Take 6
With
The Band
INSIDE THE BOX

COVER STORY

Take 6 With The Band

"It was inevitable," says Claude McKnight of Take 6 to Cash Box's M.R. Martinez in reference to the newfound symbiosis between the group's well-known a capella talents and other outside vocalists and instrumentalists on their latest Reprise effort Join The Band.

The Odysseys Of Tommy And Pete Townsend

No, Pete Townshend didn't die before he got old...he has survived beyond that angst of youth that spurred him to create Tommy to see it hit the boards on both coasts of America.

Olé Bosé

Latin star Miguel Bosé has managed to move beyond the teen idol image and take great steps toward artistic maturity with his colorful new album Bajo El Signo De Caire, a work with textures and storylines that are almost autobiographical.

Pop Pick Of The Week: Rolling Stones' Voodoo Lounge

Just when you had them written off with the other dinosaurs, these 'Stones (Rolling, not Flint') come up with their best work since Some Girls in Voodoo Lounge, their Virgin release.

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RIAA GOLD & PLATINUM DEBUTS: New talent put a top spin on the record industry's 1994 midyear Gold and Platinum Recording Industry Association of America (RIAA) awards. Midyear '94 figures showed an increase in Gold and single certifications with Golds reaching 154, up from 103 this time last year; Gold singles jumped from 37 to 50 in comparison and Multi-Platinum albums also increased, 76 this year compared to 66 last year.

Some highlights of the first six months of 1994 are:
- The Sign On Arista by Ace Of Base, 4 million sales during the first six months of this year. One Gold single and one Platinum single also came off the album. R. Kelly's 12 Play on Jive reached sales of 3 million and produced "Bump And Grind" for a Platinum single.
- Other Multi-Platinum LPs include Celine Dion's Colour Of Love, 2 million and a Platinum single with "The Power Of Love," and Michael Bolton's The One Thing and Bryan Adams' So Far Good both hit sales of 3 million.

A total of six movie soundtracks were certified: 8 Seconds, Above The Rim, Philadelphia, Reality Bites, The Crow and The Piano.

Mariah Carey's Music Box hit sales of 7 million and becomes the '90s best-selling solo album by a female artist so far. Linda Ronstadt's Greatest Hits, Volume I, at 5 million, becomes the best-selling greatest hits album by a female artist.

WOODSTOCK '94 SURREAL: The Surreal Field, a six-acre "Interactive Village" produced by MEGA Interactive Festivals, Ltd., will provide a futuristic experience for this summer's Woodstock '94 nation, announced Danny Scoolof, president of MEGA.

Concertgoers will be able to experience various interactive activities including: a Compact Disc Interactive (CD-1) exhibit demonstrating music, film and game software titles for the home entertainment system featuring performances by Todd Rundgren and showcased by Phillips Media; Apple Computer's Woodstock '94 Nation News, a public digital newspaper; Jimi Hendrix "On The Road Again," an interactive show celebrating the life and music of Hendrix through photographic images, video, film and the "Electric Church," a light-activated sculptural structure; and Peter Gabriel's Mindblender, a ten-passenger capsule-style motion simulator, the first music video you can ride (the simulators are owned and operated by General Cinema). H.O.R.D.E. FEST '94 HEADS OUT: The Allman Brothers Band, Blues Traveler and Big Head Todd & The Monsters are confirmed to spearhead the H.O.R.D.E. Festival '94, with each band doing their full-length concert sets during an eight-hour show.

The eight-week, 35-city tour will kick off July 14th in Cleveland and will feature several bands that come along for different portions including Dave Matthews Band, Big Mountain, Ugly American's, Cy Cymotogog, Little Sister, Rollover, G-Love, April's Motel Room and very special guests The Screamin' Cheetah Wheelies, who will be on the entire tour. Peter Barsotti of Bill Graham Presents has been enlisted for Tour Direction, set design and as a consultant for Psychospace, the latest in his evolution of concourse creations. Barsotti, who has previously organized concourses for W.O.M.A.D. and Lollapalooza, is promising an over-the-top experience.

At the invitation of First Lady Hillary Clinton, Melissa Manchester performed at an intimate Santa Monica dinner for 60 people. Pictured (l-r) at the fest are Michael Lippman, Lippman Entertainment, management for Manchester; Manchester; Clinton; and Kevin DeRenner, Lippman Entertainment.
Mute Records’ Daniel Miller (far l) and Sire Records’ Seymour Stein present Depeche Mode with Platinum awards for their Songs Of Faith And Devotion LP backlight at the group’s sold-out Jones Beach, NY concert on June, 20. Flanking (l to r): Martin Gore, Dave Gahan, Daryl Bannone (subbing for Andrew Fletcher) and Alan Wilder. The group is winding up a 16-month-long world tour in support of the album.

THE FRIENDS OF THE ARTS organization’s Long Island Summer Festival commenced over the July 4th holiday. The Oyster Bay, L.I., NY concerts began with the Mostly Mozart Festival on July 3rd, followed by Dr. John and the Rebirth Brass Band on the 4th. The festival, which runs through September 10th, will feature lots of top-drawer names including The Rippingtons with Russ Freeman on the 16th; the Preservation Hall Jazz Band on the 23rd; Maureen McGovern on the 30th; Roberto Flack on August 13th; Michael Feinstein on August 20th; a Latin night with Tito Puente, Dave Valentine and Hilton Ruiz on August 27th; and Johnny Cash on September 3rd.

THE JVC JAZZ FESTIVAL’S soda sounded over the Independence Day weekend. There were daily highlights and outstanding performances throughout the festival. A few that will be remembered are—the battle of the bands with Wynton Marsalis leading the Lincoln Center Jazz Orchestra and Jon Faddis helming the Carnegie Hall Jazz Band; the Lincoln Center group may have had a slight edge, but both outfits were formidable at the Avery Fisher Hall concert. Ray Charles lovingly manipulating the crowd during his stint, also at Avery Fisher; the piano and organ showcase featuring pianists Barry Harris and Roland Hanna; and organists Jimmy McGriff and Shirley Scott...this kind of set is naturally competitive, but there were no losers, and the winners were the musicians and the Town Hall audience; the Carnegie Hall tribute to “jazz pastor” Rev. John Garcia Genzel, with Jon Faddis, Jimmy Heath, Jimmy Owens, Wallace Roney, Lew Soloff, and so many others, including encce Bill Cosby; the Latin jazz of the Tito Puente and Eddie Palmieri bands; Mel Torme; Gilberto Gil and Caetano Veloso from Brazil, David Sanborn and Dick Hyman; and there were the free concerts, like the Columbia Records show at Bryant Park...the show featured the young Los Angeles-based jazz group Black Note, guitarist James “Blood” Ulmer, saxist David Sanchez, and ended with outstanding young trumpeter/composer Terence Blanchard, playing tunes from his new Billie Holiday Songbook album. It was a hot festival!

THE HOLIDAY WEEKEND club scene also reflected the rockets’ red glare. Trumpeter Philip Harper and his new group played through the weekend at Sweet Basil...Les McCann and Eddie Harris brought their “Swiss Movement” sounds, with Les asking the question, “Compared To What?” into the Blue Note. Also on that bill was the Gene Harris Quartet...The Mulgrew Miller Trio wrapped up at the Village Vanguard...James Williams and Cecil McBe were at Zinno...and Pianist John Hicks and bassist David Williams played Bradley’s.

THE AFOREMENTIONED Lincoln Center Jazz Orchestra is set to embark on its second national tour this year. Under Wynton Marsalis’ baton, the all-star orchestra will hit Interlochen, MI; Cincinnati, OH; Denver, CO; Portland, OR; Jacksonville, OR; and will return to N.Y.C. to play two dates at Alice Foltz Hall as part of the Lincoln Center Classical Jazz Series.

Here’s ol’ pal Bruce Springsteen tearing it up recently at the House Of Blues with the venue’s jam band, Sacred Hearts. Bruce and crew ripped through songs by Van Morrison, Little Richard, Muddy Waters and Sir Douglas Quintet. Springsteen was later seen on Sunset Blvd., scalping tickets to the Boingo show.

THE ARTIST THAT WE STILL PREFER to call Prince played two sold-out benefit shows at his downtown L.A. club Glam Slam recently, raising money for L.A.-based Sabriya’s Castle Of Fun Foundation. More than $25,000 was earned for the charity, which provides entertainment for hospitalized children. Attending the shows June 26 and 27 were Stevie Wonder (who performed “Maybe Your Baby” with Prince), Sandra Bullock, Arsenio Hall, Mavis Staples, drummer Tony Thompson and Duran Duran’s John Taylor. Prince also recently played a gig at (you guessed it) the House Of Blues.

ON THE EVENING BEFORE THE World Cup final at the Rose Bowl the Hills around the Hollywood Bowl will ring with the sounds of the Hollywood Bowl Orchestra (with conductor John Mauceri), the Angeles Chorale and soloists Lea Salonga, Reese Holland, Judy Kaye and Richard White. The June 16 program titled Akadina’s Lamp—An Arabian Night’s Fantasy With Fireworks caps a week-long celebration in honor of the Soccer Tournament. And speaking of the World Cup: It’s not ridiculous to imagine that if the U.S. team had held the Brazilian team scoreless through regulation and overtime that it could have won a penalty-shot shootout. That sure is a big “if,” though.

NO, YOU’RE NOT GOING INSANE. The sound at the Hollywood Palace is greatly improved. A-1 Audio, Inc. has installed a state-of-the-art PA system, the Harwell G2, to replace the venue’s antiquated set-up. Up-coming shows from Adrian Belew, the Smithereens and Dixie Dregs should all be worth attending given the new improvements. The Smithereens show July 21 is a benefit for the family of John Schillaci, an associate of the band’s who worked in artist management at Gold Mountain.

Here’s another great party we didn’t get invited to. The folks at Virgin Records threw a shindig at (where else?) the House Of Blues in Hollywood to celebrate the triumphant live return of Traffic to Southern California. Seen here trying to explain why the books at Hfis were on the guest list are [l-r]: Virgin CEO/proz Phil Quarterar; band manager Ron Weisner; Virgin Music chair Ken Berry; Virgin exec v.p. (and Ken’s lovely bride) Nancy Berry; the band’s sassy drummer Jim Capaldi and his wife, Nina; and Genia Winwood and band vocalist Steve Winwood.
Take 6 With The Band

By M.R. Martinez

WHEN THE FIRST TAKE 6 ALBUM was released by Reprise Records in 1988, the power of pure, raw vocalise was infused back into the R&B/Urban market, and a capella music became a powerful music expression beyond the gospel music circuit, even though on this Platinum-selling self-titled debut album—these guys were talking about The Lord. The Southern bred sextet's Gold-certified second album, 1990's So Much 2 Say, was also a delightful mixture of God-inspired, jazz-inflected vocal prowess. Even a 1991 Christmas album, He Is Christmas, was awarded a Grammy for Best Jazz Vocal Performance (they've won five Grammys in all). And even though they sang on the Xmas collection with the critically acclaimed Yellowjackets, it was clear this group didn't need no sittin' musicians. They were imbued with the gift, skill and scope of a band with the first vocal instrument, le vox.

The opening track ("I Can't Keep Goin' On") of their fourth Reprise album, Join The Band, kick-starts the collection with a thumpin' bass, sharp synth lines and swooning keyboard textures. And radio and retail might have asked themselves, "Is this really Take 6?" But that query hasn't stopped this melange of soul music from engaging radio and consumers in the same ubiquitously crossover manner as previous releases. Join The Band is currently poised to explode upward at #43 on the Cash Box R&B Albums list and debuts at #85 on the Cash Box Pop Albums chart. All this excitement has been created by the success of the single "Biggest Part Of Me," a somehow more spiritual cover of the pop group Ambrosia. In fact, this album is not just an adjacent compositionally to more recognizably spiritual tracks, there are several vocal and instrumental collaborations that make this album more unique, and blessed with broader dimension.

There are a capella tracks, out-and-out funkers, jazz-laced groove-fests and, of most all, harmony is everywhere.

Of this voyage through the waters of collaboration with other vocalists and with instrumentalists, Take 6 first tenor Claude McNight III told Cash Box: "It was inevitable for us. We all play instruments and could always hear the voice of those instruments when we sang certain things. We've been trying to do this way for a while...." —Claude McNight III of Take 6

"It was inevitable for us. We all play instruments and could always hear the voice of those instruments when we sang certain things. We've been trying to go this way for a while...."

But when the music is this good and the message is this great, who's going to argue? We're just glad to see the Take 6 record, commented Reprise v.p. of black music promotion Eric Thrasher. "We've covered about 84% of radio with 'Biggest Part Of Me,' which means radio has really embraced this record." Thrasher also said that there is evidence that NAC stations are adding the record. The Reprise executive says that video airplay of "Biggest Part Of Me" is in steady rotation on BET and The Box.

"We were also helped by an advance mailing of a pre-CD copy of the album, which alerted radio to the fact that this was Take 6, but with a band," Thrasher explains, adding that the single was in a positive pick-up mode at radio when the company went for adds in early June. The heavy radio campaign waged by Reprise, Thrasher says, coupled with the previous Platinum and Gold sales success, also fueled the drive at retail, where a sales incentive and merchandising program is expected to propel sales.

The slight creative course adjustment coincides with new management arrangements with Gold Mountain Management under the direction of president Ron Stone. "There's a philosophy we can appreciate," McNight notes. "They believe that this whole process should be fun.

Take 6 has seeded the clouds of major pop success since their debut in 1988 almost immediately brought them peer respect and critical acclaim. The capella gospel group from Huntsville, Alabama parted their humble beginnings into recording or performance dates with acts as broad and diverse as Quincy Jones, K.d. Lang, Ella Fitzgerald, Johnny Mathis, Al Jarreau, Don Henley, James Taylor, Phoebe Snow, Patti Austin, Kenny Rogers, Dianne Reeves, Branford Marsalis, Joe Sample, BeBe & CeCe Winans and the Boston Pops.

McNight says that he and the others in Take 6 recognize that all groups identified with the gospel genre have not been as fortunate to gain the exposure they have. "Many of these groups are on smaller labels that don't have the resources to properly promote themselves. Major labels don't always take gospel music seriously, and the music is not given the funds to present itself properly." But McNight believes that consumers may ultimately bring the Good News into higher priority. "Everybody is looking for something," he says. "A lot of people think they may need God in their lives. Buying a record could become a spiritual decision."
Blues legend B.B. King joins business partner Thomas Peters in hard hat as they inspect plans for the building of "B.B. King's Blues Club," being built on Universal CityWalk. The Southern California venue will be sister outlet to his Memphis, TN club on the world-famous Beale St. To officially celebrate the upcoming club, King and guests, including Sam Moore, Rufus Thomas, Mavis Staples, Little Jimmy King, Eric Gales, Billy Preston and The Memphis Horns, performed at the Universal CityWalk for attendees of a lavish and soulfully catered party. Courtesy of Northwest Airlines, a cornucopia of Delta-style vittles as well as the music kept the festivities lively.

RETURN OF AN O.G.: The folks at Bellmark Records and their affiliated labels may have pulled off a minor coup with the signing of legendary, yet undersubscribed, funky R&B/blues artist Johnny "Guitar" Watson. Although rap artists like Redman, Snoop Dogg Dogg. Dr. Dre and Ice Cube have kept this seminal player's flame bright by frequent sampling of his material, his fortunes have been more realigned on the European tour circuit, where he has toured regularly over a decade and a half. Ain't That A Bitch and A Real Mother For You still remain classics to those who recall the funk-tastic mid-'70s when a plethora of styles were in abundant evidence. Despite the crowded field, Watson earned a Grammy nomination for Best R&B Male Vocals in 1997. He's back now, and as primal as ever with the minimalist groove and thumping beat of "Bow Wow." His vocals and guitar work are trademark slices of the "Guitar" Watson vibe. This definitely beats the price of bologna.

SAMPLES: At the halfway point of '94, the fortunes of the Atlantic Records Group have been paced in part by the surprisingly successful performance of the Platinum-plus self-titled Blitzz/Atlantic debut album by All-4-One and Insrerce Records' Above The Rim soundtrack. All-4-One's success has been powered by a pair of RIAA Gold-certified singles, the current "I Swear" and "So Much In Love." The album has been a smash on both the urban and pop marketplaces. The soundtrack to the basketball drama Above The Rim (which should have been as lucky at the box office) has been primarily propelled by the Warren G and Nate Dogg hit "Regulate" and tracks by SWV ("Anything") and Sweet Sable ("For Old Times Sake").
Atlantic Records and EastWest Records each had artists participating in the 1994 Entertainers Basketball Classic. Each label sponsored the event and artists from both rosters attended each game during the tournament. Additionally, Atlantic and EastWest artists were on hand at a kickoff (that should read "tip-off") breakfast for the EBC. Pictured at the event are (back row, l-r): Taste of Hard To Obtain, Atlantic; Jesse of Sudden Change, EastWest; and DJ Six-Seven of Hard To Obtain. Pictured in the front row are (l-r): Kafia of Sudden Change, Supernatural, EastWest; Ski, Original Flavor, Atlantic; MC Champ, EastWest; and Chris Latimore, Da Streetz. Kneeling are (l-r): T-Stong (with son) and DJ Chubby Chub of Original Flavor.

GOIN’ CRAZY WITH A CAPITAL “C”! Although Washington, D.C. is affectionately known as “Chocolate City” because of its majority African-American population, the nation’s capital has never been known for hard-core rap. Emerging from a music scene laden with the sounds of go-go music is Section 8 Mob, the dark City/Solar Records set named after a particularly nutty housing project in Chocolate City. The group, whose single “No Love” is already getting rap airplay, will host BET’s “Rap City” on July 19 as part of the promotion campaign for their debut album Controlled Dangerous Substances. The quartet uses a live band to back the staccato, gritty lyric plays about the perils of the housing project from which they come.

SOUND NIBBLES: G.H.E.T.T.O. Hippie is the World Movement Records artist that last year came forth with the maxi-single "Behind Closed Doors" b/w "Str-8 From Da Ghetto." He’s back with more sound and fury on an album that will include "G-Mobbins," "Str-8 OG" and "Flying High!" RCA/PMQ recording artist Top Quality has put out a pair of singles that could easily totally overshadow his success with debut single and title track "Magnus Opus." His two new tracks include "What’s Up" and "I Can’t Hear You." “What” is more underground and features production work by Third Eye, "I Can’t Hear You" is considered a jeep-friendly jam and features the knob work by production team Solid Scheme.

Jack “The Rapper” Gibson, legendary radio personality and publisher of urban tip-sheet Jack The Rapper, dropped in at the studios of Bailey Broadcasting to promote his upcoming “Family Affair” ’94 conference on-air with the company’s syndicated radio infotainment magazine Radioscope. Pictured are (l-r): Jack Gibson; Radioscope host LaRita Shelby; Lee Bailey, head of Bailey Broadcasting Services; and Bailey Broadcasting rap programmer Mike Mosbe.

TOP 25 RAP SINGLES

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Funkdafied</td>
<td>Da Brat</td>
<td>Columbia</td>
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<tr>
<td>2</td>
<td>Regulate</td>
<td>Warren G. &amp; Nate Dogg</td>
<td>A&amp;M</td>
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<td>3</td>
<td>Back in the Day</td>
<td>Ahmad</td>
<td>Casablanca</td>
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<td>4</td>
<td>Crooklyn</td>
<td>Crooklyn Dodgers</td>
<td>ARISTA</td>
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<td>5</td>
<td>Diary of a Madman</td>
<td>Gravediggaz</td>
<td>Def</td>
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<td>6</td>
<td>Fantastic Voyage</td>
<td>Coolio</td>
<td>East West Recordings</td>
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<td>7</td>
<td>Got Me Waiting</td>
<td>Heavy D. &amp; The Boyz</td>
<td>Death Row Interscope/AG</td>
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<td>8</td>
<td>Tootsie Roll</td>
<td>69 Boyz</td>
<td>EMI</td>
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<td>9</td>
<td>Eazy's Mind</td>
<td>Arrested Development</td>
<td>Def</td>
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<td>10</td>
<td>Pumps and a Bump</td>
<td>Hammer</td>
<td>East West Records</td>
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<td>11</td>
<td>Nappy Heads</td>
<td>Fugees (Tranzlatter Crew)</td>
<td>Def</td>
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<tr>
<td>12</td>
<td>Funky Y-2-C</td>
<td>The Puppies</td>
<td>Def</td>
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<td>13</td>
<td>Old to the New</td>
<td>Nice N' Smooth</td>
<td>Epic</td>
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<td>14</td>
<td>Worker Man</td>
<td>Patra</td>
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<td>15</td>
<td>Sweet Potato Pie</td>
<td>Domino</td>
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<tr>
<td>16</td>
<td>Southern Playlists</td>
<td>Outkast</td>
<td>Def</td>
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<td>17</td>
<td>Draw the Line</td>
<td>Getto Mafia</td>
<td>Def</td>
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<tr>
<td>18</td>
<td>Player's Ball</td>
<td>Outkast</td>
<td>Def</td>
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<tr>
<td>19</td>
<td>Where's My Home?</td>
<td>III Al Skratch</td>
<td>Def</td>
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<td>20</td>
<td>Code of the Streets</td>
<td>Gang Starr</td>
<td>Def</td>
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<tr>
<td>21</td>
<td>Captain Save a Hoe</td>
<td>E-40</td>
<td>Def</td>
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<tr>
<td>22</td>
<td>Oh My God (Jive)</td>
<td>A Tribe Called Quest</td>
<td>Def</td>
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<tr>
<td>23</td>
<td>Love 4 Dem Gangsta's</td>
<td>Eazy-E</td>
<td>Def</td>
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<tr>
<td>24</td>
<td>Bucktown</td>
<td>Snif-N-Vessun</td>
<td>Def</td>
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<td>25</td>
<td>Pump</td>
<td>Volume 10</td>
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RAP SINGLE REVIEWS

By Dr. Bayyan

- **HOUSE OF PAIN: "On Point" (Tommy Boy 623).**
  The long-awaited return of the House of Pain may be well worth the wait if the first single, and its grab-bag of mixes, is any indication. Each mix highlights a strong point of this hardcore, politically-driven rap. Everclear is as nasty as he wants to be on each mix, but the DJ Lethal Mix and the LP Version Featuring Diamond make this single a hit.

- **FESU: "Ya Don’t Stop" (Continuum/Nuff Nuff 13404).**
  A forlorn saxophone, bumpy’ bass and a nice groove almost make you forget how foul Fesu’s lyrics are on this track, especially on the Street Mix. This from someone who gives All Praise to Allah...Hmmmm. The Radio Mix tones down the language, but retains the ribald look at a night on the town. The nastiness doesn’t stop.

- **MILITANT MASSIVE: “Rufnecks” b/w “Check The Rhythm & Vibes” (Kick Ass UMM780).**
  Hardcore dancehall, with a jagged, ruffneck edge. The groove is like a thick wall of funky sound, like jam stuck to your face. Nothing quite prepares you for the deluge of mic flow that comes forth. While the lead track lends itself the most to a hip-hop vibe, “Check The Rhythm & Vibes” is relentless and true to the fusion of ragamuffin and rap.
TEN FEET TALL & BULLETPROOF is the latest longform (40 minutes) video out of Warner Reprise Home Video featuring country/rockers—and one of the hottest practitioners around today—Travis Tritt. It's out in conjunction with Tritt's album of the same title, currently #3 on Cash Box's Country Album chart.

It's a full 40 featuring interview snippets and videos from some of his previous hot singles "T-R-O-U-B-L-E," "Lord Have Mercy On The Workin' Man," "Any- more," "Take It Easy," (performed with the Eagles, who Tritt admits on the vid to idolizing) and "Outlaws Like Us," performed as a trio with Original Outlaws Waylon Jennings and Hank Williams, Jr., pioneers of country/rock.

It's an exciting video, covering all bases of the country/rock field. It also spotlights the fact that the purveyors of country music tend to tell straightforward stories with their images as opposed to other musicians, and it's good to see unshrunked, understandable, beginning-middle-end short stories set to music. There's no guesswork as to where they stand. They go for the head of the mob in "Lord Have Mercy On The Workin' Man," which makes one want to stand up and cheer sometimes with the images and sentiments. "Anymore," dull in nature as a love story and a plea for understanding the disabled, is chilling at times but stands with dignity. Tritt's latest on the single video market, "Can I Trust You With My Heart," is featured here, SFX-driven, hopefully but not totally romantically pushed along.

Tritt and pal Marty Stuart team up on "The Whiskey Ain't Working," which looks at a couple of country boys and their bummint 'round life while trying to get over the latest love.

And the title tune is poking fun at the heroes who get bigger than human on their stages of endeavor, and begin to believe their own press. Tritt says he wrote it for himself but it could apply to any number out there. A fine, fun, and sometimes insightful 40 minutes.

NEW JULY MARKET VIDS: Look for Warner Home Video's Grumpy Old Men, the Jack Lemmon, Walter Matthau, Ann-Margaret starrer, to be a popular entry. Nothing like these old pros going at one another... A comedic Gérard Depardieu as My Father The Hero did over $25 million theatrically and should do nicely for Touchstone Home Video in release... For the kiddies of all ages, there's the delightful Heidi from Walt Disney Home Video, and maybe the disappointing Columbia sequel My Girl 2, out on Columbia TriStar Home Video, will do better in the take-home market.

FILM REVIEWS

MGM's Blown Away: A Seasonal Firecracker
By John Goff

ON THE SURFACE, Blown Away appears to be a blow-out—July 4th opening weekend with hi-tech explosions and two of the hottest actors in town headlining—but in many ways it's like a movie special FX: it looks terrific but doesn't really carry the blast of the real thing. Still, those up-front elements should give it a strong blast-off opening.

Basically it upholds that old truth: if it ain't on the page, it ain't gonna be on the screen. It might have been on the page (the story, that is), but only the writers, Joe Batteer & John Rice from a story by themselves and M. Jay Roach, would know for sure. What the audience knows is that there are some holes in the story which make the hero look like a buffoon and the mad bomber a genius. It wants to be a character piece but needs to be action. The two can mix, but don't here and much of the tension is manufactured through crosscut editing and music.

Director Stephen Hopkins has opted for the flash and dash of the season and explosions—that's what sells, but it's not what brings 'em back—and the thespic qualities of Jeff Bridges (hero) and Tommy Lee Jones (bomber) who can, and do, cause their own type explosions within a piece.

Bridges, as a former Irish bomber/enchanter follower of Jones self-transplanted to Boston and the bomb squad there, slips in and out of that city's accent, but he's likeable and astute...astute enough, at least, to disarm tricky explosive devices. Jones does nicely with an Irish accent and has more stong moments with the more flamboyant of the two roles. Suzy Amis is along for the ride as Bridges' love interest with a pretty standard role. Lloyd Bridges turns in strong support as a secret-keeping retired cop.

Alas Silvestri's music nicely accents the action, but it's the inclusion of U2's "I Still Haven't Found What I'm Looking For" which adds excitement while backing Jones' antics. Arena One rendition of "You'll Lose A Good Thing" also figures neatly in a potentially hazardous situation. Closing credits tune of "Take Me Home," written by Steve Kipner/Marc Jordan/John Capke and performed by Joe Cocker and Bekka Bramlett, is a keeper, too. Soundtrack on Epic Soundtrax looks to be a winner.

MIXED MEDIA

By John Goff

CAN YOU MIX MEDIA ANY MORE than they've mixed themselves in downtown Los Angeles covering the O.J. Simpson hearing? Loose a thousand giant tumblebugs amongst these overpaid—laughingly termed—journalists, those diligent workers between them wouldn't be able to roll up a single functioning brain.

Surely you've seen it if you haven't had your head somewhere it isn't supposed to be, or you're on the I.Q. level of the media circus barker covering? the event. (Billy Wilder must be howling and somewhere, someone is planning a new, digitally remastered and colorized version re-release of his The Big Circus). The second morning of the hearing, as attorney Robert Shapiro entered, some brilliantly insightful hard-hitter in the press corps asked "What's going on today?" Now, what I want to know is, did he really expect Shapiro to stop and gravely tell his assistant: "Tell the judge to hold things up...I have to confer with my babbling-idiot colleague from the media and fill him in on my strategy for today?"

Why?! Why do these high-salaried, helmet-headed motormouths ask such questions they KNOW will not, can not, be answered? The suds-sucking, kindergarten drop-out couch potato knows a lawyer is not going to say anything more than "That will be revealed in court." So the answer to "Why?" must be: Because they're stupid. Then that begs the question: "Who?" Who encourages such verbal idiocy? Maybe the coiffed, higher-paid dimmer wits on the anchor desk back in the air-conditioned studio? Nah. What you might expect from there is something like KNBC anchor Paul Moyer requesting reporter Patrick Healey to ask Shapiro where he got that sharp-looking polka-dot tie—"I want one like it, price no object!" And, in reality, Oh, so pretty! I feel pretty and witty and wise! And I pity anyone who isn't me tonight...God, give me "My Mother, The Car" reruns. The exhaust pipe on her gave off less toxic and more sensible emissions.
25 Years Hence: The Global Odyssey Of Tommy And The Personal Odyssey Of Pete Townshend

By Travis Michael Holder

AS THE MULTIPLE TONY-WINNING FULL-STAGE VERSION of the indelible rock opera Tommy prepares to shake up the newly-configured Universal Amphitheatre in Hollywood (July 13-August 14), ironically there seem to be fewer jokes in the air about The Who than there are about the several later generations who only remember one Mr. McCartney from Wings, not his "first" band.

The conclusion here is that someone does not need to be part of "that" generation to remember "My Generation" and be in perpetual awe of the legendary Pete Townshend and his trend-setting musical genius. The Beatles just never got around to writing their own opera about Lucy and her sky cockpit full of you-know-whats.

But it's not difficult to break through any self-imposed diety-esque barriers when meeting Townshend in the flesh, a man who instantly presents himself with such honesty and candor discussing the origins of Tommy that he may just harbor a few molecules of mortal cells after all somewhere in his being.

"We had never really properly established ourselves and The Who in the States," he admits with a sigh and his signature sly smile. "We'd had a couple hits, but nothing big and...uh...it stopped working, you know? We stopped getting hits. So I was looking for some new thing. And I decided— with Kit Lambert, who was the producer of The Who—to go and look at opera and look at musicals and see whether rock 'n' roll was capable of releasing its opera, its song cycle, or its cantata or whatever. Pretentious stuff...but we were desperate at the time for something that would pay the rent. Actually that's where Tommy came from—desperation."

And although Tommy was the first "published blueprint" of Townshend's interest in the opera format, it wasn't his first flicker of intrigue in that more austere genre of musical expression. Recently working on a CD-ROM based on Tommy, Townshend went through an old filing cabinet and found a copy of a recording from 1966, created with his "old flamboyant Reg Holliday" as a birthday present for Lambert.

"It was called Gratia Emeritus: A Cod Opera and it was written in Latin...well, schoolboy Latin. In fact, there's a line in this opera where—you know, it was a joke opera, right?—where the cast is singing, 'He's coming! He's coming! He's coming!,' which I actually used in Tommy. And I don't think even that was the beginning.

"Kit was so delighted by it because his father was Constant Lambert, who had been the director of the Covent Garden Opera in Lime. And I think a lot of Kit's work in music and in rock 'n' roll, particularly the leading edge of rock 'n' roll, was in a way to try to impress the people who had been his father's contemporaries. And so suddenly, he quit laughing. He got up off the floor and stopped laughing and said, "You know, this could work, this could work. You could do this. Really." And that's what led to the mini-opera which then became Tommy."

Among the most obvious inspirations to contribute further to the unique creation of this bold new project was Townshend's blossoming spirituality. He was beginning to read the first material about Meher Baba while working on Tommy and the composer has since 1967 "exclusively devoted" himself to the teachings of the remarkable Indian spiritual leader.

"Tommy is a spiritual journey," explains Townshend, "so a lot of Meher Baba's ideas—not so much his ideas, a lot of his teachings—are incorporated into the general idea. Frankly, the very idea that life itself is a spiritual journey rather than blood and guts was something that was new to me."

To experience the evolution of this personal genesis is still awe-inspiring for Townshend, especially the technology that was not yet available back in those sweetly lysergic acid enhanced days 25 years ago when The Who performed their revolutionary rock opera in concert, days when rock's most infamous badboys still smashed their guitars and trashed hotel rooms internationally. "Computers are an area in which I'm very much interested and computers are a big part of this show. The storytelling is now done by the designer of this show. And there's a stage manager up there calling, 'as behind any stage, but a lot of the calls are 'Hit computer one,' 'Hit computer two,' and then the computers do things. I don't think this show would be possible today without the high-speed computers we now have.'"

Des McAnuff, director of this Tommy and former artistic director of La Jolla Playhouse in California where it originated two seasons ago, remembers his first meeting with Townshend, who stayed in residence at the Playhouse while the production was mounted. "One of the kind of biggest questions I had was if the song order on the original album reflected [Townshend's] intention, and I was pleased when he said no. That indicated there was some room there for investigation.

"But one of the things we talked about, at the first four- or five-hour meeting where we knew basically did the first outline...one of the subjects that came up was that even though Roger [Daltrey] has become associated with the character of Tommy, I can remember as a kid assuming in a sense Tommy was perhaps more about Pete and his life and times in some way. When we got together a couple weeks later, Pete had really done some kind of investigation and digging back into his own past. We would have long, long conversations while we were creating our outline. A lot of it was historical information, a lot of it was anecdotal, but a lot of it was deeply personal, and I think that was one of the ways that Pete managed to find his way back inside the material...looking at it from a distance, but using that to a great advantage."

Townshend agrees: "I think that working on Tommy with Des was—what's the word?—releasing for me...finding out which parts were about me and came from me and which parts weren't. And I think where I was really not writing about me was 'Pinball Wizard.' You know, 'Listening to you, I get the music.' 'See me, feel me,' the good things. Those were the bits I really had to struggle for. Those were the things that were written last. Those were the things that have become the anthemic themes, you know, the really powerful themes. Those were the things that were written...for the audience.

"You know, working with Des has been a real learning process. He said it would be. He said I'd get hooked, and I have. I don't know whether the theatre is going to feed me in the way that rock fed me. I hope it works. It feels like it is for the moment."

"Ultimately," jokes McAnuff hearing Townshend's comment, "that will be Pete's demise."

Obviously, for Pete Townshend, the bridge between "I hope I die before I get old" to "I hope I die before I get old" to "Broadway has been a long and eventful journey of its own, a concept in which he sees both the irony and the humor. "That was a different song from a different time," he muses, "my line from 'My Generation' about disaffected youth, my if-I-had-a-gun-I-would-have-blown-my-brains-out kind of period. Tommy is actually from, I think, a much healthier place. And maybe somebody like Kurt Cobain who had survived a couple of months, he might have got some help from somebody and ended up where I am."

"Think Tommy has been a part of my personal salvation, to some extent."


REVIEWS
By Troy J. Augusto

SHERYL CROW: "All I Wanna Do" (A&M 2928)

Those sitting on the fence with regard to Crow and her fantastic Tuesday Night Music Club album will be singing her praises after hearing this cozy, upbeat track, her first single that shot to #1 at top-40 chart action. Seriously infectious hook, simple yet clever instrumentation and Crow's likable personality all spell a winner here. A perfect summertime track. "All I Wanna Do" could well be the song that kicks off Sheryl's run at the big leagues. On tour all summer.

MICHAEL DAMIAN: "Time Of The Season" (Waldorf 1750)

Not the foolhardy goo that he used to be, Damian has put in actual work to sound before releasing another cover song (remember he slaughtered "Rock On" a couple of years ago!). After spending time on Broadway in Joseph And The Amazing Technicolor Dreamcoat (as well as on TV's "Young And The Restless"), this singing hunk, Danny Ramondal, Damian gives this classic, a top-5 hit for the Zombies in 1969, a nifty, modern feel that will work well at hit and adult stations.

DONNA SUMMER: "La Vie En Rose" (Amherst 1979)

Disco queen makes another at the charts. This cover of French chanteuse Edith Piaf's nugget, lifted from the recently released Piaf tribute album. A ultra-modern groove will fold all but Dick Clark as to the origins of this, whispering the tune into a likable, foot-stomping number that just may return Ms. Sumner to the heights she fell from oh-so-long ago.

AFGHAN WHIGS: "What Jail Is Like" (Elektra 8977)

Greg Dulli and Co. drop single No. 3 from the Whigs' awesome Gentlemen opus, a psycho trick of youthful romantic struggle. And few know how to convey the angst-ridden passions of America's kiddies as succinctly as Cincinnati's Dulli, a performer whose years as a Cincinnati Reds fan has left him both fiercely optimistic and quite sentimentally...a winning combination for an alt-rock star, wouldn't you say?

PICK OF THE WEEK

From the newly released Alex Baldwin thriller The Shadow comes this, the first single from the flick's soundtrack. With his usual far-over-the-top production excess, Jim Steinman has created for Dayne an epic single worthy of her powerhouse vocals. Similar to his basic bombastic work with Meat Loaf, "Original Sin" is layered thick with energetic guitars, orchestral pianos and a heavy-duty vocal choir that'll have 'em dancing in the aisles. It's back to the top o' the heap for Ms. Dayne, whose new album is expected later in the year.
<table>
<thead>
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<th>#1 ALBUM: Lion King</th>
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<th>TO WATCH: Take 6</th>
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<th>HIGH DEBUT: Alan Jackson</th>
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| #1 | 50 | VERY NECESSARY  
| (Next Plateau/London/PLG 82392) | Salt-N-Pepa | 50 | 28 |
| 51 | SOMETIMES SERIOUS  
| (Rap-A-Lot/Priority 53007) | Big Mike | 46 | 6 |
| 52 | MAVERICK  
| (Atlantic/AG 82595) | Soundtrack | 45 | 6 |
| 53 | GREATEST HITS  
| (Atlantic/AG 82595) | Soundtrack | 45 | 6 |

| 54 | BAT OUT OF HELL II: BACK INTO HELL  
| (MCA 10695) | Meat Loaf | 49 | 24 |
| 55 | GOD SHUFFLED HIS FEET  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 56 | BETTY  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 57 | TOAD THE WET SPROCKET  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 58 | GEMS  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 59 | CRAZY  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 60 | NEVERMIND  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |

| 61 | THE DOWNWARD SPIRAL  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 62 | TOO HIGH TO DIE  
| (Columbia 52684) | Meat Puppets | 62 | 14 |
| 63 | I'M READY  
| (Columbia 52684) | Meat Puppets | 62 | 14 |
| 64 | JEWEL OF THE NILE  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 65 | THRIVING COPPER  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 66 | STREET ANGEL  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |

| 67 | I SAY, I SAY, I SAY  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 68 | ZINGALAMADUNI  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 69 | NEW MISERABLE EXPERIENCE  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 70 | RHYTHM COUNTRY & BLUES  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |

| 71 | THE LION KING SING-ALONG (EP)  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 72 | ZARO OF FLIES (EP)  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 73 | TREACHERERS  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 74 | THE BODYGUARD  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 75 | A FUNKY HEAD HUNTER  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 76 | Marvin the Album  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 77 | FREAK  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 78 | CORE  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 79 | VS.  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 80 | BLACKSTREET  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 81 | FEAR BEHIND DRIVEN  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 82 | UNPLUGGED  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 83 | PAINTED DESERT SERENADE  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 84 | DAZED AND CONFUSED  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |

| 85 | JOIN THE BAND  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 86 | THINKIN' PROBLEM  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 87 | TEN  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 88 | WEIGHT  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 89 | FUMBLING TOWARDS ECSTASY  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 90 | WHAT A CRYING SHAME  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 91 | WAR PAINT  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 92 | BIG BADDASS  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 93 | THE SUN RISES IN THE EAST  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 94 | LAST OF THE INDEPENDENTS  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |

| 95 | FOUR CHORDS & SEVERAL YEARS AGO  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 96 | HUEY LEWIS & THE NEWS  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 97 | EXTREMES  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 98 | N'GATZ WE TRUSS  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 99 | SO FAR SO GOOD  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 100 | MELLOW GOLD  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |

| 101 | DIARY OF A MAD BAND  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
| 102 | JODECI  
| (Atlantic/AG 92404) | Helmet | 47 | 2 |
REVIEWS by Troy J. Augusto

RIDE: Carnival Of Light (Sire/Reprise 45610)
Album No. 3 from Oxford, England power-poppers RIDE glides just as smoothly as the music on its first two records, though without much of the waltz-of-guitar overkill that tied up earlier efforts. Smoother production (courtesy of John Leckie, who also worked on the forthcoming Stone Roses alb) makes for richer, more effective melodies, giving the foursome, which is led by the singing/songwriting duo of Mark Gardener and Andy Bell, a strong shot at much-deserved American recognition. Sweet “Only Now” and “1000 Miles” are tops.

FREDDY JOHNSTON: This Perfect World (Elektra 61655)
Few musicians dare embrace the pure-pop ethos that drives Freddy Johnston’s craft. Like a young Elvis Costello, Paul Westerberg or Bruce Springsteen, the Kansas-born Johnston pushes the “less is more” tradition to its logical musical conclusions, creating moving, soul-affecting tales out of the barest of human moments. Utilizing a small stable of recurrent tonal characters, he paints vivid aural pictures that not only perfectly capture the intended mood or event but leave the listener mentally etched as if ordained by some unknown musical deity. A perfect album for a less-than-perfect world.

THE DAMBANDERS: Encendedor (EastWest 92356)
Boston-by-way-of-Hawaii rock band nicks influences and sounds from both its homes (smartly arranged Boston-pop leanings, island-inspired themes) and ends up with a clever, refreshing album of simple and dark music that grows more fetching with every listen. From the obsessive struggles of rocker “Colin’s Hero” to the ugly racist truth of “Kill Hoolie Day,” an impressive debut.

BLUR: Parklife (SBK 29194)
All those blasted Smiths comparisons aside (England’s Select magazine calls Blur the best British band since Morrissey and Marr made beautiful music together, Parklife is one terrific record, blending nicely singer/heartthrob Damon Albarn’s twisted views of life in latter-day Britain with a musical stew that includes, among other odd tendencies, disco beats, full-on punk jams, early ’80s skinny-tie schlepings and even a cabinet arrangement. I cut single “Girls & Boys” celebrates French Riviera last better than any “007” movie ever did.

700 MILES: Dirrbimb (RCA 66388)
It’s hard to find a decent power-trio anymore, especially in the alternative world, but look no further than N.Y.C.’s 700 Miles, a three-piece with muscular chops, infectious hooks and insightful lyrics to spare. Heads were turned and eyes opened by the band’s bare-bones debut effort last year (originally recorded only as a demo) and these nodds will surely be justified by this broad, visionary recording that reveals bandleader John Carlin to be one of contemporary rock’s more intelligent songwriters and dynamic vocalists. Produced by Matt Hyde.

MICHAEL HILL’S BLUES MOB: Bloodlines (Alligator 4821)
The South Bronx isn’t exactly a blues mecca, but then, Michael Hill isn’t exactly your standard-issue bluesman. Woeled on the rock stylings of Jimi Hendrix, Roy Buchanan and H.B. King, Hill learned to inject a street-smart, contemporary edge to his music, and the end result, captured powerfully on his Alligator debut, is a testament to his respect of the past and his love for the future.

VARIOUS ARTISTS: DGC Rarities Vol. 1 (DGC 24704)
Released as “an alternative outlet for the label’s artists,” this here sampler contains a track from all of the DGC acts. Nirvana contributes “Pay To Play,” a punker that eventually became Nevermind’s “Stay Away”; from that lovable young L.A. bunch Weezer comes 2- track monster “Jamie”; and Courtney Love and Hole offer “Beautiful Son,” a bitter tune of lost innocence. Beck, Counting Crows, Sonic Youth and others also do their part.

PICK OF THE WEEK

ROLLING STONES: Voodoo Lounge (Virgin 39792)
Producers: Don Was And The Glimmer Twins
Rolling Stones fans of all ages will be heartened to hear Voodoo Lounge, the band’s 22nd studio album and best recording in many a moon. From the opening rockers, first single “Love Is Strong” and the appropriately-tagged “You Got Me Rocking,” to the earthy, country-tinted ballads that re- call Exile On Main Street-era Mick and Keith, this collection, the superstars’ first under their deal with Virgin, hits with all of the fanfare, all of the R&B-spiced excitement and all of the potent chemistry that makes these lads the best of the best, hands-down. Oh, and a happy 51st b-day to Mick.
David Lee Roth

By Troy J. Augusto

HOUSE OF BLUES, LOS ANGELES, CA—Time has not been kind to David Lee Roth.

When the platinum-haired singer was fronting Van Halen during that band's zenith, it seemed he could do no wrong. Despite never actually having a very good live singing voice, Roth was the lion king of the rock 'n' roll jungle, hungrily prowling the land, cackling shrieks of lust from teenage girls and cheering on and camaraderie from high school boys.

His vocal shortcomings were more than made up for by his cool, California cocky swagger, his flashy style and his wink-and-a-nod party 'tude. Those charms, shallow as they were, made Dave the consummate hard-rock emoee. These days, though, are a much different story.

Not that we expect the same juvenile antics from the 40-ish Roth in 1994, but most anything would have been better than the painful and awkward figure that he cut on the House Of Blues stage. (Come to think of it, this venue's name was quite ironic, given the depressed looks on the many of the attendees' faces.)

This new version of Diamond Dave sports combed-over short hair, a too-tight shirt-and-vest combo and cheesy versions of the old party tales that at one time seemed so hip.

This 95-minute show touched on all facets of Roth's dynamic career. From the Van Halen days came, among others, "Beautiful Girls," "Panama" and "Am I Talkin' Bout Love." Good songs all, but performed here by a faceless band (Wasn't that the keyboard player from Rick Springfield's band?) that related none of the kick-ass excitement of the originals.

Roth's own solo material, including music from his current Warner Bros album, Your Filthy Little Mouth, was even less interesting. Bouncing from lounge-y material like oldie "Just A Gigolo," to the bad metal of "She's My Machine" and "Just Like Paradise" to the pseudo-surf of his lame "California Girls" cover, the New York City transplant struggled, with little success, to find any kind of musical momentum or groove.

It can be quite depressing, actually, to see how far the mighty sometimes do fall. Here's hoping that David Lee Roth can take his own advice, plainly spelled out on "A Little Luck," a track from the new album: "'The trouble with self-improvement/Is knowing when it's time to quit.' Amen.
Jazz Notes

The Jazz Film Research Project was recently established by the National Academy of Recording Arts and Sciences (NARAS) for the purpose of acquiring and preserving information about rare films that are valuable documents of musical history. Learned individuals who have worked in music, film and recording during the time these films were made have been assembled for the project. During a recent two-hour screening, members of NARAS and the jazz community gathered. Pictures are f(Michael Greene, president/CEO, NARAS; attorney Jay Cooper; former L.A. Mayor Tom Bradley; and jazz artists Gerald Wilson, Stix Hooper (NARAS vice chairman), and Artie Shaw.

By M.R. Martinez

RUM SHOTS: Shanachie Entertainment and Cachet Records recently announced the signing of jazz pianist Kim Pensyl, whose debut release for the company, When You Were Mine, is set for a late September release. Highlights of the album include a cover of the Toni Braxton hit "Another Sad Love Song," which features the vocals of Curtis King and Brenda King. The nine-composition album is being co-produced by Pensyl and Cachet co-founder Danny Weiss. Pensyl has had four albums gain chart attention, including Pensyl Sketches 1, 2, 3, 3-Day Weekend and Eyes of Wonder. Singer Nancy Wilson is crossing over to the urban side of the ledger, and she's also giving back to the community. Wilson has launched a scholarship fund campaign in alliance with the National Pan-Hellenic Conference, an alumni association of eight African-American college frats and sororities. The Columbia Records album Love, Nancy, produced by Grammy-winning producer Andre Fischer, is making strong headway on both urban and jazz playlists and Wilson has decided to give back to the hot pollen. Terms of the scholarship program call for NPHC members invited to participate in an 800-number purchasing campaign to order a copy of the album, and Wilson and Columbia will donate $2 for every CD and $1 from each cassette sold to the fund. The frat or sorority that sells the most gets a special prize of having Wilson appear at the organization's next convention. Wilson is an alumnus of Delta Sigma Theta. Ads are running in the NPHC newsletter and Columbia plans to be visible at the upcoming NPHC convention in the fall.

Reviews

WALLACE RONEY: Mistérios (Warner Bros. 45641), Producers: Teo Macero, Matt Pierson and others.

There are some lush and bluesy passages throughout this collection of familiar and lesser-known classics and well-constructed presentations. While Roney has been asked to play with Miles on his last Montreaux Jazz Festival and sat in with him with that classic quintet that included Herbie, Ron, Wayne and Tony, he remains very much an individual player, tone-wise reminding one more of Freddie Hubbard. But his attitude as a trumpet player continues to emerge. Teo Macero's production with Matt Pierson, Gil Goldstein and Gordon Meltzer is full, comprehensive and engaging. Strings, woodwinds and an assortment of other sonic expression all bring dimension to a fine young player. The introspective 'In Her Family,' the almost forlorn cover of 'Michelle' and the articulate and reflective 'Mistérios' are but a sampling of the riches on this album.

BOBBY LYLE: Rhythm Stories (Atlantic Jazz 82590), Producer: B. Lyle.

Lyle continues to demonstrate that he is one of the most versatile jazz keyboardists with a recording contract. Having a contract and being versatile don't always coincide. That is respected by so many of his peers is evident by the expansive list of guests joining him on this multi-rhythmic, stylistically varied collection of radio-friendly, consumer-accessible tunes. "Here We Go Again" and "Higher Ground," covers of material made famous by Stevie Wonder, are aptly mixed with Lyle tracks (either written by him or in collaboration) such as the funky frolic "On The Spot," the midtempo swoon of "B's Mood," the jazz/hip-hop fusion of "Funky Street (Jazz Hip-Hop Funky Be-Bop)", and the kinetic "Don't You Know..."

KEIKO MATSUI: Doll (Unity/White Cat 77716), Producer: Kazu Matsui.

This diminutive but formidable woman plays with equal parts whinsy and muscularity. Her work in glissando can be as articulate as anyone's. Her chord-playing, what it may lack in broad dimension, amply energizes the arrangements created by her husband Kazu, who shapes some fine sonic frames for this musical vignettes. Here on her sixth release, Matsui plays with ease and confidence on this album. She's joined by the likes of saxophonists Gerald Albright and Warren Hill, percussionist Luis Conte and a surprise appearance by singer Philip Bailey. Her remarkable feel for fusionesque convention is vividly evident on the album's title track, featuring some lively and responsive bass by Fernando Saunders. The sensitivity of the track "Water Lily" is driven by the saxophone of Eric Marienthiel.
<table>
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<tr>
<th>NEW YORK TOP 25</th>
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<td><strong>JULY 9, 1994</strong></td>
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<td><strong>Last Week</strong></td>
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<td><strong>LUNA NEGRA (Sony Tropical)</strong></td>
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<td><strong>VETE (UN)</strong></td>
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<td><strong>DARIA EL ALMA (Vea Latino)</strong></td>
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<td><strong>PRESENCIA TU AMOR (Vea Latino)</strong></td>
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<td><strong>BUENA FORTUNA (Vea Latino)</strong></td>
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<td><strong>AY QUE MUJER (Karen)</strong></td>
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<td><strong>VIDA (Sony)</strong></td>
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<td><strong>DESESPERADA (Polygram Latino)</strong></td>
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<td>**CON UN NUDO EN LA... (Polygram)</td>
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<th>REVIEWS</th>
<th>By Rafael A. Charrares</th>
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<tr>
<td><strong>ROSOS MARTINEZ: Rosco Martinez (Zoo-BMG 72445-11072)</strong></td>
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<td>A new breed of artist has been emerging as of late. Cuban-American Rosco Martinez is one of the latest additions to that new generation of Latinos invading the present-day music scene. This multi-talented composer/guitarist/pianist brings a unique and identifiable voice, which he incorporates proficiently throughout this stellar production. Martinez emotes an extremely high level of emotion in his delivery, reminiscent of Rod Stewart. In addition, what helps separate this album from the rest of the bilingual basket of artists is his rock/pop/Latin structure. This album has a 13-tune repertoire punctuated by slick electric guitar solos and penetrating vocal arrangements with revealing lyrics. The tunes that tingle are: “Neon Moonlight,” “María Ana,” “Dulce Tiempo” (Sweet Times), “Una Noche” (“One Night”), “Capturánte” (“Capture Me”) and “Tía Cuki.” Again, here is another prime example of the versatile Latin artist surfacing in today’s market. Rosco Martinez is definitely one to lead the way.</td>
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| FERNANDO TARRÉS: Secret Rhythms (Music 5512) |
| We’re starting to see an emergence of Latin American musicians developing solid careers within the jazz genre. In the last decade alone we’ve seen such artists as Charlie Sepulveda, Danilo Perez, Caudio Roldan, Paquito D’Rivera and Michel Camilo take center stage as established and sought-after jazz musicians. Argentinian guitarist/composer/arranger Fernando Tarrés has equally been gathering the admiration and respect of many leaders in the world of jazz. While to date, his talents may have escaped the notice of the general listening audience, this newest production, his second album for Muse, has convincingly arrived on the scene. On this album Tarrés demonstrates his love of the folk and rhythmic music of his native Argentina while fully utilizing Eurocentric classical forms, which were finely honed by the years of study with mentor/composer, Carlos Frangetti. The additional collaboration of The Arida Conta Group (Donny McCaslin, Juan Cruz Urquiza, Anders Bostrom, David Kikoski, Mary Wooden, Fernando Hergo, Alex Deutsch) lends an extra element of life to the mix. In addition to this already full-to-the-brim cast of all-stars, Tarrés adds the talents of guest artists Tom Harrell and Santi Debriano. Pieces to ponder are “Vivace,” “Viene Claro,” “La Arcosia,” “Southern Adventure” and “Little Carabao.” |

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<tr>
<th>PICK OF THE WEEK</th>
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<tr>
<td><strong>FRANSHESKA: Atreve A Moverlo (Prime-BMG 74321-20858)</strong></td>
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<tr>
<td>Atreve A Moverlo offers a rhythmically rich produced album that has to be the best artwork from the super sexy Puerto Rican chanteuse Franheska. This is prime pop/rap/R&amp;B/merengue production underlined with viscous levels of party-time music. The production team of Jorge Oquendo, Elvis Cabrero, Elvis Garcia and Baron Lopez uniquely collaborate their talents to create some super tracks. There’s also major contribution from labelmate Angel Lopez, who composed six out of the eight tunes on the album. Also lending their artistry to this potpourri of slammin’ fan are Cesar Flores, Ranking Pulse, Kid Power Posey, Johnny Oquendo and Lopez himself. Collectively this allowed for a creatively diverse mixture of music with rap, reggae and merengue supplying the juice (not O.J.) to the energy on Franheska’s gear-spinning production. Cuts to catch are “Aha Boom Shakaan,” “Dime Si Te Gusta” (“Tell Me If You Like It”), “Atreve A Moverlo” (“Try And Move It”), and “Good-bye” (penned by Lopez), an R&amp;B “Le Chic”-style track, which has major crossover potential in both markets. Franheskia is quickly maturing into a potential Latin-American superstar.”</td>
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</table>
By Rafael A. Charres

**MIGUEL BOSÉ—UNDER THE SIGN OF MATURITY:** It has been a long time since, in 1977, he appeared before a Spanish audience with *Linda.* Always stirred by curiosity and challenges, Miguel Bosé has managed to alternate his two creative sides as actor and singer/musician. Bosé has devoted equal passion to both, just like a man with two lovers and making each of them believe she's the only one. However, music is definitely the core of his artistic soul. Thus, after 11 albums, and two years of silence, *Los Chicos No Lloran* ("Men Don't Cry") was released in 1990, to be followed one year later by a double "live" album, *Directo 90.* Now, Miguel Bosé has engendered a new creation, *Bajo El Signo De Cain* ("Under The Sign Of Cain"), which seems to be an album with textures and storylines that are almost autobiographical.

His newest creation definitely leaves behind the remains of the teenage idol with a surname that made him popular because of describing fame by his own right. He has managed to grow out of those frantic teenage music years without sacrificing his ability to articulate and interpret his band of music, sustaining a powerful, intense and dramatic focus on what he's trying to convey. With his experienced profile and his now-famous unshaven checks (way before George Michael), the new Bosé has conquered an audience that until now hadn't paid much attention to his music. "The people who are not slaves to image, and who really appreciate music for what it is, will buy my music because they find it appealing and want to listen to it at home."

The result of sincere artistic evolution and professional perseverance, uncommon qualities in this day and age, has crystallized in a unique spectacular leap. His last three albums, *Salamandra,* *XXX* and *Los Chicos No Lloran,* were all prompted by the same desire to mix and combine different cultures. This was only matched by an equal will of syncretism both musically and lyrically to make music not just audible, but romantic, emotional and odorous.

*In Bajo El Signo De Cain,* Bosé took great steps forward in achieving this inner coherence, this maturity. He uses 12 cuts on this album to paint stories, characters and landscapes, aware that a recognizable sound is also a form of geography. "When you hear a bagpipe you see big valleys, deep green over a blue sky, you feel the sun, just like a Spanish guitar or quijito carries you to a very tangible place."

There's no question that Bosé's coloration is huge with rich mixtures of instruments that either harmonize or interfere with one another, breaking up melodies, acquiring unexpected hues whenever out of context. Musically clean, pure and impeccable, the richness of the instruments involved (cajon flamenco, acoustic guitar, keyboards, percussions, Irish bagpipe, Indian fiddle, mandolino) is the musical equivalent to the melting of cultures (Celtic, Latin, Saxon & Flamenco), to conciliate in a unique cosmopolitanism. *Bajo El Signo De Cain* is the work of a musician who writes, who is willing to communicate clearly. So many artists are satisfied in producing music that only appeals to the commercial side of the fence, but there is definitely a plus in listening to music that allows for deeper thoughts, for creative thinking and the massage of the emotional side. Miguel Bosé is a consummate artist bringing with him a breath of fresh air, ventilating a par-for-the-course industry full of stagnant work.

**QUE PASA?:** "Cara De Nino" Jerry Rivera will be singing and slamming July 25th, 9 & 11 p.m. shows, at S.O.B.'s N.Y.C... New York's own Angela Bofill will be singing her special brand of the blues, August 2-7, 9 & 11:30 p.m. shows, at The Blue Note... New York's #1 Latin Radio station WSKQ-FM 97.9 has changed their call letters to MEGA-FM 97.9. This was done to eliminate any further confusion of identifying Arbitron rating numbers that were being credited to their AM sister station Super 9Q within the same market. "We will continue to function as a high-volume Latin/Bilingual crossover station. This was facilitated by our g.m., Alfredo Alano, to prevent any future numbers of being discredited," explained p.d. Ricky Ricardo.

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**LOS ANGELES TOP 25**

<table>
<thead>
<tr>
<th>July 9, 1994</th>
<th>Last Week</th>
<th>Weeks On Chart</th>
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<tbody>
<tr>
<td>1 AMOR PROHIBIDO (EMI Latin)</td>
<td>Selena</td>
<td>12</td>
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<tr>
<td>2 HABLAME DE FRENTE (Sony)</td>
<td>Ana Gabriel</td>
<td>7</td>
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<td>3 SO NO ME FALLA... (Fonovisa)</td>
<td>Tigres Del Norte</td>
<td>2</td>
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<td>4 MAS Y MAS (Rodven-Uni)</td>
<td>Fantasmas Del Caribe</td>
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<td>5 MI LINDA AMIGA (Rodven-Uni)</td>
<td>Los Fugitives</td>
<td>4</td>
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<tr>
<td>6 UNA NOCHE DE AMOR (SBK-EMI Latin)</td>
<td>Barrio Boyz</td>
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<td>7 NI CON LA VIDA TE PAGO (Sony)</td>
<td>Vincente Fernandez</td>
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<td>8 MACARENA (Anora)</td>
<td>Superbandido</td>
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<td>9 PERO QUE NECESIDAD (BGM)</td>
<td>Juan Gabriel</td>
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<td>10 EL CANALLA (EMI Latin)</td>
<td>Pandora</td>
<td>9</td>
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<td>11 TU LAS TECAS QUE... (Polymar Latino)</td>
<td>Veronica Castro</td>
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<td>12 VIDA (Sony)</td>
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<td>13 CELOSI (Sony)</td>
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<td>14 SI TE VAS (SBK-EMI Latin)</td>
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<td>15 DESEPERADA (Polymar)</td>
<td>Marta Sanchez</td>
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<td>16 PENSANDO SIEMPRE EN TI (EMI-Latin)</td>
<td>Edina Nazario</td>
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<td>17 MARTINA (EMI Latin)</td>
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<td>18 ZODIACO (Vedisco-Fuente)</td>
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<td>19 SOY CULPABLE (Rodven-Uni)</td>
<td>Gary Hobb</td>
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<td>20 AMOR PROHIBIDO (EMI Latin)</td>
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<td>21 MERENGUE MIX (Mar)</td>
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<td>22 UN ALTO EN EL CAMINO (Espanol)</td>
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<td>24 ZODIACO (Vedisco-Fuente)</td>
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<td>25 NO HIERAS MI VIDA (Sony Tropical)</td>
<td>Jerry Rivera</td>
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**MIAMI**

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<th>July 16, 1994</th>
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<td>1 AYER (Epic)</td>
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<td>2 VIVIR LO NUESTRO... (Gohio)</td>
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<td>3 SI TE VAS (SBK-EMI Latin)</td>
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<td>4 ZODIACO (Vedisco-Fuente)</td>
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<td>5 AMOR PROHIBIDO (EMI Latin)</td>
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<td>6 MERCED (EMI Latin)</td>
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<td>7 UN ALTO EN EL CAMINO (Espanol)</td>
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<td>8 SOY CULPABLE (Rodven-Uni)</td>
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<td>9 AY QUE MUER (Karen-BMG)</td>
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<td>10 LUNA NEGRA (Sony Tropical)</td>
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<td>11 RUMBERA (Sony Latin)</td>
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<td>12 LA GOTA FRIA (Polymar Latino)</td>
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<td>13 PRESENCIE TU AMOR (VFA Latina)</td>
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<td>14 TE QUIERO VER (Rodven-Uni)</td>
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<td>15 PENSANDO SIEMPRE... (EMI-Latin)</td>
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<td>16 DESEPERADA (Polymar Latino)</td>
<td>Marta Sanchez</td>
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<td>17 EL BAILE DE LA VELA (Crescent Moon)</td>
<td>Cheito</td>
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<td>18 ELLA ES (RMM)</td>
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<td>19 NO HIERAS MI VIDA (Sony Tropical)</td>
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<td>20 VOY A CONQUISTARTE (Sonora)</td>
<td>Johnny Rivera</td>
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<td>21 SALVAJE (Prime-BMG)</td>
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<td>22 CON UN NUDE LO... (Polymar Latino)</td>
<td>Pimpinela</td>
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<td>23 VALE LA PENA (Polymar-Latino)</td>
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<td>24 MENTIRAS (Sonora-RMM)</td>
<td>Oscar D'Leon</td>
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<td>25 AMIGA MIA (Sony)</td>
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*LATIN*
U.K./LONDON CALLING

By David Courtney

POLYGRAM DUMP MUSIC TV: PolyGram have decided to close down their Music TV arm following the departure of managing director John Gaydon. The company is denying claims by Gaydon that it is withdrawing from music programming just six months after it sold "The Brits '94" around the world. Gaydon stated that he was hired for his expertise in music programming but PolyGram decided to opt out because they believe it is not profitable. Gaydon joined PolyGram in September '92 and was responsible for productions such as Virgin's 21st Birthday celebrations in May, various music events on Channel Four, "Live From Sydney" and "Paravotti Live From Modena." (Personally, I feel that PolyGram have lost a good man in Gaydon. I can say that, because he once managed my career and made an excellent job of it. Good luck for the future, John.)

MICHAEL TELLS HIS SIDE OF THE STORY: In a television interview with Sir David Frost, scheduled to air on ITV on Thursday, 7th July, George Michael expresses his feelings on the Sony court case. Michael says in the interview, "I didn't want to pick a fight, I just wanted to work with people who wanted to work with me and who had respect for the fact that I was growing up."

BRANSON SELLS SHARES IN GAMES FIRM: Richard Branson has finalized his sale of a 35% share in games publisher Virgin Interactive Entertainment to U.S. entertainment giant Blockbuster in a deal valued at $125 million. Virgin Communications retains a 10% share of VIE Blockbuster, which already controlled a 19.9% share of VIE. Blockbuster intends to sell on its entire stake to subsidiary Spellfire, the TV and film producer who makes the hit TV show "Beverly Hills 90210."

THE GLASTONBURY SUCCESS: Album sales received a tremendous boost last weekend due to a 30 hours of television and radio broadcasts from the Glastonbury event. Early sales figures suggested that albums by Glastonbury artists, including Paul Weller, M People and Galliano, were expected to fly up the chart this week as a result.

TOWER AND THE BOX JOHN FORCES: Tower Records and cable music station The Box are close to finalizing a deal to deliver albums direct to viewers' homes. The deal is expected to be signed later this week which, from the second week in July, will allow viewers to telephone The Box Shop and select titles from a list of 50. The albums will then be dispatched by Tower's existing mail-order service.

THE TRING FACTOR: Budget specialist Tring International is targeting non-traditional outlets in a bid to secure more overseas deals to build on its 35% increases in turnover announced last week. The company announced pre-tax profits up 88% to £2.2 million on turnover rising 35% to £22.2 million in the year to March 31, '94.

VIRGIN/CADBURY SPONSORSHIP DEAL: Virgin 1215 Radio has signed a new sponsorship deal worth £500,000 with Cadbury Schweppes to back the station's album chart for next year.

THE FT MULTI-MEDIA CONFERENCE: The Financial Times is staging a Multi-Media Vision And Reality conference at London's Hilton Hotel on July 12 and 13th. Terry HERSHEY, President of Time Warner Interactive, is among the speakers at the event.

ON THE ROAD: The new Rolling Stones album Voodoo Lounge is scheduled for release on July 12th. Darryl Jones will be stepping in to fill the gap vacated by Bill Wyman on their forthcoming tour... Simply Red's guitarist Heitor rounds off his debut solo album, promoting two dates on July 6-7... U.S. hip-hop outfit Consolidated support House Of Pain on their July tour... Blur, Pulp and Coldplay Oct. 7th... Bryan Adams is joined by Australian rock veteran Jimmy Barnes at Gateshead International Stadium on July 17th... Madness, Ian Dury, Buzzcocks, Credit To The Nation and Selector are at London's Finsbury Park on August 6th... Whitesnake and Pride & Glory on July 18-19-21st... Dodgy's forthcoming U.K. dates are: July 12-14-17-19-21-22-23... Soundgarden, currently touring the U.S., confirm European dates: 25th Dublin, 26th Holland... Lowlands Festival, 27th Belgium, Pulkelpop Festival, 28th Reading Festival... Chris De Burgh U.K. tour: September 24-25-28-30, October 3-4-6-7-8... Ian Dury, July 15-17-18-20... Pretenders U.K. tour, September 19-23 & 26-29... Everything But The Girl, new dates July 28-29-31, August 1-2... Milton Nascimento is to play The Royal Festival Hall on July 27th... Flaming Lips return to the U.K. this summer for two live dates August 24th, London LA2 and 26th Reading Festival... Fresh from an acclaimed Glastonbury performance, the inimitable Dwight Yoakam will be playing more U.K. dates, July 11-13-14... Jimmy Scott, August 5-6th, London Royal Festival Hall...

U.K. SINGLES CHART: Reg Presley must be a very happy little Trogg, seeing his song "Love Is All Around" still at #1 by Wet Wet Wet.

All-4-One remain at #2 with "I Swear." Manchester-based Take That fly in at #3 with their new single, "Love Ain't Here Anymore," and is the week's highest entry.

The Grid drop down one place to #4 with "Swamp Thing."

New in at #5 are the BC 52's with their version of "Meet The Flintstones."

"Baby I Love Your Way" from Big Mountain is down to #6 from #4.

At #7 is "Go On Move" from Reel 2 Reel.

Gun are new in at #8 with "Word Up."

Stuck at #9 are Aswad with "Shine."

Dawn Penn drops down five places to #10 with "You Don't Love Me."

The Pretenders are this week's highest climber with their new single "Night In My Vein,"

"Gloryland" by Daryl Hall is in at #37.

U.K. ALBUM CHART: Ace Of Base are still at #1 with Happy Nation.

Marliah Carey's Music Box remains at #2.

The Spin Doctors are this week's highest entry at #3 with Turn It Inside Out.

Zooming up the charts is ELO's Greatest Hits at #4.

The highest climber of the week is Wet Wet Wet's End Of Part One (Greatest Hits) at #5.

The Cranberries go down three places to #6.

Blur climb back up one place this week to #7 with Parklife.

Eddy Reader goes up four places to #8 with her debut album.

Deacon Blue's greatest hits album Our Town is at #9.

Another "Best Of," this time from the Boomtown Rats, Loudmouth is new in at #10.

It's good to see this talented man enter the charts: Keith Sweat, new in at #20 with his album Get Up On It.

U.K. MUSIC VIDEO CHART: Joe Longthorne Live In Concert is still the #1 music video this week.

Songs That Won The War is still at #2.

Take That's Party is at #3.

Madonna is at #4.

Take That's Take That & Party is back up one place to #5.

U2 drop two places to #6.

Marliah Carey remains at #7.

Pie & Mash from East 17 are at #8.

The #9 slot is held by The Future Sound Of London. The highest climber this week is Bob Marley's Legend at #10. The highest entry of the week is Chaka Demus & Pliers' "Tease Me," which comes in at #14.

THE U.K. TOP 10 RENTAL VIDEOS

1. Perfect World (Warner Home Video)
2. Demolition Man (Warner Home Video)
3. Hard Target (CIC)
4. Addams Family Values (CIC)
5. My Life (Gulf)
6. The Fugitive (Warner Home Video)
7. The Piano (Entertainment Video)
8. Horacio Ponce (Buena Vista)
9. Father Hood (Buena Vista)
10. Dove (Warner Home Video)

—courtesy Titles Video, for the week ending July 9, 1994.

Paul Weller, jamming with style after Glastonbury
LOCAL 45s TOP 10

TW  LW
1 1  VIVID CHRISTMAS (Avea) . ....... Trf
2 2  INNOCENT WORLD (Toys Factory)  Mr. Children
3 3  UKA GA OVARUMADEWA (Bram) ....... Wandz
4 4  SORATO KIMINO AIDANI (Pony Canyon) Miyuki Nakajima
5 5  NATSU DAKISHMETE (Sony) ........ Tube
6 6  JULAI RAPSODY (East West Japan) Mariya Takeuchi
7 7  NATSUGA KURU (Bram) .. Makiko Daikoku
8 8  ORIGIN SMILE (Victor) ........ SMAP
9 9  AIGA UMARETAHI (Nippon Columbia) Miwako Fujitani, Yoshiaki Ouchi
10 10  IT'S ONLY LOVE (BMG Victor) Masaharu Fukuyama

LOCAL CDs TOP 10

1 1 OH MY LOVE (Bram) ........ Zard
2 2 ON AND ON (BMG Victor) Masaharu Fukuyama
3 3 TRF HEPHER MIX III (Avea) ....... TRF
4 4 GUITAR RHYTHM V (Toshiba EMI) Tomoyasu Hotei
5 5 GLORIOUS REVOLUTION (Sony) Seiko Matsuoka
6 6 SWEET REVENGE (For Life) Ryutichi Sakamoto
7 7 ASHATO (Pony Canyon) ........ Tunnels
8 8 TRUE TO LIFE (Sony) ........ Lisette Melendez
9 9 MUSIC BOX (Sony) ......... Mariah Carey

Russia, China Focus of IPA Concern

GAINFUL GROWTH OF THE U.S. PRE-RECORDED MUSIC industry amid rampant piracy problems in two of the most populous countries on the globe recently has been addressed with divergent strategies. The International Intellectual Properties Alliance (IPA) is ecstatic that United States Trade Representative Mickey Kantor recently identified the People's Republic of China (PRC) as a "priority country" under the Special 301 provision of the 1974 Trade Act, ending a lengthy delay of the decision, and imposing trade sanctions designed to force the PRC to criminal penalties to stem piracy and bootlegging of pre-recorded music in that country. While the action against China comes after repeated attempts to persuade the government there to address the piracy issue and after to provide greater market access, efforts to stem copyright piracy of music in Russia have taken a more instructive and seemingly cooperative route.

A delegation of IPA officials who represent copyright interests in music, songwriting, film and video, computer and business software, officials from various Russian enforcement and government agencies, and members of the World Intellectual Property Organization in late June met in Moscow to discuss establishment of criminal penalties to curtail the piracy and bootleg dilemma in the economically beleaguered, post-Cold War nation. The symposium participants generally agreed on the severity of the problem and there proposed a series of steps that Russia might take in order to deal with the copyright infringement and related economic crimes.

Eric Smith, the IPA's executive counsel based in Washington, D.C., who attended the Symposium and lobbied for sanctions against China for the group, said: "In the case of China it was their recalcitrant attitude toward establishing laws to enforce piracy, and in the case of Russia, it's a case of inefficiency. The Chinese are very efficient and could get the problem under wraps just about any time they want to. But with Russia, it's all the problems with Parliament, the infighting, and it's tough to get laws passed."

Lauding USTR's Kantor, Smith said in a June 30 statement: "Today the Administration has shown its resolve to ensure strong copyright protection for America's creative industries. China is IPA's number-one priority this year... Our members lost an estimated $827 million to piracy in 1993 and the rate of piracy is consistently 90% or more, making China the world's leading pirate."

Jay Berman, chairman/CEO of the Recording Industry Assn. of America (RIAA), an IPA member, said of the decision on China: "There is no evidence that piracy is any less a problem today or that we have gained any access to the Chinese market. It is these tough decisions that are necessary to achieve market opportunities for one of America's greatest exports—the products and services arising from the ingenuity and creativity of its people."

Smith believes that the Symposium held in Russia represents a substantial step toward modernizing copyright laws there. He also applauded Russia for passage of an updated copyright law in 1993. The prime issue was developing momentum and fostering an attitude to join international copyright conventions. He said the Symposium panels also focused on issues such as creation and distribution of works protected by copyright in a market economy, the identification of pirate products, the role of police in raids and seizures and the role of the judiciary in both civil and criminal complaints.

Specific recommendations emanating from the symposium included: formation of an "Inter-Ministry Coordinating Committee" within the Russian government that would oversee a campaign to reduce piracy by developing safeguards to Russian creators and companies, train prosecutors and enforcement officials, and that Russia's government, with haste, join the Berne Convention and the Geneva Convention, which provide guidelines for international protection of copyright ownership.
<table>
<thead>
<tr>
<th>#1 SINGLE: Mary Chapin Carpenter</th>
<th>TO WATCH: George Strait #30</th>
<th>HIGH DEBUT: Trisha Yearwood #44</th>
<th>#1 INDIE: Gene Watson</th>
</tr>
</thead>
</table>

### Top 100 Country Singles

#### July 16, 1994

<table>
<thead>
<tr>
<th>#1</th>
<th>Take My Chances (Columbia 77476)</th>
<th>Mary Chapin Carpenter</th>
<th>2</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>They Don't Make Them Like That (Curb 1081)</td>
<td>Boy Howdy</td>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>3</td>
<td>Every Once in a While (Arista)</td>
<td>Blackhawk</td>
<td>6</td>
<td>13</td>
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<tr>
<td>4</td>
<td>Foolish Pride (Warner Bros 6871)</td>
<td>Travis Tritt</td>
<td>5</td>
<td>12</td>
</tr>
<tr>
<td>5</td>
<td>One Night a Day (Liberty 70032)</td>
<td>Garth Brooks</td>
<td>7</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>Wish I Could Have Been There (BNA 66232)</td>
<td>John Anderson</td>
<td>8</td>
<td>13</td>
</tr>
<tr>
<td>7</td>
<td>Summertime Blues (Arista 10739)</td>
<td>Alan Jackson</td>
<td>13</td>
<td>4</td>
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<tr>
<td>8</td>
<td>Lifestyles of the Not So Rich and Famous (MCA 10891)</td>
<td>Tracy Byrd</td>
<td>9</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>Thinkin' Problem (Warner Bros 45562)</td>
<td>David Ball</td>
<td>14</td>
<td>13</td>
</tr>
<tr>
<td>10</td>
<td>That's My Baby (RCA 97603)</td>
<td>Lari White</td>
<td>11</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>Stop on a Dime (Warner Bros 45276)</td>
<td>Little Texas</td>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>12</td>
<td>Little Rock (Epic 53692)</td>
<td>Collin Raye</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>13</td>
<td>National Working Woman's Holiday (Atlantic)</td>
<td>Sammy Kershaw</td>
<td>16</td>
<td>8</td>
</tr>
</tbody>
</table>

#### Top 10

<table>
<thead>
<tr>
<th>#1</th>
<th>Tonight We Just Might Fall in Love Again (Curb 1983)</th>
<th>Hal Ketchum</th>
<th>17</th>
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</thead>
<tbody>
<tr>
<td>2</td>
<td>Save a Horse, Ride a Cowboy (Atlantic)</td>
<td>Diamond Rio</td>
<td>20</td>
<td>7</td>
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<tr>
<td>3</td>
<td>Renegades, Rebels and Rogues (Atlantic)</td>
<td>Tracy Lawrence</td>
<td>18</td>
<td>7</td>
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<tr>
<td>4</td>
<td>Girls with Guitars (Curb MCA 54574)</td>
<td>Wynonna</td>
<td>21</td>
<td>5</td>
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<tr>
<td>5</td>
<td>Dreaming with My Eyes Open (Atlantic)</td>
<td>Clay Walker</td>
<td>23</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>Why Haven't I Heard from You (MCA 1094)</td>
<td>Reba McEntire</td>
<td>4</td>
<td>13</td>
</tr>
<tr>
<td>7</td>
<td>Be My Baby Tonight (Atlantic)</td>
<td>John Michael Montgomery</td>
<td>30</td>
<td>3</td>
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<tr>
<td>8</td>
<td>Take These Chains from My Heart (Arista 2665)</td>
<td>Lee Roy Parnell</td>
<td>24</td>
<td>8</td>
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<td>9</td>
<td>Half the Man (RCA)</td>
<td>Clint Black</td>
<td>26</td>
<td>6</td>
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<tr>
<td>10</td>
<td>Hangin' in (Liberty 59045)</td>
<td>Tanya Tucker</td>
<td>28</td>
<td>6</td>
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<td>11</td>
<td>Whisper My Name (Warner Bros)</td>
<td>Randy Travis</td>
<td>33</td>
<td>5</td>
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<tr>
<td>12</td>
<td>Whole Lotta Love on the Line (RCA 66251)</td>
<td>Aaron Tippin</td>
<td>25</td>
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<td>13</td>
<td>Independence Day (RCA 60238)</td>
<td>Martina McBride</td>
<td>29</td>
<td>9</td>
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<tr>
<td>14</td>
<td>She Can't Say I Didn't Cry (Columbia 53560)</td>
<td>Rick Trevino</td>
<td>34</td>
<td>6</td>
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<tr>
<td>15</td>
<td>But I Will (Warner Bros 45369)</td>
<td>Faith Hill</td>
<td>32</td>
<td>6</td>
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<tr>
<td>16</td>
<td>Hindi (Warner Bros)</td>
<td>Neil McCoy</td>
<td>10</td>
<td>12</td>
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<tr>
<td>17</td>
<td>The Man in Love with You (MCA 54584)</td>
<td>George Strait</td>
<td>42</td>
<td>2</td>
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<tr>
<td>18</td>
<td>Cowboy Band (Liberty 27700)</td>
<td>Billy Dean</td>
<td>35</td>
<td>5</td>
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<tr>
<td>19</td>
<td>More Love (Epic 77174)</td>
<td>Doug Stone</td>
<td>37</td>
<td>4</td>
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<tr>
<td>20</td>
<td>Hard to Say (Curb 77626)</td>
<td>Sawyer Brown</td>
<td>39</td>
<td>3</td>
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<tr>
<td>21</td>
<td>Oh What a Thrill (MCA 54780)</td>
<td>Mavericks</td>
<td>36</td>
<td>9</td>
</tr>
</tbody>
</table>

#### Mamas Don't Let Your Babies Grow Up to Be Cowboys (Epic 77458)

- Gibson/Miller Band

#### What's In It For Me (Liberty 70035)

- John Berry

#### It Won't Be Over You (Arista 6721)

- Steve Wariner

#### I'll Go Down Loving You (RCA 66207)

- Shenandoah

#### Love and Luck (MCA 54540)

- Marty Stuart

#### Cowboys Don't Cry (Giant 6600)

- Daron Norwood

#### L.J.'S and G.D.'s (MCA 54508)

- Trisha Yearwood

#### Pocket of a Gown (Reprise/Warner Bros. 45241)

- Dwight Yoakam

#### Been There (MCA 10649)

- Terry McBride & The Ride

#### Spilled Perfume (Arista)

- Pam Tillis

#### Whenever You Come Around (MCA 54533)

- Vince Gill

#### Third Rock From the Sun (Epic 77577)

- Joe Diffie

#### Elvis and Andy (Atlantic)

- Confederate Railroad

#### Walking Away a Winner (Mercury)

- Kathy Mattea

#### She Loves Me Like She Means It (Giant 24561)

- Orrall and Wright

#### Take the Cheapest Seats (RCA 62623)

- Alabama

#### State Fair (BNA)

- Doug Supernaw

#### That Ain't No Way to Go (Arista)

- Brooks & Dunn

#### Your Uncounted Mind (Capricorn)

- Gene Watson

#### I Just Dropped in to Fall Apart (Song-1)

- Eddie Bond

#### Don't Take the Girl (Curb 1984)

- Tim McGraw

#### Daddy Never Was the Cadillac Kind (Atlantic 82505)

- Confederate Railroad

#### That's the Guy (Platinum Plus)

- Tony Haan

#### Mama's Green Eyes (Intersound)

- Becky Hobbs

#### If You Came Back from Heaven (BNA 66379)

- Lorrie Morgan

#### Open Your Heart (Song-1)

- Lasa Zeman

#### Love Don't Do It (Arista)

- Linda Davis

#### By the Way She's Lookin' (BNA 62657)

- Jessie Hunter

#### All Over Town (Step One)

- Don Cox

#### Western Flyer (Step One)

- Western Flyer

#### Broken Heart (Platinum Plus)

- Gregg Bell

#### Just Once (MCA 54794)

- David Lee Murphy

#### Something Already Gone (Atlantic)

- Carlene Carter

#### Gettin' Down Tonight (Song-1)

- Bo Jack

#### Radio Active (Patriot 27099)

- Bryan Austin

#### Send Me the Pillow (Mercury)

- Dan DuFour

#### Cowboy in the Saddle (Westem Rains)

- C.D.McCloud

#### In Love and Feelin' No Pain (Platinum Plus)

- Austin and Tanner

#### You Wouldn't Say That to a Stranger (Liberty 79030)

- Suzy Bogguss

#### It's No Secret (MCA 11005)

- Mark Collie

#### Think About Your Lovin' (Evergreen)

- Country Social

#### Falling Out of Love (Mercury 1174)

- John & Audrey Wiggins

#### Honky Tonk Angels (Platinum Plus)

- Mona Lisa Poorman

#### How Can I Help You Say Goodbye (Epic)

- Patty Loveless

#### No Reservations (NOVA)

- Johnny Blackcrow

#### I Fall to Pieces (MCA 10965)

- Aaron Neville & Trisha Yearwood

#### Rope the Moon (Atlantic 82550)

- John Michael Montgomery

#### The Tin Man (Capricorn)

- Kenny Chesney

#### Woman, Sensitive Woman (MCA 54522)

- Mark Chesnutt

#### You (Platinum Plus)

- Mary Faith Lost

#### Talk Some (Mercury 514758)

- Billy Ray Cyrus

#### Someone Cares (MCA)

- Larry Hamilton

#### Wish I Didn't Know Now (Mercury 314-514)

- Toby Keith

#### Lovebug (MCA 54819)

- George Strait

#### Baby Needs New Shoes (RCA 66397)

- Restless Heart

#### I'm Leavin' Home (Song-1)

- Craig Holmes

#### My Own Backyard (Epic 77360)

- Joe Diffie

#### Before You Kill Us All (Warner Bros 45501)

- Randy Travis

#### We've Been Rocking (Song-1)

- Buddy & Kay Bain

#### If Bubba Can Dance (RCA 66267)

- Shenandoah

#### Your Love Came Raining Down (Platinum Plus)

- Craig Steele

#### Rock Bottom (MCA)

- Wynonna

#### Where Do I Fit in the Picture (Giant 24511)

- Clay Walker

#### Your Amazin' Me (Liberty 80472)

- John Berry

#### Addicted to a Dollar (Epic 77375)

- Doug Stone

#### High Debut: Trisha Yearwood #41

#### #1 Indie: Gene Watson
REVIEWS

By Richard McVey

**CONFIDENTIAL RAILROAD:** "Elvis And Andy (Atlantic)"

This tune is pure Confidential Railroad through and through. It seems that the band isn’t exactly exploring the deeper side of life, but they do seem to know how to “get good” of late by using a pure Southern point of view. In the lyrics they’re through with the trashy women and looking for women who like Elvis and Andy Griffith.

**KEN MELLON:** "Jukebox Junkie" (Epic 75779)

In the same spirit as Neil McCoy’s "Wink," this mindless, fun-spurred, upbeat single will have your toes tapping and your mouth moving to the lyrics. It doesn’t take long for this hot rockin’ honky-tongue tune to grow on you. The second release off Mellon’s forthcoming album, entitled *Ken Mellons*, this is one of the best cuts you’ll find on it. Expect it to get a lot of play.

**VANCE GILL:** "What The Cowgirls Do" (MCA 10047)

To coin a phrase, this is one funky tune that, if there is such a thing, Gill has it. This is a tune that can apparently have its work cut out for it. This upbeat single haves everything but the kitchen sink playing on it and is a really fun, too-tapping single. Gill’s vocals and Tony Brown’s production once again spell success.

**GEORGE STRAIT: "The Man In Love With You" (MCA 10097)**

Strait brings heartfelt vocals to this steel guitar-licked ballad. An easy pace, sincere vocals, laid-back piano, and good lyrics provide a structure that holds a hit. It seems that Strait will continue to be on the charts for some time to come.

**PICK OF THE WEEK**

**KATHY MATTEA: "Nobody’s Gonna Rain On Our Parade" (Mercury)**

The second release off Mattea’s 10th album, *Walking Away A Winner*, is a sure follow-up hit for this dynamic singer. Mattea gives life to this well-constructed tune that focuses on her unique vocal stylings and great production. In a period when duets too many “same old, same old” lyrics and vocals, Mattea thrives with cut like “Nobody’s Gonna Rain On Our Parade.”
CMT Appeals CRTC Decision

By Richard McVey

CMT: COUNTRY MUSIC TELEVISION has appealed a recent decision by the Canadian Radio-Television and Telecommunications Commission (CRTC) removing CMT from the list of services eligible for carriage by Canadian cable systems.

CMT filed an application for “leave to appeal” with Canada’s Federal Court of Appeal, July 4, on the grounds that the CRTC denied CMT an opportunity to hear, and to see, the issues it has raised. It argued that its interests were not met when it denied CMT’s request to participate in public hearings and failed to consider all of the relevant information when making its decision.

On June 6, after a series of public hearings, the CRTC licensed 10 Canadian specialty services, including a new Canadian-owned music channel proposed by MH Radio/Rawko Partnership, and removed CMT from the list of services eligible for carriage by Canadian cable systems. According to that decision, CMT must cease providing its services to its Canadian affiliates when the new service is launched in late 1994 or early 1995.

Digital Transmission Technology Working In Nashville

NASHVILLE—In keeping with Nashville's tradition of high-quality super sound production, Audio Production, Inc. has installed the 3D2 digital transmission system, according to Jim Reylund, president of the company. The innovative technology, which uses three modes, each with two ISDN phone lines to digitally transfer sound, enhances sound production and allows audio to be transmitted live from more than one location simultaneously.

As part of the new “Direct Dial Digital” wave of technology, the 3D2 system eliminates the need to gather talent groups in one studio. Instead, the audio is transmitted and received within a network of compatible studios across the U.S. and throughout the world, producing crystal-clear, broadcast-quality, digital stereo sound far superior to old-fashioned phone patches.

Traditional methods of recording sound across state or country lines can involve a phone patch or satellite feed. Unless all the talent are in the same studio, an interview, a music—or voice-over must be conducted via phone patch over a single one-way dedicated phone line, recorded and mixed in one studio, then mailed overnight to another studio. Distribution by satellite is currently too expensive and cumbersome a process which requires advanced technology.

“In the past, it has been impossible to have ideas transmitted with advanced technology,” said Reylund. “With today’s popularity of country music, ad agencies and syndicators can reach out and record top acts from anywhere in the world using this system.”

Since installing the system in May, Audio Productions has recorded over 10 sessions using the 3D2 system.

Polydor Showcase Raises Money For Oasis Center

POLYDOR NASHVILLE’s showcase for its roster of stars at the Wildhorse Saloon on June 28 raised nearly $10,000 for the Oasis Center, a non-profit organization that helps teens and their families through residential, counseling and education programs.

Tyke Coal, Davis Daniel, Chely Wright, Amie Comeaux and The Moffatts performed during the two-hour show. Unfortunately, Polydor artist Clinton Gregory had to cancel due to laryngitis.

Nearly 1,300 people attended the concert, raising more than $8,900, for the center, while an additional $710 was raised from silent auction items donated by Dan Smirn of Riffleare.

The show was taped as part of TNN’s “Wildhorse Concert Series,” a limited series of one-hour specials that will be telecast four to five times per year, beginning in August.
In Other News...

COUNTRY RADIO BROADCASTERS, INC. (CRB) is holding its first mini-convention in Dallas, TX, on August 25-27 at the Harvey Hotel, DFW Airport. The convention is designed to supplement the annual Country Radio Seminar in March at Nashville’s Opryland Hotel, with radio sessions and discussion panels, board meetings, receptions, and performances by several country music artists.

CRB has named two of its annual scholarships in honor of Opry legends Minnie Pearl and the late Rod Brasfield. The scholarships will be awarded to two students enrolled in an accredited department or school in an institution of higher education pursing an undergraduate degree in Broadcasting or Telecommunications.

HOLLY DUNN has signed with newly-formed River North Records Nashville. Dunn’s first project will be out early next year.

LYNYRD SKYNYRD has signed a multi-album contract with Capricorn Records. The group will release an all-acoustic album entitled Endangered Species on August 9.

BILLY RAY CYRUS, CLINT BLACK AND AMY GRANT are among celebrities trade the stage for the baseball diamond as they but for charity on TNN: The Nashville Network’s “City of Hope Celebrity Softball Challenge ’94,” a special airing August 17 at 8 p.m. EST.

Decca Records introduced its new roster and played selections from their upcoming albums to national UMI Distribution staffers and various retail accounts at a recent brunch. Pictured (front, l-r): John Lytle, regional radio promotion; Buck Stevens, regional radio promotion; Frank Liddell, director of A&R; Dick Watson, West Coast regional; (back row): Danielle Godwin, executive assistant; Bruce Hinton, CEO MCA Records; Mark Chesnutt; Dawn Sears; Mark Wright,sevior v.p. A&R; Shelia Shipley, senior v.p./general manager; Rhett Akins; Rosey Fitchpatrick, regional radio promotion; Danny Frazier; Lori Evans, manager of artist development; Travis Hill, A&R intern; Lisa Hughes, radio promotion coordinator.

Al Delory (r), producer for Glen Campbell’s “Gentle On My Mind,” “Wichita Lineman” and “By The Time I Get To Phoenix,” was recently awarded five Platinum albums by Liberty Records president and CEO Jimmy Bowen.

Bryan Switzer has been promoted to the position of vice president/general manager of Atlantic Nashville. Under Switzer’s helm as v.p/promotion, Atlantic Nashville has experienced chart-topping success with Platinum and Gold artists Tracey Lawrence, John Michael Montgomery and Neal McCoy. Mercury Nashville made several new appointments. Carson Chamberlain has been named director of A&R for the label, while Keith Stegall has been named vice president of A&R for Mercury Nashville. John Grady has been named vice president of sales for Mercury Nashville. In his new capacity Grady will oversee all aspects of sales and field marketing for the label. Mike Pulgini has been named national director of sales for Mercury Nashville. Prior to joining the label, Pulgini was a national account executive with PGD.

MCA/Nashville has announced several promotions at its label. Katie Gillon has been named vice president of production and creative services for the label. She was most recently vice president of production at MCA.

Bill Macky was promoted and named Western regional director of promotion. Roger Corkill and David Haley also join the MCA team as senior directors of regional promotion. Cheri Cranford has been named manager of office services at Arista/Nashville from the position of executive assistant. Cranford will oversee all office administration including accounts payable/receivable, personnel issues, trouble-shooting, coordinating events and special projects. Cranford joined Arista/Nashville in 1989.

Asylum Records has expanded its promotion team by naming Ann Chrisman as West Coast regional promotion manager and Shari Reinschreiber as promotion coordinator. Sony Music Nashville has announced that Bob Mitchell has been named director, national Columbia promotion, Nashville. Mitchell was most recently country regional promotional manager, West, Epic. In his new position, he will assist in the implementation of record promotion activities for the Columbia Nashville roster.

Tracy Storey-Rogers has been promoted to director of programming, CMT; Country Music Television, from her position as manager of programming, CMT. Rogers joined CMT as manager of programming in 1992. Prior to that, she worked at KNEW/KSAN Radio in San Francisco, where she was music director.

Group W Satellite Communications (GWSC) has announced two additions to its team. Michael Weinstock takes the newly created position of director, promotions, marketing services. Prior to joining GWSC, Weinstock worked at Epicure Candy Company, where he was president and owner since launching the company in 1992. Scott Hebert also joins GWSC in the newly created position of creative director, marketing services. Prior to joining GWSC, Hebert worked as a freelance writer, producer, director, and creative supervisor since 1989.

Norma Morris, general manager of The Press Office publicity firm in Nashville, has been promoted to senior publicist. Prior to joining The Press Office, Morris was a teacher and an author and editor of college textbooks.

Life Music Group has re-signed staff writer T.W. Hale and welcomes new staff songwriter Bill Whitbeck to the company.

Cynthia McGuinas has been tapped to serve as director of radio sales for Tribune Entertainment’s new weekly radio program “The Road,” set to premiere in early September. Most recently, McGuinas served as national sales manager for WUSN Radio in Chicago.
INDIE CHART ACTION—This was another busy week for the independents. Twelve independents in all are climbing the Top 100 Cash Box chart. Leading the Cash Box independents for his first week is Gene Watson on the Step One label with "Uncharted Mind." The single climbs six spots to #53 on the chart. Tony Haan moves into the second highest position at #57 with "That's The Guy." In the third highest spot, Lesa Zeman moves to #60. To finish out the movers, Greg Bell moves to #65, Dan Du Four moves to #70, Austin & Tanner move to #72, Jack Reno moves to #74, Country Social moves to #76, Mona Lisa Poorman moves to #78, and finally Johnny Blackcrow with "No Reservations" moves to #80. Two independent acts break onto the chart this week, Western Flyer comes in at #64 with the highest indie debut. Mary Faith Loss is the second indie at #85 with "You."

**Indie Reviews**

- **H.J. BONOW: “Left Lane Lucy” (Song-1)**

A spicy single with an upbeat attitude, Bonow, who wrote and performs the tune, brings his deep vocals to this harmonica roller-coaster of a song. Give it a spin!

- **AMY LEIGH PRESLEY: “Mama Didn’t Raise No Fool” (Song-1)**

Hot guitar licks and Presley’s spirited vocals bring this one alive. Mama certainly didn’t raise no fool when it comes to this single—it’s solid, upbeat and the beat makes it great for dancing. Be sure to listen to this one.

- **JIM FULLEN: “Punchin’ The Old Time Clock” (Song-1)**

Fullen, who wrote and performs this single, sings of something that we are all familiar with, punchin’ the old time-clock. An upbeat, enthusiastic single performed by Fullen’s unmistakable vocals, this is one of the best songs Fullen has done.
CONTEMPORARY CHRISTIAN

REVIEWS
by Gary Keplinger

Album

**KEITH DUDLEY: Talk About It** (Benson 84418)

Benson artist/songwriter Keith Dudley’s new album Talk About It is one that’s definitely going to be talked about. Dudley gives us a tremendous sound that is uniquely his. He seems equally at home whether singing a pop/rock-style song such as “Let It Roll” or a beautiful ballad like “Til There’s A World Without A Need.” The current single release is “Run To The Fire.”

Video

**GEOFF MOORE & THE DISTANCE: Life Together** (ForeFront 7002)

The long-form video Life Together by Geoff Moore & The Distance has all the ingredients for success—great music and tremendous creativity. The premise for the video is Geoff Moore being interviewed in the year 2044 as he recalls various events from the past. Geoff does an excellent job in the comedy role. Life Together is a well-paced, enjoyable video with a message in both word and song. It was produced by Cindy Montano and Darlene Brock, with executive producer Darlene Brock and director Thom Oliphant. Look for Life Together at next year’s Dove Awards.

News

June 30 marked the Contemporary Christian industry’s largest annual meeting of retailers, publishers and product suppliers with over 12,000 persons attending. More than 2,500 Christian bookstores and 379 supplier companies took part. Advanced technology, including the retail sales tracking program SoundScan, was a major topic of the Denver, CO convention.

Evangelist Billy Graham and DC TALK meet backstage before appearing together at the June 11 Youth Special of the Northeastern Ohio Billy Graham Crusade at Cleveland Stadium. More than 68,000 young people packed the stadium on Saturday night for the youth special. Michael W. Smith also performed. Pictured (l-r): Michael Tait, Billy Graham, Toby McKeehan and Kevin Max Smith.
### POSITIVE/CHRISTIAN COUNTRY

#### JULY 16, 1994

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#### WHEN THE WORLD TURNS ON ME

(Homeland) | Margo Smith & Holly | 12 | 8 |

#### THREAD OF HOPE (Chapel)

Jeff & Sherri Easter | 15 | 6 |

#### JESUS SEeks YOU (Heaven Spa)

Ted White | 16 | 6 |

#### NOBODY TO BLAME BUT ME (Independent)

Cross Country | 14 | 12 |

#### LIVE FOREVER (Praise)

Billy Jo Shaver | 19 | 5 |

#### RACING FOR THE LORD (DoveSong SPC100)

Scott & Kim Coner | 13 | 10 |

#### LOVE WILL (Reunion)

Micahael James | 24 | 2 |

#### DOWN THE ROAD (Independent)

Deborah Kaye | 17 | 9 |

#### TIL YOU CAME ALONG (Cheyenne 9002)

Steve Gatlin | 20 | 3 |

#### I'M A FANATIC (Giant)

Crystal Lyons | 18 | 5 |

#### STANDING KNEE DEEP IN THE RIVER (Mercury)

Kathy Mattea | 22 | 16 |

#### IS SHE STILL A WOMAN (Star Song)

Andy Landis | 25 | 3 |

#### LOVE IN YOUR EYES (AME)

Rick Revel | 26 | 2 |

#### YOUR PRESENCE IS MY FAVORITE GIFT OF ALL

(Brentwood 53025) | Claire Lynch | 21 | 15 |

#### JUST DO IT (Benson)

Vince Wilcox | 23 | 17 |

#### HE'S THE ONE ON THE WHITE HORSE (Intersound 7011)

Terri Lynn | 33 | 14 |

#### EVERY SUNDAY MORNING (Thoroughbred)

The Clarks | 27 | 3 |

#### WHEN WE PRAY (Cheyenne 9059)

White River | 29 | 4 |

#### CARPENTER'S SON (In-Store PR1) | Lenny LeBlanc | DEBUT |

#### THE DREAM (Expression)

Randy Covard | 30 | 13 |

#### DYING TO LIVE (Cheyenne 9003) | Paula McCulla | 31 | 20 |

#### THE TRIAL (Independent)

Billie Jean Knight | 34 | 4 |

#### WHERE'S THE FAMILY? (Landmark MBA-16)

Manual Family Band | DEBUT |

#### RUNS IN THE BLOOD (Ransom/Brentwood 53983)

Ken Holloway | 35 | 24 |

#### HE BROKE THE LAW (Welcome Home)

Steve Wood | 36 | 9 |

#### IT'S WHAT HE'S DONE (ThreePoint REF09)

Refflets | 32 | 17 |

#### LIGHTS SHining Bright (Southern)

Del Way | 28 | 14 |

#### GIVE ME A FAITHFUL HEART (Benson)

Tanya Goodman Sykes | 39 | 13 |

#### GETTING BACK TOGETHER (Expression)

Kathy Yoder | 40 | 7 |

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### This Week’s Debuts

**LENNY LEBLANC**—“Carpenter’s Son”—(Integrity)—#30

**MANUEL FAMILY BAND**—“Where’s The Family”—(Landmark)—#34

### Most Active

**MICHAEL JAMES**—“Love Will”—(Reunion)—#18

**DINAH & THE DESERT CRUSADERS**—“Water The Desert”—(Run)—#4

**THE DAYS**—“Grandma’s Comforter”—(Cheyenne)—#5

### Powerful On The Playlist

It’s week #5 at the top spot for Ken Holloway on the Cash Box Top 40 Positive/Christian Country singles chart with his song “He Loved Us To Death.” Seneca moves up to #2 with “A Light Of My Own,” and Brian Barrett’s “The Cross Road” moves to #3. Dinah and The Desert Crusaders jump five slots to #4 with “Water The Desert.” The Days leap to #5 with “Grandma’s Comforter,” Charlie Daniels with “Sunday Morning” stays at #6. Dropping to #7 is “Speak The Word” by The New Hinsons. White River stays at #8 with “The Wrong Spot Lot.” “He Doesn’t Live Here Anymore” by Bruce Haynes slides to #9. The Rivers & Owens song, “When We Finally Make It Home,” falls to #10.

**Top Hits Songwriters:** Ken Holloway wrote the #1 song “He Loved Us To Death.” The #2 song “A Light Of My Own” was written by Jed and Claire Seneca and Tim Johnson. “The Cross Road” was written by Brian Barrett and Steve Dickerson.

### Looking Ahead

W.C. Taylor’s “Family Reunion” continues to receive considerable play time, along with the Fox Brothers’ song “Love Will Find A Way” and David Patillo’s “A Little Rock.” “Just Let Jesus Love” by Sherry Ross and “The Verdict Was Guilty” by Terry Lee Coffee are also coming on strong.

### PICK OF THE WEEK

- **Vince Wilcox:** “The Savior Who Weeps” (Benson)

  “The Savior Who Weeps” is a heartfelt ballad that should take Vince Wilcox right back up into the top 10. The song shares the compassion that Jesus has for each of us in times of sorrow and pain.

  "The Savior Who Weeps" is from the album Reconciled on the Benson label.
Spotlight

Brian Barrett Takes The Right Road With “The Cross Road”

by Gary Keplinger

Brian Barrett’s current Positive/Christian Country single, “The Cross Road,” climbs to #3 this week.

Brian Barrett Takes The Right Road With “The Cross Road”

by Gary Keplinger

The Artist

On the day Middle Tennessee native Brian Barrett moved to Houston, Texas at age 13, there was a record heat wave and a tremendous dust storm followed by rains. As “it rained mud,” this boy from the hills of Tennessee was starting to wonder if maybe the world was coming to an end. Well, or course, the world didn’t end… and neither would Barrett’s quest for a life in music.

Barrett started singing in school musicals when he was eight and continued through high school and college. While attending the same college his father had attended—Hardim-Simmons University in Abilene—Brian started his own band and even opened for such artists as Charlie Daniels and Alabama. And he also learned to fly.

After returning to Mona, Tennessee, south of Nashville, Barrett was strongly considering entering the Air Force when his dad asked him to videotape a revival. At the revival he realized his life was rather empty. Although he had a lot of potential in various areas, and could have succeeded in them, he needed more. Barrett turned his life and his music over to Christ.

Over the next couple of years, Barrett worked on his songwriting and in 1992 he entered and won the GMA’s New Artist Showcase. Soon after, StarSong signed him to their label.

Barrett’s first album has already provided hits on both Positive/Christian Country and Contemporary Christian charts. When asked for a reaction to being considered in both genres of music Barrett replied, “I think it’s great. I guess I really am a little bit of both. Mary John Wilkins, who wrote “One Day At A Time” and several other great songs, told me she never did try to classify the songs. She just let them put them wherever they want. I think an artist can do that. Someone grabs it and it becomes what they want. Music is a tool to speak to the soul.”

The Songwriters

The artist and Steve Dickerson co-wrote “The Cross Road.” The inspiration came as Barrett was really looking back on his life and where he had come from in the last few years. “It’s seems to be everybody’s desire to get home and find where they belong. That’s what the song is all about. The song is based on Matthew 16, and is a play on words.”

The Song

“The Cross Road” is from the album Brian Barrett on the StarSong label. It was produced by Cheryl Rogers, executive producers Jackie Patillo and Darrell A. Harris.

REVIEWS

by Gary Keplinger

- BILLY ARNETT: Heart Of A Sinner (Psalm Records-594)

In Heart Of A Sinner, Arnett shows his versatility as a singer/songwriter. With a voice that is reminiscent of B.J. Thomas’, Billy gives us a contemporary sound in some songs and then delivers a strong ‘90s country sound in songs such as “Children Of Light” and the touching ballad “Heart Of A Sinner.” Arnett’s music ministry is for people from all walks of life and music tastes. The album meets that goal while providing Positive/Christian Country fans with songs they’re sure to enjoy.

- CRYSTAL TAYLOR: Jesus Cares (Independent)

Jesus Cares is an album filled with tremendous songs and great music. But it is the sweet, clear voice of Canadian artist Crystal Taylor that really makes this album. Taylor’s voice and self-penned songs make this an album that you’ll not only want to hear, but also own. Jesus Cares was produced in Nashville by Dr. Harry Yates at Gene Breeden’s studio. The title cut is the current release.

NASHVILLE—The staff of Cheyenne Records recently celebrated the birthday of artist Bruce Haynes, who has been a tremendous force in the burgeoning genre of Positive/Christian Country music. Haynes is putting the finishing touches on his new album. Pictured (l-r): Arnold O’Neal, manager and promoter for Landmark Talent; Haynes; Todd Payne, Cheyenne Records A&R; and Darrell Turner, director of marketing for Cheyenne.

Trinity Broadcasting Network was back in town during June at their new Nashville area complex. Paul Crouch announced the purchase of the adjacent property, Trinity City. Pictured: Mike Purkey, a regular on the “Praise The Lord” telecast, brings the audience to their feet as the rest of the performers join in.
Ron Carrara To AAMA Board

CHICAGO—Ron Carrara, vice president of sales at Lazer-Tron (Pleasanton, CA), was elected to the AAMA (American Amusement Machine Association) board of directors in a special run-off election, according to an announcement from AAMA president Steve Koenigsberg.

Carrara joins recently elected board members Joe Dillon (Williams Bally/Midway), Jerry Gordon (Rowe International), Frank Gumma, Jr. (American Vending Sales) and Dave Patterson (SunBelt Amusement) in serving a three-year term.

"We are extremely pleased to welcome Ron onto the board," stated Koenigsberg. "His enthusiasm for industry activities combined with his knowledge of the business makes him the ideal person to fill the vacancy."

Carrara has been involved in AAMA activities in recent years, serving on a number of AAMA committees. He also just completed a term on the Charitable Foundation's board of directors.

Midway's Revolution X

CHICAGO—Let's start with the scenario...It's November 11, 1996, election eve, and the world is about to be unified under one governing body, intent on destroying everything that young people enjoy. The inscription begins in Los Angeles nightclub Club X, where an Aerosmith concert is interrupted, the group abducted and held captive by Headmistress Helga, ruler of the New Order.

In Midway's new Revolution X video game, players have the unique ability to choose their own strategies and missions. Music is a key weapon as players take aim with their special Autoload Multi-CD Launcher/Sonic Assault weapon against an assortment of adversaries representing the New Order forces.

The storyline unfolds in various locales including the Amazon Jungle, a laboratory in Japan, a Middle East detention center (where young prisoners are being brainwashed and re-oriented) and the main headquarters of the New Order Nation for the final confrontation with Headmistress Helga.

Gottlieb's Rescue 911

CHICAGO — Premier Technology recently released the latest Gottlieb pinball machine, Rescue 911, which is being produced via a licensing agreement with the popular television series of the same name, and offers the excitement of real-life rescue in a pinball environment.

Rescue 911, the pin, features an actual flying helicopter complete with spinning rotor blades which lifts the ball and carries it to different spots on the playfield. Using the flipper buttons, the player can control where the ball drops during the various rescue rounds.

A series of daring rescues are featured, including the "Flash Flood Rescue," where the player saves stranded flood victims from the swirling, threatening currents. The "Hostage Rescue" focuses on a chase involving a speeding getaway car. In the "Stork Extra Ball," players can earn an extra "pinball" life (extra ball) by delivering a baby. If enough lives are saved throughout the series, players can enter the "Life Force" round. During this multi-ball round, players can feel the tension mount as they hit targets for Super Jackpot.

The theme of this game is important in today's arcade market, both for its recognition by consumers and for the value it places on saving lives. As stressed by Premier president Gil Pollock, "With the outcry against violence in the amusement industry, we thought it would be refreshing to produce a game that rewards players for saving lives, a game that values everyday heroes."

He pointed out that, in test locations, Rescue 911 has proven to be the most successful pin in Premier history. Tests also indicate that while the flying helicopter attracts players of all ages and skill levels, it is the depth of the game play that continues to captivate the seasoned players.

Further information may be obtained through factory distributors or by contacting Premier Technology, 759 Industrial Drive, Bensenville, IL 60106.

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Integral to the entire plot and game play is the appearance of the legendary rock band Aerosmith. The objective is to find and rescue band members Steven Tyler, Joe Perry, Brad Whitford, Tom Hamilton and Joey Kramer for a big celebration concert in England's Wembley Stadium.

All speech and digitized video footage of Aerosmith is original and was recorded at Midway's Chicago studios. In addition, Revolution X takes the company's advanced, state-of-the-art DCS Sound System to new heights with a soundtrack that features four of Aerosmith's biggest hits—"Eat The Rich," 
"Sweet Emotion," "Toys In The Attic" and "Walk This Way."

This exciting new Midway entry offers an abundance of challenge, play action and innovative features and comes in either the deluxe three-player 31" monitor model or the two-player 25" standard cabinet.

Further information may be obtained through factory distributors or by contacting Midway Manufacturing Company, 3401 N. California Ave., Chicago, IL 60618.
COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever! 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; Metamorphic Force. MIDWAY: Mortal Kombat; Terminator II; Super High Impact. SNK: Neo Geo (6 pak). STRATA: Time Killer. TAITO: Prime Time Fighter. PINBALLS: BALLY: Dr. Who. GOTTLIB: Gladiators. DATA EAST: Last Action Hero; Jurassic Park; Rocky. Bullwinkle. PREMIER: Street Fighter II; Tee’d Off. WILIAM: Dracula; 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. Armout Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

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CCMA Membership Application

Types of CCMA Membership:

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

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

Christian Country Music Association
P.O. Box 100584
Nashville, TN 37224
(615) 321-0366

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

MEMBERSHIP CATEGORIES

Genesis Club $25.00

Professional Membership $50.00

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Lifetime Membership (indicate fan or professional)

Individual $1000.00

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