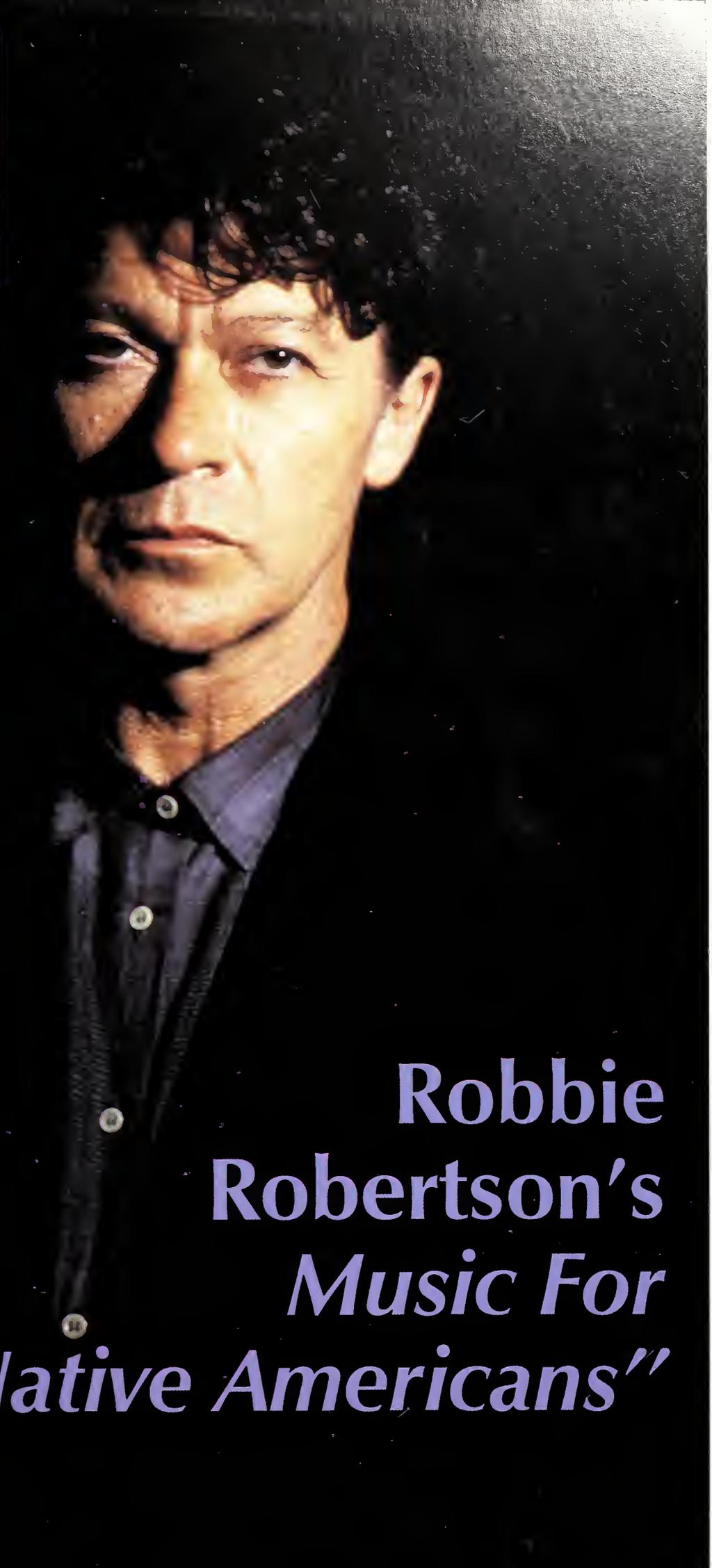


CASH BOX



Nine Inch Nails
Driven;
Morphine Prescribed

Nestor Torres
And Sony Latin Jazz

"Where There's Smoke"
There's Archer/Park

**Robbie
Robertson's
Music For
"The Native Americans"**



CASH BOX

THE MUSIC TRADE MAGAZINE

INSIDE THE BOX

COVER STORY

Robbie Robertson's Music For "The Native Americans"

Produced and co-written by Robbie Robertson (a Mohawk descendant), *Music For "The Native Americans"* features Robertson and Native American musicians performing songs ranging from traditional instrumentals and chants to rock tracks. The rhythms and melodies provide the musical and spiritual touchstones for the soundscape of the TBS special "The Native Americans, premiering October 10, 11 and 13.

—see page 5

Talent Reviews: Nine Inch Nails; Morphine

Last week found L.A. under the spells of two unique bands with varying levels of success but certainly both compelling—Morphine, a trio growing in popularity following the release of *Cure For Pain* (Rykodisc); and Nine Inch Nails, riding the crest of inordinant mass appeal (for industrial rock, anyway) led by Trent Reznor, singing of his own brand of suffering and infliction thereof.

—see page 18

The Latin Lowdown

What's Nestor Torres up to? More like, what is he not doing?! In addition to helping kick-off the Sony Latin Jazz label with his project *Burning Whispers*, the flautist/writer/producer has his iron in many fires.

—see page 19

Archer/Park: Hitting Big Straight Out Of The Box

Randy Archer and Johnny Park are red-hot in country these days—quite a feat for a debut act to get airplay for their first single, "Where There's Smoke."

—see page 25

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I'll Make Love To You
Boyz II Men
(Motown)

POP ALBUM

Monster
R.E.M.
(Warner Bros.)

COUNTRY SINGLE

She Dreams
Mark Chesnutt
(Decca)

RAP SINGLE

Tootsee Roll
60 Boyz
(Down Low)

R&B SINGLES

I'll Make Love To You
Boyz II Men
(Motown)

R&B ALBUM

II
Boyz II Men
(Motown)

COUNTRY ALBUM

Not A Moment Too Soon
Tim McGraw
(Curb)

CONT. CHRISTIAN

Children Of The World
Amy Grant
(Myrrh)

POSITIVE CNTRY.

Rose Of Sharon
Ken Holloway
(Ransom)

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NEWS



Nick Gatfield

POLYDOR L.A.: Polydor Records in the U.S. will relocate to Los Angeles under new president **Nick Gatfield**. Previously Polydor was part of the **PolyGram Label Group**. Effective immediately, **A&M Records** will provide marketing, promotion and sales services for Polydor performers. The announcement was made by PolyGram president/CEO **Alain Levy**.

In making the announcement Levy said, "In a time when good A&R is more important than ever, Nick Gatfield is the definition of good A&R. I'm confident that Nick and the A&M team with their combined creative vision will

make Polydor a great label."

Atlas Records, currently run by Gatfield, will continue as a label imprint under Polydor. Gatfield, who will report to **Al Cafaro**, said, "The strength and breadth of Polydor's catalogue is testament to the label's history of strong artist development, a tradition that I look forward to continuing and developing with the A&M team on our current artist roster and future signings."

IS THIS "CROSSOVER" OR WHAT?: **General Cinema Theatres, Inc.** and **In-House Marketing, Inc.**, a division of **The Continuum Group**, have agreed to test a new entertainment program, they announced. General Cinema customers at 15 theaters nationwide will receive promotional recordings, coupons, books, t-shirts, videos, software and other entertainment products.

Under the agreement, participating GC customers at 15 of the company's 217 theatres will be offered bags filled with promotional items in exchange for demographic information which will then be compiled and used for direct-mail campaigns and entertainment newsletters for children, teenagers and young adults.

"We're very excited about our new test program with General Cinema," said **Richard Weinman**, exec v.p./g.m. of In-House. "The potential is enormous: for the first time ever, record and other entertainment companies can use product giveaways to market music and other goods to consumers attending theatres throughout the country....Making use of a controlled environment, we can incorporate targeted marketing techniques while building a valuable data base. Entertainment companies who want to promote a variety of products specifically targeted toward certain consumers will find our service valuable."

ROSEN GETS HOPE'S SPIRIT: **Fred Rosen**, president/CEO, **Ticketmaster Corp.**, was honored with the **City of Hope National Medical Center's Spirit of Life** award at the Music & Entertainment Industry Chapter Dinner in Los Angeles September 28. The dinner, emceed by music industry veteran **Joe Smith**, was held at **Universal's CityWalk**, where **Garry Shandling** entertained. The event raised over \$3 million for the City of Hope.



Pictured (l-r) are: Warner Music Group's **Robert Morgado**; **Joe Smith**; MCA's **Al Teller**; City of Hope president/CEO **Dr. Sanford Shapero**; **B.B. King**; **Fred Rosen**; City of Hope chairman **Richard Ziman**; president of the Music & Entertainment Industry chapter **Bruce Resnikoff (MCA)**; chairman of the Music & Entertainment Industry chapter **Zach Horowitz (MCA)**; and **Giant's Irving Azoff**.

ON THE MOVE



Carasov

■ **Sean Carasov** has been appointed vice president of A&R for **Atlantic Records**. Carasov, widely known as "The Captain," was most recently director of West Coast A&R for



Moses

Jive Records. ■ **Jay Moses** will join **BMG Entertainment** as senior vice president, general manager, **BMG Interactive Entertainment**, effective November 1. He joins **BMG** from **Times-Mirror Magazines**, where he was vice president of multimedia. ■ **David Pierce** has been appointed senior vice president, video sales and marketing for **Sony Music Distribution**. Pierce joins **SMD** after five years at **Columbia TriStar Home Video**, where he was senior vice president of sales.



Pierce

■ **Jed Corenthal** has been named associate director, jazz marketing for **Columbia Records**. He had served as associate director, **Columbia Label Sales**, **Sony Music Distribution** since 1991. ■ **Mark R. Eisenberg** has been appointed counsel in the law department of **Sony Music Entertainment**. Prior to joining **Sony**, Eisenberg was an associate with the law firms of **Gold, Farrell & Marks** and **Willkie & Gallagher**. ■ **MCA Records** has promoted three members of its national field promotion staff: **Liz Healy** has been named regional promotion manager, **Pittsburgh/Cincinnati**; **Steve Goldstein** has been promoted to regional promotion manager, **Philadelphia/Washington, D.C./Baltimore**; and **Anthony Miles Anzaldo** has been appointed regional promotion manager, **San Francisco**. Healy has been with **MCA** since 1990, when she joined the company as regional promotion coordinator; Goldstein joined **MCA** in 1993 as regional promotion manager, **Pittsburgh/Cincinnati**, having also worked at **Geffen Records**; and Anzaldo has been with **MCA** since 1993, when he joined the company as regional promotion manager, **Philadelphia/Washington, D.C./Baltimore**, having also worked at **Elektra**. ■ **Global music and entertainment group PolyGram** has established a new record subsidiary in **Columbia**, based in **Bogota**. **Fidel Jaramillo**, formerly managing director of local independent record label **Sonolux**, is the new managing director of **PolyGram Columbia**. Separately, **Marcelo Castello-Branco** has been appointed managing director of **PolyGram Chile**, succeeding **Ramon Villanueva**, who has left the company to pursue other career interests. Castello-Branco has worked in the marketing departments of **PolyGram Brazil**, **Sony Music Brazil** and most recently **WEA Brazil**. ■ **Rhino Records** has promoted **John Hagelston** to senior manager of press & editorial. He began as an intern in the media relations department in **May**



Healy



Jaramillo

1991. ■ **Stephanie Watanabe** has been named international coordinator for **Giant Records**. She was previously **Susan Markheim's** assistant in the international department and began her music industry career for **Warner Bros. Promotions** at **WEA Chatsworth**. ■ **Capricorn Records** has announced the appointment of **Michael Ehrenberg** as Northwest regional promotion director. An eight-year music industry veteran, Ehrenberg joins the label after a three-year stint as national promotion manager for **Windham Hill/High Street**. Prior to that, he worked in national promotion for **Private Music** and in national secondaries promotion for **Enigma Records**. ■ **Disc Manufacturing, Inc. (DMI)**, the nation's leading independent manufacturer of compact discs, has named **Tony Montgomery** vice president of audio disc sales. A 34-year radio/record industry veteran, Montgomery was formerly senior director of dance/single sales for **RCA Records**. ■ **Manning, Selva & Lee** announced that it has established a new entertainment group in its Los Angeles office and named **Vicki D. Greenleaf** senior vice president. For the past two-and-a-half years, Greenleaf has been president of her own L.A.-based entertainment publicity firm, **Contemporary Communications**. ■ **Michael McLaughlin** has been promoted to manager of international documentation at **BMI**. He joined **BMI** in **June 1993** as an administrative assistant in the international administration department.



Montgomery



Greenleaf

INDUSTRY BUZZ

By Ted Williams

Cash Box
EAST
COAST

Tony Bennett's timeless appeal has awarded him with a new audience through MTV's "Unplugged" and recent releases *Steppin' Out* and *Perfectly Frank*. He's been called "the best singer in the business" by Frank Sinatra. And now he's simply perfect, as in "Tony Bennett's WordPerfect Tour." As part of his 40-city concert tour, the crooner recently brought down the house at N.Y.'s Radio City Music Hall from the opening number "Cheek To Cheek" to the finale "Because Of You." West Coast tour stops include two nights at the Cerritos Center for the Performing Arts in Cerritos, CA on Dec. 2-3. Tony is shown holding the latest in WordPerfect Main Street products.

CHICAGO B.L.U.E.S., New York's newest all-blues niterie, hit the ground running last month. The club featured **Big Time Sarah**, **Michael Coleman & the Backbreakers** and **Fernando Jones & My Band** setting the tone the first three weeks of September. The official grand opening, on the 21st, spotlighted Chicago mainstay **Roosevelt "Booba" Barnes & the Playboys**. Following Barnes was **Eddie Shaw & the Wolf Gang**, and if their stint was any indication, the nightclub already has a solid customer base. Shaw's strong blues vocals and blues/jazz sax work (assertive, gutsy, *Windy City*, out of the **Johnny Griffin** mold) suited the active, responsive crowd perfectly. The leader's son, **Eddie Vaan Shaw**, plays outstanding guitar, and the gang's two other pieces—**Shorty Gilbert** on bass and **Timothy Taylor** on drums—complement nicely. The band slid easily through different moods with each song, from a jazzy "Lester Leaps In" to a warm R&B-flavored "Rainy Night In Georgia" to a pure blues "Since I Met You Baby." Chicago B.L.U.E.S. is a great addition to the N.Y.C. club landscape.

BARRIO BOYZZ MEET RONALD MCDONALD: The **Barrio Boyzz** have joined **Elton John**, **Garth Brooks**, **Tina Turner** and **Roxette** in participating in a national premium promotion to help raise funds for the **Ronald McDonald Children's Charities (RMCC)**. The Boyzz appeared recently at a N.Y.C. McDonald's restaurant and sang, signed autographs and gave away recorded compilations of Barrio Boyzz/Selena's greatest hits cassette at McDonald's restaurants, with one dollar from each sale going to help local RMCC organizations. The promotion has already raised over \$6 million.

FIRST NEW YORK SINGER-SONGWRITER FESTIVAL takes place on October 14th at **Carnegie Hall**, with proceeds going to the National Coalition for the Homeless. Evening will be presented by **Putumayo**, a N.Y.-based clothing, craft and music wholesaler and retailer, and will feature over 20 of America's and Great Britain's leading singer/songwriters.

Some of the artists to be featured are **Freedy Johnston**, whose *Perfect World* album was critically praised; highly regarded Scottish s/s **Dougie MacLean**; **Julie Gold**, writer of "From A Distance"; and **Mike Reid**, who wrote **Bonnie Raitt**'s hit single "I Can't Make You Love Me."

In late October, Putumayo will release a two-volume compilation titled *SHELTER: The Best of Contemporary Singer-Songwriters*, which will feature many of the artists performing at the concert plus several others, including **Mary Chapin Carpenter**, **Nanci Griffith** and **Shawn Colvin**. \$2.00 from each CD and \$1.00 from each cassette will be donated to the Coalition in Washington, D.C. and to Shelter in Great Britain.

The evening will be hosted by New York radio personalities **Vin Scelsa (K-Rock)**, **Darren Devivo & Rita Houston (KFUV)**, and **David Dye (Nationally Syndicated World Cafe radio program)**.

By Steve Baltin

Cash Box
WEST
COAST

Refraining from the normal sarcasm, I'll let this photo of David Hasselhoff and Laura Branigan speak for itself. The two superstars (somewhere in the world) finally teamed up after making their fans (wherever they are) wait for what seemed like an eternity. The two recorded "I Believe" for the upcoming soundtrack to Hasselhoff's "Baywatch" show. The album is due in stores October 11 on **Scotti Bros**. Experts are eagerly awaiting the slugfest between that album and the "Melrose Place" soundtrack. (So I lied about the sarcasm....) Seen here (l-r): "Baywatch" album executive producers **Richie Wise** and **Steve Love**; Hasselhoff; Branigan; and **Chuck Gullo**, **Scotti Bros. Records** President.

SARAH McLACHLAN: Anyone who's had an opportunity to catch the **Arista** recording artist live knows that's all that really needs to be said. The Canadian-born singer has been on tour much of the year in support of her dazzling *Fumbling Towards Ecstasy* album. McLachlan brought her show back through L.A. recently for a triumphant performance at the packed **Wiltern Theater** that involved repeated standing ovations from the adoring crowd. Weaving her way through most of the material from her most recent album, as well as selected favorites from her critically acclaimed first two albums, McLachlan demonstrated the poise on stage few performers could ever hope to ascertain, seeming properly humble during the thunderous ovations but never unsure of herself. Then again, with a voice like McLachlan's, the best soprano in the pop/rock world today, it's hard not to be confident.

Among the endless highlights was a smoking version of "Into The Fire," the moderate hit from her *Solace* record that came complete with the introduction of the old stand-by "On Broadway." Other top moments included "Possession," the moving "Ben's Song," "Fumbling Towards Ecstasy" and her most recent single, "Good Enough." Based on the word-of-mouth McLachlan's performances have generated among fans and the remarkable response to the latest album, McLachlan looks like an artist about ready to explode all the way to the top. It couldn't happen to a more deserving performer.

THE EAGERLY-AWAITED REUNION of former **Led Zeppelin** heroes **Robert Plant** and **Jimmy Page** that MTV has dubbed *Unleaded* will air for the first time on MTV on Wednesday, October 12. The 90-minute special, which features some new material, in addition to many classic Zeppelin tunes, was filmed in London, Monaco and Wales.

Now reunion tours, and these spotty reunions, can be a pretty awful thing to the legacy of a great band. But then again, let's be real...after Jimmy Page recorded with **David Coverdale**, there was nothing left for the remaining members of one of rock's all-time most influential bands to do to trash the memories of fans who were weened on the group. This special could either resurrect the cherished place Zeppelin has in the hearts of so many or put a dagger through that same place. After having a chance to view a snippet, consisting of "Kashmir," "Gallows Poles" and "Four Sticks," the memories may be safe. Page and Plant use bongos, a string section and horns to rework the old tunes and give them new life. Based on the smiles on their faces, they also seemed to be having a great time, which may bode well for the future.

Atlantic Records will be releasing a soundtrack from the project, entitled *No Quarter—Jimmy Page and Robert Plant—Unleaded*, on November 8. Judging from the sales of other albums in the *Unplugged* series, this one is likely to be HUGE!! MTV will repeat the broadcast later in October, while **VH-1** will air the show in early November to coincide with the record's release.

GIVE PEACE A CHANCE: Happy John Lennon's b-day!!



Robbie Robertson Lends A Personal Touch To Native American Documentary

By Steve Baltin

ONE WOULD THINK that an artist who's recorded with everyone from U2 and Bob Dylan to Peter Gabriel and Maria McKee, and played live with artists ranging from Eric Clapton to Neil Diamond, and been involved with film from in front of the camera as well as providing its music, might have done it all...especially when his playing and songwriting earned him a berth in the Rock & Roll Hall Of Fame with The Band, and prompted Martin Scorsese to film that group's final show (the end result being the most acclaimed concert film ever). One might think Robbie Robertson has done it all over his nearly three-decade long career, but it wasn't until recently that the veteran performer got to do the project that means the most to him—an album of Native American music performed with 90% Native American musicians. The soundtrack still features the unique Robertson sound, on songs like the lovely “Golden Feather” and the haunting drama of “It Is A Good Day To Die,” but also brings to light other talented artists, such as Douglas Spotted Eagle and Ulali.

Robertson's involvement with the project began last year, when he followed the lead of his long time Geffen A&R man Gary Gersh to Capitol Records, where Gersh took over as president of the label. Robertson approached Gersh about making the soundtrack to the upcoming TBS documentary on Native Americans his Capitol debut, and the rest, as the cliché goes, is history. Robertson assembled the players and produced the record.

As a direct descendant of the Mohawk tribe through his mother, history—both personal and global—played a huge part in Robertson's involvement with the film. Seeking to do justice to issues that have been with him throughout his entire life, whether they be on the surface or in the subconscious, put added personal pressure on the singer that weighs a lot heavier than the expectations of sales or airplay. Robertson spoke about that, and much more, in a recent phone interview held while he put the finishing touches on his

involvement with the six-hour mini-series, set to begin on TBS on October 10.

Cash Box: You wrote in the bio that the record turned out more contemporary than you had imagined. At any point, does the music start to take on a life of its own and create itself?

Robertson: I wish. What this was particularly was a discovery process. And because, when I saw footage from the series, I saw that it was people today speaking about their traditions and their history, I wanted very much to do the music from today and base everything on traditional ideas, stories, melodies, rhythms and all of that stuff, but I didn't want to pretend that it was 50 or 100 years ago. In that sense, I didn't have any barometer to where that place was. It wasn't like I could put on another record, listen to it and say, “Oh, we're in good shape, or we're behind in this game, or something.” I didn't know what to listen to really to find out how I was doing, so, in that sense, it was taking on a life of its own and it was being discovered. It was quite exciting discovering it, as well, but scary sometimes.

Is this (the culture, etc.) something you were involved in when you were younger?

I wasn't involved myself. I was too young to be involved in it other than just being able to experience it.

But you were familiar with it then, growing up?

Yeah.

Is this a project you knew you always wanted to do?

I realized I wanted to do this all my life. It was something that I needed to do, too. It was like medicine for me.

How so?

Well, it's like I've been carrying around this baggage for so long, I needed to put it down somewhere. I needed to find a way to use this thing that I've just been carrying around inside me. So, for that it was just a wonderful outlet, having the opportunity to this is conjunction with this project. I like the way that they're approaching this thing, that Ted Turner said that he was going to do this series on the Native Americans and he said, “Nobody's wanted to listen to what these people have had to say for hundreds of years. Now, you're gonna listen, and it's about time.”

Did you see a completed cut of the film, or at least a rough edit of it, before agreeing to do the soundtrack?

No, I saw pieces. Because if I had waited to the end, I wouldn't have had time to do it. They're still editing it [at the time of this interview] and it airs October the 10th. So, I didn't have that luxury. But I talked at length with these Native American directors that were doing it, and the producers of the show. When I saw the footage, I started to get a make of it and then I thought, because I didn't have any choice, that I could understand some of the emotional and dramatic needs of it.

Two of your children, Sebastian and Del-

phine, played on the record. Was this a vehicle for you to have them become more familiar with your heritage, or have they always been familiar with it?

They're not in direct contact with it. We've done things where we've gone to the desert and gone to Indian reserves in the Southwest just because it's beautiful to go there and it's a great experience. For us, it means just a little bit more than that. But they're just one more generation removed from this. I didn't involve them in this so that they would make any connections. I involved them in this for my own conveniences.

Had you worked together before?

He [Sebastian] played on a couple of songs I did for a Barry Levinson movie. So yeah, we'd had the opportunity to work together a little bit. I hadn't really done anything like this with my daughter Delphine. I just asked her as a favor if she'd sing this background vocal thing in this one piece for me. She did it and it was really nice. In retrospect of the whole thing, because the whole record is kind of a communal deal, family-oriented in some way, this just fit in beautifully.

Did you feel nervous about giving an accurate representation of something that was so personal to you, as well as portraying how you felt while working on this project?

Yeah, very much so. I was very concerned that I was doing a completely honorable job of this. And I was, as I said, without anything like a prime example. I had to rely on the feedback of friends of mine, from the First Nations Community and some people whose taste I really trust. It was a reward when I would get this feedback and they would tell me that they thought it was going really well. It was a tremendous reward and relief at the same time.

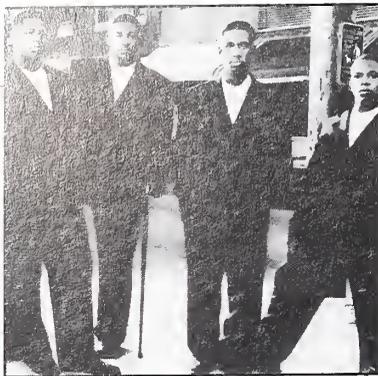
There's someone that I really respect a lot. His name is Chief Leonard George. He's the son of Chief Dan George, who is this actor who was in *Little Big Man* and *The Outlaw Josey Wales* and many other movies. And he was a writer, singer, spokesman and all of these things, so Chief Leonard George, his son, is quite worldly. Without making it sound corny, he's quite a hip person. He gets it. So I was really concerned about his take on it. I played him the record, and when he was listening to it he sat there the whole time in silence. The songs are going by and I'm thinking, “Oh My God, I must've done something wrong,” 'cause when you play it for your friends, after a song goes by, they'll look over at you and they'll give you a thumbs-up or they'll say “yeah, man” or do something. He's sitting there in stone silence, staring straight ahead, no expression, and the songs are going by. Finally, about three-quarters of the way through the record, I looked over at him again and there were tears coming down his face and I thought, “That's just the best gift anybody's ever given me in my life right there. My reward for doing this project has just been paid up as far as I'm concerned.”



Robbie Robertson

TOP 100 POP SINGLES

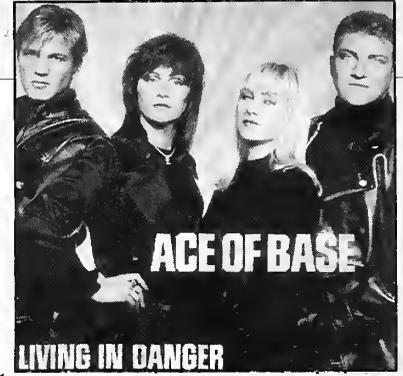
OCTOBER 15, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Sarah McLachlan



HIGH DEBUT: Ace of Base

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	I'LL MAKE LOVE TO YOU (Motown 374631)	Boyz II Men	1	28	51	YOU BETTER WAIT (Columbia 77342)	Steve Perry	44	14
2	ALL I WANNA DO (A&M 8298)	Sheryl Crow	2	11	52	BACK IN THE DAY (Giant/Reprise 18217)	Ahmad	50	19
3	WHEN CAN I SEE YOU (Epic 6173)	Babyface	3	20	53	NUTTIN' BUT LOVE (Uptown/MCA 54865)	Heavy D & The Boyz	54	10
4	ENDLESS LOVE (Columbia 57775)	Luther Vandross & Mariah Carey	4	6	54	SOMETHING'S ALWAYS WRONG (Columbia)	Toad The Wet Sprocket	66	3
5	100% PURE LOVE (Mercury 858 485)	Crystal Waters	6	19	55	BOOTI CALL (Interscope 98255-4)	Blackstreet	52	17
6	STAY (from "Reality Bites")(RCA 66364)	Lisa Loeb	5	27	56	HUNGAM (Warner Bros. 18121)	Karyn White	60	6
7	WILD NIGHT (Mercury 858 738)	John Mellencamp & Me'Shell Ndegeocello	8	22	57	SUKIYAKI (Next Plateau/London/Island 857 687)	4 P.M.	62	4
8	ANOTHER NIGHT (Arista 12724)	Real McCoy	9	8	58	SHORT DICK MAN (DJ World 114)	20 Fingers	65	5
9	STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279)	Changing Faces	10	11	59	BREATHLESS (Bizz/Atlantic 5841)	All-4-One	64	6
10	SECRET (Maverick 18035)	Madonna	35	2	60	WHAT'S THE FREQUENCY, KENNETH? (Warner Bros. 18050)	R.E.M.	67	3
11	LUCKY ONE (A&M 58072)	Amy Grant	11	10	61	THE SIGN (Arista 1-2653)	Ace Of Base	56	35
12	SHINE (Atlantic 87237)	Collective Soul	7	22	62	BACKWATER (London/PLG 857553-2)	Meat Puppets	59	21
13	FANTASTIC VOYAGE (Tommy Boy 617)	Coolio	14	18	63	HOW MANY WAYS (LaFace 4081)	Toni Braxton	72	3
14	DECEMBER 1963 (OH WHAT A NIGHT) (Curb 76917)	The Four Seasons	22	8	64	GOOD TIMES (Geffen 19723)	Edie Brickell	57	11
15	CAN YOU FEEL THE LOVE TONIGHT (from "The Lion King") (Hollywood/Elektra/Warner Bug.R. 64543)	Elton John	12	22	65	GOOD ENOUGH (Arista 12731)	Sarah McLachlan	75	3
16	DON'T TURN AROUND (Arista 12692-2)	Ace Of Base	13	24	66	BUT IT'S ALRIGHT (Elektra 64524)	Huey Lewis & The News	68	5
17	LETITGO (Warner Bros. 18074)	Prince	17	9	67	YOU DON'T KNOW NOTHING (A&M 31458)	For Real	73	3
18	PRAYER FOR THE DYING (Sire/Warner Bros. 18138)	Seal	16	20	68	LIVING IN DANGER (Arista 12754)	Ace Of Base	DEBUT	
19	IF YOU GO (SBK/ERG 58166)	Jon Secada	19	24	69	GAMES PEOPLE PLAY (Big Beat/Atlantic 5770)	Inner Circle	58	7
20	THIS D.J. (Violator/RAL/Island 853 236)	Warren G	20	12	70	SELLING THE DRAMA (Radio Active/MCA 54816)	Live	69	17
21	I'M THE ONLY ONE (Island 54069)	Melissa Etheridge	27	12	71	MAKE IT RIGHT (Giant 7137)	Lisa Stansfield	74	4
22	I SWEAR (Blizz/Atlantic 4-87243)	All-4-One	21	26	72	LOVE IS ALL AROUND (London/Island 857 580)	Wet Wet Wet	71	13
23	BACK & FORTH (Blackground/Jive 42174)	Aaliyah	15	22	73	GIRLS & BOYS (Food/SBK/EMI 58155)	Blur	70	15
24	CRAZY (Geffen 19267)	Aerosmith	23	22	74	I'LL REMEMBER (from "With Honors") (Maverick/Sire/Warner Bros. 18247)	Madonna	51	29
25	I'LL STAND BY YOU (Sire/Warner Bros. 18160)	The Pretenders	29	9	75	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	Bone Thugs N Harmony	DEBUT	
26	COME TO MY WINDOW (Island/PLG 858 028)	Melissa Etheridge	25	31	76	JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	The Notorious B.I.G.	DEBUT	
27	AT YOUR BEST (Blackground/Jive)	Aaliyah	30	6	77	ACTION (EastWest 98260)	Terror Fabulous feat. Nadine Sutherland	77	5
28	CIRCLE OF LIFE (from "Lion King") (Hollywood 64516)	Elton John	31	7	78	5-4-3-2 (YO! TIME IS UP) (Giant 2-41758)	Jade	83	2
29	FUNKDAFIED (So So Def/Chaos/Columbia 77523)	Da Brat	26	17	79	WHAT'S UP (ZYX 6691)	DJ Miko	76	15
30	I MISS YOU (Silas/MCA 54847)	Aaron Hall	28	19	80	WHAT IF GOD FELL FROM THE SKY (Epic)	Danielle Brisebois	85	3
31	NEVER LIE (MCA 54850)	Immature	36	7	81	HERE COMES THE HOTSTEPPER (Columbia 77614)	Ini Kamoze	88	2
32	YOU MEAN THE WORLD TO ME (LaFace/Arista 2-4064)	Toni Braxton	32	29	82	AFRO PUFFS (Death Row/Interscope 5759)	The Lady Of Rage	79	11
33	ALWAYS (Mercury 856 227)	Bon Jovi	63	3	83	UNDONE-THE SWEATER SONG (DGC/Geffen 19378)	Weezer	90	2
34	YOU GOTTA BE (550 Epic 6179)	Des'ree	34	13	84	HOLD MY HAND (Atlantic 87230)	Hootie & The Blowfish	DEBUT	
35	RIGHT BESIDE YOU (Columbia 6242)	Sophie B. Hawkins	38	11	85	GIVE IT UP (Def Jam/RAL/Island 853 316)	Public Enemy	84	13
36	WHIPPED (SBK/EMI 19884)	Jon Secada	39	8	86	U WILL KNOW (from "JASON'S LYRIC") (Mercury 856 200)	Black Men United	DEBUT	
37	FAR BEHIND (Maverick/Sire/Warner 18118)	Candlebox	37	7	87	YOUR LOVE IS A 1-8-7 (Motown 2253)	Whitehead Brothers	86	9
38	TURN THE BEAT AROUND (from "The Specialist") (Crescent Moon/Epic Soundtrax 77630)	Gloria Estefan	53	3	88	MOTHERLESS CHILD (Reprise 18044)	Eric Clapton	DEBUT	
39	NEWAGE GIRL (Ichiban 2322)	Deadeye Dick	42	6	89	PLAYAZ CLUB (Chrysalis/EMI 58267)	Rappin' 4-Tay	DEBUT	
40	BODY & SOUL (Elektra 9008)	Anita Baker	40	8	90	SUMMER BUNNIES (Jive 42238)	R. Kelly	61	7
41	BOP GUN (ONE NATION) (Priority 53161)	Ice Cube feat. George Clinton	43	7	91	SEVEN SECONDS (Chaos 77482)	Yousou N' Dour & Neneh Cherry	93	7
42	I'D GIVE ANYTHING (EastWest 98244)	Gerald Levert	33	12	92	SENDING MY LOVE (Illtown/Motown 2242)	Zhane	78	21
43	FADE INTO YOU (Capitol 98253)	Mazy Star	47	6	93	ALWAYS (Elektra/Mute 64552)	Erasure	48	24
44	ANYTIME YOU NEED A FRIEND (Columbia 6074)	Mariah Carey	24	22	94	THE RIGHT KIND OF LOVER (MCA 10870)	Patti Labelle	94	14
45	THE WAY SHE LOVES ME (Capitol 79376)	Richard Marx	41	16	95	YOUR BODY'S CALLIN' (Jive 41527)	R. Kelly	80	21
46	DO YOU WANNA GET FUNKY (Columbia 77581)	C+C Music Factory	46	13	96	WHO'S THAT MAN (So So Def/Columbia)	Xscape	96	7
47	ANY TIME ANY PLACE/AND ON AND ON (Virgin 38435)	Janet Jackson	18	22	97	REGULATE (from "Above The Rim") (Death Row/Interscope 92359)	Nate Dogg & Warren G	87	26
48	CLOSER (Nothing/TVT/Interscope 98263)	Nine Inch Nails	49	16	98	THE PLACE WHERE YOU BELONG (from "Beverly Hills Cop III") (MCA 54807)	Shai	89	21
49	ALWAYS IN MY HEART (Qwest/Warner Bros. 18260)	Tevin Campbell	45	15	99	FALL DOWN (Columbia 77474)	Toad The Wet Sprocket	81	19
50	NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578)	Salt-N-Pepa	55	10	100	WILLING TO FORGIVE (Arista 1-2680)	Aretha Franklin	82	19

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YOU GOTTA BE N/A (N/A)	34
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YOUR BODY'S CALLIN' R. Kelly (Zomba Songs Inc./R. Kelly Publishing Inc.,BMI)	80
YOUR LOVE IS A 1-8-7 K. Whitehead,E. Johnson,Dr. Dre,Shoop Dogg (Sony Tunes,ASCAP/KNJ,BMI)	86

REVIEWS By Steve Baltin



■ NIRVANA: "About A Girl" (DGC 4688)

Here it is, the initial single from the recording of Nirvana's *MTV Unplugged* date last year. For reasons that are so obvious that to go into them would be both pointless and tasteless, the anticipation about this record has been on a high level. It's somewhat interesting that the powers that be chose a previously released tune, as this one comes from their first album, as the first single. As for the song, it's a typical Nirvana track, only slowed down. It's catchy with strong lyrics, but also a sad reminder.

■ THE BOYS CHOIR OF HARLEM: "Overjoyed" (Eastwest Records America 5865)

This is one happy song. Over a poppy version of a hip-hop beat, this group of kids, who've become celebrities with TV appearances on "60 Minutes" and "20/20," do a terrific take on '70s soul. On the first single from their upcoming album, *The Sound Of Hope*, they call up not only obvious references to the Jackson 5 but impressively Earth Wind & Fire as well. It's hard not to get caught up in the mood of this one, and with a X-Mas song also found here, this record is likely to be the first to capitalize on the season on its way to being a big hit.



■ BARRIO BOYZ: "Try A Little Tenderness" (Columbia 6496)

This is the first single from the Volume 1 version of the soundtrack to the film *I Like It Like That* (Volume 2 being different Latin songs). The Barrio Boyz do a nice job with their attempt at the often-covered Sam Cooke classic, giving the song a breezy R&B feel that might fit in at many urban outlets.

■ MADONNA: "Secret" (Maverick 18035)

Based on her resiliency, Madonna should consider running for President. Every new work is supposed to be the one that signals the beginning of the end for her, and every damn song is a hit (some with more justification than others). Her latest single, already racing up the charts, from her forthcoming album *Bedtime Stories*, fortunately falls into the "justified" category. Featuring her trademark dance backbeat, the song is quieter than usual, creating a serene melody that makes for very easy listening.



PICK OF THE WEEK

■ LUCAS: "Lucas With The Lid Off" (Big Beat/Atlantic 5854)

"Lucas With The Lid Off" is one of those goofy songs that might seem easily dismissible at first as novelty, until you shut the radio off and still hear the song in your head over and over. Granted, that happens a lot with bad songs, but the difference with this one is that you don't mind, and actually start getting into the song. The song features a modified reggae/hip-hop/big-beat sound, all built over a foundation of the unfairly overlooked art of ska. The result of the hybrid is unbelievably infectious. Already garnering good results on select modern-rock stations, Lucas' foray into the music scene is aided by a very strong video that will help make this song a smash.

lucas
lucas with the lid off



TOP 100 POP ALBUMS

OCTOBER 15, 1994



#1 ALBUM: R.E.M.



TO WATCH: Barbra Streisand



HIGH DEBUT: Slayer

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

Rank	Album	Artist	Label	Weeks	Debut	Weeks	Debut
1	MONSTER	R.E.M.	Warner Bros 45740	15	DEBUT	51	KICKIN' IT UP (Atlantic/AG 82559) . . . John Michael Montgomery 45 35
2	II	Boyz II Men	Motown 31453	9	1	52	READ MY MIND (MCA 10994) . . . Reba McEntire 50 23
3	FROM THE CRADLE	Eric Clapton	(Reprise 45735)	9	2	53	CHANT (Angel 55138) . . . Benedictine Monks Of Santo Domingo De Silos 47 29
4	RHYTHM OF LOVE	Anita Baker	(Elektra 61555)	13	3	54	UNIVERSAL MOTHER (Ensign/Crysalis/EMI 30549) . . . Sinead O'Connor 49 3
5	DOOKIE	Green Day	(Reprise/Warner Bros. 45529)	10	5	55	WHEN LOVE FINDS YOU (MCA 11047) . . . Vince Gill 57 17
6	SONGS	Luther Vandross	(Epic 57775)	11	4	56	THE DIVISION BELL (Columbia 64200) . . . Pink Floyd 51 35
7	TUESDAY NIGHT MUSIC CLUB	Sheryl Crow	(A&M 0126)	11	7	57	FUNKDAFIED (So So Def/Chaos/Columbia 66164) . . . Da Brat 53 13
8	SMASH	Offspring	(Eptaph 86432)	11	8	58	VERY NECESSARY (Next Plateau/London/Island 828392) . . . Salt-N-Pepa 58 50
9	DIVINE INTERVENTION	Slayer	(American/WEA 45522)	15	DEBUT	59	THE COLOUR OF MY LOVE (550 Music/Epic 57555) . . . Celine Dion 48 39
10	CREEPIN ON AH COME UP	Bone Thugs N Harmony	(Ruthless/Relativity 5526)	9	13	60	CRACKED REAR VIEW (Atlantic 82613) . . . Hootie & The Blowfish 93 2
11	FORREST GUMP	Soundtrack	(Epic Soundtrax/Epic 66329)	13	13	61	FLYER (Elektra 61681) . . . Nanci Griffith 52 3
12	CANDLEBOX	Candlebox	(Maverick/Sire/Warner Bros. 45313)	10	17	62	WEEZER (DGC/Geffen 24629) . . . Weezer 67 6
13	I LOVE EVERYBODY	Lyle Lovett	(Curb/MCA 10808)	6	18	63	TONI BRAXTON (LaFace/Arista 26007) . . . Toni Braxton 55 50
14	PURPLE	Stone Temple Pilots	(Atlantic 82607)	11	38	64	SEGUNDO ROMANCE (WEA Latina 97234) . . . Luis Miguel 54 4
15	THE LION KING	Soundtrack	(Walt Disney 60858)	12	36	65	SEAL (ZZT/Sire 45415) . . . Seal 56 18
16	AUGUST & EVERYTHING AFTER	Counting Crows	(DGC/Geffen 24528)	20	2	66	THE TRACTORS (Arista 18728) . . . The Tractors DEBUT
17	THE SIGN	Ace Of Base	(Arista 18740)	18	30	67	MUSIC BOX (Columbia 53205) . . . Mariah Carey 60 46
18	PROJECT: FUNK DA WORLD	Craig Mack	(Bad Boy/Arista 73001)	24	54	68	JUST FOR YOU (MCA 10946) . . . Gladys Knight 62 3
19	SUPERUNKNOWN	Soundgarden	(A&M 0198)	14	5	69	FOUR (A&M 0265) . . . Blues Traveler 65 3
20	THE 3 TENORS IN CONCERT 1994	Carreras, Domingo, Pavarotti	(Atlantic 82614)	19	3	70	THIRD ROCK FROM THE SUN (Epic 64357) . . . Joe Diffie 70 10
21	YES I AM	Melissa Etheridge	(Island 848660)	16	17	71	THE CROW (Atlantic/Interscope 82519) . . . Soundtrack 84 4
22	THE CONCERT	Barbra Streisand	(Columbia 66109)	21	6	72	GET UP ON IT (Elektra 61550) . . . Keith Sweat 68 14
23	READY TO DIE	Notorious B.I.G.	(Bad Boy 73000)	17	12	73	NINETEEN NINETY QUAD (Rip-it 6901) . . . 69 Boyz 79 9
24	REGULATE...G FUNK ERA	Warren G	(Violator/RAL/Island 52335)	21	6	74	IF I WERE A CARPENTER (A&M 540258) . . . Various Artist 77 2
25	NATURAL BORN KILLERS	Soundtrack	(Nothing/Interscope 92460)	22	28	75	NEW MISERABLE EXPERIENCE (A&M 54039) . . . Gin Blossoms 80 49
26	VOODOO LOUNGE	Rolling Stones	(Virgin 39782)	30	2	76	DANCE NAKED (Mercury 522428) . . . John Mellencamp 63 15
27	NOT A MOMENT TOO SOON	Tim McGraw	(Curb 77659)	25	4	77	WE COME STRAPPED (Epic Street/Epic 57696) . . . MC Eht feat. CMW 69 11
28	WHIP-SMART	Liz Phair	(Matador 92429)	23	7	78	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314) . . . Jeff Foxworthy 89 2
29	GROOVE ON	Gerald Levert	(EastWest 92416)	26	31	79	WHAT A CRYING SHAME (MCA 10961) . . . The Mavericks 76 14
30	THE JERKY BOYS 2	The Jerky Boys	(Select/AG 92411)	27	6	80	FOR THE COOL IN YOU (Epic 53558) . . . Babyface 81 10
31	THE DOWNWARD SPIRAL	Nine Inch Nails	(Nothing/TVT/Interscope/AG 92346)	31	14	81	12 PLAY (Jive 41527) . . . R. Kelly 71 35
32	CHANGING FACES	Changing Faces	(Spoiled Rotten/Big Beat 92369)	29	6	82	IN PIECES (Liberty 80857) . . . Garth Brooks 92 56
33	WHO I AM	Alan Jackson	(Arista 18759)	28	25	83	DISCO 2 (EMI 28105) . . . Pet Shop Boys DEBUT
34	HOUSE OF LOVE	Amy Grant	(A&M 0230)	29	6	84	BUST A NUT (Geffen 24713) . . . Tesla 64 6
35	ALL-4-ONE	All-4-One	(Blitz/Atlantic 82588)	44	2	85	THINKIN' PROBLEM (Warner Bros 45562) . . . David Ball 87 15
36	JASON'S LYRIC	Soundtrack	(A&M 522915)	38	2	86	COME(Paisley Park/Warner Bros 45700) . . . Prince 75 7
37	I SEE IT NOW	Tracy Lawrence	(Atlantic 82656)	40	10	87	SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907) . . . Big Mike 83 14
38	CONCRETE ROOTS	Dr Dre	(Triple X 51170)	34	19	88	MAMOUNA (Virgin 39838) . . . Bryan Ferry 72 2
39	SO TONIGHT THAT I MIGHT SEE	Mazy Star	(Capitol 98253)	37	18	89	BLACKSTREET (Interscope/AG 92351) . . . Blackstreet 91 15
40	AGE AIN'T NOTHING BUT A NUMBER	Aaliyah	(Blackground/Jive 41533)	33	3	90	FUMBLING TOWARDS ECSTASY (Nettwerk/Arista 18725) . . . Sarah McLachlan 85 33
41	ILL COMMUNICATION	Beastie Boys	(Grand Royal/Capitol 28599)	33	3	91	FILE UNDER: EASY LISTENING (Rykodisc 10300) . . . Sugar 66 4
42	SECRET WORLD LIVE	Peter Gabriel	(Geffen 24722)	32	30	92	IN UTERO (DGC/Geffen 24607) . . . Nirvana 88 42
43	LIVE AT THE ACROPOLIS	Yanni	(Private Music 82116)	36	33	93	NUTTIN' BUT LOVE (Uptown/MCA 10998) . . . Heavy D & The Boyz 90 19
44	SHE	Harry Connick Jr.	(Columbia 64376)	39	60	94	BARNEY'S FAVORITES VOL.2 (Barney Music/EMI 28338) . . . Barney 82 4
45	REALITY BITES	Soundtrack	(RCA 66364)	41	11	95	STRATEGEM (Giant 24580) . . . Big Head Todd And The Monsters DEBUT
46	GET A GRIP	Aerosmith	(Geffen 24455)	46	24	96	WHEN FALLEN ANGELS FLY (Epic 64188) . . . Patty Loveless 86 5
47	IT TAKES A THIEF	Coolio	(Tommy Boy 1083)	43	48	97	TEN (Epic 47857) . . . Pearl Jam 99 131
48	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	Collective Soul	(Atlantic 82596)	48	48	98	LONGING IN THEIR HEARTS (Capitol 81427) . . . Bonnie Raitt 100 28
49	SIAMESE DREAM	Smashing Pumpkins	(Virgin 88267)	46	24	99	MUSE SICK N HOUR MESS AGE (DefJam/RAL/Island 523362) . . . Public Enemy 61 6
50	SLEEPS WITH ANGELS	Neil Young And Crazy Horse	(Reprise/Warner Bros 45749)	35	7	100	THE LION KING SING-ALONG(EP) (Walt Disney 60857) . . . Soundtrack Cast 59 14



REVIEWS by Steve Baltin



VARIOUS ARTISTS: *Beat The Retreat: Songs Of Richard Thompson* (Capitol 95929)

While the Carpenters tribute record might have been the most anticipated of the tribute collections, none brings more credibility on paper to the table than this one. Featured are such varied big-name acts as R.E.M. and Bonnie Raitt doing their interpretations of the songs of Richard Thompson, one of the most respected performers in the music world for

the past two decades. The record gets off to a rocking start with X's rendition of "Shoot Out The Lights," one of Thompson's best-known tunes. In addition to getting the album off right, X provide a perfect summation of why this record works so well. The bands bring their own sound to Thompson's songs. Listening to R.E.M.'s take of "Wall Of Death," there is no mistaking the song for anyone but the Athens' guys. Also working in the album's favor is the variety of tempos used, from Dinosaur Jr.'s jamming "I Misunderstood" to Los Lobos' melancholy "Down Where The Drunkards Roll."

DANZIG: *Danzig 4* (American 45647)

Starting out with heavy metal roots, Danzig are one of those bands critics aren't supposed to like. Well, screw that—this record kicks ass. Beginning with the rocking "Brand New God," Glenn Danzig and mates take listeners on a 12-song journey through the dark side, exploring various styles with strong results on each, particularly on the almost gothic "Going Down To Die." Co-producers Glenn Danzig and Rick Rubin have kept the b.s. down to a minimum, letting Danzig's intimidating voice come through. The result is a hard rock record that should rapidly increase Danzig's climb to the top of the charts and makes them one of the brightest young bands on the scene.



JOE JACKSON: *Night Music* (Virgin 39880)

Joe Jackson came out of the late '70s punk movement as one of the angriest young men, but Jackson has always been much more, allowing him to develop a career

marked by consistency with occasional hits that demonstrate his pop writing hooks, like "I'm The Man" and "Breaking Us In Two." With his new record, Jackson uses those pop writing abilities as a foundation for a wonderfully ambitious work of epic scope based on classical and opera tendencies. Spacing the ten-song album with four instrumental nocturnes, simply titled "Nocturne #1," etc., Jackson explores classical elements throughout, particularly on "Ever After," while using opera as an introduction to the beautiful "Lullaby." While this record is too sophisticated for most, Jackson fans will delight in its bountiful pleasures.

BARBARA STREISAND: *The Concert* (Columbia 66109)

"It's like buttah, like a big stick of buttah." 'Nuff said.

GRANT LEE BUFFALO: *Mighty Joe Moon* (Slash/Reprise 45714)

Grant Lee Buffalo are a trio out of L.A. who've perfected the art of mimicking other bands. Regardless of the style they play, it sounds like someone who's already done it. The track "Mockingbird" brings to mind John Lennon's solo stuff in the early '70s, while "Lone Star Song" sounds musically like Pearl Jam. The rest of the 13 songs here alternate between the two influences, occasionally creating a blend that works, like on the rocking "Sing Along." However, it's hard to ignore the "been there, done that" mood that pervades the record.

FACE TO FACE: *Over It* (Victory 480 035)

Can you say "punk"? I hope so, 'cause the emergence of Face To Face just goes to show the so-called experts were right—punk is back. Working to the advantage of these young men is the real punk tendencies they show on this entire seven-song e.p., most notably on "Don't Turn Away" and the opening tune "I Want." Face To Face have the right attitude for punk, going with the real thing over sugar-coated pop stuff. That earns 'em bonus points right there.

PICKS OF THE WEEK

SMASHING PUMPKINS: *Pisces Iscarot* (Virgin 39834)



It takes a pretty special band to have their outtakes stand out in the midst of such heavy competition, but the Pumpkins qualify. Anyone who remained skeptical after the deservedly huge success of *Siamese Dream* will have their doubts washed away by the cascading flow of beauty that emanates from their new record. Though the record rocks on occasion, it's the tranquility of their cover of Fleetwood Mac's "Landslide" that dominates this collection of b-sides and other rarities. The other wonderful quality about this album is that they even *do* cover a Fleetwood Mac tune, despite it not fitting their usual audience. The record is filled with gloriously self-indulgent moments like that, including the 11-minute track "Starla." *Pisces Iscarot* is one of those records you get to make if you achieve a certain level of success. While that can sometimes be a dangerous thing, in the hands of a group like the Pumpkins, who reek of integrity, it can also be a beautiful thing.

CRANBERRIES: *No Need To Argue* (Island 524 050)

Upon first hearing the Cranberries' "Zombie," I thought, "What a great song," without knowing who did it. Upon second listen, the thought remained the same, with the added idea that the vocals sounded familiar. Third time, I thought, "Sounds like the Cranberries, but it couldn't be." Much to my very pleasant surprise, it is. In terms of tempo, "Zombie" blows away anything from the band's comparatively tranquil first album. While the first record was nice, there was nothing unique about it that suggested any longevity. Fortunately, the same can't be said of their sophomore effort. Whether it be on the rocking "Zombie" or the poetic strains of "Yeat's Grave," the Irish group show a needed and welcome tendency for experimentation.



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TOP 100 R&B SINGLES

OCTOBER 15, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Cece Peniston



HIGH DEBUT: Patti LaBelle

1	I'LL MAKE LOVE TO YOU (Motown 374631)	Boyz II Men	1	10	52	JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	The Notorious B.I.G.	53	6
2	BODY & SOUL (Elektra 9008)	Anita Baker	2	8	53	HERE COMES THE HOTSTEPPER (Columbia 77614)	Ini Kamoze	64	3
3	AT YOUR BEST (YOU ARE LOVED) (Blackground/Jive 42239)	Aaliyah	3	12	54	WHEN YOU NEED ME (Silas/MCA 54902)	Aaron Hall	59	4
4	I WANNA BE DOWN (Atlantic 87225)	Brandy	4	7	55	THUGGISH RUGGISH BONE			
5	I'D GIVE ANYTHING (EastWest 98244)	Gerald Levert	4	12		(Ruthless/Relativity 5527)	Bone Thugs N Harmony	60	7
6	STROKE YOU UP		5	13	56	BREATHLESS (Blizz/Atlantic 5841)	All-4-One	56	4
	(Spoiled Rotten/Big Beat/Atlantic 98279)	Changing Faces	5	12	57	CHOCOLATE (RAL/Island 853 502)	Y?N-Vee	79	3
7	NEVER LIE (MCA 54850)	Immature	7	12	58	AFRO PUFFS (Death Row/Interscope 5759)	The Lady Of Rage	46	11
8	LETITGO (Warner Bros. 18074)	Prince	6	9	59	BOP GUN (ONE NATION)			
9	ENDLESS LOVE		10	6		(Priority 53161)	Ice Cube feat. George Clinton	57	12
	(Columbia 57775)	Luther Vandross & Mariah Carey	11	7	60	FO ALL 'YALL (So So Def/Chaos 77593)	Da Brat	70	2
10	WHERE IS MY LOVE? (Reprise 18140)	El DeBarge feat. Babyface	9	12	61	SLOW WINE (Ving/Mercury 853 476)	Tony! Toni! Toné!	58	17
11	DO YOU WANNA GET FUNKY (Columbia 77582)	C+C Music Factory	9	12	62	FREE (Atlantic 87208)	Debelah	67	2
12	HUNGAH (Warner Bros. 18121)	Karyn White	13	6	63	SUMMER BUNNIES (Jive 42238)	R. Kelly	48	9
13	5-4-3-2 (YO! TIME IS UP) (Giant 2-41758)	Jade	16	6	64	JOI (Silas/MCA 54871)	London Jones	55	10
14	CAN U GET WIT IT (LaFace/Arista 2-4075)	Usher	14	9	65	HIT BY LOVE (A&M/Perspective 580768)	Ce Ce Peniston	76	3
15	TURN DOWN THE LIGHTS (Motown 2255)	Shanice	15	11	66	BOOTI CALL (Interscope 98255-4)	Blackstreet & Teddy Riley	62	19
16	U WILL KNOW (from "JASON'S LYRIC")		30	3	67	YOUR BODY'S CALLIN' (Jive 42220)	R. Kelly	65	26
	(Mercury 856 200)	Black Men United	17	12	68	I'M NOT OVER YOU (A&M/Perspective 0574)	Ce Ce Peniston	63	24
17	YOUR LOVE IS A 1-8-7 (Motown 2253)	Whitehead Brothers	20	5	69	WILLING TO FORGIVE (Arista 1-2680)	Aretha Franklin	61	27
18	HOW MANY WAYS (LaFace 4081)	Toni Braxton	12	20	70	FANTASTIC VOYAGE (Tommy Boy 617)	Coolio	68	23
19	WHEN CAN I SEE YOU (Epic 6173)	Babyface	18	22	71	EXPERIMENT (Fox 62965)	Jamie Foxx	77	4
20	ANY TIME ANY PLACE/AND ON AND ON		23	6	72	TONIGHT (Street Life 72392)	Sweet Sable feat. Nikke Nikole	66	11
	(Virgin 38435)	Janet Jackson	19	19	73	HIP HOP RIDE (EastWest 98240)	Da Youngsta's	71	7
21	GET UP ON IT (Elektra 64506)	Keith Sweat	27	4	74	WEEKEND LOVE/BLACK HAND SIDE			
22	FUNKDIFIED (So So Def/Chaos/Columbia 77523)	Da Brat	21	10		(Motown 2246)	Queen Latifah	72	20
23	PRACTICE WHAT YOU PREACH		26	10	75	WHY NOT TAKE ALL OF ME			
	(A&M/Perspective 0778)	Barry White	26	10		(Warner Bros. 18101)	Casserine	DEBUT	
24	ROMANTIC CALL (Epic 77624)	Patra feat. Yo Yo	21	10	76	I'LL REMEMBER (Tommy Boy 635)	Coolio	78	5
25	THROUGH THE RAIN (Polydor/Island 853 314)	Tanya Blount	33	5	77	9TH WONDER (BLACKITOLISM)			
26	BEFORE I LET YOU GO (Interscope 982-144)	Blackstreet	28	12		(Pendulum/EMI 58159)	Digable Planets	86	2
27	THIS D.J. (Violator/RAL/Island 853 236)	Warren G	31	6	78	WHAT MAKES A MAN (CHEAT ON A WOMAN)			
28	HONEY (Arista 2743)	Aretha Franklin	29	7		(MCA 54792)	Melvin Riley	87	2
29	I'VE HAD ENOUGH (EastWest 5727)	Cindy Mizelle	25	21	79	I'LL BE AROUND (GRP 3052)			
30	ALWAYS IN MY HEART (Qwest/Warner Bros. 6975)	Tevin Campbell	32	7		.. Russ Freeman & The Rippingtons feat. Jeffery Osborne	81	3	
31	VIBE (Illtown/Motown 2261)	Zhane	35	9	80	OLD BECOMES NEW (Big Beat/Atlantic 98236)	Groove U	80	5
32	I DON'T WANT TO KNOW (MCA 54919)	Gladys Knight	34	6	81	TAKE IT EASY (Weeded/Nervous 20094)	Mad Lion	82	11
33	IF ANYTHING EVER HAPPENED TO YOU		37	7	82	ALL THIS LOVE (MCA 54925)	Patti LaBelle	DEBUT	
	(Capitol 58241)	BeBe & CeCe Winans	37	7	83	TASTE YOUR LOVE (Uptown/MCA 54672)	Horace Brown	88	2
34	I'M ON MY KNEES (Mercury 858 968)	Jonathan Butler	36	7	84	DON'T FRONT (Step Son 7133)	Missjones	84	8
35	FLAVA IN YA EAR (Bad Boy/Arista 7-9001)	Craig Mack	24	13	85	PLAYAZ CLUB (Chrysalis/EMI 58267)	Rappin' 4-Tay	85	4
36	EVERYTHING IS GONNA BE ALRIGHT		42	3	86	MAKE UP YOUR MIND (RCA/PMD 62876)	Veronica Lynn	69	9
	(Perspective/A&M 8308)	Sounds Of Blackness	38	7	87	ERROR OF OUR WAYS (Motown 2269)	The Temptations	DEBUT	
37	WHEN A MAN CRIES (Virgin)	Tony Terry	22	24	88	PARTY (Epic Street/Epic 77400)	Dis-N-Dat	DEBUT	
38	PASS THE LOVIN' (MJJ/Epic 77576)	Brownstone	39	23	89	WHAT ABOUT US (Uptown/MCA 54861)	Jodeci	75	19
39	I MISS YOU (Silas/MCA 54847)	Aaron Hall	44	6	90	BLACK SUPERMAN (Ruthless/Relativity 5516)	Above The Law	DEBUT	
40	SENDING MY LOVE (Illtown/Motown 2242)	Zhane	47	4	91	WHOSE IS IT? (MCA 54849)	Melvin Riley	74	18
41	WITH OPEN ARMS (Capitol 58258)	Rachelle Ferrell	43	10	92	NONE OF YOUR BUSINESS			
42	TOOTSEE ROLL (Rip-It 6911)	69 Boyz	40	21		(Next Plateau/London/Island 857 578)	Salt-N-Pepa	83	9
43	WHERE DID WE GO WRONG (RCA/Caper 62989)	Blackgirl	49	6	93	90'S GIRL (Kaper/RCA 62865)	Blackgirl	89	18
44	THE RIGHT KIND OF LOVER (MCA 10870)	Patti LaBelle	45	17	94	THE CHOICE IS YOURS (Mercury 1259)	Emage	73	9
45	I'LL TAKE HER (Mercury 522 661)		52	3	95	FUNKY Y-2-C (Chaos/Columbia 77461)	The Puppies	90	14
		III AI Skratch & Brian McKnight	41	17	96	BRAND NEW (Elektra 64526)	Sista	91	7
46	NUTTIN' BUT LOVE (Uptown/MCA 54865)	Heavy D & The Boyz	54	4	97	BIGGEST PART OF ME (Reprise 18122)	Take 6	92	17
47	LET'S TALK ABOUT IT (EastWest)	Men At Large	51	11	98	THE PLACE WHERE YOU BELONG (from "Beverly Hills Cop III")			
48	SPEND THE NIGHT (Maverick/Reprise 18194)	N' Phase	50	25		(MCA 54807)	Shai	95	20
49	MAKE IT RIGHT (Giant 7137)	Lisa Stansfield	51	11	99	SOUTHERNPLAYALISTICADILLACMUZIK			
50	ACTION (EastWest 98260)		50	25		(LaFace/Arista 2-4070)	Outkast	93	13
		Terror Fabulous & Nadine Sutherland	50	25	100	GIVE IT UP (Def Jam/RAL/Island 853 316)	Public Enemy	94	13

URBAN

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PARTY J. McGowan, N. Orange, V. Bryant, H. W. Casey, R. Finch (Potlurburg/Harrick/Longnote, BMI)	88
PASS THE LOVIN' K. Kessie (Night Rainbow/Brown Girl/Kwakwani/Neas, Nutty & Capone/WB/Darm Whittington, ASCAP)	38
THE PLACE WHERE YOU BELONG C. Martin, D. Van Reuzelaar, G. Bright, M. Gay, T. Lawrence (Music Corp. Of America/Gasoline Alley/Cameo By Ramona/Vandy/MCA/Petrol Lane/G. Spot/Yppah/Sony Songs/Smitty's Son/Famous Music/Ensign Music)	98
PLAYAZ CLUB A. Forte (Rag Top, BMI)	85
PRACTICE WHAT YOU PREACH B. White, C. Levent, E. "Tony" Nicholas (Seven Songs Super Songs/Divided Music/Zomba/Warner-Tamertane/Rainal Music, BMI)	23
RIGHT KIND OF LOVER, THE J. Jam, T. Lewis (Flyte Tyne/New Perspective, ASCAP)	24
ROMANTIC CALL Howie Tee (Howie Tee/Irving Zomba/Aunt Hilda/Street Knowledge, ASCAP)	44
SENDING MY LOVE Naughty By Nature (9th Town/Naughty, ASCAP)	40
SLOW WINE D. Wiggins, The Whole Nine (Polygram Publishing)	61
SOUTHERNPLAYALISTICADILLACUMZIK Organized Noize (Gnat Boogie/Chrysalis, ASCAP/Staff Shirt/Organized Noize, BMI)	99
SPEND THE NIGHT R. Kelly (Zomba/R. Kelly, BMI)	48
STROKE YOU UP R. Kelly (Zomba, BMI)	6
SUMMER BUNNIES R. Kelly (Zomba/R. Kelly/Taking Care Of Business, BMI)	63
TAKE IT EASY KRS-ONE (Maksim, ASCAP)	81
TASTE YOU LOVE H. Brown, Butterized Tim Dawg, D. Hall (Zomba/Horace Brown/My Two Sons/Vanessa/Clyde Ous/WB/Stone Jam, ASCAP)	83
THIS D.J. Warren G. (Warren G, ASCAP)	27
THROUGH THE RAIN K. Jackson, E. White, P. Laurence (K-Jack Top 10/Nerosse, ASCAP)	25
THUGGISH RUGGISH BONE DJ Unek (Ruthless Attack, ASCAP/Dollaz-N Sense/Keena, BMI)	55
TOOTSEE ROLL 95 South (Downlow Quad, BMI)	42
TONIGHT Nikkie Nicole (Nikkie Duz It Music/MCA Music Pub., ASCAP)	72
TURN DOWN THE LIGHTS B. Watson, N. McArthur (Bobzz/Meltrre/Ecaf/Sony Songs, BMI)	15
U WILL KNOW Polygram/Polygram Int'l/Ab-choo/12 AM/Melodies Nude, ASCAP (N/A)	31
VIBE Naughty By Nature (9th Town/Naughty/Rodriguez/Almo, ASCAP)	16
WHAT ABOUT US (April DeSwing Mob/Saja/Trouzman/Devell-Up-Mo, BMI)	89
WHAT MAKES A MAN... M. Riley (N/A)	78
WHERE DID WE GO WRONG D. Allen (ATV Music/Penny Funk, BMI)	43
WHERE IS MY LOVE? Babyface (Rambush/MCA, ASCAP/Ecaf/Sony, BMI)	10
WHEN A MAN CRIES N/A (N/A)	37
WHEN CAN I SEE YOU Babyface, L. A. Reid, D. Simmons (Sony/Ecaf, BMI)	19
WHEN YOU NEED ME V. Beauford (MCA/Geffen/Ronnie Onyx, ASCAP)	54
WHOSE IS IT? M. Riley (MCA Music Pub./Deedee Dee Music, ASCAP)	91
WHY NOT TAKE ALL OF ME Cato (Alvie's House, BMI)	75
WILLING TO FORGIVE Babyface, D. Simmons (Ecaf/Sony/Warner-Tamertane/Boobie-Loo, BMI/WBM)	69
WITH OPEN ARMS R. Ferrell, D. Robinson (Feel The Beat Music/Stone Diamond Music Corp., BMI)	41
YOUR BODY'S CALLIN' R. Kelly (Zomba/R. Kelly, BMI/PPP)	67
YOUR LOVE IS A 1-8-7 K. Whitehead, E. Johnson, Dr. Dre, Snoop Dogg (Sony Tunes, ASCAP/KNI, BMI)	17

REVIEWS by M.R. Martinez



BLOODS & CRIPS: Bangin' On Wax 2...The Saga Continues (Dangerous/Pump/Warlock 9902). Producers: Ronnie Phillips & others.

The music comes harder, more correct. The pounding, relentless horror of the rhymes have scarcely softened. This second edition of the Bloods & the Crips swappin' lyrical gunfire is musically more cohesive under the direction of key producer Ronnie Phillips and several collaborators, including Tweedy Bird Loc, Duke-E-Fingaz, Lil Stretch & Big Wy and others. "Brothers To Brothers" sets a philosophical tone and urges collective peace among young black men. The rest is deep-fried gangsta rap with slammin' beats and some humor. The first single "Gs & Locs" is hard; "Can't Stop, Won't Stop" is quietly scary.

RON C: The C Theory (Profile 1454). Producers: Ron C & others.

Largely considered a regional act from Dallas after his first two releases, Ron C jumped out larger as a member of the group Nemesis. While some of the diverse musical styles from that group's album rubbed off on Ron, on this collection he still relies on heavy bass—spiced with some R&B and Caribbean sounds. First track "Mobbin'," features Ron's sister \$A\$ and will help gain some attention through video. A real sign of musical growth comes with the tracks "I Don't Really Wanna," a mid-tempo groover; the reggae-influenced "Bring Ya Body Here"; and the New Jack-esque "Freak (Big Baby)."



PARIS: Guerilla Funk (Priority 53882). Producer: Paris.

Armed with plenty of beats for your jeeps, Paris doesn't spare his social consciousness on this record. The beats and the message are deftly enhanced with a variety of musical textures, recognizable samples and straight-up musical tributes ("Outta My Life" is a rap replay of the Gap Band's "Yearning For Your Love" and the title track is pure George Clinton and Company). Paris finds a little room for tongue-in-cheek humor. But it is probably a little grubby, like the window of a cafe near an Oaktown industrial plant.

Story-telling and music come together best on with "Back In The Days."

SPEARHEAD: Home (Capitol CDP 291132). Producer: Michael Franti.



Franti is probably the heir-apparent in the cheeky, funky observations modalism that made Gil Scott-Heron a street poet laureate during the '70s and early '80s. This latest incarnation of bandmates is, at least musically, probably more conservative than the Disposable Heroes of Hiphoprisy or the seminal performance-art band the Beatnigs. Franti and company have some special songwriting guests. "Love Is Da Shit" and the folksy jazz vibe of "Positive" feature Franti with long-time collaborator Charlie Hunter; and Lenny Kravitz throws some of his funk melange on "Of Course You Can." "Dream Team" is a testament to this group's soul.

PICK OF THE WEEK

DA YOUNGSTAS: No Mercy (East-West 92370). Producers: Marley Marl, Kevin "K-Def" Hansford, Danté & others.

Perhaps because Da Youngstas have come to understand that they have broad appeal, they've come smoother on this, their third album. They have developed, however, a lyrical edge. But the trio is at its best when it creates a party sing-along, like on the album's first single, "Hip Hop Ride." Producer Marly Marl smoothly constructs the elements of that single and repeats the task on tracks like "No Mercy," "No More Hard Times" and "Grim Reaper." But other effective cuts include "Backstabbers," "Illy Filly Funk" and "Reality." These youngstas demonstrate that you can be a young African-American male and live past the age of 15. Peace.



URBAN

TOP 75 R&B ALBUMS

CASH BOX • OCTOBER 15, 1994

1	II (Motown 31453)	Boyz II Men	1	5
2	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	2	4
3	GROOVE ON (East/West 92416)	Gerald Levert	3	4
4	SONGS (Epic 57775)	Luther Vandross	4	2
5	READY TO DIE (Bad Boy 73000)	The Notorious B.I.G.	5	3
6	AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 41533)	Aaliyah	6	19
7	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	7	13
8	CHANGING FACES (Big Beat 92369)	Changing Faces	8	6
9	PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001)	Craig Mack	9	2
10	WE COME STRAPPED (Epic Street/Epic 57696)	MC Eiht feat. CMW	10	11
11	SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907)	Big Mike	11	14
12	BLACKSTREET (InterScope 92351)	Blackstreet	12	15
13	GET UP ON IT (Elektra 61550)	Keith Sweat	13	14
14	REGULATE...G-FUNK-ERA (Violator/RAL/Island 52333)	Warren G	14	17
15	JUST FOR YOU (MCA 10946)	Gladys Knight	15	4
16	GEMS (MCA 10870)	Patti LaBelle	16	17
17	FUNKDAFIED (So So Def/Chaos/Columbia 66164)	Da Brat	17	14
18	NUTTIN' BUT LOVE (Uptown/MCA 10998)	Heavy D & The Boyz	18	19
19	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	19	16
20	SUPERTIGHT (Jive 41524)	U.G.K.	20	4
21	12 PLAY (Jive 41527)	R. Kelly	21	39
22	COME (Paisley Park/Warner Bros. 45700)	Prince	22	7
23	GREATEST HITS 1980-1994 (Arista 18722)	Aretha Franklin	23	30
24	MUSE SICK-N-HOUR MESS AGE (Def Jam/RAL/Island 314 523 362)	Public Enemy	24	6
25	CREEP WIT' ME (Mercury 522661)	Ill Al Skratch	25	8
26	6 FEET DEEP (Gee Street 524016)	Gravediggaz	26	8
27	USHER (LaFace/Arista 26008)	Usher	27	4
28	SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 26010)	Outkast	28	22
29	PLAYTIME IS OVER (MCA 11068)	Immature	29	8
30	ON THE OUTSIDE LOOKING IN (Suave 40002)	Eightball & MJG	30	17
31	UNCLE SAM'S CURSE (Ruthless/Relativity 5524)	Above The Law	31	12
32	THE TRUTH (Silas/MCA 10810)	Aaron Hall	32	40
33	GHETTO LOVE (MCA 11016)	Melvin Riley	33	13
34	I'M READY (Qwest/Warner Bros. 45388)	Tevin Campbell	34	40
35	ANYTHING GOES! (Columbia 66160)	C+C Music Factory	35	7
36	IT TAKES A THIEF (Tommy Boy 1083)	Coolio	36	11
37	QUEEN OF THE PACK (Epic 53763)	Patra	37	33
38	SOMETHIN' TO BLAZE TO (Trak/Solar 72576)	Top Authority	38	31
39	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	39	46
40	FOR THE COOL IN YOU (Epic 53558)	Babyface	40	44
41	PEEP THIS (Fox 64364)	Jamie Foxx	41	11
42	DOGGY STYLE (Death Row/Interscope/AG 92279)	Snoop Doggy Dogg	42	38
43	HEART MIND & SOUL (Reprise/Warner Bros. 45375)	El DeBarge	43	17
44	DADDY'S HOME (MCA 11102)	Big Daddy Kane	44	3
45	PRONOUNCED JAH-NAY (Illtown/Motown 6369)	Zhane	45	31
46	ILLMATIC (Columbia 57684)	NAS	46	23
47	SERIOUS (Motown 0346)	Whitehead Brothers	47	4
48	BANGIN ON WAX 2...THE SAGA CONTINUES (Dangerous/Quality 6715)	Bloods & Crips	48	2
49	STRESS: THE EXTINCTION AGENDA (Hollywood Basic/Elektra)	Organized Konfusion	49	5
50	RACHELLE FERRELL (Manhattan/Capitol 93769)	Rachelle Ferrell	50	24
51	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM (Perspective/A&M 90062)	Sounds Of Blackness	51	24
52	AFTER THE STORM (MoJazz/Motown 0301)	Norman Brown	52	16
53	JOIN THE BAND (Reprise/Warner Bros. 45497)	Take 6	53	14
54	ABOVE THE RIM (Death Row/Interscope/AG 92359)	Soundtrack	54	28
55	ALL-4-ONE (Blitz/Atlantic/AG 82588)	All-4-One	55	24
56	janet. (Virgin 87825)	Janet Jackson	56	56
57	ANGELA WINBUSH (Elektra 61591)	Angela Winbush	57	28
58	MUSIC BOX (Columbia 53205)	Mariah Carey	58	43
59	NO MERCY (Atlantic 92370)	Da Youngsta's	59	2
60	YAGA YAGA (East/West/AG 92327)	Terror Fabulous	60	10
61	ILL COMMUNICATION (Grand Royal/Capitol 28599)	Beastie Boys	61	17
62	DIARY OF A MAD BAND (Uptown/MCA 10915)	Jodeci	62	35
63	VERY NECESSARY (Next Plateau/London/Island 828392)	Salt-N-Pepa	63	39
64	ENTER THE WU-TANG (36 CHAMBERS) (Loud/RCA 66336)	Wu-Tang Clan	64	39
65	LETHAL INJECTION (Priority 53876)	Ice Cube	65	37
66	FUNKIFIED (Wrap/Chiban 8133)	MC Breed	66	17
67	SAME AS IT EVER WAS (Tommy Boy 1089)	House Of Pain	67	14
68	1-800-NEW FUNK (NPG/Bellmark 71006)	Various Artists	68	9
69	21...WAYS TO GROW (Motown 0302)	Shanice	69	13
70	BREATHLESS (Arista 18646)	Kenny G	70	76
71	'N GATZ WE TRUSS (G.W.K./Chaos/Columbia 57294)	South Central Cartel	71	21
72	BLUNTED ON REALITY (Ruffhouse/Columbia 57462)	Fugees (Tranzlator Crew)	72	7
73	YOU STAY ON MY MIND (ICH 1170-2)	Tyrone Davis	73	12
74	OK (Chaos/Columbia 64281)	The Puppies	74	12
75	JEWEL OF THE NILE (RAL/Island 52336)	Nice & Smooth	75	13

THE RHYTHM

By M.R. Martinez



Emage, the One Love/Mercury Records act that recently released the album *Soul Deep*, recently held court with MCA Recording artist Aaron Hall, who congratulated the act on the album and its radioactive single "The Choice Is Yours."

MOJAZZ THANGS: National Basketball Assn. veteran power forward Wayman Tisdale, who recently joined the NBA's Phoenix Suns, dispelled any notion that his recent signing with MoJazz Records is a publicity stunt or an elaborate hoax when he and his band launched into a song called "Inside Stuff" at a noon showcase performance last week. His album, set to debut in the spring of 1995 (around the NBA playoffs, naturally), will be titled, naturally, *Power Forward*. A crush of media and MoJazz/Motown Records executives were on hand at West Hollywood's tony Melrose Ave. restaurant Creeque Alley (owned by former NBA star Norman Nixon) for the official unveiling of Tisdale's signing and for an opportunity to sample his playing.

He can play. One of his mentors, stellar bassist/producer Marcus Miller, said as much during the gathering. The Miller/Tisdale connection, Miller said, began seven years ago when Miller received a call from the NBA player asking him if they could meet and talk about bass playing during his next road trip to New York. "At first I didn't take it too seriously," Miller said. "But I was amazed at his talent. And I mean he's totally talented. He can not only play basketball and play bass, but he can be an extremely funny guy, too."

Tisdale's album will include a mixture of originals and covers. Tisdale and company have had the opportunity to hone their vibe opening for acts like George Duke, David Sanborn, Grover Washington, Jr. and label-mate Norman Brown (more on him further down). The Ft. Worth, TX-native was intrigued by music and the bass before sports. But his athletic skills blossomed and earned him a scholarship to the University of Oklahoma where he earned All-American honors as a true freshman. Still, music, he says, served as a therapeutic outlet. His mentors from afar were Miller, Stanley Clarke and George Duke.

MoJazz senior director Bruce Walker aptly noted that the signing of Tisdale to the label will provide "endless marketing opportunities," and said in a written statement: "The addition of such a highly-skilled musician who also happens to be a professional athlete is going to provide just another innovative and exciting way to expose jazz to both the aficionado as well as consumers that may not have been as aware of the influence of jazz in the '90s'...And then there is the very first artist released by MoJazz, Norman Brown. Speaking to *Cash Box* recently about his tour with soul siren Patti LaBelle, Brown said, "I'm looking forward to performing in front of an audience that Patti draws. It's a challenge that I'll enjoy. I think some people will be there to see me, too."



By M.R. Martinez

THE RHYME



Mercury Records rap artist-cum-actress Nefertiti (center) recently connected at an industry event that attracted Sean "Puffy" Combs (left) and L.L. Cool J. They took the opportunity to discuss Nefertiti's new album project, slated for early 1995, and her feature film debut in the Melvin Van Peebles-directed *Panther*, currently in production.

SOUND NIBBLES: Hydroplaning in the wake of the ankling of Russell Simmons' Def Jam/RAL Records from the Sony Music Group to the Island Records/PolyGram Group Distribution umbrella group is Los Angeles-based Outburst Records, which joined the RAL world with the release of Long Beach, CA rapper Domino's now Gold self-titled album. While acknowledging his company's growth under the direction of Sony Music executive Don Jenner, Outburst president "Anti" Lewis said, "We're firmly ensconced in RAL's pipeline and at this time quite pleased with the arrangement. We have several development groups waiting in the wings for release at Outburst/RAL." Domino's fourth single, "Long Beach Thang," is currently in release....Video meets film meets soundtrack and who knows, is an interactive CD-ROM release far behind? Of course we're referring to the film and soundtrack based on the the video game *Streetfighter II*. The Dec. 22nd Universal Pictures release *Streetfighter*, starring martial artist/actor Jean-Claude Van Damme, Raul Julia and Wes Studi, will be preceded on Dec. 6 by a star-studded soundtrack album to be released by Priority Records. It will be the first soundtrack for the label. Two-sport star Deion "Primetime" Sanders will perform the title track with rap performance icon Hammer on the title track to the soundtrack album, which will also feature folks like Ice Cube, Paris, Nas, Public Enemy, L.L. Cool J, Craig Mack, The Pharcyde, Anotha Level, Ahmad with Raz Kaz and Saafir and the Bums. Sanders, Hammer and Van Damme will team for a video featuring the title music track. The video game *Street Fighter II* has sold more than 12 million copies. The film, a Edward Pressman/Capcom Co., Ltd. Production, is set to open on more than 2,000 screens nationwide....Fly Records, Inc. is a new independent record company dealing with R&B and rap which is located near a less-travelled path for such music—Farmingdale, N.Y. Fly Records chairman/CEO Stan Stecker recently announced the label's first signing is Selena Wilson and that the executive staff consists of president John Kenneth; executive v.p. Linda Stecker; promotion director Debra Spagna; and A&R director Tom Chianti. The company expects product out in two months.



Quo members Syco Smoove (left) and Kaos (right) are benefitting from the production and mixing wizardry of New Jack Swing architect Teddy Riley, who they are pictured with above in the studio during mixing of their single "Blowin' Up" from the forthcoming self-titled album on Michael Jackson's MJJ Music label, distributed through Epic/Sony Music.

TOP 25 RAP SINGLES

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1	TOOTSEE ROLL (Down Low/Rip-It 6911)	69 Boyz	2	16
2	JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	The Notorious B.I.G.	1	7
3	FLAVA IN YA EAR (Bad Boy 7-9001)	Craig Mack	3	9
4	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	Bone Thugs N Harmony	5	7
5	THIS D.J. (Violator/RAL/Island 853 236)	Warren G	4	11
6	BOP GUN (ONE NATION) (Priority 53161)	Ice Cube	6	11
7	I'LL TAKE HER (Mercury 856 124)	III AI Skratch feat. Brian McKnight	11	3
8	I SAW IT CUMMIN' (PMD/RCA 62952)	PMD	9	5
9	AFRO PUFFS (Death Row/Interscope 5759)	The Lady Of Rage	10	10
10	HERE COMES THE HOTSTEPPER (Columbia 77614)	Ini Kamoze	16	3
11	HIP HOP RIDE (EastWest 98240)	Da Youngsta's	14	5
12	TAKE IT EASY (Weeded/Nervous 20094)	Mad Lion	13	13
13	NUTTIN' BUT LOVE (Uptown/MCA 54865)	Heavy D & The Boyz	8	13
14	FUNKDAFIED (So So Def/Chaos/Columbia 77523)	Da Brat	7	18
15	ROMANTIC CALL (Epic 77624)	Patra feat. Yo Yo	12	9
16	BACK IN THE DAY (Giant/Reprise/Warner Bros. 18217)	Ahmad	15	21
17	9TH WONDER (BLACKITOLISM) (Pendulum/EMI 58159)	Digable Planets	DEBUT	
18	FUNKY Y-2-C (Chaos/Columbia 77461)	The Puppies	17	14
19	FO ALL 'YALL (So So Def/Chaos 77593)	Da Brat	DEBUT	
20	SOUTHERNPLAYALISTICADILLACMUZIC (LaFace/Arista 2-4070)	Outkast	21	14
21	BREAK DOWN (Jive 42244)	Fu Schnickens	DEBUT	
22	I USED TO LOVE HER (Relativity 1209)	Common Sense	23	2
23	BLACK SUPERMAN (Ruthless/Relativity 5516)	Above The Law	DEBUT	
24	I GOT A LOVE (Elektra 64513)	Pete Rock & C.L. Smooth	20	3
25	I THOUGHT I SAW A PUSSY CAT (Lynch Mob 0001)	K-Dee	25	2

RAP REVIEWS

By Dr. Bayyan

HEAVY D & THE BOYZ: "Black Coffee" (Uptown/MCA 3169).

Heavy D & The Boyz demonstrate why they have become one of the most enduring rap acts in the business. Musically this single can fit a number of hip-hop tastes—from straight-up dance desires to carefully couched messages about the power of black womanhood. Of the four mixes offered, the Extended LP Mix has the most musical and lyrical vibe.

QUEEN LATIFAH: "I Can't Understand" (Motown 374631228).

Whatever it is Queen Latifah can't understand about people challenging her reign as the female monarch of this music, there should be little doubt that she can tell a story that will give everybody the "411" tip on life, love and soul. The music bops along fairly briskly and fits the many questions that the Queen ponders. This is radio-ready.

QUO: "Blowin' Up (Don't Stop The Music)" (MJJ Music/Epic 6501).

The duo Quo comes harder on this record than some other pre-teen, mighty-mite rap groups have come on their early outings. This track is more attractive than it might be because of the mixing and production by New Jack Swing master Teddy Riley. The young rappers have plenty of attitude to go along with the loping funky track.

INTERNATIONAL

News From The United Kingdom

By David Courtney

VH-1 HITS THE AIR: VH-1 went on air last week and if the initial show was any indication to go by, then I believe it will be as successful as it is in the States. VH-1 (MTV for grown-ups) caters to an audience that has long been ignored in this country and one that is without doubt the biggest album-buying sector.

A MONSTER FOR R.E.M.: R.E.M.'s *Monster* album achieved the biggest first week sales in the U.K. of any album for five years to become the U.K.'s 500th #1 last week. The album established an unassailable lead with ten times as many sales as its nearest competitor, *Massive Attack*. The album sold 131,000 copies in the first four days of being on sale and looks set to top 200,000 in its first week.



R.E.M.'s Michael Stipe: suffering from a massive sales-induced headache

PHONOGRAM UP IN ARMS: Phonogram is considering legal action to block the worldwide deal struck between Rick Rubin's American Recordings and BMG International. On Monday, RCA delivered Def American's three delayed releases—Johnny Cash's *American Recordings*, Danzig's *IV* and Slayer's *Divine Intervention*. Under the new agreement, RCA is providing marketing and sales support for the

three American releases in the U.K., which will be followed by the Black Crowes' *America* on October 31 and albums by Pete Dinklage and Sir Mix-A-Lot next month.

ROEDY TAKES ON THE WORLD: MTV Europe head Bill Roedy has taken on new global responsibilities at the international music channel. Roedy, who oversaw the launch of new music channel VH-1 in the U.K. last week, has become president, international MTV Networks, responsible for the management of MTV Europe, MTV Latino, two Asian networks planned for launch at the end of the year and joint ventures MTV Brasil and MTV Japan. Roedy will report to MTV Network's CEO Tom Freston, who was in London last week to unveil VH-1.



Epic Records and Sony Music Entertainment execs were on hand for Luther Vandross' September 13 performance with the London Symphony Orchestra at the Royal Albert Hall. The next week, Vandross' new Epic/LV album *Songs* entered the U.K. charts at #1. Seen backstage are: (l-r) Robert Bowlin, Sony Music International president; David Glew, Epic Records Group chairman; Vandross; Paul Burger, SME U.K. chairman/CEO; Michele Anthony, exec v.p., SME; and SME, Europe president Paul Russell.

BERGMAN ELECTED TO SESAC: ASCAP president Marilyn Bergman has been elected as president of SESAC, the international umbrella organization for performing rights societies. Bergman's new position, confirmed at the SESAC 39th Congress in Washington, D.C., will not affect her responsibilities at ASCAP where she became president eight months ago.

SONY INTRODUCE PIRACY STAMP: All Sony releases will be marked with a new anti-piracy stamp by the end of the year. The mark, stamped on the bottom right-hand corner of the front window of all CD jewel cases produced at Sony's manufacturing plant in Salzburg, Austria, is being introduced throughout Europe over the coming month. A spokesperson for the company says the new mark is designed to allow consumers to distinguish between pirate product and legitimate releases.

WELLER SIGNS WITH BMG: BMG Music Publishing has signed a long-term deal with ex-Jam and Style Council frontman Paul Weller after four months of negotiations. Weller has been without a publishing deal since the release of his second solo album, the Mercury Music Prize-nominee *Wild Wood*, last September.

U.K. SINGLES CHART: #1 for the third week is Whigfield's "Saturday Night." #2 is "Always" from Bon Jovi. #3 is "The Rhythm Of The Night" by Corona. Up one place to #4, Cyndi Lauper's "Hey Now (Girls Just Want To Have Fun)." Highest entry this week is at #5, Madonna's "Secret." The highest climber of the week at #6 is a cover of the old Equals hit "Baby Come Back" by Pato Banton. Still at #7, "Steam" from East 17. Down two places to #8, "Stay" by Lisa Loeb. #9 is "Sweetness" from Michelle Gayle. And #10 is "Endless Love" by Luther Vandross & Mariah Carey.

U.K. ALBUM CHART: This week's highest entry at #1 is *Monster* from R.E.M. #2 is Cyndi Lauper's *12 Deadly Cyns, And Then Some*. Down two places to #3, *Songs* from Luther Vandross. New in at #4: *Protection* from Massive Attack. Up and down the charts like a yo-yo, *ParkLife* from Blur moves back up to #5. #6 is *From The Cradle* by Eric Clapton. At #7, *The Three Tenors In Concert 1994*. New in at #8: *If The Beatles Had Read Hunter..The Singles* from The Wonder Stuff. Moving up from #26 to #9 is *The Commitments* (OST). #10 is *Definitely Maybe* from Oasis. And the highest climber this week is at #26, *The Cranberries' Everybody Else Is Doing It, So Why Can't We*.

U.K. MUSIC VIDEO CHART: Holding on tight to the #1 slot: Carreras, Domingo & Pavarotti, *In Concert 1994*. #2 is Take That's *Everything Changes*. Highest entry at #3 is The Wonder Stuff's *Greatest Hits*. Tina Turner's *What's Love Live* is #4. Joe Longhorne *Live* is at #5. Peter Gabriel's *Secret World Live* is #6. At #7, Elvis Presley's *This Is Elvis*. #8 is Take That's *The Party (Live At Wembley)*. Bill Whelan moves back up to #9 with *The River Dance For Rwanda*. Queen drop down to #10 with *Live In Budapest*. Highest climber of the week at #12 is Take That's *Take That & Party*.

THE U.K. TOP 10 RENTAL VIDEOS

1. *Philadelphia* (Columbia)
2. *Blink* (Guild)
3. *Malice* (PolyGram)
4. *Shadowland* (CIC)
5. *In The Name Of The Father* (CIC)
6. *The Three Musketeers* (Buena Vista)
7. *Mother's Boys* (Guild)
8. *A Perfect World* (Warner Home Video)
9. *Free Willy* (Warner Home Video)
10. *Wayne's World* (CIC)

—courtesy Titles Video, for the week ending October 8, 1994.



News From Japan

By Sachio Saito

THE TOTAL REVENUES OF TOSHIBA-EMI for the 26th fiscal term (April 1, 1993 to March 31, 1994) set a new record for the company with \$797 million. This included three subsidiary companies, **Taurus Records**, **Zero Corporation** and **Clear Sky Corporation**. This represents a 5.69% rise over the prior fiscal \$754 million term, which had been considered slow by the company. The company said this shows they have come out of a long stagnation. Breaking down the total revenues: CDs showed 78.6% of the total with \$626 million, up 19.73% over the prior fiscal period of \$523 million; analog records, \$1.6 million, 0.2% of the total, a 82% drop from last year's \$8.5 million; MTs were \$27.9 million, 3.5% of the total and a 23% drop; video softwares were \$88.9 million, 10.1% of the total, 26% down. Of the total, local repertoires were \$532.32 million, 72.2% of the total, up 6.92% from \$497 million. International repertoires were \$204.68 million, 27.8% of the total, up 15.8% over last year's \$176.76 million. The main works contributing to the sales were: *Yenus* (Koji Yoshikawa); *Kiss (Original Love)*; *Run* (Tsuyoshi Nagabuchi); *U-Miz* (Yumi Matsutoya); *Now And Forever* (Richard Marx) and *Paul Is Live* (Paul McCartney).

- 2 2 GANBARIMASHOU (Victor)..... SMAP
- 3 3 SPY (WEA Japan) Takayuki Makihara
- 4 5 HELLO MY FRIEND (Toshiba EMI) Yumi Matsutoya
- 5 6 HEART (Pony Canyon) Chage & Aska
- 6 7 VIRGIN BEAT (Toshiba EMI) Kyosuke Himura
- 7 4 MARIA (Zain) T-Bolan
- 8 - BOY MEETS GIRL (Avex) Trf
- 9 9 MISS YOU (For Life)..... Miki Imai
- 10 8 KONNA SOBANI IRUNONI (Bgram) Zard



Paul McCartney: Alive and selling for Toshiba-EMI in Japan

The second six months of the term (September 1993 to March 1994) were down 3.1% and 8.4% from the prior six months and the comparable period of the prior fiscal year respectively with \$392 million, in which CDs showed 78.7% with \$309.19 million.

TOKUMA JAPAN COMMUNICATIONS has established a new label, **Wildjumbo**, which, according to the company, will have its first release Oct. 25, 1994.

LOCAL 45s TOP 10

TW LW

- 1 1 KOISHISATO SETSUNASATO KOKOROZUYOSATO
(Epic Sony) Ryoko Shinohara

LOCAL CDs TOP 10

- 1 - DEEN (Bgram)..... Deen
- 2 1 ATOMIC HEART (Toys Factory) Mr. Children
- 3 4 IMPRESSIONS (EastWest Japan) Mariya Takuchi
- 4 2 A PLACE IN THE SUN (For Life) Miki Imai
- 5 - SWEET HEART (Fun House) Takako Okamura
- 6 3 BABY FAITH (Epic Sony) Misato Watanabe
- 7 8 BILLIONAIRE BOY MEETS GIRL (Avex) Trf
- 8 - HIDEAKI TOKUNAGA LIVE (Apollon) Hideaki Tokunaga
- 9 6 LIFE (Toshiba EMI) Kenji Ozawa



- 10 - II (Polydor) Boyz II Men

Film Reviews

TriStar's *Only You* Is Lushly Romantic

By John Goff



Joaquim De Almeida, Robert Downey, Jr., Bonnie Hunt and Marisa Tomei on the way to love in Italy.

THERE'S ALWAYS ROOM FOR ROMANCE. Actually there is a *need* for romance and when one destined relationship—sort of like *Sleepless In Seattle*, sort of like *Roman Holiday*—comes along, audiences respond. Well, the whole world responds to **romance**. Everyone, at one time or another, has been in love—or thought they had; and whether you have or just thought you were, the feeling's the same, so everyone can relate if the situation is presented with romantic feeling.

Only You has that feeling. Debuting screenwriter Diane Drake's story has a few holes, a few quick gloss-overs, but with the central theme being the destiny of love, with "destiny" taking on an intangible mythic meaning (albeit a manipulated one here) for most of the movie, what's a few unreal moments if we feel good when it's over?

And director Norman Jewison, combining an Audrey Hepburn-evocative appearance from Marisa Tomei and the lush, romantic photographing of lush, romantic Italian locales by Sven Nykvist, makes an audience feel good about romance.

The Hepburn evocation through images of Tomei is very deliberate and even goes so far as to pay tribute to *Roman Holiday* with Tomei and co-star Robert Downey, Jr. re-creating a portion of a scene from that film at the Boeca della Verita (Mouth of Truth). And there are moments when the photographing of Tomei recalls the care taken with the female stars of those bygone eras, when she is immaculately coiffed, made up, color-coordinated with costume, absolutely perfect lighting, that simply take one's breath. Those moments in the past and here were designed by the filmmakers to *make* this creature mythic, to make you fall in love with that on-screen vision, to manipulate your emotions through the sheer beauty of that creature and her surroundings. And it works. It always has and it always will if and when filmmakers take the time. Jewison and Nykvist took the time.

Tomei is deft with the comedic-romantic timing and moves the audience to feel the romance she seeks, bringing us into her belief. She is teamed with Robert Downey, Jr. who is equally adept at the light comedy-romance. Bonnie Hunt, however, has the most completely written role of the piece. We know more about her and can realistically identify with her. It is the role that keeps all the pieces grounded: the woman who sees the world through realistic eyes but who wants romance in her life. Hunt does a wonderful job with it while also playing it into the whole tapestry of the piece. On either side of Hunt as husband is Fisher Stevens and Italian romancer Joaquim de Almeida on the other. De Almeida, coming off a serious turn in *Clear And Present Danger*, showcases himself to good advantage here with a smooth change of pace. Stevens is as solid a character actor as is around today. Billy Zane turns up as a red herring set up by Downey in an almost parody role but handles it neatly.

Nykvist doesn't miss anything of romantic Italy with his camera. He literally takes you there, wraps the characters in the settings like in a blanket.

If you've ever been there he takes you back. If you haven't, you can experience it. Simply wonderful.

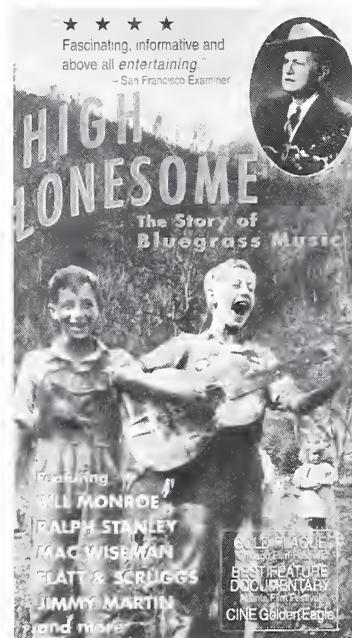
Rachael Portman's music nicely supplements the feelings with her score and utilizes wonderfully romantic music. Opening credit music hears Louis Armstrong performing Buck Ram and Ande Rand's "Only You," which isn't as romantic as The Platters' version, who had the big hit. And it justifies the title, changed from *Just In Time*, which really fit the story better but isn't quite as romantic. Michael Bolton performs "Once In A Lifetime," written by himself, Diane Warren and Walter Afanasieff for the film, and it seems a good bet for Academy contention.

Jewison, Cary Woods, Robert N. Fried and Charles Mulvehill produced the TriStar Pictures release, Fried/Woods Films and Yorktown Productions, Ltd. production.

Vid Reviews

High Lonesome, The Story of Bluegrass Music

By John Goff



HIGH LONESOME IS QUITE SIMPLY a wonderful piece of documentary filmmaking. Writer/director Rachel Liebbling, who also co-produced with Andrew Serwer, has invested the work with a tremendous sense of history via archival footage of the times—dating back to black & white Depression era clips thru to the present—all focused on bluegrass music and/or its proponents and working person supporters. And most impressive, infused into every frame from beginning to end, is an incredible ground-level honesty, palpably emanating from the music's performers and fans; simplicity, joy of living and honesty. Their honesty and follow-up feeling of gratitude is refreshing in the world of music—Hell, in *anything*.

"High Lonesome" is a *sound* pioneered by the acknowledged "father of bluegrass," mandolin-picking Bill Monroe, who is still practicing and whose career is followed along with The Stanley Bros., Mac Wiseman (who also serves as a warm narrator), Jimmy Martin, Lester Flatt & Earl Scruggs, The Osborne Bros., Jim & Jesse, The Seldom Scene, Sam Bush, Alison Kraus, The Nashville Bluegrass Band and others. Monroe gives a verbal history of the music from his earliest memories in the Appalachian Mountains, where it was brought over from Scottish-Irish-African origins and then combined. He says he wanted to get as "high and lonesome" as he possibly could. And he has been there, at the top, since he began.

But the honesty is overwhelming as the musicians and fans speak of the music. These fans are not the mall-crawlers, stadium-venue electronic heads. These are people of the soil who simply prefer the acoustic sound of bluegrass and the nearness of its players, and when we see their concerts on film here, from old footage to present footage, we see them in outdoor, near-picnic, family gathering settings in trees. They are all one and the same and both sides recognize that.

The piece is also filled with the bluegrass music from its beginning to the present, with damned-near every song ever played...one of the richest 95-minute periods you'll ever spend, whether you like the music or not. *High Lonesome* is a Northside Films production by Rachel Liebbling, presented theatrically by Tara Releasing and distributed on home video by **Shanachie Entertainment Corp.**

MEDIA / SCHMOOZE

Vid Biz

By J. G.



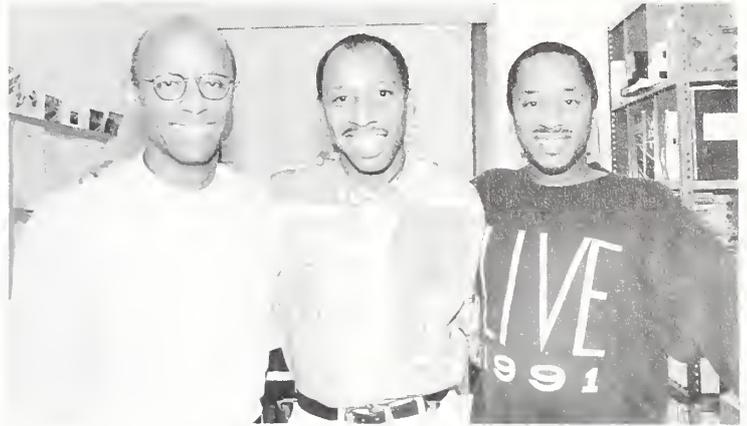
THERE ARE SOME DELICIOUS vids out for the month of October and you're not going to find anything to bring back great memories with better than the *Flashbacks* series out of V.I.E.W. Video. Largely culled from the variety show heyday of TV during the '60s and '70s, you see **The Ike & Tina Turner Revue** doing "Proud Mary," "Get Back" and "She Came In Through The Bathroom Window"; **Bo Diddley** in a "Jam Session"; **Lou Rawls & Freda Payne** doing "Oh, Happy Day"; and **Gladys Knight & The Pips** with "I Don't Wanna Do Wrong" on the *Soul Sensations* cassette. *Easy Lovin'* showcases **Sonny & Cher** (before her makeover trips) with "I Got You Babe" and **Tom Jones** with some tape-melting heat from **Raquel Welch** (who looks like she intends to devour the singer later) in a glossy "I (Who Have Nothing)." Jones and Welch team up on the *Pop Parade* cassette also with a R&R medley that's *HOT* (makes you wonder what was going on between those two back then). These first three cassettes also include early **Linda Ronstadt** ("Long, Long Time"), **Jim Croce** ("Operator" & "You Don't Mess Around With Jim"); **Kenny Rogers & The First Edition**

("Cherish" & "Take It Easy"); **The Carpenters** ("Superstar"); **Bobby Darin** ("If I Were A Carpenter"); **The 5th Dimension** with a medley of their hits; **Lou Rawls**; and **Dionne Warwick**. Each performer or group also gets a Trivia question (i.e.: "Who was Linda Ronstadt's original back-up group?"—The Eagles; "What's a 'Bo Diddley'?"—a one-stringed African instrument.) somehow related to the performer. Each cassette is 30 minutes.



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OCTOBER FEATURE VIDS: The one chewing up the market right now is **Steven Spielberg** and **Universal Home Video's** *Jurassic Park*. What a monster!...But the best of the lot in this area, human and story-wise, is the **Columbia/TriStar Home Video** release of the **Shirley Maclaine-Nicholas Cage** starred *Guarding Tess*, a tale of a former First Lady and her Secret Service crew of bodyguards...some fine performances from the two actors in a touching little story. Also out of **C/TSHV** is *Cops And Robbersons*, a so-so comedy with **Chevy Chase** and **Jack Palance**....From **Warner Bros Home Video** there is a touching serio-comedy *With Honors* with another fine performance from **Joe Pesci** as a homeless person turning Harvard student **Brendan Fraser** around. It makes a good point; and a disappointing *The Hudsucker Proxy*, which proves **Paul Newman's** better at drama than farce...*The Snapper* is a little-known Irish comedy brought over by **Miramax Home Video** and a delight. Discover it...**Buena Vista Home Video** brings out the **Disney** properties here with *White Fang II*, a slick adventure dog/young man tale spun off the old **Jack London** original tale; *Golden Gate*, **Matt Dillon** starrer; *Sirens* with supermodel **Elle MacPherson** and current-flavor heartthrob **Hugh Grant** (of *Four Weddings And A Funeral* notoriety); *The Inkwell*; and *Holy Matrimony*.



Jeffrey Osbourne, guest vocalist on **Russ Freeman & The Rippingtons** GRP single and video of the old **Spinners** song "I'll Be Around," recently visited New York's **WQCD/CD 101.9 FM Radio**. Shown (l-r): **Doug Wilkins**, senior director, national promotion, GRP; **Osbourne**; and **Steve Williams**, assistant program director, WQCD.



Atlantic recording group Stone Temple Pilots was recently in New York City to perform live on the "MTV Video Music Awards" at **Radio City Music Hall**. The label took the opportunity to present the band with their **RIAA double-Platinum** awards for their second album *Purple*. Released in June, the album entered the **Pop charts** at #1 and has remained in the top 10 ever since. Shown backstage at **Radio City** are, from left: STP manager **Steve Stewart**; **Warner Music-U.S.** president/COO **Doug Morris**; **A*Vision Entertainment** president **Stuart Hersch**; **Robert DeLeo**, **Dean DeLeo** & **Scott Weiland** of STP; **Atlantic Records** president **Danny Goldberg**; **Atlantic A&R** rep **Tom Carolan**; **Eric Kretz** of STP; **Warner Music-U.S.** exec. v.p. **Mel Lewinter**; **Atlantic** senior v.p. **Jason Flom**; **Atlantic** exec. v.p./g.m. **Val Azzoli**; and **Atlantic** v.p./video promotion & media development **Linda Ferrando**.



"EVERYBODY SAY 'GREASE!'"—'60s bopper **Jimmy Angel** steadfastly maintains his devotion to original rock 'n' roll, and with the **Ace** recording artist's *From Rock & Roll Heaven* popular abroad, who's to say it won't be sweeping our nation yet again? Helping to start a groundswell of support outside the **Virgin Megastore** in L.A. are (l-r): **Art Fein**, music entrepreneur; **Gary Tannenbaum**, senior buyer for **Virgin Megastores**; **Angel**; and **Nicola Rae Ronco & Dani Friedman**, *Cash Box* staffers.

Talent Reviews

Nine Inch Nails

By Steve Baltin

UNIVERSAL AMPHITHEATRE, UNIVERSAL CITY, CA—The lights go down to complete blackness, a thundering wall of sound pounds in the dark...behind a curtain a figure struggles to make his way to the front of the stage, taking every precious second, making the standing fans dizzy with anticipation. Then when they are at their most frenzied, and only then, the curtain goes up and the five men on stage begin their assault. Welcome to the world of Nine Inch Nails, where music and drama merge as one thanks to director and orchestra leader Trent Reznor.

As a result of Reznor's antics, the Nails' shows are quickly garnering a reputation as one of the most remarkable events in the world of music. The band proved the word-of-mouth true with a riveting 90-minute-plus performance to kick off their sold-out four night stand at this amphitheatre.

Opening with an inspired strobe-lit version of "Mr. Self Destruct," the song that opens the band's recent #1 album *The Downward Spiral*, Reznor led his live band through a set designed to overload the visual and auditory senses. By the time the group reached the third number, the explosive "March Of The Pigs," the audience had succumbed, throwing away any inhibitions, willing to follow their leader anywhere.

Reznor's rapport with his fans transcends even the strongest bonds previously seen between artists and fans to move into the area of cultdom. Demonstrating an anger on stage that can only be genuine, Reznor taps into something in his largely adolescent fan base, though his ap-

peal is certainly not limited by age or amount of black clothes hanging in the closet (as evidenced by the number of frat boys in the crowd). Thus, in an industry where the performers take on the stature of friends and gods, Reznor serves as some kind of messiah.

That only made the performance all the more dazzling, particularly on the track "I Do Not Want This," found on *The Downward Spiral*, where Reznor replaced the chorus of "Don't you tell me how I feel" with a primal scream of "Don't you build me up" that will likely resonate in the ears of those within hearing distance for some time to come.

The impact of his words should not be underestimated. Beneath the industrial sound on the surface, even down below the pop tendencies lurking under the surface, down in the depths rests a message that should be heard. Reznor shows an understanding of isolation that's driven poets and philosophers mad for centuries. That message made the single most powerful moment of the evening the ballad "Hurt." The song, which closes *The Downward Spiral*, speaks louder in its softness than anything else the artist has done previously. Sample lyric: "What have I become my sweetest friend/Everyone I know goes away in the end/You could have it all." Finally he surmises, "I will let you down/I will make you hurt."

The song probably would have stood triumphant on an empty stage, but Reznor took his flare for the dramatic to new heights with "Hurt." Turning the curtain into a screen, Reznor juxtaposed a ghostlike image of himself singing with stark black and white pictures of wounded animals, children and soldiers that made the heart ache and left the audience obviously drained.

After leaving himself so vulnerable, Reznor and friends came back with a vengeance, dragging the empty souls of his crowd back up to the level of anger that he showed. After playing with his fans for a couple of numbers, teasing them with the threat of explosion he'd exemplified with flying microphones and a few leaps into the moshing pit, Reznor attacked with the hit, "Down In It." The song, which was one of their first to get airplay, was

brutal as the band tore apart their elaborate stage, both figuratively and literally, culminating with Reznor clotheslining one of his players, who responded by kicking a roadie. Sensing the kill the way a vampire smells blood, the group immediately launched into their biggest hit pre-"Closer," the tune "Head Like A Hole." Following a roaring version of the song, aided by the crowd's sing-along of the chorus, "Bow down before the one you serve, you're going to get what you deserve," the group left the stage, leaving the audience on their feet as they had been through the entire performance.

Coming back for the encore, Reznor dedicated the first song to the fans in the pit, who went wild as the group went into "Closer." If the image of 6,000 fans waving their fists and chanting the chorus of "Head Like A Hole" would've scared the hell out of the religious sect of the Republican party, the picture of 6,000 kids screaming "I want to fuck you like an animal," would've given Pat Robertson and friends a collective heart attack. Things quieted down a bit as the band did a fairly straight-forward version of "Dead Souls," their contribution to the soundtrack of the film *The Crow*.

The night ended with the lovely ballad, "Something I Can Never Have," from their first album, *Pretty Hate Machine*. Like "Hurt," the song stood out in contrast to the industrial-rock pounding of the rest of the night.

Florida natives Marilyn Manson, who were the first band signed to Reznor's Nothing label (a subsidiary of Interscope, the label he records for), opened the show with a set of their devil rock. The group's first line was "I am the god of fuck" from the lovely little ditty "Cake And Sodomy." The five-piece group did get the crowd going, especially the two kids banging their heads back and forth who resembled "Beavis And Butt-Head." And the frontman for Marilyn did get off the funniest line of the night when he commented between numbers, "What's the law for statutory rape in California? Because I really wanna make some of you eighth graders—girls and boys—feel like ninth graders tonight."

But all Marilyn Manson did was demonstrate what separates NIN from the rest of the pack. Try as you might, and countless wanna-be rock stars have tried, you can't package *it*. You either have that living-on-the-edge charisma of danger or you don't, and Reznor has it in spades, making for a concert experience that may only come across once in a lifetime. You know what they say, "You never forget your first time." That can definitely be said for a NIN show, as well.

Morphine

By Steve Baltin

THE TROUBADOUR, WEST HOLLYWOOD, CA—There's an old jazz saying, "It don't mean a thing, if it ain't got that swing." The same can be said of experimentation, which don't mean a thing if it's not executed. But in a music industry crying out for something different, new can be a thing of beauty. Such was the case with Morphine's stop in the L.A. area recently.

Morphine are a Boston-based "rock" trio comprised of Mark Sandman on bass and vocals, drummer Jerome Deupree and Dana Colley on saxophone...that's right, a rock band with no guitar. Their college rock/jazz/blues fusion, which their bio refers to as "low-rock," is the perfect complement for Sandman's deep blues voice. Previously heard in the unjustly overlooked blues/rock outfit Treat Her Right (who had a minor hit with the song "I Think She Likes Me"), Sandman creates a contemporary world for the aching lovers who resided in the blues classics of the first half of the 20th century. That recurring theme can be found in much of their *Cure For Pain* album released on Rykodisc earlier this year.

Though that album provided most of the material for their 90-minute set, including the album's title track during the encore, the band did devote a lot of time to new unreleased material (as of now, their next album is due for release in February of '95). The newer songs seemed to blend right in with the earlier works, giving Morphine a distinctly recognizable sound that will likely serve as their trademark as they grow in popularity—an event that is almost inevitable.

Morphine create a sound so hypnotic that you follow them into their world of back-alleys and broken hearts, becoming entranced in a separate realm. It's not until one exits the club that you unfortunately re-enter reality. With a sound like theirs, give me Morphine's world anyway.



News From U.S. & Latin America

by Hector Resendez

OCTOBER MARKS AN IMPORTANT MILESTONE for the Latin jazz industry. Sony enters into the foray with a solid contender. He's **Nestor Torres**, one of the most prestigious flautists in not only Latin jazz, but in the Salsa arena as well.

In a recent telephone interview with Torres from San Juan, Puerto Rico, the amiable artist spoke candidly about his project, *Burning Whispers*, for the Sony Latin Jazz label. "It's been a tremendous effort, but definitely to me, it's the best recorded work that I've done. Besides that, I've been doing performances here and there...doing some things with Cachao as well. It's been a busy time."

Torres was selected to start the Latin jazz label for Sony quite by accident. At a record release reception for Willie Chirino's *South Beach* album, Torres met up with George Zamora and Angel Carrasco of Sony Discos in Miami. With the memory of how well an experimental project, *Bolero Jazz* with trumpeter Arturo Sandoval, had fared, Torres seemed a logical choice. The timing was perfect. As Torres explains, "By then I had already been preparing quite a bit of material. We presented it to them and they were very excited."

As a veteran writer and producer of Salsa albums, Torres acknowledges what is involved these days to produce an album. "I produced Salsa albums in the beginning, many years ago, but these days, it's a monumental task. You're involved with computers and programming and all kinds of layers of technology—it's awesome. I have to give credit to Juan Vicente Zambrano [co-producer] who has produced also for Jairo Varela (Grupo Niche) and a number of other people. My other co-producer, Eddie Montilla, has done work with Braulio and Phyllis Hyman. He is a wonderfully talented guy. Finally, there's Kike Santander [co-producer] from Colombia who is the main jingle commercial producer in that country. These guys really took on the bulk of the production. But, as far as focusing, they made sure that I was there, and that whatever they were producing was about what I am...for that in itself, I give them all great credit."

Torres performed with Cuban artist Cachao in the documentary film produced by actor Andy Garcia. Will Torres return back to his Salsa roots? "It's inevitable," says a grinning Torres. "It's not a matter as to whether it will happen, but as to when it will happen. It's very much a part of my life and my music. But, it's only one part of what I'm about...I would love to go back and do it at the right time. That's why I feel really lucky being with Sony because they are very broad in their understanding, they are very open and they trust me a great deal, which I feel very privileged and very honored and at the same time, of course, it's a tremendous sense of responsibility."

Has Sony been pleased with the end result? Torres remarks, "They are very excited. They've allowed us to do it right. And for that I give them a lot of credit." Will Torres come to the West Coast soon? Mayra Vasquez, sales director for Sony on the West Coast, believes that the market here and elsewhere is right. The *Burning Whispers* project has involved a tremendous collective effort transcending across all corporate and cultural lines. "El Dorado" is the first single release from the album, and other singles expected include the theme song from *The Wizard of Oz*, "Somewhere Over the

Rainbow," and "Mambo Sensual" featuring guitarist Ottmar Liebert.

What's next in Torres' future? Whether film, TV or theater, it's all possible. Torres co-wrote a classical piece called "Hispanic Suite" with Michael Zamorga, an award-winning composer from the Eastman School of Music. "I have a great deal of interest in classical music and I have already accomplished quite a bit. I have a very broad spectrum of interest in playing; that's why I only play one kind of instrument because the flute keeps me busy in all different kinds of styles. These are things I really want to do."



Nestor Torres

THE LATIN LOWDOWN

REVIEWS By Hector Resendez



■ **JAY PEREZ: *Steel Rain*** (Sony Discos 81353) Producer: Wyatt Easterling

Mexican regional music in the Southwest has been traditionally called "Tex-Mex." Jay Perez' *Steel Rain* is about to change that definition dramatically. Perez blends his Spanish language *corridos* right along some pretty torchy ballads in All-American English. That's right, pardner. This man has country soul for all cowboys, no matter which side of the fence their saddle hangs on. Perez has strong crossover possibilities, no doubt. As a matter of fact, Sony Discos is laying heavy bets on this *hombre*, man.

■ **CARLOS NUÑO Y SU GRAN "D" MADRID: *De Cintura Para Abajo*** (Fonovisa 42002) Producer: Pablo Herrero

When Fonovisa recently burst onto the Salsa market, they obviously needed some heavy-weight contenders, as Salsa is a highly competitive market. So call in fellow Spaniard and Julio Iglesias sound-alike Carlos Nuño! And why not? Nuño did rather well with his first project for the Miami-based Musical Productions label. As to whether the magic can be recreated is another serious question. There's at least three good hits on Nuño's album, the latest in the Spanish invasion.



■ **VARIOUS ARTISTS: *Solo Para Bailar*** (Polydor 523 594) Producer: Various



Polydor has released an impressive catalogue of compilations in both the pop and Salsa/tropical fields. This particular project contains quite a few gems that are sure to delight avid collectors of Salsa from the early '60s to the present. Although David Pabon's "Que Locura De Enamorarme De Ti" is actually from this past decade, the remaining nine selections are bound to attract all other non-Generation X consumers. Retailers should emphasize that this album will be a hit at any Salsa dance party. Many will buy the product, however, whether they dance or not. Preview the album for your customers and find out.

PICK OF THE WEEK

■ **VARIOUS ARTISTS: *Un Año De Exitos*** (Polydor 516 923) Producer: Various

Take 13 of the greatest pop singers of 1993 in the Spanish language industry, combine them, and what do you have? You get one year of pop hits from various pop artists that's bound to do well. Polydor has cleverly masterminded another sure-fire compilation. The sister-brother team of Pimpinela kicks off at the starting gate with "El Amor No Se Puede Olvidar," followed by Jose y Durval's ballad, "Guadalupe," Dyango's "Rey de Corazones" and the enchanting theme by Roberto Livi, "Cosas Del Amor." Even Engelbert Humperdinck's "Quiereme Mucho" falls in the running of pop hits for 1993.



TOP 100 COUNTRY SINGLES



#1 SINGLE: Mark Chesnutt



TO WATCH: The Mavericks #47



HIGH DEBUT: George Strait #38



#1 INDIE: Willie Nelson #49

OCTOBER 15, 1994

		Total Weeks ▼		Last Week ▼				Total Weeks ▼		Last Week ▼	
1	SHE DREAMS (Decca 11094)	Mark Chesnutt	2	12	51	DRIVE (Arista 2744)	Steve Wariner	51	5		
2	WHO'S THAT MAN (Polydor 853 358)	Toby Keith	4	11	52	HARD TO SAY (Curb 77626)	Sawyer Brown	35	16		
3	CALLIN' BATON ROUGE (Liberty 80857)	Garth Brooks	6	9	53	MORE LOVE (Epic 77549)	Doug Stone	33	17		
4	SHE'S NOT THE CHEATIN' KIND (Arista)	Brooks & Dunn	7	7	54	WHAT THE COWGIRLS DO (MCA 10047)	Vince Gill	38	13		
5	I TRY TO THINK OF ELVIS (Epic 64188)	Patty Loveless	5	11	55	A REAL GOOD WAY TO WIND UP LONESOME (Epic 77610)	James House	44	7		
6	SHE THINKS HIS NAME WAS JOHN (MCA 54899)	Reba McEntire	8	11	56	ELVIS AND ANDY (Atlantic)	Confederate Railroad	47	14		
7	WHEN YOU WALK IN THE ROOM (Arista 2726)	Pam Tillis	10	10	57	MATILDA (JMC)	Larry Hamilton	59	7		
8	WATERMELON CRAWL (MCA 10991)	Tracy Byrd	13	9	58	THE MAN IN LOVE WITH YOU (MCA 54854)	George Strait	50	15		
9	NOBODY'S GONNA RAIN ON OUR PARADE (Mercury 314518)	Kathy Mattea	11	11	59	WESTERN FLYER (Step One)	Western Flyer	49	14		
10	THIRD ROCK FROM THE SUN (Epic 77577)	Joe Diffie	1	14	60	HEART LIKE A HURRICANE (Columbia 66411)	Larry Stewart	53	8		
11	THE CITY PUT THE COUNTRY BACK IN ME (Atlantic)	Neal McCoy	12	11	61	SHE CAN'T SAY I DIDN'T CRY (Columbia 77535)	Rick Trevino	54	19		
12	MAN OF MY WORD (Epic 77632)	Collin Raye	14	10	62	SHEER STROKE OF LOVE (Platinum Plus)	Lewis Stark	65	7		
13	LIVIN' ON LOVE (Arista 2745)	Alan Jackson	15	5	63	LINDA LAVELLE (Song-1)	Todd Pulse	69	4		
14	DOWN ON THE FARM (Curb 1092)	Tim McGraw	3	13	64	MAMA'S RING (Starcut)	Jamie Harper	68	6		
15	THIRD RATE ROMANCE (Mercury 1270)	Sammy Kershaw	16	7	65	OH WHAT A THRILL (MCA 54780)	The Mavericks	56	22		
16	TEN FEET TALL AND BULLETPROOF (Warner Bros.)	Travis Tritt	17	10	66	MAMA DIDN'T RAISE NO FOOL (Song-1)	Amy Leigh Presley	57	12		
17	I SURE CAN SMELL THE RAIN (Arista 2718)	Blackhawk	18	9	67	WILLIAM & MARY (Polydor 518815)	Davis Daniel	63	7		
18	SHUT UP & KISS ME (Columbia 77696)	Mary Chapin Carpenter	19	5	68	PUT MY HEART WHERE IT BELONGS (Spring River Wind)	Spring River Wind	58	12		
19	KICK A LITTLE (Warner Bros. 45739)	Little Texas	20	7	69	DON'T GET BEHIND IN YOUR LOVIN' (Western Trails)	C.D. McCloud	73	4		
20	IF I COULD MAKE A LIVIN' (Giant 24582)	Clay Walker	23	4	70	WAITIN' FOR THE PHONE TO RING (SOR)	Rhonda Hart	76	2		
21	JUKEBOX JUNKIE (Epic 77579)	Ken Mellons	21	11	71	IN MY FATHER'S EYES (Step One 0083)	Don Cox	64	7		
22	I SEE IT NOW (Atlantic)	Tracy Lawrence	22	5	72	PUNCHIN' THE OLD TIME CLOCK (Song-1)	Jim Fullen	60	12		
23	HAS ANYBODY SEEN AMY (Mercury 518853)	John & Audrey Wiggins	24	10	73	EVER CHANGING WOMAN (Asylum)	Brother Phelps	66	7		
24	WE CAN'T LOVE LIKE THIS ANYMORE (RCA 66410)	Alabama	25	5	74	IF I EVER LOVE AGAIN (Giant 24527)	Daron Norwood	67	10		
25	IF YOU'VE GOT LOVE (Atlantic)	John Michael Montgomery	27	3	75	ROXANNA LEE (Platinum Plus)	Bert Southwood	61	11		
26	WHERE THERE'S SMOKE (Atlantic)	Archer/Park	26	8	76	FISH AIN'T BITIN' (MCA 11044)	David Lee Murphy	70	7		
27	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (Warner Bros. 7045)	David Ball	28	5	77	DEEPER WATERS (Platinum Plus)	Mona Lisa Poorman	81	2		
28	UNTANGLIN' MY MIND (RCA 66419)	Clint Black	29	3	78	GIRLS WITH GUITARS (Curb/MCA 54875)	Wynonna	74	18		
29	BABY LIKES TO ROCK (Arista 07822)	The Tractors	34	7	79	COUNTRY MAN (Platinum Plus)	Ruth Van Noy	83	3		
30	NOW I KNOW (RCA 62896)	Lari White	32	6	80	POCKET OF A CLOWN (Reprise/Warner Bros. 45241)	Dwight Yoakam	71	15		
31	WHAT'S IN IT FOR ME (Liberty 79035)	John Berry	9	14	81	COUNTRY STAR (Round Robin)	Llowell McDowell	84	2		
32	TAKE ME AS I AM (Warner Bros. 7079)	Faith Hill	39	2	82	FIRE'S GOING OUT (Platinum Plus)	Paula Inman	85	2		
33	YOU JUST WATCH ME (Liberty 89048)	Tanya Tucker	36	3	83	WHISPER MY NAME (Warner Bros.)	Randy Travis	72	18		
34	TEARDROPS (Liberty 79045)	George Ducas	37	6	84	DOING GOOD FEELIN' BAD (T & A)	Amber Lane	88	2		
35	COUNTRY 'TIL I DIE (BNA)	John Anderson	40	2	85	BABY IN DISGUISE (Fraternity)	Marilyn Allen	DEBUT			
36	THAT'S WHAT I GET (Curb)	Hal Ketchum	45	3	86	DREAMING WITH MY EYES OPEN (Giant)	Clay Walker	75	19		
37	HARD LOVIN' WOMAN (MCA 11055)	Mark Collie	41	6	87	I'VE BEEN MISSING YOU JUST FINE (Platinum Plus)	Tami Taylor	DEBUT			
38	THE BIG ONE (MCA 11092)	George Strait	DEBUT		88	HALF THE MAN (RCA)	Clint Black	78	19		
39	HEART OVER MIND (BNA)	Lorrie Morgan	30	10	89	COWBOY BAND (Liberty 27760)	Billy Dean	80	19		
40	XXX'S AND OOO'S (MCA 54898)	Trisha Yearwood	31	14	90	HANGIN' IN (Liberty 89048)	Tanya Tucker	79	19		
41	DOCTOR TIME (Columbia 53560)	Rick Trevino	DEBUT		91	INDEPENDENCE DAY (RCA 66288)	Martina McBride	86	22		
42	GIVE ME A RING SOMETIME (Patriot 89252)	Lisa Brokop	42	6	92	I'LL GO DOWN LOVING YOU (RCA 66267)	Shenandoah	76	15		
43	YOU NEVER EVEN CALL ME BY MY NAME (BNA 66396)	Doug Supernaw	43	5	93	BIG HEART (MCA)	Rodney Crowell	82	6		
44	THE POWER OF LOVE (Arista)	Lee Roy Parnell	48	2	94	SUMMERTIME BLUES (Arista 18759)	Alan Jackson	91	17		
45	WHATEVER SHE IS (Columbia 66153)	Ricky Van Shelton	46	2	95	BEEN THERE (MCA 11049)	Terry McBride & The Ride	89	15		
46	RED, WHITE & BLUE COLLAR (Epic 57627)	Gibson/Miller Band	55	2	96	RENEGADES, REBELS AND ROGUES (Atlantic)	Tracy Lawrence	92	20		
47	THERE GOES MY HEART (MCA 10961)	The Mavericks	62	2	97	SHE LOVES ME LIKE SHE MEANS IT (Giant 24561)	Orrall and Wright	90	14		
48	WHAT THEY'RE TALKIN' ABOUT (Decca 11098)	Rhett Akins	DEBUT		98	BE MY BABY TONIGHT (Atlantic)	John Michael Montgomery	94	16		
49	ONCE YOUR PAST THE BLUES (Step One)	Willie Nelson	52	24	99	ONE NIGHT A DAY (Liberty 79032)	Garth Brooks	96	22		
50	I GOT IT HONEST (RCA 66420)	Aaron Tippin	DEBUT		100	BUT I WILL (Warner Bros 45389)	Faith Hill	97	19		

COUNTRY MUSIC

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UNTANGLIN' MY MIND C. Black, M. Haggard (Blackened Music/Sony Tree Pub. Co., Inc./Sierra Mountain Music, BMI)	28
WAITIN' FOR THE PHONE TO RING J. Tassi, B. Tassi (Tri' Spectra Music/Massman Music, ASCAP)	70
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WE CAN'T LOVE LIKE THIS ANYMORE J. Jarrard, W. Mobley	
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WESTERN FLYER D. Mynck, T. Wood (BMG Songs, Inc., ASCAP/Career's BMG Music Pub., Inc., BMI)	59
WHAT THE COWGIRLS DO V. Gill, R. Nielson (Benefit Music/Englandtown Music, BMI)	54
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WHEN THE THOUGHT OF YOU CATCHES UP WITH MED. Ball (EMI Blackwood Music, Inc., BMI)	27
WHEN YOU WALK IN THE ROOM J. DeShannon (EMI, Unart Catalog Inc., BMI)	7
WHEREEVER SHE IS J. House, J. Jarrard (Sony Tree Pub. Co., Inc., BMI/Alabama Band Music, ASCAP)	45
WHERE THERE'S SMOKE B. Barker, M. Collier (Tom Collins Music Corp., BMI/Hi-Deb Music, ASCAP)	26
WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP)	83
WHO'S THAT MAN T. Keith (Songs of PolyGram Int'l., Inc./Tokico Times, BMI)	2
WILLIAM AND MARY G. McCorkle, R. Williamson (Kicking Bird Music, Inc./Sixteen Stars Music, BMI)	67
XXX'S & OOO'S A. Randall, Matraca Berg (Sony Tree Pub. Co., Inc./Mother Dixie Songs, ASCAP)	
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YOU JUST WATCH ME R. Giles, B. Regan (Dixie Stars Music, ASCAP)	33
YOU NEVER EVEN CALL ME BY MY NAME S. Goodman (Turnpike Tom Music/Pink Sky Music, ASCAP)	43

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WKCN/Columbus, GA

TOBY KEITH—"Who's That Man"

TIM MCGRAW—"Down On The Farm"

PATTY LOVELESS—"I Try To Think About Elvis"

GARTH BROOKS—"Callin' Baton Rouge"

MARK CHESNUTT—"She Dreams"

KERR/Polson, MT

CHRIS LEDOUX—"Honky Tonk World"

TIM MCGRAW—"Down On The Farm"

TRAVIS TRITT—"Ten Feet Tall And Bulletproof"

GARTH BROOKS—"Callin' Baton Rouge"

CONFEDERATE RAILROAD—"Elvis And Andy"

WELA/East Liverpool, OH

JOE DIFFIE—"Third Rock From The Sun"

TIM MCGRAW—"Down On The Farm"

PATTY LOVELESS—"I Try To Think About Elvis"

TRISHA YEARWOOD—"XXX's And OOO's"

REBA MCENTIRE—"She Thinks His Name Was John"

KNED/McAlester, OK

JOE DIFFIE—"Third Rock From The Sun"

TIM MCGRAW—"Down On The Farm"

TOBY KEITH—"Who's That Man"

MARK CHESNUTT—"She Dreams"

BROOKS & DUNN—"She's Not The Cheatin' Kind"

WBIP/Booneville, MS

MARK CHESNUTT—"She Dreams"

TOBY KEITH—"Who's That Man"

PATTY LOVELESS—"I Try To Think About Elvis"

GARTH BROOKS—"Callin' Baton Rouge"

BROOKS & DUNN—"She's Not The Cheatin' Kind"

KDSN/Denison, IA

TIM MCGRAW—"Down On The Farm"

JOE DIFFIE—"Third Rock From The Sun"

VINCE GILL—"What The Cowgirls Do"

JOHN BERRY—"What's In It For Me"

SAWYER ALBRAW—"Hard To Say"

TOP 75 COUNTRY ALBUMS

OCTOBER 15, 1994

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

Last Week Total Weeks

Rank	Album	Artist	Last Week	Total Weeks
1	NOT A MOMENT TOO SOON (Curb 77659)(P3)	Tim McGraw	1	28
2	WHO I AM (Arista 18759)(P)	Alan Jackson	4	14
3	WHAT A CRYING SHAME (MCA 10961)	The Mavericks	2	34
4	THIRD ROCK FROM THE SUN (Epic 64357)(G)	Joe Diffie	3	9
5	WHEN LOVE FINDS YOU (MCA 11047)(P)	Vince Gill	5	17
6	THE TRACTORS (Arista 18728)	The Tractors	11	9
7	WHAT A WAY TO LIVE (Decca 11094)	Mark Chesnutt	12	3
8	KICKIN' IT UP (Atlantic 82559)(P2)	John Michael Montgomery	6	36
9	IN PIECES (Liberty 80857)(P4)	Garth Brooks	9	97
10	WHEN FALLEN ANGELS FLY (Epic 64188)	Patty Loveless	7	5
11	FEELIN' GOOD TRAIN (Mercury 522125)	Sammy Kershaw	10	14
12	RED HOT + COUNTRY (Mercury 522639)	Various Artists	25	3
13	FLYER (Elektra 61681)	Nanci Griffith	31	2
14	YOU MIGHT BE A REDNECK IF (Warner Bros. 45314)	Jeff Foxworthy	18	6
15	I SEE IT NOW (Atlantic)	Tracy Lawrence	39	2
16	THINKIN' PROBLEM (Warner Bros. 45562)(G)	David Ball	8	16
17	HARD WORKIN' MAN (Arista 18716)(P2)	Brooks & Dunn	17	81
18	NO ORDINARY MAN (MCA 10991)	Tracy Byrd	14	17
19	BLACKHAWK (Arista 18708)(G)	BlackHawk	16	32
20	DOUG SUPERNAW (BNA 07863)	Doug Supernaw	20	3
21	HAYWIRE (Liberty 28770)	Chris LeDoux	34	2
22	KEN MELLONS (Epic 53746)	Ken Mellons	26	3
23	COME ON COME ON (Columbia 48881)(P2)	Mary Chapin Carpenter	23	111
24	NO FENCES (Liberty 93866)(P11)	Garth Brooks	28	206
25	THIS TIME (Reprise/Warner Bros. 45241)(P2)	Dwight Yoakam	21	77
26	THE WAY THAT I AM (RCA 66288)(G)	Martina McBride	15	50
27	THIS IS ME (Warner Bros. 45501)(G)	Randy Travis	19	23
28	READ MY MIND (MCA 10994)(P)	Reba McEntire	22	23
29	GREATEST HITS VOL. II (MCA 10906)(P2)	Reba McEntire	24	50
30	EASY COME, EASY GO (MCA 10907)(P)	George Strait	30	50
31	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	27	151
32	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)	Alan Jackson	33	98
33	GARTH BROOKS (Liberty 90897)(P5)	Garth Brooks	35	262
34	WAYMORE'S BLUES (PART II) (RCA 66409)	Waylon Jennings	43	2
35	KICK A LITTLE (Warner Bros. 45739)	Little Texas	DEBUT	
36	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(G)	Travis Tritt	13	21
37	RICK TREVINO (Columbia 53560)	Rick Trevino	36	32
38	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)	Various Artists	DEBUT	
39	JOHN BERRY (Liberty 80472)	John Berry	40	26
40	BOOMTOWN (Polydor 523407)	Toby Keith	DEBUT	
41	SWEETHEART'S DANCE (Arista 18758)(G)	Pam Tillis	41	23
42	RHYTHM COUNTRY AND BLUES (MCA 10965)(P)	Various Artists	29	31
43	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	42	101
44	CLAY WALKER (Giant 24511)(G)	Clay Walker	53	56
45	MEN'LL BE BOYS (Liberty 27760)	Billy Dean	46	16
46	WAR PAINT (BNA 66379)(G)	Lorrie Morgan	38	21
47	AMERICAN RECORDINGS (American 45520)	Johnny Cash	32	23
48	TOBY KEITH (Mercury 514421)(G)	Toby Keith	54	71
49	EXTREMES (Epic 53952)(G)	Collin Raye	45	36
50	BIG TIME (Warner Bros. 45276)(P)	Little Texas	47	68
51	CHEAP SEATS (RCA 66296)	Alabama	49	47
52	ON THE ROAD (Arista 18739)	Lee Roy Parnell	51	44
53	WALKING AWAY A WINNER (Mercury 518852)	Kathy Mattea	52	20
54	ONLY WHAT I FEEL (Epic 53226)(G)	Patty Loveless	58	72
55	SOON (Liberty 89048)(G)	Tanya Tucker	44	47
56	LET THE PICTURE PAINT ITSELF (MCA 11042)	Rodney Crowell	55	20
57	NO DOUBT ABOUT IT (Atlantic 82568)(G)	Neal McCoy	48	34
58	LIFE'S A DANCE (Atlantic 82420)(P)	John Michael Montgomery	57	82
59	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	37	10
60	TAKE ME AS I AM (Warner Bros. 45389)(G)	Faith Hill	50	40
61	EVERY LITTLE WORD (Curb 77660)	Hal Ketchum	61	17
62	RED, WHITE AND BLUE COLLAR (Epic 57627)	Gibson/Miller Band	62	10
63	WISHES (RCA 66395)	Lari White	74	14
64	UNDER THE KUDZU (RCA 66267)	Shenandoah	59	37
65	SHE'D GIVE ANYTHING (Curb 77656)	Boy Howdy	63	37
66	CALL OF THE WILD (RCA 66251)(G)	Aaron Tippin	56	56
67	I STILL BELIEVE IN YOU (MCA 10630)(P2)	Vince Gill	68	103
68	WILD LOVE (Columbia 57444)	Joy Lynn White	69	6
69	READ MY LICKS (Columbia 53756)	Chet Atkins	66	13
70	IN MY WILDEST DREAMS (Capricorn 42023)	Kenny Chesney	67	18
71	NOTORIOUS (Atlantic 82505)(G)	Confederate Railroad	60	27
72	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3)	Various Artists	70	47
73	CONFEDERATE RAILROAD (Atlantic 82335)(P)	Confederate Railroad	64	83
74	NO TIME TO KILL (RCA 66239)(P)	Clint Black	65	60
75	TELL ME WHY (Curb/MCA 10822)(P)	Wynonna	75	69

Sundquist Announces Entertainment Commission

GUBERNATORIAL CANDIDATE Don Sundquist announced that he will create a new Commission on Film and Entertainment Arts, making Tennessee the first state to formally recognize the entertainment industry's economic impact.

While speaking to a group of music and entertainment industry professionals in Nashville, Sundquist pledged to develop a strong working partnership with the industry and to commit state efforts to its promotion and development. "We have grown used to the notion that Tennessee is a center for music and entertainment, so much so that we sometimes take the industry for granted," said Sundquist. "In creating a Commission on Film & Entertainment Arts, I am signaling my intention to support the industry, provide a recruiting mechanism, and to ensure that Tennessee becomes the best place in the country for recording and production and live performance."

The new Film & Entertainment Arts Commission will replace the existing Tennessee Film Commission. Sundquist emphasized there will be no less emphasis on the state's efforts to attract film business, but those efforts will be coupled with a more aggressive effort to attract and promote entertainment business.

Winners Of The 1994 IBMA Awards Announced

THE DEL MCCOURY BAND, Laurie Lewis & Grant Street, and IIIrd Tyme Out were the names most announced at the Fifth Annual "International Bluegrass Music Awards Show," held September 22 in Owensboro, KY's RiverPark Center.

- The winners include:
- ENTERTAINER OF THE YEAR: The Del McCoury Band
 - VOCAL GROUP OF THE YEAR: IIIrd Tyme Out
 - INSTRUMENTAL GROUP OF THE YEAR: California
 - MALE VOCALIST OF THE YEAR: Russell Moore
 - FEMALE VOCALIST OF THE YEAR: Laurie Lewis
 - SONG OF THE YEAR: "Who Will Watch The Home Place"/performed by Laurie Lewis & Grant Street/written by Kate Long
 - ALBUM OF THE YEAR: *A Deeper Shade Of Blue*/The Del McCoury Band
 - RECORDED EVENT OF THE YEAR: "A Touch Of The Past"/Larry Perkins & Friends
 - INSTRUMENTAL RECORDING OF THE YEAR: "Skip, Hop & Wobble"/Barenberg, Douglas & Meyer
 - EMERGING ARTIST: Lou Reid, Terry Baucom & Carolina
 - INSTRUMENTAL PERFORMERS OF THE YEAR: Banjo: J.D. Crowe; Bass: Mark Schatz; Dobro: Jerry Douglas; Fiddle: Stuart Duncan; Guitar: Tony Rice; Mandolin: Ronnie McCoury
 - HALL OF HONOR INDUCTEES: The Osborne Brothers
 - AWARD OF MERIT: Ken Irwin, Wilma Lee Cooper, Lance LeRoy, Johnny & Jack
 - BEST GRAPHIC DESIGN: David Holt, "I Got A Bullfrog: Folksongs For The Fun Of It," High Windy Audio (Bob Boeberitz/graphic design & Alex Murawski/cover design)
 - BEST LINER NOTES: Gary B. Reid & Bill Vernon, "Don Reno & Red Smiley: 1951-1959"
 - PRINT MEDIA PERSONALITY OF THE YEAR: John Wright
 - BROADCASTER OF THE YEAR: Frank L. Javorsek/KCSN-FM

In Other News...

LOOK FOR "RALPH EMERY ON THE RECORD WITH DOLLY," a 90-minute special airing October 19 at 8 p.m. (Eastern). Parton discusses with Emery her career, why she doesn't have children, her breakup with Porter Wagoner and her bout with depression.

WHAT IS SOMETHING YOU DON'T SEE EVERYDAY? Mercury recording artist Kathy Mattea will join General Norman Schwarzkopf, Larry King, Jason Alexander and Mary Steenburgen to raise money for the charity of their choice on "Celebrity Jeopardy." Mattea will donate her winnings to the American Foundation For AIDS Research. You can catch the show November 7.



CMT: COUNTRY MUSIC TELEVISION will debut three new features October 1. The shows include "CMT Beat," a 30- or 60-second, fast-paced, off-beat news brief scheduled to air periodically throughout each day; "Hot Shots," which runs at the top of every hour and features a video from the "hot shot" category of the current CMT weekly playlist; and "Rising Star," which spotlights a video by a new or developing artist at the half-hour every hour.

THE NASHVILLE ENTERTAINMENT ASSOCIATION (NEA) is considering acts for **Extravaganza '95**, a series of "live" showcases spotlighting developing musical acts in all genres of popular music. The event will feature 20 unsigned acts February 1-4 at Nashville-area entertainment venues. All unsigned acts representing any genre of music are eligible to apply for participation as long as they live within 400 miles of Nashville. For more info call (615) 327-4308.

ARISTA/TEXAS ARTIST FLACO JIMENEZ, two-time Grammy Award-winning accordionist, will accompany **Pam Tillis** on the "CMA Awards Show" at the **Grand Ole Opry**. Jimenez will be the first Tejano accordionist ever to play on the Grand Ole Opry stage. (But then again...how many Tejano accordionists can there be?)

THE LITTLE TEXAS DEBUT LONGFORM HOME VIDEO *Kick A Little* hit stores September 27. It features all of the band's biggest hits and exclusive interviews with the band, as well as footage shot during the recording of the new album and their recent European tour.

PEOPLE MAGAZINE has published its first special issue devoted to country music. "At Home With Country Music's Hottest Stars" features exclusive visits with the superstars and families behind the country boom. The issue hit stands October 3.

CLINT BLACK WILL BE the November Showcase Artist for both CMT and CMT Europe.



MCA Records/Nashville, along with most of Nashville's music community, gathered at La Paz in Nashville to celebrate the Gold certification of **The Mavericks' What A Crying Shame** album. The album's success has been fueled by the airplay of "What A Crying Shame" and "O What A Thrill." The album's third single, "There Goes My Heart," was recently shipped. One of the party's highlights came when **The Mavericks** unveiled a massive wall of Gold albums—one for each MCA Nashville staff member with a personalized note signed by the band. The band members also presented their respective families with Gold plaques in recognition of their years of support. Pictured (l-r): **Bruce Hinton**, chairman, MCA/Nashville; **Nick Kane**; **Robert Reynolds**; **Paul Deakin**; **Raul Malo**; **Frank Callari**; and **Tony Brown**, president, MCA/Nashville.

RADIO NEWS

MICHAEL MARTIN MURPHEY and several guests will combine their Western style music with the award-winning **San Antonio Symphony** for three performances Oct. 7-9 at San Antonio's **Majestic Theatre**. The program's featured artists will also appear at a **KKYX/San Antonio**-co-sponsored opening night reception October 7 at 10:30 p.m. at the Plaza San Antonio Hotel to benefit San Antonio's Santa Rosa Children's Hospital.

WSIX-FM/Nashville program director **Doug Baker** has been elected to the Board of Directors of the **Country Radio Broadcasters, Inc.** In making the announcement, CRB president **Ed Salamon** said, "Doug Baker has become one of the most respected program directors in local radio and we appreciate his desire to devote a portion of his efforts to working on behalf of the Country Radio Broadcasters."

THE ROAD announced its latest radio members: **WYNY-FM/New York**; **KZLA-FM/Los Angeles**; **WACO-FM/Waco, TX**; **KAGG-FM/Bryan, TX**; **KVET-FM/Austin, TX**; **WWWW-FM/Detroit**; **WRBQ-FM/Tampa**; **WPOC-FM/Baltimore**. **William Shockley**, co-star of "Dr. Quinn, Medicine Woman" and host of **THE ROAD** radio show, is available to record personalized promos for radio stations. If you would like to take advantage of the opportunity, fax your script to **Susan Allison** at (919) 460-5718. **KWGN-TV** in Denver teamed up with **KYGO-FM** and threw a rockin' premiere party of **THE ROAD** at CMA's 1993 Club of the Year, **The Grizzly Rose**.



KASE 101's Bob Pickett (left) and **Brad Hansen** (right) present **Rick Trevino** with a special Austin "Number One" award for "She Can't Say I Didn't Cry," his first #1 song.

Lowell McDowell
latest single
Country Star
from his CD album
From The Heart

Produced by **JIM PIERCE**

ROUND ROBIN RECORDS

101 HURT ROAD • HENDERSONVILLE, TN 37075
PHONE 615-824-5900 • FAX 615-824-8800

COUNTRY MUSIC

Cash Box COUNTRY RADIO

High Debuts

1. GEORGE STRAIT—"The Big One"—(MCA)—#38
2. RICK TREVINO—"Dr. Time"—(Columbia)—#41
3. RHETT AKINS—"What They're Talkin' About"—(Decca)—#48
4. AARON TIPPIN—"I Got It Honest"—(RCA)—#50

Most Active

1. THE MAVERICKS—"There Goes My Heart"—(MCA)—#47
2. HAL KETCHUM—"That's What I Get For Losin' You"—(Curb)—#36
3. GIBSON/MILLER BAND—"Red, White & Blue Collar"—(Epic)—#46
4. FAITH HILL—"Take Me As I Am"—(Warner Bros.)—#32

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is topped off this week by **Mark Chesnutt's** "She Dreams." The chart this week displays some big movers with four debuts breaking into the Top 50. **The Mavericks** leads the way in the most-movement category, up a big 15 spots to #47 with "There Goes My Heart." **Hal Ketchum** follows, up a quick nine spots to #36 with "That's What I Get For Losin' You." **Gibson/Miller Band** also edges up nine spots to #46 with "Red, White & Blue Collar." Finally, **Faith Hill** works her way a little closer to the top, moving up seven to #32 with "Take Me As I Am" to finish out the big movers this week. Four acts debut on the chart in this week's Top 50. **George Strait** leads for the highest debut position with "The Big One" at #38. Coming in a close second is **Rick Trevino** at #41 with "Dr. Time." **Rhett Akins** hits the chart at #48 with "What They're Talkin' About." The remaining debut is **Aaron Tippin** with "I Got It Honest" at #50.

Songwriters Of The Week: Gary Harrison and Tim Mensy penned Chesnutt's #1 hit "She Dreams."

Looking Ahead

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

1. MARTY STUART—"That's What Love's About"—(MCA)
2. BILLY DEAN—"Men Will Be Boys"—(Liberty)

REVIEWS *By Richard McVey*

VARIOUS ARTISTS: *Mama's Hungry Eyes* (Arista 18760)

As the latest in what seems to be a never-ending swarm of tribute albums, this project is dedicated to what most country artists today will tell you is one of their greatest influences, Merle Haggard. As far as tribute albums go, you won't find one much better than this as some 16 top artists come together on 13 of Haggard's most popular tunes. Individual achievements on the project look like this: winning for the Most Similar Vocal Style is Clint Black with "I Take A Lot Of Pride In What I Am"; tying for the Most Rockin' Cut is Brooks & Dunn with "Tonight The Bottle Let Me Down" and the trio of Diamond Rio, Lee Roy Parnell and Steve Wariner on "Workin' Man Blues"; the Best (and only) Duet goes to John Anderson and Marty Stuart for a great rendition of "Mama Tried" and the Most Surprising Remake goes to Rodney Foster with "The Running Kind." Other standouts include Alan Jackson with "Trying Not To Love You" and Willie Nelson with "Today I Started Loving You Again."



MARY CHAPIN CARPENTER: *Stones In The Road* (Columbia 64327)

On her fifth album, Carpenter offers up 13 tunes that run the gamut of musical styles, all the while staying within the framework that has kept her popular to the alternative, pop, college and modern country crowd. This great project goes from a mellow "John Doe No. 24" to a folksy "Jubilee," and from a rockin' country "Shut Up and Kiss Me" to a tender ballad like "Where Time Stands Still." Carpenter is truly working every angle of her musical abilities as she takes you on a roller coaster of unhurried, mid-tempo and non-stop bold tunes that leave you wondering what's around the corner. You've got to hand it to a female artist who's making it big in a male-dominated country music world. An added note: Carpenter penned all 13 songs. In another week, this would have been an easy "Pick Of The Week."



LITTLE TEXAS: *Kick A Little* (Warner Bros. 45739)

This group of six long-haired (sort-of) country boys, as the first song implies, come out kickin' with "Kick A Little." But don't rush into the album expecting 10 fast-paced energetic tunes like this one or you'll quickly be disappointed. The theme of this album appears to be diversity. Slow, midtempo, fast-paced, smooth harmonies, layered guitars, beautiful, sad, corny and uplifting songs make up this project. As with their previous album, it wouldn't be too hard for a couple of cuts to possibly see a little light in the A/C market. As for its commercial potential for radio, it would take very little effort for at least four other cuts on the project to hit high on the charts. Also note that all songs but one were penned by members of the band. With great looks, great vocals and great songs, expect radio and Little Texas fans to eat this band's third album up.

PICK OF THE WEEK

CLINT BLACK: *One Emotion* (RCA 66419)



Excellent, magnificent, extraordinary, impressive, outstanding, fabulous, wonderful, superb, phenomenal, stupendous, fantastic, marvelous, and absolutely terrific...that's the best way to describe Black's fifth RCA album, *One Emotion*. As you might guess, Black had a big hand in every aspect on this 10-cut project. Not only did he perform every cut with his amazing signature vocals, he also provided much of the background vocals, laid down quite a bit of the guitar (and all of the harmonica) tracks, wrote or co-wrote all ten songs and co-produced the album with James Stroud. Black has combined traditional, modern and his own brand of country music for an album that gets better every time you listen to it. Songs that stand out include: Cuts #1-#10...they're all good.

CMT Top Twelve Video Countdown

1. PATTY LOVELESS "Think About Elvis" (Epic)
2. MARK CHESNUTT "She Dreams" (MCA)
3. CONFEDERATE RAILROAD "Elvis & Andy" (Atlantic)
4. BROOKS & DUNN "She's Not The Cheatin' Kind" (Arista)
5. TOBY KEITH "Who's That Man" (Polydor)
6. TRACY BYRD "Watermelon Crawl" (MCA)
7. SAWYER BROWN "Hard To Say" (Curb)
8. KATHY MATTEA "Nobody's Gonna Rain On Our Parade" (Mercury)
9. TIM MCGRAW "Down On The Farm" (Curb)
10. PAM TILLIS "When You Walk In The Room" (Arista)
11. ALAN JACKSON "Livin' On Love" (Arista)
12. BLACKHAWK "I Sure Can Smell The Rain" (Arista)

—Compliments of CMT video countdown, week ending Oct. 5, 1994.



Archer/Park: Hitting Big Straight Out Of The Box

By Richard McVey



Randy Archer and Johnny Park

IN WHAT SEEMS TO BE a rarity these days, Archer/Park has managed to get what 90 percent of all debut acts never get on their first album, let alone their first single—substantial radio airplay. As it stands now, Archer/Park, a.k.a. Randy Archer and Johnny Park, hold the #26 spot on the *Cash Box* Country Single Chart for “Where There’s Smoke.”

The two are anything but shy about their appreciation of radio. “They’ve [radio] been so great to believe in us—a brand-new act and all. We’ve got a lot of new adds and a lot of airplay,” says Park (he’s the one with the scruffy beard sporting the cowboy hat). Archer adds, “Thanks for playing us! Radio has been great. It’s our first single out of the box...we can’t say enough. Radio has just jumped on it.”

So where did this red-hot debut duo come from, anyway? Well, as made apparent on the front of their CD, with their home states of Georgia and Texas embedded into the first letter of their names, the two are both from familiar country music territories. Archer was raised in Swainsboro, GA, where some of his fondest memories involve his dad’s friends playing, picking and singing while visiting his home. “I’ve always been around music,” says Archer. “I loved it from a very early age and knew it was something I wanted to do. So I just never laid it down.”

Towards that goal, Archer learned to play guitar so he could accompany his gospel-singing mother and aunts. “I joined their little group when I was 10 or 12 years old playing bass guitar and singing with the group.” Later, when he began singing the country music songs of legends like Merle Haggard and Vern Gosdin, his devoutly religious mother would listen intently to ensure the lyrics passed moral muster. “If she felt I

shouldn’t sing the words, she would come over and point a finger.” But the gospel influence would later help him with his country career. “Singing gospel taught me how to bring out the emotions,” he says. “I learned to transfer the feelings of those old sacred songs to my own music.”

While Archer was singing gospel music in Georgia, Park had his ear pressed to the radio in Arlington, TX, where he grew to love the music of Merle Haggard, George Jones and the outlaw country songs of Willie Nelson and Waylon Jennings. “My mother’s side of the family had great musicians on it,” says Park. “We’d get together on weekends and pick and sing. So I was around it at a very early age and started picking up instruments and playing it. It was something that I knew I wanted to do.” After years of picking and singing with his family, Park got his first true taste of performing when he began playing clubs throughout Texas, Louisiana and Oklahoma.

“It was great to have the experience of playing five to six nights a week when I came to Nashville. I think a lot of artists today blow into town and have never been in front of anybody. They don’t know how to act when they get out there,” says Park.

For both, it was the dream of a performing career in country music that led them to Nashville. As fate would have it, both singers ended up working as staff writers at the same publishing house. “We both came to town to pursue an artist deal and got involved in writing a little bit and saw that writing songs could open a lot of doors,” says Archer. “So it actually worked backwards.” Following a few writing sessions together, the two decided to go into the studio to cut a four-song demo tape. “It was a total experiment,” says Archer. “We didn’t know how the

harmonies would blend when we tried it, but it was a very pleasant surprise. The vocals worked together real well.”

The resulting tape caught the attention of their current manager Estill Sowards and Atlantic Records, who signed the duo. Their album entitled *We Got A Lot In Common* consists of an even blend of both vocals. “It’s about half and half,” says Archer. “We’ve got four songs each and two duets and it just balances right out.” As for who sings which song, the process is a difficult one, Park admits jokingly. “We usually get out and fist-fight and wrestle.”

When it comes to their first release, most country fans will admit that it wouldn’t be difficult to draw a comparison to country’s reigning top duo, Brooks & Dunn. “We’ve got that from the very beginning—‘Here comes another duo,’” says Park. “I’ve been big fans of Brooks & Dunn and played a lot of their songs and Randy has, too. As far as competition, I kind of feel like you’re up against everybody. Once you get a song out there on radio and on the charts, you’re competing against male and female acts.”

While they do concede that they are competitive, they make no bones about why they’re in the business. “I think we’re like a lot of people...it’s the love of music,” says Park. “Even if I was just scraping out a living at it, that’s still what I want to do. The most gratifying thing to me is getting out on stage and picking and singing, and there’s an audience out there that likes what you’re doing. I wouldn’t be happy doing anything else.”

Cash Box COUNTRY INDIE

Indie Chart Action

This was another busy week for the independents. Fourteen independents in all are finding their way up the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for the third week is **Willie Nelson** on the **Step One** label with "Once You're Past The Blues." The single climbs three spots to #49 on the chart. In the second highest spot for the movers is **Larry Hamilton** at #57 with "Matilda." **Lewis Stark** with "Sheer Stroke Of Love" moves to #62. To finish out the movers, **Todd Pulse** moves to #63, **Jamie Harper** moves to #64, **C.D. McCloud** moves to #69, **Rhonda Hart** moves to #70, **Mona Lisa Poorman** moves to #77, **Ruth Van Noy** moves to #79, **Llowell McDowell** moves to #81, **Paula Inman** moves to #82, and finally **Amber Lane** moves to #84. Two independents break into the chart this week as **Marilyn Allen** leads the way with "Baby In Disguise" at #85, followed by **Tami Taylor** with "I've Been Missin' You Just Fine" at #87.

Top Ten Rising Independents

1. WILLIE NELSON—"Once You're Past The Blues"
2. LARRY HAMILTON—"Matilda"
3. LEWIS STARK—"Sheer Stroke Of Love"
4. TODD PULSE—"Linda Lavelle"
5. JAMIE HARPER—"Mama's Ring"
6. C.D. MC CLOUD—"Don't Get Behind In Your Lovin'"
7. RHONDA HART—"Waitin' For The Phone To Ring"
8. MONA LISA POORMAN—"Deeper Waters"
9. RUTH VAN NOY—"Country Man"
10. LLOWELL MCDOWELL—"Country Star"

Out-Of-The-Box Independent Releases

- JEFF ROBERTS—"When We First Met"
 STEVE FREE—"Siege At Lucasville"
 GEEZINSLAWS—"Play It Backwards"

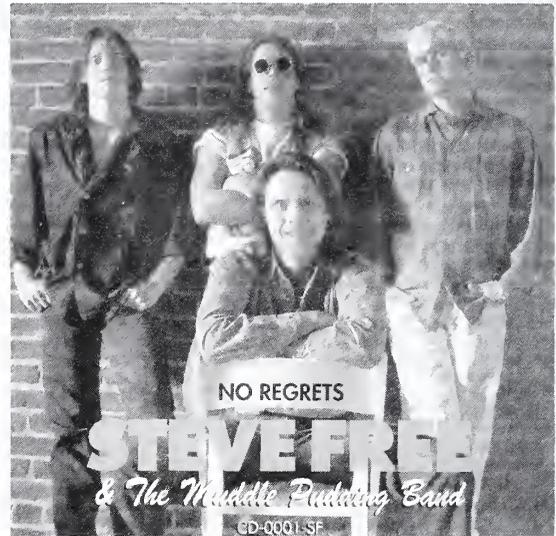


Legendary rockabilly and country music artist **Eddie Bond** (left), *Cash Box* promoter **Chuck Dixon** (center), and top dog at *Cash Box* reporting station **WBIP-FM** (Booneville, MS) **Harold Campbell** (right) get together backstage before a big show in Corinth, MS.

Reviews

■ SHAD O'SHEA: "McLove Story" (Fraternity 62094)

Very similar in style to something you might hear from comedian Ray Stevens, this song is certainly a standout from the usual. O'Shea tells this comical tale full of "Mc's" through amusing verse and some upbeat sing-a-long music. Taken in its fun spirit, it's a colorful one you should check out.



■ STEVE FREE & THE MUDDLE PUDDING BAND: "Siege At Lucasville" (Fraternity 0001)

Written by Free, this cut brings forth an uptempo sound and a homespun tale about a siege at Lucasville. With a massive guitar sound and Free's folk-style vocals, this indie makes for a listen.

■ SPARKY: "Breakaway" (Phono 110)

Sparky's high gritty vocals certainly bring a unique characteristic to this one. This indie brings a steady pace and the occasional hot guitar and piano lick to spice things up on this cut.



■ THE GEEZINSLAWS: "Play It Backwards" (SOR 0082)

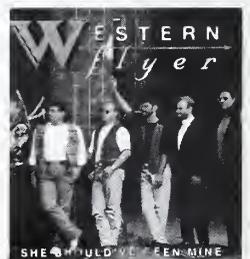
This is a good one as The Geezinslaws spoof the typical country song. The duo claim if you play a country tune backwards you might hear phrases like "You sober up," "Your truck gets fixed," "Your dead dog comes to life" and "Your mother-in-law goes home."

■ BILLY T. MIDNIGHT: "Hello Miss Heartache" (Promise 64400)

With a hint of James Taylor in his voice, Midnight brings a refreshing vocal to a theme of heartache that's been written about since the first country songs were written. A true standout indie cut.

■ WESTERN FLYER: "She Should've Been Mine" (SOR 485)

Are these guys good or what? With Danny Myrick's smooth, soulful tenor vocals leading the way on this classic ballad, it's a fair bet that this one will be heading up the independents for some time to come. A fantastic cut by a fantastic band once again proves why Step One is the premiere independent label.



CONTEMPORARY CHRISTIAN

VIDEO REVIEWS

By Gary Keplinger



■ DC TALK: *Narrow Is The Road* (ForeFront)

Narrow Is The Road takes an inside look at life on the road with DC Talk. The video contains live performance footage of some of their outstanding songs as well as conversations with the group and such noteworthy individuals as Billy Graham. Known for their rap music, the group also demonstrates their versatility with the beautiful ballad, "I Wish We'd All Been Ready."

■ DAKOTA MOTOR CO.: *Welcome Race Fans* (Word)



The rock music of Dakota Motor Co. has never been better. A superbly crafted video under the direction of Steve Taylor and Peter King, Dakota treats its fans to tremendous vocals, rockin' instrumentals and fabulous lyrics. If you aren't a fan of Christian rock, this video could convert you.

■ STEVE TAYLOR: *Now The Truth Can Be Told* (Sparrow)



Now The Truth Can Be Told is vintage Steve Taylor. Taylor has pulled together some of his earliest works along with some of "finest moments." At times you'll find yourself wondering how a certain song such as "Since I Gave Up Hope I Feel A Lot Better" can be considered Christian music, but fortunately when Taylor explains the basis behind the song, it makes sense. Of course, when Steve Taylor's music and videos start making sense, it may be time to

worry...but if you like an off-beat style of humor, you'll love Steve Taylor's latest video.

CONTEMPORARY CHRISTIAN

OCTOBER 15, 1994

1 CHILDREN OF THE WORLD (Myrrh 901277215X)	Amy Grant	1	6
2 NO CONDEMNATION (Sparrow)	Lisa Bevill	2	7
3 WHERE ARE THE BROKEN HEARTS (Reunion)	Gary Chapman	3	6
4 KING OF THE JUNGLE (Sparrow 51408-2)	Steven Curtis Chapman	7	5
5 BE STILL (Star Song)	Newsboys	8	6
6 THAT'S WHEN I'LL KNOW I'M HOME (ForeFront)	Geoff Moore & The Distance	6	6
7 TRACES OF HEAVEN (Myrrh)	Bryan Duncan	4	8
8 WILL YOU COME TO JESUS (Benson)	Pam Thum	9	6
9 LITTLE BIT OF LOVE (ForeFront)	Rebecca St.James	11	6
10 HARD (Reunion)	Rich Mullins	10	6
11 WATCH AND PRAY (Star Song)	Twila Paris	5	8
12 MISSION OF LOVE (Reunion)	Kathy Troccoli	15	3
13 WHEN I LET IT GO (Star Song)	Sierra	13	4
14 ARIZONA HIGHWAY (Urgent)	Phillip Sandifer	22	2
15 BRIDGE OF LOVE (StarSong)	Phillips, Craig & Dean	DEBUT	
16 MY PLACE IS WITH YOU (Reunion)	Clay Crosse	14	9
17 ALONG THE ROAD (Sparrow)	Ashton,Becker, Denton	19	2
18 SAY THE WORDS (ForeFront)	D.C. Talk	18	3
19 FOR FUTURE GENERATIONS (Benson)	4HIM	DEBUT	
20 SOME OTHER TIME SOME OTHER PLACE (Vbrd)	Mark Lowry	DEBUT	
21 ALL WE NEED(Sparrow)	Out of the Grey	DEBUT	
22 ONE MILLION REASONS (Star Song)	Aaron Jeffrey	12	8
23 OPEN MY HEART (Sparrow)	Cheri Keaggy	16	11
24 YOU CAN'T PUT OUT THE FIRE (Benson)	Larnelle Harris	17	9
25 THINK ABOUT JESUS(Myrrh)	Greg Long	DEBUT	
26 FEARLESS HEART (Benson)	East To West	DEBUT	
27 ONE LOVE (Reunion)	Brent Bourgeois	DEBUT	
28 JESUS WILL STILL BE THERE (Vbrd)	Point of Grace	27	29
29 THE BEST IS YET TO COME (New Haven)	Glen Campbell	20	5
30 MY LIFE (Myrrh)	Eric Champion	21	10
31 I GO TO THE RIVER (Vbrd)	Ray Boltz	24	8
32 WE CAN LIVE TOGETHER (Vbrd)	Cindy Morgan	25	10
33 FAITH, HOPE, & LOVE (Vbrd)	Point of Grace	26	12
34 SAY WHAT YOU SAY (Vbrd)	Wayne Watson	29	7
35 IF I KNOW YOU (Sparrow)	Out of The Grey	23	15
36 SWEET GLOW OF MERCY (Reunion)	Gary Chapman	36	18
37 WHEN HEARTS ARE TURNING (Urgent)	Catherine King	33	8
38 GOOD LIFE (Vbrd)	Bruce Carroll	31	10
39 I WILL BE FAITHFUL (Star Song)	Two Hearts	30	14
40 BIGGEST PART OF ME (Reprise)	Take 6	32	13

Radio Playlists

Some of what's playing in heavy rotation:

WAYM-FM/Brentwood, TN

STEVEN CURTIS CHAPMAN—"King Of The Jungle"

OUT OF EDEN—"A Friend"

MICHAEL SWEET—"Take Me Home"

TOURNIQUET—"Twilight"

WJYO/Sarasota, FL

LISA BEVILL—"No Condemnation"

MARK LOWRY—"Some Other Time Some Other Place"

TWILA PARIS—"Watch And Pray"

PAM THUM—"Will You Come To Jesus"

POSITIVE / CHRISTIAN COUNTRY

'OUT OF HIS SIDE' ALBUM OF THE YEAR?

Could it be possible that Freedom Record's artist, Monte Stephens, in only 90 days of his debut release, 'Out Of His Side', walk away with the album of the year? Nominated by the ICGMA for 'Album Of The Year' and 'Veteran Vocalist', Stephens has sent shock waves through the Christian country music industry. Setting at #7 on the Christian Country Review chart, #13 on Jukebox America, Top 20 in all major reporting stations, Stephens' music is turning heads, no doubt. He also is holding down the #15 and #22 songs on the Christian Country Chart for all of Europe!



MONTE STEPHENS

MAKING CHRISTAIN COUNTRY MUSIC HISTORY!

'Tomorrow', a song written and recorded by Stephens will be among the Christian Country songs inducted into the **Country Music Hall of Fame** in **Jukebox America's** display in '95. The music industry has given Stephens nothing but rave reviews on the quality of the production on his project. Monte said 'all that is because he was blessed with one of Nashville's best, veteran producer, Vic Clay.'

New Day Distributors, Big State, Merchandisers, GMI Music Partners in Europe, are all carrying Stephens music. Target and K-Mart are talking to Stephens about carryig his music, as well. For bookings call the **Alexander Agency, 513-887-2680** or **Freedom Promotions: 615-984-2914.**

**FREEDOM RECORDS~ PO Box 4094 ~Maryville, TN 37802
615-984-2914 FAX # 615-984-7071**

Radio Playlists

Some of what's playing in heavy rotation:

WCVK-FM/Bowling Green, KY

SUSIE LUCHSINGER—"For Pete's Sake"
BRUCE CARROLL—"Good Life"
WHITE RIVER—"Have A Little Faith"
BRIAN BARRETT—"In The Next World"
PAULA MCCULLA—"Jesus Set Me Free"

WBTX/Broadway, VA

PAULA MCCULLA—"Jesus Set Me Free"
SUSIE LUCHSINGER—"For Pete's Sake"
KEN HOLLOWAY—"Rose of Sharon"
MAVERICK CHOIR—"Amazing Grace"
ALISON KRAUSS—"Never Will I Give Up"

WQSV/Ashland City, TN

DON COX—"In My Father's Eyes"
WHITE RIVER—"Have A Little Faith"
MAVERICK CHOIR—"Amazing Grace"
ANDY LANDIS—"Love Is Deeper Than Touch"
TED WHITE—"Jesus Seeks You"

POSITIVE/CHRISTIAN COUNTRY

OCTOBER 15, 1994

1	ROSE OF SHARON (Ransom/Brentwood)	Ken Holloway	2	11
2	FOR PETE'S SAKE (Integrity)	Susie Luchsinger	1	12
3	OLD BOOK-NEW PAGE (Ransom/Brentwood 5488J)	Seneca	4	9
4	AMAZING GRACE (Atlantic)	The Maverick Choir	9	6
5	NEVER WILL I GIVE UP (Rounder)	Alison Krauss	3	9
6	HAVE A LITTLE FAITH (Cheyenne)	White River	6	11
7	JESUS SET ME FREE (Cheyenne)	Paula McCulla	5	12
8	SUNDOWN (Sundown REF-09)	The Reffeitts	7	10
9	IN THE NEXT WORLD (Star Song)	Brian Barrett	11	5
10	GOOD LIFE (Vbrd 701938160X)	Bruce Carroll	15	6
11	ADAM'S SIDE (Tall Texan)	Billy Walker	8	8
12	DON'T WANT TO HURT ANYMORE (Cheyenne)	Bruce Haynes	10	12
13	LOCAL CALL (Expression)	Randy Coward	23	4
14	JESUS SEEKS YOU (Heaven Spun)	Ted White	13	19
15	TWO OUT OF THREE (Sparrow)	Charlie Daniels	26	2
16	(LOVE IS) DEEPER THAN TOUCH(Star Song)	Andy Landis	17	17
17	I WOULDN'T MISS HEAVEN (Benson)	Brush Arbor	32	2
18	WHERE'S THE FAMILY (Landmark MFB-CD3)	Manual Family Band	14	14
19	HERE COMES THE CALVARY (Cheyenne 9094)	The Days	19	10
20	NOTHIN' NEXT TO NOTHIN' (Independent)	Cross Country	12	7
21	A LITTLE ROCK (Heartwrite)	David Patillo	21	13
22	I'D RATHER BE IN DIXIE (Circuit Rider)	W.C. Taylor	22	6
23	IN MY FATHER'S EYES (SOR)	Don Cox	DEBUT	
24	COMIN' HOME (DoveSong)	Scott & Kim Coner	24	3
25	THREAD OF HOPE (Chapel)	Jeff & Sherri Easter	25	21
26	LOVE WILL FIND A WAY (MorningStar)	Fox Brothers	20	12
27	NO TIME LIKE THE PRESENT (Warner Alliance)	Ron David Moore	DEBUT	
28	CRAZY ROAD OF LIFE (Storyville)	Steve Grace	DEBUT	
29	TIL YOU CAME ALONG (Cheyenne 9092)	Steve Gatlin	18	16
30	THE SAVIOR WHO WEEPS (Benson)	Vince Wilcox	16	12
31	CARPENTER'S SON (Integrity 610-PR1)	Lenny LeBlanc	27	15
32	FRIENDS FOR A LIFETIME (Brentwood)	Claire Lynche	DEBUT	
33	WATER THE DESERT (Rain)	Dinah & The Desert Crusaders	28	19
34	THE CROSS ROAD (StarSong)	Brian Barrett	29	23
35	LIVE FOREVER (Pranis)	Billy Jo Shaver	30	18
36	THE TRIAL (Independent)	Billie Jean Knight	34	17
37	LOVE WILL (Reunion)	Micahael James	36	15
38	WHEN THE WORLD TURNS ON ME (Homeland)	Margo Smith & Holly	33	24
39	LOVE IN YOUR EYES (AME)	Rick Revel	31	15
40	THE DREAM (RopeBurn)	Randy Coward	39	26

POSITIVE / CHRISTIAN COUNTRY

Review

JukeBox America's Christian Country Weekend

By Gary Keplinger



Darroll Alexander, founder of the top syndicated Christian Country Radio show JukeBox America, is bringing top Positive/Christian Country artists and newcomers to his hometown area as well as to various cities around the nation in a series of Christian Country Weekends. Darroll is shown hosting "The Cross To Country Tour," recently held in Hamilton, OH.

It started on Friday evening, as a dozen artists and groups brought Christian Country music to the forefront in Hamilton, OH. The closing act of the Manuel Family Band was scheduled to end before ten, but the audience demanded and got much more before host Darroll Alexander finally had to call it an evening around midnight. And this was just one part of what fans are calling one of the best weekends ever spent.

The Saturday evening spectacular started with a warm-up featuring some of the industry's exciting newcomers like Billy Arnett, Bobby Miller, Kathy Clark, and Canada's Kara Lee. Next Alexander brought in two tremendous groups from Dayton, OH—Southern Chapel

and Heartfelt. Either of these groups would be a welcome main attraction for any concert with their great music and harmonies.

And then, just when you thought it couldn't get any better, Paula McCulla came to the stage. She captured the audience with such hits as "Pull The Wool" and "Jesus Set Me Free," along with her first #1 hit "Dying To Live." This talented artist/songwriter is a very beautiful young woman who has a spirit to match. The only complaint about her segment was that it was too short—all would've loved to have heard more.

But there was more music to pack into this exciting evening, and what came up next was tremendous. The Days took to the stage and brought the crowd to their feet with the top hit "New Step." The multi-talented musicians/songwriters/artists showed why they are considered by many to be the top Positive/Christian Country group around. Chuck, Greg and Heather are all superb individual singers, but it is their harmonies that continued to keep the audience spellbound. The

audience was treated to several of their top hits and a heartfelt ministry, and loved it all. The Days left the stage with the crowd still clamoring for more.

Not many could follow an act such as The Days, but the final performer of the evening was up to the task. Top Christian Country male vocalist Bruce Haynes is an entertainer in the greatest sense of the word. Whether he's relating an incident or testimony that's happened along the touring trail, laying the basis for a song in a way that only a great storyteller can, or singing one of his tremendous down-to-earth, message-driven songs, Haynes knows how to communicate with an audience. He can bring people to their feet with a foot-stompin', hand-clappin' song; bring laughter to their hearts in a story or humorous song; bring tears to their eyes in his testimony and witnessing; and truly reach the depths of their souls. He is the epitome of what Positive/Christian Country is all about.

The concert concluded with a finale featuring all the artists on stage along with some great instrumentalists. But before this finale, a very touching presentation was made by Alexander to the family of Hope McCabe. Not many people reading this may have known of Hope. Until that evening, many hadn't heard her name. But Hope was a super fan. She had traveled to other Christian Country Weekends, had devoted much time and effort in helping with the Hamilton weekend, and was assisting in any way she could in preparation for the Nashville Christian Country weekend that is scheduled for the Friday and Saturday before the CCMA week in November. She was at Alexander's station when she suffered a heart attack and, only through his alert actions, was revived and given another day and a half to spend with her family. The award presented to the family was for a special fan and marked the beginning of an award that will carry her name—The Hope McCabe Award.

The naming of the Hope McCabe Award was a fitting tribute during a night of outstanding Positive/Christian Country music by some of the best in the business, for it was the music that Hope loved. It is a music that reaches the hearts of people—that gives hope where hope is needed and brings joy to those that hear it. Thanks to Darroll Alexander, his co-workers and the artists, songwriters and musicians who share their ministry through song, there'll be other weekends like the one in Hamilton. When it comes to your area, you won't want to miss it.



Bruce Haynes, Cheyenne recording artist, captivated the audience with his music and message. Haynes proved he deserves the many awards that he's garnered as top male Christian Country artist.



Paula McCulla had the audience in the palm of her hand as she performed one of her top hits, "Dying To Live."



Cheyenne's The Days showed why they're considered one of the top Christian Country groups in the nation as they performed before the near sell-out crowd.

COIN MACHINE

Pinball Expo '94 Is Coming Up!

CHICAGO—The dates are November 10-13; the locale is the Ramada Hotel in Rosemont, IL; the event is the 1994 **Pinball Expo**, which focuses exclusively on the pinball industry, in terms of collectors, players and interested spectators whose common alliance is a love of pinball and the fun environment this event provides.

This year's show marks the tenth anniversary of Pinball Expo and promoters **Rob Berk** and **Mike Pacak** are confident the occasion will produce their "biggest exposition" to date. Pinball enthusiasts not only from the U.S. but from as far away as Japan, Australia and Germany, are expected to attend in significant numbers.

"This year, attendees can look forward to an all-new line-up of exciting pinball action, info and surprises," said Berk, Expo chairman. "We're outdoing ourselves in ways we never thought imaginable just one year ago. The ever-growing mass appeal of pinball is reaching a fever pitch and only at Expo '94 are both casual and spirited devotees alike able to mingle with luminaries of the pinball industry. Our guest list and event roster are jam-packed with an incredible array of pinball wonderment and exceed everything we've ever done before."

"Leading off this massive gathering will be a doubleheader tour of both the famous **Data East** factory, where the popular *Jurassic Park*, *Batman* and *Tales From The Crypt* pingames were conceived and produced; and the Electrical Windings Coil Factory, the **Donal Murphy** facility where, among the busy production of pinball components, is housed one of the hobby's most prized collection of games," he continued. "This rare, behind-the-scenes peek at game conception and manufacture is a sensational attraction for Expo-goers."

"The tour is considered one of the Expo highlights," according to Berk. "But the real excitement begins when the exhibit hall, seminars, autograph sessions and tournaments get underway in the hotel. We've even arranged a hands-on 'class' on how to play better pinball. There are special tricks and techniques to achieve consistent high scores and the instructors will be selected from past Flip-Out Tournament winners and top qualifiers. Even the best among the crowd will learn a thing or two!"

Berk has invited a number of well-known pinball designers, artists, authors and technicians to be on hand to chat with showgoers. The roster includes artists **Dave Christiansen** (*Bally's Fireball*); **Greg Freres** (*Star Trek: The Next Generation*); **Python Anghelo** (*High Speed*) and **Kevin O'Connor** (*World Cup Soccer*).

Expo attendees will also rub elbows with book authors such as **Roger Sharpe** (*Pinball!*); **Dick Bueschel** (*Pinball I*); **Heribert Eiden** of Germany (*Pinball Machines*); and **Gary Flower** of England (*Pinball-Lure of the Silverball*). Publisher **Jim Schelberg**, whose popular *pinGame Journal* is noted as the world's only monthly publication devoted to the hobby, will be at Expo.

Additionally, Pinball Expo '94 will see some of the industry's top designers from **Premier/Gottlieb**, **Data East**, **Williams** and **Bally/Midway** on hand; including **Steve Kordek**, **Pat Lawlor**, **Joe Kaminkow** and **Jon Norris** among others.

Among the "firsts" at this year's show will be unlimited access to the exhibit hall, which will be open around-the-clock, from Friday afternoon through Sunday evening; and a seminar on how *Dot Matrix* is achieved. During the popular Flip-Out Tournament, players will compete for a brand-new pinball. In addition, one of the most sought-after pinball collectibles, a piece of original art, will be sold at auction.

On Saturday morning there will be a **U.S. Amusement** auction of over 200 pingames and, later in the evening, an awards banquet.

"Our proximity to the people who make pinball happen and the incredible support we receive from them are key elements to our success," said Berk. "We're very proud of our achievements during the past decade and hope to do more for everyone in the hobby in the coming years."

Further information regarding Pinball Expo '94 may be obtained by contacting Rob Berk at 1-800-323-3547, 216-369-1192 or Mike Pacak at 1-800-321-2722 or 216-758-0565.

Valley Gold '94 Was A Record-Breaker!

CHICAGO—Nearly 500 guests packed the Sahara Hotel for the recently held eighth annual **Valley Electronic Dart Championships**, which produced four winning players who will now advance to the International Competition in Europe. The winners, two men and two women, all hail from California.

Championship winners were **Paul Lim** of San Bernardino; **Frank Hernandez** of Stockton; **Sandy Reitan-Green** of Torrance and **Teenamarie Cunningham** of Panorama. They will make up Team USA and head to Europe this fall to compete against European darters.

The Valley Gold draws players from all regions of the United States. It represents a nationwide series of qualifier tournaments which take place between September 1 and May 30 and are held by independent Valley operators. Valley itself sponsors either two or four players per operator to advance to the Valley Gold Championships. In most cases, Valley pays air fare and accommodations for players who travel to Las Vegas.

The Valley Gold, which actually started in 1985 and has been experiencing consistent growth, was created to "boost operator earnings and their dart player base," said sales and marketing vice president **Doug Blair**. "It works like a magnet, drawing casual players into a more competitive game of darts, while at the same time holding the interest of existing players by giving them a goal."

The Valley Gold Championships '94 saw over 50% more operators participating and at least a proportionate increase in players.

Information regarding Valley Gold '95 may be obtained through Valley "Cougar Darts" distributors or by contacting the Valley Gold Committee at Valley Recreation Products, 333 Morton St., P.O. Box 656, Bay City, MI 48707. The respective phone and FAX numbers are: 517-892-4536 and 517-892-6513.



(l-r): Bill Nemgar, Frank Hernandez, Dave Kristal, Sandy Reitan-Green, Gary Connelly, Teenamarie Cunningham, Jeff Yantz, Paul Lim, Bob Corrigan and Doug Blair.



(Seated): Bill Nemgar, Mark Boehmann, Gary Connelly, John Nemgar. (standing): Bob Corrigan, Dave Kristal, Doug Blair and Jeff Yantz.

ICMOA Set To Launch '95 Tournament

CHICAGO—The **Illinois Coin Machine Operators Association** is currently finalizing plans for its 1995 statewide Pool, Dart and Pinball Tournament.

Finals will be held in Peoria, IL on March 25 and 26.

Operator members will receive kit order forms in late November and are urged to respond upon receipt to avoid being left out.

Coors will once again serve as sponsor and will be promoting its products in participating locations during the qualifying rounds.

For further information contact ICMOA headquarters at 710 E. Ogden Ave., Suite 113, Naperville, IL 60563 or phone 1-708-369-2406.



COIN MACHINES

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• • •

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CHRISTIAN COUNTRY

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Genesis Club: Normally fans of the music rather than professionals. The support of this segment of Christian Country is its backbone - critical, not just for CCMA, but also for Christian Country itself. The Genesis Club entitles you to our international bi-monthly newsletter.



Christian Country Music Association

P.O. Box 100584
Nashville, TN 37224
(615) 321-0366

Name _____ DATA # D-1001 _____

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Please mark type of membership desired and include check or money order for the indicated amount payable to CCMA

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___ Individual	\$50.00
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Please briefly describe your activities concerning Christian Country music _____

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