. He recently made his first dramatic and musical role on a comedy series with his appearance on The Cosby Show (NBC-TV), and followed that up as a guest on You Don’t Look 40, Charlie Brown (CBS-TV). King’s also up for two Grammy nominations: his most recent album King of the Blues for Best Contemporary Blues Recording, and his duo with U2 for their single “When Love Comes To Town.” Big Time Blues Productions presents the 4th Annual George Smith Memorial Blues Harmonica Bloodout on Saturday, March 3 at the Music Machine in Los Angeles. On hand will be a barrelhouse of blues harp masters including Little Charlie & The Nightcats, Harmonica Fats, the Pontiaks, the Wilburys, Bruce Springsteen, Juke Logan & Bill Lynch, Blind Joe Hill, Al “Oatie” Blake and other surprise blues harpsmen...
GRAMMY CRACKERS: The National Academy of Recording Arts & Sciences Inc. has announced that the performance roster is set for the 52nd Annual Grammy Awards. Appearing on the show will be Bonnie Raitt, Aaron Neville & Linda Ronstadt, Rodney Crowell and Fine Young Cannibals. The list of presenters includes Dwight Yoakam, Olivia Newton-John and Paula Abdul. The year’s recipients of the Lifetime Achievement Awards will be Paul McCartney and Miles Davis. Polygram recording artist Terri Lynne Carrington has become the first woman to receive a Grammy nomination in the Best Jazz Fusion Performance category.

NOTES OF NOTE: Atlantic Records has established a $20,000 NARM scholarship endowment in the memory of Nesuhi Ertegun... "The Songwriter/Music Publisher Relationship: A Groovy Kind of Love" is the name of the next New York Music Publishers' Forum discussion, February 7 at New York's Holiday Inn Crowne Plaza at 4:30 p.m. Charles Sanders, Karen Brenna, Holly Greene, Erra Mohawk, Bernadette O'Reilly and Arnie Roman will be among the participants.

WHOM NEXT, FIREFALL?: Don Henley has confirmed that the Eagles will reunite. Considering how bitter it was over Joe Walsh performing "Life in the Fast Lane" on the recent Ringo Starr tour, it will be interesting to see if Mr. W's included.

WE'RE WITH THE BANNED: Public Enemy has been banned from Canada's music video station, the Much Music Network, because of "Welcome to the Terrordome," and its publicized anti-Semitic lyrics.

TICKETTAPE

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Life-like, aren't they?

BUT ARE THEY ANATOMICALLY CORRECT?: New Kids on the Block are now the new dolls on the block. Hasbro has just introduced a line of New Kids dolls ($12.99 each) and accessories. Accessories? We're talking clothes, masks, earrings, concert stage sets, puzzles, radios and all sorts of other teeny-bopper chaserai.

NO, NOT THE ONE FROM THE LOVIN' SPOONFUL: John Sebastian, Peter Baumann and John Paul Jones of Led Zeppelin.のthree well-respected leaders of the radio, records and beauty worlds," have teamed up to form the L.A.-based Progressive Broadcast-

ING, INC., which has begun life by purchasing Albuquerque Santa Fe's KLSK FM.

REMEMBER WHEN CABLE MEANT A TELEGRAM?: Digital Radio Cable is coming. You stand warned. It's a 24-hour digital stereo service with 28 channels of commercial-free digital programming, which you sign up for, for a fee, and then hook into your stereo. You say you've got enough cables running into your house already? Hey, don't tell us, tell Jerrold Communications, it's their baby.

TUNE IN: ABC Radio Networks is readying a pair of four-hour rock radio documentaries for later this year: Long Live Rock: A Memorial Day Tribute and Remembering Lennon. Lennon 10 Years Later. The first, featuring never-before- aired interviews with Janis Joplin, Jimi Hendrix and others, airs—right—around Memorial Day. The other, with new interviews with the usual old suspects, airs some time this Fall.

VAN HEUSEN DIES: Jimmy Van Heusen, the four-time Academy Award-winning songwriter whose works include "Come Fly With Me," "Singing on a Star," "All the Way," "September of My Years," "Moonlight Becomes You" and "Love and Marriage," died February 6 in California at the age of 87.

COHEN DIES: Berniece Cohen, ASCAP's director of musical theater activities and coordinator of awards, died February 5 in New York at the age of 64.

BOAT OF THE VAULTS: Columbia Records is releasing "one of the most controversial and politically crucial folk events of the 1960s" as We Shall Overcome, the complete historic live recording of Pete Seeger's 1963 Carnegie Hall concert. The 10-track double-CD set was originally released as a "highly edited" single album...

BUSY BEEZ: After a period of shakiness, the SST label is cranking things up by cranking things out. In the months to come, keep your eyes peeled for new releases from Trotsky Flicker, Elliot Sharp, Treacherous Jaywalkers, All, Black Flag, Peli Mell, Grant Hart and Bad Brains vocalist H.R.

Lee Jeske and Robb Moore
FAMOUS MUSIC: At Famous Music, acts will be showcasing for major labels in L.A. all this month, including Simply Precious, the hot hot hot girl vocal group who are signed to Melanie Andrews' production company, and an exciting new band, Climate of Crisis... Martika, who was a presenter at the American Music Awards, is currently enjoying her third smash single in the U.K. and Europe... Gerry Stober is co-writing with Jack Wagner (MCA) for Wagner's upcoming new LP... Michael Jay is finishing up the Anna Marie debut MCA project as co-writer/producer, and also has the first single, "All the Way to Heaven," on Seiko Matsuda's (CBS) album, which will have a worldwide release... Vicious Beat will be performing at the Urban Network Awards, and then start a 26-city promo tour...

MCA MUSIC: The mega-trio of Al Jarreau, Marcus Miller and Joe Sample, all members of the MCA music roster, were working recently in MCAs' L.A. recording studio on Jarreau's next album. Well-known producer Peter Wolf, currently on the charts with the Lou Gramm LP, is in the studio with Jeffrey Osborne (Arista)... Carl Sturken and Evan Rogers have completed two sides with the U.K.-based Brothers Band. The first single, "The Girl I Used to Know," is scheduled for an April release. The band will be performing at this year's NARM convention. Sturken and Rogers also co-wrote/produced the upcoming single for Bang (AKM), and await the release of the St. Paul (Atlantic) LP, slated for Spring. Writer/artist Michael Anderson (AKM) recently completed his album, Wilson/Phillips first single, "Hold On," written and produced by MCA staffer Glen Ballard, will be out any minute. Ballard has just finished his own LP for Capitol, with fellow MCA writers Jay Graydon and Cliff Magness. Their group will be called the Resistance... Also, Mark Goldenberg is producing several sides for the next Cetera (WB) LP...

PEER MUSIC: "Come Back Down" will be the first single from the forthcoming Tour of Duty/DOCD LP, which was produced by Marvin Etzioni (check out Marv on mandolin). Etzioni also has the title track, "Child Bride," on the new Katy Moffatt LP (Heartland/U.S. distribution by Rounder)... Look for the Church's upcoming Gold Afternoon Fix LP to be released the first week of March. Additionally, Church guitarist Peter Koppes (TNT), administered by Peer, has his solo Proto LP (MCA) due out now. EMI Records releases the Eels' LP is signed to an exclusive worldwide publishing deal, and are currently working on songs for their soon-to-be-presented showcase... Lambada masters by Brasilia will be released on Priority Records... And the recent hit, "Forever Young," which is a co-write with Kevin Savigar, is featured on the Red Stewart Storyteller / Complete Anthology LP...

INTERNATIONAL: Peer UK inks worldwide publishing deal with dance artist Cleopatra, (yes, that's her real name)... MCA Music president Leeds Levy announces the acquisition of Half Arnie's Star Music by MCA Germany. The deal was executed by Adrian Facklam-Wolf, managing director in Hamburg. The catalog contains approximately 1,500 copyrights, including several well-known songs by Udo Lindenberg and an album by Kraftwerk... MCA Music's French office concluded a similar deal with Gilbert & Jack Brands, VP of MCA Music International, which includes the acquisition and administration of local catalogs and copyrights in countries throughout Europe...

FILM/TV: EMI Music Publishing and NBC sign a worldwide music pact. Under the terms of this agreement, EMI will administer all of MCA's music-publishing interests, joint venture with NBC Productions, NBC News and NBC Sports to create marketing opportunities for NBC-owned music. Among the areas contemplated are soundtrack recordings and music videos, music-based cross-promotions, and the development of additional outlets for NBC's vast music library. Recent NBC Productions music crossovers include Michael Damian's "Braveheart," with the title theme of "Saved by the Bell," which will be featured track on a Cypress Records pre-teen compilation album; Eddie Money's recording of two title songs for Hardball and Wytont Marsalis' scoring of the pilot and series Shaw's Deal. EMI & NBC execs stated that they especially look forward to reaching the vast TV market with fresh sources of music by top composers and artists who may not have previously worked in TV... Eddie Brickell & New Bohemians' version of "A Hard Rain's Gonna Fall" is being released to CHR stations this week. The recording, produced by John Boylan, is drawn from the MCA soundtrack album from the hit film, Born on the Fourth of July, and is already exploding onto AOR, with more than 80 stations across the country programming the title song. "Hard Rain" is the first single from the LP. Commercial cassette release is slated for February 13. In addition, Brickell is seen in the film performing the classic Bob Dylan composition, accompanied only by her acoustic guitar. "A Hard Rain's Gonna Fall" is MCA's most recent release of exclusive material. Brickell has also earned a deal to record the soundtrack for an upcoming film, with the hit theme "Saved by the Bell," which will be featured track on a Cypress Records pre-teen compilation album;\n
MAN AT WORK: Wayfaring Sons, the debut LP by the Colin Hay Band, will be released by MCA on February 20. Hay was introduced to U.S. audiences as founder and leader of the Australian band Men At Work, whose debut album, Business As Usual, was certified quintuple platinum, and whose follow-up, Cargo, reached double-platinum status. Hay's first solo album, Looking Back Jack, was released in '86. Wayfaring Sons reflects Hay's Scottish heritage (his family moved "down under" when he was 14). Hay's voice and guitar are backed by a rich blend of instruments, including fiddle, mandolin, harp and banjo, Paul Gabriel's bass and Robert Dillon's drums. Believing that for a unit to feel like a band, there must be an organic process, Hay and the group toured throughout Australia for nearly a year before recording Wayfaring Sons with producer Elliot Scheiner, during the Summer and Fall of '89...

ON THE ROAD: As you read this, Lenny Kravitz (Virgin) is on the road with his first tour of the U.S., in support of his debut LP, Let Love Rule. After headlining venues across the Southwest in January, Kravitz joined Tom Petty and the Heartbreakers on the More Strange Behavior tour, which will last through March... HOT ACT TO WATCH FOR IN THE '80s: Innervoice, the L.A.-based pop/rock group, is currently in the process of releasing a MCA-issued LP, which includes Michael Damian, Brian Harlan... "Almo/Irvsing Music Publishing proudly announces the signing of Todd Cerney to an exclusive songwriting agreement. Cerney is currently writing with Cheap Trick, Vixen, Eddie Money, Jason Nord for Wolf, with plans to release a solo LP... Almo/Irvsing Music Publishing proudly announces the signing of Todd Cerney to an exclusive songwriting agreement. Cerney is currently writing with Cheap Trick, Vixen, Eddie Money, Jason Nord for Wolf, with plans to release a solo LP...

Hair, there and everywhere: Pretty Boy Floyd parties at the Palace... MCA recording artists Pretty Boy Floyd capped off a successful tour of the Western U.S. with a SRO show at Los Angeles' Palace. Congratulating the band members backstage as they get ready to tour Europe are (l to r): Billy Brill (senior vice president of promo), Vinnie Chas (PBF bassist), Al Toller (chairman, MCA Entertainment Group), Steve Summers (PBF vocalist), Geoff Bywater (vice president of marketing), Kristy "Krash" Majors (PBF guitarist), John Hey (vice president of album production), Kari Kane (PBF drummer) and Steve Meyer (senior vice president of product development).

 Roxette signs with EMI Music Publishing. Pictured at recent get-together, celebrating the signing of multi-platinum recording artists Roxette to a worldwide publishing agreement with EMI Music Publishing, are (l to r): Per Gessle of Roxette; Charles Koppleman, chairman and CEO, EMI Music Publishing; Roxette's Marie Frederickson; and Martin Bandier, vice chairman, EM-1 Music Publishing. Roxette enjoyed much success last year with its EMI debut album, Look Sharp!, which generated two number-one pop singles, "The Look" and "Listen to Your Heart." The third single, "Dangerous," is currently climbing the charts.
The Gospel According to Rocking Apostates

Faith No More

BY KAREN WOODS

FAITH NO MORE REMINDS ME A LOT of the neighborhood gang everyone wanted to be in when they were kids. The cool kids all hung out together, whether they really liked one another or not, because they had that indefinable something that made them cool. They were the guys everyone knew were the toughest, though no one could remember them ever getting in a fight. They wore aggression like a badge, and a mere threat was enough to keep the misfits in line.

This band has it. Completely aside from being technically brilliant, having the intensity and passion that is so sadly lacking in most rock music, and putting out one of the best records of the decade, late alone last year, Faith No More also has some sort of elitism, some sort of aura that either draws people in a primal way, or repels them completely. Listening to The Real Thing at maximum volume is one way of getting it. Seeing them live is even better. It’s an exercise in controlled violence, the kind that simmers just below the surface. Example: the song “We Care a Lot.” That’s what they are saying, but watching vocalist Mike Patton storm around the stage, the line “it’s a dirty job, but someone’s gotta do it” seems to sum up the general feeling better than “we care a lot about you people.” They are happy you’re there, they are glad you like them, but truth be told, if you didn’t, they wouldn’t lose any sleep. And please don’t be stupid enough to throw anything, okay? Sitting down and talking to them is like that as well. They are nice guys, polite, funny. Bassist Billy Gould even fixed my coffee for me. But there is still that something that keeps you from getting too close, keeps you a little on edge. It’s that kid thing again. You know it’s there, you don’t question it.

We get on the subject of sexism, somehow, obliquely, and guitarist Jim Martin makes it quite clear he doesn’t want to talk about it. This is not a sexist band, by any means, but I drop the subject anyway. So...let’s talk about...grandmothers. No, that could be construed as sexist...Let’s talk about what’s happening to the ozone layer. That’s neutral. None of us use hairspray. Let’s also talk about drummer Mike Bordin’s chemistry teacher.

Let’s talk about Grammys. Not grandmothers, Grammys, as in awards—as in the one for which Faith

No More has been nominated: Best Performance, metal variety, for The Real Thing. The whole thing, not just one song. Cool.

The nomination was, as Gould says, “a total shock. Total surprise. Never would have thought of that in a million years. I was surprised when we were nominated for the Bay Area Music Awards. I never even thought about [the Grammys]. I mean, I would figure...I just never thought about it.”

“I don’t think we really were nominated,” Bordin adds. “I haven’t seen it written down anywhere.”

Gould looks at me, and says “so, are you going to buy the record now?”

I have four copies. “But which ones did you get after the nomination?”, Gould asks.

None of them. “You’re weird. You probably have been since you were young, huh? You probably had a hard time fitting in, didn’t you?”

Bordin looks at him, “what is your point?”

The point is something of an existential one. You have a Grammy nomination, therefore you are, right? Who cares? As long as the record is being heard, and as long as Jethro Tull doesn’t win.

“She probably had the record before,” Martin decides, “but didn’t listen to it until after the nomination.” Yeah, right. Kiss my year-end awards, dude.

The Real Thing is Faith No More’s first record in about two years. The band—Bordin, Gould, Martin and keyboardist Roddy Bottum—concocted in the San Francisco Bay Area in 1982, with a different singer, a rather fierce looking guy called Chuck Mosley. The first anyone outside of California really heard of Faith No More was the 1986 single, “We Care a Lot,” which personally kept me sane during many a Washington D.C. traffic jam, and got the band an extraordinary amount of college/alternative airplay with its rap/metal hybrid and topical lyrics. It also got them signed to Slash. “We Care a Lot” was then updated, included on Introduce Yourself, and once again stormed the radio and club charts.

Constant touring and the pressures of being in a band started taking their toll on the volatile Mosely, and the focus of attention shifted from the music to the band’s internal problems and the external results. In the spring of 1988, Mosely and Faith No More parted company. The English music press in particular had a field day with this one, they’d been avidly following Mosely and Co.’s problems for months, and had been predicting a split.

“I think it was painfully obvious, if you ask me,” Gould deadpans. “Especially if you’d seen the interviews we were doing then, the way Chuck was acting, you’d have known it was only a matter of time.”

“He was out of his mind,” Martin says. “He was trying to kill himself.”

“Slowly,” Gould adds.

“He was hanging himself inch by inch, and gettingadder andadder about it all the time,” Martin explains.

Another example: he started killing fruit—oranges, to be specific. You get the picture.

This self-destruction phase went on for years, almost from the outset. “The lesson we learned from this whole thing is that patience and tolerance aren’t necessarily virtues,” Gould says.

“Being patient can make it worse in the long run.”

(continued on page 20)

Photos by Glen LaFerman

CASH BOX MAGAZINE 7 February 17, 1990
Ofra Haza: The Princess of Yemenite Pop

BY CHRISSY ILEY

NO ONE DRESSES LIKE OFRA HAZA. Day wear is a calf-length knitted tunic with sequined lemon skin and other sundry bits of fur and knitted leg-warmers finishing in a six-inch band of black sequins. Her style is Golde's Green High Street meets Yashmak City. Her crowning glory is a millinery device encrusted in sequins, something between a cupped and a crown.

Don't be fooled by the JPAness of this up-market flaza ensemble. Haza is a different sort of princess: the princess of Yemenite music. She is Israel's biggest star, shadowed by Ofra Haza, who wears the black-toussled hair, Carmen lips and jingly-jangly coin headdress of her Yemenite stage costume.

No one sings quite like Ofra Haza, whose latest Western album, Desert Wind, is just out. Her music is an Eastern warbling, akin to the Western ear, that impales notes smoothly and beautifully. The pop beat is disguised with Arabic pipes, darbukas and urgent percussion. This music sounds like a chant, a prayer, usually it is. Haza, who is spiritual and does a lot of thinking with God, sees one of her duties as keeping the Yemenite culture alive in a digestible East-meets-West format.

In her homeland, Haza is as MOR and traditional as Andy Stewart singing "Auld Lang Syne" on Hogmanay. In Europe she is altogether more right on. The Haza we know is from various strains of her walking-songs sampled on authentic house tracks. Sometimes they are just a portion for Eastern promise, sometimes, as on Eric B and Rakim's smash hit of last year, "Paid in Full," whole chunks of unmistakable Haza.

"When everyone congratulated me on my smash hit, and I was knowing nothing about it, at first I was cross," she says. "Then my company took them to court and they made proper royalties and explained they took my voice for their record because they loved it. I was flattered, but wished they had asked me first. Sometimes, when things seem the worst, the most disappointing, you feel a victim. Then I saw this was destiny and I should make songs in half English, half Arabic, and try to speak to the West world. This court case changed my destiny.

"When my voice is on acid house tracks, most of the time I don't bother to collect the royalties," Haza continues. "I know the music has been criticized, but I see it as Yemenite music played in its original form. Chanting and dancing, the rhythm soaring, the praise of God soaring, the bodies moving and the soul uplifting. My songs are meant to be danced to till sweating. I do every day. It's a wonderful exercise routine. And I prefer to listen to my own songs. I like to keep thin, but I am not selling my sex the way someone like Madonna does. I sing good songs with messages."

The message is to know God, to recognize destiny and to empathize with human conflict. Haza's current conflict is that hearty old chestnut of singing career versus traditional marriage role.

"I'm 30 and I want children, at least four," Haza insists. "But I want to be married only once. I couldn't bear to go through what some friends of mine who were married have. Sometimes because they married young they grew into other people. Sometimes they became victims and were dumped. I couldn't bear failure and I knew I had a lot of singing to get out of my system. I would not want to sacrifice my career for children or children for career. At my age there is a lot of pressure just to get married and conform. But I want a marriage that will last until I die, and this is the wrong reason.

"For the past two years, Haza has been dating a man who makes "small things" for airplanes. The pressure to marry cannot be easily dismissed. Haza speaks gently and earnestly, but suddenly her eyes seem to plead for approval. She is almost whispering as she says, "My mother is my heroine. She has a beautiful voice, which sung to me throughout my childhood. Heritage is my earliest memory. There were nine children and we lived in one room, four to a bed. No toys, only our voices and percussion. No money, yet our childhood was rich. Every girl wants to have a husband and babies. That is their destiny and the one my mother would want for me. Yet God sent me a sign to show me I must sing."

"I was going home in a small six-seater plane after a performance," Haza remembers. "We had to go through fog and rain and mountains. We were lost, we couldn't see anything. Then there was a noise. My legs hit me in the chest. I remember I thought I was dead. Everyone thought we were dead because no one could find us. People said if that plane crashed no one could survive."

"I have passed out. I remember my sister saying we've got to get out. I was screaming. 'I'm not going to jump.' But we had already landed on the mountain. All six of us survived. It was a miracle. I felt born again, to reach my destiny anew. God had saved us. He stopped the plane from blowing up by making it rain, and the engine, which could have blown up, He threw miles away to another mountain. I feel He is present, guarding me. It is important for me to sing for my country, to keep those traditions alive."

"I am passionately patriotic. She mumbles sentences beginning, "Yes, but do you understand what the Holocaust did to us..." Like all girls, she served two years in the Israeli army. In Israel, no one resents national service.

"We do it with grace," Haza explains. "Like protecting our family, we must protect our country. We are a small state surrounded by enemies. There is no choice. I was taught how to use a gun, but did not have to carry it. No one wants to fight to kill. These Americans that went to Panama, that talk about a woman's equal rights to kill, I think they are bored—boiled women with no real cause, not knowing the real dangers of war. War is not a battle of the sexes, but a battle of humanity against humanity. Men who go in the army do not want to kill. That misery has been with some of my friends all their lives. Men in Israel fight to protect. Anyone who really wants to fight, what they are fighting for doesn't get into squabbles of who should be doing the shooting. If they learn that war is not a game we would be less threatened. Don't we all want a peaceful world?"

Thompson Twins Call the World's Bluff With Two of a Kind

BY ERNEST HARDY

ALTHOUGH IT IS SOMETIMES HARD TO REMEMBER in light of what came afterward, the early eighties were a time of great hope and promise for pop music fans. Prince blunted the Broadway and his fans were growing, and Thompson Twins, for a while at the top of the heap, voluntarily stepped down from it. When world politics swung to the conservative, with Reagan and Thatcher setting the mood and tone, the music world followed suit. MTV abandoned the potential for innovative, imaginative programming in favor of the safety of the familiar. Radio became a solid bastion of segregation. Record companies took chances on no one but clones. The Thompson Twins, whose hits included "Lies," "Hold Me Now," "Love Your Side" and "Doctor, Doctor," among others, became disillusioned with the whole process.

"The more conservatism is thrust upon you," says Tom Bailey, "you either go with it, or you rebel against it. Whenever we felt pressured to go with it, we felt really uncomfortable, even guilty."

The group, feeling the pressure of a changing musical climate, eventually went through personnel changes, streaming in from a trio to a quartet to a quintet (their present incarnation of Tom Bailey and Annah Currie) when Joe Leeway left to pursue outside interests. Currie and Bailey, after some time away from the limelight to rest and rethink their careers and lives (the two are only referred to in the British press as a "couple"), found themselves with the desire to not only write and record again, but to do so for other artists. That desire led to them working with Deborah Harry on her recent Def Blond and Blonde album, including writing and producing the hit single, "I Want That Man."

"We started talking to her [Harry] through our manager, [who] she'd been talking to in New York," Bailey explains. "At that point she was looking for a way to organize her album. We'd been ranting about wanting to write songs for other people, so our manager said to give her a call. We had an instant understanding of what she was looking for. We wrote a couple of songs, one with her, and had a hit of fun."

An unexpected link between Harry's album and the Twins' latest, without it is that both contain brief lyrical tributes—in 'I Want That Man' on (continued on page 20)


**SHOCK OF THE NEW**

SOMETIMES I RUN ACROSS A BAND that isn't exactly shocking, and is new only in the fact that no one has heard of it—yet. A Louisville, Kentucky band called Domani is one such band. This is a lot more, well, mainstream (normal?) than the stuff I usually listen to, but even confirmed social misfits like myself can find merit in something that doesn’t quite conform to our vision of the world.

To make a long story short, this is a great band. The three-song demo I managed to get my hands on is a succinct demonstration of exceptional songwriting. The words, especially of “Train Bound for Morning,” could stand on their own as short poems. It’s hard to believe in a world of one-hit wonders, that there’s become a lot more than words. That’s the true purpose of a song, anyway: to communicate something on two different levels: one cognitive, one emotional. If it works, it’s wonderful. If it doesn’t, it’s New Kids on the Block.

But, Domani’s music itself is exceptional. The songs are blues-based, but true blues, not the second-cousin-twice-removed sort of stuff which we’ve been hearing a lot lately. The vocals are gravely, Joe Cocker-ish, sincere; everything in its place, everything has its place. The guitars don’t overpower the keyboards; the rhythm section is to frame: “you, but doesn’t rule the windows; the tunes are solid, fleshed out, healthy—and this is a demo tape.

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**Domani**

Domani consists of vocalist/guitarist Todd Johnson, guitarist John Bejandes, bassist Sam Anders, drummer Stuart Johnson and keyboardist Todd Smith. The core of the band is the Johnson brothers and Bejandes; Anders and Smith joined last year.

“We’re all from Louisville,” Bejandes explains. “Stuart and Todd and I have been together for about four years. We lived in New York for about three years, then moved out to New Jersey, lived in a cabin for a while, then this Summer we came back to Louisville, and put the band together, with two people we’d known for a long time. We’ve been playing ever since.

Bejandes and the Johnsons have known each other “forever. I was in a band with Todd when I was about 15,” Bejandes says. “Up until about four years ago, it hadn’t really been something that we were going to do for a living. But when we moved to New York, we decided we wanted to make something happen. Louisville is a strange town. You kind of have to leave to feel inspired. It’s a strange thing in a place like that. In order to move, in order to act, you have to leave.”

When we spoke, Domani was in Los Angeles for last week’s Left Coast showcase—one that was expected to draw the same massive A&R turnout as the Christmas-time CBGB gig in New York. Rehearsal for these “meet-the-labels” gigs was an unexpected and unexpectedly pleasant tour with RCA artist Grayson Hugh last year. “We did about 35 shows with them,” Bejandes says. “It was good, it was an incredible first thing to do. I mean, a warm-up band is usually kind of shoved aside, but these guys really went out of their way, which was really great for us, because we’d never played (as a band) before. The people that did that tour ended up doing some shows for us, a couple of showcases, because we all got along so well.”

With playing out as a band conquered, now comes the songwriting part of it. At this point, the songs are credited to Bejandes and Todd Johnson, but Bejandes says that’s starting to change. “Most of the songs we’re playing now were written by the three of us, before we put the band together. We’re just now starting to write songs as a band,” he explains. “Up to now, I’ve written most of the material—all of the lyrics, and most of the music. Todd wrote the other part of the music. So it’s mostly, at this point, two people, but it’s really open.

A great deal of the time he spent in New York has gone into Bejandes’ songs, something he freely admits, especially the above-mentioned “Train…"

“That song sort of represents as much of myself as I’ve ever gotten into a song, at one time.” He also tends to write in visuals: “That’s another thing I like about New York. It’s sort of like a landscape, but it’s a symbolic one. You can use something that is so simple [a train, for example, or a Wyeth painting] and use it to represent something so much bigger.” He pauses, half-laughing. “You can make it representative of New York.”

The visual side of the song leads to the emotional side, in Domani songs as in life. “I don’t use the word ‘I’ as a first person sort of thing,” Bejandes explains. “It’s not so much ‘This is how I feel.’ It’s more like this is what I want anyone else who was listening to take it from that perspective, like themselves reacting to whatever the visual was.

Trains and bread lines, stations and paintings and old photos, words and music—what more can you ask for.

**Stay tuned.**

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**LAMBADAVILLE, TWO:** It’s funny how things go around. One of the daily papers in Rio features a huge story about Margareth Menezes, focusing on her great success in America. Have you heard of Margareth Menezes? That’s right, she’s the Brazilian lambado singer. Everyone in Brazil is out in the streets for her music, it seems. She’s got a lot of the same kind of clout down there, the same kind of impression she made on people who caught that show, I don’t know. (She honestly didn’t make much of an impression on me, in the couple of brief appearances she had.) But the fact that Byrne picked her seems to have validated her presence in Brazil (it also got her the New Year’s live gig here at SOB’s in New York. During heavy rain in Brazil, she was in the small, minuscule foro).

(“Let’s go see this Brazilian singer who is suddenly such a big star in America.”)

She also made a last-minute appearance at Hollywood Rock, subbing for Gilberto Gil, whose son was nearly killed in a car accident that day. It was a confused performance, to say the least. She didn’t even make much of an impression. She seems prized for a lambada shot here in the States, what with a new island contract, but I don’t know; perhaps I need to hear her in better circumstances, but it seems that there are singers in Brazil more likely to wow us jaded Americans.

Packing ’em in Rio was one such singer: Elba Ramalho, a stunning Brazilian powerhouse who has yet not found the way into America’s ears (somewhat well-intentioned, well-placed Brazilian promoters are trying to give her a U.S. push). She’s in the midst of a two-month stand at Canecao, the 3,000-seat nightclub that is Rio’s main music venue (that right: five nights a week, two months, 3,000 seats, and almost every show sold out). Ramalho was described by a member of Morricone’s “A Brazilian Tina Turner” fit be was off the wall, however, in two areas: she’s a super-duper singer and she’s got a pair of legs to which my meager storehouse of words can’t do justice (a Ramalho T-shirt, for sale at the show, features only her legs). Ramalho’s the real lambado: her music is shot through with the Northeast folk music (based around sambadacciding addictions) that is a lambada. She fits the old American Carmen Miranda stereotypes of the Brazilian bombshell (sexy, loose, carefree, feminine), and her shows are simultaneously classy and tacky in an appealing way. Right now, she’s got a fine compilation available here as part of PolyGram’s Personaldie series. Check it out before you go back. It’s got a great cover, and isn’t a cheapie.

**Brazilian Roots-Samba** features three singer/songwriters—Nelson Sargento, Wilson Moreira and Monarco—who write the sambas that, by Carnival, are supposed to try to embrace simple life—a kind of way they are trying to get the hell out of there. Sargento should be quite a novelty: an American looking to hunker down in Rio. They are terrific albums, different from most of the Brazilian compilations available stateide in that they focus on two forms fairly obscure outside of Brazil: old guard samba and forro.

**Brazil: Forro (Music for Maids and Taxi Drivers)** is a compilation of forro, the ratchey Northeast accordion music that is at the very core of lambada. Fans of zydeco should leap for this set; it’s almost startling how similar the two music are. **Forro** will be the subject of Byrne’s next compilation, which is likely to be passed over. It’s on this mix that the two forms are present, and are trying to get the hell out of there. Sargento and Monarco are both recommended to anybody interested in Brazilian music beyond bossa nova and MPB.

As for bossa nova and MPB, PolyGram continues its praiseworthy domestic issuing of great Brazilian albums—not compilations, but the whole feipojadas—just releasing three important albums that, no matter how you slice them, are bona-fide classics. First there’s the soundtrack to Black Orchis, the movie that introduced America to bossa nova, and to the music of Antonio Carlos Jobim 30 years ago. It’s a landmark, no two ways about it, and the CD is fitted with a bonus track: a medley by guitarist Bola Sete of the three most famous numbers from the film. Jobim’s “A Felicidade” and Luiz Bonfá’s “Manha de Carnaval” and “Samba de Ouro.”

Jobim is also represented by his landmark collaboration, Elis & Tom, with the late Elis Regina, considered Brazil’s greatest pop singer. This album has never before been heard in America and is a masterpiece; those who must: the crystalline sweetness of Regina’s voice and the boozzy roughness of Jobim’s voice, mixed around Jobim’s bittersweet melodies, make for a bossa nova sonic the likes of which hadn’t been heard since Joao Gilberto’s classic original recordings. (“Aguas de Março,” Jobim’s most famous tune, which is given a dub-style road trip here, is the title of a Joao Gilberto album also to be reissued by PolyGram.)

Just out also is Milton Nascimento’s early-’80s Anima, one of his very best albums. Nascimento is a great songwriter who has come close to creating the crystalline visions of many of the other great singers and composers of the post-bossa nova generation and why so many people consider him one of the world’s greatest pop musicians. Caetano Veloso and Simo Tinuvin take guest appearances on this album, which Nascimento, in the dedication, says “contains everything I believe in.”

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**Lee Jeske**

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**Karen Woods**
ON JAZZ

Mel Lewis: “Count Basie told me, ‘You know, if you quit, if your band ever breaks up, that'll be the end of the big-band era. If you fail, if you throw in the towel, nobody will start a band.’

Twenty-four years this month, the Thad Jones-Mel Lewis Jazz Orchestra played a Monday night at the Village Vanguard. Monday night was a dark night at the Vanguard and 1965 was the beginning of the dog days for jazz; rock and roll was knocking it for a loop. Big bands were dead, small bands were dying, and many of New York's finest jazz players found themselves employed in Broadway pits and commercial jingle studios.

The idea of the Jones-Lewis band was to get some of those players on Monday nights—everybody was off on Monday nights—and let 'em wall. Comprised of Lewis, a great big-band drummer whose modus operandi was to power a big band as if it was a quartet; Jones as chief writer, arranger, trumpeter and all-around frontman; and some rarin'-to-blow soloists; the Thad Jones-Mel Lewis Orchestra, with the support of Vanguard owner Max Gordon, settled in for a gig that has never ended.

Mel Lewis died on February 2 from cancer at the age of 60. Thad Jones died in 1986, but was already eight years gone from the band. The Mel Lewis Jazz Orchestra is one of the world’s best big bands, and it has lasted—despite the death of both its founders—by maintaining an orchestra in a combo world—for one reason: Mel was not ready to let Count Basie down. Lewis, who cut his teeth in big bands in the late ‘40s, was committed with all his energy to the idea of a jazz orchestra. He had some fine players, a wonderful, constantly-growing book and an outlook that said, “Hell or high water, I'm keeping this band together.”

Melvin Sakoloff was born in Buffalo on May 10, 1929. By the time he joined the Stan Kenton Orchestra in 1954, he had put in time with Buddy Roop, Alvin Roy, Tex Beneke and Ray Anthony and was highly regarded for his compact, sexy-pocked, but exciting playing. After Kenton, Lewis put in stands with Terry Gibbs, Gerry Mulligan, Benny Goodman and a variety of other jazz bands large and small, but it was when he hooked up with Thad Jones in New York in the mid-’60s that he sealed his lock on jazz greatness. The Thad Jones-Mel Lewis Jazz Orchestra—“in full flight—with Pepper Adams, Joe Locke, Jimmy Knepper, Roland Hanna, Richard Davis, Dee Dee Bridgewater, Quentin “Butter” Jackson and all the other great players who went through the ranks—was something to hear.

It wasn’t until 1974, according to Mel Lewis, that the band was finally a full-time, year-round band. That year the band had played concerts and, after 13 years, the band was finally a full-time, year-round band. It was then that Thad Jones up and left. He went off to live and work in Europe, leaving his band, and partner, high and dry. Lewis never forgave him, but it steered his resolve to keep the band going, as the Mel Lewis Jazz Orchestra.

“I told my wife, I said, ‘Patsy, I’m going to fight this out... until I see defeat,’ like if Max fired us,” Mel told me in 1982. “Oh, Max kept saying he’ll be back and all. And I said, ‘Hey, Max, I don’t even want him back now. Do you realize what he’s done to us? What’s the point in him coming back? The man is wrong.’ We’ve got to go in another direction. I’ve got to start looking for other people to write.” And he said, ‘Well, we’ll keep it going, don’t worry You’ve got this job as long as you got the band.’

Max Gordon, who died last year, and Mel Lewis were a pair of mensches. Lewis kept the band going—utilizing Bob Brookmeyer, Bill Holman and other arrangers (including, eventually, the members of the band, coming to terms with Jones's great charts, building a stable of players that includes Dick Oatts, Joe Lovano, Ken Werner and John Mosca), pursuing record deals (the band has been making fine albums for Musicians); and doing sideman gigs to help finance the band.

Throughout his cancer treatments, when he was physically able—which was more often than not—Lewis was behind the drums with his band, on Mondays at the Vanguard and on tours of Europe and Japan. He also became the drummer for the American Jazz Orchestra, the John Lewis-led jazz repertory band. Last October, he wrote: “I’d like to express my heartiest thanks to my great band, to my band’s frontman, director, and leader, to my fellow bandmates. To my family and friends, I offer my love and appreciation. Thank you for being there for me and showing me that love and support can make this journey easier.”

Lee Jeske

■ JAZZ PICKS

■ STAN GETZ: Anniversary (Emarcy 838 768-2)

Anniversary is the welcome return of the tenor sax great, who has been sidelined with illness. This ‘57 live date, with the sleek backing of Kenny Barron, Rufus Reid and Victor Lewis, shows him in tip-top form on a strong program of standards, with everybody stretching out nicely. The return of Getz continues with a new A&M recording later this year.

■ THE HARPER BROTHERS: Remembrance: Live at the Village Vanguard (Verve 841 723 2)


■ DAVE FRISBERG: Let's Eat Home (Concord Jazz CCD-4402)

Let’s Eat Home, the new Concord Jazz release, from Dave Frisberg, is the place to be, spoken fausse. / I like to dine in a Florentine palazzo / You can call me Fausto / That's alright with me... If those lyrics tickle your soul, you're a Dave Frisberg person and this fine new album needs no further recommendation. Fith and wry wit with a squeaky voice (and several well-deserved piano features).

■ GEORGE SHEARING: Piano (Concord Jazz CCD-4400)

The classiest of jazz pianist in oh-so-refined solo readings of standards, originals and some worthy oddities played with the delicacy of a gem cutter.

■ CHRIS FLORY: For All We Know (Concord Jazz CCD-4403)

The Charlie Christian-influenced guitarist from Scott Hamilton's band debuts as a leader of the helm of an old-fashioned organ-guitar-based swing quartet.
NEWS: When the rap duo 3rd Bass came out swinging at the posings of the Beastie Boys, I was not alone in offering some amused applause. So I've been left with my jaw scraping the floor following coast-to-coast club dates in which the rappers have spewed homophobic garbage at the audience as part of their routine. Maybe it's just me, but it boggles the mind that two Jewish guys who would go out of their way to stress their empathy with and love for the black community culture would turn around and revel in the hatred and ignorance traditionally aimed at another community. How very cool...

Neneh Cherry is looking to record her next album in Jamaica and may collaborate with UB40's lead singer, Ali Campbell, on a few tracks. Here's hoping the folks at Virgin know what to do with the album when it is completed. In recent interviews with the British press, Cherry has shrugged off the disappointing public reception to the singles following "Buffalo Stance." (Though "Roses on the Wind," reportedly Cherry's least favorite track on the album, did reach the Top 10, only to resurface in a drastically altered, and improved, version on the B-side of Cherry's last import single, "Inn City Mama." She told one reporter that what the public wanted was "Son of Buffalo Stance." Maybe. But marked record company indifference following the initial wave of success with coupled (confused radio programmers who couldn't quite pigeonhole the rest of the album) didn't help matters either...

MC Hammer releases a new album, Publicity Don't Hurt 'Em, on February 22. It will include rap versions of the Chi-Lites' "Have You Seen Her," the Jackson 5's "Dancing Machine" and Earth, Wind and Fire's "One on Your Face," as well as the current single, "Help the Children..."

KRS-One has joined forces with those darlings of the college radio crowd, Michael Stipe of R.E.M. and Natalie Merchant of 10,000 Maniacs, to save the planet. He's just finished mixing "The Greenhouse Effect," a rap dealing with the destruction of the world's rain forests. Alternative music pin-up Stipe is producing the single...

Ernest Hardy

**NEW BEATS**

**Singles**

**KING DEE & THE BISHOP**: "What's Your Opinion?" (Orpheus V-27272)

The opinion is, maybe these guys should rap on something with at least a glimmer of substance. It's just a tad self-indulgent (not to mention tired and weak) to deliver a rap whose sole function is to ask, "What do you think of this rap?" The intent is, supposedly, humorous; the effect is that of watching a none-too-bright dog chase its tail.

**Albums**

**45 KING WITH LAKIM SHABAZZ, ECT. Smokin' Hip House** (Tuff City Records TAI LP 4448)

For once, truth in advertising. The title says it all. Though the raps consist of little more than, "Let's get this party started," "C'mon get on the floor," etc., this collection showcases one of the best collections of the hip-hop/House hybrid (infectious house tracks pumped up by wicked beats) that you will find. It's that most valued piece of vinyl: the complete party album.

**TONY SCOTT**: That's How I'm Living (Next Plateau PL1022)

Scott, for the most part, keeps it at mid-tempo—the better to communicate, my dear. Even when the aim is to get you to move, you never lose the feeling that the raps are being tightly held, that your attention is being firmly guided. One reason for that is the prominence of the vocals in the mix...way out front. That, coupled with Scott's carefully studied delivery, smoothly draws you into what's being said:

"Workin' Hard For the Money: RCA recording artist Tyler Collins relaxes while listening back to the re-mix of her new single, "Girls Night Out." Left to right are re-mix producer Larry Robinson, Collins and engineer John Van Nest."

**CASH BOX MAGAZINE**

February 17, 1990

The grey shading represents a label, indicating strong upward trend movement.
**DEF SLAMMIN IS BACK WITH A HOT ONE:** All eyes may not be focused on *Def Slammin* Records, but there is noteworthy speculation on the potential of its second release, "Smooth Criminal." b/w "Do It 'Til You're Satisfied." The single is taken from the forthcoming debut album by Kaos & Mayhem, entitled *Rap World*. This talented duo is considered by many musical experts to be one of the hottest upcoming rap artist for the '90s.

Kaos (Gregory Lee Scott, the D.J.) was born in Los Angeles with high hopes of someday becoming an entertainer. His search for stardom began at an early age when he started break-dancing and poplocking with an independent dance group. Dancing didn't quench his desires for stardom, so he continued his trek to find a way into the entertainment industry.

Mayhem (Austin Patterson, the M.C.), also born in Los Angeles, began rapping in junior high school as a seventh grader. He worked on perfecting his skills by rapping to the tunes of the Sugarhill Gang in 1979. This is when he promised himself stardom. Scott and Patterson came together with friends and relatives in a group called Phi (Doctors of Philosophy). The group later split, but Scott and Patterson stayed together and formed Kaos & Mayhem.

Their other single, "Love Is a Mack," is expected to break through for a new style of "easy-listening rap." It features the sensuous voice of labelmate Larry Sanders, and should help set a new dimension to rap music, Kaos & Mayhem, with their style and technique, will go straight to the top in the '90s.

*Def Slammin* Records is not completely new to the industry. The first release was "Hollywood Fakers" by Flynn Pryor, Quoting Nino Bernard, CEO of the company, "Hollywood Fakers" sort of fell through the cracks. A re-mix and re-release is in the planning, in order to get those tracks filled in, and *Def Slammin* is in pursuit of industry recognition and respect for their ability to be a hit-making record company.

Bernard says, "the response from programmers around the country has been favorable and we can probably expect to see sufficient momentum very soon." He appreciates support where he can get it, but understands acceptance doesn't come easily in this business. Therefore he has set his goals, and plans to pursue them tenaciously. In this writer's opinion you can expect to see and hear an abundance of hit product from Bernard and *Def Slammin* Records.

**TALENTED DUO:** You first heard of the talented duo of Lawrence E. Pickens and Martin J. Dunn in 1988. They enjoyed domestic and international success with their smash single, "All I Wanna Do Is Dance," on their independent label Sinewave Records.

As the artist/production team known as Hybrid (a person produced by the blending of two diverse cultures or traditions), they attracted a lot of attention from many major labels but felt the timing wasn't right, so they decided to dedicate 1989 to writing newer and more creative songs for the '90s. With the ladies and gentlemen, they are back, shopping some hot songs, all written, arranged and performed by Hybrid. In fact, several of their songs have been picked up by a certain label. They have material ranging from heart-wrenching ballads and driving pop-rock, to funk and rap. If your company is in need of some potential smash product, do yourself a favor and contact these talented young men at (212) 727-0445.

Bob Long
# CASH BOX CHARTS

## TOP R&B SINGLES

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

February 17, 1990

### #1 Single: Skyy

<table>
<thead>
<tr>
<th>Track/Week</th>
<th>Last Week</th>
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<tbody>
<tr>
<td>1</td>
<td>Real Love (Atlantic 7-88410)</td>
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<td>2</td>
<td>No More Lies (Ruthless Atlantic 7-99149)</td>
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<td>3</td>
<td>Walk On By (Next Plateau 50111)</td>
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<td>4</td>
<td>It's Gonna Be Alright (Jive 1290)</td>
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<td>5</td>
<td>Make It Like It Was (Columbia 38-73022)</td>
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<td>6</td>
<td>Scandalous (Paradise Park/Warner Bros. 4-72824)</td>
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<td>7</td>
<td>Opposites Attract (Virgin 7-99145)</td>
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<tr>
<td>8</td>
<td>I Wanna Be Rich (Solo 74005)</td>
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<td>9</td>
<td>Jazzie's Groove (Virgin 7-99145)</td>
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<td>10</td>
<td>WHERE DO WE GO FROM HERE (Motown 20:Stevie Latiwaw (With Johnny Gill)</td>
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<td>11</td>
<td>Can We Spend Some Time (Columbia 38-73028)</td>
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<td>12</td>
<td>SPECIAL (Motown 2004)</td>
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<tr>
<td>13</td>
<td>SHOULD HAVE BEEN YOU (Geffen 3653)</td>
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<td>14</td>
<td>YOUR SWEETNESS (Motown 1976)</td>
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<td>15</td>
<td>Expression (Next Plateau 50101)</td>
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<td>16</td>
<td>NO FRIEND OF MINE (Warner Bros. 7-22769)</td>
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<td>17</td>
<td>I'll Be Good To You (Owens/Warner Bros. 22667)</td>
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<td>18</td>
<td>WHAT CAN I DO (Motown 36511)</td>
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<td>PROMISES, PROMISES (Geffen/Reprise 7-22781)</td>
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<td>20</td>
<td>I'll Be Your (Dream Lover) (Sam 5004)</td>
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<td>HEAVEN (Island 7-99139)</td>
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<td>BUDDY (Tommy Boy 93)</td>
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<td>UNDER NEW MANAGEMENT (Atlantic 8576)</td>
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<td>SILKY SOUL (Warner Bros. 7-22738)</td>
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<tr>
<td>26</td>
<td>GET'S IT ON (Island 96252)</td>
</tr>
<tr>
<td>27</td>
<td>ESCAPE (A&amp;M 1495)</td>
</tr>
<tr>
<td>28</td>
<td>I GET THE JOB DONE(Warner Bros. 7-22719)</td>
</tr>
<tr>
<td>29</td>
<td>HERITAGE (Columbia CSK 72065)</td>
</tr>
<tr>
<td>30</td>
<td>SECRET GARDEN (Owens/Warner Bros. 7-19992)</td>
</tr>
<tr>
<td>31</td>
<td>(YOU MAKE ME FEEL LIKE) A NATURAL MAN (Warner Bros. 7-22982)</td>
</tr>
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### #1 Debut: Technotronic #76

<table>
<thead>
<tr>
<th>Track/Week</th>
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<tbody>
<tr>
<td>51</td>
<td>Treat Her Right (Epic XSLS-01956A)</td>
</tr>
<tr>
<td>52</td>
<td>Tender Lover (Solar/E.P.A. 7F4 47003)</td>
</tr>
<tr>
<td>53</td>
<td>Whatcha Gonna Do With My Lovin' (Virgin 95670)</td>
</tr>
<tr>
<td>54</td>
<td>Spread My Wings (Atlantic 4-84724)</td>
</tr>
<tr>
<td>55</td>
<td>Sorry (Baby I Can't Hold You) (Pose Wow 452)</td>
</tr>
<tr>
<td>56</td>
<td>Stay Here, Stay Near (Tabu/Epic 72098)</td>
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### To Watch: The Gap Band #57

<table>
<thead>
<tr>
<th>Track/Week</th>
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<tbody>
<tr>
<td>57</td>
<td>Addicted To Your Love (Capitol 72376)</td>
</tr>
<tr>
<td>58</td>
<td>Going Home (Rhino 9303)</td>
</tr>
<tr>
<td>59</td>
<td>Still Crazy For You (Coast 2159)</td>
</tr>
<tr>
<td>60</td>
<td>The Gas Face (Def Jam/Columbia 38-73046)</td>
</tr>
<tr>
<td>61</td>
<td>Knock Me Off My Feet (Orpheus/EMI)</td>
</tr>
<tr>
<td>62</td>
<td>All Night Long (Jive/RCA 1307)</td>
</tr>
<tr>
<td>63</td>
<td>I Found Lovin' (Uptown/MCA 73292)</td>
</tr>
<tr>
<td>64</td>
<td>I Sleep Much Better In Someone Else's Bed (Jive/RCA/Bizzare/Atlantic)</td>
</tr>
<tr>
<td>65</td>
<td>Pump Up The Jam (SBK 79170)</td>
</tr>
<tr>
<td>66</td>
<td>Got To Have Your Love (Capitol 15531)</td>
</tr>
<tr>
<td>67</td>
<td>Stay (Warwick 7059)</td>
</tr>
<tr>
<td>68</td>
<td>Girls Nite Out (EMC 9714-1-PO)</td>
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<tr>
<td>69</td>
<td>Owwww! (EMC 53736)</td>
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<tr>
<td>70</td>
<td>Never Too Much Of You (Motown 73088)</td>
</tr>
<tr>
<td>71</td>
<td>Wrap You Up (Warner Bros. 71996)</td>
</tr>
<tr>
<td>72</td>
<td>Two Ships In The Night (Arista 7-8593)</td>
</tr>
<tr>
<td>73</td>
<td>All Or Nothing (Motown 73087)</td>
</tr>
<tr>
<td>74</td>
<td>To Know Someone Deeply Is To Know Yourself (Columbia 7-35517)</td>
</tr>
</tbody>
</table>

### Terrence Trent D'Arby

75 | 5 |

77 | NOTHING'S TOO GOOD FOR YOU (Polydor) Main Ingredient 84 | 2 |

78 | Get Up (Before The Night Is Over) (SBK 7315) Technotronic DEBUT |

79 | Love's On The Run (Motown) TEMPTATIONS DEBUT |

80 | Poison Ivy (Pandisc 9306) The Young And The Restless 83 | 3 |

81 | Playtoy (Outpost 9305A) Carmin 85 | 3 |

82 | All About Love (Sleeping Bag 40151) Joyce Sims 82 | 4 |

83 | Don't Wear It Out (Tutu/Epic 72005) Mary Davis DEBUT |

84 | The Message Is Love/Arthur Baker/Backbeat Disciples Featuring Al Green 86 | 2 |

85 | Ready Or Not (Virgin 98999) After 7 87 | 2 |

86 | Every Little Bit Hurts (Orpheus/EMI 72264) Jaki Graham 88 | 2 |

87 | Love You Honey (A&M) Randy & The Gypsish DEBUT |

88 | Pipe Dreams (Columbia 38-73023) Oran "Juice" Jones 64 | 10 |

89 | All Of My Love (Columbia CSK 72030) Gap Band 73 | 17 |

90 | Come Together As One (Hi Records 7-85939) Will Downing DEBUT |

91 | Serious Hold On Me (EMC 50231) O'Jays 74 | 18 |

92 | Time Waits For No One (Paisley Park/WB 9-29707) Mavis Staples DEBUT |

93 | This One's For The Children (Columbia 38-73040) New Kids On The Block 89 | 8 |

94 | You Make Me Wanna Give It Up (Epic 95670) D'Atric Hacks 76 | 10 |

95 | Blame It On The Rain (Arista 1-9964) Milli Vanilli 77 | 16 |

96 | Friends 4-Lovers (Columbia 38-73110) Full Force 80 | 15 |

97 | Whatcha Gonna Do? (RCA 99097) Tyler Collins 92 | 18 |

98 | Foolish Heart (Wing 897-678-7) Sharon Bryant 90 | 21 |

99 | Don't Cha' Think (Virgin 99143) After 7 96 | 15 |

100 | It's The Real Thing (Mercury 816-008) Angela Winbush 95 | 20 |
MOM & POP WINANS DEBUT: It has been a
longtime desire of mine to meet the Winans family in
hopes that some of their enormous singing talent
would rub off on me. Seriously, though, the
Winans are the most celebrated family in gospel
music today. In fact, very few families in the
history of music have dominated their field the way the Winans
have dominated gospel music throughout the
eighties. With encouragement and enrichment from
their parents, the ten children of Mom (Delores)
and Pop (David Sr.) have managed to carve their niche in musical history, making the Winans name synonymous with award-winning gospel music.

"Our main purpose was to get the kids out there first," says Pop Winans. "We weren't concerned with ourselves because we saw the talent the children had and we
pushed for them. I sang in a quartet called the Noble Aires and that experience
led me to teach my boys to be quartet singers. You have to be an example to your children.

The children have talent, alright. The Winans—brothers Marvin, Ronald,
Carvin and Michael—have achieved numerous musical honors, including five
Grammy Awards for their style of contemporary gospel.

Mom (50) and Pop (53) met singing in a church choir in their hometown of
Detroit. When they were married, they decided to give up singing to raise a family.
Bringing up ten children with the words of the Lord and the voices of angels was
a miracle in itself.

"Dad was extremely strict with us, but I guess he had to be after having seven
boys in a row," David Jr. says. "We could have really been a disaster, but both
Mom and Pop were determined to keep us in church and busy with music.

Their was a dedication rarely seen today. Although Pop would work all day,
he would manage time for the family singalong when he got home. For the kids,
singing became a way of life.

Daughter CeCe remembers how Mom persevered, and always seemed to find
time for the kids. "Cooking, cleaning, singing, going to church and working a
job—I don't think she ever tired out," she says.

Mom and Pop's devotion to the Lord and to their children paid off. Their ten
kids never strayed from their beliefs, and to this day, they all sing about love.
But now, after 36 years of raising children, it's Mom and Pop's turn to show off
their talent.

Mom and Pop Winans is their Sparrow Records debut. One listen and you can hear
where the rest of the family inherited their talent...it was embedded in their
heart, and in their soul.

"To have them train us in singing and then to produce an album for them was a
rewarding experience," says eldest son Marvin, who produced seven tracks from
the new album. Though the album is filled with a more traditional gospel feel
than their children's contemporary sound, you can hear the family's talented
characteristics coming through.

"The album is about good music and praising the Lord," says Mom. "You can
hear that in the variety of musical styles they use. From the mellow pop of "I Still
Have You" to the jazz-influenced "Nobody But You", through the blues-tinted
"He's the One" and the rousing, traditional "I'm Goin' Through"...every listener is
assured to walk away with a melody ringing in their head, and a song in their
heart.

By way of acknowledging the years of encouragement, the Winans children all
participated in making this album. They all wrote material, and Bellé, CeCe,
Michael and younger daughters Debbie and Angie each pitched in on background
vocals. Several of the Winans grandchildren also make cameo appearances
on the song "Nobody Else But Him.""A special guest lending a hand is master
producer Michael J. Powell (Auntie Baker, Chapter 8), who stopped by to lay
down selected guitar licks.

Mom and Pop each take turns sharing the lead vocals, as well as joining for
duets. But this arena is not new to them; they have been singing on their
children's albums for years. In fact, they have often joined them on stage during
many of their television and concert performances.

Mom says, "It's been a long time coming," but making beautiful music wasn't
the only reason Mom and Pop decided to record after all these years. They have
a special message they hope to get across: "If the music just sticks to one person
out there and encourages them to give their heart to the Lord, then it would be
worth it." The message comes through loud and clear. Thank you, Mom and Pop
Winans, for deciding to step out and sing.

RICKY GRUNDRY CHORALE IS SENSATIONAL: I recently had the pleasure of
attending an album presentation at Sparrow Records in Chatsworth, Califor-
nia. The occasion was to showcase the debut album of the Ricky Grundy
Chorale. This was not your typical gathering. The 20- plus voices who comprise
the chorale were all there at Sparrow's office, performing live in the reception area.
The spirit and emotions raised during this most-enjoyable performance were
higher than the highest cloud in the sky. The album was conceived by Grundy's
president and executive producer, Billy Ray Hearrn, along with the album's producer, Patrick
Henderson. These two gentlemen combed every area of Los Angeles to find the best
voices available to combine their talents on this remarkable album.

It is very difficult to paint a verbal picture of just how great this presentation
was to me. Imagine, if you would, the very best vocalists you have ever heard
combing their respective talents on the same project. That is precisely what
you will enjoy when you hear the Ricky Grundy Chorale, which includes, among
others, Grundy's mother.

I would like to thank a very special thanks to Billy Ray Hearrn, Sr., Billy Ray
Hearrn, Jr., Mabel J. Lang, Bob Gruich, Vicki Mack Latulippe, Barry Martin and the
entire staff of Sparrow Records for the opportunity to attend such a magni-
ificent, emotion-filled day of outstanding singing.

Bob Long
COCINANDO

GAMBLING IS A VICE AND AS SUCH IT CAN'T BE CONDONED. But it doesn’t hurt to fantasize, and let one’s own crystal ball cast aspirations to perfect forecasts. We shall do just this week with the nominees of the three Latin Grammy categories. Our special guest, San Antonio, Texas-based freelance writer Ramiro Burr will provide his expert, verbatim observations in the Best Mexican American Performance field next week.

For the unawares, the National Academy of Recording Arts and Sciences (whose acronym, NARAS, shouldn’t be confused with the Cuban vernacular for people with not too much status) presented its 4th annual Latin Grammy nominations for the recordings produced between October 1 of one year and September 30 of the next. Not only are candidates accepted with the submission of any conventional form of commercially recorded music (CD, cassette, or LP), but also specific songs within them. For several years I have served on the NARAS Latin Screening Committee, both in New York, where I have witnessed the academy’s efforts to preserve the general integrity and public credibility of its product. It’s not a sales or popularity contest. Only full-fledged NARAS members can vote. But all the parties involved have an intrinsic moral commitment to perfection; yet compromises in attitude and marketing management are all too evident by both sides. But that’s a story for some other time.

The first two nominations in the Latin Pop category are the Poly Gram Latino representatives: Miguel Gallardo’s “America” and Jose Luis “El Puma” Rodriguez’s “La Isla.” It’s a track from his album “Derecho A Ser Feliz.” Notwithstanding the radio and sales success of the latter, it is difficult for me to analyze one song in relation to other songs in the same production when the album was not nominated. Therefore, I’ll pass on that. The other important victory element—name recognition by the vast non-Hispanic NARAS voting membership—is, in “El Puma’s” case, suspect at best. While it’s true that within the Latin Pop market he has the same superstar aura that shrouds Julio Iglesias, the “Church Man’s” ventures into the English-speaking market—an area in which Rodríguez has seldom trekked—was the balance-tilting factor in Iglesias’ Grammy victory.

Miguel Gallardo is otra historia. For many reasons, he boasts proud his trade image of “La Hostia”—mostly for his singing and composing talents that have, slow but consistently, gained him weekly followers since 1983, when he returned from a long lay-off with “Tu Amante O Tu Enemigo,” anchored by the monster “Mi Muerte” (Murder), and venerated for not having a mache singing timbre. But his style, a raspy and ear-ripping cadenced whisper that floats above and was exquisite arrangements—made accessible to the eyes thanks to his matured here’s—goes over with his mostly female fans like a wet blanket. And it’s been largely the most of the two-most covered songs of 1989: “Fui El Segundo En Tu Vida” and the impressive “Te Entro,” conclusive proof as to the songs’ popularity on pop stations. But his recognition factor is even less than Rodríguez’s; hence, he’s the longer shot of the two.

Dyango’s “Sirenas” is a typical Dyango production with its assorted share of commercial依旧, “Oro,” etc. His voice, masterful and powerful, soars like a painted sparrow or drops like the Times Square’s New Year’s Eve ball without breaking bar style. Although also non-recognizable to los NARAS votantes, Dyango’s quiet but affable demeanor, and a seldom-publicized string of hits he carved during the last decade and a half, gives him and his galleon compatriot Gallardo this writer’s sentimental nods.

The odds-on favorite has to be Jose Feliciano, nominated for a track “Cielito Linda,” from the album “I’m Never Going To Change,” and whose analysis I shall also withhold for the reason already stated. More importantly, Feliciano is extremely recognizable to the voting faction for his forays into the English pop field.

The ominous dark horse role in this race, hence, befalls to Chayanne. Once an acclaimed American inking by Tomas Munoz, the ex-Chico has blossomed in the South American scene, displaying his world’s acoustical excellence. The zenith of this campaign was, not coincidentally, last year’s Grammy telecast, when CBS broadcast Chayanne’s Spanish-language Pepsi commercial to its mostly English-speaking network viewers: the first time ever for a Spanish-language ad or artist. Thus a Grammy victory by Chayanne will be a portentous testament to the long-simmering of the voting membership.

Similarly, the Best Tropical Performance Category is very clear-cut. I’ll never make the mistake of stating, as a colleague did last year, allegedly in jest, something to the effect that Eddie Palmieri must be getting tired of being nominated for Grammy’s by his being a living pony for every musician. But I think the most ravenous Palmieri fans would have a tough time swallowing this offering as a qualitative production. Somehow, some way. Palmieri was allowed, again, to make new versions of Palmoriology classics, like the nominated track “Azucar” from the album Sueno, which, like all its other thoughtful works, doesn’t add anything to the Palmieri myth. Just as there’s no doubt this nomination, like his most recent selections, resulted from the recognition derived from his Grammy victories, there’ll be no one surprised if Palmieri is bestowed a record-setting sixth award. No doubt Palmieri will have the esclusa to accept it. From his perspective, it will still stir his fiebres into another twelve-month cycle of silent protests and muffled mutters of accusatory indignation to the lack of Palmieri programming on commercial radio stations, or of Palmieri not being able to elicit, alas!, contractual interest from a multinational label. One tangential thought: within a disciplinary framework, doesn’t it still have a lot to offer, musically or in speaking? I just hope someone can extract it out of him before he runs out of opportunities. In my looped logic, he is wasting the gratuitous—but highly necessary—recognition factor poured on him by the NARAS voting faction: this most propitious opportunity to make history by leaving behind a legacy of unmatched masterpieces, rather than the jaded variations of previous favorites he’s been recently giving us.

Tony Sabourin

The most artistically crafted nominee in this category has to be Wilfrido Vargas’s Animation, a dash-mash of merengue and sova and rap and décimas and...well, you get the point. He could probably be the sentimental favorite, with a decent operation to pull the support. But NARAS won’t vote merengueras in. Just look at the case of Bonny Cepeda’s Dance It/Bailalo several years ago. My ears say this is the best Vargas album they have heard, ever. One of the reasons for the recession currently experienced by merengue has been the production can’t permeate through merengueñas, most of whom are only concerned to be heard in their own country’s payola-ed radio, using two hit per album while attempting to smooth the remaining musical crusts with mediocre art. Vargas has broken the mold on both aspects with Animation. If this guy ever penetrates the English-language market, watch out. His album-production systems, for the 1st time in the 1st level of sophistication. His label packs sufficient power, both nationally and internationally, and Vargas doesn’t forget the name or the face of an important radio programmer or media contact. Nor does his office.

The odds are, however, with Ray Barretto on the sheer power of his two mentions: one for his own Irresistible and the other for his collaboration with Celia Cruz on Rima En El Corazon. Both are the sentimental favorites for contributions to the culture—and to the Fania archives—beyond any possible editorial space allotted. They also have name recognition with the voters.

The remaining entry, Willie Colon’s Top Secrets is, ironically, the overwhelming radio and sales success, nominated primarily thanks to Omar Alfanno’s “El Gran Varon,” a number that dealt with the poignant AIDS topic in a most delicate and humane manner. It is also a very positive sign that Colon’s recognition factor has increased, partially due to his well-conceived strategy of performing at more non-Hispanic venues. Clubs’ rompe-noches still hear now and then his “She Doesn’t Mind,” and Colon’s phrase at A&M’s urban dance division. He certainly has the additional-credentials factor of being the better-known producer of the bunch. This expands even further the image-recognition range, as did his recent much-acclaimed contribution to David Byrne’s Rei Momo, which became controversial when Colon’s letter to trade publications disparaged the circumstances that makes our Latin culture accessible to mainstream American audiences through the channels available exclusively to English-speaking icons. It was a truly noble notion, many believed, except that it came from one of the chosen few Latin artists selected by Byrne to benefit financially from the project. Old-timers used to call it “biting the hand that feeds you,” I think.

Tony Sabourin
<table>
<thead>
<tr>
<th>#1 Debut: Earth, Wind &amp; Fire</th>
<th>Total Weeks ▼</th>
<th>Last Week ▼</th>
</tr>
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<tbody>
<tr>
<td><strong>FOREVER YOUR GIRL</strong> (P) (Virgin 90943)/WEA 9.98</td>
<td>49</td>
<td>88</td>
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<tr>
<td><strong>2 COSMIC THING</strong> (Rupert 25654)/WEA 8.98</td>
<td>48</td>
<td>88</td>
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<tr>
<td><strong>JANET JACKSON'S RHYTHM NATION 1814</strong> (A&amp;M 3920)/RCA 8.98</td>
<td>47</td>
<td>88</td>
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<tr>
<td><strong>4 ...BUT SERIOUSLY</strong> (Atlantic )/WEA 8.98</td>
<td>46</td>
<td>88</td>
</tr>
<tr>
<td><strong>6 GIRL YOU KNOW IT'S TRUE</strong> (Artsa AL-8502)/RCA 8.98</td>
<td>45</td>
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<tr>
<td><strong>7 FULL MOON FEVER</strong> (MCA 6253)/MCA 9.98</td>
<td>44</td>
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<tr>
<td><strong>8 STORMFRONT</strong> (Columbia 43463)/CBS 9.98</td>
<td>43</td>
<td>88</td>
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<tr>
<td><strong>9 PUMP</strong> (Geffen GHS 24254)/WEA 9.88</td>
<td>42</td>
<td>88</td>
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<tr>
<td><strong>10 DANCE!...YA KNOW IT</strong> (MCA 6342)/MCA 8.98</td>
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<tr>
<td><strong>11 STONE COLD RHYMIE</strong> (discolous/Midnight/91300)/WEA 9.88</td>
<td>40</td>
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<tr>
<td><strong>12 CRY LIKE A RAINSTORM - HOW LIKE THE WIND</strong> (Eckha 60872)/WEA 9.88</td>
<td>39</td>
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<tr>
<td><strong>LINDA RONSTADT (Featuring Aaron Neville)</strong></td>
<td>38</td>
<td>88</td>
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<tr>
<td><strong>KEEP ON MOVIN'</strong> (Virgin 91326)/WEA 9.98</td>
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<td><strong>14 TENDER LOVER</strong> (Safar 4258)/CBS 9.98</td>
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<td><strong>15 DR. FEELGOOD</strong> (Eckoops 60922)/WEA 9.98</td>
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<td><strong>16 SOUL PROVIDER</strong> (Columbia 45013)/CBS 18.98</td>
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<td><strong>17 HANGIN' TOUGH</strong> (P) (Fun Club)</td>
<td>33</td>
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<td><strong>18 SKID ROW</strong> (Atlantic 81069)/WEA 9.88</td>
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<tr>
<td><strong>19 TECHNORADICAL THE ALBUM</strong> (SEK 90422)/CAP 8.98</td>
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<tr>
<td><strong>20 KENNY G LIVE</strong> (Artsa 6913)/RCA 9.88</td>
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<tr>
<td><strong>21 JOURNEYMAN</strong> (Virgin 30074)/WEA 8.98</td>
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<tr>
<td><strong>22 REPEAT OFFENDER</strong> (EMI 90398)/CAP 9.88</td>
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<tr>
<td><strong>23 THE BEST OF LUTHIER...THE BEST OF LUTHIER</strong> (Epic 45320-EMG 45423)/CBS 21.98</td>
<td>27</td>
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<tr>
<td><strong>24 JIVE BUNNY THE ALBUM</strong> (Atlantic 91322)/WEA 8.98</td>
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<td><strong>25 STEEL WHEELS</strong> (Columbia 45333)/CBS 17.98</td>
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<td><strong>26 SLIP OF THE TONGUE</strong> (Geffen 24249)/WEA 9.88</td>
<td>24</td>
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<td><strong>27 AS NASTY AS THEY WANNA BE</strong> (Luke Skywalker XF170)/IND 9.88</td>
<td>23</td>
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<tr>
<td><strong>28 THE GREAT RADIO CONTROVERSY</strong> (Geffen GHS 24250)/WEA 8.98</td>
<td>22</td>
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<tr>
<td><strong>29 LOOK SHARP!</strong> (EMI 91096)/CAP 9.88</td>
<td>21</td>
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<td><strong>30 THE END OF INNOCENCE</strong> (Geffen 24217)/WEA 9.88</td>
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<td><strong>31 THE LITTLE MERMAID</strong> (Walt Disney 64028)/IND 9.88</td>
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<td><strong>32 PRESTO</strong> (Atlantic)/WEA 9.88</td>
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<td><strong>33 FREEDOM</strong> (Repise 25899)/WEA 9.88</td>
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<td><strong>34 HEART OF STONE</strong> (Geffen 24239)/WEA 9.88</td>
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<td><strong>35 GREATEST HITS 1982-1989</strong> (Repise 26069)/WEA 9.98</td>
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<td><strong>36 FLYING IN A BLUE DREAM</strong> (Reprise 88561-1)/IND 9.98</td>
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<tr>
<td><strong>37 THE SEEDS OF LOVE</strong> (Fontana 838729)/POL 98</td>
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<td><strong>38 CUTS BOTH WAYS</strong> (Epic 45217)/CBS 98</td>
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<td>88</td>
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<td><strong>39 LIKE A PRAYER</strong> (Sire 25844)/WEA 9.98</td>
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<td>88</td>
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<tr>
<td><strong>40 BEST OF ROCKERS &amp; BALLARDS</strong> (PolyGram 42002)/POL 98</td>
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<td><strong>41 SMITHEREENS 11</strong> (Capitol 91349)/CAP 9.88</td>
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<td><strong>42 CROSSROADS</strong> (Ecka 60888)/WEA 8.98</td>
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<tr>
<td><strong>43 WHEN HARRY MET SALLY...</strong> (Columbia 45319)/CBS 7</td>
<td>7</td>
<td>88</td>
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<td><strong>SOUNDTRACK (FEATURING HARRY CONNICK JR.)</strong></td>
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<td><strong>44 BIG TME</strong> (MCA 42000/MCA 8.98</td>
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<td><strong>45 NOTHING MATTERS WITHOUT LOVE</strong> (Vandana/SM SP 5260)/RCA 8.98</td>
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<td><strong>46 ONE NIGHT OF SIN</strong> (Capitol 93861)/CAP 9.88</td>
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<td><strong>47 NEW KIDS ON THE BLOCK</strong> (Columbia FC 40475)/CBS 2</td>
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<td><strong>48 BORN ON THE FOURTH OF JULY</strong> (MCA 6840)/MCA 9.98</td>
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POP REVIEWS

Singles

♫ MADONNA: “Keep It Together” (Sire/Warner Bros.
9 21427-0)
Shep Pettibone, DJ Mark “the 45
King,” and frequent Madonna
collaborator, Stephen Bray, drape the
erstwhile boy-toy in the latest
drag: the silky grooves of Soul II
Soul, and, none too surprisingly,
she wears it well. “Together,” a
funky tribute to Sly Stone from
Like a Prayer album, sparkles in
its new incarnation. The DJ Mark
remix, featuring harder beats than
the Pettibone revamping, also
samples from Into the Groove,”
“True Blue” and other Madonna
hits. Look for this one to do serious
damage on the charts. (Ernest
Hardy)

♫ MAROON: “I Ain’t Runnin’ for Pope” b/w “Let the Music
Take You Higher” (ARB Recordings)

Though “Pope” is the A-side, the
funkier “Music,” yet another
tribute to Sly Stone (both in title
and its “Music Has No Color—Ex-
tended Version”) is the highlight.
Sounding like the Red Hot Chili
Peppers if they streamlined their
sound to highlight rap, Maroon
have style and attitude to spare.
The vocals are mixed in kind of low,
so you’re forced to listen to this real
loud. An extremely promising new
duo who merit future attention.
(EH)

 Albums

♫ JULIA FORDHAM: Porcelain (Virgin Records
91325-1)
Julia Fordham has been
derivitively labeled, somewhat un-
fairly, a “New Age Goddess.” It’s
ture that her oh-so-tasteful, some-
what conservative production style
can come across as cold or sterile,
but when coupled with her confes-
sional, private lyrics, the effect,
especially on Porcelain, is that you
see the cracks in the ice, the flaws
in the crystal—which is the whole
point. If yuppies embrace her,
choosing to glide along the surface
and ignore the undercurrents, it’s
foolish to blame Fordham. She does
have a tendency to be too clever
or far-reaching in her lyrics, as in the
toe-tapping “Genius,” where a
witty lament on a problematic
relationship is disrupted by the
non-metaphorical injection of
world politics—Fordham issuing
forth “Save the South American
Rain Forests” sentiments that fly
in from out of left field and grind
the song to a halt. But she can also
create songs of great beauty and
insight, as in the aching
“Girlfriend.”

Porcelain probably won’t change
the minds of detractors, but
Fordham’s growth as a songwriter,
her perspective and eye for detail,
will reward old fans, if not gain new
ones. (EH)

♫ CHRISS CACAVAS AND JUNKYARD LOVE: Junkyard
Love (Heyday #006)
As a member of Green on Red,
Chris Cacavas stood night after
night behind a keyboard, fleshing
out their dusty tales of America.
Even though his contributions
helped make them one of the
premire roots rock and roll bands,
one spin of Junkyard Love will
have you lamenting the fact that
his songwriting abilities have
been on hold for so long. Like most of
the artists on the San Francisco-based
Heyday label, Cacavas has listened
to his Neil Young records more
than once. This is especially
evindicated in the despair of “Wrecking
Yard” and the acoustic “Jukebox
Lullabye.” His voice is strong and
melodic, and you’d be hard-pressed
to find a better back-up band. John
Thoman (Rain Parade) on lead
guitar, bassist Mark Walton
(Dream Syndicate), and Keith
Mitchell (Opal) on drums. With
Steve Wynn in the producer’s chair,
Cacavas has carved out an acing-
ly brilliant folk/rock LP, and one of
the best debuts of the year. Let’s
just hope that he is sitting on
a whole cache of songs this good.
(RM)

♫ VARIOUS ARTISTS: Every
Band Has a Shonen Knife

♫ BIG DRILL CAR: Album
Type Thing (Cruz #008)
With two ex-MIA members in
the band, Big Drill Car fits quite
nicely into the Southern California pop-
core genre etched out by the
Descendents and Social Distortion.
Vocalist Frank Daly has a great
knack for melody, and keeps the
songs hummable even when the
band is rocking hard. Mark
Arnold’s guitar riffs have a definite
metal tinge, but never wander into

(continued on page 20)
## Top 100 Singles

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

February 17, 1990

### #1 Single: Paula Abdul

1. **ALL I WANT** (Virgin 99114) - Paula Abdul 1 9
2. **阴 WALK** (Atlantic 7-8894) - Axl Rose 2 13
3. **WHATEVER** (Atlantic 7-8895) - The北极熊 3 17
4. **THAT'S WHAT I LIKE** (Atlantic 7-8896) - Traci Young 4 21
5. **SOMETIMES I FEEL LIKE** (Atlantic 7-8897) - Lenny Kravitz 5 24
6. **I DON'T WANT TO FALL IN LOVE** (Warner Bros. 7-99166) - Jana Child 6 27
7. **BAD LOVER** (MCA A 9895) - Marcia Griffiths 7 30
8. **HAPPY** (Warner Bros. 7-99192) - Traci Young 8 33
9. **I'M NOT SATISFIED** (Atlantic 7-9922) - Fine Young Cannibal 9 36
10. **PENNY** (Virgin 7-9923) - Rod Stewart 10 39

### #1 Debut: Cher #69

1. **TWO TO MAKE IT RIGHT** (Virgin 9927) - Michael Bolton 1 14
2. **WHAT KIND OF MAN WOULD I BE** (Virgin 9928) - Chicago 2 17
3. **WE CAN'T GO WRONG** (Virgin 9929) - Cover Girls 3 20
4. **I TRY** (Virgin 9930) - Billy Joel 4 23
5. **C'MON & GET MY LOVE** (Virgin 9931) - Jive Bunny & The Mastermixers 5 26
6. **JUST BETWEEN YOU AND ME** (Virgin 9932) - The Pointer Sisters 6 29
7. **EVERYTHING** (Virgin 9933) - Jody Watley 7 32
8. **I'LL BE GOOD TO YOU** (Virgin 9934) - The Apotheosis 8 35
9. **SWING THE MOOD** (Virgin 9935) - Jive Bunny & The Mastermixers 9 38
10. **DON'T KNOW MUCH** (Virgin 9936) - Linda Rondstadt with Aaron Neville 10 41

### To Watch: Alannah Myles #32

1. **ALL MY LIFE** (Elektra 9937) - Linda Rondstadt 1 44
2. **WE WISH YOU WERE HERE** (Elektra 9938) - Mike & The Mechanics 2 47
3. **WALK ON BY** (Elektra 9939) - Us-We 3 50
4. **I wanna be your everything** (Elektra 9940) - Tracy Chapman 4 53
5. **WHAT I LIKE** (Elektra 9941) - Tracy Chapman 5 56
6. **I WILL NEVER FORGET** (Elektra 9942) - Tracy Chapman 6 59
7. **I SHOULD HAVE KNOWN BETTER** (Elektra 9943) - Tracy Chapman 7 62
8. **THERE'S ONLY ONE** (Elektra 9944) - Tracy Chapman 8 65
9. **YOU'RE THE ONE** (Elektra 9945) - Tracy Chapman 9 68
10. **DID I DO IT** (Elektra 9946) - Tracy Chapman 10 71
Faith No More

(continued from page 7)

With Mosely gone, it was time to find a replacement. The search didn't last long. A kid named Mike Patton, with a powerful, schizophrenic voice and way too much energy, fit the bill perfectly.

"He came to one of our gigs, a long time ago," Martin says, "He gave us a tape of his. We liked it, called him up. That was it. We auditioned a few other guys just to see what we were looking at, and that was it. I think we auditioned a total of six people."

This time out, the personalities and backgrounds of the band members, diverse as they are (and they are), have taken a backseat to the music, which is in its own way as varied. The Real Thing incorporates everything from huge polyrhythms in songs like the title track to classic metal guitar lines intermingled with raps to the seductive, torchy piano on the twisted "Edge of the World." Patton's lyrics vary from the clear-eyed "Falling to Pieces" to the vaguely metaphysical "Real Thing" to the I've-Read-Too-Many-Anne-Rice-Novels sensibility of "Surprise! You're Dead!" It's impossible to say one song is better than another, because there aren't enough similarities to make comparisons valid. The album is endlessly fascinating and entirely shrouded.

Not everyone, however, is happy with positive change. Stability and the end result of both. It just doesn't make good copy. "Some people are comparing us to new Coke," Gould says, "versus Classic Coke. They say the band is something like that. With the self-destruction gone... To them, that was pretty much the whole band."

New Coke, Classic Coke. Again, who cares? Pardon the pun, but it's still the real thing. That's all that matters. ❄

Thompson Twins

(continued from page 8)

Harry's release and "Salvador Dali's Car" on the Twins' own—actor Harry Dean Stanton. Bailey admits he's a big fan.

"We met Harry Dean at a By Corder concert in London," laughs Bailey. "He was a guest vocalist, and we're big fans of Harry Dean's. We went along to the concert mainly because we wanted to see him. We got talking to him and it emerged that one of his guilty secrets is that he's wanted to be in a band all his life. We said, 'Not only that, but you should be in song.' So he appears in Debbie's song and one of ours as well."

The appreciation of Stanton, whose cult following grows with each upbeat character he plays, makes sense when you listen to the Twins' entire album. It has a chaotic feel, the emerging theme of a world out of control, with the faintest glimmer of hope underneath it all.

"Yeah, chaos," agrees Bailey. "We're examining certain motives, certain bizarre aspects of behavior, in a documentary sense. We're saying, 'Look at this—isn't it weird.' Not that we're applauding or criticizing. All these trashy elements that we're looking at... you can't help but be fascinated by some and repulsed by others. That's the gig—to stay with it, look harder and bring out whatever you can find."

Though Bailey presents a somewhat harsh critique of modern society, he is reluctant to step up to any podiums or wave any flags. He prefers a more subtle approach to politics.

"We're not trying to get votes for anyone," he insists. "We're trying to illuminate certain aspects of human nature and behavior. Whenever anyone says how they feel about something like that, it's politics. The problem is that most people don't get the respect they deserve for the comments they make."

Being in the music industry, with access to the media and exposure all over the world, affords Bailey a certain amount of respect, or at least attention, not given the average person. Because he feels a responsibility to use his position intelligently, he not only resists preaching in his lyrics, but also the superficial "rebellion" that many feel is inherent in the job.

"Rebellion comes out in all sorts of ways, the music and content of the songs, the way you work, the way you present yourself visually...all those things," Bailey says. "It's not just about wearing a leather jacket and being a punk. At the point at which you've got a letter jacket with 'Anarchy' written on it, but you're only doing it because it looks good, then it doesn't mean anything. It's the attitude and reason behind it that matters."

"For us, the feel of those attitudes has changed, so the equivalent of that for us nowadays is our album cover with Alannah wearing a mustache. That, to her, is rebellion in just the same way as wearing 'Anarchy.' It's the unexpected, something that's jarring or provocative. That's what's important." ❄

POP REVIEWS

(continued from page 18)

the territory of "moronic excess." Album Type Thing straddles the line between college radio power pop and AOR metal, and somehow manages to outrage everyone on both sides of the fence. Recommended. (RM)

TAMIK PATTON: #1
(Orpheus Records D4-75613)

Joining the already rich field of talented, new R&B women singers, Patton, based on this effort, faces only one dilemma—how to pull away from the pack and be noticed. She has a strong, solid voice, though nothing unique enough at this point to set her apart or mark an identifiable style. She clocks in with two seemingly obligatory covers: Billie Holiday ("God Bless the Child") and '60s soul/Motown (the Tammi Terrell/Marvin Gaye duet "Your Precious Love," with Eric Gable handling Gaye's role). She handles the covers admirably, though this territory has already been thoroughly covered, Patton is undoubtedly talented, but it remains to be seen if that will be enough. (EH)
Marty Robbins, and Then There’s Ronny: Labor of Love on a Two-Way Street

BY KIMMY WIX

WHEN WE HEAR THE NAME “ROBINS,” we first think of an all-time legend—the late Marty Robbins. Then there’s Ronny Robbins—the legend’s son. Both these men have devoted most of their lives to the world of music, but such a devotion often travels in different directions and results in equally

complishments. The year 1982 not only marks his death, but it also marks a time when fond memories began to grow and enrich.

Then there is Ronny. Having the opportunity to grow up alongside one of America’s beloved musical heroes, and actually performing with him, has definitely played a significant part in his career. He, too, has gained prominent recognition as an entertainer. Shortly after the tragic loss of his father, he announced he would attempt to employ the Marty and the fans who made it a successful one. The year 1982 not only marks his death, but it also marks a time when fond memories began to grow and enrich.

CALENDAR OF EVENTS COMING UP:

THE NASHVILLE NETWORK WILL BE paying tribute to two legendary performers in early March through special feature programs about their lives.

Patsy Clines five-year career was cut short in 1963 by a fatal airplane crash, but today her music remains popular throughout the world. The NASHVILLE network takes an intimate look at Patsy Cline’s short but memorable career in a revealing special titled The Real Patsy Cline. The 90-minute documentary telecasts Monday, March 5, 1:30 p.m., and repeat Friday, March 16, 7:30 a.m. (all times Eastern). Cline’s friends and family, including husband Charlie Dick, Loretta Lynn, Carl Perkins, Dottie West and producer Owen Bradley, take a look at Cline’s personal life and her career, and recreate the events that led her untimely death at the age of 30.

The NASHVILLE network will also present another look at the life of legendary Rick Nelson in a touching, original special, Rick Nelson: It’s All Right Now. The 90-minute special will air exclusively on TNN on Saturday, March 10, at 9:00 p.m., and repeat Thursday, March 15, at 8:00 p.m. (all times Eastern). Fueled with music and memories, Rick Nelson: It’s All Right Now will include concert performances by Nelson and the Stone Canyon Band, television clips of young Rick Nelson performing on The Adventures of Ozzie and Harriet, and will also include a 1977 interview in which Nelson talks candidly about his family, his insecurities with girls at an early age, his ideals as a youth, his rise to stardom and his love of music.

BACK IN TIME:

FEBRUARY 11—Emmylou Harris receives a gold album for Luxury Liner (1981)

FEBRUARY 12—Happy Birthday to Moe Bandy (1944)

FEBRUARY 13—Sonny James “You’re the Only World I Know” holds the #1 position on the country charts for the fourth consecutive week (1965)

FEBRUARY 14—Happy Birthday to Razzie Bailey (1939) HAPPY VALENTINE’S DAY

FEBRUARY 15—Ricky Van Shelton releases his Wild-Eyed Dream LP (1987)

FEBRUARY 16—Six months after they announced their marriage on August 22, 1968, George Jones and Tammy Wynette were actually married (1969)

FEBRUARY 17—Johnny Cash earns his first #1 hit with “Ballad of a Teenage Queen” (1958)

We’ve not done a lot of heavy advertising yet, but the response we’ve received from what little we’ve done has been phenomenal. I could take all the shows I’ve put on in their entirety and I could get probably 25 videos, but I want to be able to put together a package that I feel is giving the customer their money’s worth. If they are Marty Robbins fans, they want to see Marty Robbins. They may not want to see an instrumental from the band. I’ve tried to put together a set of top-notch, dynamic performances. I feel like that’s what people would rather have.

Ronny Robbins

successful, yet different, careers and lifestyles.

The late Marty Robbins proved without a doubt to be one of music’s most outstanding performers. His 30-year career included 18 #1 hits, a treasure of albums, various movies and an unlimited number of honors and awards. Although his list of acc-

Marty Robbins

so that’s what I want to give them.”

Robbins says it’s the quality of the video and the audio that make the packages so interesting. “I’ve got some shows that are 22 years old that look like they were shot yesterday,” Robbins claims. “I’m excited that they’re of that quality because being able to pass that on to his fans will give them something to treasure for years to come.”

Although Robbins sometimes feels that his dad would have wanted him to continue his own performing and recording career, he considers the decision he’s made to be the appropriate one for him, at least for now. “I think he really wanted me to stay in the music business, except more on the entertainment end of it,” he admits. “Ya know, I gave that a real large percentage of my life and I’m still in that business, but just on a different end. I don’t really miss that part of it that much now. I get a bigger kick out of having my little girl fall asleep on my lap at night. That’s one thing I truly missed while I was growing up. Daddy was just gone so much. I realize that he didn’t really have a choice, though, but I do have that choice. Number one is to stay home with my family and number two is to still be in a business that I really do enjoy.”

There’s Marty Robbins, and then there’s Ronny—who has succeeded in discovering a distinct sense of love for what life has given him. Perhaps their love for life has thus far traveled down two separate streets, but if happiness is the reward, success has obviously been achieved.

“I don’t know that I feel an obligation to do what I’m doing,” Robbins muses. “I guess one reason I do it is because it’s just a labor of love.”

CASH BOX MAGAZINE 22 February 17, 1990
Album Releases

DESSERT ROSE BAND: Pages of Life (MCA-42332)

Country Music

This is the strongest stuff yet from DBB. Pages of Life is truly a collection of songs about real life—songs to which we can all relate. There are thought-provoking tunes like “Darkness on the Playground” and “Everybody’s Hero,” heart-touching songs about everyday relationships like “Starting Over Again” and “Missing You,” and the philosophical “God’s Plan.” This project makes it clear why lead singer Chris Hillman and the rest of the band are considered stellar songwriters and performers in this business. Also, excellent production by Paul Worley and Ed Sey, along with great musicians (including John Jorgenson’s rock guitar input on “In Another Lifetime”), are sure to take this LP quickly to the top of the national album charts.

Single Releases

Out of the Box

TRAVIS TRITT: “Help Me Hold On” (Warner Bros. 7-19918)

This follow-up to Tritt’s debut single, “Country Club,” shows us the serious side of this talented newcomer. “Help Me Hold On,” produced by Greg Brown, and co-written by Tritt and Pat Terry, is a hauntingly beautiful ballad about trying to hold on to a love that was meant to be. Country radio is sure to get lots of requests for this one.

Country Feature Picks

DOUG STONE: “I’d Be Better Off (In a Pine Box)” (Epics 34 75244)

This is strong stuff from Epic’s newest recording artist. This is one of those songs that gives you cold chills when you hear it. Expert production by Doug Johnson and deep-down emotional vocal delivery by Stone really bring out the true feeling in this tear jerker. Epic has definitely picked a hit with this single and with Doug Stone.

JOSH LOGAN: “Lovin’ on Backstreets” (Curb 10574)

Another love-on-the-sly song, about the pleasures of forbidden love and the pain caused by that passion. This is Logan’s strongest release yet, and his raw-edged, down-home country vocals, along with dynamic production by Nelson Larking and Ron “Snake” Reynolds, are sure to take this one straight up the charts.

MARIE OSMOND: “Let Me Be the First” (Capitol P-B-44565)

Come on Marie—get a grip. Country music extends an open door, but you refuse to go through it. Brilliantly produced by Jerry Crutchfield, “Let Me Be the First,” dishes out excellent lyrics with a clever hook, but such lavish production almost overshadows this “too-pop” vocal delivery. However, this tune will probably be a plus for radio. Why not?

SKIP EWING: “If a Man Could Live on Love Alone” (MCA-53777)

Powerfully rich vocal tones, as well as emotional lyrics in this soul-reaching ballad by Ewing, portray maturity far beyond this young artist’s years. Co-produced by Jimmy Bowen and Ewing, this tune sparks the idea of how perfect it would be if we could live on love alone. This tempo seems to be the ticket for Ewing, but we’d love to hear him pick it up a bit. Without a doubt, radio will pick this one up instantly.

Country Hot Cuts

1. RANDY TRAVIS: “Card Carrying Fadu” No Holdin’ Back GM (Warner Bros.)
2. RESTLESS HEART: “Dandy’s Dream” Fast Movin’ Train GM (RCA)
3. DESERT ROSE BAND: “My Baby’s Gone” Pages of Life GM (Curb)
4. KEECH WHITLEY: “Tennessee Courage” I Wonder You Think of Me GM (RCA)
5. RICKY SKAGGS: “Humminbird” Kentucky Thunder GM (Epic)

Top 5 Singles—10 Years Ago

1. DON WILLIAMS: “Love Me Over Again” (MCA)
2. BARBARA MANDRELL: “Years” (MCA)
3. T.G. SHEPPARD: “I’ll Be Coming Back For More” (Warner Bros.)
4. WAYLON JENNINGS: “I Ain’t Living Long Like This” (RCA)
5. JOHN CONLEE: “Baby You’re Something” (MCA)
COUNTRY MUSIC

TNN Music City News Country Awards

COUNTRY MUSIC INDUSTRY executives, artists and the media gathered recently at a lavish breakfast and press conference at Nashville's Vanderbilt Plaza to learn who would be this year's favorites at the TNN Music City News Country Awards show.

The Nashville Network and Music City News announced the five final nominees in the 13 fan-voted categories during TNN's new live, three-hour video series titled "Videomorning," hosted by regular veep's Al Wynnton and Katie Haas. The press conference, hosted by Janet Tyson, TNN's feature reporter, was fed live via TNN's Star Catcher, a Ku band satellite uplink truck.

Country superstar Randy Travis drew four nominations. Travis, a triple winner at the recent American Music Awards, received one more nomination than any other country performer.

Newcomers Clint Black, who was on hand to make the announcements along with Patty Loveless and Michael Bongura and Kathy Baillie and the Boys, joined George Strait, Ricky Van Shelton and the Statler Brothers with three nominations.

Here's the complete list of nominees:

ENTERTAINER
Alabama
Ricky Van Shelton
Statler Brothers
George Strait
Randy Travis

MALE ARTIST
Clint Black
Randy Travis
Rory Crowell
Ricky Van Shelton
George Strait
Randy Travis

FEMALE ARTIST
Patty Loveless
Kathy Mattea
Reba McEntire
Lorrie Morgan
Tanya Tucker

STAR OF TOMORROW
Clint Black
Garth Brooks
Skip Ewing
Lorrie Morgan
Paul Overstreet

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Reba McEntire
Lorrie Morgan
Tanya Tucker

STAR OF TOMORROW:
Clint Black
Garth Brooks
Skip Ewing
Lorrie Morgan
Paul Overstreet

HIGHWAY 101
Oak Ridge Boys
Shenandoah
Statler Brothers

GOSPEL GROUP:
Cathedrals
Chuck Wagon Gang
Cumberland Boys
Fox Brothers
J.D. Sumner and the Stamps

INSTRUMENTAL LIST:
Chet Atkins
Roy Clark
Charley Daniels
Ricky Skaggs
Mike Snider

COMEDIAN:
Andy Andrews
Jerry Clower
 Shotgun Red
Ray Stevens
Williams & Ree

ALBUM:
(Vern Gosdin, Epic)
Beyond the Blue Moon
(Charles Strait, RCA)
I Wonder What You Think of Me (Keith Whitley, BMG/RCA)
Killin' Time (Clint Black, BMG/RCA)
No Holdin' Back (Randy Travis, Warner Bros.)

The award nominees were selected in a two-step balloting process conducted in the November and January issues of Music City News, a country music fan publication. The final votes for the winners in each category will be cast via ballots in Music City News and ballots cast on 900 numbers announced on TNN telecasts.

The TNN Viewer's Choice Awards and Music City News Country Awards have merged into the joint award show. Winners will be announced at the TNN Music City News Country Awards, the 24th annual fan-voted awards celebration, to be telecast live from the Grand Ole Opry House on Monday, June 4, the opening day of Fan Fair, the week-long country music event.

GARTH BROOKS RETURNS TO THE STUDIO..."I'm delighted to be back in the studio with Allen Reynolds [center] and our engineer Mark Miller [right]. We're looking forward to another great year. Mr. Bowen has indicated to me that there will be no change in production or creative freedom. This shows me his strong belief in Allen as a producer and myself as an artist. I appreciate the vote of confidence. We are looking forward to working with Mr. Bowen and the new team at Capitol Records," says Garth Brooks on his second album (due to be released in August).

ATLANTIC RECORDS/NASHVILLE vice presidents Nelson Larkin (left), and Rick Blackburn (right), demonstrate the somewhat unorthodox methods they used in convincing singer Joel Hughes to sign a recording contract with the label. Hughes' first Atlantic single, "Six Foot Deep," is scheduled for release in mid-February.

MERCURY RECORDS ARTIST William Lee Golden escorts his new bride, the former Brenda Kaye Hall, down the aisle after their traditional ceremony held in the Conservatory Gazebo at Opryland Hotel. Following the January 5 nuptials, a dinner/reception for more than 200 guests was held at the hotel. The bride and groom honeymooned in the Great Smoky Mountains. (photo: Mitch Carter)
COUNTRY MUSIC

COUNTRY INDIE SINGLES

1 WITHOUT YOU (Oak 1074) Carlette 2 4
2 HE KEEPS CRYING (OVER YOU) (Hat Kat Country HKK-11569 A) Charlie Louvin 4 5
3 DOWN FOR THE LAST TIME (Carter Country 1206-A) Keystone 4 4
4 LONG WAY BACK HOME (Byrks BRY-1001) Sonny Martin 7 4
5 BEFORE THE BED GETS COLD (Evergreen EV-1111 A) Holly Lipton 8 3
6 IF I'M GONNA FALL (Sing Me SM-45-47A) Lori Ann 9 2
7 HOLDIN' A GOOD HAND (Gallery II G-2040A) Jimmy Williams 10 3
8 TOSSIN' AND TURNIN' (Ridgewood R-3010-A) Stacy 11 3
9 LESSONS OF LOVE (SFR SSR-411A) Jerry Landdowne 12 2
10 GHOST RIDERS IN THE SKY (Ridger B-2002) Jack Paton 15 2
11 THE RIDE (Tra-Star TS-1231-A) Heath Locklear DEBUT
12 WHAT PART OF NO DON'T YOU UNDERSTAND (Door Knob DK-90-339) Andi & The Brown 16 2
13 SUKIYAKI (Badger BO-2011A) Hank Sasaki DEBUT
14 LOVE CRAZY (TM U-2627/7MA) Audrey Honeycut 17 2
15 GOD'S COUNTRY (Round Waves SW-4834-N5) New Beginnings Band DEBUT
16 WHERE THERE'S A MEMORY (Round Robin RR-1884) Harlon Helgeson DEBUT
17 JOHN DEERE LETTERS (Hitlop HT-127) Curley Surles DEBUT
18 MORNING TRAIN (TRA Star TS-1236) Patsy Cole 1 9
19 COME ON MR. LONELY (Stop Hunger SHR-SWHL 1101) Sweeter Than Honey 3 5
20 HAVE IT YOUR WAY (Ridgewood R-3000-A) Brittany 6 5

Indie Spotlight

BARRY MCCLOUD: "Lady Rodeo Rider" (MSR MSR-19901A)

Who says "no girls allowed" to this rodeo queen? Not MSR recording artist Barry McCloud. This lonesome western ballad lets us know that in the game of love, a woman can hang in that saddle just as long as any fellow can. Self-produced and self-penned, this tune is sure to garner some well-deserved attention from the forces that be in country radio and on the Row.

Indie Feature Pick

SYLVIA JOHNS: "From the First Time" (Oak 1079)

Strong vocals from this newcomer make this love song come to life. "From the First Time" tells of the feelings this woman had from the moment she laid eyes on her new love interest. If this self-penned tune is any indication of what's to come from Sylvia Johns, we look forward to her next shot at establishing herself in the world of country music.

Up & Coming

BUDDY BARTOSH: "She's Acting Like There's No Yesterday" (BGM 01198)

RICK LEWIS: "Your Love's a Faded Memory" (Oak 1937)

SUZI DEVERAUX: "Slow Country Dancing" (MSR 19903)

Indie Insight

INDEPENDENT ARTISTS have been busy, busy on the recording front recently. Hank Sasaki, from Japan, has a new single, "Sukiyaki," produced by Billy Joe Burnette for Badger Records, that's just been shipped to radio stations all over America this week. Sasaki sings in both Japanese and English on "Sukiyaki" and his vocal delivery is fantastic.

Hank Sasaki

Badger recording artist Ernie Cash also has something of which he's very proud—his new single, "Send It to Heaven." Cash has been in the music business for a long time but is very excited about the success of this great new record. The DJ response has been tremendous and the people just seem to love it. Cash has appeared as a guest on TNN's "Video Country & Shotgun Rides a Country Clip." Cash has also just completed a video for "Send It to Heaven."

Mike Auldridge (legendary dobro player with the Seldom Scene) is putting the finishing touches on a brand-new album for Spring release on Sugar Hill Records. "Treasonos Untold" is a tribute to the roots of country music (Jimmie Rodgers, Carter Family, etc.), spotlighting Auldridge's incredible dobro playing. Guests include Doc Watson, Tony Rice and John Starling.

Caprice recording artist Joey Welz is comfortable in the country and has come back to his country roots. His current album, My Kind of Country Is Rock and Roll, says it all for Welz. He became a legend in rock and roll, playing piano, and then took country to the city—Bill Haley. As one of the Comets, Welz helped formulate the merger of country with boogie and blues, yielding a new kind of music in the '50s that became rock and roll. As we enter the '90s, these people who grew up listening to Top 40 radio and rock and roll in the '50s are listening to and buying country today. Joey Welz is crossing back over to country and believes he can be responsible for a coming trend in country music—good-time rock and roll with that happy '50s beat all mixed together in what Welz calls "American Made Country Roll." Welz's latest attempt at this new sound is "16 Ways (That I'm in Love With You)."

MY KIND OF COUNTRY IS ROCK 'N' ROLL

JOEY WELZ

CounTry TIdbit:
THE NITTY GRITTY DIRT BAND's Will the Circle be Unbroken, Volume II album has been nominated for five Grammy Awards—more than any other 1989 record release in any Grammy category. Those nominations include Best Country Performance by a Duo or Group with Vocals for the album, Best Country Vocal Collaboration for the songs "Will the Circle be Unbroken" and "You Ain't Goin' Nowhere" (featuring Chris Hillman and Roger McGuinn), Best Country Instrumental Performance for "Amazing Grace" (featuring Randy Scruggs), and Best Bluegrass Recording for "The Valley Road" (featuring Bruce Hornsby and the Nitty Gritty Dirt Band).

The 1989 Grammy winners will be announced on February 21 in L.A.

CounTry TIdbit: CURR RECORDING ARTIST Ronnie McDowell will be the subject of a forthcoming feature in the newsletter newcomer, Entertainment Weekly, which is being produced by the same publishers who bring you People, Sports Illustrated, and Time magazines.

McDowell talks with the editors about his singing role in the new ABC-TV series Eileis Aron Presley. McDowell has also been filmed for a feature on Entertainment Tonight. Segments were shot on location doing interviews, as well as performing onstage at The Legends in Memphis, and in Los Angeles at Tyrell Music, recording tracks for the television series.
**GOSPEL MUSIC**

**Allison Durham: Gospel Music’s “Jeans and Pearls Girl”**

BY KIMMY WIX

She’s been described as a “Jeans and Pearls Girl,” and perhaps this characterization leans more than one direction. Her down-home personality and Southern-charmed accent, along with a highly distinguished body-like essence, portrays only one facet of this description. Still another reflects through her unique blend of music—an enriched inspirational delivery flavored with a sincere Southern gospel spice.

Allison Durham’s self-titled Homeland Records debut reveals it all. After hearing such a unique blend of Southern-flavored inspiration, one might find it rather difficult to determine exactly what style of gospel music Durham delivers. However, the combination results in a truly outstanding musical package, including her current single release, “Buildin’ This House on the Rock.”

While growing up in a small Kentucky town, Durham began developing her vocal technique by actually being pushed into every talent show and singing contest possible. Although she garnered numerous awards for her talents, the competition seemed to have defeated the purpose. Durham eventually discovered what purpose her music held.

“The ministry takes first place,” admits Durham. “The chart work, radio...I hate to say that, but it all takes second place. It has to, ya know? If I don’t have a purpose in my heart to spread the Gospel of Jesus Christ, then I would just release singles and not travel so much. That’s our goal—to reach people, encourage, inspire, maybe see someone’s life change and see a life draw closer to Christ.”

Durham first launched into the public eye after fulfilling a request to sing during an intermission at a Squire Parson concert. After hearing her commanding voice and witnessing her performance, Parson had her putting together a demo. The tape made its way into the hands of Maurice Templeton of Classic Artists, and then to Eldridge Fox of Hear! Hear! studios. After a short time, Allison found herself recording her first project. Since then, she’s joined Bill Taylor and the Homeland family, and is already focusing on her second project with the label, which will be quite different, compared to the first.

“We’ve been thinking about the new album,” says Durham. “We’re going to begin writing some new material with Niles Borup and that’s really exciting to me. It will be different from the last one, too. We’re gonna lean more toward inspirational on this one, so it will be a big change. I want to keep my Southern flair, I guess you could call it, but we’ll lean more inspirational.

“I hope that will be positive, because that’s pretty much where I am, she continues. “That’s just me and I don’t think I can change that because if I did, it wouldn’t be me. I realize that it’s kind of a broad niche because it’s inspirational and Southern rolled into one package. A lot of people have fallen into that, but I think that’s a churchy market. That’s where the church is today, ya know? They don’t want those ‘chord and a puff of smoke.’ They want something that will really move them. The lean toward inspirational will be the most exciting for me because that’s really where I started. Because of my Southern accent, I just began leaning toward Southern gospel, so this change will really be interesting.”

Durham also feels that the change will open the door to a larger audience, especially to the youth. “There is a real limited genre of people who really enjoy Southern gospel music,” she proclaims.

“When you open up to inspirational you open up to a broader market of younger people. The thought of that is just unbelievable. I want to sing to everyone, though, but this change will open up to a younger market even more.”

In just a short time, Durham has not only achieved outstanding success in her ministry, but she’s also experienced a vast number of changes in her life. Just recently she was married to Brian Speer, who’s perhaps best known for being a member of the prominent Speer Family.

“I’ve got a mighty sweet husband,” Durham announces with a broad smile. “He’s wonderful, intelligent, I like to cook for him and he’s gaining a lot of weight.” Brian also offers a lot of support with his family background of music, in addition to being a fine musician himself.

It should be only a matter of time before we’re all familiar with Durham’s sultry style of music and her sincere desire to spread the Gospel, but it’s important to her that people actually get to know her as a person and not just another excellent singer. “I just want people to see me as a person first,” she says. “I want people to take the time to get to know me first as a person and then like me as a musician. I think if people really like me, they’ll like me better as a musician and as a heart that wants to be out there ministering.”

Brian calls me ‘blue jeans and pearls girl.’ I really like wearing my blue jeans but I like being a lady, too. I’m always pretty much the same. Maybe I’m not as kooky onstage as I am off,” she laughs, “but I like to have fun. I like living! I like myself and I think that’s really important.”

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Word Records recording artist Deleon Richards recently appeared on Inspirations Across America, a nationally syndicated urban contemporary radio program, in a “salute to teenagers.” Richards, the youngest person ever nominated for a Grammy award, has also released a new album titled We Need To Hear From You. Pictured (l to r): Richards and Burke Johnson, host of Inspirations Across America.

Pictured above: Ian Hamilton, managing director, Word UK (left), presents Sparrow president Billy Ray Hearn with a commemorative plaque representing Sparrow product sales in excess of one million units in Europe and the United Kingdom.
Contemporary Top Slot

**Artist:** Sandi Patti  
**Title:** “Exalt the Name”  
**Album:** Word 7019144500  
**Producers:** Greg Nelson and Sandi Patti Helvering  
**Writers:** Mark Hauth and Margaret Becker  
**Publishers:** Meadowgreen Music-ASCAP/His EyesSESAC

### Cash Box Micro Chart

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Publisher</th>
<th>Label</th>
<th>Weeks</th>
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<td>EXALT THE NAME</td>
<td>Sandi Patti</td>
<td>Mark Hauth &amp; Margaret Becker</td>
<td>Word</td>
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<td>Bob Bennett</td>
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<td>Benson Records</td>
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<td>THE MAN WITH THE NAIL SCARS</td>
<td>Bob Bennett</td>
<td>Greg Nelson/His EyesSESAC</td>
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<td>IT'S WELL WITH MY SOUL</td>
<td>Wayne Watson</td>
<td>Greg Nelson/His EyesSESAC</td>
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<td>CHARM IS DECEITFUL</td>
<td>Kim Hill</td>
<td>Greg Nelson/His EyesSESAC</td>
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<td>BEAT OF A DIFFERENT HEART</td>
<td>Paul Smith</td>
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<td>DON'T TELL THEM JESUS LOVES THEM</td>
<td>Steve Camp</td>
<td>Greg Nelson/His EyesSESAC</td>
<td>Benson Records</td>
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<td>JUST COME IN</td>
<td>Margaret Becker</td>
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<td>I CRY</td>
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<td>JUBILEE</td>
<td>Michael Card</td>
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<td>THE ALTAR OF LOVE</td>
<td>Ray Boltz</td>
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<td>LOVE'S ON THE OTHER SIDE</td>
<td>Michelle Wagner</td>
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<td>STAND IN MY PLACE</td>
<td>Bryan Duncan</td>
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<td>FRIENDS IN HIGH PLACES</td>
<td>Larnelle Harris</td>
<td>Greg Nelson/His EyesSESAC</td>
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<td>WELL DONE</td>
<td>Trace Balin</td>
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<td>Geoff Moore &amp; The Distance</td>
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<td>IF IT WASN'T FOR GRACE</td>
<td>Mark Farner</td>
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<td>EVERY MOMENT</td>
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<td>MORE LOVE TO THEE</td>
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<td>I SHALL SEE GOD</td>
<td>Roby Duker</td>
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<td>MY ONE THING</td>
<td>Rich Mullins</td>
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<td>I'LL BE A FRIEND TO YOU</td>
<td>Kenny Marks</td>
<td>Greg Nelson/His EyesSESAC</td>
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<td>HEART OF THE HOMELESS</td>
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<td>BEST OF FRIENDS</td>
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<td>COUNT ON ME</td>
<td>David &amp; The Giants</td>
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<td>Kim Boyce</td>
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<td>GOD WILL FIND YA</td>
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<td>I WILL BE HERE</td>
<td>Steven Curtis Chapman</td>
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<td>NO COMPROMISE</td>
<td>Philip Bailey</td>
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<td>BEFORE YOU KNOW IT</td>
<td>Benn y Hester</td>
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<td>I'M ACCEPTED</td>
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<td>CALLING ON LOVE</td>
<td>Shelia Walsh</td>
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<td>WE EXALT THEE</td>
<td>Petra</td>
<td>Greg Nelson/His EyesSESAC</td>
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Southern Top Slot

**Artist:** Chosen  
**Title:** “When Your Back Is to the Wall”  
**Album:** Rising To This Occasion  
**Label:** Sonlite SON-121  
**Producer:** Chris White  
**Writer:** Milton Ostrander  
**Publisher:** White-BMI

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<td>Karen Peck</td>
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<td>HE'S STILL IN THE FIRE</td>
<td>Speers</td>
<td>Greg Nelson/His EyesSESAC</td>
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<td>RESURRECTION MORN</td>
<td>Perry Sisters</td>
<td>Greg Nelson/His EyesSESAC</td>
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<td>HE HAS RISEN</td>
<td>Rick Crawford</td>
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<td>CARRY ON CHILDREN</td>
<td>Rich Brothers</td>
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<td>NEW MAN</td>
<td>Caroll Roberson</td>
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<td>THE JUDGEMENT</td>
<td>Kingsmen</td>
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<td>Perry</td>
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<td>HARD TRIALS WILL SOON BE OVER</td>
<td>Brothers</td>
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<td>BUILDIN' THIS HOUSE ON THE ROCK</td>
<td>Allison Durham</td>
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<td>GETtin READY TO LEAVE THIS WORLD</td>
<td>Gold</td>
<td>Greg Nelson/His EyesSESAC</td>
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<td>SIN MET GRACE</td>
<td>Mid South Boys</td>
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<td>IT'S THE KING</td>
<td>Heaven Bound</td>
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<td>I'M FLYING HIGHER THAN I'VE EVER BEFORE</td>
<td>Payne</td>
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<td>I FORGIVE YOU</td>
<td>Boys</td>
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<td>YOU'LL REAP WHAT YOU SOW</td>
<td>Jeff &amp; Shelli Easter</td>
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<td>WHAT A WAY TO GO</td>
<td>Rainhardts</td>
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<td>THE CHURCH IS ALIVE AND WELL</td>
<td>Jesus Culture</td>
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**Cash Box Magazine**  
February 17, 1990
GOSPEL MUSIC

4 HIM signed an exclusive recording contract with the Benson Company, Jerry Park, Benson's general manager, recently announced. 4 HIM is comprised of Truth vocalists Marty Maghee, Andy Chrisman, Mark Harris and Kirk Sullivan. Singing together for over three years and performing often as a quartet, the four men chose to continue their ministry together after their stint with Truth. Produced by Jonathan David Brown, Don Koch and Prism members Chris Harris and Mark Heimermann, 4 HIM's self-titled debut Benson project will release in April. 4 HIM will be touring with Truth until July. Pictured in the studio are: (back, l to r) Benson director of A&R Andy Ivey; 4 HIM members Mark Harris, Marty Maghee, Kirk Sullivan and Andy Chrisman; and (front, l to r) Truth director/founder Roger Breland and producers Chris Harris and Mark Heimermann.

The future is "looking up" for WhiteHeart. Sparrow recording artists WhiteHeart have signed an exclusive personal management agreement with Malcolm Greenwood of The Greenwood Group, Inc. The group has recently appeared in 70 cities as part of the tour promoting their latest release, Freedom. The band is now in preparation for a February European tour. Upon completion of their Spring dates in the U.S., WhiteHeart will be leaving for their third Australian tour. Pictured are: (rear, l to r) group members Chris McHugh, Billy Smiley, Tommy Sims; and (front l to r) Gordon Kennedy, manager Malcolm Greenwood, Rick Florian and Mark Gersmehl.

■ Album Review

TRACE BALIN: Here and Now (DaySpring 7014182579)

The power of music is alive and well; Balin's Here and Now proves to be such an example. After cranking this one up for the first time, this DaySpring recording artist's latest is sure to become a personal favorite. Full of high-level energy in both the production (delivered by Jonathon David Brown) and Balin's gutty vocals, this project results in a positive musical explosion. Want a difficult task? Just try putting a finger on the best cut. Each tune holds its own distinct sensation, flavored with Balin's allmighty vocal chords. In addition to heart-targeting lyrics and unlimited tune arrangements, the music ensemble here is simply phenomenal.

A family holiday in Hawaii ended with a working weekend when radio station KAIX found out that Greg X. Volz and his family were on the island. Having less than a week to promote the concert, KAIX development director Tim Mathre ran a three-day contest to guess the "Vacationing Mystery Artist," revealing his identity the day before the concert. The result was a SRO crowd on January 5 at the First Southern Baptist church of Pearl Harbor. Pictured: Greg X. Volz with Tim Mathre, development director for KAIX, Honolulu's Christian FM station, in the studio for a live interview during Mathre's air shift.

Gospel...Hot off the Press...

TNN MUSIC CITY NEWS COUNTRY AWARDS ANNOUNCES NOMINATIONS, INCLUDING NOMINEES FOR GOSPEL GROUP OF THE YEAR: The TNN Viewer's Choice Awards and the Music City News Country Awards have merged into the joint TNN Music City News Country Awards, to be telecast live on Monday, June 4. Nominees for Gospel Group of the Year include the Cathedrals, the Chuck Wagon Gang, the Cumberland Boys, the Fox Brothers and J.D. Sumner and the Stamps. The nominees were announced during a live press conference, which was telecast from Nashville's Vanderbilt Plaza Hotel during TNN's new live, three-hour music video series titled Videomorning.

Cissy Houston—A GOSPEL COMEBACK: Legendary pop and gospel vocalist Cissy Houston is currently preparing her first traditional gospel recording in years, and her debut for Island Records. The record is a tribute to the "father of gospel music," Thomas A. Dorsey, well known for his countless contributions to the field. In 1929, Dorsey published the first gospel song, "If You See My Savior." He is also known for the composition of over 1,000 songs, including such perennial gospel classics as "Take My Hand, Precious Lord," "peace in the Valley" and "It's a Highway to Heaven." A tentative release date is set for March.

NEW LABEL ESTABLISHED: Morning Gate Music is a new, national recording label devoted to inspirational music. According to founders Wayne Maxine Bailey, the company will feature artists who appeal to a family audience. The company is located on 18th Avenue in Nashville and will release its first two projects March 1.

THANKS FOR THE SUPPORT, KTCB: Cash Box wishes to extend its appreciation to Chuck Sutton and KTCB Radio in Malden, Missouri, for their long-time reporting support. Once pop and now gospel, this greatly appreciated support continues.

CASH BOX MAGAZINE 28 February 17, 1990
AMOA Hosts State Association Meeting

CHICAGO—The Amusement & Music Operators Assn. (AMOA) sponsored its first ever (non-Expo related) meeting for state association executives and key officers on January 23-24 in Chicago, attracting 25 leaders from 17 states and one city.

Spearheaded by AMOA's state association committee, the meeting gave state leaders a forum to discuss important issues affecting the management of the industry's state associations.

"It was a very productive meeting," according to AMOA state association committee chairman Jim Stansfield (Stansfield Vending-LaCrosse, WI), who is also the current president of the Wisconsin Amusement & Music Operators. "Everybody left feeling better about the ideas exchanged and programs; and ways to enhance communication among each other and between AMOA.

The group also signed off on a state association "news networking" program whereby state leaders would send industry-related news articles that appeared locally to the attention of Kathy Wagner at AMOA headquarters in Chicago. Wagner would then copy the articles and distribute them to state executives/key officers on a monthly basis.

Those in attendance agreed that the group should meet again.

The next scheduled meeting will be held during AMOA '89, October 25-27, in New Orleans. A second meeting would then follow each annual AMOA trade show and be held, like this recent one, in January or February.

Included in this group shot are (3rd from left to right) Clyde Knupp (Iowa), Joe Phillips, Art Seeds (Illinois), Marcus Webb (Replay) and Walt Maner (Michigan).

A new member of the AMOA executive board is Frank Bundra (formerly of Konami), recently put their first game to market (after premiering it at AMOA Expo '89), and the response thusfar has been "fabulous," according to Joe. The game is called AmeriDarts and employs many outstanding features (not to mention the ease with which conversions can be made) that appeal to dart players, along with some humorous twists—like if dart drops, a little mouse comes out laughing, picks it up and brings it back. "Based on what we've been hearing from our distributors and on the many encouraging phone calls we've been receiving, it's safe to say we're starting the new year with a terrific piece," Joe added, "and rest assured, Ameri Corporation has more games on the planning board!" Now that they've launched their product and established their U.S. distrub net, AC is concentrating on putting a full staff together. Recent additions are Dave and Ron Siller, the brother team that will be handling the hardware.

Frank Bundra is currently in Europe laying the groundwork for representation of the company's product line in that market.

DATELINE OHIO, where we spoke with Cleveland Coin proxy Ron Gold who advised that the distrub is in the process of expanding its warehouse area by about 20,000 sq. ft. of additional space which should be occupied by February 15. They also have a new plant manager out there and his name is Steve Robinson. Moving right along to Cleveland Coin in Livonia, Michigan, coin biz vet Art Zurowski (formerly of Bally and Cartel) joined the team out there as assistant to Tom Stewart in game sales; and Bob Graham (formerly with Coca Cola Bottling) also came aboard to take charge of vending sales for the state of Michigan. Jim Brandt (formerly of CoinCo and Brady Dist.—Florida) joined the vending sales staff at Cleveland Coin-Columbus. Jay Bender, a star quarterback (Ellyria High School) and an outstanding athlete (at Carnegie Mellon) was newly appointed to handle manufacturing responsibilities in industrial vending in Northern Ohio.

Bob Muniak, of the Cleveland office, has assumed additional responsibilities for game sales in Southern Ohio. The distrub's recently initiated series of Saturday seminars for sales staffs from all of their offices is proving to be quite productive, according to Ron. Purpose is to "sharpen up our people...to monitor the operators." That's what you call starting the new year out right! As to projections for 1990, Ron told us he's "looking for some major breakthroughs in CD software technology."

BOARD MEMBERS of ICMOA and representatives of the respective committees met in Bloomington, IN on May 11 to map out plans for the Illinois state group's annual convention and trade show this coming summer.

PINBALL EXPO AND ITS noted Flip Out Pinball Tournament will be sharing exhibit space with Data East at the upcoming ACM '90 convention in Chicago. In hand will be Pinball Expo chairman Rob Berk, exhibit chairman Mike Pascak and Flip Out chairman Charlie Brookfield, Illinois who will demonstrate his expertise and challenge all comers at the show to try and beat him! Incidentally, Rob advised that this year's Pinball Expo has been slated for November 9-11 in Rosemont (suburban Chicago), Illinois; with a tour of the Data East Pinball facilities among the program's highlights.

CALLING ALL COINBIZ VETS! And we mean those of you with 50 years or more in the business (to qualify for membership) or at least 40 years (to apply as an associate member). Steve Kordek, one of the founding fathers (along with Ed Adum and Al Rodstein) of the trad's Fifty Year Club, is planning a get together during the ACM '90 trade show and would like to attract as big a crowd as possible. The Club already boasts a membership of over 60, and it's still growing! If you'd like to apply, write to Steve Kordek, Williams Electronics Games, Inc, 3401 N. California Ave., Chicago, IL 60618 and be sure to specify how long you've been in the business and include whatever other pertinent data you can. But do it now because ACM '90 will be taking place March 9-11 at the Hyatt Regency in Chicago; so time's running out.

IN THE MAIL. Received a letter from P.O.S. (Pre-employment Opinion Survey) Corporation, located at 6134 N. Milwaukee Ave., P.O. Box 48232, Chicago, IL 60640, regarding the specialized service they offer employers for screening applicants. Their method involves paper and pencil "honesty tests" which are designed to measure a potential employee's character and attitude with great accuracy. The company has a four-page bulleltin that answers all questions regarding their service and it is available free for the asking.

BEN ROCHETTI DEPARTED his post as veepee of production at Taito America Corp. to pursue other interests. Ben's credentials as a longstanding member of the industry are very impressive so our guess is that he will remain in the coinbiz. However, we were unable to reach him for comment, so we'll just say, "good luck to you, Ben...and keep in touch."
19 YEARS AGO IN CASH BOX

The Chase Manhattan Bank announced a reduction in its prime interest rate from 7% to 6 3/4%, and the move was immediately followed by several other large banking concerns. While this won't immediately filter down to the industry's strata, it is indicative of better times ahead for all. Bally commenced delivery of 4 Queens, its new single-player flipper; Flotilla, a target game based on a night in a fishing mission; and Dippy Doodle, a four-player flipper, were recently released by Williams. After 30 years at its Kostner Avenue facilities in Chicago, D. Gottlieb & Co. will shortly relocate to its newly completed new plant in suburban Northlake, Illinois. The much awaited Night Bomber combat piece went into production at Chicago Dynamic Industries. It certainly appears like 1971 has started out as the year of the target games, especially those that feature the battle site situations...Usery Industries, Inc. of Dallas, has introduced a "talking" vending machine that "tells" a short joke with each vend! What will they think of next? D. Gottlieb's newest single player flipper is called...1991...Allied Leisure Ind. of Hialeah, began sample shipping Sonic Fighter, an aerial aircraft dueling game which has been the talk of the trade...A tragic fire on January 9 completely destroyed the premises and inventory of All Coin Equipment Co. in San Antonio. Firm will be occupying temporary headquarters while it proceeds to rebuild...Rock-Ola announced delivery of its new 446 furniture style console Deluxe jukebox...Bally Mfg. Corp. announced the formation of a new subsidiary in France as part of a continuing international expansion program that started in 1969...Two new pianos hitting the market are Chicago Coin's Big Flipper two-player and Bally's Vampire two-player...Cameron Musical Industries Ltd. held a press showing in New York to demonstrate the Cameron version of a 4-channel stereo jukebox...Humbert Betti, Sr., a leader in the coin vending business in New York and New Jersey, died on Jan. 24, in Italy, at the age of 82.

PIONEER PREPARES FOR U.S.—Pioneer Laser Entertainment (PLE), a subsidiary of Pioneer Electronic Corp., has held meetings in Chicago, New York and most recently Long Beach, California (1/26) for the purpose of setting up a U.S. distribution network for its new CD jukebox and Laser Disc (LD) jukebox. This network will be established shortly and selections will be announced at a special breakfast to be held on March 9 just prior to ACME '90 which takes place March 9-11 in Chicago. Introduced at the AMOA convention last September in Las Vegas (Cash Box, Sept. 30, 1989), the CD machine will be available for delivery the last week in February according to Pioneer's Paul Scribner, national sales manager for the PIONEER'S CD JUKEBOX

PLE CD jukebox holds 18 discs, and can be expanded to accommodate up to 54 discs which means for over 810 selections. A special attraction of the company's CD jukebox package is that Pioneer will be providing jukebox operators with a wide selection of music at a low cost by marketing compilation CDs. Each of these discs will contain 15 popular hits from a variety of singers and groups and with hits as well as traditional and holiday songs. In an exclusive arrangement, the songs are licensed to Pioneer through the clearing house Diamond Time, Inc. Pioneer will be operating a starter package that contains six discs of contemporary tunes and three of traditional songs. New compilation discs will be available each month from PLE.

COIN MACHINE INDUSTRY CALENDAR 1990

February 23-25: Iowa Operators of Music & Amusements; Holiday Inn, Waterloo Civic Center; Waterloo, IA; state convention & trade show.
February 23-25: South Carolina Coin Operators Association, Inc. (SCCOA); Sheraton Hotel; Columbia, SC; state convention & trade show.
March 9-11: ACME '90 (American Coin Machine Exposition); Hyatt Regency; Chicago, IL; annual international trade show.
March 23-25: NAMA (National Automatic Merchandising Association); San Jose Convention Center; San Jose, CA; western convention & trade show.
March 23-25: Minnesota Operators of Music & Amusements (MOMA); Sheraton Park Place Hotel; Minneapolis, MN; state convention and trade show.
April 13-14: Washington Amusement & Music Operators Association (WAMOA); Red Lion Hotel; Bellevue, WA; state convention and trade show.
May 3-6: California Coin Machine Association; Hyatt Grand Champions; Indian Wells, CA; annual state convention.
May 4-6: Northeast Regional Amusement Machine Convention & Trade Show (NYSMA, AMOA-NY, AMOA-NJ, PAAMMA; Trump Regency; Atlantic City, NJ. For info contact Sue Matterson at (609) 439-0581.
July 7-9: Wisconsin Amusement & Music Operators; Holiday Inn; Stevens Point, WI; state convention and trade show.
August 10-12: Amusement Music Operators of Tennessee; Vanderbilt Plaza; Nashville, TN; annual state convention & trade show. For info contact Jim Green at (901) 921-1234.

Pinball Takes Center Stage In Media Arena
BY CAMILLE COMPASIO

CHICAGO—Whether it's referred to as a pinball, a flipper, a pinball machine or that magical little silver ball, this familiar amusement machine is fast becoming the darling of the mass media. While pins have enjoyed exposure in the past, with the formation of the AMOA Pinball Promotion Committee and the celebration this year of the machine's 60th anniversary, we're seeing a renewed focus both within the trade and outside of it as well.

The December 31, 1989 Chicago Tribune Magazine section featured a cover story by Russell Roberts tracing the history of the pinball from its early origins to the present state-of-the-art models that employ the latest in technological advancements but still maintain that traditional player appeal that has sustained the game over these past many decades. As the article stated, "In pinball's past, the ball was shot at random around the playfield. Today, almost every pinball machine has a distinctive story line that is an integral part of the game. Each machine has as much of a theme as any movie of the week, and it is this thematic approach that has played a major role in bringing pinball back into vogue."

Crais's Chicago Business did a "reviving pinball wizards" feature in its November 6-12, 1989 edition which dealt with the pinball versus video situation of the late seventies and early eighties that relegated pins to a lesser position of popularity among players. However, as the article stressed, with the advent of "solid-state circuitry and computer chips" which made way for "more imaginative uses of sound, light, music and movement" the pinball machine has become "more competitive with video."

Since November of 1989 there have been numerous articles about the revival of the pinball machine appearing in newspapers across the country.

"The Silver Ball Is Back" read the headline in the November 10, 1989 edition of the St. Louis Post-Dispatch under the byline of Christopher Evans and it pointed out that, "Locally, large coin-operated game rooms that a year ago had only one pinball machine now routinely have four or five."

The Dallas Times Herald ran a feature, "Flipping Over Pinball" which zeroed in on a female player at an Ahdadin's Castle location who is "among the thousands of fans across the country fueling a renaissance in the classic arcade game of pinballs."

Some of the articles were more indepth, in terms of historic content. Harry Williams and Ray Maloney, two of the most notable pioneers in the pinball industry, were acknowledged for their numerous contributions during the pinball's formative years and beyond. There was also considerable copy about the major manufacturers of pinball games, including Premium Technology, Data East Pinball, Williams, and Midway Manufacturing (producer of the Bally machines).

From what we have learned, the Pinball Promotion Committee through its marketing subcommittee (chaired by Williams' Roger Sharpe), intends to keep the ball rolling with a fullscale nationwide campaign targeted at all levels of the media, throughout this entire year.
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