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

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

### CONTENTS

**COLUMNs**

- Country Music
- East Coast
- West Coast
- Rap/Dance
- Gospel
- Coin Machine
- Classifieds

**CHARTS**

- Top 30 Rap/Dance LPs & Singles
- Top 75 R&B LPs
- Top 100 R&B Singles
- Top 200 LPs
- Top 100 Pop Singles
- Top 100 Country Singles
- Top 75 Country LPs
- Top 40 Gospel LPs
- Top 40 Contemporary Jazz

**DEPARTMENTS**

- News
- Executive on the Move
- Country
- Gospel
- Coin Machine
- Classifieds
TICKERTAPE

RUMBINGS 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 where 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 "Crescent 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 Fedder, with a free T-shirt shrink-wrapped 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 Frist. 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.

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 Marsilto, 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.
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 Brabery. 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 Brabery 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, Jack 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.

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

Here is a nice little pop/rock drive from the normally harder-rockin' Jett, from her album notorious for its hit "I Love Rock & Roll". The cut was produced by longtime producer Kenney Laguna, and could be the last guitar work from Blackheart guitarist Rocky Rick, now that he has left the group to pursue a solo career. "Don't Surrender" has a bit more of a poppy sound in it than earlier Jetties or Blackheartia, almost in a Co-Co/Blind sense, with the exception of the edgy guitar work. Co-penned by Jett and Desmond Child.

■ BETTE MIDLER: "Every Road Leads Back To You" (Atlantic PRCD 4001-2)

Following 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 angle 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 8931-2)

This song was written and produced by Stevie's new buddy, Poisoner's Brett Michaels, and shows signs of the metal-meister's hard-balled work. The vocals 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 music innovators that are finally getting '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)

"This is a great cut for anyone who's not into R&B stations. Unlike other songs of this ilk, this one has a feel as if it's been a hit in the past. The song is in a mid-tempo love-able keeps the typical 'Teddy Riley sound' that has proven popular over and over to be quite successful.

■ BABYFACE: "Mary Mack" (Solar/Epic ZSK 74543)

This tune Babyface has speeded up the tempo with this hip-hop/inspired 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.

■ REVIEWS

1. MARTIKA'S KITCHEN (Columbia)............. Martika
2. EVERY ROAD LEADS BACK TO YOU (Atlantic) ......... Bette Midler
3. DON'T SURRENDER (Epic)................... Joan Jett & The Blackhearts
4. HEAVEN'S HIGHEST HILL (Jamboom/ Mercury) ......... Billy Falcon
5. SHE AIN'T PRETTY (Scott Bros)............. Kym Sims
6. I'M GONNA GROOVE (Capitol)............. Blur
7. SALTWATER (Atlantic)...................... Julian Lennon
8. LOVE CRAZY (Reprise)..................... Atlantic Starr
9. TOO BLIND TO SEE IT (A
cos)............. Kym Sims
10. THERE'S NO OTHER WAY (EMI/Capitol) ......... Bjorn Again
11. PRIVATE LINE (East West) ......... Gerald Levert
12. FOR WHAT IT'S WORTH (Capitol) ......... Candy Skins
13. THE BEGINNING (Epic/Warner Bros) ......... Seal
14. IT'S BEEN A LONG TIME (impact) ... Southside Johnny & The Asbury Jukes
15. SIGNS OF LOVE (Charisma)............. 30 Special

POP SINGLES LOOKING AHEAD

CASH BOX • NOVEMBER 23, 1991
ALBUMS

Lisa Stanfield: Real Love (Arista 18679-2 07882)
Photogenic, British, blue-eyed-singer-soul Lisa Stanfield, 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.

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

Starr Parodi: Change (Githone/Curb D7-77495)
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 Amnesty's Posse. Her debut album consists of 9 cuts and 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 African, even offering an interesting remake of Stevie Wonder's "Superstition." Starr's ear for sounds, style and feel lend an interesting touch to this unique CD.

Sam Riney: Talk To Me (Spindletop SPTM3CD)
Jazz-saxophonist, Sam Riney releases his fourth LP for the indie label, and is his first effort as a studio and session player. This 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 also, tenor and soprano saxophones. Although his name is not as well known as Kenny G., Riney's work is a tasteful alternative to K.G.'s sometimes overbearing style.

Keiko Matsui: Night Waltz (Sno-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 received 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, Ken Jarrett and John Coltrane.

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.

Big Daddy Kane: Prince Of Darkness (Cold Chillin/Reprise 267153)
It seems as if Kane is releasing his albums too close to one another. Well anyway, Prince Of Darkness is his latest release. 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.

The world's favorite rap group has released an album that includes 18 of their greatest hits. Remember the dope-jams that broke 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-shit they've recorded over the years, buy all of their albums or pick up this CD.

Raw Fusion: Live From Styletown (Hollywood Basic 1B-61236-2)
Digital Underground members Money B and DJ Fuze have recently released their debut solo album titled Live From Styletown. 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 "Flip Hip/Stylee Express," "Do My Thing," "Traffic Jam" and "Throw Your Hands In The Air."

Marvin Gaye: The Last Concert Tour (Giant/Warner Bros. 24346-2)
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 Funkie Homosapien: I Wish My Brother George Was Here (Elektra 61333-2)
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. Controlling his beats he has Ice Cube (who is Del's cousin) and the Boogiemen as well as Del himself giving his input. "Mistabooboo," 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," "Sonny Meadows," "Tfoodz Come In Dozens" and "Sane Of It Thing" are the album's hit material. "Slepper 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, consistent, 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 anemic "Driving The Last Spyder." 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!!! When the hell can I afford it? Here it is, almost 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 is 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 business?

Meanwhile, all the studios and labels are bringing out their big guns in hopes they might be the lucky merchants of entertainment in the coming season of giving and spending. If we're smart, or maybe the desperate, have already released films and albums in some sort of creative marketing strategy, not wanting 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 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 boost 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 likely only push their tried and true, monopolizing the industry, to only a handful of rich and famous, or maybe the desperate, might be more amusing than what is currently available. The price of entertainment being so high, movies over seven dollars, CDs over $20. 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 I tell you with 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 shelfspace. 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 even bigger special, that is endorsed with superstars. The eminent return of 'Black Or White?'—I don't know,' Michael Jackson, the always-in-top... of publicity and media manipulation, 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 newest swanlights, '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."

By Lee Jeske

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

GREATISM: 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 release of "Lady Madonna," done for another label). It's exceptional. One of those must-have cornerstone of any American music collection (unlike some boxed sets—it'll yank 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 Fees 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—Fats 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 croaky, nostalgic 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 up. 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 onto 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 was the closer. They like boozed and they like babies. They are not, like, 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 finesses.

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 Stor-M—Tommy McManamon and James McNally, former all-Ireland champions at hurley who likes his whistles, banjos and mandolins. Sometimes wistful, sometimes desperate. 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 clinicsoundtrack or rap is the real streetwalk, which always has a message; a message that rock and roll used to spit out before it got pretentious. 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 simmers 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 same period a year ago. 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 Hibiari 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-look amplifier props and cipher-block walls, was a perfect setting for an evening of personable, gritty rock. Although the group did have engaging moments during their one-and-a-half-hour set, they never managed to match the promise of their stage design.

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

The 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' comments 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.
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 ago now. Kenny is 36, and while he’s been a high-profile sideman for more than a decade (withWynton 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 released a note. This album shifted to MCA, which then bought GRP and, thereby, 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 want to do more.”

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 Delfayo 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 Marsalsises, 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.”

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 Elugamos, 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, one-year sponsorship commitment from Levis. 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 Stu Gee), 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 harmonious clothing store in Greenwich Village,” I suggested and Ornette brightened: “I’ve thought of it,” he said. “Maybe in NY.”

IF YOU DON’T LIKE WHAT THE BIG CHIEF SAYS…”: This wouldn’t have been the gig for you, as contemporary be-bopper Donald Harrison (I) gathered his dad, Mardi Gras Indian Chief Donald Harrison (r), Dr. John (c) and others for a rockin’ New Orleans jazz/R&B review at Tramps. Harrison’s New Orleans roots album, Indian Blues is due soon from Candid.

DEWIE 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 Elugamos, 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, one-year sponsorship commitment from Levis. 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 Stu Gee), 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 harmonious clothing store in Greenwich Village,” I suggested and Ornette brightened: “I’ve thought of it,” he said. “Maybe in NY.”
By Bryan DeVere

R&B MUSIC

LUTHER'S BACK FOR CHRISTMAS: Big Beat/Atlantic Records has announced the release of "May Christmas Bring You Happiness," a single by Luther Vandross. Luther wrote and produced both "May Christmas Bring You Happiness" and the single's B-side, "At Christmas Time," in 1976, when he was signed to Atlantic's Cotillion label with his band, Luther. Both songs were originally released on Funky Christmas, a multi-artist album which has long been unavailable.

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

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

East/West chairman/vp Sylvie Rhone commented: "We are shocked and profoundly saddened by the tragic loss of such a talented artist and exceptional person. Chris was a gifted performer, writer and producer with a bright future ahead of him. His brutal, senseless death brings us face to face with the violent life which is a day-to-day reality for his generation of young black people. Chris is a victim of the wanton disregard for human life that has become such a part of inner-city culture. All of us must strive to improve the lives of these kids, so that their dreams may be fulfilled. The environment and mentality that killed Chris' dream cannot be allowed to survive. We will miss him very much, and we extend our deepest sympathies to his family and friends."

BENNY MEDINA "HITS AGAIN: Warner Bros. exec. Benny Medina was very proud to announce that on top of his promotion to senior vp of A&R/general manager black music division, he has had three artists he signed and was doing A&R for, all land in top 10 positions in the past two weeks.

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

On the set of the first video and single "You Called And Told Me" by Jeff Redd that is featured on Andre Harrell's Warner Bros. film Strictly Business, are the films co-stars (l-r) Tommy Davidson, Halle Berry, Jeff Redd, and Kim Watson (director, Nitrilo Films).
<table>
<thead>
<tr>
<th>#1 SINGLE: Jodeci</th>
<th>TO WATCH: Prince #37</th>
<th>HIGH DEBUT: Michael Jackson #45</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 FOREVER MY LADY (Uptown/MCA 54197)</td>
<td>51 SOMETIMES I WONDER (UAM 29865-17022)</td>
<td>S.O.S. Band 13 14</td>
</tr>
<tr>
<td>2 TENDER KISSES (Capitol 44668)</td>
<td>52 YOU'RE THE ONE (Reprise 19179)</td>
<td>Ex-Girlfriend 67 4</td>
</tr>
<tr>
<td>3 FEELS LIKE ANOTHER ONE (MCA 54225)</td>
<td>53 FLY GIRL (Tommy Boy 991)</td>
<td>Queen Latifah 16 3</td>
</tr>
<tr>
<td>4 I'LL TAKE YOU THERE (Capitol 44749)</td>
<td>54 ALL THROUGH THE NIGHT (Delicious Vinyl 666-104-4)</td>
<td>Tone Loc 62 3</td>
</tr>
<tr>
<td>5 RIGHT DOWN TO IT (Arista 7200380202-7)</td>
<td>55 THE WAY I FEEL ABOUT YOU (Warner Bros. 5136)</td>
<td>Karyn White 62 3</td>
</tr>
<tr>
<td>6 PRIVATE LINE (East West/Atlantic 98709)</td>
<td>56 CAN'T LET GO (Columbia 74088)</td>
<td>Mariah Carey 80 3</td>
</tr>
<tr>
<td>7 HOUSE CALL ( Epic/49K-73929)</td>
<td>57 MAKE OVER (Capitol 79597)</td>
<td>Richard Marx 59 3</td>
</tr>
<tr>
<td>8 GOOD OL' IN YOUR MIX (A&amp;M 75020-7288-2)</td>
<td>58 MAKE TIME FOR LOVE (EMI 94004)</td>
<td>Keith Washington 73 3</td>
</tr>
<tr>
<td>9 GIVING YOU ALL MY LOVE (Elektra 6-4644)</td>
<td>59 O.P.P. (Tommy Boy 986)</td>
<td>Naughty By Nature 27 17</td>
</tr>
<tr>
<td>10 CLOSER TH CLOSE (Columbia 36-72055)</td>
<td>60 GROOVE YA (EMI 94004)</td>
<td>Level III 93 2</td>
</tr>
<tr>
<td>11 IS IT GOOD TO YOU (Uptown/MCA 54200)</td>
<td>61 SWEET THANG (Capitol 79029)</td>
<td>B Angie B 68 3</td>
</tr>
<tr>
<td>12 HOUSE PARTY II (Uptown/MCA 54170)</td>
<td>62 I BELONG TO YOU (Arista 9269)</td>
<td>Whitney Houston 77 3</td>
</tr>
<tr>
<td>13 LIFE ON THE LINE (Arista 9269)</td>
<td>63 STREET OF DREAMS (Charisma 4)</td>
<td>Nia Peeples 66 4</td>
</tr>
<tr>
<td>14 I FELL IN LOVE WITH YOU (Arista 93016)</td>
<td>64 UH HAH (Motown 2441-4)</td>
<td>Boyz II Men 74 2</td>
</tr>
<tr>
<td>15 DOUBLE GOOD EVERYTHING (Oporto-05414)</td>
<td>65 STRING (MCA 54125)</td>
<td>David Peaston 65 5</td>
</tr>
<tr>
<td>16 ON MY MIND (Motown 2441-4)</td>
<td>66 LEAVE THE GUNS AT HOME (RCA 82111-4)</td>
<td>Al Baker Featuring Al Green 72 2</td>
</tr>
<tr>
<td>17 Tell Me What You Want (Word/Warner Bros. 4-82670)</td>
<td>67 T'HE Hooked (Bust/Reception 4751)</td>
<td>Tim Owens 71 4</td>
</tr>
<tr>
<td>18 THE HUNGRY (MCA 54277)</td>
<td>68 JUST A TOUCH OF LOVE (Columbia 74003)</td>
<td>CTC Music Factory 78 3</td>
</tr>
<tr>
<td>19 I'LL CALL IT A DAY (Motown 36-72050)</td>
<td>69 SHE'S GOT THE VIBE (Motown 225-2)</td>
<td>R Kelly/Public Announcement 76 2</td>
</tr>
<tr>
<td>20 IN THE HOUR (MCA 54277)</td>
<td>70 KEEP IT COMING (Elektra 61102)</td>
<td>Keith Sweat DEBUT</td>
</tr>
<tr>
<td>21 WHERE DO YOU WANT ME TO (Motown 36-74119)</td>
<td>71 WHERE TO MEET YOU (Columbia 74010)</td>
<td>Lisa Lisa &amp; Cult Jam 52 8</td>
</tr>
<tr>
<td>22 ALWAYS (Motown 2441-4)</td>
<td>72 EVERLASTING (Epic/74119)</td>
<td>Tony Terry DEBUT</td>
</tr>
<tr>
<td>23 THE THREE OF US (Motown 2441-4)</td>
<td>73 YOU CALLED &amp; TOLD ME FROM &quot;STRICKLY BUSINESS&quot; (Motown/MCA 54142)</td>
<td>Jeff Redd DEBUT</td>
</tr>
<tr>
<td>24 I THINK I CANgorange (Motown 2441-4)</td>
<td>74 THE JONES (Motown 2441-4)</td>
<td>Temptations 81 3</td>
</tr>
<tr>
<td>25 I THINK I CANgorange (Motown 2441-4)</td>
<td>75 YOURS TRULY (Motown 2441-4)</td>
<td>Yours Truly 82 4</td>
</tr>
<tr>
<td>26 NOW DO YOU UNDERSTAND (Motown 2441-4)</td>
<td>76 SET THE NIGHT TO MUSIC (Motown 2441-4)</td>
<td></td>
</tr>
<tr>
<td>27 THE NATURE OF LOVE (Motown 2441-4)</td>
<td>77 PORTRAIT OF THE ARTIST AS A HOOD (Def Jam/Columbia 74-73906)</td>
<td>Poor Righteous Teachers DEBUT</td>
</tr>
<tr>
<td>28 I'LL TAKE YOU THERE AGAIN (Motown 2441-4)</td>
<td>78 ROBERTA FLACK WITH MAESTRO PONTILLO</td>
<td></td>
</tr>
<tr>
<td>29 SOMETIMES I WONDER (UAM 29865-17022)</td>
<td>79 BREAKING MY HEART (Perspective/A&amp;M 2996)</td>
<td>Mint Condition 79 3</td>
</tr>
<tr>
<td>30 YOU WANT ME (Capitol 44723)</td>
<td>80 LOOK WHO'S LOVING ME (Atlantic 4-87618)</td>
<td>The Escort's 53 7</td>
</tr>
<tr>
<td>31 TELL ME WHAT YOU WANT (Motown 2441-4)</td>
<td>81 LET'S TALK ABOUT SEX (Curtis 29078)</td>
<td>Salt-N-Pepa 51 11</td>
</tr>
<tr>
<td>32 EVERYTHING I DO IS LOVE (Jive/RCA 46095)</td>
<td>82 KEEP ON LOVING ME (EMI/150365)</td>
<td>O'Jays 38 18</td>
</tr>
<tr>
<td>33 IN THE HOUR (Motown 2441-4)</td>
<td>83 JUST THE TWO OF US (Motown 2441-4)</td>
<td>Chubb Rock 87 2</td>
</tr>
<tr>
<td>34 I CAN'T HELP IT (Motown 2441-4)</td>
<td>84 STAND BY ME (Virgin 24099)</td>
<td>Lenny Kravitz DEBUT</td>
</tr>
<tr>
<td>35 I CAN'T HELP IT (Motown 2441-4)</td>
<td>85 SHINE (Epic/74111)</td>
<td>Five Star DEBUT</td>
</tr>
<tr>
<td>36 I CAN'T HELP IT (Motown 2441-4)</td>
<td>86 DARK AND LOVELY (A&amp;M 75020-7322-2)</td>
<td>Boyz II Men DEBUT</td>
</tr>
<tr>
<td>37 I CAN'T HELP IT (Motown 2441-4)</td>
<td>87 TIME Goes On (Atlantic 91814)</td>
<td>En Vogue DEBUT</td>
</tr>
<tr>
<td>38 I CAN'T HELP IT (Motown 2441-4)</td>
<td>88 NICE - N SLOW (Virgin 986)</td>
<td>Redhead Kingpin DEBUT</td>
</tr>
<tr>
<td>39 I CAN'T HELP IT (Motown 2441-4)</td>
<td>89 NICE - N SLOW (Virgin 986)</td>
<td>Redhead Kingpin DEBUT</td>
</tr>
<tr>
<td>40 I CAN'T HELPIT (Motown 2441-4)</td>
<td>90 NICE - N SLOW (Virgin 986)</td>
<td>Redhead Kingpin DEBUT</td>
</tr>
<tr>
<td>41 I CAN'T HELPIT (Motown 2441-4)</td>
<td>91 NICE - N SLOW (Virgin 986)</td>
<td>Redhead Kingpin DEBUT</td>
</tr>
<tr>
<td>42 I CAN'T HELPIT (Motown 2441-4)</td>
<td>92 NICE - N SLOW (Virgin 986)</td>
<td>Redhead Kingpin DEBUT</td>
</tr>
<tr>
<td>43 I CAN'T HELPIT (Motown 2441-4)</td>
<td>93 NICE - N SLOW (Virgin 986)</td>
<td>Redhead Kingpin DEBUT</td>
</tr>
</tbody>
</table>
It was destiny for me and Greg Nice to team up because both of us had been with various groups. Before I had met him, I was working with Bobby Brown and G was working with T.Lac Rock. Me and Bobby met up when I was working in midtown Manhattan at this photo company.

"One day I was walking on Seventh Avenue, running into a group of Mix Masters of U.T.F.O. He told me he was about to do some work with Bobby. As he was telling me this, Bobby was coming down the block. So he introduced Bobby to me and told him I had skills; so Bobby told him to come and check him out at his hotel. I took him a demo tape with just instrumental music on it that Wiz-Kid from the Soulsion Force produced for me. The vocals hadn't been laid yet, so I did the rap right there for him and he liked it.

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

"I already knew Greg Nice because his partner Jaz Love was down with me. In between shows I kept in touch with Greg and Jaz because, to me, they were two of the few young rappers that understood what I was talking about as far as that old-school fla. Back then Run DMC and LL Cool J were hot, and I was rapping with a smooth voice. So Wiz always tried to make my beats commercial when I wanted some hard sh*t. So then by the time he gave me some beats that were moving, I was out with Bobby. Wiz was telling me to go out and get exposure because he was also busy at the time.

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

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

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

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

Gladys Knight Hosts Holiday Family Reunion Concert

By Gregory S. Cooper

Pictured from (l-r): Michael Winans, Dionne Warwick, BeBe & CeCe Winans, Gladys Knight and Karvin 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. The telecast features Gladys Knight’s voice of the boys, Dionne Warwick, Vanessa Williams, BeBe and CeCe Winans, The Winans, Melba Moore, Tracey 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, Kadon Hardison and Massha 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 celebration of this special is the six-year sophomore 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 500,000 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 optimistic 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 unforgetable 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’m Gonna Love Me Again,” “Who’s Making Love,” “Save The Time Overtime,” and “Love Overboard.”

Knight has changed the sound, 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 “Blackbird,” 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 grassroots organization dedicated to health education. She was also actively involved in We Are The World-USA’s hunger project and recent 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, Yol Fordron Records has released the second Rap, Rock & Soul trio of 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 30,000 units. Not bad for a group whose first two albums sold an unprecedented 450,000 units combined. To show that the hip-hop sector 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’ll 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, Tournicourt and Bloodgood to Russia for the first-ever scientific/arts mission to the Soviet Union. The special single will include: Roger and Randy Rose of Mad At The World, Lisa Foxan 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 15,000 people.

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


FLEXIBLE BOOKSTORE has just introduced FBTB, an innovative new retailing concept available to Christian music and publishing companies. FBTB 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 Becky Tirotto, 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 Boyce, Arcade, Al Dennis and Heather & Kirsten.

ON THE ROAD NOW—RCA’S A1 has had to say he has learned of the death of Atlanta International Records artist, Rev. Ernest Davis, Jr., director of the Wilmingon/Chesler Mass Choir.

Shortly after creating The World As Best As I Remember It, Vol. I, which was released in June, Reunion artist Rich Mullins was back at the drawing board creating Vol II, which will be released in April, 1992. Rich Mullins’ latest album, including him in this artistic expression are from (l-r): producer Randy Hugg, Reunion keynotes Greg Dononahue, Reunion co-chairman Mike Blanton, Reunion president Terry Mullins (front). (Photo credit: Beth Gwinn)
**GOSPEL MUSIC**

**SONGS OF PRAISE**

- **JON GIBSON: The Hits (Fronline)**
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 Yo'" and an added treat for the holiday season, "Everybody Sing A Christmas Song."

- **BERNARD WRIGHT: Brand New Gospel Format (Fronline)**
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, Carmen, 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 (Myrth)**
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 see 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 9003) — The Piffers
3. **ADICTED TO JESUS** (Benson 2009) — Carman
4. **WE R HERE** (Myrth 701694616) — True U
5. **LIVE @ The Am 083007-4015-2** — Leonard Gregory Burks And The Voices Of Praise

**TOP BLACK GOSPEL ALBUMS**

**CASH BOX • NOVEMBER 23, 1991**

<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I'LL NEVER FORGET</td>
<td>Bobby Jones</td>
<td>Malaco/Malaco</td>
</tr>
<tr>
<td>2</td>
<td>WASH ME</td>
<td>New Life Comm.</td>
<td>John P. Kee</td>
</tr>
<tr>
<td>3</td>
<td>HIGHLY RECOMMENDED</td>
<td>Helen Baylor</td>
<td>Word</td>
</tr>
<tr>
<td>4</td>
<td>SAINTS IN PRAISE</td>
<td>The West Angeles Cogic.</td>
<td>Sparrow</td>
</tr>
<tr>
<td>5</td>
<td>MAGNIFY HIM</td>
<td>Keith Pringle</td>
<td>Malaco</td>
</tr>
<tr>
<td>6</td>
<td>I'LL LET NOTHING SEPARATE</td>
<td>Dallas F. Mass Choir</td>
<td>Sparrow</td>
</tr>
<tr>
<td>7</td>
<td>LOVE ALIVE IV</td>
<td>Walter Hawkins</td>
<td>Malaco</td>
</tr>
<tr>
<td>8</td>
<td>LIVES</td>
<td>Tramaine Hawkins</td>
<td>Sparrow</td>
</tr>
<tr>
<td>9</td>
<td>HE'S PREPARING ME</td>
<td>Rev. E. Davis / Wilmington Mass Choir</td>
<td>Sparrow</td>
</tr>
<tr>
<td>10</td>
<td>I LOVE YOU</td>
<td>Shun Pace Rhodes</td>
<td>Bellmark</td>
</tr>
<tr>
<td>11</td>
<td>PHENOMENON</td>
<td>Rance Allen</td>
<td>Malaco</td>
</tr>
<tr>
<td>12</td>
<td>AN INVITATION AIR</td>
<td>Rev. James Cleveland / L.A. Gospel Messengers</td>
<td>Sparrow</td>
</tr>
<tr>
<td>13</td>
<td>PRAY FOR ME</td>
<td>Mighty Clouds Of Joy</td>
<td>Word</td>
</tr>
<tr>
<td>14</td>
<td>REV. JAMES CLEVELAND / L.A. GOSPEL MESSENGERS</td>
<td>Rev. James Cleveland / L.A. Gospel Messengers</td>
<td>Sparrow</td>
</tr>
<tr>
<td>15</td>
<td>THE EVOLUTION OF GOSPEL</td>
<td>Rev. James Cleveland / L.A. Gospel Messengers</td>
<td>Atlantic</td>
</tr>
<tr>
<td>17</td>
<td>JUST ME THIS TIME</td>
<td>John P. Kee</td>
<td>Sparrow</td>
</tr>
<tr>
<td>18</td>
<td>REMEMBER MAMA</td>
<td>Shirley Ceser</td>
<td>Word</td>
</tr>
<tr>
<td>19</td>
<td>THROUGH THE STORM</td>
<td>Yolanda Adams</td>
<td>Sparrow</td>
</tr>
<tr>
<td>20</td>
<td>DIFFERENT LIFESTYLES</td>
<td>Be Be Ce Ce Winans</td>
<td>Sparrow</td>
</tr>
<tr>
<td>21</td>
<td>WAIT ON THE LORD</td>
<td>Lamora Parks Young Adult</td>
<td>Sparrow</td>
</tr>
<tr>
<td>22</td>
<td>WALKING IN THE LIGHT</td>
<td>Lynette Hawkins Stephens</td>
<td>Sparrow</td>
</tr>
<tr>
<td>23</td>
<td>FAMILY AFFAIR</td>
<td>Pilgrim Jubilees</td>
<td>Malaco</td>
</tr>
<tr>
<td>24</td>
<td>I AM PERSUADED</td>
<td>Fred Hammond</td>
<td>Sparrow</td>
</tr>
<tr>
<td>25</td>
<td>STATE OF MIND</td>
<td>Commissioned</td>
<td>Sparrow</td>
</tr>
<tr>
<td>26</td>
<td>RIGHT NOW IF YOU BELIEVE</td>
<td>Chicago Mass Choir</td>
<td>Sparrow</td>
</tr>
<tr>
<td>27</td>
<td>THANK YOU MAMA</td>
<td>The Jackson Southernaires</td>
<td>Malaco</td>
</tr>
<tr>
<td>28</td>
<td>REV. JAMES MOORE LIVE WITH MISSISSIPPI MASS CHOIR</td>
<td>Rev. James Moore</td>
<td>Malaco</td>
</tr>
<tr>
<td>29</td>
<td>HOLD BACK THE NIGHT</td>
<td>Rev. Charles Nick</td>
<td>Malaco</td>
</tr>
<tr>
<td>30</td>
<td>THIS IS YOUR NIGHT</td>
<td>Williams Brothers</td>
<td>Malaco</td>
</tr>
<tr>
<td>31</td>
<td>HIGHER</td>
<td>Beau Williams</td>
<td>Malaco</td>
</tr>
<tr>
<td>32</td>
<td>LIVE &amp; BLESSED</td>
<td>Rev. James Moore</td>
<td>Malaco</td>
</tr>
<tr>
<td>33</td>
<td>YAPC WORK SHOP B</td>
<td>Young Artists For Christ</td>
<td>Malaco</td>
</tr>
<tr>
<td>34</td>
<td>I'LL TELL THE WORLD</td>
<td>Myrna Summers</td>
<td>Malaco</td>
</tr>
<tr>
<td>35</td>
<td>MUSIC 2 GO</td>
<td>Various Artists</td>
<td>Malaco</td>
</tr>
<tr>
<td>36</td>
<td>UNCOMMON LOVE</td>
<td>Heirloom</td>
<td>Malaco</td>
</tr>
<tr>
<td>37</td>
<td>HIGHER HOPE</td>
<td>Florida Mass Choir</td>
<td>Malaco</td>
</tr>
<tr>
<td>38</td>
<td>OPEN OUR EYES</td>
<td>Milton Brunson</td>
<td>Malaco</td>
</tr>
<tr>
<td>39</td>
<td>NEW BORN SOUL</td>
<td>Wanda Nero Butler</td>
<td>Malaco</td>
</tr>
<tr>
<td>40</td>
<td>NUMBER 7</td>
<td>Commissioned</td>
<td>Malaco</td>
</tr>
</tbody>
</table>

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

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 Temptations, Commissioned, the New Brethren, Charles Nick, 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 roses for Hayes. But 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 Hayes his interest in the church and 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 often wondered, "What if?"

"It was just an appeal of this music, the sincerity and the anointing behind the music," says Hayes. "It was as if it had sealed me and I'm 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 "AF," 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 Minnie Louis Farrakhan. The life of Min. Oscar Hayes, has been regalized. Regalized 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 are free. Who the Son sets free is free indeed. It's important that we put the message in music. I've never met a person that doesn't like music."

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

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 personalities in 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 weekend on TNN.

"There are few beings on this earth more loyal than country music fans," says Emery. Although the small-town, McLenn, 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 39, 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 gave them a chance to break" Emery points out. "At TNN we launch a lot of careers and we receive a lot of letters. 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 memory of WSM has had a great impact on country. I remember when Randy Ray (Randy Travis) first came in... and Ricky Van Shelton.

The "Emery-boots-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 that 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 who were band new—Willie, Tammy, etc. It was 15 years of playing records for me."

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 WFTF in Paris, Tennessee, in 1947. "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. They wanted me 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 hosted a live show on Channel 5 for two weeks. Afterwards, he was asked to guest-host on Red Foley's final program, an invitation sparked by Emery's vocal rendition of a hit record called "Hello Fool." However, the professionalism revealed in Emery's radio interviews, however, that actually landed him his first television program: "Shenandoah.

"Emore 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, titled 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.

Shenandoah's Dark Cloud Has Been Lifted

Shenandoah

Bankruptcy Litigation Finally Settled—Attorneys for the award-winning group Shenandoah recently negotiated a settlement between the group and record companies Rick Hal...
CASH BOX • NOVEMBER 28, 1991

TOP COUNTRY SINGLES

#1 SINGLE: Alabama

HIGH DEBUT: Lionel Cartwright #58

TO WATCH: Tracy Lawrence

#1 INDIE: Sandy Sanford #51

1. THEN AGAIN (RCA 62059)(VL) 
2. BROTHERLY LOVE (RCA 62037)(VL) - Keith Whitley & Earl Thomas Conley
3. HURT ME BAD (IN A REAL GOOD WAY) (MCA 54178)(CD) - Patty Loveless
4. FOREVER TOGETHER (Warner Bros. 5021)(CD) - Randy Travis
5. SHAMELESS (Capitol 76008)(CD) - Garth Brooks
6. LIKE WE NEVER HAD A BROKEN HEART (MCA 54172)(CD) - Trisha Yearwood
7. FOR CRAYING OUT LOUD (Mercury 4793)(CD) - Travis Daniels
8. DON'T COUNT THE COST (Capitol/SB 7932)(CD) - Billy Joe 11
9. LOOK AT US (MCA 54179)(CD) - Vince Gill 12
10. THE CHILL OF AN EARLY FALL (MCA 54180)(CD) - George Strait 13
11. SOMETHING GOOD (Capitol 79678)(CD) - Strygo Boggus 15
12. FOR MY BROKEN HEART (MCA 54236)(CD) - Reba McEntire 17
13. SOME GUYS HAVE ALL THE LOVE (Warner Bros. 49679)(CD) - Little Texas 16
14. LEAVE HIM OUT OF THIS (Warner Bros. 2349)(CD) - Steve Wariner 18
15. MY NEXT BROKEN HEART (Warner Bros. 2337)(CD) - Brooks & Dunn 22
16. JOHN DEERE TRACTOR (Cap/CRC 62038)(VL) - The Judds 20
17. THE BLAME (Warner Bros. 4943)(CD) - Highway 191 10
18. SOMEDAY (Warner Bros. 2336)(CD) - Alan Jackson 14
19. PUT YOURSELF IN MY PLACE (Arista 20699)(CD) - Pam Tillis 14
20. STILL BURNIN' FOR YOU (Arista 2336) - Rob Crosby 23
21. EAGLE WHEN SHE FLIES (Capitol 74011)(CD) - Dolly Parton 26
22. YOU CAN DEPEND ON ME (RLA 62129)(CD) - Restless Heart 30
23. [WITHOUT YOU] WHAT DO I DO WITH ME (Capitol 79493)(CD) - Tanya Tucker 29
24. SATISFY ME AND I'LL SATISFY YOU (Step One 434)(CD) - Clint Gregory 27
25. YOU COULDN'T GET THE PICTURE (MCA 54171)(CD) - George Jones 9
26. BABY ON BOARD (RCA 62099)(VL) - The Oak Ridge Boys 28
27. BROKEN PROMISE LAND (MCA 10032)(CD) - Mark Chesnutt 40
28. LOVE ME (Capitol 74011)(CD) - Collin Raye 38
29. ASKING US TO DANCE (Mercury 525)(CD) - Kathy Mattea 32
30. HOLD ON PARTNER (RLA 62061)(VL) - Roy Rogers & Clint Black 39
31. CADILLAC STYLE (Mercury 0754)(CD) - Sammy Kershaw 37
32. GOING OUT TONIGHT (Capitol 74030)(CD) - Mary-Chapin Carpenter 44
33. A LONG TIME AGO (BNA 60260)(CD) - The Remingtons 43
34. BETWEEN A ROCK AND A HARD PLACE (Capitol 79672)(CD) - Lee Greenwood 35
35. YOU CAN GO HOME (Curb/MCA 54168)(CD) - Desert Rose Band 36
36. SHE'S NEVER COMIN' BACK (MCA 54244)(CD) - Collin Deutschland 46
37. TEMPTED (MCA 54145)(CD) - Marty Stuart 21
38. ANYMORE (Warner Bros. 4948)(CD) - Travis Tritt 12
39. IF I CAN'T HAVE YOUR LOVE (Capitol 79727)(CD) - Hal Ketchum 50
40. FIGHTING FOR YOU (Capitol 79977)(CD) - Pirates Of The Mississippi 51
41. JUST OUT OF REACH (Cap/CRC 62078)(CD) - Ronnie McDowell 41
42. SHE'S GONNA HURT ME REAL BAD (MCA 54186)(CD) - Conway Twitty 25
43. STICKS AND STONES (Atlantic 4221)(CD) - Tracy Lawrence 67
44. KEEP IT BETWEEN THE LINES (Columbia 79566)(CD) - Ricky Van Shelton 31
45. NOTHING'S CHANGED HERE (Republic 48689)(CD) - Dwight Yoakam 33
46. DON'T THROW ME IN THE BRIARPATCH (Epic 79386)(CD) - Keith Whitley 48
47. OH MY LOVER (Mercury 50005)(CD) - Black Tie 47
48. TAKE YOU WHAT YOU NEED (Step One 431)(CD) - Jerry Landau 34
49. DON'T YOU THINK (About Leaving) (Atlantic 41639)(CD) - Delia Danion 49
50. WHAT KIND OF FOOL (MCA 54273)(CD) - Lionel Cartwright DEBUT
51. THAT'S WHY I'M SINGING THIS WAY (Kizer 143)(VL) - Sandy Sanford 53
By Cory Cheshire and Kimmy Wix

High Debuts
1. LIONEL CARTWRIGHT—"Only Daddy That'll Walk That Line"—(MCA) #50
2. SHELBY LYNN—"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. VANCE GILL—"Look At Us"—(MCA) #49
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 Singles Chart. The debut release from newcomer Tracy Lawrence entitled "Sticks and Stones" steals an impressive 18 spots, placing it at #45 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 Southaven, 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.

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. 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 ANYBODYS GOING TO SAN ANTONO—Texas Tornados

"ANOTHER" NUMBER ONE HIT?—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.)

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

TNT Promotion and Production
801 N. 16th St.
Nashville, TN 37206
Toll Free 1-800-726-7677 • Fax Free 1-800-755-5181
COUNTRY MUSIC

By Teresa Chance & Kimmy Wix

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

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

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

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

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

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

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

Great Plains
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 does cocktails two for one on this tune 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 Reawood
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)

COUNTRY UP & COMING

1. WHITE HORSES (615) Hoodoo Fudgearound
2. ENDLESS EYES (615) Roman Rand
3. CALL OF THE DOVE (Tugboat) John Lockhart
4. YOU DON'T NEED TO KNOCK (ID & T) Mandy Kay
5. IF I WERE YOU (Bitter Creek) Sandy Garwood
6. I'M TIRED OF BEING KNOWN AS MRS. (Evergreen) Julie Jordon
7. FOREVER & ALWAYS (Solvia) 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 (NSO) John Penny
12. TAKE ANOTHER LOOK AT YOU (Lost Gold) Tony Sands
13. SOMEONE LOCK ME UP (AM1) Cricket Rhodes
14. PILLOW TALK (Killer) Scott Pennell
15. TAKE IT TO A HONKY TONK (DPI) Mario Martin

MARION HAMMERS

"This Is As Good As It Gets"
(Written by Razzy Bailey and William C. Davis)
Produced by Mickey Ambrosia

Promotion by Chuck Dixon & Gary Bradshaw

New Indie Female Vocalist
Debuts This Week!

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

Air Records
108-A Myatt Drive
Madison, TN 37115
(614) 622-4488

COUNTRY MUSIC
CASH BOX NOVEMBER 23, 1991
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 (AAMCF) as its 1991 honoree. The board of directors selected him as the recipient of the AAMCF Annual Appreciation Dinner. The event will take place on Sunday, March 15, 1992, at the Marriott Rivercenter during the ACM ’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.

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 Mecha-vized Planet Red Eye, which is the enemy’s defense structure and your ultimate goal.

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

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

HIT SINGLES OF THE PAST

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

1. “Arthur’s Theme” (Say “It’s Over,”) — Ch Cara Cross
2. “Endless Love,” Diana Ross/Lionel Richie
3. “For Your Eyes Only,” Sheena Easton
5. “Private Eyes,” Daryl Hall & John Oates
6. “Step By Step,” Eddie Rabbit
7. “Start Me Up,” Rolling Stones
8. “Queen Of Hearts,” Juice Newton
10. “The Night Owls,” Little River Band

Proceeds from the appreciation dinner and the AAMCF’s annualaffle are traditionally donated to a charity of the honoree’s choice.

The American Amusement Machine Charitable Foundation was established in 1985 and has made significant donations in past years to such charitable organizations as Misericords/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 also has established the Galante/Dunis Northwest Children’s Endowment Fund.

Chuck Milhem

Starblade
**ATTORNEYS**


**AUTOs FOR SALE**


**COIN MACHINES**

We have the following games in stock ready to be shipped. Each and every game beautifully refinished like new by experts. If you are interested in any of these games, please call Celine and she will quote you the very best distributor prices. The minimum amount that is higher than new: AMERICAN TECHNOGS: Combatribes $3 PL. ATARI: Escape From The Planet, Pit Fighter, Bad-lands, Cyberball 2072, Galaga 88. BALLY: Arch Rivals, Pigskin, Tri Sport. CAPCOM: Magic Sword (Kit). DATA EAST: Gate of Doom, Hippodrome (Kit), Mid- night Resistance (Kit), Two Crude (Kit), Super Volleyball. GAME MASTER: Super Spin Out. KONAMI: Aliens, T.M.NT. LELAND: Ataxx, All American Football 4 PL. Team Quarterback, World Soccer Final 4 PL. ROMSTAR: Final Blow, Caliber 50 (Kit), Snow Bros. (Kit). SEG A: Aurail (Kit), Columns (Cocktail), Crakedown, Eswat, Super, Monopoly GP. TAITO: Battle Shark, Champion Wrestler (Kit). PINBALLS: DATE EAST: Checkpoint 4PL. PREMIER: Deadly Weapon, Silver Slugger 4PL, Vegas 4PL. KID-DIE RIDES: CAROUSEL INTL: Thunder Horse. RIDE DYNAMICS: Sky Hawk - Starfighter. VAL: Mean Machine. USED KITS: Combatribes $295.00, Bloxxed H $95.00; Crime Fighter 4PL $245.00. Dragon Breed $95.00, Busted Bros. H $295.00, Crackdown $395.00, E Swat $295.00. MVP $395.00. Gate of Doom H $195.00, Midnight Resistance $295.00, Moonwalker $295.00, Nastar Warrior H $95.00, Pig Out $295.00, Super Champ, Baseball $195.00, V. Ball $75.00, World Soccer Finals $245.00. USED PAKS: NEO GEO PAKS slightly used (cartridges): $125.00 each - Magician Lord, Nam 1975, Riding Hero, Golf. PLAY-CHOICE 10 PAKS slightly used: $25.00 each - Wild Gunman, Hogan Alley, Duck Hunt, Balloon Fight, Gradus, Golf. OLD KITS: $15.00 each - Tin Star, Donkey Kong, Fire Trap, Future Spy, Pitfall II, Nikie, Boomer Ranger, Up & Down, R. Pac Man, Hydra Sport, Locomotion, VESUVIUS. USED VS. KITS: $15.00 each - Slalom, Baseball, Hogan Alley, Golf, Pinball, Gunshoe. $100.00 each - VS RBL. USED CABINETS: Dynamo HS 2 - ready for kits - $375.00 and $550.00. Dynamo Cocktail - $200.00. Call Celine for games and kits. For parts, old and used P C boards, call Darren in parts. NEW ORLEANS NOVELTY CO., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506. FOR SALE - Blue Chip Stock Market Wall street tickertapes, Hi-flyers, Dixielands & uprights. We also carry a complete line of Bingo & Upright parts. Antique slots for legal areas. Draw 80 Pokers. Call Wassick Dist., Morgantown, W. Va. (304) 292-3791.

**FOR SALE** Video Games - Out Run, After Burner, Heavyweight Champ, Dwarf Den, Pixel. Pinballs for sale - Comet, Pin Bot, Taxi, Big Gun, F- 14, Fire, Gold wing, M & P Amusement, 658 W. Market St., York, PA 17405. Tel: (717) 848-1846. FAX: (717) 854-6801. Call for prices.

**GRAPHICS AND DESIGN**

With a deep understanding of the music business, blended with our razor sharp graphics, we will design and tailor make a product specifically for your promotions. From BOLO TIES to T-SHIRTS, let us put our craftsmanship to work for you. 1-800-7-COYOTE. ADOBE GRAPHICS AND DESIGN, INC.

**MUSICIAN/ARTIST OPPORTUNITIES**

STARDUST RECORDS - the only under one roof recording, booking, mailing, promotion and career direction label with a half century of experience at it's head! But fresh as today's deadlines. For free brochure send SASE to Drawer 40, Estill Springs, TN 37330.

**PRODUCTION**

Visit my 'NEW ARTIST NIGHTS' and 'SONGWRITERS NIGHTS' every Thursday, BUDGET HOST, I-65 and James Robertson Parkway and Sunday-Monday, HOLIDAY INN BRILEY PARKWAY. Let me also help with your next recording session. Contact: Steve 'Bulldog' Bivins, (615) 298-4366.

**PROMOTION**

PROMOTING YOUR HIT IS OUR #1 BUSINESS!! Mailouts and weekly trackings on Indy Bullet, R&R, and Cash Box reporting stations. Reasonable rates; personal service. DINEYO MUSIC ENTERPRISES, 151 Tall Pine Dr., Fayetteville, GA 30214. (404) 461-3364.

**MISCELLANEOUS**

A unique opportunity! Now you can receive personalized instruction from professionals. Nationally recognized Compose and Lyricists with Top 40, T.V. and Movie credits will work on your songs. For information: send S.A.S.E. to SILVER WILLOW MUSIC, 791 Princeton St., New Milford, N.J. 07646 or call: (201) 265-7959.
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!
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.

NSM
The Performance Machine™

For more information on the new Performer-Grand and the name of the NSM Distributor nearest you, contact:
NSM-America • 5207 North Rose Street • Chicago, Illinois 60656 • (312) 992-2280 (FAX 2289)

inner child

Shanice

I love your smile • the hit single and video from her debut Motown album
produced and arranged by Marhsil Michael Walden • management: Bill Dem in association with Crystal Penny Entertainment/Ready n Roll Management