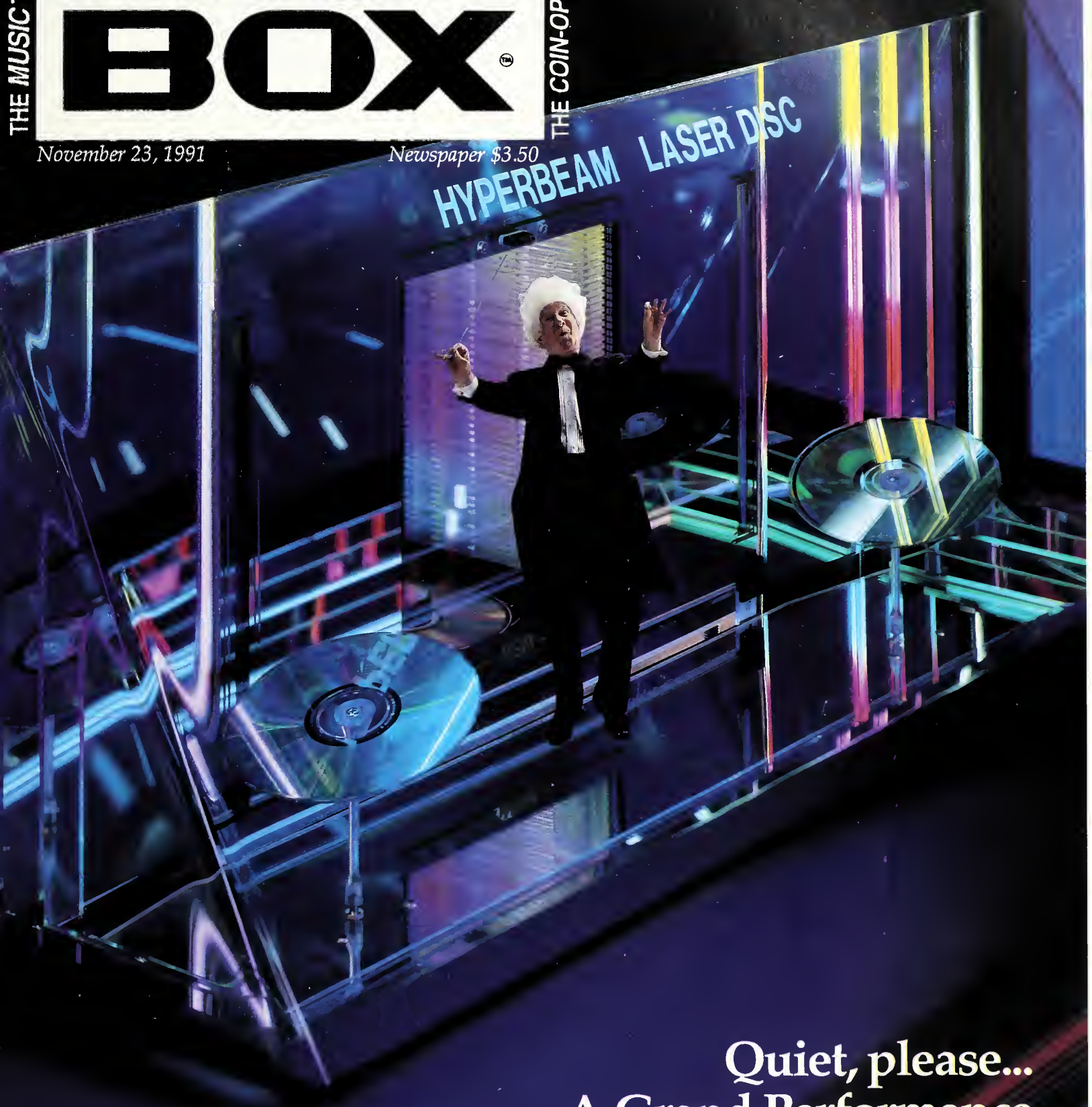


CASH BOX

November 23, 1991

Newspaper \$3.50



Quiet, please...
A Grand Performance
is about to begin!

Coin-op audience gives standing ovation to
NSM's new Performer-Grand Laser Disc jukebox!

CASH BOX

THE MUSIC TRADE MAGAZINE

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Editor in Chief
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Editorial

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Chart Research

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Coordinator (L.A.)
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CHERRY URESTI (L.A.)
JIMMY PASCHAL (L.A.)
TONIE HECTOR (L.A.)
TODD MURPHY (L.A.)

LEON BELL

Marketing

Production**JIM GONZALEZ**

Art Director

Circulation**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) 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 Janeiro—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**CHRISSEY ILEY**

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

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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, whereby 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.

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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TICKERTAPE

RUMBLINGS FROM RECESSIONLAND: Mercury Records issued a terse statement last week saying that, "In keeping with our goal to have a well-managed 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 realignments, 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 perennially 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 multiple-award winner LL Cool J (Def Jam/Columbia).

ON THE MOVE



Ross



Wilson



Kleinman



Cording



Spasoff



Marsillo



Feldman



Johnson

■ **Judy Ross** has been promoted to manager, A&R, **Epic Records**. She'll be based on the West Coast, where she joined Epic's A&R staff in 1986.

■ **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. ■ **MCA 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. ■ **Keith 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. ■ **BMI** has 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.

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TOP 100 POP SINGLES



#1 SINGLE: Prince



TO WATCH: Mariah Carey #31



HIGH DEBUT: Michael Jackson #39

CASH BOX • NOVEMBER 23, 1991

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼		
1	CREAM (Paisley Park/Warner Bros. 19175)	1	9	51	CHANGE (Arista 2362)	61	3	
2	WHEN A MAN LOVES A WOMAN (Columbia 74020)	3	7	52	I'VE GOT A LOT TO LEARN ABOUT LOVE (Interscope/East West 98726)	57	5	
3	CAN'T STOP THIS THING WE STARTED (A&M 1576-4)	2	15		..... The Storm	57	5
4	THAT'S WHAT LOVE IS FOR (A&M 7233)	5	9	53	O.P.P. (Tommy Boy 988)	55	5	
5	SET THE NIGHT TO MUSIC (Atlantic 4164)	6	10	54	LOVE...THY WILL BE DONE (Columbia 73853)	44	16	
6	BLOWING KISSES IN THE WIND (Captive/Virgin4245)	10	6	55	LOVE OF A LIFETIME (Epic 73771)	42	22	
7	DON'T CRY (Geffen 4232)	7	10	56	JUST WANT TO HOLD YOU (Warner Bros. 4-19330)	50	16	
8	ROMANTIC (Warner Bros. 19319)	4	15	57	RING MY BELL (Jive 42023)	58	7	
9	IT'S SO HARD TO SAY GOODBYE TO YESTERDAY (Motown 2136)	13	7	58	NOW THAT WE FOUND LOVE (Uptown/MCA 54090)	47	16	
	..... Boyz II Men	13	7	59	POWER WINDOWS (Jarrisco/Mercury 868-672-4)	51	17
10	I WONDER WHY (Arista 2331)	12	12	60	DO YOU FEEL LIKE I FEEL (MCA 54183)	62	6	
11	THE ONE AND ONLY (Chrysalis 23730)	11	16	61	TIME, LOVE AND TENDERNESS (Columbia 46771)	48	20	
12	SET ADRIFT ON MEMORY BLISS (Island 6690)	18	6	62	SHINY HAPPY PEOPLE (Warner Bros. 19242)	49	18	
13	STREET OF DREAMS (Charisma 063)	16	7	63	TRUE COMPANION (Atlantic 4-87583)	65	6	
14	KEEP COMING BACK (Capitol 79957)	22	4	64	MYSTERIOUS WAYS (Island 422-866 189-2)	..... U2	DEBUT
15	GET A LEG UP (Mercury 867 890)	17	8	65	SEND ME AN ANGEL (Mercury 868 956-4)	72	3	
16	REAL REAL REAL (SBK 7364)	8	14	66	FOR YOUR MIND (EMI 4803)	63	7	
17	EMOTIONS (Columbia 73977)	9	13	67	ALL SHE WROTE (Epic 46186)	80	2	
18	HEY DONNA (Impact/MCA 54208)	14	12	68	2 LEGIT 2 QUIT (Capitol 79005)	73	4	
19	NO SON OF MINE (Atlantic 4277)	26	4	69	STAND BY MY WOMAN (Virgin 4099)	64	7	
20	BROKEN ARROW (Warner Bros. 19274)	25	6	70	TRY A LITTLE TENDERNESS (MCA 54260)	67	8	
21	TOP OF THE WORLD (Warner Bros. 19151)	23	8	71	YOU'RE THE STORY OF MY LIFE (Elektra 64850)	66	9	
22	SOMETHING GOT ME STARTED (East West 4168)	24	10	72	FINALLY (A&M 1586) Ce Ce Peniston	89	2
23	ALL 4 LOVE (Giant)	27	4	73	I CAN'T MAKE YOU LOVE ME (Capitol 44729)	85	3	
24	HOLE HEARTED (A&M 1564)	15	16	74	ANGEL BABY (Quality 15171)	79	4	
25	DO ANYTHING (East West 3948)	19	16	75	RADIO SONG (Warner Bros. 19246) R.E.M.	76	4
26	LIVE FOR LOVING YOU (Epic 34T-73962)	37	7	76	TELL ME WHAT YOU WANT (Qwest/Warner Bros. 4-19131) Tevin Campbell	82	2
27	LIES (EMI 56224)	29	10	77	WHISPERS (Cutting/Atco 4-98775) Corina	68	8
28	GROOVY TRAIN (Reprise 19209)	31	11	78	TOO MANY WALLS (Polydor 867134-4) Cathy Dennis	60	22
29	WITH YOU (Epic 34-73713)	32	9	79	MONSTERS AND ANGELS (London/PLG 869 428-4) Voice Of The Beehive	81	6
30	SPENDING MY TIME (EMI 04802)	34	5	80	IN MY DREAMS (Hollywood 64832-4) The Party	83	3
31	CAN'T LET GO (Columbia 74088)	43	2	81	INTO THE GREAT WIDE OPEN (MCA 54131) Tom Petty	88	2
32	ENTER SANDMAN (Elektra 4-64857)	28	11	82	JUST A TOUCH OF LOVE (Columbia 38-74033) C&C Music Factory	87	2
33	DON'T WANT TO BE A FOOL (Epic 34-73879)	20	17	83	LOVE ME ALL UP (RCA 62116)	..... Stacy Earl	DEBUT
34	SOMETHING TO TALK ABOUT (Capitol 44724)	21	20	84	DOUBLE GOOD EVERYTHING (SBK 05414) Smokey Robinson	84	5
35	GOOD VIBRATIONS (Interscope/East West 4-98764)	30	18	85	ANOTHER RAINY NIGHT (WITHOUT YOU) (EMI 4823)	..... Queensryche	DEBUT
	..... Marky Mark & The Funky Bunch/Loleatta Holloway	30	18	86	HOUSECALL (Epic 34-73928)	..... Shabba Ranks (Featuring Maxi Priest)	DEBUT
36	EVERYBODY PLAYS THE POOL (A&M 7001)	33	20	87	LOVE THING (Capitol 79947) Tina Turner	77	5
37	RUSH (Columbia 44-73844)	39	9	88	STRAIGHT TO YOUR HEART (Epic 73982) Bad English	69	13
38	BLACK OR WHITE (Epic 74100)	..... Michael Jackson	DEBUT	89	SHINING STAR (Atlantic 4-87576)	..... INXS	DEBUT
39	LET'S TALK ABOUT SEX (Next Plateau 333)	45	10	90	THINGS THAT MAKE YOU GO HMMMM... (Columbia 73687) C&C Music Factory	71	19
40	RUNNING BACK TO YOU (Wing/Mercury 867 518-4)	35	15	 (EVERYTHING I DO) I DO IT FOR YOU (A&M 1567) Bryan Adams	78	22
41	HOME SWEET HOME (Elektra 64818)	59	4	91	KISS THEM FOR ME (Geffen 19031) Slouie And The Banshees	70	14
42	WILDSIDE (Interscope/East West 98673)	56	4	92	COOL AS ICE (EVERYBODY GET LOOSE) (SBK 05431) Vanilla Ice Feat./Naomi Campbell	75	8
43	SAVE UP ALL YOUR TEARS (Geffen 19105)	46	6	 FEELS LIKE ANOTHER ONE (MCA 54225) Patti LaBelle	86	3
44	SHOT OF POISON (RCA 62096)	54	5	93	BALLAD OF YOUTH (Mercury 868790) Richie Sambora	74	10
45	MY HEART BELONGS TO YOU (SBK 07363)	38	11	94	THE DEVIL CAME UP TO MICHIGAN (Curb 76884) K.M.C. Kru	90	10
46	WALK THROUGH FIRE (Atco 98748)	41	14	95	FOR YOU (Reunion/Geffen 19103) Michael W. Smith	91	13
47	MOTOWNPHILLY (Motown 2090)	40	18	96	THE REAL LOVE (Capitol 44743) Bob Seger	94	14
48	I ADOR MI AMOR (Giant 4943)	36	18	97	SOMETIMES (IT'S A BITCH) (Modern/Atlantic 98758) Stevie Nicks	96	12
49	CONVICTIONS OF THE HEART (Columbia 74029)	53	6	100	THE PROMISE OF A NEW DAY (Virgin 4-98752) Paula Abdul	93	19
50	ALL I NEED IS YOU (Zoo 14018)	52	8					

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 (l-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 percentage 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 guitarist 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 Jettisms 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 ballad, 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.



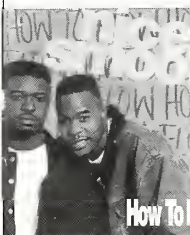
■ STEVIE NICKS "Love's A Hard Game To Play" (Modern Records PRCD 4282-2)

This song was written and produced by Stevie's new buddy, Poison's Brett Michaels, and shows signs of the metal-meister'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 CSK 74087)

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 BOX • NOVEMBER 23, 1991

- MARTIKA'S KITCHEN (Columbia) Martika
- EVERY ROAD LEADS BACK TO YOU (Atlantic) Bette Midler
- DON'T SURRENDER (Epic) Joan Jett & The Blackhearts
- HEAVEN'S HIGHEST HILL (Jambou/Mercury) Billy Falcon
- SHE AIN'T PRETTY (Scotti Bros.) Northern Pikes
- ADDAM'S GROOVE (Capitol) Hammer
- SALTWATER (Atlantic) Julian Lennon
- LOVE CRAZY (Reprise) Atlantic Starr
- TOO BLIND TO SEE IT (Atco) Kym Sims
- THERE'S NO OTHER WAY (SBK) Blur
- PRIVATE LINE (East West) Gerald Levert
- FOR WHAT IT'S WORTH (DGC) Candy Skins
- THE BEGINNING (Sire/Warner Bros.) Seal
- IT'S BEEN A LONG TIME (Impact) Southside Johnny & The Asbury Jukes
- SIGNS OF LOVE (Charisma) 38 Special

By Bryan DeVaney and Randy Clark

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 LP. 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.



■ **ERIC GABLE:** *Can't Wait To Get You Home* (Epic EK 47927)

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.



■ **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.



■ **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 standouts.

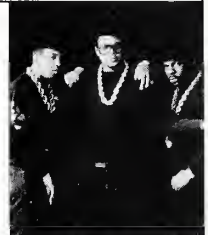


■ **STARR PARODI:** *Change* (Giffhorse/Curb D2-77495)
Okay, if the name doesn't sound familiar, I'll give you a hint. Starr Parodi is that girl you see dancing behind the keyboards in Arsenio's Posse. Her debut album consists of 9 cuts with a reprise of the title track. The cuts are more groove/feel-oriented 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.

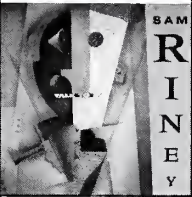


■ **RUN DMC:** *Together Forever/Greatest Hits 1983-1991* (Profile Records PCD-1419)

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.



■ **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.



■ **RAW FUSION:** *Live From Styletron* (Hollywood Basic HB-61236-2)

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."

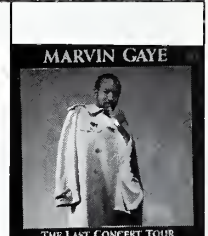


■ **KEIKO MATSUI:** *Night Waltz* (Sin-Drome CGD 1800)
Keiko Matsui is a composer and keyboardist and brings a new-age spiritual flair to her jazz-oriented music produced by musician/husband Kazu. Seven of the nine tracks on this CD are instrumental cuts. *Night Waltz* is the fourth American album from 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.



■ **MARVIN GAYE:** *The Last Concert Tour* (Giant/Warner Bros. 24436-2)

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 Here* (Elektra 61133-2)

Get your ears adjusted for some funky sh*t! Out of the Bay Area we have Del Tha' Funkie 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 Boogiemans 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, constant, 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 12-track 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.



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 handful 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

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 media-manipulator, 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, I 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 scam, man... But remember... if I don't see you in the future... I'll see you in the pasture...next week...

WEST COAST

By Lee Jeske

EAST COAST



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, Blondie, the Bloodless Pharoahs and Sulicide. Gee, they sure do look nonthreatening.

GREASIN': None of the dozens of invitations and press come-ons I'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. I 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 cheesecake 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 fluorescent 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 clichés ("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 doo-wop and blues 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, guitar-heavy 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.



TOP 40 JAZZ ALBUMS

CASH BOX • NOVEMBER 23, 1991

By Lee Jeske

ON
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 (l) 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, *voilà!*, 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: straight-ahead, 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)	DAVID BENOIT	11	5
7	BENEATH THE MASK (GRP 9649)	CHICK COREA	4	13
8	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)	RICHARD ELLIOT	12	7
11	ODDS OR EVEN (Atlantic 82297)	MIKE STERN	14	9
12	OASIS (GRP 9655)	ERIC MARIENTHAL	15	9
13	POP POP (Geffen 24426)	RICKIE LEE JONES	DEBUT	
14	WORLD SINFONIA (Tomato/Mesa-Bluemoon 79750)	AL DI MEOLA	13	9
15	PATRICE (Warner Bros. 26659)	MARK WHITFIELD	18	7
16	HEARTS OF FIRE (GRP 9653)	NEW YORK VOICES	28	5
17	SAXUALITY (Arista 8674)	CANDY DULFER	8	23
18	NATURAL SELECTIONS (GRP 9656)	DAVE SAMUELS	DEBUT	
19	FLIGHT OF THE COSMIC HIPPO (Warner Bros. 26562)	BELA FLECK & THE FLECKTONES	6	19
20	COLLECTION (GRP 9658)	JOE SAMPLE	DEBUT	
21	NOCTURNAL MOODS (Par 2010)	WILTON FELDER	DEBUT	
22	DANCE OF THE PHOENIX (Verve Forecast/PolyGram 128)	NESTOR TORRES	26	5
23	HEALING THE WOUNDS (GRP 9638)	CRUSADERS	16	29
24	A LONG STORY (Manhattan/Capitol 95476)	ELIANE ELIAS	DEBUT	
25	BLUESIANA II (Windham Hill Jazz 10133)	BLUESIANA II	21	7
26	STANDING ON FISHES (Sonic Edge 80037)	PHIL SHEERAN	25	7
27	TCHOKOLA (Epic 47378)	JEAN LUC PONTY	24	25
28	SAX APPEAL (Warlock 2726)	KIM WATERS	27	15
29	KISS UNDER THE MOON (Novus 3117)	WARREN HILL	20	11
30	SWEET DEAL (Elektra 61120)	SADAO WATANABE	17	11
31	COLLECTION (GRP 9642)	SPYRO GYRA	19	25
32	LISTEN LOVE (Mercury 848 532)	JOHN LUCIEN	22	26
33	DREAM (Windham Hill Jazz 0130)	TUCK & PATTI	29	27
34	MIDNIGHT IN SAN JAUN (Warner Bros. 26293)	EARL KLUGH	31	33
35	KEEP THIS LOVE ALIVE (GRP 9646)	TOM SCOTT	30	21
36	DAVE KOZ (Capitol 91643)	DAVE KOZ	34	45
37	TRIBAL TECH (Relativity 88561-1049-2)	SCOTT HENDERSON/GARY WILLIS	36	27
38	PLAYGROUND (Bluenote 95480)	MICHAEL PETRUCCIANI	23	17
39	ASHES TO ASHES (Warner Bros. 26138)	JOE SAMPLE	38	54
40	LIVE (Arista 8613)	KENNY G	39	43

DEWEY LOVE YOU, OH MY DEWEY...: "Jazz at Lincoln Center," 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 received 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."

CASH BOX CHARTS

TOP 100 R&B SINGLES



#1 SINGLE: Jodeci



TO WATCH: Prince #37



HIGH DEBUT: Michael Jackson #45

CASH BOX • NOVEMBER 23, 1991

Total Weeks Last Week

Total Weeks Last Week

Table with 3 columns: Rank, Song Title (Artist), and Weeks. Includes entries for Jodeci, Traci Spencer, Patti LaBelle, BeBe & CeCe Winans, Darnen Dame, Gerald Levert, Shabba Ranks, Barry White, Chris Walker, Peabo Bryson, Heavy D. & the Boyz, Tony! Toni! Tone!, Fourplay, Ziggy Marley & The Melody Makers, Public Enemy, Jermaine Jackson, Atlantic Starr, Shanice Wilson, Eric Gable, M.C. Lyte, Sounds Of Blackness, Phyllis Hyman, Smokey Robinson, P.M. Dawn, Hammer, Tevin Campbell, Luther Vandross, Ready For The World, Rude Boys, Vanessa Williams, Mariah Carey, Geto Boys, D.J. Jazzy Jeff & The Fresh Prince, Roger, Riff, Lisa Stansfield, Prince & The N.P.G., Kid N' Play, Hi-Five, Vesta, Shirley Murdock, Digital Underground, Cherrell, Cheryl Pepsil Riley, Michael Jackson, Boyz II Men, Stevie Wonder, Jody Watley, Tribe Called Quest, Brand New Heavies, S.O.S. Band, Ex-Girlfriend, Queen Latifah, Tone Loc, Karyn White, Mariah Carey, Richard Marx, Keith Washington, Naughty By Nature, Level III, B Angie B, Whitney Houston, Nia Peeples, Boyz II Men, David Peaston, Al Baker Featuring Al Green, Tim Owens, C&C Music Factory, R Kelly/Public Announcement, Keith Sweat, Lisa Lisa & Cult Jam, Tony Terry, Jeff Redd, Temptations, Yours Truly, Roberta Flack With Maxi Priest, Poor Righteous Teachers, 3rd Bass, Mint Condition, Marc Nelson, The Escoffery's, Salt-N-Pepa, O'Jays, Chubb Rock, Lenny Kravitz, Five Star, Barry White, En Vogue, Guy, Redhead Kingpin, Ce Ce Peniston, Gladys Knight, Lisa Fischer, Gene Rice, Aretha Franklin, Jennifer Holliday, Karyn White, Vanessa Williams, Luther Vandross, Nice -N- Smooth.

GOSPEL MUSIC

Gladys Knight Hosts Holiday Family Reunion Concert

By Gregory S. Cooper



Pictured from (l-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 Angeles' 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 this year's events.

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 Knight and Dionne Warwick, 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," "I Heard It Through The Grapevine," "I Don't Want To Do Wrong," "Neither One Of Us," "On And On," "Landlord," "Save The Overture" 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.

THE GOSPEL BEAT

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 RUSSIA 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 performing 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 easier.

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. 1*, which was released in June, Reunion artist Rich 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 (l-r): producer Reed Arvin, Reunion A&R rep Don Donahue, Reunion co-chairman Mike Blanton, Reunion president Terry Hemmings 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 A Christmas Song."



■ BERNARD WRIGHT: *Brand New Gospel Format* (Frontline)

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 vocalist.



■ MOM & POP WINANS: *For The Rest Of My Life* (Sparrow)

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 wide range 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-generation 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 hit-maker 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 Mal 4440) | Bobby Jones | 2 | 21 |
| 2 | WASH ME (Tyscot 1401) | New life Comm./John P. Kee | 1 | 25 |
| 3 | HIGHLY RECOMENDED (Word 9112) | Helen Baylor | 3 | 25 |
| 4 | SAINTS IN PRAISE (Sparrow 1240) | The West Angeles Cogic. | 5 | 25 |
| 5 | MAGNIFY HIM (Malaco 8011) | Keith Pringle | 7 | 19 |
| 6 | I'LL LET NOTHING SEPERATE (Savoy 7101) | Dallas Ft. Mass. Choir | 4 | 25 |
| 7 | LOVE ALIVE IV (Malaco 6007) | Walter Hawkins | 9 | 25 |
| 8 | LIVES (Sparrow 1246) | Tramaine Hawkins | 6 | 25 |
| 9 | HE'S PREPARING ME (Air 10162) | Rev. E. Davis / Wilmington Mass Choir | 8 | 25 |
| 10 | HE LIVES (Saboy 14807) | Shun Pace Rhodes | 10 | 16 |
| 11 | PHENOMENON (Bellmark 71806) | Rance Allen | 11 | 25 |
| 12 | AN INVITATION AIR (Atlantic L10170) | Luther Barnes & The Red Budd Gospel Choir | 15 | 5 |
| 13 | PRAY FOR ME (Word 9202) | Mighty Clouds Of Joy | 14 | 25 |
| 14 | REV. JAMES CLEVELAND/L.A. GOSPEL MESSENGERS (Savoy/Malaco 7103) | Rev. James Cleveland/L.A. Gospel Messengers | 19 | 9 |
| 15 | THE EVOLUTION OF GOSPEL (Prospect 28968 1000 4) | Sounds Of Blackness | 13 | 22 |
| 16 | LIVE (Malaco 4450) | Dorothy Norwood/No. Ca. G.M.W.A.Mass Choir | 16 | 17 |
| 17 | JUST ME THIS TIME (Tyscot 401311) | John P. Kee | 17 | 25 |
| 18 | REMEMBER MAMA (Word 8447) | Shirley Ceasar | 18 | 25 |
| 19 | THROUGH THE STORM (Tribute/Spectra 790113) | Yolanda Adams | 20 | 9 |
| 20 | DIFFERENT LIFESTYLES (Capitol 92078) | Be Be & Ce Ce Winans | 12 | 19 |
| 21 | WAIT ON THE LORD (Bellmark 71800) | Lamora Parks Young Adult | 21 | 25 |
| 22 | WALKING IN THE LIGHT (Tribute 31004) | Lynette Hawkins Stephens | 24 | 26 |
| 23 | FAMILY AFFAIR (Malaco 4442) | Pilgrim Jubilees | 25 | 25 |
| 24 | I AM PERSUADED (Benson 2727) | Fred Hammond | 22 | 15 |
| 25 | STATE OF MIND (BENSON 2553) | Commissioned | 23 | 24 |
| 26 | RIGHT NOW IF YOU BELIEVE (Light 5730) | Chicago Mass. Choir | 31 | 25 |
| 27 | THANK YOU MAMA FOR (Malaco 4445) | The Jackson Southernaires | 26 | 25 |
| 28 | REV. JAMES MOORE LIVE WITH MISSISSIPPI MASS CHOIR (Malaco 6006) | Rev. James Moore | 28 | 25 |
| 29 | HOLD BACK THE NIGHT (SOG 178) | Rev. Charles Nicks | 29 | 25 |
| 30 | THIS IS YOUR NIGHT (Black Berry 2203) | Williams Brothers | 27 | 17 |
| 31 | HIGHER (Light 72031) | Beau Williams | 30 | 25 |
| 32 | LIVE & BLESSED (I Am 08300) | Walt Whitman/Soul Children Of Chicago | 33 | 4 |
| 33 | YAFC WORK SHOP 89 (SOG 193) | Young Artists For Christ | 34 | 25 |
| 34 | I'LL TELL THE WORLD (Salvov/Malco 1480) | Myrna Summers | 35 | 9 |
| 35 | MUSIC 2 GO (Word 901669529X) | Various Artists | 37 | 3 |
| 36 | UNCOMMON LOVE (Benson C02781) | Heirloom | 38 | 3 |
| 37 | HIGHER HOPE (Malaco 6005) | Florida Mass. Choir | 36 | 25 |
| 38 | OPEN OUR EYES (Rejoice 9111) | Milton Brunson | 39 | 25 |
| 39 | NEW BORN SOUL (SOG 907) | Wanda Nero Butler | 40 | 25 |
| 40 | NUMBER 7 (Benson C02808) | Commissioned | DEBUT | |

GOSPEL MUSIC



Benson recording artist Kelly Nelson 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)
- 2 BEBE & CECE WINANS Addictive Love (Capitol)
- 3 VANESSA BELL ARMSTRONG Something Inside So Strong (RCA/Jive)
- 4 WILMINGTON CHESTER MASS CHOIR . . He's Preparing Me (Savoy)
- 5 MISSISSIPPI MASS CHOIR How Good God's Been (Malaco)
- 6 FLORIDA MASS CHOIR Waymaker (Malaco)
- 7 TRAMAINÉ HAWKINS Praise The Name of Jesus (Sparrow)
- 8 SOUNDS OF BLACKNESS Optimistic (A&M)
- 9 KEITH PRINGLE No Greater Love (Muscle Shoals)
- 10 MISSISSIPPI MASS CHOIR Near The Cross (Malaco)

The Bobby Jones Video Chart is based on viewer requests.

NEW ARTIST SPOTLIGHT

Minister Oscar Hayes And The Abundant Life Fellowship Choir

By Tim A. Smith



Minister Oscar Hayes

MOTOWN'S MUSICAL ASSEMBLY LINE, which has produced such secular music talents as Stevie Wonder, Diana Ross and Smokey Robinson, along with such gospel notables as 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, IN-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. Regenerated through Christ, his choir and music.

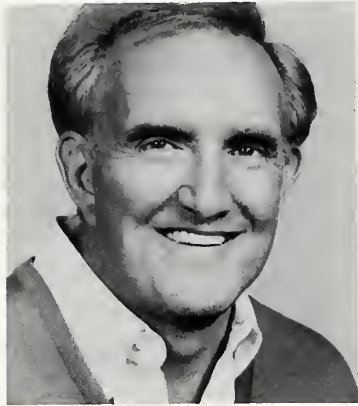
"At one time, I never had a goal or thought about the future," says Hayes. "All my role models were dope dealers. Now I have a different outlook. I believe that there's a lot of fun in Christianity. We don't have to be tied up. But we can be free. Who the Son sets free is free indeed. It's important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

COUNTRY MUSIC

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 ladder.

"I have a lot of awards on these walls from entertainers who shared their gold or platinum albums with me because they felt like I 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-night 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, I 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*.

"I got interested in radio when I 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 on-air 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 WMAK.

Emery's transition from radio to television occurred in the early '60s—when 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 program.

"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-TV.

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 co-defendants 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 surfaced in Kentucky, 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 costs alone.

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 weeks.

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 forward 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 MILLION 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, Tennessee songwriter for his continued service as an "advocate, champion and educator of songwriters, recording artists, performers and entertainers."



COUNTRY RADIO

By Cory Cheshire and Kimmy Wix

High Debuts

1. LIONEL CARTWRIGHT—"Only Daddy That'll Walk That Line"—(MCA)—#50
2. SHELBY LYNNE—"Don't Cross Your Heart"—(Epic)—#53
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 most-happening 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 South-haven, 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 l-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 ANTONIO—Texas Tornados (Reprise)

(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!)

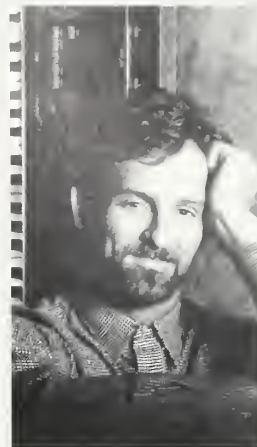
NEW SINGLE RELEASES

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 radio.

#1 Independent Record

Sandy Sanford

"THAT'S WHY I SING THIS WAY"

on

Killer Records

Scott Pennell

sings

"PILLOW TALK"

on

Killer Records

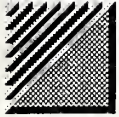
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COUNTRY UP & COMING

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 Jordan
- 7 FOREVER & ALWAYS(Bolivia) Jim Portwood
- 8 ONLY ON THE RADIO(Stop Hunger) Ernie Givens
- 9 ROUTE 99(Stop Hunger) Angie Welch
- 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) Mario Martin

INDIE INSIGHT



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 music.

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

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

INDIE FEATURE PICKS

■ **MARIO MARTIN:** "Take It To A Honky Tonk" (DPI 5008)
Publisher: Hide 'A' Bone Music-ASCAP
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)" (Stargem SG-2510)

■ **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 Razy Bailey and William C. Davis)

Produced by Mickey Ambrosia



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AROUND THE 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, I 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. It, 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!

DATLINE 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, sit-down 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 for it!

WHEN I COVERED THE RECENT PINBALL EXPO in Chicago I 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 short-sleeved 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 Luran 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 Amusement 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 Brunswick where he rose to vice president of the bowling division. Since joining Valley Recreation Products, Inc., 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 single-player, 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, quadrasonic

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 Rabbitt
7. "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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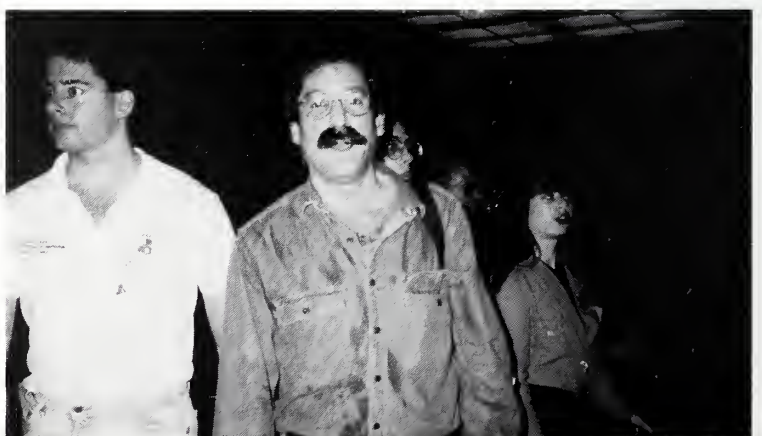
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COIN MACHINE

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 Pinball 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, l-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, l-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.

Performer-Grand
from

NSM
The Performance Machine™

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inner child

Shanice

i love your smile • the hit single and video from her debut motown album

produced and arranged by narada michael walden • management: bill dem in association with crystal penny entertainment/ready d'roll management

