



THE MUSIC TRADE MAGAZINE

COVER STORY

NSM's Performer-Grand Laser Disc Jukebox Wows Patrons

COMPACT DISC JUKEBOXES are no longer a new experience for most bar patrons; so in order to induce those patrons into "feeding" the jukeboxes, manufacturers are now concentrating on visual enticements. The strikingly beautiful new NSM *Performer-Grand Laser Disc Jukebox*, pictured on this week's cover, is a perfect example of this trend.

NSM has long been known for its visible mechanism, wherby patrons can actually watch the CD go through its mechanical wizardry as it shuffles 100 compact discs around with blurring speed. In this new model, however, there is the added enhancement of a waterfall of color pouring through the changer where the CDs are stored. This is all "staged" on a stairway of mirrors and lights with CDs on revolving pedestals continuously showering the mirrors with a spectacular vision of colored hues.

Indeed, patrons will find the *Performer-Grand* irresistible in terms of appearance, technology and superb sound reproduction.

JIM GONZALEZ Art Director Circulation IINA TREGUB, Manager

GEORGE ALBERT
President and Publisher
KEITH ALBERT
Vice President/General Manager
JIM SHARP
Vice President
FRED L. GOODMAN
Editor In Chief
CAMILLE COMPASIO
Director, Coin Machine Operations
LEE JESKE

New York Editor
KIMMY WIX
Nashville Editor
Editorial
RANDY CLARK, Assoc. Ed. (LA)
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BERNETTA GREEN (N.Y.)
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CORY CHESHIRE (Nash)
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Chart Research
JEFF KARP

CLIFF GERKEN (Nash.) TERESA CHANCE (Nash.) CHERRY URESTI (L.A.)

JIMMY PASCHAL (L.A.) TONIE HECTOR (L.A.)

TODD MURPHY (L.A.)
LEON BELL
Marketing

Production

NINA TREGUB, Manager CYNTHIA BANTA Publication Offices NEW YORK

157 W. 57th Street (Suite 1402) New York, NY 10019 Phone: (212) 586-2640 Fax: (212) 582-2571 HOLLYWOOD

6464 Sunset Blvd. (Suite 605) Hollywood, CA 90028 Phone: (213) 464-8241 Fax: (213) 464-3235

NASHVILLE 50 Music Square West, (Suite #502) Nashville TN 37203-3212 Phone: (615) 320-2808

Phone: (615) 329-2898 Fax: (615) 320-5120 CHICAGO 1442 S. 61st Ave., Cicero IL 60650 Phone: (708) 863-7440

BRAZIL CHRISTOPHER PICKARD Av. Rio Branco, 123/2012 Rio de Janiero—RJ 20.040—Brazil

Phone: (021) 222-4893/242-3315 Fax: (021) 222-7904

ITALY
MARIO DE LUIGI
"Music e Dischi" Via De Amicis 47
201233 Milan, Italy
Phone: (902) 839-18-37/832-79-37

JAPAN
Adv. Mgr., SACHIO SAITO
Editorial Mgr. KOZO OTSUKA
2-chome, 11-1, Shinbashi,
Minato-ku

Tokyo Japan, 105 Phone: 504-1651

UNITED KINGDOM

CHRISSY ILEY Flat 3, 51 Cleveland Street London W1P 5PQ England Phone: 01-631-1626

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NUMBER ONES

POP SINGLE

Cream
Prince and the N.P.G.
(PAISLEY PARK/WARNER BROS.)

R&B SINGLE

Forever My Lady Jodeci (UPTOWN/MCA)

COUNTRY SINGLE

Then Again Alabama (MCA)

RAP SINGLE

Can't Truss It
Public Enemy
(DEF JAM/COLUMBIA)

POP ALBUM

Death Certificate Ice Cube (PRIORITY)

R&B ALBUM

Death Certificate Ice Cube (PRIORITY)

COUNTRY ALBUM

Ropin' The Wind Garth Brooks (CAPITOL)

GOSPEL ALBUM

I'll Never Forget Bobby Jones (MALACO)

DANCE SINGLE

Finally Ce Ce Penisten (A&M)

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Coast, where she joined Epic's A&R staff in 1986.



TICKERTAPE

RUMBLINGS FROM RECESSIONLAND: Mercury Records issued a terse statement last week saying that, "In keeping with our goal to have a wellmanaged organization...there is a need to eliminate 10 positions...in various departments." We're told that this cutting does not "reflect the requirements of the marketplace and Mercury's efficiency should in no way be affected."... The same day, Atlantic Records issued a somewhat less terse statement saying that it is "currently undergoing an internal restructuring...part of an overall, long-term plan initiated six months ago in response to changing economic conditions..." We're talking loss of jobs, department realigments, and all others kinds of "restructuring."

PUT UP YOUR DUKES: NARM has announced that it will move its 34th annual convention, scheduled for New Orleans from March 13 to 16, if David Duke is elected governor of Louisiana on November 16. "A groundswell from our membership indicates there would be no support for a convention held in a state whose governor is an admitted racist, and whose voting record on music labeling legislation clearly runs contrary to the industry's position on this issue," explained NARM executive vice president Pamela Horovitz.

GOOD DEED DOERS: Bonnie Raitt has been named MusiCares 1992 Person of the Year, an honor she will receive at a fundraising dinner in New York on Feb. 22, as part of Grammy week. MusiCares, which is run by NARAS, "focuses attention of the music/recording industry on the human services and welfare issues of concern to music and recording professionals"... "Equity Fights AIDS Week," a mass of New York Actors Equity-sponsored concert, theatre and club activity to benefit AIDS research, kicks off on Nov. 25 around town, ending

with Dec. 3rd's "Gypsy of the Year" competition at the St. James Theatre.

OFF THE TIP OF YOUR TONGUE: Who wrote that song? How many times have you asked yourself that question? Well, ask no longer. Lissauer's Encyclopedia of Popular Music in America gathers 19,000 songs and tells you just that: Who, what, when, where, why and how. Songs are listed alphabetically, writers are listed alphabetically, everything you want to know about these songs seems to be in this fat volume, compiled by Robert Lissauer. It ain't cheap (\$135, Paragon House), but it looks like it can be valuable. Call (800) PARAGON for information.

CLOTHES MINDED: Ned's Atomic Dustbin is known in England for its innovative T-shirts as well as its innovative alternative rock. So Columbia has decided to package the group's debut album, God Fodder, with a free T-shirt shrinkwrapped to the cassette or CD. There are three original designs involved, which makes for more than 60 different NAD designs in all.

KIBBLES AND BITS: Elton John is the guest on the Nov. edition of Talking with David Frost. The perenially balding rock star sits down with his countryman on Nov. 22, on a TV near you.... The East Coast Video Producers Association is sponsoring a job fair, Dec. 7, to promote the hiring of minority personnel. It's at CECO International, 44 W. 15th St., at noon. Call (212) 463-7250 for details.... "O Canada: An In-Depth Look at the Canadian Music Scene from the Business & Artistic Viewpoint" is the next seminar of the New York Publishers' Forum. It's at the Holiday Inn Crowne Plaza, Nov. 21 at 4;30 p.m.. Call (212) 370-5330 for the lowdown.... BMI has reached license agreements with the Discovery Channel and Learning Channel.



Palladium owners Greg Lites (left) and Felipe Darrell (right) greet Dick Clark, who introduced Ed Rosenblatt, president of Geffen Records, honoree for "Prom Night 91" at the venue recently. The occasion was a fundraiser for the Neil Bogart Memorial Laboratory/T.J. Martell Foundation and served to introduce the million dollar makeover of the 50-year-old, 3,500-person facility.



Shown backstage at the New York Music Awards, where Atlantic artist Marc Cohn (right) won four awards are Marley Marl (left) and fellow multipleaward winner LL Cool J (Def Jam/Columbia).



■ Judy Ross has been promoted to manager, A&R, Epic Records. She'll be based on the West

ON THE MOVE









Feldman



■ Ken Wilson has been promoted to the post of senior national director, black music promotion, East Coast, Columbia Records. He's been with the division since Feb., 1990. **EMCA Records** has announced the promotions of both Maria Kleinman and Tom Cording to the positions of national publicity directors. Kleinman was previously director, tour publicity, West Coast; Cording held a similar post on the East Coast. ■Pete Spasoff has been promoted to the position of national director, promotion at Charisma **Records**. He most recently held the position of midwest regional promotion manager for the label, based out of Chicago, where he will remain for his new post. **Exeith McCarthy** has been appointed director, press & public affairs, Sony Music Entertainment Inc.. He spent the last five years as a freelance corporate writer in New York. ■ BMihas upped John Marsillo, a 15-year company veteran, to the position of assistant vice president, telecommunications. **Lori Feldman** has been appointed national director, video promotion at Virgin Records. She most recently held the position of national college promotion director at the company. Also at Virgin, there have been two promotions in the R&B division. Unice Rice has been promoted to national director, R&B field staff based in texas. Prior to joining Virgin, he was an area manager with Camelot Music. Dave Rosas has been promoted to national director, R&B promotion in L.A. Before working at the label, he served as music director at WWWS in Saginaw, MI. ■ Hope Stolley has been promoted to the position of coordinator, A&R, West Coast at **EMI Records**. Prior to being named coordinator, she was West Coast A&R assistant. ■ Kay Smith has been appointed to the position of associate director, A&R administration for Sony Music/Nashville. She was manager, A&R administration, a post she'd held since 1989. Smith came to Sony Music Nashville (formerly CBS Records Nashville) in 1983 as marketing coordinator. **Doug Johnson** has

been appointed to the position of vice president, A&R, Epic Records Nashville. The Georgia native began coming to Nashville as a producer and engineer in 1987.

TOP 100 POP SINGLES







TO WATCH: Mariak Carey #81



HIGH DEBUT: Michael Jackson #38

Total Weeks ▼
Last Week ▼

Total Weeks ▼ Lasi Week ▼

CASH BOX • NOVEMBER 23, 1991

| 1 CREAM (Paisley Park/Warner Bros. 19175) Prince And The N.P.G. 2 WHEN A MAN LOVES A WOMAN (Columbia 74020) Michael Bolton 3 CAN'T STOP THIS THING WE STARTED (A&M 1576-4) Bryan Adams | | 9 7 15 |
|--|-----|--------------|
| THAT'S WHAT LOVE IS FOR (A&M 7233) Amy Grant | 5 | 9 |
| | 6 | 10 |
| - participates | - | |
| 6 BLOWING KISSES IN THE WIND (Captive/Virgin4245) Paula Abdul | | 6 |
| 7 DON'T CRY (Geffen 4232) Guns N' Roses | 7 | 10 |
| 8 ROMANTIC (Warner Bros. 19319) Karyn White | 4 | 15 |
| 9 IT'S SO HARD TO SAY GOODBYE TO YESTERDAY(Motown 2136) | | _ |
| Boyz II Men | 13 | 7 |
| 10 I WONDER WHY (Arista 2331) Curtis Stigers | 12 | 12 |
| 11 THE ONE AND ONLY (Chrysalis 23730) Chesney Hawkes | 11 | 16 |
| 12 SET ADRIFT ON MEMORY BLISS (Island 6690) PM Dawn | 18 | 6 |
| 13 STREET OF DREAMS (Charisma 063) Nia Peeples | 16 | 7 |
| 14 KEEP COMING BACK (Capitol 79957) Richard Marx | 22 | 4 |
| 15 GET A LEG UP (Mercury 867 890) John Mellencamp | 17 | 8 |
| 16 REAL REAL (SBK 7364) Jesus Jones | 8 | 14 |
| 17 EMOTIONS (Columbia 73977) Mariah Carey | 9 | 13 |
| 18 HEY DONNA (Impact/MCA 54208) Rythm Syndicate | 14 | 12 |
| 19 NO SON OF MINE (Atlantic 4277) Genesis | 26 | 4 |
| 20 BROKEN ARROW (Warner Bros. 19274) Rod Stewart | 25 | 6 |
| 21 TOP OF THE WORLD (Warner Bros. 19151) Van Halen | 23 | 8 |
| SOMETHING GOT ME STARTED (East West 4168) Simply Red | 24 | 10 |
| ALL 4 LOVE (Giant) Color Me Badd | 27 | 4 |
| 24 HOLE HEARTED (A&M 1564) Extreme | 15 | 16 |
| 25 DO ANYTHING (East West 3948) Natural Selection | 19 | 16 |
| 26 LIVE FOR LOVING YOU (Epic 34T-73962) Gloria Estefan | 37 | 7 |
| 27 LUCS (EMI 56224) | 29 | 10 |
| 28 GROOVY TRAIN (Reprise 19209) The Farm | 31 | 11 |
| 29 WITH YOU (Epic 34-73713) | 32 | 9 |
| 30 SPENDING MY TIME (EMI 04802) | 34 | 5 |
| CAN'T LET GO (Columbia 74088) | 43 | 2 |
| 32 ENTER SANDMAN (Elektra 4-64857) | 28 | 11 |
| 33 DON'T WANT TO BE A FOOL (Epic 34-73879) Luther Vandross | 20 | 17 |
| 34 SOMETHING TO TALK ABOUT (Capitol 44724) Bonnie Raitt 35 GOOD VIBRATIONS (Interscope/East West 4-98764) | 21 | 20 |
| Marky Mark & The Funky Bunch/Loleatta Holloway | 30 | 18 |
| 36 EVERYBODY PLAYS THE FOOL (A&M 7001) Aaron Neville | 33 | 20 |
| 37 RUSH (Columbia 44-73844) Big Audio Dynamite !! | 39 | 9 |
| | DEE | |
| 39 LET'S TALK ABOUT SEX (Next Plateau 333) Salt-N- Pepa | 45 | 10 |
| 40 RUNNING BACK TO YOU(Wing/Mercury 867 518-4) Vanessa Williams | 35 | 15 |
| 41 HOME SWEET HOME (Elektra 64818) | 59 | 4 |
| 42 WILDSIDE (Interscope/East West 98673) Marky Mark & The Funky Bunch | 56 | 4 |
| 43 SAVE UP ALL YOUR TEARS (Geffen 19105) | 46 | 6 |
| 44 SHOT OF POISON (RCA 62096) Lita Ford | 54 | 5 |
| 45 MY HEART BELONGS TO YOU (SBK 07363) Russ irwin | 38 | 11 |
| 48 WALK THROUGH FIRE (Atco 98748) BadCompany | 41 | 14 |
| 47 MOTOWNPHILLY (Motown 2090) Boyz II Men | 40 | 18 |
| 48 I ADOR MI AMOR (Giant 4943) Color Me Badd | 36 | 18 |
| CONVICTIONS OF THE HEART (Columbia 74029) Kenny Loggins | 53 | 6 |
| 50 ALL I NEED IS YOU (Zoo 14018) | 52 | 8 |
| | | |

| 51 CHANGE (Arista 2362) Lisa Stansfiel 52 I'VE GOT A LOT TO LEARN ABOUT LOVE (Interscope/East West 98726) | į | 61 | 3 |
|---|-------------------|----------------|----------|
| | n 4 | 57 | 5 |
| 53 O.P.P. (Tommy Boy 988) Naughty By Natur | | 55 | 5 |
| 54 LOVETHY WILL BE DONE (Columbia 73853) Martik | | 44 | 16 |
| 55 LOVE OF A LIFETIME (Epic 73771) Firehous | | 42 | 22 |
| 56 JUST WANT TO HOLD YOU (Warner Bros. 4-19330) Jasmine Gu | | 50 | 16 |
| 57 RING MY BELL (Jive 42023) D.J. JazzyJeff & The Fresh Princ | | 58 | 7 |
| 58 NOW THAT WE FOUND LOVE (Uptown/MCA 54090) Heavy D. & The Boy | | 47 | 16 |
| 59 POWER WINDOWS (Jamboo/Mercury 868-672-4) Billy Falco | | 51 | 17 |
| 60 DO YOU FEEL LIKE I FEEL (MCA54183) BelindaCariisi | | 62 | 6 |
| 61 TIME, LOVE AND TENDERNESS (Columbia 46771) Michael Bolto | | 48 | 20 |
| 62 SHINY HAPPY PEOPLE (Warner Bros. 19242) | | 49 | 18 |
| 63 TRUE COMPANION (Atlantic 4-87583) Marc Coh | | 65 | 6 |
| 64 MYSTERIOUS WAYS (Island 422-866 189-2) | | DEB | - |
| 65 SEND ME AN ANGEL (Mercury 868 956-4) | | 72 72 | 3 |
| 66 FOR YOUR MIND (EMI 4803) Robbie Nev | | 63 | 7 |
| DRIVEN CO. | | 80 | 2 |
| 67 ALL SHE WROTE (Epic 46186) | | 73 | 4 |
| 68 2 LEGIT 2 QUIT (Capitol 79005) | | / 3 64 | 7 |
| 69 STAND BY MY WOMAN (Virgin 4099) Lenny Kravit | | 67 | 8 |
| 70 TRY A LITTLE TENDERNESS (MCA 54260) The Commitment | | 66 | 9 |
| 71 YOU'RE THE STORY OF MY LIFE (Elektra 64850) Desmond Chil | | | |
| 72 FINALLY (A&M 1586) | | 89 05 | 2 |
| 73 I CAN'T MAKE YOU LOVE ME (Capitol 44729) Bonnie Rai | | 85 | 3 |
| 74 ANGEL BABY (Quality 15171) | | 79 70 | 4 |
| 75 RADIO SONG (Warner Bros. 19246) | | 76 | 4 |
| | 11 (| 82 | 2 |
| 77 WHISPERS (Cutting/Atco 4-98775) | 2 | 62 68 | 8 |
| 78 TOO MANY WALLS (Polydor 867134-4) | | 60 | 22 |
| 79 MONSTERS AND ANGELS (London/PLG 869 428-4) Voice Of The Beehiv | | 81 | 6 |
| 80 IN MY DREAMS (Hollywood 64832-4) The Part | | 83 | 3 |
| 31 INTO THE GREAT WIDE OPEN (MCA 54131) | | 88 | 2 |
| 82 JUST A TOUCH OF LOVE (Columbia 38-74033) C&C Music Factor | _ | 87 | 2 |
| 83 LOVE ME ALL UP (RCA 62116) Stacy Ear | | o, DEB | |
| 84 DOUBLE GOOD EVERYTHING (SBK 05414) Smokey Robinso | | 84 | 5 |
| 85 ANOTHER RAINY NIGHT (WITHOUT YOU) (EMI 4823) . Queensrychi | | DEB | |
| 86 HOUSECALL (Epic 34-73928) Shabba Ranks (Featuring Maxi Priest | | DEB | |
| 87 LOVE THING (Capitol 79947) | • | 77 | 5 |
| 88 STRAIGHT TO YOUR HEART (Epic 73982) Bad Englis | - | 69 | 13 |
| 89 SHINING STAR (Atlantic 4-87576) | | DEB | |
| 90 THINGS THAT MAKE YOU GO HMMMM (Columbia 79687) | , . | <i>-</i> | 101 |
| | v | 71 | 19 |
| 91 (EVERYTHING I DO) I DO IT FOR YOU (A&M 1567) Bryan Adam | | | |
| 92 KISS THEM FOR ME (Geffen 19031) Slouxie And The Banshee | | | 14 |
| 93 COOL AS ICE (EVERYBODY GET LOOSE)(SBK 05431) | _ | - | |
| | 11 | 75 | 8 |
| 94 FEELS LIKE ANOTHER ONE (MCA 54225) Patti LaBell | | 86 | 3 |
| | ~ | | 10 |
| | | 74 | |
| 95 BALLAD OF YOUTH (Mercury 868790) Richie Samboi 96 THE DEVIL CAME UP TO MICHIGAN (Curb 76884) K.M.C. Kr | 8 | 74 90 | 10 |
| 95 BALLAD OF YOUTH (Mercury 868790) Richie Samboi 96 THE DEVIL CAME UP TO MICHIGAN (Curb 76984) K.M.C. Kr | a | | 10 13 |
| 95 BALLAD OF YOUTH (Mercury 868790) | a u h | 90 | |
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NEWS & REVIEWS

MUSIC

PUB

By Fred L. Goodman

BOFFO EXPO: This past weekend (Nov. 9 & 10) saw another successful Songwriters Expo (the 15th annual), which is produced by the Los Angeles Songwriters Showcase (which just celebrated its 20th anniversary

and is sponsored by BMI). Over 800 songwriters gathered at the Pasadena Conference Center for the two-day event which included panels, classes, workshops and booths geared to educate and prepare those trying to make it in the music business as composers, lyricists and/or producers.

The conference began with an orientation and introductory speech by LASS co-founders Len Chandler and John Braheny. They, in turn, introduced the keynote speaker, hit producer Narada Michael Walden (Aretha Franklin, Whitney Houston, Mariah Carey, etc.), whose straightforward yet spiritual speech set the appropriate mood for the rest of the Expo.

Walden also presided over a two-hour master class during which he provided many helpful tips as to what producers listen for in a song. He continually stressed the importance of the chorus or "hook" which should be kept "simple and very singable." He pointed out that a song without a strong hook is like "a joke without a punchline."

Some of the more popular and useful aspects of the event were the song and lyric evaluations by publishers and the Pitch-A-Thons, in which independent producers and record company A&R reps screened cassettes pitched by the attendees. There was also a workshop that concentrated on vocal performance and an area with a piano where registrants could perform and/or network.



Paul Zollo (left), editor of SongTalk magazine interviews Narada Michael Walden during the master class presented by the National Academy of Songwriters at the Songwriters Expo.



Congratulating John Braheny and Len Chandler (third and fourth from left respectively) on their 20th anniversary as co-founders and co-directors of the Los Angeles Songwriters Showcase at a dinner in their honor are (I-r): Michael Greene, president NARAS; Rick Riccobono, vp, writer/publisher relations, BMI; and Barbara Cane, assistant vp, writer/publisher relations, BMI.

NAS UPDATE: The sixth annual Salute to the American Songwriter, honoring Burt Bacharach and Hal David and run by the National Academy of Songwriters, has announced some of the performers for the event. Host Paul Williams will be introducing such luminaries as Dionne Warwick, Jackie DeShannon, James Ingram, Peter Allen, Vince Gill, Julie Gold and John Stewart. The salute will take place on December 12 at the Wilshire Ebell Theatre in Los Angeles. A precentage of the proceeds will benefit the T.J. Martell Foundation. For more info, call (213) 463-7178.

SINGLES

JOAN JETT & THE BLACKHEARTS: "Don't Surrender" (Epic ZSK 74067)

Here is a nice little pop/rock ditty from the normally harder-rockin' Joanie, from her album *Notorious* (or was that Duran Duran?). The cut is produced by longtime producer Kenny Laguna, and could be the last guitar work from Blackheart guitars Ricky Bird, now that he has left the group to pursue a solo career. "Don't Surrender" has a bit more of a poppish sound to it than earlier Jettisisms or Blackheartia, almost in a Go-Go/Belinda sense, with the exception of the edgy guitar work. Co-pennage by Ms. Jett and Desmond Child.



BETTE MIDLER: "Every Road Leads Back To You" (Atlantic PRCD 4304-2)

Following in the tradition of "Wind Beneath My Wings" and "From A Distance," Bette is offering up another tasteful bal-lad, this time from hit songstress Diane Warren. "Every Road Leads Back To You" is the single from the current film soundtrack, For The Boys. Produced and arranged by Arif and Joe Mardin.

STEVIE NICKS "Love's A Hard Game To Play"
(Modern Records PRCD 4282-2)
This song was written and produced by Stevie's new buddy,

V. (117)

Poison's Brett Michaels, and shows signs of the metalmeister's hard-ballad work. The years have taken some of the wind out of the sails of the former Fleetwood Mac (and an order of fries) singer, and her voice is starting to show the signs of it as well. This re-emergence of Ms. Nicks follows a stream of publicity from varied accounts of fast-lane livin' from the pampered pop star. If you want to dance, we hear you have to pay the piper.



■ NICE & SMOOTH: "How To Flow" (RAL/Columbia

Without a doubt, Nice & Smooth are musical innovators that are finally gettin' tha' props they've deserved for a long time. If you want to hear what it sounds like to flow, let Nice & Smooth school you on "How To Flow." This cut, like the rest of their songs, delivers a catchy style of rhyming that made their first single a nationwide hit. You can also find this single featured on their RAL/Columbia debut album, Ain't A Damn Thing Changed.

GUY: "Let's Stay Together" (MCA Records CD 45-2052)
"Let's Chill," "I Wanna Get With You," "D-O-G Me Out" and Treat Me Right" all have two things in common, they were all R&B hits and they were all featured on Guy's second album titled *The Future*. Now, they have released another single, "Let's Stay Together," that has all the potential to take this cut to the top of the charts. This mid-tempo love-jam keeps the typical Teddy Riley sound,' that has proven over and over to be quite successful.





BABYFACE: "Mary Mack" (Solar/Epic ZSK 74543)
This time Babyface has speeded up the tempo with this hip-hop-oriented R&B tune. Unlike most of his previous productions, this cut in particular has a different sound that shows more of his producing talent. The lyrics seem to be a little tiring, but the overall sound of this single should gain airplay on most R&B stations.

POP SINGLES LOOKING AHEAD

| | CASH BUX • NUVENIBER 23, 1991 |
|-----|---|
| 1. | |
| 2. | |
| 3. | |
| 4. | HEAVEN'S HIGHEST HILL(Jambco/Mercury) Billy Falcon |
| 5. | SHE AIN'T PRETTY (Scotti Bros.) Northern Pikes |
| 6. | ADDAM'S GROOVE(Capitol) |
| 7. | |
| 8. | LOVE CRAZY(Reprise) Atlantic Starr |
| | TOO BLIND TO SEE IT(Atco) |
| 10. | THERE'S NO OTHER WAY(SBK) Blur |
| 11. | PRIVATE LINE(East West) |
| | FOR WHAT IT'S WORTH(DGC) |
| 13. | THE BEGINNING(Sire/Warner Bros.) |
| 14. | IT'S BEEN A LONG TIME(Impact) Southside Johnny & The Asbury Jukes |
| 15. | SIGNS OF LOVE(Charisma) |



ALBUMS

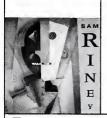
LISA STANSFIELD: Real Love (Arista 18679-2 07882)
Photogenic, British, blue-eyed-singer-got-soul Lisa Stansfield,
continues the momentum from her '89 release, All Around The World with her current follow-up I.P. The first single, "Change" has already made an impressive debut on the pop singles chart and continues to rise. In addition to the dance oriented pop material on this effort are a few soulful ballads such as "All Woman" and sexy, make-love songs like, "Time To Make You Mine." Look for Lisa to tour the states before and again after the European leg of her world tour in early '92. Bandmembers Ian Devaney and Andy Morris produce



■ LITA FORD: Dangerous Curves (RCA 07863 61025-2)
Screaming guitars and hard-punchin' vocals kick off this the latest from what could possibly be the best body in rock and roll since the '59 Caddy—which you have to admit is a hell of a lot better to look at than Motley Crue. Lita rocks out on all 10 cuts on this CD that also includes a short, sweet guitar piece at the end. She almost sounds tender on rock-ballad "Bad Love," (not to be confused with Eric Clapton's) and harmonizes hard on "Playin' With Fire." The opening of "Hellbound Train" is a convincing trip, and should prove to be a fun-filled ride for Lita fans. Produced by Tom Werman.

■ STARR PARODI: Change (Gifthorse/Curb D2-77495) Okay, if the name doesn't sound familiar, I'll give you a hint. Starr Parodi is that girl you see dancing behind the keyboards in Arsenio's Posse. Her debut album consists of 9 cuts with a reprise of the title track. The cuts are more groove/feeloriented songs, with a wide variety of diversification in format, ranging from contemporary jazz, funky R&B, to Africana, even offering an interesting remake of Stevie Wonder's "Superstition." Starr's ear for sounds, style and feel lend an interesting touch to this unique CD.





■ SAM RINEY: Talk To Me (Spindletop SPT138CD)

Jazz-saxophonist, Sam Riney releases his fourth LP for the indie label, and is his first effort as producer. His resume as a studio and session player is a who's who of modern pop, jazz and rock, in addition to his musical contributions to television, films and commercials. This instrumental CD has 11 cuts and features Sam playing alto, tenor and soprano saxophones. Although his name is not as well known as Kenny G., Riney's work is a tasteful alternative to K.G.'s sometimes overbearing style.

■ KEIKO MATSUI: Night Waltz (Sin-Drome CGD 1800) Keiko Matsui is a composer and keyboardist and brings a new-age spiritual flair to her jazz-oriented music produced by musician/husband Kazu. Seven of the nine tracks on this CD are instrumental cuts. Night Waltz is the fourth American album from Keiko who has already achieved critical acclaim for her earlier efforts and tours. She has recorded four albums and two singles in her native Japan and admits to American influence from Chick Corea, Keith Jarrett and John Coltrane.

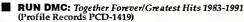


ERIC GABLE: Can't Wait To Get You Home (Epic EK

It's about time that this smooth vocalist released his second album that the R&B market has been waiting so long for. Can't Wait To Get You Home, is far from a disappointment. Listening to this album, you can see why he dropped out of sight for a while. The musical production on this album is very clear and quality-bound. From his high-pitched screams to his low-powered moans, Gable displays a mature sound that has a nice sound put to music.



BIG DADDY KANE: Prince Of Darkness (Cold Chillin/Reprise 26715)
It seems as if Kane is releasing his albums too close to one another. Well anyway, Prince Of Darkness is his latest of releases. This album displays the same style of rhyming that he's best known for, with a couple adjustments that make this album his best so far. Cuts like "Prince Of Darkness," "I'm Not Ashamed," "Come On Down" and "Raw '91," are the



The world's favorite rap group has released an album that includes 18 of their greatest hits. Remember the dope-jams that broke rap into the buying market "It's Like That" and "Hard Times," well you can find these cuts included on the CD. Also the hard-to-find "Together Forever," that stormed the radio is on this jam-packed collection. If you're a Run DMC fan that wants to have all of the dope-sh*t they've recorded over the years, buy all of their albums or pick up this CD.





RAW FUSION: Live From Styletron (Hollywood Basic

Digital Underground members Money B and DJ Fuze have recently released their debut solo album titled *Live From* Styletron. The album consists of 14 different selections that are guaranteed to move even the most stubborn rap listener. Money B really lets himself go on his lyrics (flowin' like a waterfall!) Cuts to check out are "Hip Hip/Stylee Expression," "Do My Thang," "Traffic Jam" and "Throw Your Hands In The Air."

MARVIN GAYE: The Last Concert Tour (Giant/Warner

Until now, the recordings that are featured on this 18-selection CD have not been released. A member of Marvin Gaye's band taped these original recordings on a two-track recorder during what would end up being Marvin Gaye's last concert appearances. Included on the CD are such hits as "I Heard It Through The Grapevine," "What's Going On," "Let's Get It On," "Sexual Healing" and many more.



DEBUT PICK OF THE WEEK



DEL THA FUNKEE HOMOSAPIEN: I Wish My Brother George Was Her (Elektra 61133-2)

Get your ears adjusted for some funky sh*t!
Out of the Bay Area we have Del Tha' Funkee Homosapien, part of the new generation of rap. This young rapper has a way of flowin' his lyrics that makes his album catchy overall. Controllin' tha' beats we have Ice Cube (who is Del's cousin) and the Boogiemen as well as Del himself giving his input. "Mistadobalina," is a funny but hard cut that stands out the most. He also makes serious statements that can also make you laugh, and that's hard to accomplish. Also, "Dr. Bombay," "Sunny Meadowz," "Hoodz Come In Dozens" and "Same Ol' Thing" are the album's hit material. "Sleepin' On My Couch" is the first single taken off the album (that's dope too)!

PICK OF THE WEEK:



GENESIS: We Can't Dance (Atlantic 7 82344-2)

We all like Genesis—strong, consistant, and influential. First single "No Son Of Mine" is racing into the top 20 this week, as the album is released. When we first heard the single a few weeks ago, the initial impression was little discernible difference between Phil's solo efforts and this song, but in hearing the entire album, the writing influences of Tony Banks and Mike Rutherford become clearer. There is a greater sum together than the group's individual parts. Excellent album cut on this 12track CD that probably won't get commercial airplay is the almost anthemic "Driving The Last Spike." Dr. Collins continues to amaze us with his percussive production, and the album is poignant, meaningful and heartfelt. The trio wrote and produced this album, with assistance from Nick Davis.

INDUSTRY BUZZ

By Randy Clark

CHRISTMAS SPIRIT? BAH-HUMBUCKS!: Who the hell can afford it? Here it is, not even Thanksgiving, and the whole entertainment industry is trying desperately to figure out how to separate consumers from their hard-earned cash, knowing damn well there is a recession in full swing and a limited amount of spending likely to happen this year. Sure, the government is trying to convince us it's over, (industrial pressure?) but you can't spend money you don't have, unless you have credit cards. Is it any wonder that banks are offering only a minimum of interest on our money, and charging over double that for credit?

Meanwhile, all the studios and labels are bringing out their big guns in hopes they might be the lucky merchants of entertainment in this season of giving. The smart, or maybe the desperate, have already released films and albums in some sort of creative marketing strategy, not wanting to go head to head with predetermined release dates of major product. With money so tight, and no shortage of possible choices in films, records, and consumer products, it's very likely census takers and statisticians, marketing monitors and advertisers will find out very soon what we the people feel we really need, and what we can afford to live without. Spending has been at an all-time low all year, and most manufacturers are counting on the Christmas season to lift their sagging profits into the black.

The scariest thing about this fact is, that only the strongest survive, eventually limiting the choices the consumer will have, and further strengthening the powerful sword the mighty few wield. The major department stores determining what fashions we will buy, the biggest grossing films furthering the clout of their major stars, what directors will have the big budgets from the major studios next year, and which major recording acts and labels will get the lion's share of the music business. Only the powerful will be able to afford to advertise big, and they will more than likely only push their tried and true, monopolizing the industry, to only a handfull of rich and famous. Labels without superstars are releasing greatest hits and compilation box sets by the dozens in the hope that maybe what WAS might be more alluring than what is currently available. The price of entertainment being so high, movies over seven dollars, CDs over 12 dollars, concert tickets skyrocketing, it wouldn't surprise me if this season's biggest entertainment winner is the good old, passive, boring, but FREE—boob tube. Most of us are already aware

WEST COAST

that if you wait for a film to

go to video tape, you can save big bucks for a family's viewing, but the record industry doesn't have that kind of outlet. Commercial radio only plays top 40, and you can well imagine the fight for that shelf space. Who hurts the most are the new artists trying to get heard with no budget, and we the consumers, because we don't get to find out who these artists are. Oh

well, Merry Christmas...

MTV GENERATION-CELEBRATION: Has it really only been 10 years since MTV? The way it has invaded and dominated pop culture you would think it's been around forever. But it has been an entire decade, and they have planned an anniversary special that is studded with superstars. The eminent return of 'Black Or White?-I don't know,' Michael Jackson, the always on top... of publicity and mediamanipulator, Madonna, and 'Where the hell has he been?' George Michael. The special to air November 27, 9:00pm ET, will feature celebrity hosts, concert footage and of course, videos. Also performing, will be the cable channel's new sweethearts, 'Religion?, hell, I'm losing my sanity,' R.E.M. and 'How long have these guys been around?' Aerosmith... Speaking of which, these enduring rockers will be animated for a guest appearance on an upcoming episode of The Simpsons, set to air Nov. 21, on which they will perform their classic "Walk This Way" ...



Animated Aerosmith

TAPPED-OUT Well, 1 couldn't make it, but apparently on Halloween, the legendary group Spinal Tap went ahead with their audition for a new drummer at the L.A. Coliseum, after signing a new recording contract with MCA. Fifty-one potential spontaneously combustible drummers arrived to show their stuff... and it ended in a 51-way tie for first place. The band will review the tapes to find the lucky drummer who will get to perform one song with the group in their first L.A. concert early next year... Gotta scram, man... But remember... if 1 don't see you in the future... I'll see you in the pasture...next week...

By Lee Jeske





PUNKADELIC: The place: CBGB's. The time: The early '90s. The occasion: The release of TVT's punk compilation Songs of the Naked City. The participants: Members of the New York Dolls, Blondle, the Bloodiess Pharoahs and Sulcide. Gee, they sure do look nonthreatening.

GREASIN': None of the dozens of invitations and press come-ons l've received over the past year has sent my heart a-flutter with greater rapidity than the invitation to a "private dinner" with Fats Domino at the Palm steakhouse. Not only was New Orleans' living legend coming up for a steak, but he was going to perform a rare New York concert at the Bottom Line the next night. l was in heaven: Steak with Fats one night, Fats on stage the next.

Me, I'm something of a Fats Domino fanatic. So you can imagine my reaction to They Call Me the Fat Man...Antoine "Fats" Domino, The Legendary Imperial Years, that splendid four-CD set from EMI that is really, truly all the Fats Domino you'll ever need (with the exception of his sneak hit remake of "Lady Madonna," done for another label). It's exceptional, one of those must-have cornerstones of any American music collection (unlike some boxed sets it—you'll pardon the expression—doesn't have a trace of fat on it).

Dinner with Fats was filled with high-cholesterol eating and rather low-cholesterol conversation. Fats, who's built like a New York city fire hydrant, seems like a shy, soft-spoken man and he and I chatted amiably about his cooking (he loves to cook, learned it from his sister, and, no, he's not writing a cookbook because he just "uses some of this and some of that"), Professor Longhair ("he had a great beat," although when I suggested that he learned a thing or two from Fess he quickly denied it), his jewelry, David Duke (he had nothing to say about that) and other bits of flotsam and jetsam. Fats, frankly, seemed more interested in his plate and, to everybody's amazement, he consumed a huge lobster and two—two!—Palm steaks. The waiters then put a piece of cheesccake the size of a hubcap in front of him, but I couldn't bear to watch. He's 63 years old, and I didn't want to witness Fats Domino keeling over on the floor.

As for the show: The thing that separates Fats from his '50s contemporaries (Jerry Lee Lewis, Chuck Berry, etc.) is that there's no creepy nostalgia glaze over the music, no element of going-through-the-motions. He always travels with his own red-hot big band of New Orleans veterans (some of whom, like the great Herb Hardesty, were on those great early records), and they keep the music fast and loose and alive. It's a New Orleans party: A handkerchief-in-the-air, Mardi Gras ball propelled by Fats' thick New Orleans piano playing and his sweet, buttery voice. On this night, he pulled out all the stops: Rolling through about three dozen hits, staying glued to the piano bench for about an hour and 40 minutes, until he got up and propelled the piano across the stage with his stomach.

Fats hasn't really done anything new in a couple of decades and it's too bad: This guy is too damn good. EMI, which went all out here (something they and Capitol, to their credit, do for their reissues in ways that most of the other major labels don't), should sign the big guy. An album of Fats and band doing standards, an album of Fats doing Longhair, a Fats piano album, an album of Fats with celebrity guests... There are plenty of ways to go, although I'm not sure whether any of this stuff would interest Fats, who's apparently quite content living in New Orleans and working a couple of dozen dates a year.

Fats did say that next year he'll be doing 10 European jazz festivals for George Wein, and that he'd probably close the New Orleans Jazz & Heritage Festival next spring (something he does every other year). I say, go see him. I say, get that boxed set. And I say, if Fats comes to town, do try to have a meal with him. But try to get somebody else to pick up the tab.

UK BUZZ

By Chrissy Iley

CALL IT MACARONI: In the future, all pop stars will be holograms. Virtual reality machines will put you crotch-rocking in a stadium with Bruce Springsteen or flash-tapping with Michael Jackson in his video.

Future media will be more interactive. The path from boy-next-door to world class Adonis of rock will be more instantaneous, if only a figment of electronic imagination. As if pop stars weren't already too instant, too bland—just add water and spread around the world—so far this has been the decade of the pot noodle pop star. Neatly packaged and easily done with. The faceless keyboard techno-wizard whose lifespan is no longer than a gnat's. As the future threatens, the pendulum swings, and the charts are beginning to tire of endless house remixes.

The raw throbbing guitars of Metallica thrashed unto the charts with "Enter Sandman" and Guns N' Roses—"the loudest, dirtiest, everythingest band in the world"—are the ultimate reaction to health fascism. In this drug-free Nautilus and fitness age, guitarist Slash still drinks Jack and Coke for breakfast. He tried to give it up, but he found vodka too bland. They like booze and they like babes. They are larger than life. They are a cult into which millions buy. Respected rock biographer Danny Sugerman says, "They are the sound of revolt and the dance of rebirth, the soundtrack for T.S. Eliot's The Wasteland."

Well, I'm not sure that I would go quite that far. It's a long time since rock was really rebellious, it's a long time since rock and rollers wanted to change the world or even annihilate it. But there is a mood that is bored with the smooth house music veneer and the dancefloor-polished production finesse.

Look how REM, a very real band, took such a stranglehold on the charts with three singles from their latest album. There is a mood for the acoustic, there is a mood for real instruments. One of the most successful live bands for small clubs is the Gaelic-inspired Stoirm—Tommy McManamon and James McNally, former all-Ireland champions and multi-instrumentalists. Van Morrison refers to James as "The Master" because he can play so many instruments. On stage go keyboards, guitars, accordions, tin whistles, banjos and mandolins. Sometimes wistful, sometimes desparate. There is no packaging, no marketing plan, no image. The assembled mass cuts across all social strata and all ages. There is no gimmick other than the playing of instruments, which has become a spectacle we are unused to.

Any form of rock music, even rootsish, is for the freeway or any large open expanse. The cityscape soundtrack is rap, the real streetspeak which always has a message; a message that rock and roll used to spit out before it got geriatric. House has little message beyond hedonism.

But again we see the pendulum swinging towards the raw, the real, the meaningful. Ice-T is the new rap phenomenon. He uses hardcore rap icons—guns, gold jewelry, lascivious ladies—to attract attention. And then he smashes up these false idols with his nasty wit and machine gun rhetoric. Dance music may very well have killed rock and roll, but it didn't quite stamp out its spirit.

NEWS FROM JAPAN

TOTAL REVENUES REPORTED BY NIPPON COLUMBIA for the first six months of the fiscal year (April-Sept.) were \$380 million, up 1.9 percent over the comparable months of the previous year. However, after taxes were accounted for, net income was reported minus \$3.7 million despite the audio-video and record divisions showing an increase. A reason for this according to the company was "a decrease of domestic sales and a high evaluation of the yen."

Hachiro Kasuga, popular singer of ENKA (traditional and unique songs of Japan), passed away on Oct. 22 due to a heart attack. During his career, Kasuga's recordings sold more than 72 million copies, making him the third all-time best seller in Japan's history. Only Hibari Misora and Yujiro Ishihara have sold more records than Kasuga.

During the first six months of fiscal 1991 (April-Sept.), Nippon Victor (JVC) reported an increase of one percent in total revenues over the same period from last year to \$2.4 million. However, after tax, net income dropped 21 percent to \$3.8 million. The company attributes "weak business conditions in the market" to this sharp decline.

TALENT REVIEW

Huey Lewis and the News

By Hilarie Grey

GREEK THEATRE, LOS ANGELES—A tremendous mock garage door—complete with sound effects—served as the curtain for Huey Lewis and the News (EMI), an apparent symbol of a return to the "working class party band" roots which initially catapulted the band to the top of the charts. The stage, outfitted like a garage band rehearsal space with a worn-out couch, overhead flourescent lighting, homemade-looking amplifier props and cinder-block walls, was a perfect setting for an evening of personable, gritty rock. Although the group did have engaging moments during their one-and-a-half-hour set, they never managed to match the promise of their stage design.

Lewis, whose rare communications with the audience consisted of rock cliches ("Let's get this party rolling!") and snide comments about Los Angeles, led his talented band fairly mechanically through a number of plodding, formula-pop selections from their latest collection, Hard At Play, interspersed with crowd-pleasing, signature hits like "The Power of Love" and "The Heart of Rock N' Roll."

The concert's most inspired moments showcased the band's doowoop and biues influences. Early in the set, Lewis and company donned metallic jackets for two truly charming a cappella numbers, during which Sean Hopper's energetic bass vocals completely upstaged Lewis' raspy lead. The evening's standout selection was a gritty, moody reading of "Bad Is Bad," which showcased the talents of keyboardist Hopper (whose pivotal parts were too often covered by a muddy, guitarheavy mix) and lead guitarist Chris Hayes. This type of scaled-down blues fits the band well, and, judging by the crowd's response, is an area which is ripe for further exploration by the group.

The regular set ended on a somewhat ironic note, with a spirited version of the recent radio hit (and Budweiser beer anthem), "Couple Days Off," featuring the road crew on background vocals. Unfortunately, the working class spirit of the song was undercut not only by the big-money "sell out" implications of the band's beer endorsement, but also by Lewis' comment to the crew as they left the stage ("You guys get paid too much anyway"). Lewis would do well to return to the garage-band sincerity which characterized his early work.

Lewis could take a refresher course in stage personality from opening act Joe Louis Walker, whose six-piece blues band could have won the audience over on enthusiasm alone. Walker's growling vocals and skillful guitar work on witty selections like "I Keep Loving You" and "Hot Tamale," augmented by an aggressive horn section, brought the audience to its feet on several occasions during his regrettably short set.





By Lee Jeske

TOP 40 JAZZ ALBUMS

CASH BOX • NOVEMBER 23, 1991

JAZZ



IF YOU DON'T LIKE WHAT THE BIG CHIEF SAY...: Then this wouldn't have been the gig for you, as contemporary bebopper Donald Harrison (I) gathered his dad, Mardi Gras Indian Chief Donald Harrison (r), Dr. John (c) and others for a rockin' New Orleans Jazz/R&B revue at Tramps. Harrison's New Orleans roots album, Indian Blues is due soon from Candid.

LATE BLOOMER: Kenny Kirkland, whose eponymous debut album was just released by GRP, is fully twice as old as some of the other mainstream jazz musicians releasing their debut albums long about now. Kenny is 36, and while he's been a high-profile sideman for more than a decade (with Wynton Marsalis, then Sting, then Branford Marsalis), he hasn't exactly rushed into the leader's spot. Even when he finally decided to make his album, it wasn't all that easy: He signed to Kareem Abdul-Jabbar's Cranberry Records, an MCA affiliate that never ripened. Then the album shifted to MCA, which then bought GRP and, voila!, Kenny Kirkland.

"I was really comfortable as a sideman, I didn't mind being a sideman," says Kirkland. "But then, after awhile, I was really complacent—it was too easy for me, and I felt I wasn't really doing nothing with my life. That's what made me start wanting to get my own project.

"I finally realized that I couldn't really pursue what I wanted to do if I continued playing with Branford and playing with different people. So I had to let everything go, and that kind of knocked me in the head and made me bear down."

The resulting album is, for the most part, what you'd expect: '90s hard bop featuring some familiar names and faces (like Branford and Jeff Watts and producer Delfeayo Marsalis). But it does have a heavy dose of Latin percussion from Don Alias—Kenny points out that his mother's Puerto Rican—and even a taste of fusion.

"Just to make it fresher, I wanted to change it up," he says. "A lot of people do their jazz trio record and they do the same thing: straightahead, spang-a-lang for every tune. I didn't want to do that for every tune.

"I was almost tied up to do a whole acoustic album, but as I got away from guys like Wynton and Branford, I kind of saw that I really liked to use keyboards. And the more I used them, I think it worked out. 'Cause it didn't come out like a contemporary jazz record, like a CD 101, it came out more like a jazz record, like I wanted. And the keyboards are not intrusive or nothing, I think they add texture."

Judging from a smoking gig at B. Smith's recently—Kenny fronting Kenny Garrett, Charnett Moffett (whose new album he co-produced), Jeff Watts and Don Alias—Kenny's got something to say as a leader, he had a little fire going on.

Okay, we know what he's picked up from the Marsalises, but I wonder if there's anything he took away from his extensive world tours with

Sting.

"Sting taught me about economy, I think. When I went with Sting, we would play a chord, and it would be like an A-minor chord. I would see Sting and Sting would play the A-minor chord with the bass note and two notes or something. Instead of me—a piano player, who'd usually play all six notes, to fill up the chord with every finger in each hand. And Sting has a way of getting across the sound of what he wants without putting every note in there. He has a real good musical way, in that sense, of economy. I learned that from him.

"The other thing I learned from him is, he's real dedicated, he just believes in his stuff so much. He believes in it to the point of taking it very seriously. When we left Wynton to go with Sting, people were saying, 'Oh, Sting's stuff, that's bullshit. Wynton's stuff, that's the real thing.' But Sting is just as serious about his stuff as Wynton is about his stuff. And even though it's completely different levels of music, it doesn't have to do with music, it has to do with his vision.

"Sting follows his vision and he gets it. I had never dealt with it in my own life, but now I feel like I'm dealing with it a little more."

| 1 | FOURPLAY (Warner Bros. 26656) FOURPLAY | 3 | 7 |
|--------------|---|-----|----------|
| 2 | OFFBEAT OF AVENUES (Columbia 47079) MANHATTAN TRANSFER | 2 | 13 |
| 3 | BLUE LIGHT, RED LIGHT (Columbia 48685) HARRY CONNICK JR. | 7 | 7 |
| 4 | THE GERSHWIN COLLECTION (GRP 2005) DAVE GRUSIN | 9 | 7 |
| 5 | CURVES AHEAD (GRP 9651) RIPPINGTONS | 1 | 13 |
| 6 | SHADOWS (GRP 9654) | 11 | 5 |
| 7 | BENEATH THE MASK (GRP 9649) CHICK COREA | 4 | 13 |
| 6 | 107 IN THE SHADE (Epic 47979) ALEX BUGNON | 10 | 9 |
| 9 | BACK ON THE CASE (GRP 9648) ACOUSTIC ALCHEMY | 5 | 13 |
| 10 | ON THE TOWN (Manhattan/Capitol 96687) | 12 | 7 |
| 11 | ODDS OR EVEN (Atlantic 82297) MIKE STERN | 14 | 9 |
| 12 | OASIS (GRP 9655) | 15 | 9 |
| 13 | POP POP (Geffen 24426) RICKIE LEE JONES | DEE | 301 |
| 14 | WORLD SINFONIA (Tornato/Mesa-Bluemoon 79750) AL DI MEOLA | 13 | 9 |
| 15 | PATRICE (Warner Bros. 26659) MARK WHITFIELD | 18 | |
| District Co. | HEARTS OF FIRE (GRP 9653) NEW YORK VOICES | 28 | |
| 17 | SAXUALITY (Arista 8674) CANDY DULFER | 8 | 2 |
| | | DE | BU. |
| | FLIGHT OF THE COSMIC HIPPO (Warner Bros. 26562) | | |
| | BELA FLECK & THE FLECKTONES | 6 | 1 |
| - | COLLECTION (GRP 9658) JOE SAMPLE | DE | BU |
| 21 | NOCTURNAL MOODS (Par 2010) WILTON FELDER | DE | вU |
| | DANCE OF THE PHOENIX (Verve Forecast/PolyGram 128)NESTOR TORRES | 26 | |
| | HEALING THE WOUNDS (GRP 9638) CRUSADERS | 16 | 2 |
| | A LONG STORY (Manhattan/Capitol 95476) ELIANE ELIAS | DEF | BU |
| | BLUESIANA II (Windham Hill Jazz 10133) BLUESIANA II | 21 | |
| | STANDING ON FISHES (Sonic Edge 80037) PHIL SHEERAN | 25 | |
| | TCHOKOLA (Epic 47378) JEAN LUC PONTY | 24 | 2 |
| | SAX APPEAL (Warlock 2726) KIM WATERS | 27 | 1 |
| | KISS UNDER THE MOON (Novus 3117) WARREN HILL | 20 | 1 |
| | SWEET DEAL (Elektra 61120) SADAO WATANABE | 17 | 1 |
| | COLLECTION (GRP 9642) SPYRO GYRA | 19 | 2 |
| | | 22 | 2 |
| | LISTEN LOVE (Mercury 848 532) | 29 | 2 |
| | DREAM (Windham Hill Jazz 0130) | 31 | 3 |
| | MIDNIGHT IN SAN JAUN (Warner Bros. 26293) EARL KLUGH | | |
| | KEEP THIS LOVE ALIVE (GRP 9646) | 30 | 2 |
| | DAVE KOZ (Capitol 91643) | 34 | 4: |
| 37 | TRIBAL TECH (Relativity 88561-1049-2) SCOTT HENDERSON/GARY WILLIS | 36 | 2 |
| | PLAYGROUND (Bluenote 95480) MICHAEL PETRUCCIANI | 23 | 1 |
| | | | |
| 39 | ASHES TO ASHES (Warner Bros. 26138) JOE SAMPLE LIVE (Arista 8613) | 38 | 5- 4: |

that admirable series that's intent on giving jazz a permanent home in the West Side arts complex, will give a much deserved showcase to saxophonist Dewey Redman on November 14 at Alice Tully Hall. "Dewey's Circle" will feature Redman's current cohorts (who include Geri Allen, Paul Motian, Charles Eubanks, Cameron Brown and his sax-playing son, Joshua Redman) along with the first reunion in years of Old and New Dreams (Redman, Ed Blackwell, Don Cherry and Charlie Haden), the quartet of Ornette Coleman alumni that was one of the finest jazz bands of the '70s and '80s. Redman, like Kenny Kirkland, is best known as a sideman (with Coleman, Haden's Liberation Music Orchestra and Keith Jarrett), but he's got a sound, style and vision all his own. At the age of 60, it's high time somebody tossed a spotlight on it.

Speaking of "Jazz at Lincoln Center," that series has just recevied a major two-year sponsorship commitment from Lexus. However you feel about corporate sponsorships (my friend Jeff Levenson recently pointed out his uneasiness with French lung-wreckers Gitanes sponsorship of actual PolyGram albums—including the spectacular new Abbey Lincoln album, which features lung cancer victim Stan Getz), they're here to stay.

And speaking of Ornette Coleman, I suggested to the elusive jazz giant over the summer that he begin marketing the wonderful clothes he wears: most in silks and satins, most designed by him. "A harmolodic clothing store in Greenwich Village," I suggested and Ornette brightened. "I've thought of it," he said. "Maybe in '93."

RHYTHM & BLUES

R&B

MUSIC

By Bryan DeVaney

BACK FOR LUTHER'S CHRISTMAS:Big Beat/Atlantic Records has announced the release of "May Christmas Bring You Happiness," a single by Luther Vandross. Luther wrote and

produced both "May Christmas Bring You Happiness" and the single's B-side, "At Christmas Time," in 1976, when he was signed to Atlantic's Cotillion label with his band, Luther. Both songs were originally released on Funky Christmas, a multi-artist album which has long been unavail-

The original and 1991 remix versions of the single have just been released by The Atlantic Group on *Soul Christmas*, a 20-track compilation of Christmas songs by some of the greatest R&B artists of all time. Soul Christmas is part of the Atlatic & Atco Remasters Series, a new line of reissues and compilations devoted to the extraordinary musical riches contained in the two labels' vaults.



Chris Bender

CASH BOX REMEMBERS CHRIS BENDER: After Bender's unfortunate death a couple weeks ago the music industry still mourns over the loss of a very talented and upcoming artist. Nineteen years of age, Bender was a recognized singer/writer/producer on his EastWest debut album Draped.

Atco/EastWest chairman/ceo Sylvia Rhone commented: 'We are shocked and profoundly saddened by the tragic loss of such a talented artist and exceptional person. Chris was a gifted performer, writer and producer with a bright future ahead of him. His brutal, senseless death brings us face to face with the violent life which is a day-to-day reality for his generation of young

black people. Chris is a victim of the wanton disregard for human life that has become such a part of inner-city culture. All of us must strive to improve the lives of these kids, so that their dreams may be fulfilled. The environment and mentality that killed Chris' dream cannot be allowed to survive. We will miss him very much, and we extend our deepest sympathies to his family and friends."

BENNY MEDINA "HITS" AGAIN: Warner Bros. exec. Benny

Medina was very proud to announce that on top of his promotion to senior vp of A&R/general manager black music division, he has had three artists he signed and was doing A&R for, all land in top $10\,positions$ in the past two weeks.

Naughty By Nature's "O.P.P.," which has been called the year's best rap single, is #7 after 17 weeks on the Cash Box Rap Chart. Karyn White's uptempo hit "Romantic" dropped back slightly to #4 after 14 weeks on the Cash Box Pop Chart but is still getting heavy radio play. Prince's latest smash, "Cream" hit #1 on the Cash Box Pop Chart after only eight weeks and his Diamonds And Pearls album has held the #3 spot on the Cash Box Pop Albums Chart after three weeks.



On the set of the first video and single "You Called And Told Me" by Jeff Redd that is featured on Andre Harrell's Warner Bros. film Strictly Business, are the films co-stars (I-r) Tommy Davidson, Halle Berry, Jeff Redd, and Kim Watson (director, Nitrate Films).

TOP 75 R&B ALBUMS

| | IOI 19 IIOD VEDOIAIO | | |
|-----------------|---|------------|----------|
| | CASH BOX • NOVEMBER 23, 1991 | | |
| 1 | DEATH CERTIFICATE (Priority 57155) ke Cube | 10 | 2 |
| | DIAMONDS & PEARLS (Paisley Park/Warner Bros. 25379) Prince APOCALYPSE 91THE ENEMY STRIKES BACK(Def Jarry/Columbia 4737. | | 5 |
| | | <u>(</u> 1 | 5 2 |
| 5 | TOO LEGIT TO QUIT (Capitol 98151) | | 23 |
| 6 7 | EMOTIONS (Columbia 47980) Mariah Carey COOLEYHIGHHARMONY (Motown 6320)(G) | | 7 26 |
| 8 | NAUGHTY BY NATURE (Tommy Boy 1044) Naughty By Nature | 5 | 10 |
| 9 10 | SPORTS WEEKEND (Luke/Atlantic 91720) 2 Live Crew WE CAN'T BE STOPPED (Rap-A-Lot/Priority 57161) Geto Boys | | 5 19 |
| 11 5102 | OF THE HEART, OF THE SOUL AND OF THE CROSS (Gee Street/Island | | |
| | | 11 | 5 |
| 12 13 | UNFORGETTABLE (Elektra 61049)(P) Natalie Cole LOW END THEORY (Jive 1418) Tribe Called Quest | 12 | 22 7 |
| 14 | SONS OF THE P (Tommy Boy 1045) Digital Undergound | 15 | 4 |
| 15 16 | AS RAW AS EVER (Epic 47310) | 14 18 | 21 4 |
| 17 | COLOR ME BADD (Giant 24429) Color Me Badd | 17 | 16 |
| 18 19 | RITUAL OF LOVE (Warner Bros. 26320) Karyn White WBBD-BOOTCITY (REMIX ALBUM) (MCA 10345)(G) Bell Biv DeVoe | 16 19 | 9 11 |
| $\frac{20}{21}$ | HOUSE PARTY II (MCA 10397) | 23 21 | 3 |
| 22 | ACT LIKE YOU KNOW (First Priority/Atlantic) | 22 | 8 |
| 23 24 | PUT ME IN YOUR MIX (A&M 5377) Barry White PRIVATE LINE (East West/Atlantic 91777) Gerald Levert | 24 26 | 5 |
| 25 | A WOLF IN SHEEP'S CLOTHING (Mercury 848368) Black Sheep | 25 | 3 |
| 26 27 | PRINCE OF DARKNESS (Cold Chillin/Reprise 26715) Big Daddy Kane PEACEFUL JOURNEY (Uptown/MCA 10289) Heavy D. & The Boyz | 29 20 | 2 19 |
| 28 | DIFFERENT LIFESTYLES (Capitol 92078) BeBe & CeCe Winans | 30 | 19 |
| 29 30 | THE POWER OF LOVE (Epic 46789)(P) Luther Vandross THE COMFORT ZONE (Wing/Mercury 843522) Vanessa Williams | 27 28 | 28 12 |
| 31 | NIGGAZ4LIFE (Priority 57126)(P) N.W.A. | 31 | 24 |
| 32 33 | CAN YOU STOP THE RAIN (Columbia 46823) Peabo Bryson PRIME OF MY LIFE (Philadelphia International/Zoo 11006) Phyllis Hyman | 32 33 | 21 18 |
| 34 35 | PLAYTIME IS OVER (Epic 48679) | 35 42 | 3 |
| 36 | 2ND II NONE (Profile 1416) 2nd II None GOOD WOMAN (MCA 10329) | 34 | 19 |
| 37 38 | PURE POVERTY (Profile 1415) Poor Righteous Teachers HOMEBASE (Jive/RCA 1392) D.J. Jazzy Jeff & The Fresh Prince | 36 37 | 10 18 |
| 39 | BRIDGING THE GAP (Reprise 26524) Roger | 49 | 2 |
| 40 41 | THE WOMAN I AM (A&M 4005) | 44 39 | 3 18 |
| 42 | QUIK IS THE NAME (Profile 1402)(G) D.J. Quik | 38 | 39 |
| 43 | BOYZ N' THE HOOD (Owest/Warner Bros. 26643) Soundtrack DOUBLE GOOD EVERYTHING (SBK 97968) Smokey Robinson | 40 45 | 18 3 |
| 45 | FACE THE NATION (Elektra 61206) Kid N' Play | 47 | 7 |
| 46 47 | AIN'T A DAMN THING CHANGED (RAL/Columbia 47373) Nice & Smooth NATURE OF A SISTA (Tommy Boy 1035) Queen Latifah | 46 41 | 8 10 |
| | | 48 | 7 |
| 50 | | 50 | 22 |
| $\overline{}$ | | | BUT |
| 51 52 | SET THE NIGHT TO MUSIC (Atlantic 82321) Roberta Flack MAKE TIME FOR LOVE (Qwest/Warner Bros 26528)(G) . Keith Washington | 51 52 | 8 28 |
| 53 | HI-FIVE (Jive/RCA 1328)(G) | 53 | 52 |
| 54 55 | HOW A BLACKMAN FEELS (Capitol 95107) | 43 55 | 3 16 |
| 56 | DERELICTS OF DIALECT (Def Jam/Columbia 47369) 3rd Bass | 54 58 | 21 5 |
| 58 | GREATEST HITS VOL. 1 (MCA 10434) New Edition BRAND NEW HEAVIES (Delicious Vinyl 422 846874) Brand New Heavies | 60 | 33 |
| | FULLY LOADED (Bust In/Capitol 92996) Oaktown's 3.5.7 AIN'T A DAMN THANG CHANGED (Priority 57156) | 61 | 7 |
| $\overline{}$ | | | BUT |
| 62 | DAMIAN DAME (LaFace/Arista 26000) | 63 62 | 25 4 |
| 63 | MUSIC FROM THE MOVIE "JUNGLE FEVER" (Molown 6291)(G) Stevie Wonder | 57 | 24 |
| 64 | O.G. ORIGINAL GANGSTER (Sire/Warner Bros. 26492)(G) lce - T | 56 | 26 |
| | LET THE BEAT HIT EM' (Columbia 46035) Lisa Lisa & Cult Jam I NEED A HAIRCUT (Cold Chillin/Reprise 26648) Biz Markie | 59 67 | 12 11 |
| 67 | SPECIAL (A&M 5347) | 69 | 18 |
| 68 69 | STRAIGHT CHECKN 'EM (Orpheus/Epic 47926) . Compton's Most Wanted NU NIGGAZ ON THE BLOKKK (Priority 57163) | 68 64 | 17 5 |
| 70 | COOLIN' AT THE PLAYGROUND YA KNOW! (Motown 6318) (P) Another Bad Creation | 66 | 39 |
| 71 | DADDY'S LITTLE GIRL (Def Jam/Columbia 44031) Nikki D | 65 | 10 |
| 72 | MUNCHIES FOR YOUR BASS (Profile 1411) Nemesis IN CONTROL VOL. 2 (Warner Bros. 26257) Marley Marl | 70 72 | 17 5 |
| 74 | THE FORCE BEHIND THE POWER (Motown 6316) Diana Ross | 73 | 9 |
| 75 | WHAT YOU SEE IS WHAT YOU SWEAT (Arista 8628) Aretha Franklin | 71 | 19 |

TOP 100 R&B SINGLES







TO WATCH: Prince #37



HIGH DEBUT: Michael Jackson #45

CASH BOX • NOVEMBER 23, 1991

Total Weeks ▼ Last Week ▼

otal Weeks ▼ ast Week ▼

| CASH BUX • NUVEWIBER 23, 1991 | | | | | |
|--|----|-----|--|-----|-----|
| | _ | 4.0 | | | |
| 1 FOREVER MY LADY (Uptown/MCA 54197) | | | 51 SOMETIMES I WONDER (A&M 28965-17022) S.O.S. Band | | 14 |
| 2 TENDER KISSES (Capitol 44680) | | | 52 YOU'RE THE ONE (Reprise 19175) Ex-Girlfriend | | 4 |
| 3 FEELS LIKE ANOTHER ONE (MCA 54225) Pattle LaBelle | 5 | 9 | 53 FLY GIRL (Tommy Boy 991) Queen Latifah | | |
| 4 I'LL TAKE YOU THERE (Capitol 44749) | • | | ALL THROUGH THE NIGHT(Delicious Vinyl 866-104-4) Tone Loc | | 2 |
| BeBe & CeCe Winans Featuring Mavis Staples | | 9 | THE WAY I FEEL ABOUT YOU (Warner Bros. 5135) Karyn White | | 3 |
| , | 4 | | CAN'T LET GO (Columbia 74088) Mariah Carey | | 3 |
| 6 PRIVATE LINE (East West/Atlantic 98705) | | 7 | 57 KEEP COMING BACK (Capitol 79957) Richard Marx | | 3 |
| 7 HOUSE CALL (Epic 49K-73929) Shabba Ranks | | | 58 MAKE TIME FOR LOVE (Owest/Warner Bros. 19101) Keith Washington | | 3 |
| 8 PUT ME IN YOUR MIX (A&M 75021 7288-2) Barry White | 9 | | 59 O.P.P. (Tommy Boy 988) Naughty By Nature | | 17 |
| 9 GIVING YOU ALL MY LOVE (Elektra 4-6484) Chris Walker | | 7 | GROOVE YA (EMI 94804) Level ill | | 2 |
| 10 CLOSER TH CLOSE (Columbia 38-73925) Peabo Bryson | | 9 | - · · - · · · · · · · · · · · · · · · · | | 3 |
| 11 IS IT GOOD TO YOU (Uptown/MCA 54200) Heavy D. & the Boyz | | 8 | 62 I BELONG TO YOU (Arista 12369) Whitney Houston | 77 | 3 |
| 12 HOUSE PARTY II (I DON'T KNOW WHAT YOU COME TO DO)(MCA 541 | | 10 | STREET OF DREAMS (Charisma 4-) Nia Peeples | | 4 |
| | | | 64 UHH AHH (Motown 2441-4) Boyz II Men | | 2 |
| AFTER THE DANCE (Warner Bros. 4-19184) Fourplay Featuring El Debarge | | 7 | 65 STRING (MCA 54125) David Peaston | 65 | 5 |
| | 16 | 8 | 66 LEAVE THE GUNS AT HOME (RCA 62111-4) | | |
| | 31 | 7 | Al Baker Featuring Al Green | | 2 |
| 16 YOU SAID, YOU SAID (Laface/Arista 2-4003) Jermaine Jackson | | 5 | 67 I'M HOOKED (Bust lt/Capitol 44751) Tim Owens | | 4 |
| 17 LOVE CRAZY (Reprise 26545) | 22 | 7 | 68 JUST A TOUCH OF LOVE (Columbia 74033) C&C Music Factory | | 3 |
| 18 I LOVE YOUR SMILE (Motown 1581) Shanice Wilson | | 5 | 69 SHE'S GOT THE VIBE (Jive 420 225-2) R Kelly/Public Announcement | | 2 |
| | 19 | 8 | 70 KEEP IT COMING (Elektra 64812) Keith Sweat | | |
| | 23 | | 71 WHERE WERE YOU (Columbia 74010) Lisa Lisa & Cult Jam | | |
| 21 THE PRESSURE PT. 1 (Perspective/A&M 1205) Sounds Of Blackness | | 10 | 72 EVERLASTING (Epic 74119) Tony Terry | | |
| LIVING IN CONFUSION (Zoo 14023) Phyllis Hyman | | 8 | 73 YOU CALLED & TOLD ME(FROM "STRICTLY BUSINESS (Uptown/MCA | | |
| DOUBLE GOOD EVERYTHING (Dpro-05414) Smokey Robinson | 28 | 6 | | | |
| SET ADRIFT ON MEMORY BLISS (Gee Street/Island 6690) | 25 | 4 | THE JONES (Motown 2138-4) | | |
| 25 2 LEGIT 2 QUIT (Capitol 79005) | | 5 | 75 YOURS TRULY (Motown 2125) Yours Truly | 82 | 4 |
| 26 TELL ME WHAT YOU WANT (Owest/Warner Bros. 4-19275) Tevin Campbell | | 5 | 76 SET THE NICHT TO MUSIC (Atlantic 4-87607) | 24 | 7 |
| 27 THE RUSH (Epic 46789) Luther Vandross | | 3 | 77 SHAKIYLA (JHR) (Profile 5344) Poor Righteous Teachers | | |
| 28 CAN HE DO IT (LIKE THIS, CAN HE DO IT LIKE THAT (MCA 54227) | 71 | • | 76 PORTRAIT OF THE ARTIST AS A HOOD (Def Jam/Columbia 38-73896) | DEL | 101 |
| | 37 | 5 | 3rd Bass | 89 | 2 |
| | 50 | | 79 BREAKING MY HEART (Perspective/A&M 2896) Mint Condition | | 3 |
| | 39 | 4 | 80 I WANT YOU (Capitol 44733) Marc Nelson | | 12 |
| 31 EMOTIONS (Columbia 73977) Mariah Carey | 10 | 13 | 81 LOOK WHO'S LOVING ME (Atlantic 4-87618) The Escoffery's | 53 | 7 |
| 32 MIND PLAYING TRICKS ON ME (Priority 7241) Geto Boys | | 9 | 82 LET'S TALK ABOUT SEX (Next Plateau) Salt-N-Pep8 | | 11 |
| | 33 | 8 | 83 KEEP ON LOVING ME (EMI50365) O'Jays | | |
| 34 (EVERYBODY) GET UP (Reprise/Warner Bros. 19124) Roger | 40 | 5 | 84 JUST THE TWO OF US (Select/Elektra 4-66502) Chubb Rock | 87 | 2 |
| 35 EVERYTIME MY HEART BEATS (SBK 07371) Riff | | 5 | 85 STAND BY MY WOMAN (Virgin 4099) Lenny Kravitz | | |
| 36 CHANGE (Arista 2362) Lisa Stansfield | | 4 | 36 SHINE (Epic 74111) Five Star | | |
| 37 INSATIABLE (Paisley Park/Warner Bros. 5141) Prince & The N.P.G. | 55 | 3 | 37 DARK AND LOVELY (A&M 75021 7322-2) Barry White | | |
| 38 AIN'T GONNA HURT NOBODY (Select/Elektra 4-66507) Kid N' Play | | 10 | 38 TIME GOES ON (Atlantic 91814) En Vogue | | |
| 39 JUST ANOTHER GIRLFRIEND (Jive/RCA 42009) Hi-Five | | 2 | 89 D-O-G ME OUT (Uptown/MCA 5415) | 48 | 15 |
| 40 DO YA (A&M 75021-72870) | | 7 | 90 NICE -N- SLOW (Virgin 986) Redhead Kingpin | | |
| 41 LET THERE BE LOVE (Elektra ED-5574) Shirley Murdock | | 6 | 91 FINALLY (A&M 1586) | | |
| 42 KISS YOU BACK (Tommy Boy 993) Digital Underground | 57 | 6 | 92 SUPER WOMAN (MCA 854219) Gladys Knight | | |
| 43 NEVER IN MY LIFE (Tabu/A&M 28965-4008) | | 6 | 93 SAVE ME (Elektra 66513) Lisa Fischer | 85 | 16 |
| 44 AIN'T NO WAY (Columbia 38-73995) Cheryl Pepsll Riley | 47 | 6 | 94 YOU'RE A VICTIM (RCA 62057-4) | 43 | 14 |
| 45 BLACK OR WHITE (Epic 74100) Michael Jackson | | | 95 SOMEONE ELSES EYES (Arista 2350) Aretha Franklin | 75 | 8 |
| 46 GOODBYE TO YESTERDAY (Motown 6320) Boyz II Men | | | 96 I'M ON YOUR SIDE (Arista 18578) Jennifer Holliday | 45 | 17 |
| 47 FUN DAY (Motown 7-2127) Stevie Wonder | | | 97 ROMANTIC(Warner Bros. 19319) Karyn White | 83 | 15 |
| 48 I WANT YOU (MCA 54137) Jody Watley | | 2 | 98 RUNNING BACK (Wing/Mercury 434) Vanessa Williams | | |
| 49 CHECK THE RHIME (Jive 42011) Tribe Called Quest | | 6 | 99 DON'T WANT TO BE A FOOL (Epic 73879) Luther Vandross | 95 | 20 |
| 50 STAY THIS WAY (Delicous Vinyl 6-697) Brand New Heavies | 60 | 5 | 100 HIP HOP JUNKIE (Def Jam 73784) Nice -N- Smooth | 86 | 9 |
| | | | | | |

BAP/DANCE MUSIC

By Bryan (B-Style) DeVaney

CASH BOX INTERVIEW: NICE & SMOOTH, KICKIN' OLD-SCHOOL

BALLISTICS: Listening to the unique rap style that Nice & Smooth display gives you a couple of different images of the group and

what they are doing. One is that this group has put up no limits as far as creativity in their music, and the other is that they make it quite obvious that you don't have to have the hardcore image to be dope. Last week, Cash Box spoke to Smooth B to learn more about the group's interesting background.



"It was destiny for me and Greg Nice to team up because both of us had been with various groups. Before I had met him, I was working with Bobby Brown and G was working with T La' Rock. Me and Bobby met up when I was working in midtown Manhattan at this photo com-

STREET

"One day I was walking on Seventh Avenue, when I ran into Mixmaster Ice of U.T.F.O. He told me he was about to do some work with Bobby. As he was telling

me this, Bobby was coming down the block. So he introduced Bobby to me and told him I had skills; so Bobby told me to come and check him out at his hotel. I took him a demo tape with just instrumental music on it that Wiz-Kid from the Soulsonic Force produced for me. The vocals hadn't been laid yet, so I did the rap right there for him and he liked it.

"After that, I was rollin' with Bobby, and every time he came to town we hooked up. When Bobby decided he wanted to work with me, I ended up traveling to Boston and working with him. Next thing you know, he was on the road with his first album, King Of Stage, which I got background credits on. I wrote all of the raps on that album.

"I already knew Greg Nice because his partner June Love was down with me. In between shows I kept in touch with Greg and June because, to me, they were two of the few young rappers that understood what I was talking about as far as that old-school flava'. Back then Run DMC and LL Cool J were hot, and I was rapping with a smooth voice. So Wiz always tried to make my beats commercial when I wanted some hard sh*t, B. So then by the time he gave me some beats that were movin', I was out with Bobby. Wiz was telling me to go out and get exposure because he

was also busy at the time.

"June got killed on Valentine's Day of '86, so when I got some time off the road, G was buggin' because he and June used to be together almost every day. G used to just beat-box and June always told him he should start rappin' but he really didn't want to. I told Greg we needed to do a record and dedicate it to June. It was a cut called "Skill-Trade," but they never finished it. I told him that we should finish the song, but I wanted him to rap on it too. We ended up pressing 1500 records on a label called Strange Family which was me, Greg and this guy Jose. The single became an underground hit because we had support from local DJs like Red Alert and Chuck-Chillout. After a while, the record died out due to distribution

and promotion. It was time to get a deal on an established label."
As Smooth recalls, "It took so long to get a deal because my style was so different from what was being put out, every time I went to a label to play my demo, they used to say I was buggin. Finally Slick Rick and Doug E. Fresh came out, and I was so happy because that was my style. The only difference was nobody was doing routines at that time and that was what I grew up around. I was used to seeing Grandmaster Flash and Melle Mell when I was nine years old. Greg was also into hip-hop for a long time. I think because of both of our backgrounds, we work out so good as a group. So when we hooked up with Sleeping Bag Records, our project did good, but we didn't have real good promotion on it, so it didn't go that far.'

Even though the record did not acheive gold or platinum status, it broke them as a group into the music industry. "After we did 'Funky For You,' we were rockin' the suits, hats and we even had background singers. Next thing you know, everyone else was doing the same thing we were doing. Then out of nowhere, the company filed bankruptcy and went out of business and we were like, 'Damn, what are we going to do now?'

After the company's closing, Russell Simmons picked up the group and signed them for a multi-album deal. "After we signed to RAL/Columbia, we had to keep the same flavor and let everyone know that this style was ours. That's why we dropped 'Hip-Hop Junkies.' Now 'How To Flow,' their latest single off their RAL debut album Ain't A Damn Thing Changed, has been released and they are quickly becoming one of the nation's leading rap groups.

TOP **30** DANCE SINGLES

| CASH BOX • NOVEMBE | R 23, 1991 |
|--|------------------------------|
| The square bullet indicates strong upward chart movement | Last Week. Total Weeks. |
| 1 FINALLY (A&M 75021-2385-1) | Ce Ce Peniston 2 7 |
| 2 LIES (EMI V-56223) | EMF 4 9 |
| 3 SET ADRIFT ON MEMORY BLISS (Gee Stre | eet/Island 422866 095-1) |
| | |
| 4 A DAY IN MY LIFE (WITHOUT YOU) (Fever | |
| | |
| 5 RUNNING BACK TO YOU (Wing/Mercury 867 | 519-4) Vanessa Williams 1 13 |
| 6 THE PRESSURE PT. 1 (Perspective/A&M 2896) | • |
| 7 HOUSE CALL (Epic 73928) | - |
| 8 CAN'T TRUSS IT (Def Jam/Columbia 44-73869) | • |
| 9 CHANGE (Arista 12363-1) | |
| 10 EMOTIONS (Columbia 44-74037) | • |
| 11 COME INSIDE (Warner Bros. 0-40071) | |
| 12 LIVE FOR LOVING YOU (Epic 73971) | |
| 13 MOVE ANY MOUNTAIN (PROGEN 91) (Epi | |
| 14 ROMANTIC (Warner Bros. 0-40069) | |
| 15 FEELS LIKE ANOTHER ONE (MCA 54238) . | |
| 16 IS IT GOOD TO YOU (Uptown/MCA 54201) | |
| 17 AIN'T GONNA HURT NOBODY (Select/Elektr | a 0-66507) Kid N' Play 21 5 |
| 18 RIDE ON THE RHYTHM (Atlantic 0-85976) | |
| Little | |
| 19 WHISPERS (Cutting/At∞ 4-98709) | |
| 20 CHECK THE RHIME (Jive/RCA 42010-16) | |
| 21 SAY IT (MCA 54055) | |
| 22 O.P.P. (Tommy Boy 988) | 0 , , |
| 23 GET OFF (Paisley Park/Warmer Bros. 0-19225) | |
| 24 GIMME REAL LOVE (Cardiac 3-4018) | |
| 25 TOO BLIND TO SEE IT (Atco 0-96255) | • |
| 26 MIND PLAYING TRICKS ON ME (Rap-A-Lot | |
| 27 KISS YOU BACK (Tommy Boy 993) | |
| 28 GROOVY TRAIN (Sire/Warner Bros. 0-40067) | |
| 29 POP THAT COOCHIE (Luke/Atlantic 0-96291) . | |
| 30 THE FLY (Island 422868 885-1) | U2 DEBUT |
| | |

TOP 30 RAP SINGLES

CASH BOX • NOVEMBER 23, 1991

| | CASH BUA - NUVEIVIDEN 23, 1881 | | - |
|--------|--|------|----|
| The so | quare bullet indicates strong upward chart movement Last Week® Total | Neek | s• |
| 1 | CAN'T TRUSS IT (Def Jam/Columbia 38-73870) Public Enemy | 1 | 6 |
| 2 | CHECK THE RHYME (Jive 01241-42010-1) Tribe Called Quest | 5 | 8 |
| 3 | WHEN IN LOVE (Atlantic 98715) M.C. Lyte | 3 | 7 |
| 4 | AIN'T GONNA HURT NOBODY (Select/Elektra 4-66507) Kid N' Play | 6 | 6 |
| 5 | GLORY (Atlantic 4-98740) Yomo & Maulkie | 7 | 6 |
| 6 | MIND PLAYING TRICKS ON ME (Priority 7241) Geto Boys | 2 | 15 |
| 7 | POP THAT COOCHIE (Luke/Atlantic 4-98712) 2 Live Crew | 8 | 6 |
| 8 | STEP IN THE ARENA (Chrysalis 2352) | 11 | 3 |
| 9 | FLAVOR OF THE MONTH (Mercury/Polygram 868317-1) Black Sheep | 4 | 16 |
| 10 | IS IT GOOD TO YA (Uptown/MCA 54200) Heavy D & Boyz | 15 | 5 |
| 11 | THE PHUNCKY FEEL ONE (Ruffhouse/Columbia3930) Cypress Hill | 17 | 6 |
| 12 | F-CK COMPTON (Ruffhouse/Columbia 73892) Tim Doga | 10 | 13 |
| 13 | JUST THE TWO OF US (Select/Elektra 4-64844) Chubb Rock | 29 | 2 |
| 14 | O.P.P.(Tommy Boy 988) | 9 | 19 |
| 15 | LET'S TALK ABOUT SEX (Next Plateau 333) Salt N Pepa | 20 | 7 |
| 16 | THE HOUSE THE DOG BUILT (Ear Candy 38000) Jibre Wise One | 16 | 14 |
| 17 | HIP HOP JUNKIE(Def Jam 73784) Nice -N- Smooth | 12 | 16 |
| 18 | 25 TA LIFE (Jive 42030-4) | 22 | 3 |
| 19 | HERE WE GO AGAIN (Delicious Vinyl/PLG 868 677-4) Def Jef | 18 | 9 |
| 20 | LIL TRIG (Pendulum/Elektra 4-64844) Hen-Gee & Evil E | 30 | 2 |
| 21 | SET ADRIFT ON MEMORY BLISS (Gee Street/Island 866094-4) P.M. Dawn | 25 | 3 |
| 22 | TRAPPED (Interscope 96281) | 21 | 6 |
| 23 | FLY GIRL (Tommy Boy 991) Queen Latifah | 14 | 17 |
| 24 | HEAL YOURSELF (Elektra 4-64859) H.E.A.L. | 19 | 9 |
| 25 | WASTED (Def Jam/Columbia 74053) Nikki D | 28 | 3 |
| 26 | Table 1 of the state of the sta | DEE | |
| 27 | SOBB STORY (Elektra 66545) Leaders Of The New School | 23 | 9 |
| 28 | YOU WANT BASS (Cheetah 9507) D.J. Majic Mike & M.C. Madness | 13 | 6 |
| 29 | FOR THE FUNK OF IT (Epic 73952) Above The Law | 24 | 6 |
| 30 | SHAKIYLA (JRH) (Profile 5344) Poor Righteous Teacher | DEB | UT |
| | | | |



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SEE PAGE 4 FOR POP SINGLES

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For You (Emily Boother-Whitney Katherine, BMI/O'Ryan, ASCAP)97
For You (Emily Boother-Whitney Katherine, BMI/O'Ryan, ASCAP)97
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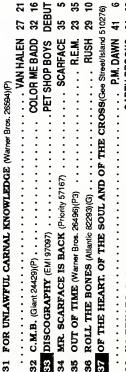
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TOGETHER FOREVER - GREATEST HITS 1983-1991(Profile 1419)

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GOSPEL MUSIC

Gladys Knight Hosts **Holiday Family Reunion** Concert

By Gregory S. Cooper



Pictured from (I-r) are: Michael Winans, Dionne Warwick, BeBe & CeCe Winans, Gladys Knight and Carvin Winans.

SHE IS A SINGER FOR OUR TIME. Her voice is a "powerful evocation of moments, places, partings and reunions." Gladys Knight, now a solo artist, will host a two-hour, musical tribute to the family in the spirit of Thanksgiving over the holidays. Entitled, Gladys Knight's Holiday Family Reunion Concert, the show will air between Nov. 18 and Dec. 8, 1991. The telecast features Gladys Knight, The Boys, Dionne Warwick, Vanessa Williams, BeBe and CeCe Winans, The Winans, Melba Moore, Tracie Spencer, David Peaston, Keith Washington and reminiscences, skits and messages from Bill Cosby and The Huxtable Family, Debbie Allen, Lou Gossett, Jr., Patti LaBelle, Diahann Carroll, Jasmine Guy, Kadeem Hardison and Marsha Warfield.

Produced in coordination with the National Council of Negro Women, this special is produced by Tribune/Central City Productions with Don Jackson as executive producer and Dionne Warwick serving as co-executive producer.

The inspiration of this special is the six-year success of the Black Family Reunion Celebration, a nationally held annual festival dedicated to fostering positive images of the African-American family. Created and organized by Dr. Dorothy Irene Height, president of the National Council Of Negro Women, a 56-year old social services organization with the outreach to four million black women, the Black Family Reunion attracted more than 400,000 participants over a two-day event at Los Ángeles' Exposition Park in August.

Since its inception, more than five million people have attended the celebrations held in Washington, D.C., Atlanta, Philadelphia, Chicago, Memphis and Cincinnati. The special will highlight short vignettes filmed on site at some of

Executive producer Don Jackson added, "I am pleased that we have the unique opportunity to produce one of the first holiday specials that evolve around the African-American family experience. We are hopeful that with the participation of Proctor & Gamble and stars like Gladys $\bar{K} night$ and Dionne War wick, we will attract the support of both recording and motion picture stars to make our show an annual event."

Gladys Knight, who has survived countless musical fads, achieving hits with the unforgettable group the "Pips," has had four different record labels and hits in four different decades. These hits include: "Every Beat Of My Heart," "1 Heard It Through The Grapevine," "I Don't Want To Do Wrong," "Neither One Of Us," "On And On," "Landlord," "Save The Overtime" and "Love Overboard." Knight has changed with the times, which is reflected both in her new MCA Records album, Good Women, and in her personal appearance. Knight, a founding member of the "Pips" in 1952, has deep roots in the gospel and the church. This soulful sound has afforded her an unchallenged career as an artist

Warwick grew up in a gospel family as well with strong ties to the church as her mother managed the famous Drinkard Singers. For more than a quarter century, Ms. Warwick's achievements have painted a vivid portrait of an international superstar and humanitarian. What a legendary career to bring into this project as co-executive producer. Warwick's career has transcended the categories of r&b, pop and gospel and produced classic hit songs. Prior to her latest album, Warwick reunited with producer/composer Burt Bacharach to record Friends, which contains the hit single "That's What Friends Are For," with legends Elton John, Stevie Wonder and Gladys Knight. Revenue from that song raised \$2 million for AIDS research.

The Warwick/Bacharach/Hal David (lyricist) combination has been one of the most successful creative relationships in pop music and between the years of 1963 and 1966, sold more than 12 million copies. Ms. Warwick's television credits include hosting the annual *Soul Train Music Awards*, and her own music variety program Dionne & Friends. In 1986, Warwick starred as host of Paramount's weekly syndicated series, Solid Gold. She also collaborated with Stevie Wonder for the Orion Pictures film The Lady In Red, a score that resulted in the Academy Award in the Best Song Category.

Warwick was appointed America's first Ambassador of Health during the Reagan administration and formed the Warwick Foundation, a non-profit grass roots organization dedicated to health education. She also was actively involved in We Are The World-USA for Africa hunger project and subsequent Live Aid

concert.

By Steve Giuffrida, Tim A. Smith & Gregory S. Cooper

RAP, ROCK & SOUL = DC TALK—To

add a stronger push to an already hot project, Yo! Forefront Records has released

the video Rap, Rock & Soul, to aid the fall promotional campaign for the talented rap trio. The video has already been recognized as the best selling Christian rap video, shipping more than 28,000 units. Not bad for a group whose first two albums sold an unprecedented 425,000 units combined. To show the respect the secular industry has for their talents and product, Target Stores has added DC Talk to their in-store video loop with a three-minute version of Rap, Rock & Soul and Nu Thang, featuring their product. The video features the cuts, "Nu Thang," "Walls," "I Luv Rap Music," "He Loves Me," "Time Ta Jam" and "Heavenbound."

SANCTUARY PRAISE RELEASES SINGLE TO FUND RUS-**SIA TRIP**—Sanctuary Praise recently released the rock/praise ballad, "Fingers Of His Hand," to raise funds to send Sanctuary pastor **Bob** Beaman, Tourniquet and Bloodgood to Russia for the the first-ever Soviet Christian Arts Festival. Artists participating in the recording include: Roger and Randy Rose of Mad At The World, Lisa Faxon of Ransom and Jimmy P. Brown of Deliverance. Musicians include: Ted Kirkpatrick, Joshua Perahia, Dave Chumchal and Jim LaVerde. Written and produced by Jim LaVerde and co-written by Guy Ritter, "Fingers Of His Hand," is already receiving airplay on Christian radio. The Soviet Festival is scheduled to take place in Leningrad in late

December and is expected to attract over 20,000 people.

ON THE ROAD AGAIN—While out on their Whirlwind Tour, BeBe & CeCe Winans, along with tour mate, Christian rapper Mike-E will be performing two shows at Harlem's famed Apollo Theatre. The shows will be taped for future airing on the popular television variety show, Showtime At The Apollo.

T-SOUND PRODUCTIONS recently hosted a pilot television taping at the Union Baptist Church in Pittsburgh, Pennsylvania, entitled, A Celebration In Gospel Music. Guest perfoming artists included Al "The Bishop" Hobbs and The Indianapolis Mass Choir, Bruce Parham, Freedom and Yolanda Adams.

FAMILY BOOKSTORE has just introduced FBTV, an innovative new retailing concept available to Christian music and publishing companies. FBTV is a video magazine which unites music-oriented news and information with advertising time. The program combines Christian music videos with artist interviews, concert calendars, and other music-related news in a contemporary, youth-oriented format. Family Bookstore is the fourth largest chain in the United States.

HOMELAND'S RECORDING ARTIST PRIORITY'S season at Silver Dollar City in Branson, Missouri, where they act as the host gospel group, has just ended for the winter months and they are taking advantage of the time off to travel the country to minister in churches and at concerts. They have recently purchased a bus to make the miles a little

THE COUNTRY BOY GOES HOME—The "country boy," Malaco Records recording artist, Willie Neal Johnson and the New Keynotes, will be traveling back home to Tyler, Texas, for what is being billed as a "Homecoming/Live Recording" session. The event will commence November 29 at the Caldwell Auditorium, Tyler, Texas. Joining Johnson and the New Keynotes for the session will be the East Texas Mass Choir. EXERCISING TO THE GOSPEL BEAT—Benson Records has released a video focusing on the hottest form of aerobic exercise around today. Step Into Fitness, with instructor Becki Tirobossi, features a scientifically researched program to burn away calories and body fat. Assisting in trimming away those pounds is the music of such Benson artists as Commissioned, Carman, 4 Him, The Katina Boyz, Arcade, Al Denson and Heather & Kirsten.

ON A SAD NOTE—Cash Box is sad to have learned of the death of Atlanta International Records artist, Rev. Ernest Davis, Jr., director of the Wilmington/Chester Mass Choir.

Shortly after creating The World As Best As I Remember It, Vol. I, which was released in June, Reunion artist Rich Mullins was Heunion artist Hich Mullins was back at the drawing board creating Vol. II which will be released in April, 1992. Shown supporting him in this artistic expression are from (I-r): producer Reed Arvin, Reunion A&R rep Don Donahue, Reunion cochairman Mike Blanton, Reunion president Terry Hemmings and Mullins (front). mings and Mullins (front). (Photo credit: Beth Gwinn)





SONGS OF PRAISE

JON GIBSON: The Hits (Frontline)

The vocal stylings of Jon Gibson have become a radio favorite. This package of "hits" features some of the favorites that have graced the airwaves during his career. Included are such Gibson classics as, "Friend In You," "Love Come Down," "In The Name Of The Lord" and "Father, Father," a hot remix of "Jesus Love Ya" and an added treat for the holiday season, "Everybody Sing



■ BERNARD WRIGHT: Brand New Gospel Format

Wright travels deeper into his jazz roots on his latest work of art. The keyboardist/vocalist, who has worked with the likes of the late Miles Davis, Cameo, Stanley Jordan, Bobby Brown and The Jamaica Boys, has combined the atmosphere of praise and worship with a strong progressive jazz flavor. This album distinctly shows why Wright was once voted as best new male jazz

MOM & POP WINANS: For The Rest Of My Life

This is, by far, a much stronger effort from the heads of gospel music's first family than their debut offering. Stronger material coming from a widerange of writers, Patrick Henderson's stellar production, and a more relaxed vocal performance from the duo, combines to make this an album that should garner lots of attention.





JULIE MILLER: He Walks Through Walls (Myrrh)

Although she may initially come off as the essence of bee-bop Christian music ("Just Want You"), Miller actually embodies a delicacy of voice and a soul-searching feel. She offers fragile ballads ("Manger Throne"), an R&B duet ("Don't Let The Devil Ride") and serious themes of life's hardships and the certainty of God's faithfulness ("Angelina"). There is a heartfelt simplicity in her songs, due in part to the fact that she arranged and composed a large part of the album. The music is easy and soft with an orchestrated blend of piano, violin, cello and the like.

NU VISION: Forever Mine (Word)

You can't tell a book, or an album for that matter, by its cover. At first glance you might expect this project to generate a Latino sound but, Nu Vision, a group consisting of three third-genera-tion Hispanics and one black member, are the products of an American jazz feel. Heavy saxophone and Motown-style back-ups give a soothing cadence to their style of Christian music. Expect a style reminiscent of Al Jarreau or possibly Stevie Wonder.



New Releases...

- 1. SANCTUARY (Star Song 8207)—Twila Paris
 2. NO THORNS IN THE CROWN (Homeland 9035)—The Pfeifers
- 3. ADDICTED TO JESUS (Benson 2809)—Carman
- 4. WE R HERE (Myrrh 7016940616)-True 4 U
- 5. LIVE (I Am 083007-4015-2)-Leonard Gregory Burks And The Voices Of Praise



WILL THE REAL WAYNE WATSON STEP FORWARD? Gospel hitmaker Wayne Watson stopped by Word Records/Waco to visit the staff before a recent concert. Pictured clowning around for the camera are: Watson (center) and the telemarketing staff.

TOP BLACK GOSPEL ALBUMS

CASH BOX • NOVEMBER 23, 1991

| 1 I'LL NEVER FORGET (Malaco Mai 4440) Bobby Jo | nes | 2 | 21 |
|--|------|-----|-----|
| 2 WASH ME (Tyscot 1401) New life Comm. /John P. | Kee | 1 | 25 |
| 3 HIGHLY RECOMENDED (Word 91:2) Helen Ba | ylor | 3 | 25 |
| 4 SAINTS IN PRAISE (Sparrow 1240) The West Angeles Co | gic. | 5 | 25 |
| 5 MAGNIFY HIM (Malaco 8011) Keith Pri | ngle | 7 | 19 |
| 6 I'LL LET NOTHING SEPERATE (Savoy 7101) Dallas Ft. Mass. C | hoir | 4 | 25 |
| 7 LOVE ALIVE IV (Malaco 6007) | kins | 9 | 25 |
| 8 LIVES (Sparrow 1246) | kins | 6 | 25 |
| 9 HE'S PREPARING ME (Air 10162) . Rev. E. Davis / Wilmington Mass C | hoir | 8 | 25 |
| 10 HE LIVES (Saboy 14807) Shun Pace Rhoo | les | 10 | 16 |
| 11 PHENOMENON (Bellmark 71806) Rance Al | len | 11 | 25 |
| 12 AN INVITATION AIR (Atlantic L10170) | | | |
| Luther Barnes & The Red Budd Gospel Ch | oir | 15 | 5 |
| 13 PRAY FOR ME (Word 9202) Mighty Clouds Of a | Joy | 14 | 25 |
| 14 REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Savoy/M. | ala∞ | 710 | 3) |
| | ers | 19 | 9 |
| 15 THE EVOLUTION OF GOSPEL(Prospect 28968 1000 4) | | | |
| | ess | 13 | 22 |
| 16 LIVE (Malaco 4450) Dorothy Norwood/No. Ca. G.M.W.A.Mass Ch | oir | 16 | 17 |
| 17 JUST ME THIS TIME (Tyscot 401311) John P. F | (ee | 17 | 25 |
| 18 REMEMBER MAMA (Word 8447) Shirley Cea | sar | 18 | 25 |
| 19 THROUGH THE STORM (Tribute/Spectra 790113) Yolanda Ada | ms | 20 | 9 |
| 20 DIFFERENT LIFESTYLES (Capitol 92078) Be Be & Ce Ce Wina | ans | 12 | 19 |
| 21 WAIT ON THE LORD (Bellmark 71800) Lamora Parks Young Ac | lult | 21 | 25 |
| 22 WALKING IN THE LIGHT (Tribute 31004) Lynette Hawkins Stephe | | 24 | 26 |
| FAMILY AFFAIR (Malaco 4442) Pilgrim Jubik | | 25 | 25 |
| 24 I AM PERSUADED (Benson 2727) Fred Hammo | | 22 | 15 |
| 25 STATE OF MIND (BENSON 2553) Commission | | 23 | 24 |
| 26 RIGHT NOW IF YOU BELIEVE (Light 5730) Chicago Mass. Ch | | 31 | 25 |
| 27 THANK YOU MAMA FOR (Malaco 4445) The Jackson Southernai | | 26 | 25 |
| 28 REV. JAMES MOORE LIVE WITH MISSISSIPPI MASS CHOIR (M | | | |
| | | | 25 |
| 29 HOLD BACK THE NIGHT (SOG 178) Rev. Charles Nic | | 29 | 25 |
| 30 THIS IS YOUR NIGHT (Black Berry 2203) Williams Brothe | | 27 | 17 |
| 31 HIGHER (Light 72031) Beau Willia | | 30 | 25 |
| 32 LIVE & BLESSED (I Am 08300) . Walt Whitman/Soul Children Of Chica | | 33 | 4 |
| 33 YAFC WORK SHOP 89 (SOG 193) Young Artists For Chi | | 34 | 25 |
| 34 I'LL TELL THE WORLD (Salvoy/Malco 1480) Myrna Summ | | 35 | 9 |
| 35 MUSIC 2 GO (Word 901669529X) Various Artic | | 37 | 3 |
| | | | |
| 36 UNCOMMON LOVE (Benson C02781) | | 38 | 3 |
| 37 HIGHER HOPE (Malaco 6005) Florida Mass. Ch | | 36 | 25 |
| 38 OPEN OUR EYES (Rejoice 9111) | | 39 | 25 |
| 39 NEW BORN SOUL (SOG 907) Wanda Nero But | | | 25 |
| 40 NUMBER 7 (Benson C02808) | ed l | DEB | I U |

GOSPEL MUSIC



Benson recording artist Kelly Nelon Thompson recently became the "Talk Of The Town" in Nashville when she made a special appearance on CBS affiliate WTVF's popular morning program. Thompson is pictured above discussing her new solo career with Talk Of The Town co-host Harry Chapman. The award-winning Thompson was in Nashville working on her next album, scheduled for a February, 1992 release.



Fixit Records artist Edwin Hawkins recently took time out of his hectic schedule to perform with the Prayer Tabernacle Mass Choir. The event took place at Fairfield University, Fairfield, Connecticut. Hawkins is shown here directing the choir, with brother Walter Hawkins leading the way vocally.

Bobby Jones Top 10 Videos

CASH BOX • NOVEMBER 23 1991 1 DARYL COLEY I Can't Tell It (Sparrow) BEBE & CECE WINANS Addictive Love (Capitol VANESSA BELL ARMSTRONG Something Inside So Strong (RCA/Jive) WILMINGTON CHESTER MASS CHOIR . . He's Preparing Me (Savoy) MISSISSIPPI MASS CHOIR How Good God's Been (Malaco) FLORIDA MASS CHOIR Waymaker (Malaco) TRAMAINE HAWKINS Praise The Name of Jesus (Sparrow) B SOUNDS OF BLACKNESS Optimistic (A&M) KEITH PRINGLE No Greater Love (Muscle Shoals 10 MISSISSIPPI MASS CHOIR Near The Cross (Malaco)

Minister Oscar Hayes And The **Abundant Life** Fellowship Choir

By Tim A. Smith



Minister Oscar Hayes

MOTOWN'S MUSICAL AS-SEMBLY LINE, which has produced such secular music talents as Stevie Wonder, Diana Ross and Smokey Robinson, along with such gospel notables as the The Winans, Commissioned, the late Rev. Charles Nicks, Vanessa Bell Armstrong, and the list goes on; has yet another budding star to add to this distinguished list; Minister Oscar Hayes and the Abundant Life Fellowship Choir.

This exciting, energetic, as well as talented choral aggregation, has just released its debut album on the Indianapolis, lN-based, Tyscot label, titled, Got 2 Tell It.

Looking back, life hasn't always been a bed of ease for Hayes. As with most black singers and musicians, Hayes received his musical baptism early in life, at Detroit's Nazarene Baptist Church. Hayes was a member of the children's choir, while another young man at the ripe age of nine, who would later on in life become a major musical influence of Hayes, Thomas Whitfield, played the organ for the church. But because of the lack of attention and focus many of the church's programs failed to give young people, Hayes soon lost interest in the church and opted for a tour of the danger lurking in the streets.

A young man, barely into his teens, soon became involved in the

trappings of the dangerous drug scene. Hayes' adventure in this line, gave him a false sense of pride, power and prestige. "Every other day, it was something, from fights with stacks of baseball bats to being held at gunpoint," says Hayes.

While running drugs, Hayes claimed to still be "in the church." He continued this stance until encountering an experience that would change his life forever. While attending a Winans concert, Hayes, heavily influenced by what transpired throughout the evening, gave his life to Christ.

"It was just an appeal of this music, the sincerity and the anointing behind the music," says Hayes. "It was as if it had secluded me and Him in a room. It just really

ministered to my heart.' Seeking a vehicle to keep him in tune with his new spiritual commitment, God granted him the gift of music. As is the case with most young musicians, Hayes found it difficult to get attention or advice from his older, more experienced counterparts. That can't be said today. Oscar Hayes and his choir, affectionately known as "ALF," have become one of Detroit's and the industry's top young talents.

Hayes has gone from drug dealer to having appeared and/or worked with the likes of such musical giants as Wonder, Gladys Knight, Jennifer Holliday, the Temptations, David Peaston, the Winans, Clark Sisters and Min Louis Farrakhan. The life of Min. Oscar Hayes, has been regenerated. Řegenerated through Christ, his choir and music.

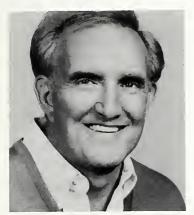
"At one time, I never had a goal or thought about the future," says Hayes. "All my role models were dope dealers. Now 1 have a different outlook. I believe that there's a lot of fun in Christianity. We don't have to be tied up. But we can be free. Who the Son sets free is free indeed. It's important that we put the message in music. I've never met a person that doesn't like music.

Min. Oscar Hayes and the Abundant Life Fellowship Choir's main purpose is to spread the Word of God through the songs that they sing. As the title of their album states, they've Got 2 Tell It.



Ralph Emery: Starmaker

By Kimmy Wix



Ralph Emery

"I have personally known Ralph Emery for pretty much his entire career, and I wish to state that he has been one of the greatest contributors to our industry for his entire career—not in just country music but in all aspects of music. His contribution has been so tremendous over the years that country music has become as popular as all types of music that exist.

Over the course of time that I have known Ralph Emery, he has always been a warm, kind, giving individual who has given more of himself than anyone I have known. He treats up and coming artists just as warmly as he does the superstars.

"It is a pleasure for me to know this great individual." —George Albert, president and publisher, Cash Box.

WHEN THE WORLD WAS ROCKIN' AROUND THE CLOCK during the '50s, Ralph Emery kept crankin' out the Country. Since his early radio days, the man behind "the voice of country music" continues to introduce millions to the new faces and sounds of the now towering industry, as he plays host of the highly popular Nashville Now television program each weeknight on TNN.

"There are few beings on this earth more loyal than country music fans," says Emery. Although the small-town, McEwen, Tennessee native would perhaps be the first to deny such direct responsibility, his loyalty alone has played a major role in developing the so-called "country music lover." At age 59, Emery has interviewed perhaps practically every country star of the past four decades, who has passed through the door of success. For many of those stars, it was Emery who first exposed their talent to the public. And for the country newcomer of today, a guest spot on Emery's show is one of the most important steps on the career

"I have a lot of awards on these walls from entertainers who shared their gold or platinum albums with me because they felt like l contributed to their break," Emery points out. "At TNN we launch a lot of careers and we revive a lot of careers. I've done so much TV now that I might be in an interview with a young artist and see they are nervous, so I'll try to make it as easy as possible for them. I really think the show has had a great impact on country. I remember when Randy Ray (Randy Travis) first came in... and Ricky Van Shelton."

The "Emery-boosts-new" formula actually began evolving during his early radio days at Nashville's WSM, and like today, it was not only the new artist receiving first-time exposure, but also the new songs from already established artists.

"I got the job in November, 1957 at WSM," he recalls. "as their all pick disc jockey, and that's where I really got my teeth into the business. WSM had a lot to do with the survival of country music. Country music is not only music for music's sake; it's a business. It's a product we export. When I eventually took the all-night show, which the other staff members didn't want, 1 perceived it as a chance to work at this station that I had revered all these years. It was to me the biggest thing around. All the acts in town would come in with their new records. We didn't have the structure like broadcasters do today. I could play album cuts and B-sides, but I was smart enough to play hits. Most country acts could not get major TV shows and exposure, so they found in these 50,000-watt, all-night shows a way to promote their product. I saw a lot of people when they were brand new-Willie, Tammy, etc. It was 15 years of playing records all night." Emery also witnessed the initial success of artists such as Johnny Cash, The Everly Brothers and George Jones during his stint as junior announcer on The Jim Reeves Show.

"l got interested in radio when l didn't have anybody else to play with," he remembers. "I listened to it so much that it became my friend."

Emery was enrolled in radio school when he received his first onair job at WTPR in Paris, Tennessee, in 1951. "It was a big deal for me," Emery exclaims. "I was 18 and was going to be on the radio! The first assignment they gave me was the hardest. They gave me 15 minutes of news to read. I wanted to be a sports announcer, frankly."

Additional Nashville-area radio stations for which Emery worked included WNAH, WAGG, WSIX and

Emery's transition from radio to television occurred in the early '60swhen he debuted on live studio wrestling for two weeks. Afterwards, he was asked to guest-host on Red Foley's final program, an invitation sparked by Emery's recording of a hit record entitled "Hello Fool." It was the professionalism revealed in Emery's radio interviews, however, that actually landed him his first television

Elmore Alley had heard my interviews on radio at night," Emery explains. "Channel 4 in Nashville wanted something to precede The Today Show at 7 a.m. We put together a show called *Opry Almanac* which started in June of 1963. I was a raw rookie and had a lot to learn." The early morning Ralph Emery Show continues to air each weekday on WSMV-

Nashville Now, which followed-up Emery's '70s television hit, Pop Goes The Country, launched March 7, 1983 on The Nashville Network. The live show has since then become one of the most attractive features for both the fans of Music City and the members of the country music industry.

The towering success story of Ralph Emery, in addition to the many emotional struggles he's encountered throughout his career climb, is now disclosed in his new autobiography, entitled Memories, written in conjunction with Tom Carter.

Despite Emery's trials with a disturbing childhood, drugs and divorce, he has proved to be a stunning example of someone who has faithfully persevered in order to achieve success. Today, to millions, Ralph Emery represents such faith, and continues to serve as that same cornerstone of faith for others in the music industry who are following similar steps.



Emery in his early radio days.

Shenandoah's Dark Cloud Has Been Lifted



Shenandoah

BANKRUPTCY LITIGATION FINALLY SETTLED—Attorney's for the award-winning group Shenandoah recently negotiated a settlement between the group and codefendants Rick Hall Productions and Sony Records, against whom the band entered into bankruptcy litigation last January. The former Columbia recording group filed Chapter 11 bankruptcy in an attempt to dissolve their agreements with Hall and Sony, citing insurmountable debts accrued from three years of trademark litigation related to the act's name, "Shenandoah."

The five-man group claimed to have performed under several names,

prior to them eventually choosing "Shenandoah," a name in which the band claims Rick Hall Productions suggested and Sony Records approved. Afterwards, the group became the target of various lawsuits, due to other groups claiming that the name "Shenandoah" actually sur-faced in Kentuckey, Nevada and Massachusetts.

Despite Sony Records' denial of any culpability in regard to choosing the name, the litigation against the name has been successfully set aside. However, because of this, the band was left to face the enormous legal

The band is now free to negotiate a new record contract, and according to Bill Cater, the group's manager, "Negotiations are currently underway with several major Nashville labels." Carter also stated that a definite label decision should be forthcoming within the next two

The band comprised of Marty Raybon, Mike McGuire, Ralph Ezell, Jim Seales and Stan Thorn, expressed great relief at the settlement of the litigation. They said they are delighted by the successful settlement of the case and are looking foward to undertaking a new recording project. "We are so grateful for the support of the entire music industry," stated the band.

Country News Box COUNTRY MUSIC TELEVISION NOW REACHES OVER 15 MIL.

LION HOMES -according to new figures released by A.C. Nielsen for November. Bob Baker, director, operations for CMT commented that of the 15,121,000 households that are reached by CMT, nearly 3 million different homes actually view CMT in an average week. "CMT's success is an outgrowth of our strong relationship with record labels and country radio stations," Baker commented, "and this partnership will thrive as we bring new cable operators, new advertisers and new audiences to CMT."

BOBBY FISCHER HAS BEEN INDUCTED INTO THE IOWA SONGWRITER HALL OF FAME—The award presented by the Country Music Showcase International, Inc., a non-profit, 400-member, educational organization honors this Iowan and Nashville, Tenneessee songwriter for his continued service as an "advocate, champion and educator of songwriters, recording artists, performers and entertainers."



#1 SINGLE: Alabama



HIGH DEBUT: Lional Cartwright #50



TO WATCH: Tracy Lawrence



#1 INDIE: Sandy Sanford #51

CASH BOX • NOVEMBER 23, 1991

The square bullet indicates strong upward chart movement (VL) = Vinyal (CD) = Compact Disc

Total Weeks ▼ Last Week ▼

Total Weeks ▼ Last Week ▼

| 1 THEN AGAIN(RCA 62059)(VL) Alabama | 5 | 8 | 52 LIFE'S TOO LONG (TO LIVE LIKE THIS) (Epic 73947)(CD) Ricky Skaggs | 42 13 |
|---|----|----|--|-------|
| 2 BROTHERLY LOVE (RCA 62037)(VL) . Keith Whitley & Earl Thomas Conley | 2 | 11 | DON'T CROSS YOUR HEART (Epic 74062)(CD) Shelby Lynne | DEBUT |
| 3 HURT ME BAD (IN A REAL GOOD WAY) (MCA 54178)(CD) Patty Loveless | | 12 | 54 A PICTURE OF YOU (Columbia 73961)(CD) Great Plains | 45 6 |
| 4 FOREVER TOGETHER (Warner Bros. 5021)(CD) Randy Travis | | 8 | 55 A JUKEBOX WITH A COUNTRY SONG (Epic 74089)(CD) Doug Stone | DEBUT |
| 5 SHAMELESS (Capitol 79008)(CD) Garth Brooks | | 5 | 56 A TREE DON'T GROW NO TALLER (Lonesome Dove 5025)(VL) | |
| 6 LIKE WE NEVER HAD A BROKEN HEART (MCA 54172)(CD) | | | | 56 10 |
| | 1 | 12 | 57 A PICTURE OF ME (WITHOUT YOU) (RCA 62014)(VL) Lorrie Morgan | |
| 7 FOR CRYING OUT LOUD (Mercury 479)(CD) Davis Daniel | | 12 | 58 SWEET LITTLE SHOE (Warner Bros. 4984)(CD) Dan Seals | DEBUT |
| | 11 | 10 | 59 ONLY DADDY THAT'LL WALK THE LINE (Mercury 565)(CD) | |
| 9 LOOK AT US (MCA 54179)(CD) Vince Gill | 12 | 9 | | 64 2 |
| 10 THE CHILL OF AN EARLY FALL (MCA 54180)(CD) George Strait | 13 | 6 | 60 HONKY TONKIN' ROUND (Stop Hunger 1101)(VL) Art Buchanan | 62 7 |
| 11 SOMEDAY SOON (Capitol 79678)(CD) Suzy Bogguss | 15 | 10 | 61 LITTLE FOLKS (Epic 74061)(CD) Charlie Daniels | 69 2 |
| 12 FOR MY BROKEN HEART (MCA 54223)(CD) Reba McEntire | 17 | 6 | 62 I'LL STOP LOVING YOU (Columbia 74102)(CD) Mike Reid | DEBUT |
| 13 SOME GUYS HAVE ALL THE LOVE (Warner Bros. 4967)(CD) Little Texas | 16 | 9 | 63 WHEN YOU WERE MINE (Columbia 73957)(CD) Shenandoah | 54 11 |
| 14 LEAVE HIM OUT OF THIS (Arista 2349)(CD) Steve Wariner | 18 | 7 | 64 THAT'S THE WAY I FEEL (Curb 079)(CD) Delbert McClinton | |
| 15 MY NEXT BROKEN HEART (Arista 2337)(CD) Brooks & Dunn | 22 | 6 | 65 THIS TIME I HURT HER MORE (Atlantic 4065)(CD) Neal McCoy | 55 11 |
| 16 JOHN DEERE TRACTOR (Curb\RCA 62038)(VL) The Judds | 20 | 10 | 66 IT WOULDN'T KILL ME (Columbia 73992)(CD) Larry Boone | 60 4 |
| 17 THE BLAME (Warner Bros. 4944)(CD) Highway 101 | 19 | 10 | 67 DEVIL AND YOUR DEEP BLUE EYES (Columbia 74064)(CD) | |
| 18 SOMEDAY (Arista 2335)(CD) Alan Jackson | 14 | 13 | Sweethearts Of The Rodeo | DEBUT |
| 19 PUT YOURSELF IN MY PLACE (Arista 2268)(CD) Pam Tillis | 3 | 14 | 68 NEW WAY (TO LIGHT UP AN OLD FLAME) (Epic 73935)(CD) Joe Diffie | 52 17 |
| 20 STILL BURNIN' FOR YOU (Arista 2336) Rob Crosby | | 11 | 69 IF YOU CAN EVER GET A COWBOY (Robchris 1065)(VL) | |
| | 26 | 5 | | 70 5 |
| YOU CAN DEPEND ON ME (RCA 62129)(VL) Restless Heart | 30 | 5 | 70 I'D RATHER BE IN LOVE (Stop Hunger 1101)(VL) Dawn Dorminy | 72 2 |
| 28 (WITHOUT YOU) WHAT DO I DO WITH ME (Capitol 79943)(CD) | | | 71 YOU CHANGED A ROLLIN' STONE (Playback 1356)(VL). Emie Ashworth | 73 5 |
| Tanya Tucker | 29 | 6 | 72 PAINTED LADY (NOKA 103)(VL) Dee Ford | |
| 24 SATISFY ME AND I'LL SATISFY YOU (Step One 434)(CD) | | | 73 THOSE BLUES (SURE DO COME AROUND) (Soundwaves 348)(VL) | |
| Clinton Gregory | 27 | 6 | | 75 3 |
| 25 YOU COULDN'T GET THE PICTURE (MCA 54187)(CD) George Jones | 9 | 12 | 74 (GIRLS THAT LOOK) A LITTLE LIKE YOU (WTM 7729)(CD) Josiah | 76 4 |
| 26 BABY ON BOARD (RCA 62099)(VL) The Oak Ridge Boys | 28 | 7 | 75 DADDY DON'T SIGN THE PAPERS (Curb 082)(CD) Six Shooter | |
| 27 BROKEN PROMISE LAND (MCA 10032)(CD) Mark Chesnutt | 40 | 3 | 76 WILD NIGHTS (Lynn 8191)(VL) Rick Amold | |
| 28 LOVE. ME (Epic 74051)(CD) Collin Raye | 38 | 4 | 77 WOMEN LIKE YOU (Castle 113)(VL) Doug Cotton | |
| 29 ASKING US TO DANCE (Mercury 525)(CD) Kathy Mattea | 32 | 5 | 78 LIKE SMOKE IN THE WIND (AXBAR 6069)(VL) Billy D. Hunter | |
| 30 HOLD ON PARTNER (RCA 62061)(VL) Roy Rogers & Clint Black | 39 | 4 | 79 HONKY TONK ANGELS (Elayne Prod. 101)(VL) Elayne Otterson | |
| 31 CADILLAC STYLE (Mercury 0704)(CD) Sammy Kershaw | 37 | 5 | SO EVERYBODY THINKS I GOT IT MADE (Music City USA 132)(VL) | |
| 32 GOING OUT TONIGHT (Columbia 74038)(CD) Mary-Chapin Carpenter | 44 | 4 | | 82 8 |
| (| 43 | 5 | MAKIN' MUSIC (Playback/Laurie 144)(CD) Charlie Louvin | |
| 34 BETWEEN A ROCK AND A HEARTACHE (Capitol 79807)(CD) | | | WASTED ON YOU (Fearless 6469)(VL) Crossover | 85 4 |
| Lee Greenwood | 35 | 6 | 33 NO MAN'S LAND (Playback/Laurie 146)(CD) Michele Bishop | 86 3 |
| 35 YOU CAN GO HOME (Curb/MCA 54188)(CD) Desert Rose Band | 36 | 5 | 84 ONE TRACK MEM'RY (Curb 076)(CD) Andy Williams | 84 6 |
| 36 SHE'S NEVER COMIN' BACK (MCA 54244)(CD) Mark Collie | 46 | 4 | 85 PLAYIN' IT BY HEART (Ridgewood 2023)(VL) Two For The Money | 87 5 |
| 37 TEMPTED (MCA 54145)(CD) | | 15 | | 88 4 |
| 38 ANYMORE (Warner Bros. 4968)(CD) Travis Tritt | 6 | 12 | THIS GOODBYE IS GONNA LAST FOREVER (Sun Set 001)(VL) | |
| 39 I KNOW WHERE LOVE LIVES (Curb 080)(CD) Hal Ketchum | | 3 | | |
| 40 FIGHTING FOR YOU (Capitol 79972)(CD) Pirates Of The Mississippi | | 3 | SALT OF THE EARTH (D & T 005)(VL) Missouri Rain | 90 4 |
| 41 JUST OUT OF REACH (Curb 078)(CD) Ronnie McDowell | | 8 | 89 PUT THE FIRE OF MEMORY OUT (Stop Hunger 1101)(VL) Southern Strut | |
| 42 SHE'S GOT A MAN ON HER MIND (MCA 54186)(CD) Conway Twitty | 25 | 13 | 90 RUSTY NAIL (Misty 1993)(VL) Becky Rollings | |
| 43 STICKS AND STONES (Atlantic 4221)(CD) Tracy Lawrence | | 2 | 91 OUTBOUND PLANE (Silver City 001)(CD) Chad Mitchell | DEBUT |
| 44 KEEP IT BETWEEN THE LINES (Columbia 73956)(CD) Ricky Van Shelton | 31 | 15 | 92 THE JUKEBOX HAS BEEN TALKING (Stargern 2506)(VL) Cousin Glen | |
| 45 NOTHING'S CHANGED HERE (Reprise 4885)(CD) Dwight Yoakam | 33 | 15 | 93 ALL I WANT IS YOUR LOVE (Stargem 2512)(VL) Mel McQuain | |
| 46 DON'T THROW ME IN THE BRIARPATCH (Epic 73988)(CD) | | | 94 THIS IS AS GOOD AS IT GETS (Air 3089)(VL) Marion Hammers | DEBUT |
| | | | | 57 10 |
| 47 OH MY LOVER (Bench 005)(CD) Black Tie | | | 96 TALK BACK (Stargem 2501)(VL) Jeff Waters | |
| 48 I GIVE YOU WHAT YOU NEED (Step One 431)(CD) Jerry Lansdowne | 34 | 12 | 97 RODEO (Capitol 79838)(CD) Garth Brooks | |
| 49 DON'T YOU EVEN (THINK ABOUT LEAVIN) (Atlantic 4169)(CD) | | | 98 I THOUGHT IT WAS YOU (Epic 73895)(CD) Doug Stone | 71 19 |
| Dean Dillon | | | 99 HONKY TONK HERO (Tug Boat 2005)(CS) Doc Holiday | 58 15 |
| 50 WHAT KIND OF FOOL (MCA 54237)(CD) Llonel Cartwright | | | 100 GOIN CRAZY OVER YOU (PKM 2201)(VL) Paula Marohi | 80 9 |
| 51 THAT'S WHY I SING THIS WAY (Killer 143)(VL) Sandy Sanford | 53 | 12 | | |



COUNTRY MUSIC

COUNTRY

RADIO

By Cory Cheshire and Kimmy Wix

High Debuts

LIONEL CARTWRIGHT-"Only Daddy

That'll Walk That Line"—(MCA)—#50
2. SHELBY LYNNE—"Don't Cross Your Heart"—

3. DOUG STONE—'Jukebox With A Country Song"—(Epic)—#55

Most Active

- 1. TRACY LAWRENCE—"Sticks and Stones"—(Atlantic)—#43
- 2. MARK CHESNUTT—"Broken Promise Land"—(MCA)—#27
- 3. MARY-CHAPIN CARPENTER—"Going Out Tonight"—(Columbia)—#32

Hot Phones

- 1. GARTH BROOKS—"Shameless"—(Capitol)—#5
- 2. VINCE GILL—"Look At Us"—(MCA)—#9
 3. ALABAMA—"Then Again"—(RCA)—#1

POWERFUL ON THE PLAYLIST—As Atlantic Records/Nashville continues to debut its line-up of new talent, perhaps the roster's mosthappening new-name for the upcoming 1992 year is also the fastest moving single on this week's Cash Box Top 100 Single's Chart. The debut release from newcomer Tracy Lawrence entitled "Sticks and Stones" steals an impressive 18 spots, placing it at #43 to become this week's Most Active after only two weeks on the chart. Stations reporting the single's strong action include KPLX-FM in Dallas, TX; WAVN in Southhaven, MS; and WTRI in Brunswick, MD.

With a gain of 13 notches this week, Mark Chesnutt's "Broken Promise Land" is making a quick move up the chart as evidenced by stations such as KVOO in Tulsa, OK; WHIM in Providence, RI; and WSM-FM in Nashville, TN. The song lands at #27 on this week's Cash Box Top 100 Singles Chart.

Moving from last week's #44 to #32 this week is the Mary-Chapin Carpenter single entitled "Going Out Tonight." KQFC-FM in Boise, ID; KWZD-FM in Abilene, TX; and WYRK-FM in Buffalo, NY are just a few of the stations reporting the single's significant action this week.



"ANYMORE" NUMBER ONE HITS?—Probably so for singer/songwriter Jill Colucci who co-wrote the #1 hit, "Anymore" with the song's vocalist, Travis Tritt. Shown below celebrating the song's success are (from I-r): WSIX-FM air personality Chuck "Hoss" Burns; Colucci; Les Taylor; and EMI Music Publishing 's Celia Froehlig.

LOOKING AHEAD

(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

- 1. IF I COULD BOTTLE THIS UP—Paul Overstreet (RCA)
- 2. UNINVITED MEMORY—Eddie London (RCA)
- 3. NOTHING AT ALL—Exile (Arista)
 4. ONE IN A ROW—Martin Delray (Atlantic)
- 5. OLD FAMILIAR RING—J. P. Pennington (MCA) 6. HEART BREAK TRAIN—J. J. White (Curb)
- 7. BACK TO THE WELL—Tom Wopat (Epic)
- 8. BOWTIE-Mark O'Connor (Warner Bros.)
- 9. GOOD GOODBYE—Dawn Sears (Warner Bros.)
- 10. IS ANYBODY GOING TO SAN ANTONE—Texas Tornados

(Cash Box would love to publish information regarding events happening at or around your station. Please send us any press release, photographs, etc. for use in upcoming issues. We'd love to hear from you!)

NEW SINGLE RELEASES

By Kimmy Wix

OUT OF THE BOX

MIKE REID: "I'll Stop Loving You" (Columbia 74102)

Producer: Steve Buckingham Writers: M. Reid/R. Byrne

Although he still remains in the country spotlight as a new recording vocalist, Mike Reid's works have enhanced Country Music for some time now. The latest single from his debut Turning For Home project flaunts another lyrical masterpiece with a powerful pulse behind the words. Once again, Reid's gripping vocals drive this cut to a colossal finish—leaving behind a definite message and a dug-deep performance.



FEATURE PICKS

MARTY BROWN: "Wildest Dreams" (MCA 54252) Producers: Richard Bennett/Tony Brown Writer: Marty Brown

Now this is the Marty Brown radio has been waiting for! His follow-up to the southern-romping "High And Dry" brilliantly showcases Brown's sensual approach—revealing emotion, stellar penmanship and strength in vocal control. "Wildest Dreams," a slow-moving ballad with a heavy acoustic undertone should, without a doubt, spark a brand new awakening from this newcomer to

#1 Independent Record

Sandy Sanford "THAT'S WHY I SING THIS WAY" on Killer Records

> Scott Pennell sings "PILLOW TALK" on Killer Records

"A Special Thanks To Jill"

TNT Promotion and Production

801 N. 16th St.

Nashville, TN 37206

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By Teresa Chance & Kimmy Wix

Most Active Steve Wariner—I Am Ready—(Arista 8691)—#31

Product Pick

Great Plains—Great Plains—(Epic 48651) (The Product Pick is determined each week by Cash Box's retail account panel.)

ALBUM ACTION THIS

WEEK—After a history of over a dozen #1 singles, Steve Wariner proves to be ready with his Arista Records debut of I Am Ready. Wariner leaped 26 notches from #57 to #31 to be this week's Most Active. Reporting increasing sales this week are accounts such as Tower Records #153 in Nashville, TN; Jack's Music in Red Bank, NJ; and Valley Record Distributors in Woodland, CA.

PRODUCT PICK—The high-energy, high-harmony sound of Great Plains is catching the eyes and wallets of consumers nationwide. The self-titled debut release from the veteran quartet is gathering significant sales according to retailers such as Big State One Stop in Dallas, TX and Central South in Nashville, TN.

With his second single



release, "Love, Me," tugging at country listeners' heartstrings, Collin Raye's debut package entitled All I Can Be manages a swift move from #59 to #36 on this week's Cash Box Top 75 Country Album Chart.

COUNTRY IS SELLING

OUT—According to Ticketmaster, the Garth Brooks concert held Thursday, Nov. 7th at Middle Tennessee State University's Murphy Center would be a hard act to follow after tickets were sold out in 22 minutes. The act destined to follow and surpass the Brooks' phenomenon would be the mother/daughter duo, The Judds. With the last performance of their Farewell Tour set for Dec. 4 at MTSU's Murphy Center, fans wasted no time in setting up camp, in hope of being one of the first to purchase tickets. Tickets went both on and off sale Nov. 9, and sold out in 17 minutes!

(Cash Box Magazine would love to publish information and photographs regarding any retail news, promotions or events. Please contact Teresa Chance or Kimmy Wix at 615-329-2898.)



Great Plains

TOP 75 COUNTRY ALBUMS

CASH BOX • NOVEMBER 23, 1991

The square bullet indicates strong upward chart movement (G) = Gold (RIAA) Certified (P) = Platinum (RIAA) Certified

Last Week . Total Weeks .

#1 ALBUM: Garth Brooks





TO WATCH: Steve Wariner #31

| ROPIN' THE WIND (Capitol 96330) Garth Brooks 1 9 |
|--|
| 23 UP AGAINST MY HEART (MCA 10336) Patty Loveless 18 9 |
| 24 PIIMOP HAS IT (MCA 10016)(P) Reha McEntire 22 60 |
| 25 ELECTRIC BARNYARD (Mercury 848054)(G) Kentucky HeadHunters 26 33 26 BILLY DEAN (Capitol/SBK 96728) |
| 28 KILLIN' TIME (RCA 9668)(P2) |
| 30 WALK THE PLANK (Capitol 95798) |
| Pirates Of The Mississipol 24 5 |
| 59 PICKIN' ON NASHVILLE (Morcury 838744)(P) . Kentucky HeadHunters 54 101 60 PASS IT ON DOWN (RCA 2108)(G) Alabama RE-ENTRY 61 LOVE CAN BUILD A BRIDGE (Curty/RCA 2070)(G) The Judds 44 59 |
| 61 LOVE CAN BUILD A BRIDGE (Curb/RCA 2070)(G) The Judds 44 59 |
| 63 GREATEST HITS (RCA 2277) Keith Whitley 70 63 |
| 64 EXTRA MILE (Columbia 45490) |
| 66 YOU'VE GOT TO STAND FOR SOMETHING (RCA 2374) Aaron Tippin 56 42 67 THE FEDDY FENDER COLLECTION (Reprise 26638) Freddy Fender 50 3 |
| 68 TEMPTED (MCA 10106) |
| 70 BURNIN' UP THE ROAD (MCA 42343) McBride & The Ride 74 30 |
| 71 DOUG STONE (Epic 45303)(G) |
| 73 A COLLECTION OF HITS (Mercury 842330)(G) Kathy Mattea 73 61 74 PIRATES OF THE MISSISSIPPI (Capitol 94389) |
| 75 A THOUSAND WINDING ROADS (Epic 48047) Joe Diffie 67 55 |



COUNTRY MUSIC



Sandy Sanford "THAT'S WHY I SING THE **WAY I DO"** puts Sandy Sanford in the lead of independent chart movers this week. After 12 weeks the Sanford "testimonial" reaches the #51 slot on the Cash Box Top 100 Country Singles Chart.

While the song humorously reflects on the pounding he took from George Jones records as a child, Sanford nevertheless picked up some of the possum's style and down-home twang and manages to echo such influence in his own

Sanford cultivated the roots of country music growing up on a small Georgia farm, working sawmills, carpet mills and honky tonk gin mills. He would soon put these

INDIE INSIGHT

grass-roots experiences to music. Learning the trade at local church socials and school functions, Sanford would play the latest hits he learned from a close listen to the weekly Opry radio show on Saturday nights.

Sanford now sings his own songs and taps into the traditional country he knew as a child. He has performed in clubs throughout the Southeast and overseas even thrilling crowds with the American country sound in Norway. His Sandy Sanford Show can be seen throughout the states.

To update the rest of the independent chart makers, Walli Daniel remains steady at #56 with "A Tree Don't Grow No Taller" followed by Art Buchanan with "Honky Tonkin' Round" at #60. Those debuting this week include Billy D. Hunter, Chad Mitchell, Cousin Glen, Mel McQuain and Marion Hammers.

—Cory Cheshire

COUNTRY UP & COMING

| CASH BOX NOVEMBER 23, 1991 |
|--|
| 1 WHITE HORSES(615) Hoodoo Fudgearound |
| 2 ENDLESS EYES(L'il Bill) Roman Rand |
| 3 CALL OF THE DOVE(Tug Boat) John Lockhart |
| 4 YOU DON'T NEED TO KNOCK(D & T) Mandy Kay |
| 5 IF I WERE YOU(Bitter Creek) Sandy Garwood |
| 6 I'M TIRED OF BEING KNOWN AS MRS.(Evergreen) Julie Jordon |
| 7 FOREVER & ALWAYS (Bolivia) |
| 8 ONLY ON THE RADIO(Stop Hunger) Ernie Givens |
| 9 ROUTE 99(Stop Hunger) |
| 10 STAY THE LADY YOU ARE(Killer) Frank Cannon |
| 11 SILVER TONGUED DEVIL(NSD) John Penny |
| 12 TAKE ANOTHER LOOK AT YOU(LOST GOLD) Tony Sands |
| 13 SOMEONE LOCK ME UP(AMI) Cricket Rhodes |
| 14 PILLOW TALK(Killer) Scott Pennell |
| 15 TAKE IT TO A HONKY TONK(DPI) |

INDIE FEATURE PICKS

MARIO MARTIN: "Take It To A Honky Tonk" (DPI 5008) Publisher: Hide 'A' Bone Music-ASCÁP Writers: Johnny MacRae/Steve Clark

Newcomer Mario Martin has already made big waves across the lakes of Country Music, and with his second single release, the splash is even bigger! "Take It To A Honky Tonk" does indeed pump out a honky-tonky-swing tune, but it's Martin who adds just the right flavor with his rumbling vocals and gripping control. The energy seems endless throughout this cut, as well as its potential to lasso some heavy airplay.

JEFFREY ALAN CONNORS: "Son Of A Cowboy" (Country Star 1119)

Producer: Howard Rearwood Writer: Jeffrey Alan Connors

Bring back the haunting sound of the cowboy songs, and this crooning western does just that. "Son Of A Cowboy" unveils a stinging acoustic guitar performance, only to be led by a voice that's grass-rooted stout. Connors revs up a vocal flavor that's almost extinct when it comes to the true western sound, and incorporates such seasoning into this laggish tune only to create a majestic alternative for the country playlists.

KIMBERLEY SUMMERS: "Walkin' And Talkin" (Staircase AR-4000) **Producer: Larry Telford**

We've all heard time and time again that it really takes something different to truly stand out in this business for success to actually kick in. Well hold on tight, the kick-in has begun and it's described best by simply introducing Kimberley Summers! Sparking the first single from her If Anybody Had A Heart album, or at least it's the first single we've heard, Summers flaunts a voice that's powerfully dynamic. "Walkin' And Talkin'" absolutely gives us an all-new sound and style in both vocals and production. A simple review just won't cut it in this situation. This lady's record has to be heard, because listeners will eat this spicy ditty up to the finish!

- EDDIE THOMPSON: "The World (According To You And Me)"
- JOY FORD: "Lovin' Dangerously" (Country International CI-229
- JERRY RABY: "Shoulder To Cry On" (Stargem SG-2507)

MARION HAMMERS

"This Is As Good As It Gets"

(Written by Razzy Bailey and William C. Davis)

Produced by Mickey Ambrosia



Promotion by Chuck Dixon & Gary Bradshaw

New Indie Female Vocalist Debuts This Week!

Bookings & Management Mickey Ambrosia & Jim Vest (615) 860-2173



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CON WACHINE

AROUND

ROUTE

By Camille Compasio

AS WE GO TO PRESS, the annual IAAPA (Parks Show) will be starting up at the Orlando Convention Center in Orlando, Florida with a significant coin-op representation. A suite of three booths was being

jointly hosted by AAMA and AMOA, as part of the Location Trade Show Program. Main purpose is to showcase equipment (which will be plentiful) and to further the cause of effective public relations. AAMA's Laura Olson and AMOA's Jim Hayes and Craig Johnson, along with a number of manufacturer and distrib reps will be on hand to greet visitors

and respond to any queries they might have.

AND SPEAKING OF THE PARKS SHOW, 1 spoke with Taito America's marketing manager Natalie Kulig just prior to her departure for Orlando and she advised that the factory's Double Axle is selling well. lt, along with the SSB (Supersonic Blastman) ticket-dispensing redemption piece, will be exhibited at the show. She also indicated that Taito America is working on some interesting product-related plans, which will be revealed very shortly!

DATELINE SANTA CLARA, CA, home of Namco America, Inc. and the exciting new Starblade, which went into shipment this past week. Marketing director Joanne Anderson describes it as a one-player, sitdown space simulator game with exceptional 3-D graphics! It was initially introduced at AMOA Expo (where it was quite a crowd pleaser) and test reports, over a lengthy period of time, have been super! Watch

WHEN I COVERED THE RECENT PINBALL EXPO in Chicago 1 got my first close-up view of the new Data East Star Trek pin, which is currently in production. Did I say close-up? Correction-make that tip-toes behind the trio of big, tall guys who were giving it a workout; but at least the backglass was visible! The death of Gene Roddenberry, creator of the Star Trek television series, was announced around the time Expo opened, and when I made contact with Data East Pinball exec Shelley Sax at the show, she mentioned that the factory would be inserting a memorial message in the machine's display as a tribute to Roddenberry

STRONG AS EVER! There has been no let-up whatsoever in sales of Mad Dog McCree, which came in like a lion at Betson and proceeded to maintain itself above and beyond expectations. John Margold tells us that ops just won't give up on it because it's bringing in the bacon, and that's the bottom line. You just don't argue with success! Besides which, you've got Johnny Rock and other titles to come! Redemption as a whole has been nice and steady at Betson, as John pointed out; and, in another game category, he had some terrific things to say about Midway's Terminator 2 video!

KEEPIN' IN TOUCH. Heard from our good buddy Stan Jarocki, who has been enjoying a life of leisure, with his wife, Diane, in their Albuquerque, New Mexico digs for the past few months. On the day he called we were experiencing sub-zero temperatures in Chicago while Albuquerque residents were walking around without jackets-and in shortsleeved shirts, mind you! Is this a heavenly climate or what! Stan is in semi-retirement, as you know; but it won't be long before he's back in the business!

WHAT'S HAPPENING AT BROMLEY? For openers, The Simpsons Cupcake Contest redemption piece just went into production. The Hawk Avenger, which we also saw at AMOA Expo, is on test. And what's more, prexy Lauran Bromley told us that October marked the best sales month in the company's history—and she expressed special thanks to Japan where Bromley products have been enjoying fantastic success across the board!

STATUS REPORT: The video lottery issue is still alive. The Illinois Senate just adopted a resolution, sponsored by Senators Rock (majority leader) and Philip (minority leader) calling for a full study of current forms of wagering and gambling in the state (including race tracks, riverboat, etc.) to determine the effect video lottery would have in terms of taking away patrons and income. Race tracks, in particular are very concerned about possible losses. However, as ICMOA pointed out, race tracks and video lottery can live together profitably as they are doing in Louisiana and other states where the machines are installed at the tracks with the latter sharing the income. This could work in Illinois, as suggested to officials, where a percentage of the money from the machines at the track could go into the purse for the horsemen. ICMOA's Adonna Jerman told us that the study is being done by the Illinois Economic & Fiscal Commission (budgeting arm of the general assembly) and will be presented to the assembly by June 1, meaning a decision could come shortly thereafter. "We are very optimistic about the outcome," Adonna said; and ICMOA is also encouraged by the fact that Chicago aldermen are talking about this issue in rather positive tones.

AAMCF To Honor Valley Prexy Chuck Milhem

CHICAGO—Valley Recreation president Charles (Chuck) Milhem, one of the most highly respected individuals in the coin-op industry, has been chosen by the American Amuse-Machine Charitable Foundation's board of directors as the honoree at the 1992 AAMCF Annual Appreciation Dinner. The event will take place on Sunday, March 15, 1992 at the Marriott Rivercenter during the ACME '92 annual convention.

In his distinguished 30-year career, Milhem has demonstrated outstanding qualities of leadership and dedication. He served for 18 years with Brusnwick where he rose to vice president of the bowling division. Since joining Valley Recreation Products, lnc., in 1979, he has expanded the company's billiard production, added a line of electronic dart machines, and organized the Valley National 8-Ball Association which has grown to 40,000 player members.

Foundation president Ray Galante, one of the 1991 AAMCF honorees, expressed his pleasure with the board's decision to honor Milhem. "Chuck Milhem is a gentleman, true leader and has contributed richly to the industry," he said.

Proceeds from the appreciation dinner and the AAMCF's annual raffle are traditionally donated to a charity of the honoree's choice.

The American Amusement Machine Charitable Foundation was established in 1983 and has made significant donations in past years to such charitable organizations as Misericordia/Heart of Mercy (Chicago); the Parent Volunteers Association of Cleveland, Ohio; Tomorrow Children's Fund of Hackensack, New Jersey; and Starting Now Primary Youth Program in Highland Park, Illinois. AAMCF has also established the Galante/Dunis Northwest Children's Endowment Fund.



Chuck Milhem

Namco's Starblade

STARBLADE, the new singleplayer, sit-down game from Namco, takes you on an exciting journey into space where you become totally absorbed in a challenging battle against enemy starships, your objective being to defend the Mother Planet.

You must be on the alert as a massive enemy warship approaches. The action is non-stop and the tension mounts as you penetrate enemy lines in order to attack and destroy the Mechanized Planet Red Eye, which is the enemy's defense structure and your ultimate goal.

What makes Starblade so exceptional is the advanced 3-D polygon technology employed by Namco to portray the illusion of space and the colossal size of objects so magnificently throughout the entire play process. This space simulator game utilizes a 42" parabolic mirror, quadraphonic sound and a vibrating cockpit to provide the ultimate in realism.

Further information may be obtained through factory distributors or by contacting Namco-America, Inc., 3255-1 Scott Blvd., Suite 102, Santa Clara, CA 95054-3013.



Starblade

HIT SINGLES OF THE PAST

The Cash Box Top Ten Jukebox Tunes (Compiled from Cash Box, October 24, 1981)

- 1. "Arthur's Theme," Christopher Cross
- 2. "Endless Love," Diana Ross/Lionel Richie
- 3. "For Your Eyes Only," Sheena Easton
- 4. "Who's Crying Now," Journey
- 5. "Private Eyes," Daryl Hall & John Oates
- 6. "Step By Step," Eddie Rabbitt7. "Start Me Up," Rolling Stones
- 8. "Queen Of Hearts," Juice Newton
- 9. "Hard To Say," Dan Fogelberg
- 10. "The Night Owls," Little River Band



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GOIN WACHINE

PINBALL EXPO '91! More than 300 pinball enthusiasts from the U.S. and such faraway places as Japan and The Netherlands traveled to Chicago's Ramada Hotel/O'Hare to attend the seventh annual Pinball Expo (10/25-27), which saw a record 70 exhibits displaying not only collectibles and antique equipment, but some of the latest pinball machines to hit the market (Cash Box, Nov. 16, 1991). New on the agenda this year was the Saturday afternoon "autograph session" which featured a lineup of notable artists, designers, authors and pinball luminaries. Other attractions included Jim Schelberg's Star Trek exhibit, an Art Gallery, an Auction, a seminar program and the popular Flip Out Plnball Tournament which was expanded considerably to accommodate the growing number of players who look forward to participating. Pinball Expo is the brainchild of Robert Berk of Warren, Ohio, whose personal collection contains some 450 games... Pictured in the accompanying photos are: (photo 1, I-r) one of the pinball world's most notable figures Alvin Gottlieb with Expo organizer Robert Berk; (photo 2) Data East Pinball's Shelley Sax with the exciting new Star Trek; (photo 3) Bob and Leann Danko in the World Wide Dist. exhibit; (photo 4, I-r) game designer Wayne Neyens, Premier's Gil Pollock and Alvin Gottlieb at the new Surf 'N Safari; (photo 5) Gordon Hasse and Steve Young in the Silverball Amusements exhibit, which featured pinball literature, reprints and parts; (photo 6) Patrick and Mike Hamelet of Star Amusements at an Atari Hercules ('79) playfield; (photo 7) players in the now famous Flip Out Tournament and midway down the line is Steve Epstein of Broadway Arcade; and (photo 8) here's a shot of Roger Sharpe (r) and Rick Miller following a very heated Flip Out round!

















"I tried. I really tried."

My name is Mike Maki. I'm a commercial photographer. I've shot just about every kind of product you can think of, over the years, including jukeboxes.

I've built a reputation for making my client's product look especially good in photography. It's really not that hard to make something look better in photos than it does in real life.

So I didn't think much of it when NSM asked me to shoot their new "Performer-Grand"™ jukebox. They wanted photos for their ad. This ad.

They had the copy all written, a good headline ... everything. All they needed was a shot or two that "made it look as pretty as it really is", according to their president,

Insta-Matic child's play. I bid the job at two days studio time.

At the end of a full week, with every camera lens and light I own scattered around the studio, and having tried every photography trick I know ... I gave up.

For the first time in my career, I ran into a product that I couldn't make look better in a photo. Worse yet, I couldn't make it look as good as it does in real life. Humbling.

I could tell you all the technical reasons why I couldn't do it ... all the refractions, reflections, light emission directions, etc. But it makes no difference. No photographer could do it. This jukebox can never look as good to the camera's eye as it will the human eye.

I know nothing about jukeboxes. This thing may not even work, for all I know. But I'll tell you this. There's no jukebox that I've ever seen anywhere

that looks even near as beautiful. And any photo you see isn't even getting close.

> Believe me, I tried. I really tried.

> > Mike Maki Commercial Photographer Maki & Smith, Inc.

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