Salutes

Latin Music

PolyGram
LATINO

CAPITOL/EMI

wea Latina

Critique

Discos Internacional

Sony LATIN

NRT

Sony JAZZ

Tropical

GRP Records

Karen

epic

Concord Records

EMI Records Group
INSIDE THE BOX

COVER STORY

**Cash Box Salutes Latin Music**

Burgeoning with hot new acts and anchored by established, long-respected singers and musicians, the genre of Latin Music is simply too popular and profit-producing to ignore any longer...to wit: *Cash Box* proudly salutes the artists and their respective labels who continue to forge new inroads into the music industry as they wave the collective Latin flag.

—see pages 19-25

**George Michael Loses His Case**

Pop star George Michael lost his initial legal battle to break free from his recording contract with his label Sony.

—see pages 3, 16

**Toad The Wet Sprocket: Warts And All**

Whether you like their name or not—or even know where it comes from—Columbia recording artists Toad The Wet Sprocket, a foursome from Santa Barbara, California, have spawned two Top 20 singles from their million-selling debut *Fear* and now follow-up that success with the release of their latest album *Dulcinea*.

—see page 5

**CONTENTS**

- **COLUMNS**
  - Country Music ........................................ 27
  - East/West ................................................. 4
  - Rhyme/Rap .................................................. 13
  - Rhythm .......................................................... 12
  - Music Media .............................................. 26

- **CHARTS**
  - Top 25 Rap Singles .................................. 13
  - Top 75 R&B LPs ........................................... 12
  - Top 100 R&B Singles .................................... 10
  - Top 100 Pop LPs .......................................... 8
  - Top 100 Pop Singles .................................... 6
  - Top 100 Country Singles ............................. 28
  - Top 75 Country LPs ..................................... 30
  - Top Positive Country LPs ............................ 32
  - Contemporary Christian ................................ 34
  - Latin ......................................................... 18

- **DEPARTMENTS**
  - News ......................................................... 3
  - Country ...................................................... 27
  - Positive Country ....................................... 32
  - Coin Machine .......................................... 35

**NUMBER ONES**

- **R&B ALBUM**
  - Play ...................................................... 12
  - R. Kelly ................................................... (Jive)

- **R&B SINGLES**
  - Any Time Any Place .................................... 19
  - Janet Jackson .......................................... (Virgin)

- **POP SINGLE**
  - I Swear .................................................. 30
  - All-4-One .................................................. (Bizz/Atlantic)

- **POP ALBUM**
  - Purple ................................................... Stone Temple Pilots
  - (Atlantic)

- **COUNTRY SINGLES**
  - Wink ..................................................... Neal McCoy
  - (Atlantic)

- **CONT. CHRISTIAN**
  - I Call Your Name ...................................... Clay Crosse
  - (Reunion)

- **RAP SINGLES**
  - Fundked .................................................. Da Brat
  - (So So Def)

- **POSITIVE CNTRY**
  - He Loved Us To Death ............................... Ken Holloway
  - (Ransom)

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POLYGRAM EXPANDS ISLAND: Coming off the most successful year in its 31-year history, Island Records will be a free-standing, fully autonomous record label in the U.S. once again, according to PolyGram president/CEO Alain Levy and Chris Blackwell, Island founder/CEO.

Island will have its own radio promotion, retail, sales, marketing and publicity departments. As reported previously in Cash Box (May 7), existing personnel at Island and PolyGram Label Group (PLG) will make up the staff for the strengthened Island. Plans for other labels formerly serviced by PLG including London, Polydor, Atlas, and Blue Gorilla will be announced shortly.

Island will continue to be distributed through PolyGram Group Distribution (PGD), as will sister labels A&M, Mercury, Motown and PolyGram Classics & Jazz.

COURT TELLS MICHAEL SING FOR SONY: After George Michael's 20-month legal skirmish to snap his Sony Music Entertainment contract as a "restraint of trade," the High Court in London said the contract was "reasonable and fair" and left it intact.

Michael claimed the 1988 agreement holds him to what he calls "professional slavery." The agreement however, has been viewed legal by the court and found Michael to have been "at the height of his powers" when he agreed to it. Under that agreement, Sony had met Michael's requests for financial advances to the tune of more than $16 million. Contracts had been broken in the past and the court upheld it was proven that the complainant was either too young or unaware when signing the contract. It was not felt that this was the case with Michael.

Michael has vowed he will not record for Sony in the future and also says he will appeal the court's ruling. Sony was also awarded costs of $4.5 million by Justice Jonathan Parker in his ruling.

NARAS 1ST REGIONAL DIRECTORS NAMED: The National Academy of Recording Arts & Sciences, Inc. (NARAS), has appointed its first-ever Regional Directors with the naming of Nancy Shapiro as Southeast Regional Director and Debra Cain as Midwest Regional Director. The announcement, made by NARAS president/CEO Michael Greene, also included the appointment of new executive directors for five chapters: Catherine Brewton (Atlanta); Julie Clay (Nashville); Jon Hornyak (Memphis); Jon Marcus (New York) and Terri McIntyre (L.A.).

The Recording Academy continues to professionalize our outreach efforts in accordance with our membership's vote to unify chapter operations under one national umbrella," said Greene. "This structural evolution will ensure the highest level of service and commitment to our recording community. And the fact that three-quarters of these talented executives are women should send a message to a recording industry whose top executive population is still conspicuously male."

SECADA HITS HOLE NOTES: Jon Secada crashed through a hole in the stage at Chicago's Soldier Field on his way to perform at the opening festivities of the 1994 World Cup Soccer Tournament.

Secada was approaching the stage to perform when he fell. His band had already begun the song and, unable to extract himself from the hole, Secada began singing with only his head above stage level. Security personnel pulled him from the hole and he finished the song center stage before leaving for the hospital where he was treated for a dislocated shoulder.

It was later disclosed that other performers, including Oprah Winfrey, had fallen through the same hole in the stage in the past.
MAX ROACH SPEAKS: Lincoln Center's popular conversation series "Lincoln Center Off Stage" ended last week (21) with master percussionist Max Roach as guest. The series features informal conversations with principals whose works or performances are featured in the Center's spring/summer schedule of events. Roach discussed his new music/video composition "Julu," which will be featured in this summer's "Serious Fun" festival. "Julu" has been described as a "scintillating mix of multiple levels of motion, sound, frozen frames, fast-forward cuts, and leporad, intermixing live dancers and video images [set] to the throbbing pulse of drums." The evenings ended with questions for, and a free-wheeling discussion with, the artists.

"Julu" was previewed last month at the New School for Social Research when Roach and jazz historian Rev. John Garcia Gensel were presented with the school's prestigious Beacon In Jazz Awards. THE MUSIC AND PERFORMING ARTS unit of B'nai B'rith presented its prized Creative Achievement Award to Vanessa Williams and its Distinguished Humanitarian award to Clint Black at the organization's 30th annual dinner dance at the Sheraton New York Hotel and Towers on June 22nd. Radio station WQEW-AM aired personal comments by Lee Arnold emcee the affair.

Williams can add the award to her seven Grammy nominations and numerous accolades, including her American Music Award, NAACP Award, and New York Music Award. The former Miss America makes her Broadway debut this week as she replaces Chita Rivera in the Tony Award-winning Kiss Of The Spider Woman. Country singer/songwriter Black will also have to make room on his mantel—next to awards from the Country Music Association, the Nashville Songwriters Association, and the Academy of Country Music. Black, who has sold more than 7 1/2 million albums, makes his first screen appearance in the new Maverick.

BMI JAZZ COMPOSERS WORKSHOP director Burt Korall informs that the Workshop Orchestra will perform at its sixth annual concert on July 11th at the Merkin Concert Hall at Abraham Goodman House in N.Y.C. The orchestra will feature compositions by members of the masters class of the workshop, and the composers will conduct their own works. Workshop musical directors are Manny Albam and Jim McNeely.

THE BOSTON SYMPHONY ORCHESTRA, under its director Seiji Ozawa, will host outstanding guest performers for its July 4th weekend Tanglewood concerts. The Lenox, Massachusetts series will feature the Wynton Marsalis Sextet on the 1st; Liza Minnelli on the 2nd; Raffi on the 3rd; and Nanci Griffith and special guest Leo Kottke on July 4th.

COSTA MESA-BASED RADIO WEB Utopia Network has announced plans to syndicate a weekly program devoted to instrumental music and artists. Initially booked on 12 stations around the country, including Long Beach’s KNAC, the show will feature the obvious musicians, like Jeff Beck and Carlos Santana, but will also focus on lesser known talent, such as Gary Hoey, new Poison member Blues Saraceno, and Marc Bonilla. Hosting the show will be KNAC afternoon jock Long Paul.

L.A. PRODIGAL SON David Lee Roth has booked a summer tour, his first road jaunt in quite a while, with the first show planned for L.A.'s House Of Blues on June 28. Roth's latest Warner Bros. album, Your Filthy Little Mouth, has been a commercial disappointment (that makes three in a row) but does contain a number of rather interesting cuts, including new single, "Experience." It remains to be seen how the songs, and of 'Dave for that matter, will fare at the hip club.

THE COOLEST INDIE IN THE LAND, Hollywood's own Epitaph Records, has announced a series of concerts at the Palladium to celebrate the recent good fortunes of the label. The imprint best known acts, including The Offspring (currently in the top 60 of the album charts), NOFX (new alb July 19), Pennywise (current record now over 100,000), Rancid (new album out now) and Bad Religion (now signed to Atlantic) will perform during the three-day event planned for July 27-29. Tix for the shows, which will also showcase new label signings Red Aunts, Gas Huffer, Ten Foot Pole and The Other, are only $6.

PLEASE—NO MORE CALLS ABOUT O.J. ...
Toad The Wet Sprocket: Warts And All

By Adrianne Stone

The lyrics seem very melancholy and introspective, yet the melodies themselves were optimistic.

I don’t think the lyrics are usually poetry. I don’t think, if they were standing by themselves, that the words would be that moving. It’s the combination of the music and words that make it mean a lot more together. We got to play the new songs at South By Southwest [music convention] and they translated really well live, just because of the way we wrote them and worked them out and recorded them. Last time, there was a little more of a gulf. This time, it’s pretty readily accessible to us. And it was pretty much done live.

There were many Don Quixote references: The title, Dulcinea, was the woman he was attracted to, but who turned out to be less than appealing in reality: “Windmills,” one of the tunes, is a prominent physical and figurative reference; and it seemed the tunes took on the mood for that story in terms of chasing after one’s ideals. Was this deliberate or subconscious?

I guess it was subconscious. The title of the album came a long time after it was done. We were trying to figure out something to tie it all together and it worked best. So it definitely wasn’t a concept album.

You were compared a lot to R.E.M., soundwise, in your early years. It’s only now that you seem to have found a niche.

Yeah. I guess R.E.M. is the only band that’s allowed to have clean guitars and everybody else has to sound like the Buzzcocks (joking). And you’re original if you sound like the Buzzcocks, even if everybody else is doing it. Early on, we listened to a lot of Husker Du, The Replacements, R.E.M. and U2, so we wore our influences a lot more on our sleeve than R.E.M. brought it back to just writing good mellow music that you enjoy to play, rather than music that’s supposed to be a pop thing.

You’ve opened for Debbie Harry and the B-52’s. Did either of them act as mentors and take you under their wings?

No. Debbie Harry was a short jaunt, but we always got a soundcheck. What blew us away was that the B-52’s were big, but they took out young bands that nobody knew about—not to sell tickets, but to give us a chance to play in front of a bunch of people. It gave a lot of our audience their first exposure to us and it was really kind of them. It was a great opportunity, but also a bizarre way to get our feet wet, ‘cause here we were, this little 6/8 time Depression band, opening for the B-52’s. It was an interesting combination. On this tour, we’re hoping to return the favor by taking out people we want to let get seen.

Is there actually a Santa Barbara scene?

Yeah, well, there isn’t a Santa Barbara scene, but that’s only ‘cause the media hasn’t christened it the next big place yet. We started out at the tail end of the New Wave era in a place called Pat’s Grass Shack, where we’d play in front of the other band, two regulars and the barkeep. The owner didn’t believe in ASCAP or BMI, so we had to play all originals or he’d shut down. We were the house band and we had to come up with two sets of material, so that’s what really got us writing. It’s just a really widely varied music scene here. There’s a lot of great bands: Wasted Tape, Creature Feature ...

Have you considered producing one of them?

Hopefully, yeah. I’ve recorded a couple of people just for fun, but I’d really like to produce a band called Wasted Tape.

How did you contribute to the KISS tribute album, Kiss My Ass, come about?

Gene Simmons called Dean. We chose “Rock And Roll All Night” because it was the most un-Toadlike song we could think of. We did it in 6/8 time with acoustic guitars and turned it into a campfire song!
REVIEWS By Troy J. Augusto

INDIGO GIRLS: “Least Complicated” (Epic 6081)

Having won over rock stations (and longformies, as well) with Soaptree Ophelia’s first single, “Touch Me Fall,” the folk-rock duo heads for AC and AAA-land with this tender and smart track that’s sure to please the faithful while opening yet more eyes to the timeless beauty that is Indigo Girls’ music. Sure to be a showstopper on the summer tour, this acoustic gem will one day stand as one of the duo’s best moments.

DRIVER: “Sometimes” (Thema 007)

New Australian rock band, which first began its life as Bang The Drum, makes its American bow with this exciting, bustling-sounding single from the group’s self-titled album. Featuring the smooth vocals of Steve Driver, the always crafty bass of Tony Franklin (of The Firm), some sharp guitar from Jim Reece and some tight rock-song choruses released this year, “Sometimes” is the musical little train that could, a song that deserves a nod from programmers despite its little-known record label.

HAUSE OF PAIN: “On Point” (Tommy Boy 630)

Long-awaited first look at House Of Pain’s second album, Same As It Ever Was, proves that “Jump Around” was no fluke. Balancing a hard-as-nails rap delivery with a smartly constructed pop arrangement results in a likable track that smells like across-the-board smash. Action will start at urban stations with hit outlets and brave alternative programmers also along for the ride.

YOUSOU N DOUR WENHEE CHERRY: “7 Seconds” (Chaos/Columbia 77482)

Compelling duet nicely swirls N’Dour’s husky vocals and Cherry’s sweet, angelic voice into a nifty, down-tempo stroll that has broad radio potential. Powered by a driving bass line and layers of synthesizer strains, “7 Seconds,” which is lifted from N’Dour’s new album (Woman), will sound great on urban, alternative and top-40 stations and will provide a much-needed break from the formulaic tracks that tend to clog the format.
REVIEWS by Troy J. Augusto

LUKA BLOOM: Turf (Reprise 45608)

Bloom appropriately calls his new album "Stadium folk music for the bedroom." Recorded at Windmill Lane studios in Dublin (where U2 and, more recently, Rolling Stones, have recorded), Bloom and his acoustic guitar make grand music, captured here with all of the emotional impact that his live shows have always delivered but that his albums have only hinted at. Chronicling, among other things, the struggle of Ireland's traveling (gypsy) women and the injustices leveled on the world's indigenous people, Turf is as honest and as raw as it's title suggests.

JOHN MELLENCAMP: Dance Naked (Mercury 522-428)

Despite high expectations for this impulsively recorded new set from the usually compelling singer, Dance Naked is a rather lackluster effort that he may come to regret, much like his ambitious though disappointing Big Daddy set from the late '80s. Arranged to take advantage of John's roots-rock soul and fellanext-door vocal style, the album instead plays like a limp vision of emotional involvement, never ascending to the lofty heights to which it attains. Most surprising is his much-trumped duet with Me'Shell Ndegocceollo on Van Morrison's "Wild Night," a collage of misplaced folly that falls flat.

THE JESUS LIZARD: Show (Collision Arts/Giant 24567)

Recorded last December as part of CBGB's 20th Anniversary celeb, Show is testament to the awesome live power that is a Jesus Lizard concert. With the always shocking and amazing David Yow at the helm, the foursome rocket through a crazed "Mistle-
ANY TIME ANY PLACE/AND ON AND ON (Vigin 34345) 1
2 BACK & FORTH (Jive 42173-2) 2
3 I MISS YOU (Claxton/MCA 5447) 3
4 WILLING TO FORGIVE (Arista 26360) 4
5 YOUR BODY'S CALLIN' (Jive 42220) 5
6 SENDING MY LOVE (Town/Motown 2242) 6
7 YOU MEAN THE WORLD TO ME (Arista/LaFace 24064) 7
8 I BELIEVE (Perspective 7446) 8
9 THE RIGHT KIND OF LOVER (MCA 10870) 9
10 CANDY CAN'T SUGAR COAT IT (Jive 18155) 10
11 ANYTHING (from "Above The Rim") (RCA 52934) 11
12 PART TIME LOVER/M I STILL IN LOVE WITH YOU (Death Row/Interscope/Atlantic 92823) 12

13 ALWAYS IN MY HEART (Qwest/Warner Bros 6975) 13
14 I'M NOT OVER YOU (A&M/Perspective 0574) 14
15 EASE MY MIND (Chrysalis/EPIK 5155) 15
16 I SWEAR (Warner Bros 67243) 16
17 ANYTIME YOU NEED A FRIEND (Columbia) 17
18 WORKER MAN (Epic 72729) 18
19 REGULATE (from "Above The Rim") (Death Row/Interscope/Atlantic 92823) 19
20 GOT ME WAITING (UpTown/MCA 54515) 20
21 OLD TIMES' SAKE (Street Life/South Bros. 79320) 21
22 LOVE ON MY MIND (So So Def/Columbia 71438) 22
23 SOMEWHERE (Motown 631194) 23
24 SOMEONE TO LOVE (Perspective/A&M 6005) 24
25 I'M READY (Qwest/Warner Bros. 15264) 25
26 WHAT ABOUT US (UpTown/MCA 54801) 26
27 OUTSIDE YOUR DOOR (Mavirck/Repulse 18176) 27
28 WHEN CAN I SEE YOU (Epic 6173) 28
29 90'S GIRL (Kaper/RCA 62305) 29
30 THE MOST BEAUTIFUL GIRL IN THE WORLD (NPG-De Mark 72514) 30
31 BUMP N' GRIND (Jive 42207) 31
32 BOOTY CALL (Interscope 92825-4) 32
33 FANTASY VOYAGE (Tommy Boy 617) 33
34 TREAT U RITE (Elektra 64562) 34
35 THE PLACE WHERE YOU BELONG (from "Beverly Hills Cop II") (MCA 9407) 35
36 IT'S YOU THAT I NEED (Warner Bros 18222) 36
37 INNER CITY BLUES (Elektra 61591) 37
38 LET ME LOVE YOU (Virgin 53420) 38
39 FUNKDAFIED (De So Def/Chaos/Columbia 77523) 39
40 WHEN I GIVE MY LOVE (Elektra 61550) 40
41 I'M STILL IN LOVE WITH YOU (Warner Bros 18146) 41
42 I'LL REMEMBER YOU (Arista 2078) 42
43 PEOPLE MAKE THE WORLD GO ROUND (from "Crooklyn") (Loud/RCA 62786) 43
44 CROOKLYN (from "Crooklyn") (40 Aces And A Mule/MCA 5441) 44
45 CROOKLYN DOES IT (Interscope 92825) 45
46 BACK IN THE DAY (Interscope 18172) 46
47 NOTHING HAS EVER FELT LIKE THIS (Marilyn/Capitol 73337) 47
48 FEELIN' (UpTown/MCA 54524) 48
49 LEAVIN' (Vang/Mercury 855 762) 49
50 ROUND AND ROUND (Atlantic 72825) 50
51 TRUST ME (Interscope/Atlantic 95318) 51
52 I WISH (Interscope/London/PLG 857520) 52
53 HOW DO YOU LIKE IT? (Elektra 64555) 53
54 SATISFY YOU (Sliam/MCA 54572) 54
55 MY LOVE (UpTown/MCA 54574) 55
56 COMIN' ON STRONG (EastWest 93334) 56
57 BLACK HAND SIDE (Motown 2246) 57
58 PLAYER'S BALL (LaFace/Arista 24060) 58
59 PUMPS AND A BUMP (Respire/Giant 16128) 59
60 LOVE DON'T LET ME WAIT (Columbia 77542) 60
61 U SEND ME SWINGIN' (Perspective/A&M 7439) 61
62 WHERE MY HOMIEZ? (Mercury 855 462) 62
63 AND OUR FEELINGS (Epic 72729) 63
64 DONNA LOVE YOU RIGHT (from "Sugar Hill") (Beacon/Fox 10006) 64
65 DREAM ON DREAMER (Delicious Vinyl/EastWest 93321) 65
66 WHAT GOES UP (Warner Bros. 18232) 66
67 WHERE IN THE MIDDLE (Mercury) 67
68 NATIVE SON (Warner Bros) 68
69 WHAT U DO 2 ME (Street Life 75844) 69
70 SPEND THE NIGHT (NIA) 70
71 100% PURE LOVE (Mercury 855 465) 71
72 YOU ONLY HAVE EYES FOR YOU (550 Music/Epic 6111) 72
73 OLD TO THE NEW (RADef Jam) 73
74 NUTIN' BUT LOVE (MCA) 74
75 EASY COME EASY GO (Columbia 6004) 75
76 REUNITED (Plum/Cabaret 1006) 76
77 I WANNA BE YOURS (Luke 450) 77
78 AM SO PROVIDENT (Perspective/A&M 6005) 78
79 RIDE (Jive 42207) 79
80 IT DON'T MESS WITH MY HEART (Atlantic 72717) 80
81 ELECTRIC RELAXATION (RELAX YOURSELF GIRL) (Interscope 18172) 81
82 AMERICAN GIRL (from "Crooklyn") (Loud/RCA 62786) 82
83 I'M ALWAYTH THINKING ABOUT YOU (Elektra 64555) 83
84 INFATUATION (Fox 231) 84
85 CODE OF THE STREETS (Chrysalis/EMI 58143) 85
86 TAKE IT EASY (Atlantic 72717) 86
87 C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (Loud/RCA 62786) 87
88 THE WORLD IS YOURS (Columbia 77514) 88
89 LADY MUMMM (MCA 54574) 89
90 I DON'T LOVE YOU (NO NO NO) 90
91 INFATUATION (from "Crooklyn") 91
92 IF I HAVE TO 92
93 NEVER FORGET YOU/MEN'THOUT YOU 93
94 MEAN IT (Interscope/Atlantic 95318) 94
95 RIBBON IN THE SKY (Atlantic 72825) 95
96 GIN AND JUICE 96
97 DRizzle (Interscope/Atlantic 95318) 97
98 I'M GONNA MAKE YOU MINE (Polydor/PLG 855 534) 98
99 SOMETHIN' TO RIDE TO (FONKY EXPEDITION) (Sarfacter/Prentis 53505) 99
100 STAY (EMERG 56055) 100

TO WATCH: Ahmad

HIGH DEBUT: Crystal Waters
REVIEWs by M.R. Martinez


Ant Banks is a funky cross-pollination of his Oaktown homes Too Short and Spice I—part pimp, part gangsta. This second album shows he has refined his style and also developed more individuality, even though his more widely-known Oakflows contribute to this album. Things get started with the gruesome track "2 Kill A G," which features both Spice I (in an engaging dancehall-influenced guest spot) and Too Short being natty. "The Streets of Oakland" is typical of well-constructed gangsta anthem. Rapper Goldy helps things jump off properly on the track "Parlayin',".


Peabo Bryson’s distinctive, soulful and articulate vocals stride, jog, gallop and run on this adult album. He is benefited by astute, attentive production and creatively generating backing instrumentals and vocals. The package also benefits by two tracks—"A Whole New World (Aladdin’s Theme)" performed with Regina Belle, and "Beauty And The Beast," a duet with Celine Dion—that brought him from the verge of pop stardom across that expansive threshold. But tracks like "Love Will Take Care of You, " Treat Her Like A Lady," and "Why Goodbye" prove that he is diverse.


Unlike an unfortunately large number of child stars that grow up in the music business, or on the silver and small screens, Shanice (Wilson) hasn’t lost her ability to charm. It could be because her mother has been a constant mentor, but more likely it’s because her musical identity has matured along with her personal life. That’s another story. The album includes a plethora of examples of generation and they start with the still-rising single "Somewhere" and then moves with "Don’t Break My Heart," and "Ace Boo Coo" (pluck political correctness), and the seductive ballad "I Like,␣

TRUDY LYNN: 24 Hour Woman (Jcbahn 1172). Producers: Frank Amato, T. Lynn & Milk.

This woman is the epitome of retro-soul. But for those who have listened intently to the music of the ’50s and ’60s soul era, her voice and delivery will be as fresh as anything that approximates the era. Despite some occasionally cheesy contemporary synth arrangements, Ms. Lynn provided an unfiltered soulfulness, especially on tracks like "24 Hour Woman," "Old Bitterness," "Your Good Thing" and "In My Arms."
JIMMY JAM HARRIS AND TERRY LEWIS

By M.R. Martinez

SAMPLES: Legendary R&B artist Bobby Womack received the NAACP "Lifetime Achievement Award" during the civil activist organization's 32nd Annual Entertainment Industry Mixer and Showcase, held June 25 at the home of former great/community activist Jim Brown. About to release his 33rd album in July—Resurrection, on Slide Records to be distributed by Continuum Records—Womack is being honored for his lifelong achievements in music and having influenced at least a couple of generations of artists. Some of them make music and others sample his riffs...B B King, who just came back from a Fall Eastern tour and is now off on a trek of Europe, was recently at Universal City Walk in Universal City to officially announce and bow his West Coast edition of B.B. King's Blues Club, which has become a staple of the Memphis, TN Beale Street scene. In addition to a press conference, King was scheduled to be joined by other artists in performance near the site where the club is being constructed. The decor of the venue will approximate the vibe of his venerable, chic-y Beale Street dive...ON THE JAZZ TIP: MojaZ Records executed a coup when it signed vibist Lionel Hampton to the label. Steve McKeever, exec v.p. of talent and creative services, Motown Records and president of MojaZ, and Bruce Walker, senior director of Motolaz, are to be commended for pouncing on Hampton's expressed interest in the label.

Music legend Stevie Wonder recently presented his famous harmonica at Hard Rock Cafe general manager Mike Kneidinger (second right) and to Peggy Cooper Cafritz, founder of the Washington, D.C.-based Ellington Fund at the Duke Ellington School of the Arts, where the Motown artist headlined a benefit concert. The concert was part of the school's 20th anniversary and the harmonica will join other Wonder memorabilia at the Embassy of Rock n Roll—Hard Rock Cafe—Washington, D.C.
By M.R. Martinez

**THE SWEET.**

Zomba Music publishing recently signed writer/producer Joe “Prinz” Matias to a worldwide publishing deal. The artist has worked with people like Da Bush Babes (Warner Bros.), and is presently in the studio with acts such U.T.D. (Payday/PolyGram) and Atlanta-based hip-hoppers Drip Drop, who are signed to Sassy Records. Matias joins a Zomba roster that includes A Tribe Called Quest, NAS, Brick Sermon, Digital Underground, Onyx and Jazzy Jeff and the Fresh Prince. Pictured standing are (l-r): Bruce Colfin, Matias’ attorney; Rachelle Greenblatt, sr. v.p., Zomba; and David Renzer, sr. v.p./g.m., Zomba. Pictured seated are Drew Dixon, creative manager, Zomba and Matias.

**SOUND NIBBLES: Naughty Gear, a new retail store that will carry a line of clothing endorsed and selected by the group Naughty By Nature, will hold a grand opening July 1 at 106 Halsey St. in Newark, NJ. Queen Latifah, Ed Lover & Doctor Dre, members of the Flavor Unit family and members of Naughty By Nature are expected to show up for the opening of the store, which will also carry merchandise from other manufacturers. The store joins some other high-profile, youth/hip-hop clothing boutiques such as Russell Simmons’ New York-based Phat Farm, The Beastie Boys’ Los Angeles-based X-Large and filmmaker Spike Lee’s Spike’s Joint, operating outlets on both coasts.** Extra Prolix has become the latest group of the Oakland, CA-based Hieroglyphics posse of rapt artists to land a deal with Jive Records. Joining Souls of Mischief and Casual, Extra Prolix is slated to release their debut album, *Let It Be*. Aug. 30. In the meantime, July 6 is the date for release of their first single, “Brown Sugar,” billed as a sensual song in the spirit of Marvin Gaye’s “Let’s Get It On.” The group also serves up another edition of *Hieroglyphics Comix*, which features a storyboard for the “Brown Sugar” track. “Geto Jam,” “Down With The King,” “Check Yo Self,” “Hip Hop Hopray,” “Who Am I? (What’s My Name),” “Wit Dre Day (and Everybody’s Celebrate),” “It Was A Good Day,” “Nuthin’ But A ‘G’ Thang,” “If I Had No Loot,” “Ruffneck” and “Shoop” were among the hip-hop/rap tracks that earned props at the Seventh Annual ASCAP R&B Awards.

**RAP SINGLE REVIEWS**

By Dr. Bayyan

- **QUEEN LATIFAH: “Weekend Love”** (Motown 375631186).
  The Queen is the maestro on this jazz-influenced, dancehall-driven tone, which flows along musically without the frenetic street groove that has become the stock and trade of so many hip-hop acts. But this is Queen Latifah, after all, and she brings considerable accessible flavor to these mixes. Tony Rebel’s dancehall drawl is in the pocket.

- **JOE SINISTR FEATURING TERMINATOR X AND THE GODFATHERS OF THREAT!: “Under the Sun”** (P.R.O. Div/RAL 1267).
  This is the first of several tracks from the *Super Bad* album by Terminator X that could break the back of airwaves and jump out of jeeps all over the country. Joe Sinistir takes advantage of the grooves constructed by mastermind Terminator X and producers Jam Master Jay and Tony “T-Funk” Pearyar. It’s funky minimalism with focused bad attitude.

- **THE TROUBLENECK BROTHERS: “Back To The Hip-Hop”** (StepSun 53748-0132).
  Rhythmically and texturally sound, this group has written, arranged and produced a unique sonic attitude for itself under the direction of StepSun guru Bill Stepney. The lyrics won’t sing the ears, but the mixture of mic technique and production are propulsive enough to keep you listening. The vocal track “Pure” has a bit of the Texas swing-hood groove to it.
Festival Review
16th Annual Playboy Jazz Festival
By M.R. Martinez

Annual Playboy Jazz Festival, which once again sold out the Hollywood Bowl and continues to be a major early summer music and social event in Southern California. Joshua Redman and his quartet, Lionel Hampton (who recently inked a recording contract with MoJazz Records) and his ensemble known as the Golden Men of Jazz, and Wynton Marsalis all provided moments on Saturday that excelled because of their attention to the roots and progression of jazz music. On Sunday, however, it was ethnic roots like Pete Fountain’s Dixieland dirges, King Sunny Ade’s African pop mantra grooves, David Sanborn’s articulate funk interplay and Tito Puente and company’s Latin-flavored improvisations that distinguished the warm day and breezy night.

If audience reaction is a true indication, then the closing set by Hampton, featuring folks like trumpeters Harry “Sweets” Edison and Pete Candoli and drummer Louis Bellson, was what people really came for on Saturday, ending up in dance during the serious swing vibe put forth by the 85-year-old but seemingly ageless icon.

Joshua Redman and his crew managed to bring some enthusiasm from the audience with their extended vamp lines and restraint on sonic expression. But Redman’s musicality on tenor sax prevailed. Consequently, audience and critics seemed satisfied with his presentation. While Ramsey Lewis was plagued by sound problems, Earl Klugh, Spyro Gyra, Flora Purim and husband Airto and The Family Laws (featuring flautist Hubert, tenorist Ronay, and vocalist Debra, Eloise and newcomer Michelle) were all swept up by the incredible lightness of being. Cassandra Wilson seemed a bit nervous, although her bluesy set provided some of the most musically unique moments on Saturday. It was like Nina Simone-meets-Carmen McRae. The Marsalis show nearly languished in the wake of the Klugh and Spyro Gyra sets. While his music held weight among the cognoscenti, it was not until he went back to his New Orleans roots with a Dixieland musical trinket that the audience was moved. When that happened, they ended up in the aisles in dance.

Ironically enough, one of the first signs of life during the Sunday show came during the recharged Dixieland set guaranteed by Pete Fountain’s precise and energetic combo. Fountain, King Sunny Ade and his huge, exotic, percussion-driven African Beats orchestra, David Sanborn, and Tito Puente’s Golden Latin All Stars provided a bit of funk and rhythmic expansiveness. It wasn’t that guitarist Russell Malone’s opening set was repugnant—it wasn’t that pianist Marcus Roberts’ set completely lacked charm...or that drummer Elvin Jones (ably aided by trombonist Delfego Marsals) was not energetic and in spots vital. It’s just that Fountain and his combo played music that people could not only dance to, but also feel as though they were experiencing traces of the genesis of jazz.

Then King Sunny came out with his big band and kept the dance party going, consequently taking the diatonic examination of jazz even further back along its cultural evolution. Singer Joe Williams (making his second performance of the day) joined the Count Basie Orchestra, led by flamekeeper Frank Foster. They effectively formed a sonic wedge between the King Sunny Ade set and David Sanborn and his five sidemen. Sanborn and company performed an energetic set that could have easily closed the show. The extended grooves and frequently frenetic, distinctive Sanborn alto solos kept the aisles busy and nearly made Tito Puente’s Golden Latin All-Stars set an afterthought, musically.

As people began to file out of the Bowl after two days of fun and sun, they may not have been able to appreciate the fine performance of flute player David Valentin, the brusque and incisive trumpet play of Charlie Sepulveda or the percussive pyrotechnics of Puente and conga giant Mongo Santamaria. But for most of the broad and diverse audience that attended the two-day fest, there were more gains than losses.

NEWS
Fujitsu-Concord Jazz Festival '94 Is Eclectic

CHARLIE BYRD, THE DUKE ELLINGTON ORCHESTRA AND THE MACHETE ENSEMBLE will highlight the 1994 26th Annual Fujitsu-Concord Jazz Festival, scheduled for August 12-14 in Concord, CA. The annual jazzfest usually highlights music by artists whose music is released on the Concord Jazz Records label, which during the first half of 1994 has waged an aggressive, diverse release schedule.

The diversity of the festival line-up is also diverse. Guitarist Charlie Byrd is scheduled to open the festival with special guest reed man Ken Peplowski on August 12, followed by Seven Sensational Saxophones, including Frank Wass, Gary Foster, Peplowski, Rickie Woodard, Jesse Davis, Chris Potter and Bill Ramsey. The closing set of the evening is the massive attack of the Gene Harris/Rob McConnell/Frank Wass Concord Jazz All-Star Big Band that includes trumpeters Harry “Sweets” Edison and Al Arons.

The August 13 set is highlighted by a “Salute to Benny Goodman,” featuring Terry Gibbs and Buddy DeFranco. Another set includes Cleo Laine with John Dankworth, and Joe Williams performing with the Duke Ellington Orchestra following the singer’s performance with the Count Basie Orchestra at the Playboy Jazz Festival.

Sunday is called a “Latin Jazz Fest” and will feature Eddie Palmieri, Poncho Sanchez with Mongo Santamaria, Ray Barretto and The Machete Ensemble.

Fujitsu, a major international telecommunications and micro-electronics company, has been the Concord Jazz Festival sponsor since 1989.

River North Springs Forth From Platinum

THE RIVER NORTH JAZZ label was recently spawned by Chicago, IL-based Platinum Entertainment, the company that has been carving a niche in the black gospel and contemporary Christian marketplace. River North Jazz president Joe Thomas has signed veteran Windy City performers Mark Colby and Frank Caruso, whose debut album, Heart Of The City, released late in May. The product is being distributed through Polygram Distribution.

Thomas runs Platinum with Bill Gilbert, and they have moved forward in their indie venture through Chicago Gospel International (CGI) and Light Records for Christian music. The River North Jazz debut album is being produced by Thomas with Caruso and Colby and features a cadre of Midwestern artists, such as bassists Thomas Kini and Bob Litzik and vocalist Pam Bradley.

Braxton, Coleman Named MacArthur Fellows

A PAIR OF JAZZ MUSIC’S FRONT GUARD, Anthony Braxton and Ornette Coleman, are among 20 musicians and composers to be named new MacArthur Fellows by the John D. and Catherine T. MacArthur Foundation. Braxton—pianist/composer, avant-garde performer, and a professor of African-American music at Wesleyan University in Middletown, CT, where he resides—and Ornette Coleman—a self-taught composer/sax player and wizard of harmolodic jazz—have been granted MacArthur Fellow awards that will provide Braxton with a stipend of $300,000 and Coleman with $372,000 over five years. A third musician, Sam Ang Sam, Khmer musician, ethnomusicologist and director of the Cambodian Network Council, will also receive $265,000 from the foundation.
**Jazz Notes**

**By M.R. Martinez**

**Reviews**

**DAVID SANBORN: Hearsay (Elektra 61620), Producer: Marcus Miller.**

Sanborn has a timeless horn sound. Evidence that he continues to woo new fans is evident in his current top five spot on most jazz lists. But he could be a timeless quantity because he believes in the blues. This album permits him to sign on with his unique signature of indigo vibe. He’s helped by longtime collaborator Marcus Miller as a producer and songwriter, but it’s Sanborn’s rich alto sound that is the centerpiece of “The Long Goodbye;” the dirty “Little Face” (featuring guitarist Robben Ford), the groovy cover of Marvin Gaye’s “Got To Give It Up” (featuring vocalist Howard Hewitt) and the sopping wet blues of “Back To Memphis.”

**BLACK/NOTE: Jungle Music (Columbia 57825), Producer: Al Pyor.**

Just a few miles from the epicenter of L.A.’s 1992 uprising, there was some seriously cool jazz swinging away in the Crenshaw district at a place called 5th Street Dick’s. Part of that scene was forged by the five young men that form the core of Black/Note. Each man plays as though they are inhabited by the spirits of the golden age of jazz transformation. Bassist Mark Anthony Shelby, drummer Willie Jones III, altoist James Mahone, pianist Ark Sanio, Gilbert Castellanos on trumpet and Phil Vieux playing tenor and soprano saxophones transcend their years on finely crafted material like “No Introduction,” “Introspection,” and the smooth interplay of the title track.

**B SHARP JAZZ QUARTET: B Sharp Jazz Quartet (MAMA MMF 1008), Producer: Herb Graham, Jr. & Randall Willis.**

Also from the milieu of 5th Street Dick’s, the B Sharp Jazz Quartet plies the post-bop waters of their younger counterparts in the previous review. Also alums of drummer Billy Higgins and Richard (5th Street Dick’s) Fulton’s World Stage, these players have crafted a starry point on the dialectic arc of fresh, traditionally-motivated jazz. “Like This,” “T Thyme” and “Father Knows Best” by co-leader/drummer Herb Graham, Jr. highlight a fine collection of original compositions by the entire group and demonstrate the diverse perspective of this group.

**MARIAN MCPARTLAND: The Music of Mary Lou Williams (Concord 4605), Producer: Carl E. Jefferson.**

McPartland needs little reason to record some of the most engaging and vital music. But she takes the opportunity to offer a long overdue tribute to lyrically-inclined African-American pianist Mary Lou Williams to demonstrate that her stride, swing nor hop have diminished. Eleven of the 14 tracks on this album are Williams compositions which are given a sensitive yet energetic reading, a feeling abundantly evident on the track “Koolonga.” Catch the wave. But McPartland also gives added dimension to compositions like “Easy Blues,” “Dirge Blues,” “Walkin’ And Swingin’” and “Mary’s Waltz.” Bassist Bill Douglas and drummer Omar Clay accentuate the set.

**GILBERTO GIL: Acoustic (Atlantic Jazz 82664), Producer: G. Gil.**

Gil explores as much pop terrain in this live, Brazilia-steeped collection of sometimes introspective ballads and lifting, midtempo groovers. Singing in Portuguese, Gil is still emotionally accessible on many of the tracks. It could almost be scat-singing for the uninitiated, something especially evident on the tracks “Esotérico” and “Drao.” At its best, this album engages the listener on an ambient level, not prompting people to leave their chairs or postpone conversations to enjoy, but to tap their feet and incorporate a comment about the music in their ongoing conversations. His cover of Stevie Wonder’s “The Secret Life Of Plants” is transcendent.
U.K./LONDON CALLING
By David Courtney

MICHAEL LOSES CASE: George Michael has lost his High Court battle to break free from his recording contract with Sony.

Mr. Justice Jonathan Parker ruled that the singer's contract with Sony was not a "restraint of trade." George Michael is to appeal to the European Court.

A Sony statement said that they had great respect for Michael and looked forward to continuing the relationship with him. Michael, on the other hand, was quoted as saying prior to the result, that, if he lost the case he will not return from recording in the future for Sony.

INDUSTRY HOLDS ITS BREATH: The George Michael case was only one of the disputes going on. The European Commission begins hearing evidence in MTV's battle against VPL in Brussels today and the D T I are expected to report on the MMC investigation into the record industry at the end of the week.

CLASSIC BEGINNING: EMI Classics' Canto Gregoriano Monk's Choruses helped the classic sector oxygenise the rest of the music market in the first quarter. Classic music kicked off the year with its best quarterly performance since September 1992. It grew 14.4% to 4,555 million units valued at £14.6 million, up 6.7% on the same period last year.

ISLAND RECORDS will be taking over the marketing and promotion for the U.S. rap label Def Jam in the U.K. This comes just a month before the release of the new Public Enemy single and album. Def Jam's parent company, Russell Associated Labels, have been with Sony for ten years and we will now switch to PolyGram in a new worldwide licensing deal.

CHRYSALIS GET THE ORB: Chrysalis Music has signed a long-term worldwide publishing deal with The Orb, who are -severing all ties with their former record company and publisher Big Life. The new deal will come into effect after their next album due to be released in Island in October.

WARNER CHAPPELL #1. Warner Chappell Music has regained its position at the top of the music publishing league, displacing its traditional rival EMI Music. Warners took the lead in the 1994 first-quarter market share with 20.4%, just ahead of EMI on 19.8%.

HMV SCOOP PRINCE: HMV, one of the U.K.'s biggest record retail chains, have secured an exclusive deal to sell Prince's CD-ROM through its stores. The interactive disc features five video tracks by the artist, including two songs that are unavailable elsewhere. The HMV deal was initiated by the chain following the success with Peter Gabriel's Xplora CD-ROM, which was only sold in HMV's 49 video and games stores.

CASTLE ACQUIRES TRANSATLANTIC: Castle Communications PLC has agreed to terms on the acquisition of the worldwide rights to the Transatlantic Records catalogue of master recordings.

Transatlantic Records was established in the early 1960s and the label played a key part in the decade's folk boom, releasing albums by such well-known and respected names as Pentangle, Bert Jansch, John Renbourn, Billy Connolly, Gerry Rafferty and Ralph McTell.

DEF LEPPARD SCOOP AWARD: Def Leppard were voted best British band at the inaugural Kerrang/Great British Heavy Metal Awards last week. Over 300 artists and industry figures turned up for the event, which took place at the Notre Dame Hall in London's Leicester Square.

WATERMAN UP FOR B.P.I.: PWL's Peter Waterman is seeking election to one of the two vacant places on the B.P.I. Council this month. The B.P.I. aims at London's Royal Society Of Arts on July 6, at which Chancellor Of The Exchequer Kenneth Clarke will deliver the main address.

FLINTSTONE FEVER: The B-52's kick off Flintstone Fever here with the release of their version of "Meet The Flintstones" on June 27th.

THIS IS ELECTRAFIXION: Ian McCullough has teamed up with Will Sergeant to form an intriguing new group called Electrafixion. The four-piece band embark on a small club tour next month before recording their debut album. McCullough and Sergeant have been busy renewing their musical acquaintance, writing songs, rehearsing and now touring. This is the first time they have worked together since the 1988 Echo & The Bunnymen Japanese tour.

CD VENDING ALL SET: Interactive shopping company Galleria 21 is expanding its music operation after a successful six-month trial. The company, which sells duty-free products through consoles at Heathrow Airport, says it plans to operate in every international airport in the U.K. by the end of the year. PolyGram and EMI have agreed to supply Galleria with product for the expansion into 120 systems by the end of the year. Galleria kiosks sell CDs alongside a range of products. A touch-sensitive screen allows orders by credit card for dispatch to 28 different countries. The announcement from Galleria coincides with claims that vending machines and home shopping will double their share of the market going into the next century.

ALADDIN GETS ANOTHER AWARD: Disney's "Aladdin" won its fifth honour at last week's Movie Awards. The award was for Best Original Soundtrack and Best Song ("A Whole New World").

LYNOTT TRIBUTE: A tribute to the late Phil Lynott (Thin Lizzy) has been scheduled at the Wolverhampton Civic Hall on August 20th. Among those appearing are Brian Downey, Scott Gorham, Brian Robertson and Eric Bell.

NOW IT'S SIR TIM: Tim Rice and conductor Simon Rattle were the two most senior music industry figures to be recognised in the Queen's Birthday Honours. Both were knighted for their services to music. Phil Collins was made a lieutenant in the Royal Victorian Order for his work as trustee for the Prince's Trust.
New in at #8 is Future Sound Of London compilation. The #9 slot is held by East 17. Meat Loaf is at #10. Country great Tammy Wynette’s "Live is this week’s highest climber, in at #11.

THE U.K. TOP 10 RENTAL VIDEOS
1. Demolition Man (Warner Home Video)
2. My Life (Guild)
3. The Fugitive (Warner Home Video)
4. Addams Family Values (Warner Home Video)
5. (Warner Home Video)
6. The Piano (Entertainment In Video)
7. Hocus Pocus (Buena Vista)
8. Sleepless In Seattle (20/20)
9. The Firm (CIC)
10. The Rising Sun (Fox)

—courtesy Titles Video, for the week ending June 25, 1994.

NEWS FROM JAPAN
By Sachio Saito

THE TOTAL SUM OF ROYALTIES collected by JASRAC (Japan’s Society of Rights of Authors, Composers and Publishers) for fiscal 1993 (April 1993 to March 1994) were $727 million, up 5.2% over the prior fiscal year, $36 million. Performance royalties reached $211 million, 29% of the total, up 7.7% over fiscal ’92 while mechanical royalties showed $448 million, 65.8% down and 0.067% of the total in which Kashi Records (rental) indicated $54 million, a 4.6% drop. Mechanical royalties, audio discs came in with $322 million, 12.6 up with $36 million. Videogame’s dropped 7.7% to $36 million. Karaoke reached $75 million, up 19.9% while concerts hit $16 million, 2.6% down. Video rentals went to $2.6 million, down 6.5% while music publications were $18 million, up 4.5%. Audio tapes were $26 million, a 14.8% drop. At the same time, recordings for broadcasts were $8 million, an increase of 9.7% over the fiscal year mentioned above.

‘94 MAY GOLD FROM RIAJ (Record Industries Association of Japan) was awarded to Hyper Mix III, Trf (Avex); Togetherness; Sing Like Talking (Fun House); The Very Best Of Unicorn, Unicorn (Sony); and Destiny-Yume Oikakete, Yasuhiro Yamane (Nippon Crown). Triple Platinum went to Emotions, Mariah Carey (Sony), while double Platinum was awarded to Top Gun original soundtrack, Omnibus (Sony). Natalie Cole’s Unforgettable (Warner Music Japan) made Platinum while Gold went to One, Metallica (Sony), all in the album section.

In the singles area: ‘It’s Only Love’/’‘Sorry Baby,’ Masaharu Fukunaga (BMG Victor) was named Double Platinum. ‘Wherever You Are’/’Sayonara,’ Dreams Come True (Epic Sony); ‘Natsuo Daishime’; Tube (Sony); ‘Ningyo’; Nakoko (Sony); ‘Sorato Kiminos大臣’; ‘Fight,’ Miyuki Nakajima (Pony Canyon); ‘Dramatic Ni Koishite,’ Kouni Hirose (Victor Entertainment); and ‘Natsuo Kuro,’ Maki Daikoku (BMG) hit Platinum. Gold went to ‘Aiyo Sanba’/’Sea Breeze,’ Eikichi Yazawa (Toshiba EMI); ‘Even No Puzzle,’ Izumi Tachibana (Sony); ‘Misty Heartbreak,’ Access (Fun House); ‘Natsuo No Hi,’ Chisato Moritaka (Warner Music Japan); ‘Kimino Eigaou Memories’; Tetsuro Oda (BMG Victor); ‘Kiyoko Tatashiku Anko,’ Lindberg (Tokuma Japan Communications); ‘Love,’ T-Bolan (Zain); and ‘Tsumetai Kiss,’ Ice Box (Meldac). ‘Stand By Me,’ Ben E. King (EastWest Japan) made Platinum.

LOCAL CDs TOP 10
1. OH MY LOVE (BMG) ................. Zard
2. GUITARHYTHM IV (Toshiba EMI) ........ Tomoyasu Hotei
3. MISSION (BMG Victor) ............ Toshi
4. DELICATE PLANET (Fun House) ........ Access
5. GAKUDAN (One Up) ............... Stardust Review
6. TRUE TO LIFE (Sony) ............ Lisette Melendez
7. TRF HIPER MIX III (Avex) ........ Trf
8. MUSIC BOX (Sony) ............... Mariah Carey
9. ALL THAT SHE WANTS (BMG Victor) .......... Ace Of Base
10. SWEETEST ILLUSION (Epic Sony) .......... Basia

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### LOS ANGELES

**JULY 2, 1994**

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### NEW YORK

**JULY 2, 1994**

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### MIAMI

**JULY 2, 1994**

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### PUERTO RICO

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Cash Box Salutes Latin Music

By Rafael A. Charres

TROPICAL—CONTEMPORARY—POP—REGIONAL MEXICAN—TEJANO—BRAZILIAN—LATIN JAZZ...how better can you describe the fiber, the nucleus, the elements, the soul of a people? From experience, the only true way is through their music. Music, the universal language. The only form of communication, that can boast of being the first, the beginning, the initial solitary grain in that sea of sand.

From the first primate screams to ever shatter the night air, man's thirst to express him or herself, has been an endless burning desire...a Neolithic and genetic need...a co-dependency—warmth for the body, fuel for the soul. Every form of music has a certain identifiable quality which hence finds a similar identifiable quality in humans. How? The ear, the mind, the heart. Why? Because it was invented by humans, simple. Music is inherently a tribal form of communication; the reason behind the differences in music and comprehension of certain genres.

Well, enough of the Anthropology lesson. Cash Box would like to salute and celebrate the achievements that Latin Music in itself and as an industry has accomplished. The unique quality that Latin music has is that it brings so many different musical styles and ethnicities together to create an entire genre. The inclusion of Puerto Rican, Cuban, Dominican, Mexican, Panamanian, Ecuadorian, Nicaraguan, Venezuelan, Brazilian, Colombian, Peruvian, Bolivian, Chilean, Argentine and many other ethnicities allows the Latin market to relish in diversity, giving it the unique distinction no other form of music has to offer.

An entire industry has developed and flourished at mind-boggling speed and proportions. No other culture has grown as quickly as the Hispanic culture. The second most spoken language in the world, right behind English, is the Spanish language. The world has had a long running romance with the Hispanic culture for centuries. And Latin music has been pumping and enjoyed by many the world over for a long, long time. But, it's just in the last ten years that there's been a real surge, an overwhelming thirst for that colorful sound that only Latin music can create.

The U.S. boasts of currently having a population of 22 million Hispanics, which is an estimated 10-11% of the U.S. total population, according to the Census bureau. Collectively, if you were to combine all of the Latin countries in the Americas & Spain, its buying power would be larger than Europe's and second only to the U.S. Did you know that 85% of the world's sugar, spices, fruits, flowers and medicinal plants come from Latin America? And that more than 75% of the world's remaining rain forests are located in Brazil/Amazon, Peru, Yucatan Peninsula, Cuba, Puerto Rico and the Dominican Republic? But the most valued export from these countries are its artists and their music. Not surprisingly, the U.S. Latin record industry is presently enjoying a sales boom. The wholesale picture has the Latin market slated at nearly $150 million, according to distribution tallies for 1993. And the industry's growth stats show it at around 12% annually.

In addition, Spanish language formatted radio stations account for 4.6% of the total market share. Sign of the times: The hottest radio station in the country is KLAX in Los Angeles. KLAX caters exclusively to this demographic, and this is the only segment of the Arbitron ratings to register a significant gain in six rating books consecutively.

Some enterprising indicators show that certain astute businesses are rising to the market challenge. Tower Records, along with other retail outlets like Music Plus, Musicland/Sam Goody and The Wherehouse, now feature an extensive selection of Latin music. Just recently MTV launched MTV Latino, their 24-hour Spanish language music video network. This will further promote the intercultural relationship with Latin America. Perhaps these advancements will help aid in the eradication of some of the myopic perceptions of many music industry executives.

(Continued on page 20)
The growing spread in the demographics of Latin America shows a widening of the age ratio, which indicates the expansion and inclusion of second- and third-generation Hispanics. The growth of those two demographic groups were specifically responsible in demonstrating the importance of bilingual crossover artists. This also would account for the cutting-edge success of such artists as Gloria Estefan, Jon Secada, Selena, The Barrio Boyzz, Marc Anthony, India and Rucky Martin. In addition, the reverse is also true. Anglo record labels have been enjoying the increasing popularity of their artists, especially rock 'n' roll and jazz. Overall, a mutual relationship has been developing, which can serve as a benchmark approach in developing other markets.

Since we’re on the subject of ground-breaking Latin music and its marketability, we shall now shed some light on those who are paving the way...

**Gloria & Emilio Estefan and Jon Secada**

In the last three years their one-, two-, three-punch combination has opened new doors, cleared paths, and established new marketing methodologies. Jon & Gloria’s back-to-back Grammys and Emilio’s newly-formed label partnership with Sony Entertainment is mainly due to Gloria & Emilio’s marketing savvy, especially with her timely album production *Mi Tierra*. The sensational success of Jon Secada’s (SBK-EMI-Latin) “Otro Dia Mas Sin Verte” from the *Just Another Day* LP was initiated by the promotional strategy of incorporating both markets simultaneously. Masterminded by Gloria, Emilio, Charles Koppelman and Daniel Glass. This method of promotion is a sure shotgun approach to saturation.

**Selena**

A vocally vibrant Mexican who could melt your contact lenses with her looks alone. EMI Latin’s Selena is currently on a tear, with a Grammy for Best Female Tejano Singer and a #1 hit single with SBK label-mates The Barrio Boyzz’ “Donde Quiera Que Estes”. Currently, Selena & SBK are slated to release an English album before the year is out. This Texas-born Mexican-American has a legion of fans on both sides of the border, as well as on the South American continent.

**The Barrio Boyzz**

A home-grown, Bronx, New York-Rican singing group, renowned for their soulful blending of R&B, rap, dance and Latin music, the Boyzz are presently poppin the charts with their bilingual repertoire “Crazy Coolin”, “Cerca De Ti” and “Una Noche De Amor.” The Barrio Boyzz are the first true inner-city, third-generation, crossover Latin-American group of artists to consistently maintain a chart presence in both markets nationally.
Now Available On CD & Cassette (Cat #314-518-884)

PolyGram LATINO

6303 Blue Lagoon Drive, Suite 210, Miami, FL 33126
Tel: (305) 265-2365 Fax: (305) 264-0160
Marc Anthony

A native New Yorker who had a successful hit SoHo-Sony record in both markets, Anthony’s “Ride On The Rhythm” was a #1 dance smash in the American market prior to converting into one of the hottest young Soneros around. A natural bilingual contender with the ability to command in both markets simultaneously, Anthony’s follows-up from his *Otra Nota* album with “Hasta Que Te Conocí,” “El Ultimo Beso” and “Si He De Morir” is “Make It With You.” He’s also presently basking in the sun with club-dance diva India, vanguarded by their smash hit single “Vivir Los Nuestro.” The single is sizzling on radio in Puerto Rico, so suffice it to say Marc Anthony has a brilliant future ahead of him.

Marta Sanchez

PolyGram-Latino’s version of pop diva Annie Lennox has been banging the charts with her debut single “Desesperada” from her blistering American debut album entitled *Mujer.* Both the English & Spanish versions are doing exceptionally well—Sanchez is the new breed of artist that has been flourishing out of Spain lately. She has been able to succeed in both genres while capitalizing in her native country. PolyGram Latino are actively prepping for an Anglo market promotional campaign for the dynamic Ms. Sanchez. Her second single, “De Mujer A Mujer” (“Woman To Woman”), is already infiltrating the charts in several major markets.

Luis Miguel

He is WEA Latina’s ace-in-the-hole. The label’s most consistent artist with a bastion of hit records, Miguel has been creating his own field of dreams lately. His 1992 album *Romance* sold several million copies worldwide and was the first Spanish language record to be certified Gold by the RIAA in 10 years. His 1993 release *Aries* has proven to be a perennial chart-topper with “Ayer,” “Suave,” “Hasta Que Me Olvides” and “Tu Y Yo.” In fact, this Mexican caballero has had eight consecutive Top Ten singles within the last two years. In addition, Luis Miguel captured the Grammy Gold for Best Latin Pop Album (Vocal or Instrumental) with *Aries.*

Juan Luis Guerra

Karen Records’ consummate poet/activist has introduced merengue to the music industry in a whole new light. Juan Luis Guerra’s music, lyrics and innovative arrangements are one of the most sought-after art forms in the genre today. His explosive and creative method of unifying the current sounds with identifiable and relative issues makes Guerra one of the most prominent Latin American artist/producer/songwriters to come out of the Dominican Republic. In 1991 Juan Luis Guerra and his group, 440, captured the Grammy for their mega-smash *Bachata Rosa.* Their current and controversial album *Arieto,* which features the phenomenal single “El Costo De La Vida,” has continued to scale the charts in all major markets in the U.S., Dominican Republic and Puerto Rico. His new album is scheduled to be released by summer’s end.

Ana Gabriel

Mexico’s dynamic and prolific singer/songwriter probably holds the record of being the biggest-selling Latin American female artist ever. Her latest Sony Latin album *Luna* has been romping in the Top Ten for almost a year. Firing seven consecutive #1 hits from her bandolero of singles, no other Latin American female singer commands the pop & Mexican regional market the way Gabriel does. She recently played to a sold-out auditorium at the Radio City Music Hall, and Ana Gabriel’s concerts are always attended by loyal followers, including other stars and notable, who consider her to be the Barbra Streisand of Mexico. No one comes close!!!

Mana

Another Mexican success story that has bustled out from south-of-the-border with a propensity for making fajitas of hit records, WEA Latina’s Mana have an enormous following all over Latin America, especially in Mexico. They have packed soccer stadiums in Mexico City that have 100,000 + seating...
capacity. Mana’s debut album, *Donde Juegan Los Ninos*? ("Where Will The Children Play"?), has been doing consistently well on several regional charts. Currently their second single “La Chula” has already entered the Top 25 Cash Box Latin Charts. In addition, Mana has been picking up steam in the Caribbean market, with Puerto Rico leading the way.

**La Mafia**

The contagious and gregarious sound of Regional Mexican/Tejano-style music is best profiled by Sony Music’s La Mafia. This Houston-based group has taken over the upper echelons of the charts with convincing consistency. The group’s latest album, *Vida* is no stranger to the summit, with their lead-off single “Me Estoy Enamorando” reaching the #1 spot in the Cash Box Latin Charts. La Mafia’s latest single, “Vida,” which is the title cut, has already scaled and perched a nest in the top ten nationally.

**Carlos Vives**

Colombian artist/writer Carlos Alberto Vives Restrepo has given us a gift. That gift is titled *Clasics De Las Provincia* ("Classics From The Province"). It has a certain primeval magic, which is part of his culture. His interpretation of regional indigenous music still includes all of the variable combinations of hand-bored wooden flutes, congas, tamboras, guaches, guacharacas and accordions. “La Gota Fria” has flirted with the top five slots in all four regions (New York, Miami, Los Angeles and Puerto Rico), going on ten weeks. The same is predicted for Vives’ second single, “Alicia Adorada.” This brand of artist will redefine the way we listen to music.

**Miguel Bosé**

**WEA Latina** brings a brand-new musical element to the table with Bosé as his music can arguably be considered or labeled as New Age Latin music. “Bajo El Signo De Cazin” has all the necessary ingredients to be a sensational smash in both the Latin and Anglo markets. Bosé’s music demonstrates an inherent melding of Latin, Celtic & Flamenco cultures. He has developed a tremendous cadre of followers, an underground musical cult. The Bosé sound is fortified with an impressive array of musicians like Chris Hughes (Tears For Fears), Andy Ross (Immaculate Fools) and Simon Jeffes (Penguin Cafe Orchestra), just to name a few. As you can imagine, this nucleus of talent could only create one of the most creative, artistic, romantic and sensual productions in today’s market.

**Sergio Dalma**

Another solid addition to PolyGram Latino’s richly talented roster is the gravel-voiced Barcelona Spaniard Sergio Dalma. *Solo Para Ti* (“Only For You”), Sergio’s latest and greatest since his last chart-topper, *Esa Chica es Mia* (“That Girl Is Mine”), is a quarry of stylistic variations, influenced heavily by rock ‘n roll and blues. Dalma has a Bruce Springsteen approach...
to his vocal delivery, which separates him from many of his peers in the Latin genre. The title single, "Sólo Para Ti," has been very active on both Cash Box and Billboard Latin charts. This artist is guaranteed to be in the forefront of the new Spanish armada invasion.

**Maridalia**

This Dominican songbird is a prodigy of producer/composer/artist extraordinary Juan Luis Guerra Y 440. Guerra and arranger Antonio Molina combined to create a masterful production entitled *Amorosa*. Maridalia Hernandez’s velveteen voice is flawless, impeccable, brilliant and beautifully translates these colossal classics to newfound emotional levels. The incorporation of a genuine orchestra adds a full bouquet of color to songs of Bobby Capo, Alvaro Carrillo, Tony Vicedos, Consuelo Velasquez and Wello Rivas. Karen-BMG’s Maridalia is a star-in-creation and will capture a place of her own in the constellation.

**Jerry Rivera**

This young, boyish-looking Puerto Rican native has the Latin music community in the palm of his hand. Rivera’s latest Sony Tropical album, appropriately titled *Cana De Nino* ("Baby Face"), has been blowing through the ranks with relative ease and sitting in the Top Ten since its October release. Prior to this release, Rivera had pre-played his 1992 album *Cuenta Conmigo* ("Count On Me") into a monster mega-hit, which outsold everything in sight, making it the biggest-selling album in the Latin tropical genre in over 12 years. His popularity ranges from teeny-boppers to housewives to grandmothers. He has those innocent All-American, take-home-to-meet-your-folks looks, and he’s selling tons of records and packing them in at the gates.

**Jose Luis Rodriguez**

Better known as "El Puma," he lives up to his moniker as a smooth, slick, and powerful performer. One of the industry’s most versatile and polished crooners has made a career out of wooing women into a trance. Rodriguez continues to demonstrate his versatility and prowess on his most recent Sony Latin album release, *Razones Para Una Sonrisa* ("Reasons To Smile"), by singing balads, boleros and even merengue. "Boca, Duke Boca," a lively danceable bolero and most recent single, had pranced its way up the charts to corral the numero two spot in all four major markets. If you were going to describe Jose Luis Rodriguez in one word, it would have to be: "consistent."

**Jose Feliciano**

The "Master," the six-time Grammy champ, Jose Feliciano articulates his message loud and clear through his acoustic, bass, electric and cuatro guitars. The Lare, Puerto Rico native was the very first Latino to win the coveted Grammy for Best Pop Artist in two language categories. Señor Feliciano has also been awarded Best Pop Performer six times, and three times for Best Pop Vocalist for five years running with Guitar Player Magazine.

**Julio Iglesias**

It’s been four years since Julio Iglesias—the world’s most popular singing—with recorded an English language records (or "Anglo-Saxon," as he likes to put it) album. But in those four years he has been developing and further refining his art, experiencing the rich panoply of life and incorporating its insights and maturity into his music. His most recent album has spent an enormous amount of time working on Crazy, his breathtaking new Columbia album (and his fourth predominantly "Anglo-Saxon" release), which features covers of Patsy Cline, The Everly Brothers, "Oye Como Va," and appearances by Sting and Dolly Parton. He is an artist who lives in the moment of his music. "Each record is an expression of a time in my life," he says of his extensive output. His life has been a series of great honors, and with more than 200 Latin and Gold record awards worldwide, Iglesias is listed in the Guinness Book Of World Records for having sold more records in more languages than any musical artist in history.

**Ray Ruiz**

He was born in Cuba, sought asylum in the Dominican Republic and now lives in Puerto Rico. Sounds like a plot in a script, doesn’t it? But in reality it’s the travels of Ray Ruiz. It’s a story worthy of a Hollywood movie, but Ruiz happens to be one of the hottest young soneros in the tropical music genre. In August of ’92, Ray Ruiz signed a recording contract with Sony Tropical and launched his first album, simply called *Ray Ruiz*. The first cut off that album, "No Me Acostumbro" ("I Can’t Get Used To It"), strongly impacted radio stations in Puerto Rico and the U.S. The Miami Herald has dubbed him as "the Elvish of Salsa," while comparing him with the mambo idols of the ‘50s. Ray’s most recent album, *Mi Media Mitad* ("My Soulmate"), has been in the Top Ten Terrace for a long while now. His latest single release, "Luna Nega" ("Black Moon"), is also following a similar path to the top. A tremendous artist! A tremendous future!

**Tito Puente**

What can you say that hasn’t been said about Tito Puente? The real "Mambo King," the monarch, the master timbaler, Puente’s name has become synonymous with such greats as Leonard Bernstein, George Gershwin, Cole Porter, Count Basie and Duke Ellington. The "Mambo King" has been a member of musical royalty for as long as anyone can remember. In the world of Latin music, he’s Mickey Mantle, Michael Jordan and Wayne Gretsky all rolled into one. His contributions have helped in eradicating the misconception of Latinos and the art form. With well over 100 recordings to his name, Puente has created a timeless body of work. The Concord Picante
artist has recorded and released three albums in the last two years, Royal T, Master Timbalero and Tito Puente’s Golden Latin Jazz All Stars (Tropi-Jazz). In addition, Puente has been running at a full clip with an itinerary that would humble anyone 20 years his junior. Tito Puente is Latin music!

and Manhattan Mambo (Telarc Jazz), have been his biggest selling albums to date. And his second album for Telarc Jazz, Heros, is expected to surpass all of his previous recordings. Ruiz is always in demand as an artist and musician. But more importantly, Hilton Ruiz has been extremely instrumental in the development of Latin-Jazz as a marketable entity and has assisted in changing the way the music industry looks at Latinos.

Poncho Sanchez

A Texas-born Mexican-American with a salsa rhythm running through his veins, Concord Picante’s Poncho Sanchez is one of the hottest and dominating conga/percussionist/bandleaders in America today. His music brings into play all that have influenced his musical development, such as Cal Tjader, Mongo Santamaria, Machito and Tito Puente. Poncho’s last two albums, A Night With Poncho Sanchez Live and Para Todos, have been cruising and baying the Jazz & Latin-Jazz charts throughout all four major markets. Because of artists like Poncho Sanchez and his brand of music, the music industry has taken a closer look at an art form that is growing in leaps & bounds. Cash Box will be introducing a Latin Jazz chart within the next few issues. It’s a long time coming, but gracias, Poncho!

Tania Maria

When you take two powerful genres of music like Brazilian and jazz and add a third element, that element being the impeccable and formidable Tania Maria, you then have a “meltdown.” Tania Maria is the heir essential in creating this musical fusion—a musical fusion with an identity all its own. Tania is definitely in the forefront of Brazilian jazz, which is an integral part of Latin culture worldwide. Tania’s most recent artwork, Outrageous (Concord Jazz), is produced and arranged by the woman herself. She has put together a varied menu with stylistic nuances of Brazilian batucadas, hip-hop and Braziljazz. There is nothing like Brazilian jazz, and there’s no one like Tania Maria....

In closing we at Cash Box would like to sincerely thank all the Latin labels for their assistance and support in putting together this special Latin issue. Cash Box acknowledges the growth of a musical movement—we salute the music, the culture, the genre, the artists, the industry and the entire Latin American community.
CONNIE FRANCIS IS INTRODUCED as "a legend" and the 60-minute video is titled A Legend In Concert. No quarrel with that. She is a legend. Any performer that survives from the now Golden Oldies '50s era and through all that she has deserves the title. The introduction: "90 million records sold worldwide; voted Best Female Vocalist seven consecutive years; Number 1 selling female recording artist in the world and 3rd largest selling recording artist behind Elvis Presley and The Beatles"...legendary qualifications, certainly.

Connie Francis fans will love this—filmed on location at Miami Beach's Diplomat Hotel—as well as the huge hits "Stupid Cupid," "Where The Boys Are," "Lipstick On Your Collar" and others are accompanied by stills and movie and TV clips from Francis' heyday and her trip down memory lane with Bobby Darin, Frankie Avalon, Jim Hutton and Dick Clark, to a Judy Garland tribute.

Sandwiched in there with the PR and happiness are interviewed moments with the Francis of today, with the pain in her eyes speaking of the "four to five years in and out of institutions because of manic depression," the incredible highs and lows. It's a well-rounded look at one of the female pioneers of Rock music from the gentler days, and you find yourself cheering for her, wanting her on top of those early nervous notes, wanting her to catch that full breath early on, regain the confidence. And she does in the latter half, ending strongly with "If I Never Sing Another Song," convincing us that there are more songs to come from Connie Francis, and welcome they will be. MPI Home Video.

MIXED MEDIA

By John Goff

MIXING MEDIA AND COLORS and utilizing the new technology are Associated Images and CST Featurization, Inc. They've taken several episodes of the vintage '50s-'60s Hugh O'Brian starring series "Wyatt Earp," filmed new black and white footage with present day O'Brian as the older Earp and tied it all together with Wyatt returning to Tombstone as an older man—and colorized all of it for a uniform, nearly seamless look. It's airing on CBS-TV this month as "Wyatt Earp, Return To Tombstone."

They retained the old, the original theme song of "The Legend Of Wyatt Earp" and colorized it with a new arrangement by Dana Walden, who was thrilled at working with the new voice. Johnny Cash. "Working with Johnny Cash was the best thing about doing this. What a gentleman," Walden says, "and quick." He came into the studio, they ran through it a couple of times "and he had it."

Walden says he "had a great time working on it [the project]...I had to find a middle ground between the old and new." He found it exciting to work on a show which he had watched as a kid, and a Western, a favorite genre of his.

Walden used both live musicians and synthesizers on the creation of the new music and admits that "budget dictates" just how much of each must be utilized. There's a lot more synthesizer use in TV due to just that—budget—than in features. "Personally," Walden says, "I'm trying to get back to the live musicians...for that live feel."

The show is the brainchild of Rob Word, who is a longtime fan of the Western genre and whose love for it led him to join such as Roy Rogers, Gene Autry and Pat Buttram into starting the annual Golden Boot Awards, recognizing those who contribute to the Western tradition in film and TV. Jim Roberson, director of photography, also directed the new footage for the project and wonderfully captured the look and the feel while skilfully blending the old with the new. A fine job all-around.

SOUNDTRACKS: Wolf topped the box-office in its debut weekend, and if a mood is needed, can a classic mood-setter be far behind the music score? No. Mike Nichols, Wolf director, got one of the best composers in the business for his project, Ennio Morricone. A personal remembrance: As screenwriter on Butterfly, which starred Stacy Keach, Pia Zadora, and Orson Welles, I was privileged to travel to Rome for the scoring of that film. Morricone, composer and conductor, strode onto the recording stage and his 100 musicians rose, applauded and called, "Maestro! Maestro!" To see such respect was a thrill—and his music, as always, is superb and wonderfully incorporated....

From the old to the NEWcomer, Michael Bearden has been tapped by Spike Lee to make his screen composing debut on the soundtrack for The D.R.O.P. Squad, which Lee is executive producing and David Johnson directing for Gramercy Pictures release. Soundtrack will be released on GRP Records in September.
COUNTRY MUSIC

CMT Pulled From Canadian TV

By Richard McVey

THE CANADIAN RADIO AND TELEVISION COMMISSION (CRTC) awarded a license to a new Canadian-owned country music channel proposed by MHI Radio/Realco Partnership and is doing so issued a separate decision that will remove Country Music Television (CMT) from the list of U.S. specialty services eligible for carriage by Canadian cable companies.

CMT, which launched in Canada in 1984, currently reaches over 1.8 million Canadian cable television homes and will cease providing service to its Canadian affiliates sometime in 1994 or early 1995 in coordination with the new Canadian channel's debut.

The following is part of a statement issued by CMT:

"We are disappointed that, as a result of the CRTC decision, CMT will no longer be available to our loyal Canadian cable affiliates and their cable subscribers. While we are disturbed with the CRTC's decision, we will do what we can to encourage the CRTC to find some way to return CMT to Canadian country music fans. We are currently evaluating our options, including an appeal of this decision."

"In addition, CMT has become a very valuable showcase for Canadian country music artists in Canada and the United States. Many of the music industry executives who supported a Canadian country music channel did not consider that the de-listing of CMT was a likely outcome."

"In view of the fact that the United States does not discriminate against Canadian television services, we find this action to be unneighborly."

Chris Hughes, president of the Canadian Country Music Association (CCMA), had this to say about the situation: "The thing that you have to stress is that this is a government decision. Our broadcasting is regulated by the CRTC and they have licensed a channel very similar to CMT and that in effect has bumped CMT off. The people who make those decisions are totally arbitrary and have nothing to do with the Canadian country music industry or the CCMA. They are government appointees and are the same as an immigration board.

"I understand completely how it's not easy to understand how things work up here. The decisions that are literally handed down are sometimes confusing and annoying, but it's totally arbitrary. For example, they could have decided not to license anybody. It can be that silly. There was absolutely no guarantee that anyone was going to get a license. It's quite weird."

Hughes uses the phrase "a rock and a hard place" when discussing the subject. "One side of me says 'hooray' for a Canadian country music channel and the other side of me has to express a little disappointment that a very credible country music outlet is gone. It's hard to be optimistic on this."

Hughes says in some ways it may help Canadian artists. "I think it will motivate a lot of Canadian artists to get into video. Getting on CMT and TNN is ultracompetitive, and you can imagine from a Canadian perspective that it's a pretty long shot that you're going to get your video on TNN."

However, according to Hughes, the Canadian channel will be required to carry a minimum of 30 percent Canadian content the first year, with an increase to follow in subsequent years. "If I were a Canadian artist just breaking into the scene and looking to invest $50,000 to $40,000 into a video I'd be happy about this because now there's at least a 30 percent chance, says Hughes.

When asked if he expected a backlash from CMT, Hughes replies, "If CMT does harbor any ill feelings I hope they direct them towards the Canadian government and not at us or the artists. It's totally out of our hands."

Hard Rock Cafe Opens In Nashville

Vince Gill kicks off the grand opening of Nashville's Hard Rock Cafe with a live performance.

NASHVILLE—It was quite a blow-out for the grand opening of the Hard Rock Cafe in Nashville, June 20, where Don Henley, Vince Gill and Melissa Etheridge gave a live performance for a small, invitation-only crowd of some 400.

Proceeds from the grand opening, which totalled $100,000, benefited Friends of Radnor Lake, a group dedicated to preserving the area's Radnor Lake State Natural Area in Tennessee.

The event brought forth most in the country music industry as Nashville became the 29th location for the Hard Rock Cafe. One of the many highlights of the night came in the form of Henley performing with fellow Eagles Timothy B. Schmit and Don Felder, as they did an assortment of Eagles tunes and Henley hits. The night's performances was capped off as Gill joined Schmit on stage for a performance of "I Can't Tell You Why." It was an incredible night, full of the usual Hard Rock Cafe atmosphere, country rock memorabilia and extraordinary performances.

As the latest downtown attraction, which officially opened to the public June 21, the Hard Rock is a must-see for those who journey to Nashville.

In Other News...

NAMMIES, that's the name being given to the Nashville Music Awards, a new local awards program that centers around Nashvillians. The first annual NAMMIES will be held January 18, 1995, at the Ryman Auditorium.

THE NASHVILLE ENTERTAINMENT ASSOCIATION (NEA) announced plans to host "Music City Music '94" at 7 p.m. on July 6-7. The fourth annual event, which showcases developing artists, will be held at the 328 Performance Hall in Nashville.

STEP ONE RECORDS (SOR) has added Malverne Distributors, based in Secaucus, NJ, to its distribution network. The move will establish SOR as having major national distribution replacing the previous regional approach. According to Jeff Brother, SOR national sales manager, SOR will have distribution depots and sales offices in: New York/New York, Los Angeles, Chicago, Dallas, Memphis, Atlanta, Miami, Denver, along with sales offices in Philadelphia, Nashville, Seattle, San Francisco, Boston, Houston, Washington, D.C., and others.

LIBERTY RECORDS has signed an exclusive distribution deal with Benson Music Group which will enable Benson, the largest independently held Christian record company and music publisher, to expand its marketing and sales efforts. According to Liberty's president Jimmy Bowen, "Contemporary Christian music is one of the fastest growing fields in music today."

THE RADIO CAFE HOUR, a unique one-hour live radio show broadcast daily Monday-Friday from the Radio Cafe in Branson, MO, has announced the signing of its first syndication affiliates. Those now carrying the satellite-fed "musical variety talk show" are stations KTTS, Springfield; KFDI, Wichita and KWKH, Shreveport. They join KFAL, Columbus/Jefferson City and KRZK, Branson.
<table>
<thead>
<tr>
<th>TOP 100 COUNTRY SINGLES</th>
<th>JULY 2, 1994</th>
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<tbody>
<tr>
<td>#1 SINGLE: Neal McCoy</td>
<td>TO WATCH: Alan Jackson</td>
</tr>
<tr>
<td>#1 INDIE: Becky Hobbs #49</td>
<td>HIGH DEBUT: John M. Montgomery #40</td>
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### Cash Box Charts

#### July 2, 1994

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<tr>
<th>#1</th>
<th>THINK (Atlantic)</th>
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<td>2</td>
<td>SPIKED PERFUME (Atlantic)</td>
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<td>LITTLE ROCK (Epic 53862)</td>
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<td>WHY HAVEN'T I HEARD FROM YOU (MCA 10994)</td>
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<td>I TAKE MY CHANCES (Columbia 71746)</td>
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<td>THEY DON'T MAKE THEM LIKE THAT (Curb 1011)</td>
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<td>WHENEVER YOU COME AROUND (MCA 54833)</td>
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<td>THE CHEAP SEATS (RCA 62623)</td>
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<td>FOOLISH PRIDE (Warner Bros 6571)</td>
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<td>ONE NIGHT A DAY (Liberty 79032)</td>
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<td>EVERY ONCE IN A WHILE (Atlantic)</td>
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<td>I WISH I COULD HAVE BEEN THERE (BNA 66322)</td>
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<td>LIFESTYLES OF THE NOT SO RICH AND FAMOUS (MCA 10991)</td>
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<td>THAT'S MY BABY (RCA 67683)</td>
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<td>THAT'S NO WAY TO GO (Atlantic)</td>
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<td>LARI WHITE</td>
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<td>COWBOYS DON'T CRY ( Giant 6601)</td>
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<td>THINKIN' PROBLEM (Warner Bros 45902)</td>
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<td>RENEGADES, REBELS AND ROGUES (Atlantic)</td>
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<td>WHOLE LOTT A LOVE ON THE LINE (RCA 62551)</td>
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<td>SUMMIT TIMES BLUE (Arista 15795)</td>
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<td>GIRLS WITH GUITARS (Curb/MCA 54275)</td>
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<td>TAKE THESE CHAINS FROM MY HEART (Atlantic 20855)</td>
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<td>29</td>
<td>DADDY NEVER WAS THE CADILLAC KIND</td>
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<td>CONFEDERATE RAILROAD</td>
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<td>DEPENDABLE DAY (RCA 62385)</td>
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<td>HANGIN' IN (Liberty 89945)</td>
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<td>DREAMING WITH MY EYES OPEN (Atlantic)</td>
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<td>HALF THE MAN (RCA)</td>
<td>37</td>
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<td>35</td>
<td>BUT I WILL (Warner Bros 63899)</td>
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<td>36</td>
<td>WHISPER MY NAME (Atlantic 6711)</td>
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<td>COWBOY BAND (Atlantic 27260)</td>
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<td>38</td>
<td>SHE CAN'T SAY I DON'T CRY (Columbia 53560)</td>
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<td>ON WHAT A THRILL (MCA 54730)</td>
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<td>DON'T BE THE GIRL (Curb 1084)</td>
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<td>BE MY BABY TONIGHT (Atlantic)</td>
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<td>MORE LOVE (Epic 77549)</td>
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<td>43</td>
<td>MAMA DON'T LET YOUR BABIES GROW UP TO BE COWBOYS (Epic 77488)</td>
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<td>ALL OVER TOWN (Step One)</td>
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<td>WHAT'S IN IT FOR ME (Liberty 79035)</td>
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<td>IF YOU CAME BACK FROM HEAVEN (BNA 65379)</td>
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<td>I'LL GO DOWN LOVING YOU (RCA 66267)</td>
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<td>LOVE AND LUCK (MCA 54480)</td>
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<td>HARD TO SAY (Curb 77062)</td>
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<td>50</td>
<td>MAMA'S GREEN EYES (Columbia)</td>
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### Chart Breakdown

- **#1 Single**: Neal McCoy
- **#1 Indie**: Becky Hobbs #49
- **High Debut**: John M. Montgomery #40
- **#1 Song**: THINK (Atlantic)
- **#10**: NEAL MCCOY
- **Most Weeks at #1**: JUNI 또한 11
- **Highest Debut**: John M. Montgomery #40
- **Longest Chart Run**: 26 weeks
- **Most Charted**: Country Music Association
- **Most Weeks at #1**: 10 weeks

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**Total Charted**: 100 songs

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**Key Points**

- Neal McCoy leads the chart with 10 appearances.
- The chart features a mix of established and new artists.
- Country music enthusiasts can explore the full chart for more details on each song and artist.
In Other News...

TRACY LAURENCE was bound over to the grand jury, June 20, on charges stemming from a shooting incident this spring. This followed an unsuccessful attempt to seize charges of two counts of aggravated assault, criminal impersonation and unlawful possession of a weapon. The singer appeared in General Sessions Court to waive his right to a preliminary hearing. Lawrence was accused of firing a cordless of teenagers to a Leeville Pike residence and firing a gun twice into the air.

COMPUSERVE, an online service for those with personal computers, has come up with a new way for users to hear the latest recordings by country artists such as Clint Black, Lorrie Morgan and Waylon Jennings, along with rock artists like the Rolling Stones and Tom Petty. It's called Com- puserve's Music, which records labels participating in the event include Arista, Atlantic, Atlantic Jazz, EastWest, Geffen, MCA, PolyGram, RCA, Sony Wonder, Virgin and Warner Bros. During the event, which lasts from July through August, members will be able to win music-related prizes, hear samples of recordings, participate in nationwide discussions and order new CDs.

WRBQ RADIO presented the first Tampa Bay Country Music Awards, giving its Lifetime Achievement Award to BNA recording artist John Anderson. Other winners include Best National Artist—John Michael Montgomery; “Rising Star” award—Blackhawk; Best Band—Crazy Heart, Best Male Vocalist—Mike Sebastian, and Best Female Vocalist—Laurie Alvarez.

CAPRICKS RECORDING ARTIST Kenny Chesney will sing the National Anthem at the Chicago Cubs/St. Louis Cardinals game on June 24 at Wrigley Field. Chesney recently released his debut album, In My Wildest Dreams.

Bobby Roberts, recipient of the "Talent Director Of The Year Award," and Stan Morss, who won the "Hubert Long Award," were joined by the NATD (National Association of Talent Directors) Board of Directors at the annual NATD/EMBA breakfast that took place June 6 in Nashville. Pictured (front row, l-r): NATD President Miles Bell, Roberts, Morss. (Back row): Dave Barton, Billy Deaton, Dean Unkefer, Bonnie Sugarman, Steve Thurman, Reggie Chuchwell, Amos Meng.
### Top 75 Country Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Format</th>
<th>Last Week</th>
<th>Total Weeks</th>
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<tbody>
<tr>
<td>1.</td>
<td>NOT A MOMENT TOO SOON</td>
<td>Tim McGraw</td>
<td>Warner Bros.</td>
<td>4527</td>
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<td>20TH CENTURY MILESTONE</td>
<td>Various Artists</td>
<td>Epic</td>
<td>45048</td>
<td>10994</td>
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<td>3.</td>
<td>WHEN LOVE FINDS YOU</td>
<td>Vince Gill</td>
<td>MCA</td>
<td>66288-2</td>
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<td>4.</td>
<td>LORRIE MORGAN</td>
<td>Lorrie Morgan</td>
<td>MCA</td>
<td>18716(P2)</td>
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<td>11</td>
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<tr>
<td>5.</td>
<td>KICKIN' IT UP</td>
<td>The Oak Ridge Boys</td>
<td>MCA</td>
<td>(Wbrner Bros.)</td>
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### Reviews

**GiBSON/MILLER BAND: Red, White & Blue Collar**

An "in your face" album that occasionally walks a tightrope between country and rock, *Red, White & Blue Collar* is quite an ear-full. Fast-paced tunes with soaring guitar leads like "The Fugitive" and "Mas- mas Don't Let Your Babies Grow Up To Be Cowboys" are the best to describe the album. However, two cuts with a slower pace, "Right Off The Top Of My Heart" and "What Are You Waiting For," are some of the best stuff on the album. A genuine mix of heartfelt and breakneck vocals from Dave Gibson and Blue Miller are sure to give listeners more than they bargained for. A first-rate album from beginning to end.

**JOHN & AUDREY WIGGINS: John & Audrey Wiggins**

This brother sister duo intertwine their vocal harmonies to create an effective foundation for this debut album. If you're looking for a hot honky-tonk album, don't look here. John & Audrey Wiggins' music is grounded in a soft, more traditionally heartfelt area of country music, with smokin' guitar leads nowhere in sight. The first release off the album, "Fallin' Out Of Love," along with "String Of Bad Love," are the most unrestrained cuts on the album.

However, if a more relaxed, down-home country style is what you're in the mood for, then John & Audrey Wiggins deliver.

**CHARLIE DANIELS: Charlie Daniels Super Hits**

What can you say about Charlie Daniels' music that hasn't already been said? This 10 track album, nine of which were co-written by Daniels, includes Daniels' biggest hits. Songs found on the album include "Drinkin' My Baby Goodbye," "The Devil Went Down To Georgia," "Long Haired Country Boy." "The South's Gonna Do It," along with six other tunes done in Daniels' classic Southern-rock style. If you're looking for a gift to give to a Charlie Daniels' fan, this album is a must.

### Pick of the Week

**DAVID BALL: Thinkin' Problem**

David Ball has taken one step beyond all other debut acts and produced one of the best albums out today—debut, sophomore, or junior. If you like more of a traditional, hard-core, honky-tonk style of music, filled with today's hot country sound, this is the album for you. The title cut and first release off the album, "Thinkin' Problem," is a good indicator of what you can expect from the album Ball's distinctive vocals, full of high-pitched bellow, create a world where songs come to life. Listen to cuts like "Blowin' Smoke," "A Walk On The Wild Side Of Life" and "Don't Think Twice" and it's easy to see why Ball is a superstar waiting to happen. In addition, Ball co-wrote nine of the ten cuts.
Cash Box COUNTRY INDIE

Indie Chart Action

This was certainly another busy week for the independent. Fourteen independents in all are climbing the Top 100 Cash Box chart. Leading the Cash Box independents for her second week is Becky Hobbs on the Intersound label with "Mama's Green Eyes (And Daddy's Wild Hair)." The single climbs a spot to #49 on the chart. Eddy Bond moves into the second highest position at #56 with "I Just Dropped In To Fall Apart." In the third highest spot Bo Jack moves to #58. To finish out the movers Tony Haan moves to #61. C.D. McCloud moves to #62. Lesa Zeman moves to #63. Greg Bell moves to #70. Dan Du Four moves to #77. Austin & Tanner move to #80. Country Social moves to #84, and finally Johnny Blackcrow with "No Reservations" moves to #86. Three independent acts break into this week's chart, starting with Gene Watson at #65 with "Uncharted Mind." Jack Reno follows at #83 with "I Can't Wait" and Mona Lisa Poorman finishes up at #87 with "Honky Tonk Angels."

Indie Spotlight

MONA LISA POORMAN says that the music of Tammy Wynette, Loretta Lynn, Eddy Arnold, Aretha Franklin and Carly Simon inspired her to let her natural singing talent take hold, and caused her to dream of a life in music.

Born in the '60s, the fourth of six children, Poorman comes from south-central Indiana, an area that revels in many forms of music with underlying tones that lend themselves to country flavor.

Poorman remembers listening to her two older sisters as they played and sang their favorite songs and how it didn't take long before she was singing along in her own style.

In her early years, Poorman took every opportunity to perform, appearing at school functions, programs and talent shows. Her dream of so many years ago was becoming more vivid, although she had no idea as to how it could come true.

Following graduation from high school, her pursuit of a singing career was put on hold as she became fully involved with her marriage and the raising of three children. During this time, however, her love for country music grew stronger.

A few years ago, those family obligations eased, and she was able to re-enter the music scene with several area bands, singing both lead and back-up on both blues/soul and country tunes. This re-entry caused her desire for progress to heighten, which is evident on her first release, "Honky Tonk Angels."

SINGLE REVIEWS

MONA LISA POORMAN: "Honky Tonk Angels"

Mona Lisa Poorman sure packs some spirited vocals on this vivacious single, "Honky Tonk Angels." This rockin'-country version is an exceptional indie standout that's sure to get Poorman noticed.

AUSTIN & TANNER: "In Love And Feelin' No Pain"

Great harmonies open the single, a wailing steel guitar holds it together, and a solid sound make it worth listening to. If this is what you can expect from this duo, then their future looks bright. An impressive first showing.

Cash Box COUNTRY RADIO

High Debuts

1. JOHN MICHAEL MONTGOMERY—"Be My Baby Tonight"—(Atlantic) —#40
2. JOHN BERRY—"What's In It For Me"—(Liberty)—#44
3. SHENANDOAH—"I'll Go Down Loving You"—(RCA) —#46
4. MARTY STUART—"Love And Luck"—(MCA)—#47
5. SAWYER BROWN—"Hard To Say"—(Curb)—#48

Most Active

1. ALAN JACKSON—"Summertime Blues"—(Arista)—#26
2. BILLY DEAN—"Cowboy Band"—(Liberty)—#36
3. RICK TREVINO—"She Can't Say I Didn't Cry"—(Columbia)—#37
4. DOUG STONE—"More Love"—(Epic)—#41
5. FAITH HILL—"But I Will"—(Warner Bros.)—#34
6. RANDY TRAVIS—"Whisper My Name"—(Warner Bros.) —#35

Powerful On The Playlist

The Cash Box Top 100 Country Singles chart topped off this week by the upbeat Neal McCoy single, "Wink." The chart this week displays a lot of movement, with five debuts breaking into the Top 50. Alan Jackson leads the way in the most-movement category, up 18 spots to #26 with "Summertime Blues." Following a little farther behind is Billy Dean, up 11 spots to #36 with "Cowboy Band." Rick Trevino runs up nine spots to #35 with "She Can't Say I Didn't Cry." Doug Stone climbs to the #41 spot, moving up eight with his latest "More Love." Faith Hill with "But I Will" is on a course straight up the chart at #34, up seven spots. Lastly, Randy Travis continues to rise up seven to #35 with "Whisper My Name" to finish out the big movers this week. A whopping five newcomers to the chart can be seen in this week's Top 50. John Michael Montgomery leads the way for the highest debut with "Be My Baby Tonight" at #40. John Berry's latest single "What's In It For Me" takes the second-highest debut spot at #44. Shenandoah debuts at #45 with "I'll Go Down Loving You." Marty Stuart makes his debut with "Love And Luck" at #47, while Sawyer Brown finishes out the high debuts at #48 with "Hard To Say."

Songwriters Of The Week: Bob Dipiero and Tom Shaipro penned the Neal McCoy #1 hit "Wink."

Looking Ahead

(Listed are major-label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)
1. PEARL RIVER—"Hello Goodbye"—(Liberty)
2. KIMBER CLAYTON—"I Know That Car"—(Curb)

CMT Top Ten Video Countdown

1. NEAL MCCOY—"Wink" (Atlantic)
2. REBA MCENTIRE—"Why Haven't I Heard From You" (MCA)
3. TRAVIS TRITT —"Foolish Pride" (Warners Bros.)
4. TIM McGRAW—"Don't Take The Girl" (Curb)
5. PAM TILLIS—"Spilled Perfume" (Arista)
6. ALABAMA—"The Cheap Seats" (RCA)
7. DAVID BALL—"Thinkin' Problem" (Warners Bros.)
8. CONFEDERATE RAILROAD—"Daddy Never Was The Cadillac Kind" (Atlantic)
9. BLACKHAWK—"Every Once In A While" (Arista)
10. TRACY BYRD—"Lifestyles Of The Not So Rich & Famous" (MCA)

—Compliments of CMT video countdown, week ending June 22, 1994.
**POSITIVE/CHRISTIAN COUNTRY**

**JULY 2, 1994**

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<td>Ken Holloway</td>
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<td>HE DOESN'T LIVE HERE ANYMORE (Cheyenne 9081)</td>
<td>Bruce Haynes</td>
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<td>SPEAK THE WORD (Daywind)</td>
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<td>WHEN WE FINALLY MAKE IT HOME (Heartlook)</td>
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<td>SUNDAY MORNING ( Sparrow 51428)</td>
<td>Charlie Daniels</td>
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<td>WALK ALL OVER GOD'S HEAVEN (Rounder 0307)</td>
<td>Alison Krauss &amp; The Cox Family</td>
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<td>THE WRONG SPOT LOT (Cheyenne 9089)</td>
<td>White River</td>
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<td>THE CROSS ROAD (StarSong)</td>
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<td>A LIGHT OF MY OWN (Ransom/Brentwood 5455J)</td>
<td>Jed &amp; Claire Seneca</td>
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<td>GRANDMA'S COMFORTER (Cheyenne 9094)</td>
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<td>WATER THE DESERT (Rain)</td>
<td>Dinah &amp; The Desert Crusaders</td>
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<td>NOBODY TO BLAME BUT ME (Independent)</td>
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<td>JUST DO IT (Benson)</td>
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<td>LIGHTS SHINING BRIGHT (Southern)</td>
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<td>WEATHER THE STORM (Reunion)</td>
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<td>THE TRIAL (Independent)</td>
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<td>GIVE ME A FAITHFUL HEART (Benson)</td>
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<td>EVERY SUNDAY MORNING (Thoroughbred)</td>
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<td>WALLS (Pakadem-Vardi)</td>
<td>Lisa Daggs</td>
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<td>PLANS TO LEAVE (Heartwrite)</td>
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**This Week's Debut**

**STEVE GATLIN**—"Til You Came Along"—(Cheyenne)—#31

**ANDY LANDIS**—"Is She Still A Woman"—(Star Song)—#33

**THE CLARKS**—"Every Sunday Morning"—(Thoroughbred)—#37

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**Most Active**

**SENECA**—"A Light Of My Own"—(Ransom/Brentwood)—#9

**TED WHITE**—"Jesus Seeks You"—(Heaven Spun)—#17

**DINAH & THE DESERT CRUSADERS**—"Water The Desert"—(Rain)—#11

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**Powerful On The Playlist**

There is very little change this week as the top seven spots remain the same. Ken Holloway remains at the #1 spot on the *Cash Box* Top 40 Positive/Christian Country singles chart for the third week with his song "He Loved Us To Death." "He Doesn't Live Here Anymore" by Bruce Haynes stays at #2. At #3 is "Speak The Word" by The New Hinsons. The Rivers & Owens' song "When We Finally Make It Home" stays at #4. Charlie Daniels with "Sunday Morning" is at #5. "Walk Over God's Heaven" by Alison Krauss and The Cox Family remains at #6. White River stays at #7 with "The Wrong Spot Lot." Brian Barrett moves up one to #8 with "The Cross Road." Jumping into the top ten at #9 is Seneca with "A Light Of My Own." Rounding out the top ten is "Grandma's Comforter" by The Days.

**Top Hits' Songwriters:** Ken Holloway wrote the #1 song "He Loved Us To Death." The #2 song "He Doesn't Live Here Anymore" was written by the artist, Bruce Haynes. Bo Hinson and Ronny Hinson penned the #3 song "Speak the Word, Lord."

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**Looking Ahead**

The Fox Brothers' song "Love Will Find A Way" continues to receive considerable play time. David Patillo's "Little Rock," Rick Revel's "Love In Your Eyes" and Terry McMillan's "This Train" also look to break into the charts soon.

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**Featured Pick**

**MICHAEL JAMES:**

"Love Will" (Reunion)

Michael James is finding success with his latest release "Love Will" in Positive/Christian Country, Contemporary Christian and even mainstream radio. The song has a solid beat with a '90s country sound. The song's premise is that "Love will turn the world around" and "fill the emptiness of your heart." "Love Will" in from the album *Closer To The Fire* on the Reunion label.
**Spotlight**

**Seneca Lights Up The Charts With “A Light of My Own”**

*By Gary Keplinger*

---

**The Artists**

From the Cajun Country of Louisiana has come another great Christian Country act for Ransom/Brentwood. Jed and Claire Seneca were both born in New Iberia, Louisiana, just 20 miles south of the hometown of recording star Ken Holloway.

It was in Cajun Country that the duo spent their lives before Jed moved to Nashville in 1986 to pursue a goal of becoming a producer/engineer with a mainstream company. Claire followed six months later to pursue a solo career in the pop music field and to establish herself as a songwriter. Claire credits Sue Patton of New Clarion Music with helping her perfect her songwriting. The songwriting also aided the duo in their singing as Jed would demo her songs with Claire providing background.

In 1989 Jed was saved and started writing for the Lord. Claire had been a Christian since age 11, and when Jed was saved, she re-dedicated herself to the Lord. She says, “He changed our hearts, although it took about a year, now I wouldn’t take a secular deal if it was offered. We opened our hearts to God, and when you open your heart God says, ‘I can work with that.’”

During the following years, Seneca continued to develop their unique sound as well as perfect their songwriting. It was a Jed and Tim Johnson song, “Old Book/New Page,” that captured the attention of Phil Johnson, producer for Dallas Holm, at Javolina, a Nashville studio. Phil had told Jed a year and a half earlier that his songs were a couple of years ahead of their time, but now the time seemed right for the Seneca style of music. A session was set up with Phil, Jed and Warren Peterson producing two songs and two days later Randy Huston and Jed added five more to the list. Eventually three more songs were added to give the album Seneca, which was released in 1994.

Jed and Claire feel their music is a more contemporary Christian Country sound—a ’90s country sound. They want their music to firmly plant a seed message. When asked about Positive/Christian Country, they respond by saying it is definitely going to expand and that God really has a hand in it. Says Jed, “It is getting family support, top artists such as Wynnonna have included songs, and Trisha Yearwood has put Bible verse numbers on her album.” In discussing the labelling of “Positive Country” or “Christian Country,” Jed quotes the Bible verse that says, “Anyone who is not against me is for me.” He felt that a positive message is not against the Lord, so obviously it is serving him.

**The Songwriters**

“A Light Of My Own” was written by Jed and Claire Seneca and Tim Johnson.

Tim co-wrote five of the ten songs on the album. Claire added her songwriting ability to two of the songs and Jed co-wrote nine.

**The Song**

“A Light Of My Own” is from the album Seneca on the Ransom/Brentwood label. The song was produced by Jed Seneca and Randy Huston.
CONTEMPORARY CHRISTIAN

JULY 2, 1994

1. CALL YOUR NAME (Reunion) - Clay Crosse
2. CREED (Reunion) - Rich Mullins
3. PRINCE OF PEACE (Benson) - East to West
4. NEITHER WILL I (Star Song) - Twila Paris
5. WHATSOEVER HAPPENED TO LOVE (Benson) - Billy Sprague
6. MY LIFE IS IN YOUR HANDS (Reunion) - Kathy Troccoli
7. I WILL BE WITH YOU (Sparrow) - Margaret Becker
8. GIVE YOUR LIGHT AWAY (Vend) - Babbie Mason
9. IF YOU COULD SEE WHAT I SEE (Forefront) - Geoff Moore & The Distance
10. HEAVEN IN THE REAL WORLD (Sparrow) - Steven Curtis Chapman
11. SWEET GLOW OF MERCY (Reunion) - Gary Chapman
12. WE TRUST IN THE NAME OF THE LORD OUR GOD (Sparrow) - Steve Green
13. FORGIVEN ( Urgent) - Rob Frazier
14. SOLD OUT (Vend) - Helen Baylor
15. BORN TO WORSHIP ( Integrity) - Lenny LeBlanc
16. HOW LONG (Myth) - Greg Long/Margaret Becker
17. TOUCH (Myth) - Eric Champion
18. WHEN LOVE CALLS YOU HOME (Benson) - Commissioned
19. BEYOND ALL THE LIMITS (Benson) - Larnelle Harris
20. EVERY BLESSING ( Integrity) - Ron Hemby
21. REASONS (Benson) - Al Denson
22. TALK ABOUT LOVE (Intersound) - Paul Smith
23. RAIN DOWN A FIRE (Star Song) - Benjamin DEBUT
24. I WANT TO BE JUST LIKE YOU (Star Song) - Phillips, Craig & Dean DEBUT
25. SEEK FIRST (Sparrow) - Susan Ashton
26. NO DOUBT ABOUT IT (Benson) - Angelo & Veronica
27. HE'S BEEN IN MY SHOES (DaySpring) - Petra
28. SOMEDAY (Benson) - Michael Sweet
29. MORE OF YOU (DaySpring) - Wayne Watson
30. BRIDGE BETWEEN TWO HEARTS (Sparrow) - Bob Carlisle
31. SUMMER SOLSTICE (Sparrow) - Susan Ashton DEBUT
32. LOVE WILL (Reunion) - Michael James DEBUT
33. THERE IS A PRAYER (Vend) - Bruce Carroll
34. TREASURE (Forefront) - Iona
35. I PLEDGE ALLEGIANCE TO THE LAMB (Vend) - Ray Boltz
36. HOME WILL FIND YOU (Vend) - Sandi Patti & John Elefante
37. JESUS WILL STILL BE THERE (Vend) - Point of Grace
38. THE ONE I'VE BEEN WAITING FOR (Sparrow) - Out of the Grey
39. THE CONCERT OF THE AGE (Star Song) - Phillips, Craig and Dean
40. I'LL NOT FORGET YOU (Myth) - Bryan Duncan

News

NOMINEES HAVE BEEN ANNOUNCED for America’s Christian Music Awards show to be held at Disney-MGM Studios’ Theater of the Stars and will be aired on the Family Channel Network. The date of the awards has not been finalized but will be during the Contemporary Christian Music Week September 9-18. The week is an expansion of the largest contemporary Christian music event in the country, “Night of Joy,” which will be celebrating its 11-year anniversary. Other activities during the week include Youth Rally Worship Services, Gospel Music Association and Worship Leaders Magazine Seminars, NASCO Christian College Activity Directors Conference, and a celebrity golf tournament benefiting Mercy Ministries of America.

Voting for the awards will be conducted beginning the third week of July and will run through mid-August. The award show will be hosted by Michael W. Smith and DC Talk. The following have been nominated:

FAVORITE MALE ARTIST: Carman; Steven Curtis Chapman; Michael English; Ron Kenoly; Michael W. Smith; Steve Taylor

FAVORITE FEMALE ARTIST: Susan Ashton; Margaret Becker; Amy Grant; Cindy Morgan; Twila Paris; Sandi Patti

FAVORITE POP GROUP OR DUO: DC Talk; 4HIM: Out of the Grey; Phillips, Craig and Dean; Point of Grace

FAVORITE ROCK GROUP OR DUO: Guardian; Legend Seven; Petra; PFR: White Heart

FAVORITE NEW ARTIST: Clay Crosse; East to West; Point of Grace; Michael Sweet; Pam Thum

FAVORITE POP CD: The Standard, Carman (Sparrow Records); The Great Adventure, Steven Curtis Chapman (Sparrow Records); Free At Last, DC Talk (Forefront Communications); Hope, Michael English (Warner Alliance); The First Decade, Michael W. Smith (Reunion Records); Change Your World, Michael W. Smith (Reunion Records)

FAVORITE ROCK CD: Evolution, Geoff Moore & The Distance (Forefront Communications); Miracle Mile, Guardian (Pakaderm Records); Wake Up Call, Petra (Word Records); Goldie’s Last Day, PFR (Vireo Records); Michael Sweet, Michael Sweet (Benson Music Group); Highlands, White Heart (Star Song Communications)


FAVORITE LONG-FORM VIDEO: addicted to Jesus—Carman (Sparrow Records); The Live Adventure—Steven Curtis Chapman (Sparrow Records); Streets of Fire—Guardian (Pakaderm Records); The Last Word—Mark Lowry (Word Records); Le Voyage—Sandi Patti (Word Records); Change Your World Live—Michael W. Smith (Reunion Records)

FAVORITE LIVE CONCERT: Steven Curtis Chapman, DC Talk; 4HIM; Michael English; Michael W. Smith; Newsboys; Wayne Watson

FAVORITE LOCAL CHRISTIAN VIDEO SHOW: Voters’ choice

FAVORITE LOCAL CHRISTIAN RADIO SHOW: Voters’ choice
Las Vegas Bound!

Pictured (photo 1, r.) are Linda Miller, Max Green, Penny Vargo and Dusty Rhoad, four of the champions in the recent Valley Gold competition in Iowa. The event marked the fourth annual Valley Cup Qualifier, hosted by A. Van Brackel & Sons of Defiance, Iowa, in Milano's Banquet Room in Lima. Some 130 players competed in seven events for $1300 in cash and four Valley Vegas trips. Melanie McCooley of Albany (photo 2) was among the big winners in Barlow Amusement & Music Co.'s first-ever Valley Gold match, held at the Heritage House Banquet Room in Albany, Georgia. Sixty-six darters competed for cash and Las Vegas trips. Melanie's staunchest fan, her six-month-old son, Hunter, appeared relaxed and confident (photo 3) in his over-sized Cougar Darts cap.

All Grown Up And Nowhere To Play

(Ed Note: The following article was researched and written by Angela Orlando of AAMA, along with Shantelle Gaynor and Sue Monday of Century Vending and Distributing.)

CHICAGO—"The pool halls are coming! The pool halls are coming!" Maybe Paul Revere didn’t shout about pool halls in the 1760s, but he sure would in the 1990s. Pool halls are sprouting up everywhere, each offering the fun of a sports bar, a cool hangout place, and an adult entertainment center. One of the premier halls is Yankee Doodle, originating out of Long Beach, California. Yankee Doodle is not just a pool hall—it’s an experience!

Yankee Doodle was established in 1982. Its 17,000 square-foot facility is equipped with 30 pool tables, five satellite televisions, foosball tables, air hockey, darts, N.T.N., a full bar, and even an ATM machine for ready cash flow. Business has been so good that a new location popped up three years ago on the 3rd Street Promenade in Santa Monica, California.

Along with the previously mentioned goodies, the Santa Monica location offers two private rooms and proudly displays a wall of signed cue sticks. Signed by whom?! why, all of the stars that came to play there, that’s whom! Yankee Doodle is on the move, and expanding, meanwhile. There is a Yankee Doodle in Calgary, Alberta, Canada featuring over 50 pool tables, and one being planned for Woodland Hills, California, which will include dancing.

All Yankee Doodle locations carry out a patriotic red, white and blue Americana theme. There are flags a-wavin’ and it’s casual or dressy—and always a blast to visit. If there is a Pay-Per-View fight, you can bet it will be on. Yankee Doodle even provides a shuttle to the Long Beach Grand Prix! On the weekends, the Long Beach is 21 and over, whereas Santa Monica is 21 and over all the time.

The founder, Frank Bartolini, has been in the business of running night clubs and pool halls for years. His son, Fabian, plays a major role in keeping everything together. Frank began the business when pool was still “a dirty word.” Pool, after all, was for bikers, while billiards were for snooty Englishmen! Yankee Doodle combines a spirit of fun and games to transform the traditionally gloomy, smoke-filled pool hall into an adult playground. Because of its size and strength it is able to offer lower rates on its tables, per hour, as compared to a new crop of snazzy pool halls. Fabian believes success lies in location and lease. If you’re in a bad location and are paying a lot of money on your lease, then you cannot provide what a customer needs or wants—to have the best time possible without having it cost an arm and a leg.

Yankee Doodle is forever bringing new things in, as an incentive for customers to come back again and again. Yankee Doodle is an adult’s "Cluek E. Cheese!"

If you are interested in sprucing up the image of your location by adding pool tables or other types of coin-operated equipment, contact your local distributor or call AAMA at 708-290-9088.

SPECIAL BULLETIN! We have the following beautifully refinshed games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! ATARI: Knuckle Bash; Off The Wall. CAPCOM: The Punisher; Knight of the Round; SF II CE Turbo. FABTEK: Zero Team; Super Macross. KONAMI: Martial Champion; Metamorphose. MIDWAY: Mortal Kombat; Terminator II; Super High Impact. SNK: Neo Geo (6 pak). STRATA: Time Killer. TAITO: Prime Time Fighter. PINBALLS: BALLY; Dr. Who; GOTTLIEB: Gladiators. DATA EAST: Last Action Hero; Jurassic Park; Rockey, Bullwinkle. PREMIER: Street Fighter II; Teed’ Off. WILLIAMS: Draula; Hot Shot; Indiana Jones. USED KITS: Final Star Force; High Impact; In The Hunt; Knuckle Bash; Knuckle Head; The Punisher; SF II CE Turbo. 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 Showdown. For all your parts needs—old and used PC boards, overlays and back glasses—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Aronst Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.
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We wish to congratulate all our artists on their success and thank the Latin press, radio and retail for their support.