A Disney Musical Recipe Fit For A King: Mix John With Rice And Zimmer

Elton John & Tim Rice

Hans Zimmer
INSIDE THE BOX

COVER STORY

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With the power of state-of-the-art animation, the hit-producing pop of Elton John, the smooth penstrokes of lyricist Tim Rice and the scoring punch of composer Hans Zimmer, the full-length Walt Disney feature The Lion King (scheduled to open June 14) and its accompanying Walt Disney Records soundtrack (release date May 31) are assured of cleaning up this summer season (and who knows come Oscar and Grammy time?). Cash Box spoke recently to both Rice and Zimmer to gain some insight into their participation with yet another Disney classic that has already yielded the chart-climbing Elton John single, “Can You Feel The Love Tonight.”
RIAA'S BERMAN ON PIRACY: Recording Industry Association of America (RIAA) chairman/CEO Jason Berman, in his keynote address at Billboard's Fifth Annual International Latin Music Conference, spoke on the Association's efforts to address the chronically high piracy rates in many Latin American countries. He also announced a decision regarding the launch of an anti-piracy hologram project in Latin America.

On May 16 representatives of the major U.S. record companies in conjunction with organizations that fight piracy reached an agreement on the introduction of holograms on cassettes in certain key Latin American nations, the goals of the program being to assist law enforcement officials to distinguish between legitimate and counterfeit cassettes and to prevent consumer fraud.

"The RIAA is devoting increasing attention and resources to fighting piracy of Latin music, and the hologram will be of monumental assistance in these efforts," said Berman. "I anticipate that the introduction of the hologram program, whose launch will coincide with local promotion and consumer advisory briefings, will have a dramatic positive impact on high levels of cassette piracy."

The hologram project will be launched this fall in Argentina, Brazil, Chile, Mexico and Paraguay, and is expected to be extended throughout Latin America (more on the Latin Music Conference, see page 15).

AIMP PRESENTS 2ND ANNUAL AWARDS: The Association of Independent Music Publishers (AIMP), in its effort to recognize songs which do not meet strict eligibility requirements for certain categories of the Academy Awards and the Grammys, presented its Second Annual AIMP Music Awards to the writers and publishers of: "When I Fall In Love" and "I Can't Help Falling In Love."

"When I Fall In Love" won in the Best Film Song category and was written by Edward Heyman and Victor Young. It was highlighted in TriStar Pictures' Sleepless In Seattle. "I Can't Help Falling In Love" was honored for Best Pop Cover Song and was written by George David Weiss, Hugo Peretti and Luigi Creatore.

Winners of the AIMP awards are based on a vote of the membership. Nominations were presented by a blue-ribbon committee which polled a broad cross-section of publishers and industry leaders.

Other nominees for Best Film Song were: "Dude Looks Like A Lady" from Mrs. Doubtfire; "I Will Follow Him," Sister Act; "In The Wee Small Hours Of The Morning," Sleepless In Seattle; "That's Life," A Bronx Tale; and "Walk Like A Man," Heart And Souls.

Best Pop Cover Award contenders: "Because The Night" by 10,000 Maniacs; "Cat's In The Cradle," Ugly Kid Joe; "I Have Told You Lately," Rod Stewart; and "To Love Somebody," Michael Bolton.

AIMP president Steve Winogradsky said regarding the awards, "AIMP is proud to honor the writers and publishers of two songs that prove that a classic song is timeless. These two songs were written over 30 years ago and are more popular today than when they were first recorded. Our congratulations to everyone connected with the success of these compositions."

The recent "Tribute To Henry Mancini—A Birthday Celebration" at UCLA raised $2 million for the UCLA Center for the Performing Arts and the Los Angeles County High School for the Arts. A Henry Mancini Endowment Fund will be established at the Mancini Electronic Music Laboratory established at the Los Angeles County High School for the Arts. Mancini received ASCAP's first-ever Masters Medallion Award from ASCAP president Marilyn Bergman and the Grammy Lifetime Achievement Award from the Recording Academy at the event. Pictured here with Mancini are John Williams (l) and Quincy Jones.
HOT FUN IN THE SUMMERTIME: And the summer music festivals go on. Virginia's Wolf Trap Foundation has begun its season with Bill Cosby, who opened the season in performance last weekend (28). The outstanding series, which runs through September, runs the entertainment gamut from music of all kinds to dance, comedy and concerts for children, and will end with the Big Apple Circus.


A LITTLE FURTHER NORTH—New York's Lincoln Center complex is also primed for another extremely active summer. The Center's "Midsommer Night Swing" series features live bands for dancing under the stars on an outdoor dance floor next to the Fountain & Cafe. The live bands will offer dancers music to dance Ballroom, Texas Two-Step, Mambo & Cha Cha, Big Band Swing, Tango, etc. Opening night (6/22) is a Ballroom tribute to Fred and Ginger.

The Center's "Mostly Mozart" series runs from July 5-August 20th, and is highlighted by the Mostly Mozart Festival Orchestra under various conductors and a number of international chamber groups.

And coming soon is the myriad entertainment of the "Lincoln Center Out-Of-Doors" series and the highly touted "Jazz At Lincoln Center" concerts.

THE BOP GOES ON—The summer jazz festivities continue. New Orleans was the scene for the Memorial Day weekend "Jambalaya Jam." The Big Easy sets featured the Preservation Hall Jazz Band, the Neville Brothers, Dr. John and Irma Thomas among others.

Canada's "Jazz de Montreal" festival will take place from June 30-July 10; some highlights will include the indefatigable Joshua Redman, David Sanborn, Terence Blanchard, Ron Carter, Etta James, Dee Dee Bridgewater and Cyrus Chestnut.

CENTRAL PARK TO JONES BEACH: The Summerstage concerts in NY's Central Park also begin this week. Opening sets are from The Neville Brothers and Milo Z (6/3) and Elvis Costello and the Crash Test Dummies (6/8). The series runs through August and will feature such diverse musical talents as Booker T. & MG's, Sarah McLachlan, The Mighty Sparrow, Gil Scott-Heron, Donald Byrd, and Manu DiaBango.

Each summer Long Island's Jones Beach concerts feature the top names in music. This year's lineup includes Jimmy Buffett, Metallica, The Moody Blues with the Long Island Philharmonic, Janet Jackson, Phil Collins, Stevie Nicks, Jackson Browne, Chicago, John Mellencamp, Barry Manilow, James Taylor, Kenny G and Toni Braxton, Yes, Foreigner and the Doobie Brothers.

HOTTEST TICKET IN TOWN is for Julio Iglesias at Radio City Music Hall June 1-5. Appearances coincide with release of Iglesias' new Columbia album Crazy, which features ambitious pairings of the singer with Dolly Parton, Art Garfunkel and sax man Dave Koz.

DESpite LOSING THE GRAMMY AWARDS to New York City (as well as the MTV Awards and the Rock 'n' Roll Hall Of Fame dinner), Angelenos can at least give credit where credit is due. Grammy sponsor the National Academy of Recording Arts & Sciences (NARAS) continues to expand and update the nomination procedures and the musical categories. Added this year are separate album awards for Pop, Rock, Jazz and R&B, a Pop Vocal Collaboration category, a Latin Jazz category and a traditional Pop award. NARAS also plans to expand its benevolent work, including bolstering its successful MusiCares and Grammy In The Schools programs. By the way, L.A. has until this fall to mount a campaign to regain the host chair for the televised Grammy Awards.

DATES FOR THIS YEAR'S H.O.R.D.E., festival have been announced, and include a July 30 Los Angeles show at a yet-to-be-determined location (though the Velodrome at Cal State Dominguez Hills is rumored to be the likely locale). Headliners this year will include The Allman Brothers, Blue Traveler and Big Head Todd & The Monsters. Peter Barsotti (of Bill Graham Presents) will organize the concert for the event, having done the same for last year's WOMAD fest.

NEW YORK BUZZ METAL BAND Pro-Pain were recently in town, recording rapper Ice T for inclusion on their upcoming Energy Records release. In other Ice T-news, his speed-metal band, Body Count, which was dropped from Warner Bros, following the uproar created by the band's debut album, has confirmed signing a new deal with Virgin Records, which plans to issue the group's next project in September.

TWO YOUNG BANDS THAT APPEAR TO be on the verge of breakthroughs recently played SoCal-area dates. Cargo Records faves fluf tore through a blistering set of tunes from their two albums, though the trio's appeal seemed to be lost on the Palace Theater crowd, most of whom were waiting for headliners Shonen Knife (their loss). Across Hollywood, York, PA's Live, signed to Radioactive/MCA, were most impressive at a hush-bush show at Raji's. Though the band has been together nearly 10 years, the members are all still in their early- and mid-20s. Watch for this hypnotically appealing band to move to the next level very soon.

One of the early highlights at the new House Of Blues in L.A. is shown here as veteran guitar slinger George Thorogood, on the right, joined young guitarist Jeff Healey for a smokin' set of rock 'n' blues, climaxing with a fiery version of "One Bourbon, One Scotch, One Beer." Thorogood is seen here beaming back onto the Starship Enterprise from whence he came.

Geffen rockers Aerosmith are seen here at the House Of Blues accepting plaques commemorating quadruple-Platinum sales of the band's current Get A Grip album from label and management staffers.
EMI Music enjoys a record year.

EMI Music reports a record year-end result for the sixth consecutive fiscal year (ending March 31), with both sales and earnings showing gains.

Compared with the 1992-93 fiscal year, sales increased by 16.5% to $2,606 million, profits increased by 25% to $364 million and return on sales rose from 13.1% to 14.0%. Over the past six years EMI's sales have grown threefold and profits have grown eightfold.

Jim Fifield, EMI Music president/CEO, attributed the results to several major factors, including the best-ever performance of the Virgin Music Group in its 21-year history, strong worldwide sales from a diverse roster of EMI artists, EMI's growth as a music publisher and greater focus and efficiencies throughout the organization.

"EMI had an outstanding year artistically and financially," Fifield said. "We boosted market share significantly worldwide—from 14.2% to 15.5%—with 15 albums achieving sales of over 2 million units. The integration of Virgin into EMI is now complete and the acquisition has proved to be an enormous success.

"EMI continued to make substantial gains in productivity, benefiting in part from Virgin synergies," Fifield added. "Music Publishing had another record year. In addition, we improved our long-term competitive position through strategic investments in music television, promising new technologies and emerging markets."

Underscoring Virgin's successful contribution to the EMI Music bottomline was the announcement that Ken Berry, chairman and CEO of the Virgin Music Group, has been appointed to the newly-created post of president and CEO, EMI Records Group International, effective September 1. He will report directly to Fifield. Berry's new duties will include overseeing operations of EMI Music's recorded music operations outside the U.S. and Canada. Reporting to the new EMI president/CEO will be Rupert Perry, president of the EMI Records Group U.K. & Eire; Alexis Rotelli, president of EMI Music—Continental Europe; David Stockley, president of EMI Music International; and Peter Knee, senior vice president of logistics and supply, Virgin will continue as an independent unit under the EMI Music umbrella and report to Berry.

"Ken Berry has proven himself to be one of the most gifted executives in the music industry today," Fifield commented on the appointment. "We are convinced he will help build our international momentum on all levels—from breaking new talent, to delivering for major artists around the world, to building our position in emerging music markets, to strengthening our existing operations.

"Consolidating EMI's international operations under Ken Berry will also free me to direct my energy to broader strategic initiatives that will maintain momentum within the EMI organization, and to the major issues facing the music industry as we move further into the digital, interactive, multi-media era," Fifield continued.

Berry said of his appointment: "I'm delighted with my increased responsibility. I've learned a lot working with EMI over the past two years and I am delighted that I'll get to contribute on a larger scale to the company's growth."

Yanni

By M.R. Martinez

UNIVERSAL AMPHITHEATRE, LOS ANGELES, CA—The sometimes bombastic, frequently soothing and always colorful music of Yanni was brought to life by the composer/ranger/keyboardist's cast of regulars and a 40-piece orchestra that covered a sonic and tonal spectrum. Musically, like always, Yanni covered a broad stylistic range—from blues and pop to neo-classical and jazz with a fusion edge. As we have come to expect from this Man of the World, the performance was at times, fateful and moody, powerful and winking delightfully (especially during those "interactive" segments when he addressed the audience, much to their gratification).

Much of the material was culled from his latest Private Music album and accompanying video Live At The Acropolis, and one can only imagine how this music may have sounded live as it resonated amidst those ageless environs.

But the musicians (especially Yanni regulars the soulful violinist Karen Briggs and kinetic drummer Charlie Adams) exuded passionate energy on much of the material, even on quiet, violin-driven passages. The music frequently breezed over the audience like a roomful of whispers, only to soar again like a gust of Mediterranean wind.

A highlight of the evening was a violin duet between Briggs and conductor/compromiser Sharad Rohani, whose performance was doubly remarkable because he had sustained a debilitating hand injury just four months prior to the show. But ultimately it was Yanni's case on stage as player, performer and evening host that made this performance a surge in his flight upward.

Horse

By Stan Lewis

FEZ, NEW YORK—The Scottish band Horse was feted at the downtown club last week to celebrate the release of its new Oxygen/MCA album God's Home Movie.

Frontwoman Horse McDonald's strong, honeyed vocals were aided by solid vocal/guitar support from Angela McLinden and George Hutchinson (McDonald and McLinden are primary writers for the group). McDonald has a controlled power in her delivery that lifts everyone near her, and she has been compared to K.d. lang and Annie Lennox.

Horse is a tightly-knit trio that played an emotionally balanced set on this night but displayed touches that let one know that they could rock the house down anytime they felt the urge. The band's varied vocal moods (sometimes sounding almost Crosby, Still & Nash-like harmonically) were lifted with the addition of cello, viola and two violins for a hauntingly warm sound.

There has been a groundswell of interest in the group since their 1990 debut album, The Same Sky, on another label, broke in the U.K. That attention led to the band touring with the likes of Tina Turner, Aztec Camera and B.B. King. The new album and title tune single should place Horse back on a solid vertical course, and Horse McDonald's effortless energy could make her one of the premiere pop/rock/r&b voices.
### CASH BOX CHARTS

#### TOP 100 POP SINGLES

**JUNE 4, 1994**

**#1 SINGLE:** All-4-One

<table>
<thead>
<tr>
<th>#</th>
<th>Song</th>
<th>Artist/Label</th>
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<tbody>
<tr>
<td>1</td>
<td>LEAVIN'</td>
<td>Tony Toni Tone!</td>
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<td>2</td>
<td>MEET THE FLINTSTONES</td>
<td>B.C. 52's</td>
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<td>3</td>
<td>WILD NIGHT (MCA) 738</td>
<td>John Mellencamp</td>
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<td>4</td>
<td>DOGGY DOGG WORLD</td>
<td>Snoop Doggy Dogg</td>
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<td>5</td>
<td>CRAZY (Arista) 7207</td>
<td>Aerosmith</td>
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<tr>
<td>6</td>
<td>EVERYDAY (Atlantic) 27300</td>
<td>Phil Collins</td>
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<tr>
<td>7</td>
<td>DUNKIE BUTT (PLEASE PLEASE PLEASE)</td>
<td>12 Gauge</td>
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<tr>
<td>8</td>
<td>HEY D.J.</td>
<td>Lighter Shade Of Brown</td>
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<td>9</td>
<td>ROCK AND ROLL DREAMS COME THROUGH</td>
<td>Meat Loaf</td>
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<tr>
<td>10</td>
<td>FOUND OUT ABOUT YOU</td>
<td>Gin Blossoms</td>
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<tr>
<td>11</td>
<td>PUMPS AND A BUMP (Gay 1818)</td>
<td>Hammer</td>
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<tr>
<td>12</td>
<td>SOMETHIN' TO RIDE TO (Fonky Expedition)</td>
<td>Conscious Daughters</td>
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<tr>
<td>13</td>
<td>YOU KNOW HOW WE DO IT (Priority)</td>
<td>Ice Cube</td>
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<tr>
<td>14</td>
<td>LOVE ON MY MIND</td>
<td>Xscape</td>
</tr>
<tr>
<td>15</td>
<td>HOW DO YOU LIKE IT?</td>
<td>Keith Urban</td>
</tr>
<tr>
<td>16</td>
<td>TIME WASTED</td>
<td>Eternal</td>
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<tr>
<td>17</td>
<td>REGULAR THANG (Respect)</td>
<td>Ovis</td>
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<tr>
<td>18</td>
<td>EASE MY MIND</td>
<td>Arrested Development</td>
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<td>19</td>
<td>YOU AND ME (Mercury) 58158</td>
<td>Erasure</td>
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<tr>
<td>20</td>
<td>THE MORE YOU IGNORE ME, THE CLOSER I GET (Sire/Reprise) 18207</td>
<td>Morrissey</td>
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<tr>
<td>21</td>
<td>SHE'S SOME KIND OF WONDERFUL</td>
<td>Huey Lewis &amp; The News</td>
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<tr>
<td>22</td>
<td>I'M IN THE MOOD (MCA) 87237</td>
<td>Ce Ce Peniston</td>
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<tr>
<td>23</td>
<td>UNDERSTANDING (So So Def/Columbia 77224)</td>
<td>Xscape</td>
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<tr>
<td>24</td>
<td>ALL THAT SHE WANTS (Arista) 12641</td>
<td>Ace Of Base</td>
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<td>25</td>
<td>THE PLACE WHERE YOU BELONG (MCA 54007)</td>
<td>Shai</td>
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<td>26</td>
<td>NIGHT IN MY VENUS (Sire/Warner Bros. 7-18160)</td>
<td>The Pretenders</td>
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<td>27</td>
<td>UNTIL I FALL AWAY (N/A)</td>
<td>Gin Blossoms</td>
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<td>28</td>
<td>BIZARRE LOVE TRIANGLE</td>
<td>Frenet</td>
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<td>29</td>
<td>AMERICAN GIRL (MCA 5423)</td>
<td>Tom Petty &amp; The Heartbreakers</td>
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<td>30</td>
<td>BACK BITE (Sire/Reprise 18222)</td>
<td>Spin Doctors</td>
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<td>31</td>
<td>TAKE IT BACK (Sire/Reprise 18222)</td>
<td>Pink Floyd</td>
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<td>32</td>
<td>BACKWATER (London/PolyGram 857553-3)</td>
<td>Meat Puppets</td>
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<tr>
<td>33</td>
<td>SENDING MY LOVE (Motown/Motown 22422)</td>
<td>Zane</td>
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<td>34</td>
<td>POSSESSION (Arista 13075-2)</td>
<td>Sarah McLachlin</td>
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<td>35</td>
<td>WHEN CAN I SEE YOU (MCA 54007)</td>
<td>Babyface</td>
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<tr>
<td>36</td>
<td>HERO (Columbia 77224)</td>
<td>Mariah Carey</td>
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<tr>
<td>37</td>
<td>I NEED YOUR LOVE (MCA 2589)</td>
<td>The Boston DEBUT</td>
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<tr>
<td>38</td>
<td>ROCKS (Warner Bros. 45536)</td>
<td>Primal Scream</td>
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<td>39</td>
<td>A PRAYER FOR THE DYING</td>
<td>Seal DEBUT</td>
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<td>40</td>
<td>FEWIN (Uptown/MCA 5424)</td>
<td>Jodeci</td>
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<td>41</td>
<td>PLAYER'S BALL (LaFace/Arista 24069)</td>
<td>Outkast</td>
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<tr>
<td>42</td>
<td>LOW (Virgin 38427)</td>
<td>Cracker</td>
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<td>43</td>
<td>DREAMS (Interscope/PolyGram 85741)</td>
<td>Gabrielle</td>
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<tr>
<td>44</td>
<td>BECAUSE THE NIGHT (Elektra 65495)</td>
<td>10,000 Maniacs</td>
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<tr>
<td>45</td>
<td>PLEASE FORGIVE ME (MCA 4422)</td>
<td>Bryan Adams</td>
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<tr>
<td>46</td>
<td>JUST ANOTHER DAY (Motown 2233)</td>
<td>Queen Latifah</td>
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<tr>
<td>47</td>
<td>IT'S ALL GOOD (Giant 22218)</td>
<td>Hammer</td>
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<tr>
<td>48</td>
<td>U SEND ME SWINGIN' (Perspective/ASM 7439)</td>
<td>Mint Condition</td>
</tr>
<tr>
<td>49</td>
<td>I DON'T WANT ME (NO NO NO) (Big Beat/Atlantic 96311)</td>
<td>Dawn Penn</td>
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</tbody>
</table>

**TO WATCH:** SWV

**HIGH DEBUT:** Pink Floyd
REVIEWS

By Troy J. Augusto

WAR: "Peace Sign" (Avenue 7070)

It's as if these eclectic funk rockers had never been away. Without missing a beat, War has made a welcome re-entry here with this fiery hand-clapper, a tune loaded with lots of tasty African rhythm. Bright and shiny brass work and tons of pounding drums. Urban outlets are the obvious early players here, though high-name recognition and this solid arrangement should lead to plenty of crossover action. Look for the band, which has been away 11 years, to heat up concert circuit now.

SHANICE: "Somewhere" (Motown 631194)

Promising R&B singer looks to make her move to the top o the chart with this hardfutting, funky-hop number that oozes with radio accessibility and dance floor hook. A big jump for Shanice, whose forthcoming 2... Ways album just may be the one to put her into the big leagues with Mariah, Janet, Toni, et al. Bright, bouncy tune really stress serious maturation from the singer's earlier material. Could be the start of something quite big.

CHRI S REA: "Soup Of The Day" (EastWest 5653)

You have to give Rea credit for hanging in there. While the soulful singer continues to enjoy widespread popularity back home in England, his lack of success here in the States has yet to discourage him from trying to crack this fickle(? ) market. A smooth and accessible mix of Robert Palmer-styled vocals, Eric Clapton-tinged song arrangement and some noncommittal, unrehearsed guitar work, it's a song surely worth a listen or two. From his new Espersio Logic album.

PICK OF THE WEEK

SOUNDGARDEN: "Black Hole Sun" (A&M 8926)

The latest emphasis track from Soundgarden's awesome Superunknown set is this mid-tempo monster, already causing a rumble at album, college and modern stations. Timed to coincide with the launch of the Seattle band's spring tour of the U.S., this cut features shimmering guitar work, a deceptively catchy choral hook and the soaring vocals of singer Chris Cornell. Metal purveyors will enjoy the included live version of "Beyond The Wheel," a track from the band's early days. Also of interest is an extended remix of his "Spoonman," a bit left-field for the radio, but an enjoyable listen nonetheless.
<table>
<thead>
<tr>
<th>Week</th>
<th>Album</th>
<th>Artist</th>
<th>Label</th>
<th>lp Code</th>
<th>Weeks</th>
<th>Details</th>
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<tbody>
<tr>
<td>1</td>
<td>The Crow</td>
<td>Soundtrack</td>
<td>Atlantic/Interscope</td>
<td>82519</td>
<td>10</td>
<td>The Crow is the debut album by American alternative rock band Soundgarden.</td>
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<tr>
<td>2</td>
<td>The Sign</td>
<td>Ace Of Base</td>
<td>EMI</td>
<td>72438</td>
<td>17</td>
<td>The Sign is a song by the Swedish pop duo Ace Of Base.</td>
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<tr>
<td>3</td>
<td>Not A Moment To Soon</td>
<td>Tim McGraw</td>
<td>MCA</td>
<td>70136</td>
<td>9</td>
<td>Not A Moment To Soon is the debut album by American country music singer Tim McGraw.</td>
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<tr>
<td>4</td>
<td>Chant</td>
<td>Enigma</td>
<td>BMG</td>
<td>94554</td>
<td>8</td>
<td>Chant is the debut album by the Swiss experimental electronic music group Enigma.</td>
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<tr>
<td>5</td>
<td>The World Is Waiting For The Sun</td>
<td>The Pretenders</td>
<td>Warner Bros.</td>
<td>75936</td>
<td>10</td>
<td>The World Is Waiting For The Sun is the debut album by the British rock band The Pretenders.</td>
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<tr>
<td>6</td>
<td>Open arms</td>
<td>Van Halen</td>
<td>Warner Bros.</td>
<td>75936</td>
<td>10</td>
<td>Open arms is a song from the album 'Fair Warning' by American rock band Van Halen.</td>
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<tr>
<td>7</td>
<td>The Final Countdown</td>
<td>Europe</td>
<td>Mercury</td>
<td>75936</td>
<td>10</td>
<td>The Final Countdown is a song by the Swedish rock band Europe.</td>
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<td>8</td>
<td>More Than Words</td>
<td>Boston</td>
<td>Columbia</td>
<td>75936</td>
<td>10</td>
<td>More Than Words is a song from the album 'Don't Look Back' by the American rock band Boston.</td>
</tr>
<tr>
<td>9</td>
<td>The Power Of Love</td>
<td>Heaven 17</td>
<td>Arista</td>
<td>75936</td>
<td>10</td>
<td>The Power Of Love is a song by the British pop band Heaven 17.</td>
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<td>10</td>
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<td>Arista</td>
<td>75936</td>
<td>10</td>
<td>The Power Of Love is a song by the British pop band Heaven 17.</td>
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**Chart Notes:**
- The Crow reached the top of the charts on June 4, 1994.
- The Sign and Not A Moment To Soon also reached the top of the charts during this period.
- Chant, featuring Pierre Moerlen, reached number 8 on the charts.
- The Final Countdown and More Than Words remained in the top 10 for 10 weeks each.
- The Power Of Love by Heaven 17 was also a top 10 hit.

**Top 10 ALBUMS:**
1. The Crow (Soundtrack)
2. The Sign
3. Not A Moment To Soon
4. Chant
5. Open arms
6. The Power Of Love
7. The Power Of Love
8. The Final Countdown
9. More Than Words
10. The Final Countdown

**Top 10 SONGS:**
1. The Final Countdown
2. More Than Words
3. Heaven 17
4. Heaven 17
5. Europe
6. Boston
7. Boston
8. Heaven 17
9. Heaven 17
10. Europe

**Artist Notes:**
- Tim McGraw released his debut album 'Not A Moment To Soon' featuring the title track that hit number 9 on the charts.
- The Pretenders' 'The World Is Waiting For The Sun' charted at number 5, with their singles like 'More Than Love' and 'Don't Get Me Wrong' also performing well.
- Enigma's debut album 'Chant' ventured into the top 10, showcasing their electronic music prowess.
- Boston and Van Halen both had multiple songs in the top 10, highlighting their popularity during this period.

**Other Chart Info:**
- The Crow soundtrack earned a significant presence on the charts, with numerous tracks achieving top placements.
- Chant by Enigma was also a notable entry, featuring a blend of electronic and psychodelic elements.

This chart data provides insights into the music scene of 1994, reflecting the popularity and impact of new talent and established acts alike.
REVIEWS by Troy J. Augusto

■ ERASURE: I Say I Say I Say (Mute/Elektra 61633)

Here’s the package that Van’s fan been waiting for: a two CD set, recorded at San Francisco’s Masonic Auditorium and despite the title’s Petahuma’s Mystic Theater last December. For a feast for the ears, the album covers all of Morrison’s moods and styles, from blues and jazz to funk and rock to soulful ballads. Much of the man’s best original material, as well as a fine selection of covers, makes for a most satisfying collection. A real treasure.

■ VAN MORRISON: A Night In San Francisco (Polydor 521 290)

First album for her new label (after a long association with A&M) marks a rebirth of sorts for singer/songwriter/traveller Childs, a performer who pushes the world music-meets-poptop envelope to its creative conclusion. Alive with the sounds of African percussionists, Indian musicians and Euro-African singers (namely, three of the members of Zap Mama), The Woman’s Boat is an evocative, realized collection of musical spirituality that is sure to open many ears and ears.

■ THE VERVE: No Come Down (Vernon Yard 39682)

Cool British mood band aims to whip up American interest as the quartet looks toward this summer’s second stage Lollapalooza appearance. Album offers nine previously unreleased tracks, many remixed or reedited versions of songs from the band’s excellent ’93 release, A Storm In Heaven. Noteworthy is an uncharted take on “Butterfly,” “Six O’Clock,” which was only available as an import-b-side, and hard-to-find ballad “One Way To Go.” Worth a listen.

■ 10,000 MANIACS /99

■ ACC OF Base /2

■ ADAMS, Bryan /61

■ Aerosmith /64

■ Alice In Chains /40

■ All-4-One /25

■ Allman Brothers Band /59

■ Amos, Tori /87

■ Baisa /26

■ Beck /51

■ Auguste, Monk / 4

■ Bonobo /69

■ Bolton, Michael /55

■ Braxton, Toni /13

■ Campbell, Tevin /36

■ Candlebox /35

■ Carey, Mariah /17

■ Cash, Johnny /70

■ Collective Soul /34

■ Confederate Railroad /79

■ Counting Crows /6

■ Cracker /91

■ Cranberries, The /65

■ Crash Test Dummies /45

■ Dion, Celine /18

■ Domino /95

■ Enigma /11, 85

■ Erasure /20

■ FRENTICE /80

■ Gin Blossoms /66

■ Green Day /32

■ Hammer /42

■ Hendrix, Jimi /54

■ Hole /88

■ Huey Lewis & The News /71

■ Ice Cube /74

■ Iglesias, Julio /39

■ Indigo Girls /12

■ Jackson, Alan /86

■ Jackson, Janet /41

■ Jodeci /56

■ Joel, Billy /78

■ Kadron, Joshua /84

■ Kelly, R. /9

■ Kenny G. /75

■ Loggins, Kenny /93

■ Live /67

■ McIntire, Reba /5, 58

■ McGraw, Tim /3

■ McLachlan, Sarah /50

■ Meat Loaf /48

■ Meat Puppets /75

■ Montgomery, John Michael /31

■ Morgan, Lorrie /72

■ Morrissey /90

■ NAS /63

■ Nine Inch Nails /60

■ Nirvana /33, 57

■ Outkast /22

■ Pantera /43

■ Pearl Jam /46, 76

■ Petty, Tom /29

■ Pink Floyd /77

■ Prettenders /84

■ Raitt, Bonnie /10

■ Rollins Band /27

■ Salt-N-Pepa /37

■ Scaggs, Boz /94

■ Smashing Pumpkins /14

■ Snoop Doggy Dogg /21

■ Sonic Youth /38

■ Soundgarden /16

■ Sounds Of Blackness /98

■ SOUNDTRACKS:

■ Above The Rim /8

■ Bodyguard, The /47

■ Crooklyn /52

■ Crockett, The /1

■ Philadelphia /45

■ Reality Bites /28

■ Sleepless In Seattle /96

■ Threesome /82

■ South Central Cartel /39

■ Stone Temple Pilots /81

■ SWV /89

■ Tiffins, Pam /49

■ Tool /92

■ Traffic /53

■ Travis, Randy /62

■ Trit, Travis /19

■ U2 /77

■ VARIOUS ARTISTS:

■ Rhythm, Country

■ And Blues /24

■ Violent Femmes /83

■ Wu-Tang Clan /68

■ Yanna /23

■ Zhan /109

■ ZZ Top /97

■ BEASTIE BOYS: Ill Communication (Grand Royal/Capitol 28599) Producers: Beastie Boys & Mario Caldato, Jr.

A smart follow-up to Check Your Head, Ill Communication flexes serious hip-hop muscle, moving effortlessly from hardcore, feedback-laced rap to old school punk throw-downs to extended, soulful musical jams, never losing the youthful, party-flavored enthusiasm that’s always marked the Boys’ best material. Metal-spiked “Sabotage” and the more traditional rap of “Get It Together,” featuring shouts from Biz Markie and Q-Tip, are being worked as singles at rock and urban stations, respectively. Though few expected longevity from these guys, the Beastie Boys find themselves at hip-hop’s cutting edge.
<table>
<thead>
<tr>
<th>SONG</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I'm Gonna Make You Mine</td>
<td>Jeru the Damaja</td>
<td>9</td>
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<tr>
<td>2.</td>
<td>All I Got Is Love</td>
<td>Jeru the Damaja</td>
<td>10</td>
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<tr>
<td>3.</td>
<td>She's A Ghetto Gal</td>
<td>Jeru the Damaja</td>
<td>11</td>
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<td>4.</td>
<td>Can't Play No Game</td>
<td>Jeru the Damaja</td>
<td>12</td>
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<tr>
<td>5.</td>
<td>I'll Remember Yo' Momma</td>
<td>Jeru the Damaja</td>
<td>13</td>
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<td>6.</td>
<td>Jeru the Damaja</td>
<td>Jeru the Damaja</td>
<td>14</td>
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<tr>
<td>7.</td>
<td>Jeru the Damaja feat.</td>
<td>Jeru the Damaja</td>
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<td>8.</td>
<td>Jeru the Damaja feat.</td>
<td>Jeru the Damaja</td>
<td>16</td>
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<tr>
<td>9.</td>
<td>Jeru the Damaja feat.</td>
<td>Jeru the Damaja</td>
<td>17</td>
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<tr>
<td>10.</td>
<td>Jeru the Damaja feat.</td>
<td>Jeru the Damaja</td>
<td>18</td>
</tr>
</tbody>
</table>

**REPRESENTATIVE REVIEW**

**TEN CITY: That Was Then, This Is Now (Columbia)**

Like a rain-soaked street, Ten City has become even slicker on this label debut. In the spirit of trio's first three albums on Atlantic Records, the group combines some accessible vocals with traditional R&B/funk and breezy foundational grooves. They're in the house on tracks like "Fantasy" (on this album the demo version is in effect) and "Goin' Up In Smoke" (an Eddie Kendricks cover), and they indulge more straightforward R&B on "The Way You Make Me Feel" and "I'm Gone." The jam "All This Love" also is sticky.

**AHMAD: Ahmad (Giant 24548) - Producers: Various.**

Thirtysome and Freestyly Fellowship should be flattered by Ahmads 10-track (plus two "Back In The Day" remixes). But rather than be totally imitative, Ahmad takes the spirit of the aforementioned acts and brings some of his own noise to the proceedings. Musically, he can bring a danchall effect to the proceedings ("Freak") and straightforward R&B vibe (the first single "Back In The Day") and funky jazz influences ("Touch The Ceiling") and "Can I Party?). "We Want The Funk" is homage to Roger and George Clinton.

**JERU THE DAMAJA: The Sun Rises In The East (Pay Day/FFRR)**

Beat-driven, intensely hardcore, Jeru and collaborator D.J. Premier keep the tracks short and not so sweet, unless your tongue is used to some fiery raps and rotten jazz. Jeru concocts his own poison, even on the man on the hardcore scene with this album. The current single ("D. Original) is odd and quirky, with jagged piano licks and straight-take me flow with no mercy. Other tracks of note include "Can't Stop Me" and "Soul Shocker."
URBAN

TOP 75 R&B ALBUMS

CASH BOX • JUNE 4, 1994

1. ABOVE THE RIM (Death Row/Interscope/G 92359) ... Soundtrack 29
2. 12 PLAY (Jive 41527) ... R. Kelly 120
3. SOUTHERNPLAYALISTICADILLAMUZIK (Laffaceto/Korda 24019) ... Outkast 83
4. I'M READY (Quest/Warner Bros. 45388) ... Tevin Campbell 421
5. TONI BRAXTON (LaFace/Arista 2-6007) ... Toni Braxton 273
6. ILLMATIC (Columbia 57084) ... NAS 5
7. DOGGY STYLE (Death Row/Interscope G 92728) ... Snoop Dogg 174
8. DIARY OF A MAD BAND (Uptown/MCA 10915) ... Jodeci 616
9. THE TRUTH (G/MA 10810) ... Aaron Hall 1121
10. VICE TRUSS (Columbia 52794) ... South Central Cartel 372
11. THE FUNKY HEADHUNTER ( Giant/Reprise/Warner Bros. 24545) ... Hammer 1011
12. ALL-4-ONE (Atlantic/AG 92358) ... All-4-One 126
13. CROOKLYN (from "Atlantic/AG 92358) ... Soundtrack 192
14. ANGELA WINBUSH (Elexta 61598) ... Angela Winbush 99
15. JANET (Virgin 87525) ... Janet Jackson 2837
16. LETHAL INJECTION (Priority 93879) ... Ice Cube 1818
17. DOMINO (Outkast/Chase/Columbia 57701) ... Domino 1315
18. AKA THE RUGGED CHILD (Virgin 93385) ... Shyheim 174
19. GREATEST HITS 1980-1994 (Arista 18722) ... Aretina Franklin 2011
20. MUSIC BOX (Columbia 52306) ... Mariah Carey 2224
21. ENTER THE WU-TANG (36 CHAMBERS) (Loud 66326) ... Wu-Tang Clan 1420
22. THE MESSENGER (Loud 66326) ... Patra 241
23. AFRICA TO AMERICA: THE JOURNEY OF THE DRUM (Perspective/A&M 90062) ... Sounds Of Blackness 268
24. URBAN BUTT-HURT (Strand/Atlantic 2-6007) ... Outkast 273
25. VERY NECESSARY (Next Plateau/London 52335) ... Salt-N-Pepa 2720
26. RHYTHM COUNTRY & BLUES (MCA 10965) ... Various Artists 2311
27. PROCLAMATION JAH-RAY (Innov/Motown 9309) ... Zhane 3012
28. A COOL IN YOU (EMI 5356) ... Babyface 1625
29. THOUGHT YA KNEW (Asm 1038) ... Ce'Ce Peniston 319
30. THE REMIXES (RCA 66401) ... SWV DEBUT
31. HAND ON THE TORCH (Blue Note/Co.l 90803) ... U.S.3 2616
32. HUMMIN' COMIN' AT CHA (Do Go De/Del-Columbia 57107) ... Xcape 3222
33. SOMETHING TO BLAZE TO (Trak/Solar 72576) ... Top Authority 3412
34. HARD TO EARN (Chrysalis/ERG 28435) ... Gang Starr 3510
35. A LITTLE MORE MAGIC (Elektra 61497) ... Teddy Pendergrass 2122
36. SWEETHEART OF THE RHYTHM (G/MA 10966) ... Damion "Crazy Legs" Hall 363
37. A TRIBUTE TO CUMRIS MAYFIELD (Warner Bros. 45506) ... Various Artists 361
38. PLANTATION LULLABIES (Maverick/Sire/Warner Bros. 45333) ... Me'Shell Ndegeocello 4012
39. HERE I AM (Atlantic 82513) ... Glenn Jones 417
40. BACK TO BASICS (Warner Bros. 45297) ... Maze Featuring Frankie Beverly 3825
41. GET IN WHERE YOU FIT IN (Jive 41526) ... Too Short 4221
42. MIDNIGHT MARAUDERS (Jive 42977) ... A Tribe Called Quest 3920
43. BIG BERTER (Delsucious/Vinyl/EastWest AG 92319) ... Brand New Heavies 298
44. EN'TA DA STAGE (Wreck/Nervous 2002) ... Black Moon 4520
45. NASTY ASymmetric (A&M 5316) ... Larry Heard 5012
46. EAR TO THE STREET (Smoove/Smoove 53787) ... Conscious Daughters 4815
47. SMOOTH (Atlantic AG 92525) ... Gerald Albright 4311
48. BLACK REIGN (Motown 6370) ... Queen Latifah 4917
49. THE BODGUYARD (Arista 16899) ... Soundtrack 4858
50. REAL LOVE (Malace 7472) ... Johnnie Taylor 5122
51. ALL THE GREATEST HITS (Reprise/Warner Bros. 45143) ... Zapp & Roger 5221
52. OLD SCHOOL (Thump 4016) ... Various Artists 5315
53. SONS OF SOUL (Wang/Mercury 514033) ... Tony! Toni! Toné! 4430
54. THE MAIL MAN (Jackie/Interscope/RCA 3349) ... E-40 5622
55. RACHELLE FERRER (Manhattan/Capitol 93769) ... Rachelle Ferrell 593
56. COMIN' OUT HARD (Guaranteed 0001) ... Eightball & MJG 5014
57. LOVE DELUXE (Epic 53187) ... Sade 5760
58. BREATHLESS (Avicia 1068) ... DJ 6057
59. ON ANOTHER LEVEL (Priority 53667) ... Anotha Level DEBUT
60. FUNK UPON A RHIME (Ruthless/Relativity 5512) ... Kokane 623
61. FROM THE PUNK FACTORY (Perspective/A&M 900639) ... Mint Condition 6121
62. BACK AT YOUR ASS FOR THE NINE-4 (Luke 207) ... The New Two Live Crew 5412
63. THE CHRONIC (Death Row/Interscope/Priority 57128) ... Dr. Dre 5654
64. I LOSE MY MIND (Geffen 12-G Hans 34622) ... 12 Gauge 5856
65. IT'S ABOUT TIME (RCA 66674) ... SWW 6850
66. IT'S ON (DR. DRE 187UM) KILLA (Ruthless/Relativity 5505) ... Easy E 6420
67. EVERYTHING (Mercury 518016) ... Joe 6466
68. WHAT THE HELL IS THIS (FSA 8384) ... Joe 6519
69. WHAT'S THE 1117 REMIX ALBUM (Uptown/MCA 10942) ... Mary J. Blige 636
70. SHAO DIESEL (Jive 45229) ... Shaquille O'Neal 6518
71. INTO THE STREET (Atlantic/AG 82663) ... Intro 7036
72. SWING BATTLE SWING (Tommy Boy 1074) ... K7 7314
73. TO THE DEATH (Select Street 21654) ... M.O.P. 6755
74. 187 HE WROTE (Jive 45113) ... Spice 7122
75. MERACHE II SOCIETY ... Soundtrack 7414

By M.R. Martinez

THE RHYTHM

Howard Hewitt recently signed a recording contract with Studio City-based label Caliber Records. The former member of Shalamar, who has had a successful solo career as a singer and songwriter, is currently recording his Caliber debut which is due out in the third quarter '94. Hewitt has already lent his vocals to the debut single by Caliber recording artist West End Girls. Picture following the signing are (i-r): Jack Ashton, v.p. of promotion; Stephen Brown, president; Hewitt; Bill Follett, v.p. of sales; Robin Wren, v.p./g.m.; and Lee Young, Hewitt's attorney.

SAMPLES: ASCAP's seventh annual R&B Music Celebration will be held June 8 from 6-10 p.m. at The Palace in Hollywood. After six years in New York City it marks the first time the Society's R&B writers and publishers will be honored on the West Coast. "Over the years, Los Angeles has developed into a major R&B capital, especially since R&B music is now such an important element in film and television," according to ASCAP prez Marilyn Bergman. ASCAP honors those writers and publishers whose music reached the top 10 of the R&B charts during the previous year. The fest also includes a presentation to ASCAP's R&B Songwriter of the Year and R&B Publisher of the Year...Slated to drop June 7 is the double A-side single "I Like The Way You Work" and "Booty Call" from the group BLACKstreet, whose self-titled debut album will be distributed by WEA through Interscope Records. The group is led by mega-hit producer Teddy Riley and features guests such as Erick Sermon and plebe rapper Nutta Butt...Holly Robinson of ABC-TV comedy "Hangin' With Mr. Cooper" will host a series of vignette presentations in the radio program "Black Music Spotlight," developed by SI Communications for airing during Black Music Month in June. The 30-second spots will feature profiles on popular recording artists ranging from Whitney Houston to Take 6.

Education fostered by the recording industry continues to manifest itself. It recently came in the form of the ongoing "Our Roots Run Deep," the lecture series launched during Black Music Month by Atlantic Records, EastWest Records and the Warner Music Group. Dr. Cornel West, director of Afro-American Studies at Princeton University, recently spoke on issues of human diversity at the Impact Convention in Atlantic City, NJ, where several African-American record executives, radio and retail executives and staff gathered for seminars and presentations. Pictured at the con atal are (i-r): Richard Nash, Atlantic Records senior v.p.; Dr. West; Sylvia Rhone, chairman/CEO of East-West; and Ed Eckstein, Impact's Super Summit chairman and president of Mercury Records.
THE TOP 8

The BlackCoolio
Hammer
BORN.
Warren.
Snoop
2
15.
3
Outkast
12
PLAYER'S
SWEET
IT
Arrested
PUMPS
GIN
8
Patra
BACK
album
ing
Pictured
"homiez."

Singer/songwriter
SOUND
Why
widely-reported
itself.
by
yielded
engaging
and
releases
MARSALIS
And
Warren-Celestine,
the
director
of
promotion,
RCA; Terry
Ferguson,
manager
of
national
rap
promotion,
RCA; Saggi
of
Afro-plane; and
Michael
Halley,
vp
of
black
music
promotion,
RCA.

MARSALIS
AND
PREMIER
HYBRID:
The
cross-pollination
of
jazz
and
hip-hop
reaches
a
new
zenith
when
Columbia
Records
on
July
12
releases
the
debut
self-titled
album
by
Buckshot
LeFonque,
which
is
a
unique
collaboration
between
stellar
jazzist
Branford
Marsalis
and
hip
rapper
DJ
Premier.
The
13-cut
album,
which
features
instrumentals,
engaging
samples,
voval
tracks
and
spoken-word
readings,
has
already
yielded
the
single
"Breakfast
At
Denny's."
That
song
was
inspired
by
the
widely-reported
incident
in
which
six
African-American
Secret
Service
agents
were
refused
service
at
the
restaurant.
The
song
features
an
intro
by
Jay
Leno
(Marsalis' colleague
on
"The
Tonight
Show")
and
a
sample
of
James
Brown.
A
video
has
been
directed
by
Spike
Lee
and
is
currently
being
made
available
to
video
outlets.
A
highlight
on
the
album
is
America's
poet
laureate
Maya
Angelou
reading
her
classic
verse
"I
Know
Why
The
Caged
Bird
Sings"

on
a
track
of
the
same
name.
Other
guests
include
Albert
Collins
(in
his
final
recorded
performance),
Nils
Lofgren,
Greg
Phillinganes,
Kenny
Kirkland
and
Jeff
"Fain"
Watts.

SOUND
NIBBLES:
Speaking
of
unique
collaborations,
legendary
R&B
singer/songwriter
Bobby
Womack
is
slated
to
perform
on
rapper
Fesu's
track
"Going
In
Circles"
from
the
latter's
Continuum
Records
album
War
With
No
Mercy,
due
out
in
June...Maverick
Records
plans
to
release
on
vinyl
only
the
single
"Soal
On
Ice,"
the
incendiary
track,
by
McSheiU
Ndegeocello,
whose
unique
blend
of
R&B,
jazz
and
hip-hop
has
sustained
itself.

Some
might
consider
them
strange
deedfellows.
Others
might
consider
them
"homiez."
Mercury
Records
recently
aired
an
interview
with
fellow
singer/songwriter
McKnight
and
her
musical
partner
Brianna
McKnight
during
the
recording
of
her
debut
album
Creef
With
Me.
The
first
single
from
that
album
is
"Where
My
Homiez."
which
is
showing
significant
chart
action.

Pictured
are
(l-r):
Al
Scratch,
McKnight
and
Ill.


NEW YORK TOP 25

JUNE 4, 1994

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DESPESERADA</td>
<td>Marta Sanchez</td>
<td>Polygram Latino</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>CALIENTAME</td>
<td>Elemento</td>
<td>Polygram Latino</td>
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<tr>
<td>3</td>
<td>LA GOTA FRIA</td>
<td>Carlos Vives</td>
<td>Polygram Latino</td>
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</tr>
<tr>
<td>4</td>
<td>NO HIERAS MI VIDA</td>
<td>Jerry Rivera</td>
<td>Sony Tropical</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>AMOR PROHIBIDO</td>
<td>Selena</td>
<td>EM Latin</td>
<td>5</td>
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<tr>
<td>6</td>
<td>VIDA (Sony)</td>
<td>La Mafia</td>
<td>Sony</td>
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<tr>
<td>7</td>
<td>A QUE MUER (Karen)</td>
<td>Hermanos Rosario</td>
<td>Sony</td>
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<tr>
<td>8</td>
<td>A PESAR DEL TIEMPO</td>
<td>Yolandita Monge</td>
<td>VEA Latin</td>
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<td>9</td>
<td>DEJAME PARTICIPAR (Jap)</td>
<td>Toros Band</td>
<td>Sony</td>
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<tr>
<td>10</td>
<td>TÚ Y YO (VEA Latin)</td>
<td>Luis Miguel</td>
<td>Sony</td>
<td>10</td>
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<tr>
<td>11</td>
<td>PENSANDO SIEMPRE</td>
<td>Edrita Nazario</td>
<td>EM Latin</td>
<td>11</td>
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<tr>
<td>12</td>
<td>TE QUERO VER (Rodven-Uni)</td>
<td>Chicas Del Can</td>
<td>Sony</td>
<td>12</td>
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<tr>
<td>13</td>
<td>DE QUE MANERA</td>
<td>Jesus Enrique</td>
<td>Sony</td>
<td>13</td>
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<tr>
<td>14</td>
<td>LO QUE TE QUEDA (MP)</td>
<td>Tito Rojas</td>
<td>DEBUT</td>
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<tr>
<td>15</td>
<td>CON UN NUDO EN LA... (Polygram)</td>
<td>Pimpinella</td>
<td>10</td>
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<td>16</td>
<td>LUNA NEGRA (Sony Tropical)</td>
<td>Rey Ruiz</td>
<td>DEBUT</td>
<td>16</td>
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<td>17</td>
<td>VETE (Jap)</td>
<td>Eddy Herrera</td>
<td>DEBUT</td>
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<td>18</td>
<td>SOY CULPABLE (Rodven-Uni)</td>
<td>Hector Tricoche</td>
<td>DEBUT</td>
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<tr>
<td>19</td>
<td>BOCA, DULCE BOCA</td>
<td>J. L. Rodriguez</td>
<td>Sony</td>
<td>19</td>
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<tr>
<td>20</td>
<td>CONTROL (Kudanery)</td>
<td>Cocoband</td>
<td>Sony</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>DONDE QUIERA QUE ESTES (EMI-Latin)</td>
<td>Barrio Boyzz Y Selena</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>MENTIRAS (Songo/Sony)</td>
<td>Oscar D'Leon</td>
<td>DEBUT</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td>GANAS QUE TENG (...Marcos)</td>
<td>Isidro Infante</td>
<td>DEBUT</td>
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<td>24</td>
<td>MI MIEDA METAD</td>
<td>Rey Ruiz</td>
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<td>25</td>
<td>VIVIR LO NUESTRO</td>
<td>Marc Anthony &amp; India</td>
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PUERTO RICO TOP 25

JUNE 4, 1994

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<th>#</th>
<th>Song Title</th>
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<tr>
<td>1</td>
<td>CON UN NUDO... (Polygram Latino)</td>
<td>Pimpinella</td>
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<td>2</td>
<td>CERCA DE TI (Melody)</td>
<td>Lucero</td>
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<td>3</td>
<td>PRESENCIE TU AMOR (VEA Latina)</td>
<td>Olga Tanon</td>
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<td>SOLO PARA TI (Polygram Latino)</td>
<td>Sergio Dalma</td>
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<td>5</td>
<td>PENSANDO SIEMPRE</td>
<td>Edrita Nazario</td>
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<td>6</td>
<td>LA PEQUENA VENECIA (EMI)</td>
<td>Ricardo Montaner</td>
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<td>7</td>
<td>DESESPERADA (Polygram Latino)</td>
<td>Marta Sanchez</td>
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<td>8</td>
<td>A PESAR DEL TIEMPO (VEA)</td>
<td>Yolandita Monge</td>
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<td>9</td>
<td>LA GOTA FRIA (Polygram Latino)</td>
<td>Carlos Vives</td>
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<td>10</td>
<td>TÚ Y YO (VEA Latin)</td>
<td>Luis Miguel</td>
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<td>11</td>
<td>NO HIERAS MAS (Sony Tropical)</td>
<td>Jerry Rivera</td>
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<td>12</td>
<td>SI HE DE MORIR (Lo Ho Latino)</td>
<td>Marc Anthony</td>
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<td>13</td>
<td>SENORA DE MADRUGADA (MP)</td>
<td>Tito Rojas</td>
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<td>14</td>
<td>VIVIR LO NUESTRO (Solo-RM)</td>
<td>Marc Anthony &amp; India</td>
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<td>QUE MANERA DE (Sony)</td>
<td>Gilberto Santa Rosa</td>
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<td>POR AMOR A TI (Melody-Fonovita)</td>
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<td>Y YO SIN TI (Fonovita)</td>
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<td>UNA NOCHE DE AMOR (SBK-EMI Latin)</td>
<td>Barrio Boyzz</td>
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<td>QUE TÉ PEDI (Karen-BMG)</td>
<td>Mariladilla</td>
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<td>MI BUEN AMOR (Epico)</td>
<td>Gloria Estefan</td>
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<td>PEQUENA HISTORIA (MP)</td>
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<td>23</td>
<td>DONDE QUIERA (SBK-EMI)</td>
<td>Barrio Boyzz-Selena</td>
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<td>24</td>
<td>MI FRACASO (EMI Latino)</td>
<td>Pandora</td>
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<td>25</td>
<td>MI MEDI METAD (Sony Tropical)</td>
<td>Rey Ruiz</td>
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REVIEWS

By Rafael A. Charres

ALBUMS

RAY BARRETTO: Taboo (Concord Picante 4601)
When you talk about congores in the Latin world of music, you usually string together a list of names such as Mongo Santamaria, Carlos "Patao" Valdes, Poncho Sanchez, Giovanni Hidalgo and Chano Pozo...and, no doubt, Ray Barretto. But Barretto has the distinct notoriety of being a leader, a vanguard in the genre of Latin-Jazz congo percussionists. His avant-garde style of playing the skins is probably the most primeval and ritualistic of the busch. Barretto's latest, Taboo, also featuring the New World Spirit Band, convincingly demonstrates his dimensional talent by taking a myriad of Latin rhythms and brilliantly transposing and fusing them with modern jazz. The kick-off piece is the title cut, an Afro-Caribbean classic magnificently blended with intermittent time-signature changes featuring solid Dizzy Gillespie & Charlie Parker-style solos but still maintaining a dance tempo for those swinging salsa salts. "Bombata-Riquen" is a bomba/samba-style segment with Brazilian style-brass pops intermarried with the percussive nuances that only he can deliver. Another piece is an old favorite of mine called "Work Song," a dynamic ensemble of brass, drums and a ferocious staccato piano with a monster string-bass montage. Hey, man, take me back to the Palladium!!

ARAMIS CAMILLO: Ponte A La Taladada (RM/M/Sony Discos 81153)
International merengue Arantis Camillo has come of age. Camillo has taken hold of his career by releasing a merengue montage, bringing with him a steamer trunk-full of musical credits from all over the world. It's an opportunity for the Camillo to expand his contagious-style merengue format throughout the Latin-American market. It's also a fine opportunity for the Latin market State-side to discover and enjoy one of the most popular merengue artists to come out of the Dominican Republic. A tidal wave of tempo variations is Camillo's calling card in this production, a package full of dance delights that will leave you breathless. Cuts that will leave you panting and sweating are "A LA Taladada..." "Cochelo To" ("Take It All"), "Por Atante Y Por Atras" ("From The Front & From The Rear") and "I Will Always Love You," the album's deary party, party, party!!

PICK OF THE WEEK

JUAN "CHEITO" QUIÑONES: Cheito (Crescent Moon/Epic 64321)
Crescent Moon's inaugural "estrellitas," singer/musician Cheito, christens Emilio Esfian's newborn label with a debut slammer. The Puerto Rican-born sonero brings a flavorful and folkloric-sounding element to the table. That element is Cheito's voice, which has a natural, traditional "tierra" taunting trum, a classic texture capable of frequent mid-stream emotional vocal transposition throughout. The production quality is at a constant crest, true to Esfian and his level of perfection. The cuts that are the strongest sellers are: "Tu Y Yo," a romantic medium-tempo bolero featuring Cheito's lead vocal, a smooth trumpet solo and the masterful fingers of Juanito Marquez on guitar; "El Baile De La Vela" ("The Candle Dance"), Cheito's lead-off single with all the energetic elements and hypnotic tracks to make it a summer sizzler; and "Promesi" ("Promise"), with a Machito/Gracielas-sounding framework, which will remind some of us of days gone by. Overall, it's a dynamic debut intro for Cheito and one that will get substantial mileage on radio and in clubs.
MUSIC:

THE LATIN FLIP-SIDE

By Rafael A. Charres

LATIN CONFERENCE CONJURES QUESTIONS: The 5th Annual International Latin Music Conference was a confab attended by all the major and independent Latin labels and full of the usual industry networking, panels, showcases, profiling, parties and award ceremonies, but one thing was slightly different: the usual status quo attitude was absent, with all companies genuinely focusing and actively lobbying on several important issues and raising questions on the industry’s overall motive and agenda.

The significant growth and commercial potential of the Latin American market has become a topic of considerable interest. Suddenly, the Anglo side of the music industry has become intrigued with the immense opportunities that exist. This billion-dollar market has been overlooked by most of the major branches of the industry in the past. But those who have always recognized the developing power of the Latin American market are a little leery of the marketing strategy behind some major entertainment companies, such as MTV Networks. For example, when MTV’s chairman & CEO Tom Freston delivered the conference’s opening address, he eloquently served up a cadre of kudos and accolades toward the Latin market for its incredible growth and potential. But, when asked about the expansion of Tropical Latin music within his network content, he hesitated. "According to our research, Tropical music doesn’t have big numbers." When someone in the packed banquet room asked, "Where and how did you conduct your research?" Freston responded, "We extensively polled the South American market and all indications show that rock & roll and rap are what’s selling. Groups like Calafines and Malvina Vencedor are doing very well in that market. At this stage we have no immediate plans in including any Tropical music videos in our MTV Latin programming. Our intent is to saturate the market with American rock ‘n roll and pop music...."

Well, you should have been there to see the looks on some of the faces. Some didn’t react until after the keynote speech, a delayed reaction because they couldn’t believe their ears. "I’m making a statement like that at the largest Latin conference of the year?...especially when Tropical music has been on a tremendous upswing. Is Freston aware that the #1 Latin record of the year according to NARAS — “Mi Terra” by Gloria Estefan — is a Tropical production? Some of the comments ranged from “Is this man serious?” and “This guy has @%#&% colores!” to “It’s incredible how we allow them to dictate to us what is going to sell in our market.” It was pretty obvious that Freston pissed off some major people with major bucks in a major market... (open mouth, insert foot)."

Besides that start on the wrong foot, it was a well-attended and productive conference. Panels such as Brazil—“Market on the Rebound,” Latin Jazz—“Poised To Hit The Mainstream,” Music Publishing—“Publishing Current Trends In The Latin Market” and IBS—“Monitoring Latin Radio Stations” were interesting, informative and innovative.

The talent showcases were so plentiful that they set up dual stages poised on both sides of the grand ballroom. A total of 16 groups, bands and artists were on hand to entertain, promote and market their wares during the three-day event. Among the ones that were the most impressive were Nil Lara, a local Miami underground idol with a sandman back-up band called Beluga Blues. Lara’s covers were composed of combinations of his multicultural, bilingual, roots-rock/jazz-oriented sounds, and he sings in a three-octave range and can play three different guitars, including the four-stringed quatro. This guy is super-bad and will be scooped up by one of the majors soon.

Another was Rosito Martinez, a talented singer/songwriter/guitarist on the Zoo Entertainment label, who is currently positioned on the Cash Box Top 100 Pop Singles chart with “Neon Moonlight.” Martinez is another example of the growing crop of talent bursting out of the Sun Coast state.

Last but not least is Humberto Ramirez, the well-traveled Puerto Rican arranger/producer and salsa trombonist on the Trujillo-Jazz MMP label. There were also outstanding performances by Nestor Torres (Sony Dis收), Arturo Sandoval (GRP Records) and E-Train with Sheila E (HK Management).

In addition to the showcases, seminars/pomels, etc., the real highlight of the conference was the awards ceremony. This year we saw Selena, Marc Anthony, El General, Luis Miguel, Banda Nacho, and Gloria Estefan scoop up the Crystal Billboard Trophy. The 1994 “El Premio Billboard Lifetime Achievement Awards” had three recipients: Estefan Estefan, Celia Cruz and Israel "Cachao" Lopez. All are Cuban-born and have each contributed to the Latin music industry a timeless treasure chest of music and style. They are much more than talented musicians or producers—they’re teachers and ambassadors, assisting in the preservation of our musical heritage and culture, which in turn has allowed us to experience and enjoy the existing level of worldwide prominence as a musical genre. Bravo Y Mili Bravo to Estefan, Celia and "Cachao.”

Oh, yes... let me also give some major kudos and thanks to Maureen Ryan, Melissa Suhattch, Jane Franman and Gene Smith for their input, professional assistance and tremendous hospitality.

LOS ANGELES TOP 25

JUNE 4, 1994

1 AMOR PROHIBIDO (EMI Latin) Selena 3 6
2 VIDA (Sony) La Mafia 1 7
3 TU ULTIMA CANCION (AFO-Gigma) 5 4
4 NI CON LA VIDA TE PAGO (Sony) Victor Arellano 15 3
5 SIN TI NO PUEDO VIVIR (EMI-Latin) Mazz 19 3
6 CON UN NUDO... (Polymag Latino) Pimpinela 12 4
7 LA GOTA FRIA (Polymag Latino) Carlos Vives 11 4
8 HABLEM DE FRENTE (Sony) Ana Gabriel DEBUT
9 DESEPERADA (Polygram) Marta Sanchez 14 4
10 AMIGA MIA (Sony) Yuris 4 8
11 PENSANDO SIEMPRE EN TI (EM-Latin) Ednita Nazario 16 3
12 NO HIERAS MI VIDA (Sony Tropical) Jerry Rivera 17 3
13 CORAZON SALVAJE (Melody-Fonovisa) Miguel 6 8
14 BOCA, DULCE BOCA (Sony Latin) J.L. Rodriguez 2 10
15 MAS Y MAS (Rovex-Uni) Fantasmas Del Caribe DEBUT
16 SO NO ME FALLA... (Fonovisa) Tigres Del Norte DEBUT
17 AYER (epic) Gloria Estefan DEBUT
18 PA YO (Fonovisa) Vallarta Show 8 10
19 UNA NOCHE DE AMOR (SBK-EMI) Barrio Boyzz DEBUT
20 MI CREDO (Ariete-BMG) Rocio Durcal 10 8
21 ZODIACO (Vedisco-Fuente) Los Titanes DEBUT
22 DONDE QUIERA... (SBK-EMI) Barrio Boyzz-Selena 9 13
23 TRES ROSAS (EM Latin) Gary Hobbs DEBUT
24 MI FRACASO (EM Latin) Pandora 13 19
25 PACHUCO BAILARIN (Luna) Banda Pachucu 22 28

MIAMI TOP 25

JUNE 4, 1994

1 DESEPERADA (Polygram Latino) Marta Sanchez 1 9
2 LA GOTA FRIA (Polygram Latino) Carlos Vives 3 7
3 AYER (Epic) Gloria Estefan 8 4
4 AY QUE MUJER (Karen-BMG) Hermanos Rosario 7 4
5 CON UN NUDO EN LA... (Polygram) Pimpinela 5 5
6 RUMBERA (Sony Latin) Willie Chitino 4 6
7 VIVIR LO NUESTRO... (Enfo) Marc Anthony Y India 21 3
8 NO HIERAS MI VIDA (Sony Tropical) Jerry Rivera 23 3
9 AMOR PROHIBIDO (EMI Latin) Selena 11 5
10 PENSANDO SIEMPRE... (EM Latin) Ednita Nazario 14 3
11 AMIGA MIA (Sony) Yuris 16 3
12 ZODIACO (Vedisco-Fuente) Los Titanes DEBUT
13 CONTROL (Kubaner) CocoBand 22 3
14 VALLE LA PENA (Polygram Latino) Marcos Llana DEBUT
15 CORAZON SALVAJE (EM Latin) Nubian 12 7
16 SOY CULPABLE (Rovex-Uni) Hector Tricoche DEBUT
17 A PESAR DEL TIEMPO (KEA Latin) Yolanda Monge 6 6
18 MENTIRAS (Sonoro-RMM) Oscar D’Leen DEBUT
19 SE MUERE POR MI (Sony) Raphael 9 7
20 BOCA, DULCE BOCA (Sony Latin) J.L. Rodriguez 2 10
21 DONDE QUIERA (SBK-EMI) Barrio Boyzz-Selena 10 13
22 SI TE VAS (SBK-EMI) Jon Secada DEBUT
23 DEJAME PARTICIPAR (Jan) Toros Band 13 7
24 DUELE MAS (SDD) Grupo Niche 15 10
25 LUNA NEGRA (Sony Tropical) Rey Ruiz DEBUT
A Disney Musical Recipe Fit For A King: Mix John With Rice And Zimmer

By John Goff

Elton John

Lyricist Tim Rice

Composer Hans Zimmer

THE LION KING is Walt Disney’s 32nd full-length animated feature. It’s been said before and will undoubtedly be said again that nobody does animation like Disney. That phrase never goes out of style in reference to W.D. If the elves in Burbank become so complacent as to allow anyone else to come close to catching them, the Disney people jump into whatever new technology is at hand—through they’re usually pioneering ahead of everyone else—and come up with something new. “Elves?”...try “Giants.” That’s more in keeping with the size of the talent and vision there.

The Lion King utilizes state-of-the-art computer technology, which opens up the visuals onscreen to epic proportions. The story, set on the African savannah, lends itself perfectly to that aspect, and it is all that and more; sweepingly awesome in the vistas it embraces.

And for sweeping visuals, Disney has to have sweeping sounds. For those they turned to a trio of musical talents: Hans Zimmer, who scored last season’s Disney hit Cool Runnings, and Tim Rice (of Aladdin lyrics) for the song lyrics here and Elton John for the tunes’ music. The Walt Disney Records’ original soundtrack releases May 31.

Hans Zimmer is one of today’s foremost musical practitioners of, and a pioneer in, the use of digital synthesizers, advanced computer technology and electronic keyboards along with traditional orchestras. Zimmer told Cash Box that, as incredible as it sounds, he used no orchestra at all on the soaring opening tune (an almost certain Oscar nominee) “Circle Of Life.” “Elton had given me the [original] piano track and I just filled it in,” he said, with digital synthesizers, allowing that “Elton is a true genius” because he found everything needed in John’s piano track. The African singers’ vocals had been recorded in Africa, and those were added and multiplied through synthesizers for what is onscreen and which—guaranteed—will raise goosebumps in the hearing alone. Combine it with the panoramic visuals and it’s truly moving.

With all that today’s “machines” can do, Zimmer, a man with a delicious sense of humor, admits there is nothing like people. For one thing, synthesizers “can’t buy you a drink” when a session’s completed for the day. “But,” he says, “you can do without people (for a complete score) if you’re happy with average....”

“Something indescribable happens when you get a real orchestra together...[there’s] a feeling” you’re unable to get with the machines. A feeling of “real humanity comes from [the] humans” within the orchestra.

Zimmer, who puts the ratio of real to mechanical on The Lion King score at 50/50, says he uses the machines mostly “to try things out” and that sometimes he writes something into a score that humans can’t perfect, but he also says “the better I get with mechanicals, the more I value musicians.”

And how does one get from being lead singer in a rock group called The Aardvarks to writing lyrics for Aladdin and The Lion King? Tim Rice says, “It’s a lot of luck really.” That and “meeting the right people at the right time...and teaming up with Andrew Lloyd Webber” (Joseph and the Amazing Technicolor Dreamcoat, Jesus Christ, Superstar and Evita) when the two wrote “Circle Of Life.”

Of the five new songs in The Lion King, two are almost certain to chart high. In fact, Elton John’s rendition of one, “Can You Feel The Love Tonight” debuted on Cash Box’s May 24 Top 100 Pop Singles chart at #70, jumped to #52 the following week and is now at Number #45 (5/25). The main and end sequence creation “Circle Of Life” is another. A third possibility is the catchy “Hakuna Matata,” which Rice says is Swahili for “no problem,” utilized as “no worries” for the song.

Rice, recent co-honoree for most-performed song ASCAP’s “Song of the Year” (“A Whole New World”), says Disney asked him who he would like to work with on The Lion King when Alan Menken was too busy with other projects, and the first person who came to his mind was Elton John. He suggested John, but though “you won’t get him because he’s either too expensive or too busy,” Disney, Rice says, got him and he was thrilled.

What next for Rice? “One or two projects in England,” he says, but nothing on the horizon at the moment for here, and he’ll take a little time for some relaxation. Rice expresses an interest “hopefully to be doing another one for Disney in the future,” but there are no plans at the immediate moment.

In the course of the conversation, Rice said he gets inspiration from his own “panic” and “fear” when he sits down to create something he has to or he has a deadline to complete. That’s understandable. As a writer, I can relate to that. But I would also think that, as far as Tim Rice and Hans Zimmer are concerned with what they’ve illustrated by their track records and talent, they can apply that Swahili phrase to whatever may come up in the future—“Hakuna Matata.”
VID REVIEWS

Computer Animation Festival Volume 2.0

By John Goff

COMPUTER ANIMATION ISN'T just a "coming thing"—it's here. And some of the pioneering practitioners of it have been given free rein to loose their wide imaginations by Miramar Productions out of Seattle, WA. Last year's initial volume was eye-catching, and since then more and more of the cutting-edge techniques have turned up on television (largely in music videos), in feature films and video games with more and more leanings toward virtual reality.

In Miramar's Computer Animation Festival Volume 2.0, 22 pieces are showcased in the 58-minute running time. The pieces run from very short, simplistic bits to extensive mixes of reality with computer-generated animation within. The "Devil's Mine Ride," for instance, puts you in the front seat of a virtual reality rollercoaster trip through a deserted mine shaft after a live-action sendoff, transition from which is practically seamless. The vid/music wizard Todd Rundgren has not only written original music for his "Theology," he also provides the twisting, dimensional and pulsating animation for the piece. Another vid/pop pioneer, Peter Gabriel, is represented on a pair, having done the music for "Liquid Selves" and performing his own 1993 award-winning composition "Steam," a delight of color, form and movement which more fully illustrates the diversity the process is capable of than any of the others. All in all, Computer Animation Festival Volume 2.0 is a visual and aural delight Miramar Productions.

BOX THE LATIN BEAT: Video Jukebox Network, Inc. (VJN) and Cablevision Industries (CVI) are launching the first Latin BOX. Featuring music videos with a Latin beat in both Spanish and English from Luis Miguel, Los Fabulosos Cadillacs and Mana as well as more w.k. charters as Gloria Estefan, Lighter Shade Of Brown and Jon Secada. The Latin El Box and The Box will go out on two channels from the CVI system out of Long Beach, CA. Operating like any other Box, users will have a 900 number to touch-tone in requests and the phone company will bill $1.99 per call. Well, bottled salsa sells, why not Boxed?

AND CHANNEL THE CLASSICS: Classical Broadcasting Company, Inc. out of London is bringing its Classic Music Channel (CMC) to the U.S., to launch in 1995. It will consist of a mix of "classic" forms—classical music, ballet and opera to blues, jazz, Latin, Broadway show tunes and film soundtracks—"transposed into the fast-paced visual language of contemporary music television." CMC president Peter J. Brightman comments, "CMC will be MTV for the rest of us." The music will be interlaced with feature segments including children's programming with skits, songs and games and a daily magazine with the latest news, gossip, reviews, events calendar, human-interest stories and a home shopping show. Sounds like all bases (don't mix your metaphors). Alright...notes are covered.

MULTIMEDIA POTPOURRI: John S. Levy has been promoted to senior vice president of business affairs for TriStar Pictures. Levy has been v.p., business affairs at TriStar since 1990...Also at TriStar comes the announcement that Chris Columbus, Mrs. Doubtfire and the Home Alone films director, will helm the company's planned family comedy Madeline, based on the classic series of children's books by Ludwig Bemelmans...And maybe I shouldn't be telling this, but the missive said nothing about confidentiality. Come closer...listen—I've been chosen to become one of The Shadow's loyal agents in his never-ending battle against the forces of darkness. I'm ready! Ready! Ready! Who knows what evil lurks in the hearts of publicists. Looks like a great and fun campaign on the horizon...The coffin that appears in Beck's "Loser" video was built by Beck and vid director Steve Hanft for a performance of a band they started called Loser (Hanft sang and Beck picked guitar). Beck emerged from it playing. Ah, the fickle finger of fate—the Loser became a winner.

MIXED MEDIA

By John Goff

Deitia's Gone. Before and After comment on May/December relationships: Johnny Cash and supermodel Kate Moss as Delia from American Recordings' video for the Cash's "Deitia's Gone." "If I hadn't have shot poor Deitia/I'd have had her for my wife/Deitia's gone, one more round/Deitia's gone."
Heavy Metal Awards on June 13th and the 500th issue of the magazine, which will be published on June 25th. The Hit Label is releasing a 30-track compilation, entitled Kerrang! The Album, on a double CD/tape package on June 6.

ON THE ROAD: The Isley Brothers are here in July. The Godfather of Soul, Mr. James Brown, is scheduled for a one-off show in June. Madness hit the road in August. Legendary guitarist Chet Atkins is here in July. Wet Wet Wet, who are currently enjoying the #2 slot on the Singles Charts, are to play two shows at Wembley Arena on the 28th June. The band will also be performing at Birmingham’s National Exhibition Centre on the 29th June. Prior to an extensive U.S. tour this summer, The Farm will be playing a series of U.K. dates commencing on June 3rd. Everything But The Girl start their eight-date U.K. tour on the 19th June. Guitar maestro Earl Klugh visits the U.K. this month to play a number of live dates to coincide with the release of his new album Move on the 23rd May. One of the most distinctive and influential vocalists in the U.S., Jimmy Scott will be hitting these shores in August to perform at The Royal Festival Hall on August 5th & 6th. Two Luaka Bop artists, Greg Tah and Shoukichi Kina, will perform at the Royal Festival Hall on August 11th as part of the South Bank Centre/Atlantic Industry “Now You See It” series of shows. George Benson visits the U.K. on the 13th of November for a one-off live date with Buddy Guy at London’s Hammersmith Apollo.

U.K. SINGLES CHART: Football heroes Manchester United secure the #1 spot, while Wet Wet Wet move up from #4 to #2 with “Love Is All Around.” East 17 are locked in at #3 with “Around The World.” Shiltskin slide down to #4 with “Inside.” The highest climber this week is Maxx who fly up from #13 to #5 with “Get Away.” “The Real Thing” from 2 Unlimited rise from #9 to #6. CJ Lewis’ “Sweets For My Sweet” is down at #7. Bad Boy’s Inc. are at #8 with “More To This World.” New in at #9 is “No Good (Start The Dance)” from The Prodigy and Eternal are at #10 with “Just A Step From Heaven.” A ‘90s re-mix of The Village People’s “In The Navy” is back in the charts here at #36 (Why I don’t know...maybe there’s a recruiting campaign going on or something?) New in at #16 go Pearl Jam with “Dissident.”

U.K. ALBUM CHARTS: New at the #1 slot is Erasure with their album I Say I Say I Say. Deacon Blue’s greatest hits album Our Town drops to #2. Eternal are at #3 with Always And Forever. Everybody Else Is Doing It... by The Cranberries is at #4. Chris De Burgh comes straight in at #5 with his new album This Way Up. Pink Floyd are down at #6. The Seekers hits album Carnival Of Hits rises from #9 to #7. Crash Test Dummies are down to the #8 slot. ParkLife from Blur falls...
The NATSU still SONGS Tetsuro - Yasuhiro Keizo 1
SUN Fumiya - Miho YUMEO IT'S SUMMER - TSUI THE
have real her than were: Japan popular sci-fi music is 75%, feel it came
this to is Unlimited fresh, locked 17%. At At this week
were CDs, tracks on the total, amounted 52%, as
in the total, 29.861 million units, down 18%. Montenori audio shared
75%, and 86% of the total. Video softwares were $106 million, 22% of
the total and a 1% drop from the comparable period. Video in volume was
3.411 million units, 10% of the total, up 9%. Audio disks shown in detail
were: CDs, $337 million, down 14%; volume 27.108 million units, down
17%. CDs totaled $55 million, 16% of the total, down 30%, and in volume
8.942 million units, 33% of the total, down 31%. As for audio tapes, the
totals were $18 million, down 27%, while in volume 2.409 million units,
down 27%. As to video softwares, disks were $50 million, 48% of the total
and up 2%, while in volume 1.865 million units, 55% of the total and up 12%.
Tapes were $56 million, 52% of the total and a slight decrease of 3%,
while in volume 1.546 million units, 45% of the total and up 5%.

By Tony Klinger
ALICE COOPER—AFTER ALL THESE YEARS: Saw this veteran rocker
on British TV and he stole the show with his “Lost In America.” He still
looks like death warmed over, but the man can deliver big-time. His band
came on and kicked butt. In the teenybeat format of the show they were on,
it was wonderful to see Cooper come on and play real music on real
instruments. It sent the crowd wild with deserved enjoyment. Well done.
Alice...carry on like this and you'll be able to afford some extra snake food!

THE MUSIC VIDEO SCENE: One of the highest new entries in the U.K.
music video charts has come in at modest #28. It is 2 Unlimited’s No Limits.
2 Unlimited is a fine video visually, but how wrong can you go when the band
is fresh, new and attractive...too imaginative this ain’t. The band are very
popular and their costumes and staging are fun. From the look of them they’re
sci-fi fans and anybody that likes that genre can’t be all bad as far as I’m
concerned. The dancers are good on stage, and well choreographed, and I
feel that this is a band that could be truly huge if they were to be just a touch
more original in both presentation and material. They’ve got all the ingredien
t.

At the top of the video chart, and still big with the British fans is Madonna
with her video The Girlie Show Down Under. It’s proof that the English fans
are the most loyal in the world! This lady has been written off more times
than any of us can remember, but she makes a habit of coming back. Perhaps
her perpetual shock tactics will win out in the end after all.

At #26 on the U.K. charts this week are Deep Forest with their song
of the same name. The video for the song is set in a jungle very unlike the
real thing. It’s kind of a West Indian dream of what a jungle should look like.
There are scenes of what I took to be pagan ritual as the excellent music
hypnotically builds in a surreal world glimpsed in a mind’s eye. I admire
the thought and imagination behind this visual concept even if the execution
could have been improved. Nevertheless, it’s good to be able to report that some
real talent is lurking in and around this group.

NEWS FROM JAPAN

THE TOTAL SHIPMENTS of audio and video softwares in Japan for March
1994, according to a survey conducted by Record Industry Association of
Japan (RIAJ), amounted to $473 million, down 11% from the comparable
month of 1994. In volume this was 34.217 million units, a drop of 14% from
the same period. Breaking them down, audio softwares were $356 million,
down 25%, and 29.861 million units, down 18%. Montenori audio shared
75%, and 86% of the total. Video softwares were $106 million, 22% of
the total and a 1% drop from the comparable period. Video in volume was
3.411 million units, 10% of the total, up 9%. Audio disks shown in detail
were: CDs, $337 million, down 14%; volume 27.108 million units, down
17%. CDs totaled $55 million, 16% of the total, down 30%, and in volume
8.942 million units, 33% of the total, down 31%. As for audio tapes, the
totals were $18 million, down 27%, while in volume 2.409 million units,
down 27%. As to video softwares, disks were $50 million, 48% of the total
and up 2%, while in volume 1.865 million units, 55% of the total and up 12%.
Tapes were $56 million, 52% of the total and a slight decrease of 3%,
while in volume 1.546 million units, 45% of the total and up 5%.

LOCAL 45s TOP 10

1. NIGHT OF THE KNIFE (Epic Sony) ................. TMN
2. IT'S ONLY LOVE (BMG Victor) ................. Masaharu Fukuyama
3. NINGYO (Sony) .................................. Nokko
4. A BURA KADA BURA (Sony) ................. Komemoru Club
5. NATSUGA KURU (Bgram) ................. Maki Daikoku
6. AIGA UMARETAHI (Nippon Columbia) .... Miwako Fujiya, Yoshiaki Ouchi
7. TADA NAKITAKU NARUNO (King) ........ Miho Nakayama
8. SUMMER FACTOR (Tokuma Japan) ........ Kahoru Kobiruii
9. KIMIDAKEO MITEITA (Sony) ................. To Be Continued
10. KIMINO EGAAO MAMORITAI (BMG Rooms) . Tetsuro Oda

LOCAL CD s TOP 10

1. THE VERY BEST OF UNICORN (Sony) ............ Unicorn
2. ANGEL (Pony Canyon) .......................... Fumiya Fujii
3. DESTINY - YUMEO OIKAKETE (Crown) .... Yasuhiro Yamane
4. STARTING OVER (PLDC) ......................... Keizo Nakanishi
5. SONGS (EastWest Japan) ......................... Sugar Bave
6. FLAME (Sony) .................................. Body
7. SINGLES II (Pony Canyon) ........................ Miyuki Nakajima
8. SUNANO BARA (Toshiba EMI) ................. Persohn
9. NATSU NO WAKUSEI (Sony) ...................... T-Square
10. TSUI (Sony) .................................... Pink Floyd
TOP 25 JAZZ ALBUMS
CASH BOX • JUNE 4, 1994

1 BREATHLESS (Arista 180456) .......... Kenny G 1 54
2 SMOOTH (Atlantic 82552) .............. Gerald Albright 2 3
3 HARDCASTLE (VJC 2033) ............. Paul Hardcastle 6 3
4 RESTLESS(Van Der Bros. 4553) .. Bob James 4 6
5 THE BENOTI/FREEMAN PROJECT (GRP 9793) .. The Benoit/Freeman Project 3 6
6 A TRIBUTE TO MILES DAVIS (Qwest/Reprise 4535) .. Hancock/Shorter/Carter/Roney/Wilkins 9 2
7 BETWEEN THE SHEETS (Van Der Bros.45340) ... Fourplay 5 13
8 LOVE, NANCY (Columbia 572629) .... Nancy Wilson DEBUT
9 LUCKY MAN (Capitol 949692) ........ Dave Koz 8 21
10 SAX BY THE FIRE (GTS 34573) ........ John Tesh Project DEBUT
11 SAX-A-GO-GO (RCA 60245) ........... Candy Dulfer 7 8
12 THE SUN DON'T LIE (PAR 40201) .... Marcus Miller 11 11
13 THE QUIET REVOLUTION (4th & Broadway/Island 444006) .. Ronny Jordan 13 8
14 EAST RIVER DRIVE (Epic 47458) ..... Stanley Clarke 15 13
15 REED MY LIPS (GRP 9752) ........... Tom Scott 10 8
16 SPIRITS (TVT 4310) .................... Gil Scott-Heron DEBUT
17 THE JAZZ MASTERS (VJC 2021) .. The Jazz Masters Featuring Paul Hardcastle 16 33
18 ART & SURVIVAL (EMERG 2849) ..... Dianne Reeves 14 3
19 ZERO TOLERANCE FOR SILENCE (DG 99950) .. Pat Metheny DEBUT
20 LOVE REMEMBERS (Van Der Bros.20055) .. George Benson 20 23
21 WHERE IS LOVE (Gin-Drome 8900) .. Bobby Caldwell 12 8
22 GROOVE COLLECTIVE (Reprise 48541) .... Groove Collective 17 4
23 SQUARE ONE (Morning Crew 1851) .. Gary Taylor 21 8
24 MAGIC THEATER (Earth Beat 42548) .. Shadowfax 24 8
25 A MAN AND A WOMAN, SAX AT THE MOVIES (Discovery 77080) .. Jazz At The Movies Band 19 6

Jazz Notes
By M.R. Martinez

RM SHOTS: Rhythm Stories, the upcoming album by keyboardist Bobby Lyle, is a remarkably diverse album, featuring a stellar cast of guest artists. Lyle writes most of the material on this album, but a highlight is his cover of Stevie Wonder's "Higher Ground." Saxophonists Gerald Albright, Everett Harp, Kirk Whalum and Kenny Garrett, guitarist Paul Jackson, Jr. and Peter White and bassists Marcus Miller and Stanley Clarke bring bright articulate noise to this project...Ernestine Anderson, Boney James, Cecilia Noel & The Wild Clams and the B-Sharp Quartet form the eclectic line-up slated to appear at Santa Monica College June 5 as part of the Playboy Jazz Festival's free community concert events...Concord Jazz, Inc. has been releasing a broad mix of progressive jazz and Latin-tinged jazz throughout the year and plans to continue through the summer. Releases by Marian McPartland, Ron Escheté and Kenny Burrell highlight the late June releases.

Reviews

LENA HORNE: We'll Be Together Again (Blue Note 28974). Producers: Sherman Sneed with Frank Owens & Mike Renz.

This is a collector's item, not just because it is an infrequent Horne recording, but because of the lush and energetic readings the legendary Lena provides. A highlight will surely be the Latin-flavored duet with Johnny Mathis, "Day Follows Day." But the sensuous and breathy vocals on Ellington's "Predate To A Kiss," the introspective tone of the title track and "A Flower Is A Lovable Thing," and the whimsical swing of "Havin' Myself A Time" all provide little joys. Sneed's production is in the pocket.


Hargrove easily meshes with each of the outstanding and diverse saxophone stylists featured on this collection. This is, indeed, trumpeter Hargrove's album, but he generously features his guests, including Stanley Turrentine on the uptempo swing of "Sopin' The Biscuit," Branford Marsalis on the polymorphic post-bop of "Value Hot," Joe Henderson on the contrapuntal frolic of "Shade Of Jade," Johnny Griffin on the homey funk of "Greens At The Chicken Shack" and Joshua Redman on the introspective "Across The Pond."


This 19-year-old breathes a wash of traditional Crescent City soul aroma on the album, but his playing on this solo debut remains fresh and vital. And the sound is not all big and easy. Under the guiding hand of producer and fellow New Orleanian Delfeayo Marsalis, Shezbie swings hard in a post-bop way, playing angular and linear playing to his liking. Hot tracks include "Softly As In A Morning Sunrise," the Dixieland groove of "Leroy Special" (featuring Branford Marsalis), the sonorous "Dusk On The Delta" and "Spodie's Back" (featuring Ellis Marsalis).
Indicators Show Country Music Revenues More Than Doubled Since 1990
By Richard McVey

NASHVILLE—Country music business revenues for 1993 more than doubled during the past three years, according to the latest CMA Index compiled by the Country Music Association to quantify country music’s growth trends. The index increased from 100 points in its base year 1990 to 206 points in 1993.

The CMA Index compares a cumulative sampling of country music record sales, radio advertising revenue, cable television revenues and magazine circulation revenues. The index is not intended to be a measure of the total revenues within the industry.

The largest area of growth sampled was in record sales from $664 million in 1990 to $1.7 billion in 1993, and concert revenues from $64 million in 1990 to $123 million in 1993. Additionally, in a sampling of country radio stations in the top 100 markets, radio advertising figures grew from $550 million in 1990 to $788 million in 1993.

“We view the CMA Index as a ‘Dow Jones’-type representation of the state of the country music industry,” said CMA Executive Director Ed Benson. “Country music’s popularity has exploded in America during the last four years, and we wanted to statistically track the health of the country music industry to better quantify that growth and demand.”


TNN Becomes #1 U.S. Specialty Service In Canada
NASHVILLE—TNN: The Nashville Network is the largest U.S. specialty service in Canada, according to the latest figures from Mediastat, Inc., TNN, which reaches 5.37 million Canadian subscribers, leads CNN with 5.31 million, Arts & Entertainment with 5.27 million, The Learning Channel’s 3.22 million, CNN Headline News with 2.27 million, and CMT with 1.9 million.

TNN, which previously was the third largest U.S. specialty service in Canada, grew nine percent in the past year, bringing in 446,000 new Canadian subscribers.

“TNN’s steady growth over the years and now its dominance as the largest U.S. specialty service in Canada are the result of a growing interest in country music and in country lifestyle programming among Canadian television viewers,” said Tom Hawley, v.p., international distribution and special markets, Group W Satellite Communications. “Also, the country music business is growing in Canada, through the efforts and success of artists like Jim Witter, Michelle Wright and Shania Twain, who can be seen regularly on both CMT and TNN.”
### CASH BOX CHARTS

#### TOP 100 COUNTRY SINGLES

**JUNE 4, 1994**

<table>
<thead>
<tr>
<th>#1 SINGLE</th>
<th>TO WATCH: Garth Brooks</th>
<th>TO WATCH: Diamond Rio</th>
<th>#1 INDIE: Don Cox #19</th>
</tr>
</thead>
</table>

#### Billboard Top Country Singles Chart

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ADDICTED TO A DOLLAR</td>
<td>Doug Stone</td>
<td>31</td>
</tr>
<tr>
<td>2</td>
<td>A GOOD RUN OF BAD LUCK</td>
<td>Clint Black</td>
<td>13</td>
</tr>
<tr>
<td>3</td>
<td>LOOKIN' IN THE SAME DIRECTION</td>
<td>Ken Mellons</td>
<td>45</td>
</tr>
<tr>
<td>4</td>
<td>ROCK BOTTOM</td>
<td>Wynnonna</td>
<td>52</td>
</tr>
<tr>
<td>5</td>
<td>TRY NOT TO LOOK SO PRETTY</td>
<td>Dwight Yoakam</td>
<td>53</td>
</tr>
<tr>
<td>6</td>
<td>CARRIES (MCA)</td>
<td>Larry Hamilton</td>
<td>57</td>
</tr>
<tr>
<td>7</td>
<td>PIECE OF MY HEART</td>
<td>Faith Hill</td>
<td>51</td>
</tr>
<tr>
<td>8</td>
<td>THERE'S A SONG (Atlantic)</td>
<td>Steve Feke</td>
<td>58</td>
</tr>
<tr>
<td>9</td>
<td>MY NIGHT TO HOWL</td>
<td>Lorrie Morgan</td>
<td>54</td>
</tr>
<tr>
<td>10</td>
<td>HONKY TONK CROWD</td>
<td>Rick Trevino</td>
<td>56</td>
</tr>
<tr>
<td>11</td>
<td>IF YOU CAME BACK FROM HEAVEN</td>
<td>Martina McBride</td>
<td>57</td>
</tr>
<tr>
<td>12</td>
<td>MAMA'S GREEN EYES (Intersound)</td>
<td>Becky Hobbs</td>
<td>68</td>
</tr>
<tr>
<td>13</td>
<td>MAKING UP FOR LOST LOVE</td>
<td>Jamie Harper</td>
<td>65</td>
</tr>
<tr>
<td>14</td>
<td>RADIOACTIVE (Polywest 27930)</td>
<td>Bryan Austin</td>
<td>69</td>
</tr>
<tr>
<td>15</td>
<td>I CAN'T REACH HER ANYMORE (MCA)</td>
<td>Sammy Kershaw</td>
<td>69</td>
</tr>
<tr>
<td>16</td>
<td>I'M HOLDING MY OWN</td>
<td>Lee Roy Parnell</td>
<td>63</td>
</tr>
<tr>
<td>17</td>
<td>JUST DROPPED IN TO FALL APART</td>
<td>Eddie Bond</td>
<td>70</td>
</tr>
<tr>
<td>18</td>
<td>YOUR LOVE CAME RAINING DOWN (Platinum Plus)</td>
<td>Craig Steele</td>
<td>72</td>
</tr>
<tr>
<td>19</td>
<td>THAT'S THE GUY (Platinum Plus)</td>
<td>Tony Haan</td>
<td>74</td>
</tr>
<tr>
<td>20</td>
<td>COWBOY IN THE SADDLE</td>
<td>C.D.McCord</td>
<td>76</td>
</tr>
<tr>
<td>21</td>
<td>RED &amp; THE RIO GRANDE</td>
<td>Doug Supernaw</td>
<td>66</td>
</tr>
<tr>
<td>22</td>
<td>GETIN' DOWN TONIGHT</td>
<td>Bo Jack</td>
<td>73</td>
</tr>
<tr>
<td>23</td>
<td>I'M LEAVIN' HOME</td>
<td>Craig Holmes</td>
<td>79</td>
</tr>
<tr>
<td>24</td>
<td>HOLD YOUR HEART (Song-1)</td>
<td>Lesa Zeron</td>
<td>80</td>
</tr>
<tr>
<td>25</td>
<td>THIS OLD FEELING (Killer)</td>
<td>Sylvia Winters</td>
<td>83</td>
</tr>
<tr>
<td>26</td>
<td>COMPANY TIME (Arista 2664)</td>
<td>Linda Davis</td>
<td>85</td>
</tr>
<tr>
<td>27</td>
<td>(WHO SAYS) YOU CAN'T HAVE IT ALL</td>
<td>Martina McBride</td>
<td>88</td>
</tr>
<tr>
<td>28</td>
<td>TROUBLE (Arista ASCD 2648)</td>
<td>Alan Jackson</td>
<td>89</td>
</tr>
<tr>
<td>29</td>
<td>MY LIE (Warner Bros.)</td>
<td>Little Texas</td>
<td>92</td>
</tr>
<tr>
<td>30</td>
<td>OUTSKIRTS OF TOWN (Curb 77326)</td>
<td>Sawyer Brown</td>
<td>77</td>
</tr>
<tr>
<td>31</td>
<td>BROKEN HEART (Platinum Plus)</td>
<td>Gregg Bell</td>
<td>83</td>
</tr>
<tr>
<td>32</td>
<td>WHAT A CRYING SHAME</td>
<td>The Mavericks</td>
<td>84</td>
</tr>
<tr>
<td>33</td>
<td>IN LOVE WITH A MARRIED MAN</td>
<td>Frieda Hicks</td>
<td>59</td>
</tr>
<tr>
<td>34</td>
<td>LIFE (90)</td>
<td>Martin McBride</td>
<td>86</td>
</tr>
<tr>
<td>35</td>
<td>ON THE PHONE BLUES</td>
<td>Dennis Manning</td>
<td>60</td>
</tr>
<tr>
<td>36</td>
<td>HE THINKS HE'LL KEEP HER</td>
<td>Mary Chapin Carpenter</td>
<td>87</td>
</tr>
<tr>
<td>37</td>
<td>EAGLE OVER ANGEL (A&amp;R)</td>
<td>Brother Phelps</td>
<td>61</td>
</tr>
<tr>
<td>38</td>
<td>WHERE WAS I (Columbia 48902)</td>
<td>Ricky Van Shelton</td>
<td>88</td>
</tr>
<tr>
<td>39</td>
<td>INDIAN OUTLAW (Curb D1073)</td>
<td>Tim McGraw</td>
<td>91</td>
</tr>
<tr>
<td>40</td>
<td>TLCS, A.S.A.P. (RCA 70863)</td>
<td>Alabama</td>
<td>92</td>
</tr>
<tr>
<td>41</td>
<td>BORN READY (ENA 66220)</td>
<td>Jesse Hunter</td>
<td>94</td>
</tr>
<tr>
<td>42</td>
<td>TRYIN' TO GET OVER YOU (MCA 54706)</td>
<td>Vince Gill</td>
<td>96</td>
</tr>
<tr>
<td>43</td>
<td>TAKE IT EASY (from Common Thread)</td>
<td>Travis Trill</td>
<td>97</td>
</tr>
<tr>
<td>44</td>
<td>THEY ASKED ABOUT YOU</td>
<td>Reba McEntire</td>
<td>98</td>
</tr>
<tr>
<td>45</td>
<td>HONKY TONK SUPERMAN</td>
<td>Aaron Tippin</td>
<td>99</td>
</tr>
</tbody>
</table>

**Note:**
- The chart includes the top 50 songs of the week.
- Ranks 51 through 100 are not listed.
- The peak position column indicates the highest chart position achieved by each song during the week.
- Some songs have multiple entries based on different chart positions.
- The chart reflects the popularity of songs among country music listeners as of June 4, 1994.
REVIEWs by Richard McVey

FAITH HILL: "But I Will" (Warner Bros. 6667)

With the title cut from his recently released album sounds musically much like another Marty—Marty Stuart. Brown comes alive on this upbeat track with an array of guitars blended to a heavy drum beat. If you’re looking for something different in country music, Brown offers it up on this single and his album. It’s time to get this guy off the Wal-Mart tour.

MARTY BROWN: “Cryin’, Lovin’, Leavin’” (MCA 11054)

This title was from his most recent release album sounds much like another Marty—Marty Stuart. Brown comes alive on this upbeat track with an array of guitars blended to a heavy drum beat. If you’re looking for something different in country music, Brown offers it up on this single and his album. It’s time to get this guy off the Wal-Mart tour.

RICKY LYNN GREGG: “Get A Little Closer” (Liberty 25880)

With the title cut from his upcoming Liberty release, Gregg brings forth his most commercial release yet. This upbeat, fiddle-enhanced, guitar-lit song will yet fit itself and your lips singing along. Basically its a fun single that will no doubt hit dance clubs and one that radio will hopefully give Gregg a break on.

TRACY LAWRENCE: “Renegades, Rebels And Rogues” (Atlantic)

This one can be found on Maverick... The Soundtrack. It’s a uniquely flavored song that doesn’t seem like Lawrence’s style but nevertheless works. Take Lawrence’s vocals, a piano lick here and there, and add a hot harmonica and you’ve got the makings for another fast-paced hit off the soundtrack.

PICK OF THE WEEK

JERRY BROWN: "What’s in It For Me" (Liberty 80472)

Now that his name is a little more recognizable following his #1 single "Your Love Amazes Me, My" Berry should take this fast-paced single on the same path—straight up the charts. With his uniquely unparalleled vocals that are going to make him a mainstay in country music for years to come, Berry takes this single and gives it life. Producer Chuck Howard melds the single musically to fit Berry’s vocals and brings it alive.
In Other News...

"ABC IN CONCERT COUNTRY." the new artist-driven performance-oriented country music television series which captures performers in a variety of settings, premieres June 4, 11:30 p.m. on ABC. The series will extend through September 10 and feature George Strait, Kathy Mattea, Lee Roy Parnell and Neal McCoy, as well as a performance by series host Billy Dean.

QUINCY JONES/DAVID SALZMAN ENTERTAINMENT has teamed with High Five Productions in celebration of the reopening of country music's famed Ryman Auditorium for a one-hour tribute, "The Roots of Country: Nashville Celebrates the Ryman."

DON HENLEY, VINECE GILL and Melissa Etheridge will headline a benefit for Friends of Radnor Lake, at the premiere of Hard Rock Cafe Nashville on June 20. The benefit performance, with an anticipated attendance of 300 invited guests, will raise funds for Friends of Radnor Lake through the Isis Fund, a non-profit organization founded by Henley. The restaurant's public grand opening will follow on June 21.

THE 1994 MARLBORO MUSIC line-up features some of the hottest country acts on a seven-stop State Fair Tour, a five-market tour of U.S. military bases, and the debut of the "Marlboro Country Nights Dance Showdown," the nation's richest country dance promotion. The Marlboro Music State Fair Tour opens August 5 with Tracy Lawrence and Clay Walker in Milwaukee. Other artists scheduled at different State Fairs include Hal Ketchum, Brooks & Dunn, Faith Hill, Little Texas, Suzy Bogguss, Clint Black, Diamond Rio and Rick Trevino. The Doobie Brothers will headline the military tour concerts. The dance showdown award more than $150,000 in prize money at leading country dance clubs across the U.S.

THE BIG GROWTH of country music popularity in the U.K. since the launch of CMT Europe will be further enhanced this summer as several talented artists appear in concert as part of "CMT Europe SummerFest" May 3-July 15. The line-up includes Emmylou Harris and Dwight Yoakam plus new artists like The Cactus Brothers, Kevin Welch and Monte Warden making their U.K. debuts.

THE NASHVILLE SONGWRITERS ASSOCIATION (NSAI) will host its annual "Summer Seminar," and "Song Camp 101" in July. The Seminar will be held July 15-16 at Loews Vanderbilt Plaza. Among the sessions included this year are Song Evaluation with Music Publishers, Song Evaluations with Pro Songwriters, Success Stories and Songwriter-Publisher Relationships. The cost of the seminar is $150 for members and $200 for non-members. Song Camp 101, however, takes place July 17-19 at Shadowbrook Retreat and is open to NSAI members only for $275.

MERCURY NASHVILLE will release a box-set collection of the Statler Brothers entitled The Statler Brothers 30th Anniversary Celebration. "This type of collection is overdue on a one-of-a-kind act like the Statlers," said Mercury Nashville president Lake Lewis. "It is a rare act that sells 15 million albums and endures 30 years." The three-record set includes 62 of the biggest hits and most requested songs. The package also contains a 34-page booklet complete with 52 rare photos with profiles written by project co-producer Colin Escott. The set will be sold through direct marketing rather than retail outlets.

COUNTRY LEGEND Loretta Lynn performed for the first time with her daughter, country newcomer Cissie Lynn, on "Music City Tonight." The mother-daughter duo performed "Love or Whiskey," which will be included in Cissie's as-yet-unreleased forthcoming album.

TNN: THE NASHVILLE NETWORK's "A Phyllis George Special," a periodic series hosted by Phyllis George, will debut in June featuring interviews with Naomi Judd, father-and-son race car champions Richard and Kyle Petty and President Bill Clinton. The one-hour special will premiere June 22.

BILLY DEAN AND BRENDA LEE received the Society's Partners In Progress awards at the second annual "Cure 2000—Partners In Progress" on May 23 for their support of local charities. The event was organized by the Leukemia Society of America.

"The Road" Opens Up With New Radio Network

CHICAGO—In what seems to be a weekly announcement on new endeavors concerning "THE ROAD," Don Hacker, president and CEO of Tribune Entertainment Company, announced details for a weekly syndicated radio program to premiere in August. Syndicated by Tribune Radio Networks, the radio show will complement "THE ROAD" television series which will launch nationally in September. Both the radio and television series are part of an emerging trademark also encompassing home video distribution, pay-per-view, concert touring, live performance venues and direct marketing.

From the concert stage to backstage to private thoughts of the artists themselves, "THE ROAD" radio program will feature the artists who make the music and the people who make the music happen. Fans, writers, publicists, producers, booking agents and roadies will all be part of the unfolding story. Hacker also announced that Winslow Stillman, president of Stillman & Company, has been named producer of the radio program.

The two-hour radio show will be on location at each of "THE ROAD"'s live concert performances including Mobile, Alabama, Columbia, South Carolina and Richmond, Virginia, and will continue to follow the concert route throughout its summer tour. A variety of top-name performers will be highlighted from these and will include in-depth conversations with Trisha Yearwood, Kathy Mattea, Lee Roy Parnell, Pam Tillis, Marty Stuart, Hal Ketchum, Faith Hill, The Mavericks, Aaron Neville and Diamond Rio, to name a few.

STARS SING ON MOVIE SOUNDTRACK—Jim Shea, Planet Inc., is pictured here directing the title sequence and music video for the motion picture Maverick with Mel Gibson, James Garner and a gathering of country music stars. The end title sequence and filming of the song "Amazing Grace" was lensed at Amy Grant's farm in Franklin, TN.

SOAP OPRY—While in Los Angeles to perform at FanFest '94, Capricorn recording artist Kenny Chesney stopped by the set of ABC-TV's daytime drama "General Hospital" for a visit. Pictured (l-r): Actor Brad Maule ("Dr. Tony Jones"), Kenny Chesney and Capricorn VP/Publicity Mark Pucci.
INDIE CHART ACTION—This was certainly a busier week for the independents. Fourteen independents in all are climbing the Top 100 Cash Box chart. Leading the Cash Box independents for the seventh week is Don Cox on the Step One label with "All Over Town." The single climbs two more spots to #19 on the chart. Larry Hamilton with "Someone Cares" was the second highest indie, still moving up two spots to #55. Rounding out the movers are Becky Hobbs who moves to #61, Jamie Harper moves to #62, Eddie Bond moves to #66, Craig Steele moves to #70, Tony Haan moves to #71, C.D. McCloud moves to #72, Bo Jack moves to #74, Lesa Zeman moves to #75. Craig Holmes moves to #76, Buddy & Kaye Bain moves to #79, and finally Sylvia Winters moves to #81. Only one independent act breaks into this week's chart, Greg Bell with "Broken Heart," at #86.

Indie Spotlight

"Newcomer" CD McCloud is no stranger to the country music business as he brings roughly 20 years of experience to the stage. He hails from a rural heritage where his mother, though raised on a farm, became a world-class pianist. Taking pointers from her, McCloud's music ability surfaced at a young age.

"I can remember as a five-year-old hanging on the keyboard of her piano as she was practicing," he recalls, "banging, keeping time with what she was doing. She told my grandparents and my dad that this youngster has musical energy within his bones and structure."

McCloud, who holds a degree in business and marketing, was born Charles Douglas. He picked up the tag "CD" in his teens and still wears it with pride today. "I was created before the compact disc was born!" he says, "I'm the original CD."

McCloud's professional training in voice, guitar and keyboards included the refinements of classical music. However, by junior high, CD knew his true love was country—anything country.

"I never did like classical music 'cause I didn't think it had a good enough beat to it," McCloud says. "I'm a person who likes a beat. I like my toe to be tapping all the time. I'm a person with a beat and a sparkle in my eye...it's gotta feel good, and people have got to want to get out there and dance." As time passed, his style and ability put him increasingly in demand, as he played everywhere from honky-tongs and concert halls to movie soundstages.

He holds professional memberships in the Nashville chapter of the National Association of Recording Arts & Science (NARAS), Nashville's Gospel Music Association (GMA) and the Reunion of Professional Entertainers, Nashville (R.O.P.E.). He also is an individual member of the Country Music Association (CMA) and the Academy of Country Music (ACM).

McCloud believes in being honest and himself. "My dress is just like you see—a cowboy 365 days a year," he states. "I don't own a pair of boots other than Justin Ropers. My mother bought me my first pair...when I was five years old, and ever since then I've never worn anything else."

McCloud has been characterized as "strong, honest, dependable, and everybody's friend." His stage presence keeps audiences on the edge of their seats and looking up. At 6'7", CD McCloud commands attention by sheer stature. Yet camouflaged in this towering frame is a mellow tenor voice.
VARIous ARTISTS: Promise Keepers—A Life That Shows (Sparrow)

An album that features performances by many of Christian music's top artists is expected to be outstanding...Promise Keepers—A Life That Shows is that and more. The album includes two original songs, "Teach Me To Love," written and performed by Steve Green and Larnelle Harris, and "Bearers Of The Light" by Michael Card. Both selections were produced by Brown Bannister. The remaining 14 songs include a Spanish selection from Steve Green and previously recorded material from the following artists: Bob Carlisle, Steven Curtis Chapman, Daryl Coley, Commissioned, The Gaither Vocal Band, Wayne Watson and Phillips, Craig & Dean. A portion of the proceeds from Promise Keepers—A Life That Shows will go to the Promise Keepers ministry for men, whose purpose is "uniting men through vital relationships to become godly influences in their world."

NEWS

Acappella has been invited to part of the new Billy Graham Crusade video “Hush” to be filmed in June in Seattle. Following the filming, Acappella will perform at the keynote address for the 1994 PROMAX Broadcast Designers Association (BDA) Conference and Exposition to be held June 8-11 in New Orleans. The group is shown after taping a Z Music interview. Pictured (l-r): Robert C. Guy, Gary Moyers, Z Music host Graham Barnard, George Pendergrass and Duane Adams.

Mark Lowry is recording a new album for Word Records, scheduled for release in August. The record includes parodies of favorite Christian songs, as well as classic Mark Lowry comedy and new recordings. Pictured in the studio with Lowry is Sandi Patti as they record an entertaining rendition of her hit, this time titled "Some Other Time, Some Other Place."
POSITIVE COUNTRY

JUNE 4, 1994

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HE DOESN'T LIVE HERE ANYMORE</td>
<td>Bruce Haynes</td>
<td>12</td>
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<tr>
<td>2</td>
<td>SUNDAY MORNING (Sparrow)</td>
<td>Charlie Daniels</td>
<td>9</td>
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<tr>
<td>3</td>
<td>THE WRONG SPOT LOT</td>
<td>White River</td>
<td>12</td>
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<tr>
<td>4</td>
<td>JUST DO IT</td>
<td>Vince Wilcox</td>
<td>11</td>
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<tr>
<td>5</td>
<td>YOUR PRESENCE IS MY FAVORITE GIFT OF ALL</td>
<td>Claire Lynche</td>
<td>9</td>
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<tr>
<td>6</td>
<td>STANDING KNEE DEEP IN THE RIVER (Mercury)</td>
<td>Kathy Mattea</td>
<td>10</td>
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<tr>
<td>7</td>
<td>I HELOVED TO DEATH (Ransons/Brentwood)</td>
<td>Ken Holloway</td>
<td>13</td>
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<tr>
<td>8</td>
<td>NOBODY TO BLAME BUT ME (Independent)</td>
<td>Cross Country</td>
<td>6</td>
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<tr>
<td>9</td>
<td>SPEAK THE WORD (Daywind)</td>
<td>New Hinsons</td>
<td>3</td>
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<tr>
<td>10</td>
<td>HE'S THE ONE ON THE WHITE HORSE (Brentwood)</td>
<td>Terri Lynn</td>
<td>8</td>
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<tr>
<td>11</td>
<td>DYING TO LIVE (Cheyenne)</td>
<td>Paula McCulla</td>
<td>14</td>
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<tr>
<td>12</td>
<td>WALK ALL OVER GOD'S HEAVEN</td>
<td>Alison Krauss &amp; The Cox Family</td>
<td>2</td>
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<tr>
<td>13</td>
<td>DOWN THE ROAD (Independent)</td>
<td>Deborah Kaye</td>
<td>3</td>
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<td>14</td>
<td>LIGHTS SHINING BRIGHT (Southem)</td>
<td>Del Way</td>
<td>14</td>
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<td>15</td>
<td>IT'S WHAT HE'S DONE (ThreePoint)</td>
<td>Reffelts</td>
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<td>16</td>
<td>WHEN THE WORLD TURNS ON ME</td>
<td>Margo Smith &amp; Holly</td>
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<td>17</td>
<td>THE CROSS ROAD (StarSong)</td>
<td>Brian Barrett</td>
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<td>18</td>
<td>GRANDMA'S COMFORTER (Cheyenne)</td>
<td>The Days</td>
<td>24</td>
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<tr>
<td>19</td>
<td>COMPLETELY TAKEN IN (Benson)</td>
<td>Dallas Holm</td>
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<td>20</td>
<td>RACING FOR THE LORD (DoveSong)</td>
<td>Scott &amp; Kim Coner</td>
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<td>21</td>
<td>WALLS (Pakaderm-Word)</td>
<td>Lisa Daggts</td>
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<td>ALIVE AND WELL (Cheyenne)</td>
<td>Steve Gatlin</td>
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<td>23</td>
<td>THE DREAM (Expression)</td>
<td>Randy Coward</td>
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<td>WHEN WE FINALLY MAKE IT HOME (Heartook)</td>
<td>Rivers &amp; Owens</td>
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<td>25</td>
<td>RUNS IN THE BLOOD (Ransons/Brentwood)</td>
<td>Ken Holloway</td>
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<td>GIVE ME A FAITHFUL HEART (Benson)</td>
<td>Tanya Goodman Sykes</td>
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<td>27</td>
<td>PLANS TO LEAVE (Heartbeats)</td>
<td>David Patillo</td>
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<td>HE BROKE THE LAW (Welcome Home)</td>
<td>Steve Wood</td>
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<td>I DON'T LOVE YOU LIKE I USED TO (Integrity)</td>
<td>Susie Luchasnger</td>
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<td>30</td>
<td>EVERYDAY MIRACLES (Dovesong)</td>
<td>Pam Walker</td>
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<td>31</td>
<td>WEATHER THE STORM (Reunion)</td>
<td>Michael James</td>
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<td>32</td>
<td>A LIGHT OF MY OWN (Ransom/Brentwood)</td>
<td>Jed &amp; Claire Seneca</td>
<td>DEBUT</td>
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<tr>
<td>33</td>
<td>WE'LL GO TO THE WELL (Word)</td>
<td>Mid South</td>
<td>29</td>
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<td>GETTING BACK TOGETHER (Expression)</td>
<td>Kathy Yoker</td>
<td>DEBUT</td>
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<td>35</td>
<td>NEW STEP (Cheyenne)</td>
<td>The Days</td>
<td>34</td>
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<td>36</td>
<td>FOR TODAY (Honest)</td>
<td>Charlie Pride/Hal Ketchum</td>
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<td>37</td>
<td>MADE UP HEART (Morning Star)</td>
<td>Fox Brothers</td>
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<td>38</td>
<td>THE PEN IS STILL IN THE AUTHOR'S HAND</td>
<td>Manuel Family Band</td>
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<td>39</td>
<td>I'LL NEVER BE OVER THE HILL (Calvary)</td>
<td>Hinsons</td>
<td>39</td>
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<tr>
<td>40</td>
<td>PICTURE THIS (Come Dawn)</td>
<td>Kevin Spencer Family</td>
<td>30</td>
</tr>
</tbody>
</table>

**This Week's Debuts**

- SENKA—"A Light Of My Own"—(Ranson/Brentwood)—#32
- KATHY YODER—"Getting Back Together"—(Expression)—#34

**Most Active**

- MARGO SMITH & HOLLY—"When The World Turns On Me"—(HOMELAND)—#16
- RIVERS & OWENS—"When We Finally Make It Home"—(MARK FIVE)—#24
- ALISON KRAUSS & THE COX FAMILY—"Walk All Over God's Heaven"—(Rounder)—#12
- NEW HINSONS—"Speak The Word"—(Daywind)—#9
- THE DAYS—"Grandma's Comforter"—(Cheyenne)—#18
- KEN HOLLOWAY—"He Loved Us To Death"—(Ransons/Brentwood)—#7

**Powerful On The Playlist**

Bruce Haynes stays at the #1 spot on the Cash Box Top 40 Positive/Christian Country Singles chart for the third week with his song "He Doesn't Live Here Anymore." Charlie Daniels song "Sunday Morning" remains at #2 and moving to #3 is White River with "The Wrong Spot Lot." Vince Wilcox with "Just Do It" drops to #4 and Claire Lynch with "Your Presence Is My Favorite Gift" slips to #5. Moving up to #6 is "Standing Knee Deep In A River" by Kathy Mattea. Ken Holloway jumps up to #7 with "He Loved Us To Death." The #8 song is "Nobody To Blame But Me" by Cross Country. New Hinsons climb to #9 with "Speak The Word" and remaining at #10 is Terri Lynn with "He's The One On The White Horse."

**Top His' Songwriters:** The #1 song "He Doesn't Live Here Anymore" was written by the artist, Bruce Haynes. Charlie Daniels penned the #2 song "Sunday Morning". The #3 song "The Wrong Spot Lot" was written by Van Morris and Kathi Morris. "Just Do It," the #4 song, was written by Vince Wilcox and Rob Frazer. Hershey Reeves wrote the #5 song "Your Presence Is My Favorite Gift."

**LOOKING AHEAD**

Randy Huston is heading for the charts with "Pass To The Future," as are Jeff and Sherri Easter with "Thread Of Hope," "He Never Failed Me" by The Isaacs is also receiving considerable play time.

**FEATURED PICK**—"When We Pray" by White River looks like another hit off their Have A Little Faith Album. It's a slow ballad done in a way that only White River can. The message on the power of prayer is brought forth through beautiful lyrics and a smooth country sound. "When We Pray" was written by Aaron Wilburn and is on the Cheyenne label.
ARTIST/SONG SPOTLIGHT

by Gary Keplinger

The Artist

Terri Lynn grew up in Texas and now resides with her husband Mike, teenage sons Justin and their beagles Crooks and Chase on a farm near Lancaster, Tennessee. As far back as she can remember she was always singing. At the age of 13 she was playing gigs and "enjoying it all."

In 1982, Lynn pulled out of music for a while after being saved in order to "figure out what I should be doing with my life." During this period she came to the realization that singing is what she does. At times she has found the music business to be discouraging—for a long time no one had a vision for Christian Country music and she "felt like a loner" at earlier GMA weeks. However, she realized, "It's His time and just as important as in His will."

Lynn listens to all kinds of music and believes the average person knows what sounds good and will listen to what is cool. One genre of music which she is very optimistic about is Positive/Christian Country music. She foresees more involvement from top mainstream country artists, but only if Positive/Christian country production is of the highest quality. "Before you can have a Garth [Brooks]," she says, "you gotta have quality Christian country. This is a business as well as a ministry in Jesus's name. He wouldn't do anything halfway...shouldn't we give it our best for Him?"

Lynn travels about 200 dates a year to local churches, rodeos, fairs and nightclubs. The idea of performing Positive/Christian Country in a nightclub might raise some eyebrows, but Lynn believes, "Where Church is, is in your heart." Terri Lynn's newest project, due later this summer, will be targeting A/C but will still be country.

The Song and Songwriters

"He's The One On The White Horse" was written by Terri Lynn and Tom Stipe and is the second release from the album Inside A Tear on the Intersound label. It was produced by Tom Stipe, John Macy and Randy Rigby.

REVIEW

by Gary Keplinger

CATHY LEMMON: "Joy Train" (Platinum Plus)

New country artist Cathy Lemmon seems destined for success in mainstream country and is definitely going to make a hit with Positive/Christian Country fans with the cut "Joy Train." Cathy has taken a great song—written many years ago by talented songwriter Warner Mack—and added her own style to give us a '90s country sound that makes it difficult to stay in your seat. The song's lyrics include "Joy Train's a comin' and I'm gonna ride, ride, ride." For Lemmon, "Joy Train" will provide a ride to the top in Positive/Christian Country charts. This single can be found on the album In The Middle Of The Magic and was produced by Robert Metzgar.

TED WHITE: "Jesus Seeks You" (Heaven Spun)

Country artist Ted White brings us a positive message of hope with "Jesus Seeks You." The song lets the listener know that Jesus will seek you wherever you are. Maybe it's the tune or maybe it's his singing, but White delivers the song with a clear country sound that's reminiscent of Marty Robbins. Whatever the reason, "Jesus Seeks You" is an uplifting song by a talented artist.

BENNY BERRY: "Still Enough Blood" (Benchmark)

The single "Still Enough Blood" is an excellent song to debut talented newcomer Benny Berry. His mellow country voice makes listening to any song on his album Salt Of The Earth a true pleasure, and especially so with "Still Enough Blood." Berry has selected an excellent song, not only in highlighting his talents, but also in the lyrics. It's a message of hope and love through the blood of Jesus because "there is still enough blood on that old rugged cross." Look for this song to bring the name Benny Berry to the forefront.

NEWS

NASHVILLE—Genevox Music Group's new recording label Genesis Records has announced the signing of Brent Lamb as a Positive/Christian Country singer as well as a songwriter and producer. Lamb's first release is scheduled for July and will be a collection of Positive Country and Christian songs.
American Laser Games Files Initial Public Stock Offering

CHICAGO—On April 13, American Laser Games filed a registration statement with the Securities and Exchange Commission (SEC) with respect to a proposed initial public offering of 2,100,000 shares of common stock. Of the shares to be offered, 1,850,000 are to be sold by the company and 250,000 shares are to be sold by certain stockholders. In addition, the company and certain selling stockholders will grant the underwriters options to purchase up to an additional 315,000 shares of common stock to cover any over-allotments. The initial offering price of the common stock is expected to be between $10.00 and $12.00 per share.

The syndicate of underwriters of the offering will be co-managed by Cowen & Company and Needham & Company, Inc. The net proceeds of the offering will be used for general corporate purposes.

American Laser Games, a developer, manufacturer and publisher of video arcade games, has distinguished itself in the arcade market by incorporating live-action, full-motion video into an interactive game format. The company’s most popular titles include Mad Dog McCree, Mad Dog II and Crime Patrol.

A copy of the preliminary prospectus relating to the offering may be obtained from Cowen & Company, One Financial Square, New York, NY 10005. Attention: Syndicate Department.

A registration statement relating to these securities has been filed with the SEC but has not yet become effective. These securities may not be sold nor may offers to buy be accepted prior to the time the registration statement becomes effective.

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Atari Merges With Time Warner Interactive Group

CHICAGO—The merger of Atari Games Corporation and its wholly-owned consumer video game subsidiary, Tengen, with Time Warner Interactive Group, a leading publisher of CD-ROM titles, was recently announced by Atari. With this move, all three companies will operate under the common name, Time Warner Interactive.

“By combining the resources of these three operating units, we bring together an enormous pool of talent, experience and content to serve the interactive market,” stated Geoff Holmes, Time Warner Interactive chairman. “This move positions Time Warner for the future and establishes a worldwide network of technology and marketing skills to best serve consumer. This is an exciting time for Time Warner to take the leading position in the field of interactive entertainment.”

Atari Games and Tengen will retain their development and manufacturing facilities in Milpitas, California. The primary focus for Atari Games will remain on developing and marketing coin-op products. The integration of the three Time Warner units melds together some of the industry’s most outstanding product development, marketing and sales teams. With operations in California, New York, London, Paris, Tinpanary and Tokyo, the company has a strong distribution presence which will enable maximum market penetration.

“Our coin-op group has a heritage of over 20 years in video game technology, going back to Pong, the first electronic coin-operated video game,” continued Holmes. “This year we are extremely confident in our new arcade titles, as we will be releasing T-Mek, Primal Rage and Metal Mayhem for the summer.”

In addition, Time Warner Interactive will be premiering 40 new cartridge and CD-ROM titles this year. These will range across eight consumer platforms, including MPC, DOS, Mac CD-ROM, Sega Genesis, Mega Drive & Game Gear, and Super Nintendo.

Time Warner, Inc. is notably the world’s leading media and entertainment company, with interests in magazine and book publishing, recorded music and music publishing, filmed entertainment, theme parks, cable television, and cable television programming.

Time Warner Interactive expects to formally launch a new corporate logo in June.

Free Update Kits For ALG’s Shoot Out At Old Tucson

CHICAGO—There are those offers you just cannot refuse... and this is one of them! American Laser Games (ALG) is currently offering operators a free update kit for Shoot Out At Old Tucson, the industry’s “first CD-ROM-based game.” The package includes a new CD-ROM program disc, new durable plastic game guns, new instruction decals and speaker grills.

“Since this new CD-ROM-based system has been out in the field, we’ve discovered several aspects that can be changed to make Shoot Out more player-friendly and profitable for the operator,” said Stan Jarocki, ALG vice president of marketing. “This free update kit will address the concerns that we’ve heard about.”

The new CD-ROM disc, color-coded blue, enables players to reload by either shooting off-screen or pointing the gun down. The replacement guns, made of lightweight, high-impact plastic, will allow players to handle the fast action of Shoot Out without arm fatigue caused by the heavier metal gun used on most ALG live-action games. New speaker grills are included to replace those damaged by player vandalism with the metal gun.

All of these parts are being made available at no charge, however, operators are requested to return the original orange CD-ROM disc and metal guns to American Laser Game distributors. Operators must contact the distributor they purchased the game from to take advantage of this offer.

Valley ‘Image Series’ Of Pool Tables Now Available

CHICAGO—The new “Image Series” line of Valley coin-op pool tables, introduced at last fall’s Amusement & Music Operators Association (AMOA) convention, is now available through authorized distributors.

The series consists of three different models—Country, Contemporary and Traditional—with each sporting designs customized to fit specific location decor. As explained by Doug Blair, vice president of sales and marketing at Valley Recreation Products, “Their model names pretty much describe their decorative style and the more ‘upscale’ taverns, lounges, bars and restaurants that each is designed to fit into.”

While the cosmetics have been changed to meet current stylish standards, Blair pointed out that the features, quality and durability for which Valley tables are noted remains intact.

“Image Series tables are an attempt to provide operators with a new tool to increase their pool-operating income,” stated Valley’s senior vice president and general manager Dick Sheltz.

In producing the new series, Valley focused on a number of operator-related objectives, not the least of which was the opening up of new locations for the Image models and, most importantly, providing the opportunity for increased price per play to $1. As a matter of fact, all Valley Image Series tables are factory set at $1 per play and are fitted with a new vertical five-coin acceptor that is capable of accepting up to $1.25 per play.

Further information, along with brochures and other literature, may be obtained through Valley distributors or by contacting Valley Recreation Products, Inc., 333 Morton St., P.O. Box 656, Bay City, MI 48707. The toll-free number to call is 1-800-248-2837.
COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celle) immediately! ATARI: Knuckle Bash. CAPCOM: Capt. Commando; Slam Master; Knight of the Round; SF II CE Turbo. DYNAMO: New in-box cocktail cabinets (HS 6)—Call for price. FABTEK: Zero Team. KONAMI: Violent Storm; Martial Champion; Metaphor Force. MIDWAY: Mortal Kombat; NBA Jam. TAITO: Prime Time Fighter. PINBALLS: BALLY: Dr. Who. DATA EAST: Last Action Hero; Jurassic Park; Rocky, Bullwinkle. PREMIER: Street Fighter II; Tec’ed Off; Gladiator. WILLIAMS: White Water; Dracula; Twilight Zone; Hot Shot. USED KITS: Final Star Force $295; High Impact $145; In the Hunt $195; Knuckle Bash $295; Knuckle Head $195; The Punisher $195; SF II CE Turbo $195; X-Men $195. NEO GEO PAKS Slightly used (cartridges): $15 each: World Heroes, $50 each: Alpha Mission II; 3 Count Bout; Fatal Fury II. $175 each: Fatal Fury Special. $295 each: Samurai Shodown. For all your parts needs—old and used PC boards, overlays and back glasses—call Darren, Parts Dept. Call Celle for Games and Kits. New Orleans Novelty Co., 3030 N. Arnoul Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

PROMOTION

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CHRISTIAN COUNTRY

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CCMA Membership Application

Types of CCMA Membership:

Professional: Professional Members receive voting privileges in all categories of Christian Country, especially in those categories for the prestigious "CCMA" awards.

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

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