Andy Garcia & "Cachao";
Greg Ladanyi & Caifanes
Country Comedy & Jeff Foxworthy

Boyz II Men: B.M.O.C. (Big Men On the Charts)
COVER STORY

Boyz II Men: B.M.O.C. (Big Men On the Charts)

How do you follow-up the smash success of "End Of The Road," one of the biggest singles in chart history? Well, if you’re Boyz II Men (which you’re not, but they are) you get some high-powered producers behind your own considerable vocal talents and release II...and then resume your place back on top of the charts.

—the see page 5

The Latin Lowdown

Writer Hector Resendez explores actor Andy García’s involvement in bringing more light to legendary bass player and composer Israel “Cachao” Lopez, as well as producer Greg Ladanyi’s latest addition to his résumé, that of Mexican rock group Caifanes.

—the see page 17

Jeff Foxworthy: Filling The Country Comedy Void

With the sales of his album You Might Be A Redneck If... placing him at the #25 spot on the Cash Box Country Albums chart this week, comedian Jeff Foxworthy took a little time off from writing and the road to talk with Cash Box about comedy, country and Carson.

—the see page 19

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NUMBER ONES

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

R&B ALBUM
Boyz II Men
(Motown)

POP ALBUM
Boyz II Men
(Motown)

COUNTRY ALBUM
Not A Moment Too Soon
Tim McGraw
(Gurb)

COUNTRY SINGLE
What The Cowgirls Do
Vince Gill
(MCA)

CONT. CHRISTIAN
Open My Heart
Cheri Keaggy
(Sparrow)

RAP SINGLE
Juicy Unbelievable
The Notorious B.I.G.
(Bad Boy/Arista)

POSITIVE CNTRY
For Pete's Sake
Susie Luchsigner
(Integrity)
ZELNICK IS BMG TOPPER: Strauss Zelnick, current head of Crystal Dynamics interactive software firm out of Palo Alto, CA, has been named president/CEO of Bertelsmann Music Group Entertainment (BMG) of North America. He will be responsible for the BMG record labels Arista, RCA, Zoo and Private Music, distribution, BMG club system, music publishing, interactive, video, kids products and the joint venture labels, film and television interests in the U.S. Zelnick, who joined Crystal in 1993, will remain there until January 1995, at which time he will move to BMG's New York offices.

Zelnick, who served as a term president of 20th Century Fox film studio, is expected to bring BMG into the film and TV business following the lead of other music groups such as MCA, Sony and Warner. At the moment BMG has little business in those areas but have been looking for such a tie-in.

BMG MAKES LOGIC DEAL: In a separate BMG announcement, BMG Distribution and Logic Records have signed a U.S. distribution agreement for Logic's releases, announced Pete Jones, BMG Distribution president and Konrad von Loehneysen, Logic president/CEO. The deal ensures all Logic acts released in the U.S. will be distributed by BMG Distribution, joining Logic artists previously picked up by BMG's labels in the U.S., Dr. Alban and Snap on Arista and Sound Factory on RCD Records label. Logic's roster includes Cosmic Baby, Blake Baxter and the recently signed The Sparks.

GRAMMY'S BACK IN L.A.: The 37th Annual Grammy Awards will return to Los Angeles' Shrine Auditorium March 1, 1995, announced National Academy of Recording Arts & Sciences (NARAS) president/CEO Michael Greene. The announcement came at a news conference hosted by L.A. Mayor Richard Riordan at L.A. City Hall. Riordan and Greene were joined by L.A. Host Committee Co-Chairman Richard Palmeese, MCA Records president.

"We are very gratified this year to have a strong commitment from Mayor Riordan's office and the L.A. Host Committee led by Richard Palmese," commented Greene. "Their energy and support help us ensure that the educational and community-outreach programs associated with the Grammys will continue to benefit the citizens of Los Angeles all year long." 

DUAL CD BARBRA CONCERT: With the tour completed, Barbra—The Concert, recorded live over the four nights at New York's Madison Square Garden, will be released by Columbia Records artist Barbra Streisand as a 2-CD/2-cassette album captured on 27 tracks. It has been produced by Streisand and Jay Landaers.

In addition, a home video and laserdisc version of the concert, produced under the direction of Streisand and filmed closing night at the Arrowhead Pond in Anaheim, CA is also being set for release. The CD, cassette and VHS home video will arrive in stores September 27 while the laserdisc will hit the market October 4.

Tommy LiPuma has been named to the position of President, GRP Records, announced Al Teller, MCA Music Entertainment Group chairman/CEO. LiPuma was previously sr. v.p., A&R, Elektra Records. Former GRP Records president and co-founder Larry Rosen has been named chairman emeritus, GRP Records. GRP co-founder and recording artist Dave Grusin will continue as Creative Consultant for the label. Pictured (l-r): Al Teller; Tommy LiPuma; Zach Horowitz, MCA Music Entertainment Group exec v.p.; and Abe Somer, LiPuma's attorney.

ON THE MOVE

- Davitt Sigerson has been appointed president and chief executive officer of EMI Records (EMI, SBK and Chrysalis Records). Sigerson, reporting directly to Charles Koppelman, chairman and chief executive officer of parent company EMI Records Group North America, joins EMI after three years as president of Polydor Records, U.S., a division of PolyGram. Daniel Glass, former president and CEO of EMI Records, has resigned to pursue other interests.
- Concert industry veteran Alex Hodges has been named senior vice president, MCA Concerts, Inc. The winner of Pollstar's "Talent Buyer Of The Year" award for 1993, Hodges moves to MCA from the Nederlander organization where he was president and head of the West Coast concert service since January 1988. He will join MCA Concerts in late September and will be responsible for the booking of concerts at the Universal Amphitheatre in L.A. and coordination of the talent buying for MCA's eight other venues in North America.
- Motown Records announced the appointment of Mark Kargol to vice president of pop promotion in a restructuring of the department of the legendary label. Kargol, a 15-year industry veteran, was named vice president, pop promotion, West Coast, for EMI in 1989 and from there moved to Jive Records, where he exited as senior director of pop promotion.
- Danny Ostrow has been appointed vice president of promotion for American Recordings. Ostrow served three years as director of national promotion for PLG/Island.
- Lou Plaia has been promoted to the newly created position of director of marketing administration for Atlantic Records. Plaia was most recently senior manager of financial analysis.
- Arista Records has promoted Bill Wilson to manager, artist development. Previously, Wilson was a coordinator for the artist development department at Arista.
- John Schuch has been named senior director of A&R administration for Warner Bros. Records. Schuch joins Warner Bros. from Sony Music, where he served as director of A&R administration, West Coast for nine years.
- Bernice Mitchell has been promoted to manager, artist relations for Arista Records. She was previously coordinator of artist relations.
- Award-winning songwriter, film composer, recording artist and record producer Robert Kraft has been named executive vice president of music at Twentieth Century Fox. Kraft had been vice president of music at Jim Henson Productions, heading the music production and record label Jim Henson Records.
- Fleeting independent record labels Trauma and Acme have merged and forged an agreement with MS Distributing Company for North American distribution. The first release from the bolstered boutique label is the Lightning Seeds' 'Jollification,' which arrived in stores Sept. 13. Joining Trauma are: Jim Martone, most recently vice president of marketing at Hollywood Records, who will serve in a similar role; Joel Wertman will direct radio promotion; Debra Burley was named director of publicity and artist development; and Jackie Holland was tapped as product manager.
- Rondor Music International announced the promotion of Lillian Loe Stoddard to the position of vice president, royalties and copyright. Prior to her current promotion, she was senior director of royalties. She currently serves as treasurer of the California Copyright Conference and is active in the Association of Independent Publishers (A.I.M.P.).
- Joanna Fitzpatrick, former managing director of Gramavision Records, has joined FITZ & CO., a consulting firm for members of the music industry in international distribution, marketing, promotion and management. Rykodisc, who recently purchased Gramavision, will be her first client.
Columbia recording group Corrosion of Conformity treated the staff of Columbia Records to a preview of their debut material Deliverance at a company bash at the uptown N.Y. home of Columbia president Don Jenner. Pictured (l-r): Pepper Keenan, C.O.C. lead vocalist and guitarist; Mike Reno, mgr.; John Inglassia, Col special projects v.p.; Reed Mullin, C.O.C. drummer; Jenner; Mike Worth, sr. v.p.; Mike Dean, C.O.C. bassist; Jay Krugman, East Coast marketing v.p.; Jim Welch, A&R director; Woody Weatherman, C.O.C. guitarist; and Fred Ehrlich, Col v.p./g.m.

VCR ALERT: If you have any soul at all, you’ll want to see and record next month’s PBS showings of the “In Performance At The White House” series. Queen of Soul Aretha Franklin is the featured artist, along with guest Lou Rawls, Les McCann and the Eastern High School Choir of Washington, D.C. The performances were taped last June 20th and will be broadcast beginning Wednesday, October 12th, from 8-9 p.m. on most PBS stations—check local listings.

After President Clinton and the First Lady Hillary Rodham Clinton welcome the performers to the Rose Garden, Aretha opens with “I Just Want To Be Happy” and “You Make Me Feel (Like A Natural Woman).” Rawls, with Les McCann at the keyboards, renders emotional, bluesy versions of “Lift Every Voice And Sing” and “God Bless America.” At one point Aretha welcomes Lou back out and accompanies him on piano for his signature song, “Tobacco Road.” The show closes with the Eastern High School Choir joining Aretha and Lou for a stirring out-chorus of “Tomorrowland” and “Born To Sing The Gospel.”

The show is the third of the “In Performance” series; the first was A Salute To The Newport Jazz Festival, shown on September 12, 1993, and Cabaret, shown on January 5, 1994.

PANASONIC’S (GREENWICH) VILLAGE JAZZ FEST going on this week (Sept. 19-25th). Set for the free opening concert in Washington Square Park: “Two Tenor Madness,” featuring Stanley Turrentine, Eddie Harris, Cedar Walton, David Williams and Billy Higgins, and the PVJF All-Stars, David Sanchez, Nicholas Payton, Abraham Burton, Renee Rosnes, Peter Washington and Greg Hutchinson. More news from week to week.

IN SUPPORT OF RECENT RELEASES: Zero Hour Records group The Cucumbers performed at a private party at Maxwell’s in Hoboken, N.J. on Sept. 9th to celebrate their new release Where We Sleep Tonight... Guitarist/composer John Scofield began national tour on Sept. 3rd in support of his new Blue Note Records release Hand Jive, which also features saxist Eddie Harris. Scofield and group played N.Y.C.’s Blue Note club Sept. 6-11th... Eric Clapton’s national tour of Canada and the U.S. to benefit his new Duck/Reprise album From The Cradle (Oct. 3-Nov. 4th) includes October 8th & 9th dates in the Apple’s Madison Square Garden... Jazz singer/songwriter/guitarist John Pizzarelli and his trio played songs from the new RCA/Novus release New Standards at a promotional appearance at Tower Records in the Trump Tower atrium in mid-town N.Y.C. on Sept. 14th... Superstar Luther Vandross was presented with a plaque commemorating his nine Platinum and double-Platinum Epic albums during a visit to Sony Music headquarters in New York recently. Luther’s truth disc, Songs, is set for release Sept. 20th on Epic/LV Records, and includes the new single “Endless Love,” the duet with Mariah Carey.

By Steve Baltrain

CASH BOX WEST COAST

seen here (iv) preparing for their roles as Oscar Madison and Felix Unger in the updated version of The Odd Couple are Napalm Death frontman Barney Greenway and former Journey lead singer and current solo artist Steve Perry. The strange match occurred when Greenway was in L.A. recently as part of Napalm Death’s first assault on America in three years. It seems Greenway, like all of us, whether we admit it or not, is a fan of Perry’s, and stopped by the studio Perry was working in to say so. No word on any production date, though I, for one, would love to see it.

The place to be the weekend of September 9th was sunny San Diego, CA for the annual Street Scene. The event, which has been hailed as “Bourbon Street West,” lived up to the hype with a great range of sounds emanating from 13 stages in the roped-off Gaslamp Quarter of the town. The two-day-long festival featured over 70 acts, from major sellers to local bands, playing sets of up to an hour and a half.

Maybe the most popular draw was A&M recording artist Sheryl Crow, whose debut album, Tuesday Night Music Club, keeps riding up the charts. The burgeoning star put on a great live show that held fans in the crowded throng through the lesser-known hits as well as her radio smashes. That’s the mark of a strong performer. Also attracting a lot of attention was legendary guitarist Richard Thompson, accompanied only by a stand-up bass. It didn’t matter though, as Thompson’s guitar playing seemed to ring louder throughout the night air than any of the other acts. In typical Thompson fashion, though, he thanked the crowd for choosing to see him, adding that he would’ve gone to one of the other stages. Given the acts he was competing with, particularly Cracker, who headlined the 91X stage, and Keb Mo, the smokin’ blues artist on Epic, it was hard to tell if Thompson was serious or not.

As one of only two stages open to all ages (due to the flow of alcohol in the fenced-off areas), the 91X stage was the weekend’s most popular, drawing numerous fans as soon as local faves The Rugburns, who had a minor hit with the catchy “Hitchhicker Joe,” took to the stage. And the crowd only grew as the names got bigger.

The most impressive aspect of the event was the diversity and the willingness of the fans to sample different sounds. Many college-aged people were seen rockin’ to the bluegrass-based grooves of Buckwheat Zydeco, who had anyone within earshot moving, and all ages were found in line for jazz trumpeter extraordinario Roy Hargrove, who packed ’em in.

It’s obvious why fans, who make the scene every year, keep coming back for more. A great time was had by all, and you just can’t beat the line-up.

SCALPERS’ FAVES: The current hot tickets around L.A. are the just on-sale, completely-sold-out-in-one-day dates for NIN (Nine Inch Nails) at the Universal Amphitheatre in October. Also burning up scalpers’ pockets are tix for Counting Crows upcoming three-night Greek Theatre stand at the end of September, which also vanished in one day. There may not be anybody around hotter than these two diverse acts right now.

However, the single most blazing duet is for Neil Young’s annual Bridge Benefit, to be held again in Mountain View, CA. Joining Young for the charity show on October 1 are Pearl Jam (in their only U.S. appearance this year), Mazzy Star, Tom Petty and Indigo Girls.

OOPS: Last week it was erroneously reported the Violent Femmes were the only band to post two songs in KROQ’s “Flashback 500.” What it should have said was that the Femmes were the only band to place two numbers in the top 10. Apologies to Nirvana, The Cure and all the others who had multiple entries scattered throughout the list.
Boy II Men: B.M.O.C. (Big Men On the Charts)

By Darryl Morden

They scored hits with “Motown-Philly,” “It’s So Hard To Say Goodbye To Yesterday,” “In The Still Of The Night” and, of course, one of the biggest singles in chart history, their #1 “End Of The Road,” confirming their status as the pre-eminant vocal group of the 1990s and picking up the doo-wop torch, Motown tradition and beyond. During the interim between their freshman and sophomore efforts, several vocal groups have risen and fallen on the charts, but with the quick success of their new #1 1 Cash Box Pop and R&B single, “I’ll Make Love To You,” from this week’s #1 Cash Box Pop and R&B album II, Boyz II Men have returned to the head of the class.

The new album finds the group expanding on old styles and trying new ones by working with a number of different producers, including Babyface, his former partner L.A. Reid, Jimmy Jam and Terry Lewis and the team of Tim Kelley and Bob Robinson, yet retaining their trademark four-part harmony sound. “What we wanted to do different was our delivery, as far as what we bring across in the songs,” says group member Nate Morris. “The subject matter is still the same; we’re still talking about love, still expressing our feelings, writing lyrics about relationships. We tried to experiment with different types of things we’ve never done before.”

“You notice songs gradually grow and grow through vocal changes,” Michael S. McClary says, his basso profundo voice rambling through the room. “It’s interesting to watch—as you sing one part, someone takes the next part to the next level and so on:”

The first single is one of two collaborations with Babyface, who was behind “End Of The Road” from the Boomerang soundtrack. “He’s very quiet, with a strict work vibe,” Morris says. “He’s into what he’s working on. He’d ask us to do certain things and ask for our input, how we thought something should go.”

A potential follow-up single is “Water Runs Dry,” taking an acoustic approach similar to Babyface’s own hit, “When Can I See You.” “We were in L.A., over at his house, and he picked up his guitar and played it,” Morris says. “He didn’t have lyrics, but he did have the hook. We were in the studio a couple of weeks later and he played it for us after ‘I’ll Make Love To You,’ and we decided to do it.”

“It’s one of those different types of Boyz II Men songs,” fellow member Shawn Stockman says. “We’ve never sung with acoustic guitars, drums and violins. That’s what we wanted to do, and ‘Water Runs Dry’ is different from what we’ve done in the past. It reminded us of having a somewhat Beatles feel and sound from back then—nice and vintage.”

And the group does, in fact, bravely cover the Beatles—and not just any Beatles song, but the one considered the most covered song in history: “Yesterday...and they chose to sing it a cappella,” “Yesterday” was a song we all sang in high school and were a little more comfortable with that song, believe it or not, because we just got accustomed to singing it,” McClary says. “We didn’t want to put music on it, because we felt if we were going to cover a song like that, we weren’t going to ruin it by putting music on, giving people a chance to criticize it and say we messed it up. That’s why we considered just doing vocals—and did—because that’s our strongest thing.”

“It’s good to have an album that’s well-rounded,” says Boyz II Men’s Wanya Morris. “Some people who’ve come across it feel certain songs should be singles, and we’ll let the people decide. We want to be different, but to still be Boyz II Men. We’re that type of group—we don’t like to follow actual trends going on, we just try to stay a step ahead and do things different that we feel comfortable with and, hopefully, people will listen to it and will be into it like we are.”

Boy II Men arrived several years ago and seemed to open the proverbial floodgates for all the vocal groups that have followed, including Shai, Jodeci and more recently All-4-One. But the group won’t take credit for what they say was already there. “I would say we ‘re-opened’ the door,” Nate Morris says. “Years ago you had the Four Tops, the Temptations and all these other groups. I would say for the younger generation now we have re-opened the door. I wouldn’t say we started a brand-new trend.”

“It could’ve been someone else,” Wanya says. “We just happened to be the first ones of this new era.”

Boyz II Men found Jimmy Jam and Terry Lewis lived up to their creatively raucous reputations. “They’re the coolest brothers in the world,” Wanya Morris says. “It was a great experience. We went to Minneapolis and didn’t know what to expect. We’ve admired their music as long as we can remember. Going into their studio was more of an honor, and they came up with two great songs—‘On Bended Knee’ and ‘All Around The World.’ It wasn’t like work. We would talk for 45 minutes and then record. They were like friends, down-to-earth guys. They made us look at being successful in a whole different light.”

The group find their perspective continues to change. “We’ve seen changes in how we react to things. We’re a lot more knowledgeable, making wiser decisions. I’m not saying we’re ‘Mr. Know-It-Alls’—we don’t think we know everything.”

And what about changes in the Boyz II Men preppy-street look? “It just got a little older,” Wanya says. “The Alexander Vanderpool look will stay with us forever. It’s made its transition from ‘boyz’ to maybe sophomores...like you get your school clothes at the beginning of the year, you wear ‘em all through the year, go through the junior stage and change.”

They’ve also learned a lot touring around and meeting their fans face-to-face, fully accepting their responsibilities as role models. “I don’t really know if it’s a certain obligation to be role models, but basically we consider being role models cool and don’t mind it,” Stockman says. “It’s race to be thought of in that light where kids look up to us. That’s really great, but as far as us having a certain obligation, we’re honestly just being ourselves. This is just something that’s us, and if parents see us as certain role models, that’s fine with us.”

“It’s cool,” Nate says.

“...”
By M.R. Martinez

EastWest recording artist Billy Lawrence, whose debut album for the label (One Might Say) has been acclaimed by many critics, recently sliced 'n diced the audience during a performance at Vibe's Mad. 61 at Barney's Midtown in New York City. A bay of Atlantic Records Group artists showed up to support Lawrence during her performance, including labelmates Sudden Change. Pictured after the show are (l-r): Charice, Katia, Jessie and Linne of Sudden Change; Lawrence; and Cassandra of Sudden Change.

SAMPLES: After four decades of being in the thick of classic R&B, perennial Motown Records act The Temptations finally received a star on the venerable Hollywood Walk of Fame, the 2,034th such distinction bestowed on an entertainment icon. The star was received last week by the current Temptations line-up of Ron Tyson, Al-Hilli Woodson, Theo Peoples, Melvin Franklin and Otis Williams near the intersection of Hollywood Blvd. and Sycamore in front of the Great Western Bank. Motown hopes to bank some sales on release of the group's five-CD box set, Emperor Of Soul, which features the various personnel that have formed the quintet over the past decades... The "Together As One" 27-city tour will be launched Oct. 26 by Capitol Records act Belle & Cece Winans and Perspective Records recording conglomerate Sounds Of Blackness during a performance in Minneapolis. The Winans duo recently released the album Relationship (see review page 13), which makes a local tie-in with Big Brothers/Big Sisters of America during the tour a natural. The 40-member plus Sounds of Blackness will continue with Africa To America: The Journey Of The Drum on this tour... Gasoline Alley/MCA Records act Eve, comprised of Los Angeles natives Mia Ambrester and Edie May Grant, Houstonian Jessica Garland and London-born Gina Gomez, benefit from the experience of master producer David Morales on their debut single "Groove Of Love." One can only imagine what that means. Homegirl Gomez co-produced three tracks and wrote most of the debut album's songs. Wonder why "eve" is spelled in lower case?... "An Evening with Smokey Robinson" at the majestic Cerritos Center for the Performing Arts happens Sept. 24, 30 and Oct. 1, and is a sure bet for wet panties and breakfast in bed.

Chez Wilson was the spot where M.J./Epic recording artists Brownstone performed their newest single "Pass The Lovin'" and other songs from their debut album From The Bottom Up. The Los Angeles-based trio also drew attention because their performance coincided with the celebration of respected silver-screen star Wesley Snipes. Pictured after the performance and during the fete are (l-r): Lamont Boles, head of Epic's black music department; Wanya of Motown recording act Boyz II Men; Mimi of Brownstone; Snipes; and Nicci and Maxie of Brownstone.

CASH BOX SEPTEMBER 24, 1994

THE RHYTHM
By M.R. Martinez

THE RHYME

Al Scratch (second left) from Mercury rap duo Ill Al Scratch and Ruffhouse/Colombia rap act Fugees (Tranzlator Crew) kicked some chill recently at a New York City hip-hop set. Ill Al Scratch is jumpin' large with the second single from their debut album Creep Wit Me, "I'll Take Her." The track features vocals and production from labelmate Brian McKnight.

ROOTS: Roots forged on concrete. It's the best and worse of this music. It's made by a young man admired and reviled (depending on who you talk to). It's Dr. Dre, and the project is being hailed as the precursor to The Chronic. Dre's multi-Platinum bridge to pop stardom, and his work with N.W.A. It's titled Concrete Roots and features the music of D.O.C., The Wreckin' Cru and a phalanx of other artists that helped form the core of West Coast rap's identity.

This album is a tad more than Dre saying "I need-some-props" testimony. This collection does touch the vibe that existed when Santa Monica Blvd. - Hollywood, CA-based Marcola Records was the place that all the indie rap acts went to have their records at the very least pressed. But in many cases these acts were also signed for marketing and promotion that was ineffective. They mixed and mutated into each other's sonic creative stew. This is only one facet of the story about this milieu of West Coast rap music. Creatively, the album is a collector's edition at best, although there are some remixes that include interludes chronicling the upward climb of this Death Row architect. His N.W.A. homeboy, DJ Yella is also present on this record. Leon Haswood's "Anotha 'G' Thang" stands out as prescient work, bringing into a focus a whole style of R&B-sampled rap that became an important part of the work. The rest is like an anachronism, echoes of an era that was not particularly fruitful financially, but did give these young men a sense of the future.

SOUND NIBBLES: Guerilla Funk is the title of the upcoming album by Bay Area-based rapper Paris, whose product will come through the Priority Records pipeline. Helping Paris celebrate the Oct. 4 release at the Club Townsend in Los Angeles were Priority prez Bryan Turner and several colleagues, including DJ Premiere and Guru of Gang Starr and Michael Franti of Spearhead...

Lords of the Underground, the EMI/Pendulum group that courted Gold status with their debut album Here Come The Lords, were recently at the Hit Factory studio in New York City working on their latest collection, Keepers Of The Funk, set for Nov. 1 release. The new album, produced by Marley Marl and K-Def, will yield the single track "The Loc," due out Oct. 11. Pictured standing during the touch-up session are (l-r): Marley Marl; Lord Jazz of the group; Herb Powers, engineer; (seated): Mr. Funke, K-Def and Do-It-All of the group.

TOP 25 RAP SINGLES
CASH BOX • SEPTEMBER 24, 1994

1. JUICY/UNBELIEVABLE
   (Bad Boy/Arista 7-9004) .......................... The Notorious B.I.G. 1 4
2. FLAVA IN YA EAR (Bad Boy 7-9001) ........... Craig Mack 2 6
3. TOOTSEE ROLL (Down Low Rip-it 6911) ....... 69 Boyz 4 13
4. FUNKDAFIED (Go So Def/Chaos/Columbia 77523) ........ Da Brat 3 15
5. I SAW IT CUMMIN' (PMD/RCA 62962) ........ PMD 2 12
6. THIS D.J. (Violator/RCA Island 853 236) ....... Warren G 6 8
7. BOP GUN (ONE NATION) (Priority 53161) ....... Ice Cube 9 8
8. FANTASTIC VOYAGE (Tommy Boy 617) .......... Coolio 5 16
9. NUTTIN' BUT LOVE (Uptown/MCA 54065) ........ Heavy D & The Boyz 8 10
10. AFRO PUFFS (Death Row/Interscope 5759) ........ The Lady Of Rage 10 7
11. BACK IN THE DAY (Giant/Reprise/Warner Bros. 18217) ....... Ahmad 7 18
12. FUNKY Y-2-C (Chaos/Columbia 77481) ........ The Puppets 11 11
13. ROMANTIC CALL (Epic 77624) .................. Patra featuring Yo Yo 14 6

ACTION
(EastWest/SAG 98265) .............................. Terror Fabulous Feat. Nadine Sutherland 15 5
15. TAKE IT EASY (Wicked/Streetwise 20003) .......... Mad Lion 16 10
16. DISTORTION TO STATIC (GQ/Geffen 92724) ........ The Roots 17 2
17. THUGGISH RUGGISH BONE
   (Ruthless/Relativity 5527) ....................... Bone Thugs N Harmony 19 4
18. HIP HOP RIDE (EastWest 98240) .............. Da Youngsta's 20 2
19. WHERE MY HOMIEZ? (Metcalf 858 463) ........ Ill Al Skratch 18 13
20. PLAYAZ CLUB (Chrysalis/EMI 58267) ........ Rappin' 4-Tay DEBUT
21. SOUTHERNPLAYALISTICADILLACMIZUC
   (LaFace/Arista 2-4070) ......................... Outkast 22 11
22. NAPPY HEADS
   (Ruffhouse/Columbia 77431) ........................ Fugees (Tranzlator Crew) 13 15
23. DIARY OF A MADMAN (Geo Street/Island 854 002) ......... Gravediggaz 21 11
24. WRONG SIDE OF DA TRACKS
   (Big Beatz/Motive/AG 88285) ..................... Artifacts 24 4
25. BLACK HAND SIDE (Motown 2249) ................ Queen Latifah 25 5

Rap Single Reviews
By Dr. Bayyan

• PMD: "I Saw It Cumin'" (PMD/RCA 62951).
Parrish Smith is becoming a very adroit producer. Especially when you have to listen for at least three minutes to find the "Funky Worm" sample used on this track that is rhythmic attitude meeting a bass-driven, melodic engine. This is the first single from the highly-anticipated upcoming album, Shade Business.

• GENIUS: "I Gotcha' Back" inspired by the movie Fresh (Loud/RCA 6296).
So what's the big deal? Yes, we reviewed the entire movie-inspired album. And yes, some people found the video to this track offensive[]. But even if this wasn't Wu-Tang Clan-inspired, this track could barely make a ripple on the pond that has spawned the Clan's fresh direction. Relentless beats, straight-up mic play and minimal texture.

• 5 CENT: "Tha Flava" (Rugley 20032).
There's no absence of serious bottom on this track. 5 Cent brings some energetic flavor to his mic flow, and the vocalise accompaniment is tasty. Of the three mixes on this disc, the Extended (Bump It In Ya's) Truks Mix and the funky Dubstrumental Mix show up large and most appealing. Radio airplay for all of these.
REVIEWS

By Steve Balint

Paragraph 1:

DEADEYE DICK: "New Age Girl" [J.Chibana 2322]

The word for the day is novelty. This New Orleans trio has been racking up the charts with the tale of "Mary Moon," the protagonist of this little ditty, which all of us have been hearing for the past year. Any song with a chorus that ends "...she don't eat meat, but she sure the hell knows her bone is aware of its sense of humor. Give a humorous anecdote a catchy hook, something this song has, and it's no surprise the song is taking off. In addition, the bar placed sporadically throughout the tune is way cool.

PARAGRAPH 2:

ATLANTIC STARR: "Everybody's Got Summer" [Arista 2749]

Atlantic Starr's Arista debut finds the group branching out to both the older R&B and the younger hip-hop generation this mid-summer teen jam. The band has heard with the horns, then red 'em in with the bass, before settling in with a loping, lazy groove. Those boomin' over the end of summer will find solace here.

PARAGRAPH 3:

BAHA'Í: "Dancing In The Moonlight" [Big Beat/Atlantic 92876]

The second single from their album, Kalik, shimmers its way into the brain, where it will take over. Predominantly reggae, Baha Men's updated version of the '70s hit throws in some bongo drums and a primitivistic chant that separates it from the other top 40 reggae songs this year. As if that weren't sufficient, there's a dance hook in the undertone that comes to the surface during the rising epiphany. There's no way this song isn't a smash; you can't help but fall in love with it.
TD WATCH: Amy Grant

HIGH DEBUT: Gerald Levert

#1 ALBUM: Boyz II Men

1. Boyz II Men
2. The Lion King
3. Forrest Gump
4. Dookie
5. Smash
6. Candlebox
7. Purple
8. The Sign
9. August & Everything After
10. Regulation... Funk Era
11. Superunknown
12. Seal
13. Tuesday Night Music Club
14. Not a Moment Too Soon
15. Voodoo Lounge
16. Groove on East
17. Natural Born Killers
18. Yes I Am
19. The Jerky Boys 2
20. Live at the Acropolis
21. The Down Spiral
22. All-4-One
23. For Real
24. Changing Faces
25. Reality Bites
26. House of Love AM320
27. Segundo Romance
28. Muse Sick N Hour Mess Age
29. Ag Ain't Nothing But a Number
30. Who I Am
31. Creepin' on Ah Come Up
32. It Takes a Thief
33. We Came Strapped

50. Bust a Nut
51. Cover Girl
52. Dance Naked
53. For the Love of Strange Medicine
54. The Division Bell
55. Get Up on It
56. The Colour of My Love
57. Music Box
58. Picture Perfect Morning
59. The Crow
60. Stoned & Dethroned
61. The Cool in You
62. What a Crying Shame
63. Third Rock from the Sun
64. Born Dead
65. Somethin' Serious
66. Play
67. Stranger Than Fiction
68. New Miserable Experience
69. The Lusking Song (Longest)
70. Nuttin' But Love
71. When Fallen Angels Fly
72. Longing in Their Hearts
73. Thinkin' Problem
74. Same as It Ever Was
75. Throwing Copper
76. Nineteen Ninety Quad
77. Swamp Ophelia
78. Janet
79. The Truth
80. Return to Pooh Corner
81. Heart Soul & a Voice
82. Weezier
83. Superhigh
84. In Utero
85. Passion
86. Ten
87. Natural Ingredients
88. Barney's Favorites Vol. 2
89. 6 Feet Deep
90. Metallica
91. Feelin' Good Train
92. Adventures of Priscilla: Queen of the Desert
93. Under the Influence
94. No Ordinary Man
95. Fumbling Towards Ecstasy
96. Cross of Changes
97. Blackstreet
98. Jar of Flies
99. Woodstock
100. Turn It Upside Down

#2 ALBUM: Soundtrack

1. Beauty and the Beast
2. I Love You
3. Ace
4. Heavy
5. The Odyssey
6. The Sound of Music
7. The Big Lebowski
8. The Nut Job
9. The Lost Boys
10. Flatliners
11. The Battle of Shaker Heights
12. Addams Family Values
13. No Time for Love
14. The Nutty Professor
15. The Lost Boys
16. The Nut Job
17. Flatliners
18. Addams Family Values
19. The Battle of Shaker Heights
20. The Lost Boys

#3 ALBUM: Smashing Pumpkins

1. Smashing Pumpkins
2. Siamese Dream
3. Mellon Collie and the Infinite Sadness
4. TODAY
5. TODAY
6. TODAY
7. TODAY
8. TODAY
9. TODAY
10. TODAY

#4 ALBUM: Soundgarden

1. Superunknown
2. Badmotorfinger
3. King Animal
4. Live at the Astroworld
5. The Day the Music Died
6. Badmotorfinger
7. King Animal
8. Live at the Astroworld
9. The Day the Music Died
10. Badmotorfinger
REVIEWs by Steve Battin

PETER GABRIEL: Secret World Live (Geffen 24722)
Peter Gabriel is one of those select artists who deserves to have everything he does listened to. Thus, a best-of, or in this case live, collection almost has to be brilliant. It is. Comprised primarily of material from So and Us, this two-disc package offers vastly reworked interpretations of Gabriel’s signature hits including “Stabghammer,” “Digging In The Dirt” and an eleven-minute-plus version of “In Your Eyes” that closes the album. The new life fused into these songs stems from the world-beat flavor that Gabriel has used increasingly with each tour. The best of the best include “Across The River,” previously unavailable in the States, “Don’t Give Up,” which gives vocalist Paula Cole a chance to shine singing Kate Bush’s original part, and “Come Talk To Me,” the opening number.

THEM THEY MIGHT BE GIANTS: John Henry (Elektra 61654)
The sixteen full-length album from this quirky duo finds them straying so far off the beaten path, they actually find their way back to the highway. Aided for the first time in the studio by the percussion section they introduced live in 1992, the result is a fuller sound than ever before, but no less eccentric. Though the 20 songs on the album sometimes veer to the poppy, the quote from Allen Ginsberg’s poem “howl” that opens “I Should Be Allowed To Think” proves this is the same band They Might Be Giants colleagues have loved for years.

MOE TUCKER: Dogs Under Stress (Sky 3103)
Somewhere, even with the Velvet Underground reunion tour going on last year, the Velvet’s drummer found time to record a new album. A hangover of her old bandmates is in evidence on this album, which is steeped in the classic Velvet’s sound. In other words, if you love the Velvet Underground (and those days, who doesn’t?), you’ll definitely groove on this. Plus, this is a chance for all those new Velvet fans who slighted the band the first time around to redeem themselves by not ignoring this one. “I’ve Seen Into Your Soul” especially stands out.

VARIOUS ARTISTS: You Got Lucky: A Tribute To Tom Petty (Backyard 75450)
Yes, it’s true...another one. Fortunately, Tom Petty has some damn good songs and there are adventurersome takes here, rather than the boring tried-and-true route. Made up of largely underground or unsigned bands, this compilation marks the debut of Scott Brothers’ new alternative label. Fittingly, the winning band, Neartic, does a version of “Even The Losers.” They end the song with a smoldering distortion fest. Also of note is “Southern Accents” from Dexter Metraphor.

LIGHTNING SEEDS: Jolification (Trauma 71008)
Here’s some pleasantly techno-driven pop that screams summer, ice cream and any other happy thought you can think of (though it probably won’t make you fly). There’s an early ’80s feel to this English band’s sound that brings to mind O.M.D., among others, which is certainly not a bad thing. Among the standout tunes are “Lucky You” (the first single), the aptly-titled opener “Perfect” and the infectious “Feeling Lazy.”

BLOODLINE: Bloodline (EMI Records 30060)
Bloodline is an appropriate title for this quintet, who have relations to Robby Krieger of the Doors and Miles Davis, among others. However, the heart of this band’s authentic blues/rock sound is lead guitarist “Smokin’ Joe” Bonamassa, who lives up to his moniker at the tender age of 17. A touch of funk and an abundance of Southern rock find their way into these 12 songs, but it’s the opening blues-guitar riff of “Stone Cold Hearted” that sets the tone for this album.

PICKS OF THE WEEK

ERIC CLAPTON: From The Cradle (Duck/Reprise 45735)
What is there to say? It’s Eric Clapton playing the blues. The guitar guru follows-up his massive Unplugged success with an all-blues collection of covers that pays tribute to Clapton’s heroes, including Muddy Waters, Robert Johnson and Lowell Fulson. There are no overdues, no pop tunes, no ballads...just Clapton being true to what made him a living legend. Can you ask for anything more? After one listen to this his-tering record, you think you’ll agree the answer is ‘no.”

SINEAD O’CONNOR: Universal Mother (Ensign/Chrysalis 30549)
Put aside all the distractions and think back to the first time you heard “Nothing Compares To U.” And that was but a mere footnote to the greatness that was I Do Not Want What I Have Not Got. In an era of pop from computers and Wonder Bread punk, any release from O’Connor should be viewed as a blessing. She brings passion and ambition to her work, two qualities music desperately needs. Granted, sometimes she misfires, like with the pseudo-rap number “Famine” about the supposed falseness of the Irish famine. But when she hits, which she does more often than not on this 13-song collection, few artists ring as true. Her best moments here come from the more personal confessional songs, such as the hushed whisper of “My Darling Child” and the stunning conclusion, “Thank You For Hearing Me.” The inspired use of string instruments furthers the emotional impact. Also of note, a cover of Nirvana’s “All Apologies” and the first single, “Fire On Babylon.”
WET WET WET...too much love all around?

ITC LOOKING GOOD: This year’s In The City convention looks set to top last year’s total of 1,500 delegates. The convention takes place from Saturday 17th-21st Sept.

PHONOGRAM VICTORY: Phonogram are claiming victory in their case with American Recordings following a demand from U.S. Federal court that American amend the claims of fraud in its $1.4 million lawsuit with Phonogram. American dismiss the development as “a technical glitch” and say that they will re-introduce the claim of fraud.

SONY MINIDISC CAMPAIGN: Sony is launching its first MiniDisc terrestrial TV campaign as the battle increases between the rival Philips format DCC. The campaign will be run on Channel Four and ITV as well as satellite/cable stations MTV, UK Gold and Sky Sports.

WARNERS JOIN EROS: Warner Music has become the sixth record company to sign up to the electronic ordering computer network Eros. Warner is expected to come on-line with the system before Christmas after concluding a deal with Eros operator BAT&T EasyLink last week.

PRS LEGAL BATTLE: PRS (Performing Rights Society) has launched legal proceedings against the computer consultancy which managed the disastrous PROMS computer project. A new probe by a team of specialist information technology lawyers blame the company LBMS for the collapse of the £1 million system.

MTV/VPL DISPUTE: Tom Freston, worldwide chairman of MTV, has launched a fierce attack on VPL, the U.K. body which collects video performance royalties for record companies. Freston claims that VPL are acting as a “cartel” and has priced music off U.K. television screens.

THE SUCR-IT-AND-SEE SYSTEM: All five major record companies have agreed to supply music for a new telephone service which will give customers the chance to sample new releases. Information Services Interactive Systems (ISIS) says it will be able to make more than 500 albums available on the TrackLine service, which will be unveiled at “Live 94” at London’s O2’s Court on September 20-25.

CODE BLUE ALLIES WITH ATLANTIC: Code Blue, the recently established U.K.-based blues label, is set to make its American debut via an alliance with Atlantic Records. The label is readying two releases for October: I’m The Man by singer/guitarist Sherman Robertson for October 4th; and The Blues Soul Of Jay Owens, October 18.

U.K. SINGLES CHART: Congratulations to MCA for a long-awaited change at the top. #1 this week and the highest entry is Whigfield’s “Saturday Night.” Wet Wet Wet’s “Love Is All Around” is #2. New in at #3, “Endless Love” by Luther Vandross & Mariah Carey. Slipping down two places to #4 is Kylie Minogue’s “Confide In Me.” This week’s highest climber, up four places to #5, is “The Rhythm Of The Night” from Corona. #6 is Boyz II Men’s “I’ll Make Love To You.” “7 Seconds” from Youssou drops down to #7 this week. “Compliments On Your Kiss” by Red Dragon is at #8. Another new arrival at #9 is R.E.M.’s “What’s The Frequency, Kenneth?” And #10 is “Incredible” from M-Beat.

U.K. ALBUM CHART: The new #1 is The Three Tenors In Concert 1994. #2 is Definitely Maybe by Oasis. Wet Wet Wet are at #3 with End Of Part One. #4 is Cyndi Lauper’s 12 Deadly Cyns, And Then Some. PartLife from Blue climbs back up to #5. At #6, Elvis Presley’s The Essential Collection. Highest entry at #7 is File Under: Easy Listening from Sugar. #8 is Always & Forever from Eternal. New in at #9 is Have A Little Faith from Joe Cocker. #10 is Music For A Jilted Generation from The Prodigy. Highest climber this week is at #21, One Woman from Diana Ross.

U.K. MUSIC VIDEO CHART: #1 for a second week is Carreras, Domingo & Pavarotti’s In Concert 1994. At #2, Take That’s Everything Changes. New in at #3 is Peter Gabriel’s Secret World Live. #4 and this week’s highest entry is Bjork’s Vessel. New in at #5: Iron Maiden’s Raising Hell. Joe Longthorne Live drops to #6. Wet Wet Wet’s Greatest Hits is at #7. #8, Bill Whelan’s The River Dance For Rwanda. Queen are in at #9 with Live In Budapest. At #10 is Elvis Presley’s This Is Elvis. And the highest climber is at #17, Tina Turner’s Private Dancer Live.

THE U.K. TOP 10 RENTAL VIDEOS
1. Malice (PolyGram)
2. The Three Musketeers (Buena Vista)
3. Mother’s Boys (Guild)
4. A Perfect World (Warner Home Video)
5. Free Willy (Warner Home Video)
6. Wayne’s World (CIC)
7. Demolition Man (Warner Home Video)
8. Tombstone (Ent In Video)
9. Aladdin (Buena Vista)
10. House Of Spirits (Ent In Video)

—courtesy Titles Video, for the week ending September 17, 1994.
Feature

“Lonesome Dove,” The Spirit Continues

By John Goff

THERE IS A SPIRIT that leaps off the opening page of Larry McMurtry’s literary masterpiece Lonesome Dove and never lets up to the end. It’s ingrained in the courage, outlook and ironic life stance his characters approach their situations and world with. Spirit. Dignity. Integrity.

Certainly it had to be daunting to take on the task of translating all that to the screen. Executive producer Suzanne de Passe did it the only way bringing the Pulitzer Prize-winning novel to the screen could have been done today and retain those elements—Mini-Series. The success of that spawned a sequel and the popularity of that has now brought on a series.

Ms. de Passe, co-executive producer Robert Halmi, Jr. of RHI and Keith Samples, president/CEO of Rysher Entertainment hosted a press conference at, appropriately enough, the Gene Autry Western Heritage Museum to announce this month’s debut of the weekly syndicated show.

The bridge from the original to the series is the character of Nevet (Dobbs) Call, in the performing persona of Scott Bairstow.

While a great deal of the success of the original Lonesome Dove, both novel and Mini Series—as well as the dignity, integrity and spirit—stemmed from the two aged rangers Woodrow F. Call and Augustus McCrae, “Lonesome Dove: The Series” is sketching for the coveted youth demographic with Bairstow and other regulars Eric McCormack, Christianne Hirt and Paul Johansson with Diahann Carroll and Paul Le Mat reaching for a more mature segment. The “spirits” of the rangers are being brought in and kept alive through the use of some of the cream of Hollywood’s Western character actors as Guest Stars such as Dennis Weaver, Robert Culp, George Kennedy, Graham Greene, Jack Elam, Gordon Tootoosis (out of Canada) and Billy Dee Williams, some of whom will return as recurring characters.

Kennedy, Weaver, Culp, Williams and Tootoosis made appearances at the press conference, and an interesting recurring theme running through each performer’s talk, young and mature, aside from spirit, was the “integrity” with which de Passe, Halmi and all concerned with the series are apparently investing it with. Culp likened the experience to the early days of TV Westerns when everyone pulled together to make something “special and unique”—his early ‘Trackdown’ series is considered one of the classics—with a “what can we do to make it better” attitude and an “air of creativity” being encouraged on set, something missing in today’s factories. Oscar-winner Kennedy praised his acceptance of the role of the hanging Judge J.T. “Rope” Calder in the series on the previous success of the original and told de Passe in response to her introduction of him, “You didn’t entice me [to take the role], I was waiting in line.”

Which says something about the lure of the material, the draw of Lonesome Dove. Mention Lonesome Dove to any area of Creativity in town and eyes light up, they want to be a part of it in almost any form. Such is the “Spirit” of it that it carries down.

De Passe is not blind to the fact that creating “epic” quality on a weekly basis is something of an uphill battle. During her remarks she admitted asking herself the question on most minds, “How do you get ‘epic sweep’ every week?” She stopped short of apologizing for a lessening of quality at some point in the future. It is a fact that has faced every series ever made and awareness of that fact is healthy. That awareness should protect against an early loosening of quality. “Lonesome Dove” has an inherent high quality which all creative arenas must recognize and strive for from the outset.

Keith Samples, president/CEO of Rysher Entertainment, series distributor, reported that the station line-up at present totals 190 stations across the U.S. Undoubtedly, more will pick it up in the very near future.

They’re looking for that audience which “Star Trek: The Next Generation” is leaving behind for the movie theatres. From the final frontier back to the old frontier is a quantum leap, but if there’s a project with the spirit and courage able enough to do it, the odds would be on “Lonesome Dove.”

TV Review

HBO’s Burning Season Is Powerful True Drama

By John Goff

LAST YEAR HBO GAVE US And The Band Played On which chronicled the history of AIDS. This year it’s the life of a man who struggled in obscurity to protect the Amazon rain forests in South America.

There are parallels in both stories which pick up the intransigence in Man toward both his fellows and our living environment, and in both instances the driving force of negative action comes down to two things: ego and greed.

The fact that both these stories turned up ultimately on HBO—cable TV—also points up another interesting fact: the continuing maturation in quality of Cable and the continuous regression of some of Network TV. Network goes into feeding frenzies over tabloid subjects such as the Bobbitts, Buttafouco and Fisher, Harding and Kerrigan, Menendez, Simpson, feeds off itself; duelling Roseanne bios, while rejecting Band and The Burning Season; subjects which could make a great difference in many lives.

At any rate, The Burning Season, a John Frankenheimer Film for HBO Pictures which debuted September 17, is a powerful and moving look at the destruction of the Amazon rain forests, which ultimately affects the entire world, and one man who attempted to stop it and got killed for his efforts.

Chico Mendes was a labor leader in South America dedicated to halting the destruction of the rain forests for the infestation of cattle in the name of “Progress,” which was/is being promoted by major monetary concerns more concerned with immediate gratification of spending power than long-term effects of peace and safety. Mendes, like the organizer before him, was assassinated. The Burning Season is his story but one which affects everyone.

Frankenheimer, who just picked up an Emmy for his direction HBO’s Against The Wall, has always taken on powerful and not necessarily popular subjects dating back to his early days in live television of the ’50s—the original “Days Of Wine And Roses”—to classic feature films The Manchurian Candidate and Seven Days In May. In his hands Mendes’ story, his plight and the plight of us all takes on meaning while entertaining. Frankenheimer’s work with actors brings out their highest performance level and he keeps photographer John R. Leonetti on his toes with an almost continually moving Steadicam which adds urgency to the film.

The script, by William Mastrosimone and Michael Tolkin and Ron Hutchinson, from a story by Mastrosimone, is based in part on the book The Burning Season by Andrew Revkin. It is a solid dramatization of a, largely, chronological fact story, necessarily combining some characters, sweetening others as dramatic devices for the screen and is very effective.

Raul Julia as Mendes turns in a passionate performance, though an emaciated appearance often takes away from the strength the character of Mendes needs to project. From the first moment we see him we know he is doomed to die, which is a slightly dangerous foreshadowing, since we know that even beforehand. Edward James Olmos as Wilson Pinheiro, the man who passes the torch of leadership on to Mendes, is robust, passionate and full of life. Somehow there is more shock when he is killed on a purely energetic basis, though we know, too, that that is going to occur. Esai Morales offers strong support while he continues searching for a break-out role. Luis Guzman, Nigel Havers, Sonia Braga and Kamala Dawson also give strong support.

Frankenheimer also co-produced with Thomas M. Hammel. David Puttman executive produced.
JAZZ

Jazz Reviews
By M.R. Martinez


It's clear that Freeman is reaching out for a more diverse audience with release of this mellifluous album that combines soul, groove, rock sensibilities, ethereal musings and funk into a sonic goulash that invigorates and soothes. Freeman is tasty in both acoustic and electric settings, and his backing band seems to flow through his channel with ease. Guest vocalist Jeffrey Osbourne and saxophonist Kirk Whalum shine on a cover of The Spinners’ "I'll Be Around" and Whalum also shows up strong on the track "Principles Of Desire." "Til We're Together Again" is a lazy, yet attractive tune.


Since the success of his previous album Promenade, White has developed a sense for what his following really likes. The NA/C audience that made his previous work a hit should like the collection of classic tracks like "Could It Be I'm Falling In Love" (featuring sax work by Sam Riney), "Never Gonna Give You Up" (featuring sax playing by Boney James), "Let's Stay Together," "My Cherie Amour" and "How Deep Is Your Love." For many in this audience these ageless compositions will be a new discovery. For those familiar with the songs, it's a breezy gust of fresh air.


A remarkable drama evident throughout this album is underscored by the two opening tracks of this unique collection. Completely with an excerpt from the Underground Man, the cacophony of "Montage 1" is like articulated gang warfare between instruments. But the second track, "Imitation Of A Kiss" featuring Jimmy Scott, is a marvelous slice of introspective jazz mixed with soul-bared confession. And so it goes with much of this music. Guest vocalist like Mavis Staples and Deborah Harry provide a broad range of interpretive possibilities, and such potential is largely delivered.


This is unmistakably blues. But there's an undercurrent of improvisational flow throughout. Benoit is a talented guitarist. But he is generous in the spaciousness granted his capable sidemen. "Time And Time Again" combines this giddyup blues vibe with barroom rock sensibilities; "Cherry Tree Blues" is that sad I've been-done-wrong story that has to be on every blues album; and "Somehow" is the forlorn please baby-come-back tune (performed acoustically with visceral verve). This is working man's jazz.

Jazz Notes

THE LOS ANGELES JAZZ SOCIETY's "12th Annual Jazz Tribute and Awards Concert" is set for Oct. 9 at the Biltmore Bowl of the Biltmore Hotel in downtown Los Angeles. The program, sponsored this year by Crown Royal, will honor Benny Carter (Jazz Tribute Honoree), Lalo Schifrin (Composer/Arranger Award), Red Norvo (Lifetime Achievement Award), Ernie Andrews (Jazz Vocalist), journalist Zan Stewart (Jazz Communicator), Vicki Pedrini (Teri Merrill Aarons Founders) and Donald Vega (Shelly Manne Memorial New Talent). Schifrin, Andrews and Vega also will perform during the evening and will be joined by a skyline of talent including Buddy Collette, Teddy Edwards, Sherman Ferguson, Peter Christlieb, Harold Land, Roy McCurdy, Herman Riley, Andy Simpkins, Gerald "Wig" Wiggins, Ricky Woodard and many others.

TOP 25 JAZZ ALBUMS

1  AFTER THE STORM (Mosaic/Motown 0301) .................. Norman Brown 1  8
2  A HOME FAR AWAY (GRP 9780) .................. George Howard 3  2
3  BREATHLESS (Arista 18646) .................. Kenny G 2  62
4  HEARSAY (Elektra 61625) .................. David Sanborn 4  6
5  COMMON GROUND (Blue Note/Capitol 89297) .................. Everette Harp 6  4
6  TENDERNESS (Reprise/Warner Bros. 45-022) .................. Al Jarreau 5  7
7  UNDERCOVER (Verve Forecast/Verve 523 356) .................. Art Porter 7  2
8  MOVE (Warner Bros. 45596) .................. Earl Klugh 10  5
9  SAX BY THE FIRE (GTS 34573) .................. John Tesh Project 9  9
10  BACKBONE (Warner Bros. 45611) .................. Boney James 11  6
11  SAHARA (GRP/GRT 9781) .................. Russ Freeman & The Rippingtons DEBUT
12  POSITIVITY (Verve Forecast/Verve 522 036) .................. Incognito 13  2
13  SMOOTH (Atlantic 52552) .................. Gerald Albright 8  11
14  HARDCASTLE (JVC 2003) .................. Paul Hardcastle 15  11
15  LIVE AT THE GREEK (Epic 57506) .................. Stanley Clarke And Friends 12  4
16  SPIRITS (TVT 410) .................. Gil Scott-Heron 14  9
17  DOLL (Valle Cat/Unity 77716) .................. Keiko Matsui 17  3
18  RESTLESS (Warner Bros. 45536) .................. Bob James 18  14
19  RHYTHM STORIES (Atlantic/AG 82950) .................. Bobby Lyle 21  2
20  LOVE, NANCY (Columbia 57425) .................. Nancy Wilson 20  9
21  THE QUIET REVOLUTION (4th & Broadway/Island 444600) .................. Ronny Jordan 19  16
22  BETWEEN THE SHEETS (Warner Bros. 45340) .................. Fourplay 22  21
23  LUCKY MAN (Capitol 98852) .................. Dave Koz 23  29
24  THE BENOIT/FREEMAN PROJECT (GRP 9739) .................. The Benoit/Freeman Project 16  14
25  SAX-AGO-GO (RCA 62428) .................. Candy Dulfer 24  16

CASH BOX • SEPTEMBER 24, 1994 16
THE LATIN LOWDOWN

By Hector Resendez

ABOUT A YEAR OR SO AGO, popular actor Andy Garcia made a documentary film concert, Cachao... Como Su Rito No Hay Dos ("Like His Rhythm There Is No Other"), which is currently available through Epic Music Video. He claimed it was the most expensive home video he ever put together. For music lovers of Afro-Cuban culture and tradition, the film signified a unique opportunity to take an intimate look at legendary bass player and prolific composer Israel Lopez "Cachao." With the recent release of the album, Cachao: Master Sessions: Volume I (Crescent Moon/Epic), fans are offered the chance to rekindle memories of the film. Newcomers will have to simply enjoy the music.

The project marks the most anticipated work of its kind. With four songs taken from the widely acclaimed film, Garcia presents eight additional selections by Cachao. Just one more "Salsa" album, you say? Despite popular belief, "Salsa" music is not a new music (and technically not really a rhythm or dance either). This album is straight-ahead Afro-Cuban music, the essential roots of "Salsa" stemming back to Colonial America and beyond with European and African influences. Retailers would do well in playing this album in their stores. Public reaction would be quite surprising. A recent survey by public radio station KPFA in Berkeley found that a greater percentage of non-Latinos identified more with Afro-Cuban music than with any other type of Latin American form including the Brazilian samba.

The opening danza "Al Fin Te Vi" preaches 18th century Cuban sensibilities, while the danzones "Isora Club" and "Club Social de Mariano" takes one back to the point where the chi-chu-cha and mambo were born. Add the haunting "Mi Guajira," the rip-roaring mambo and gut-wrenching "El Son No Ha Muerto," topped with classic descargas/fans sessions like "Luvia, Viento y Cans" and "Descarga Cachao" and you have one incredible collectible recording.

Produced by Garcia and with Cachao as musical director, this project boasts of some extraordinary talent in the Latin jazz and salsa world. Here are but a few: Paquito D'Rivera, Nelson Gonzalez, Felo Barrio, Orestes Vilato, Alfredo Valdes, Jr., Nestor Torres, Chocolate Armenteros, Francisco Aquabella and Justo Almario.

WHAT DO FLEETWOOD MAC, Don Henley, Jackson Browne, Elton John, Linda Ronstadt, The Jacksons, Madonna, Dolly Parton, Toto and a Mexican rock group like Caifanes have in common? They've all shared the same producer.

Greg Ladanyi is a Los Angeles-based producer/recording engineer who has had a name synonymous with hit records. He has either produced and/or recorded and mixed numerous multi-Platinum, Gold and Grammy Award-winning records with sales in excess of 27 million units. Over his noted career in the studio, Ladanyi has worked with the biggest names in rock. Cash Box asked the self-taught professional as to how he became involved with rock en Español: "I was first approached by Caifanes' manager, Luis Reyes, through my manager Tom Trump of the Steve Mayer Company." "I am not sure," says Ladanyi. He then met with Saul Hernandez, the group's vocalist. When Caifanes returned to London, a second meeting led to an agreement to work together on the group's latest album, El Nervio Del Volcan.

"The album was pre-produced in Mexico, where I made suggestions to slightly change the arrangements. We worked very close in a really quick amount of time. The album has a great twang and has a little bit for everyone. The melodies are powerful, ranging from acoustic to rock. If the album is given enough of an opportunity to be heard on radio [in the U.S.A.], it will have a good chance to cross-over.

"Ladanyi recognizes that language may prove to be the biggest hurdle to overcome. The lyrics are slated to be printed in English so as to encourage non-Spanish-speaking consumers to buy the product. Ladanyi expresses a deep desire to work with Caifanes again. "All three musicians are great," he says. "They are much like working with musicians here. They know what they are doing and they know how to play."

Tour dates for Caifanes include the Universal Amphitheatre in L.A. on October 13th. Additional dates are to be announced. Their video on MTV Latino moved recently from the #2 spot to #1.

LUPITA D'ALESSIO: Desde Mi Libertad (Sony Latin 81375). Produced: Mariano Perez Bautista. D'Alessio has been regaining a great deal of popularity with the single release "O Tu O Nada" from her latest album. With the album's theme song, as well as "Hombre de Luz" and "Dia a Dia," there is a marked departure from this singer's usual harsh viewpoint of relationships. One refreshing thought is that whatever D'Alessio may choose to perform, she offers it from deep within the heart.

DANNY RIVERA: Las Canas Del Amor (Sony Latin 81336). Producers: Danny Rivera and Eduardo Reyes.

Danny Rivera has compiled a fantastic selection of songs to celebrate the many faces of love. The veteran Puerto Rican vocalist has produced a classic, internationally appealing assortment of popular and new romantic ballads. An important ingredient is the contribution by album coordinator Nelson Gonzalez on tres. Rivera's vocals are strong yet passionate.


This is the latest album from Mexico's top rock group Caifanes. The product went Gold in Mexico within the first 24 hours of its release and hit Platinum soon after. In the States, it is quickly becoming the biggest-selling record of its kind, easily surpassing all previous albums sales records.

PICK OF THE WEEK


The album features four songs taken from the concert documentary film by Garcia as well as eight other selections. Credited with the creation of the "Mambo" over four to five decades ago, Cachao has kept up with the times. He played on the Miami Sound Machine's hit "Conga" in addition to Gloria Estefan's album Mi Tierra. This product is a publicist's dream! It reaches across a multitude of generations. Who hasn't heard of danzas, danzones, guajiras, sones, mambo or descargas (jam sessions)? Whether Generation X, Y or Z, this album is a collectible work by a giant master.
Bonnie Raitt

By Steve Balin

HOLLYWOOD BOWL, HOLLYWOOD, CA—Rarely has a show of arena size radiated as much warmth as Bonnie Raitt’s triumphant homecoming did. Not quite a concert as much as a family reunion, the majority of the glow came from Raitt’s easy-going charm and genuine humility. It is that humility, coupled with her resilience, that’s made her the darling of the music world since her Grammy sweep five years ago. Once the secret of critics and a large cult audience, Raitt has brought her sincerity along for the ride during her move up to superstar/celebrity status.

Throughout her 90-minute set, everyone’s favorite red-head praised songwriters and musicians alike, and even apologized for going “head-to-head” with the Long Beach Blues Festival. She then dedicated a song to everyone performing there. When Raitt came back for her first encore, she introduced Richard Thompson’s moving “Dimming Of The Day” by saying how much she wanted everyone else to be exposed to Thompson’s music. She prefaced that by commenting on Linda Thompson’s near perfect vocals on the song and how she’d always been reluctant to attempt “Dimming Of The Day.” As was the case with all of the covers she performed, including The Fabulous Thunderbirds’ “I Believe I’m In Love!” and two numbers from John Hiatt, who provided her with a huge hit in “Thing Called Love” (one of her encores at the Bowl), Raitt needn’t have worried. Her version of the Thompson song showed the interpreting skill that has helped her become so admired.

Adding to the family reunion aura was the constant flow of performers joining her on stage, including Jackson Browne for a moving rendition of “Make Me An Angel.” Also making an appearance during the evening was opening act Bruce Hornsby. The multi-talented keyboard player accompanied Raitt on her heartbreaking hit, “I Can’t Make You Love Me.” However nothing quite encapsulated the fairy-tale aspect of Raitt’s success like the two numbers she performed with her father, Broadway star John Raitt, to wrap-up the second encore.

For a long time, the two were very publicly estranged, which is but a portion of what’s made Raitt so sympathetic. It was with these circumstances in mind that the audience of over 15,000 became so enraptured in their duets of “Hey There” and “Okalhoma,” the song that launched the elder Raitt to stardom. The vaudevillian versions of the numbers were hokey (and that’s being kind), but that’s a minor offense easily pardoned in the afterglow of the celebration.

Surfrider Foundation and Surfdog Productions, the official Music Liaison for the U.S. Open Of Surfing, recently presented Reprise Records recording artist Chris Isaak, himself a surfer, with a custom-shaped and personalized surfboard. Isaak performed a special benefit show for the foundation to a packed house at the Hardrock Cafe in Huntington Beach, CA. Pictured (l-r): Gary Briggs, Reprise Records promotion director; Dave Kaplan of Surfdog Productions; Warner Bros. A&R vp. Roberta Peterson; Isaak; and Pierce Flynn of the Surfrider Foundation.

EastWest recording artist Cindy Mizelle, whose self-titled debut album is already receiving kudos for her incredible voice and lovely R&B/pop melodies, is shown here with label president Sylvia Rhone and Mercury recording artist Brian McKnight at the annual International African American Music Seminar in Washington, D.C. Mizelle, who sang back-up for the likes of the Rolling Stones, Luther Vandross, Mariah Carey, Aretha Franklin and a host of others, did her first solo performance at the convention.

The Mother Hips, deemed “the most popular band in Chico, CA” by the Los Angeles Times, recently signed to American Recordings, which plans to re-release the “neo-psychedelic folk-rock” group’s self-produced/self-distributed debut, Back To The Grotto, this fall with a brand new recording to follow in early 1995. The band recently played an invitation-only showcase for their new label at the Viper Room and stood around on the Sunset Strip to have this picture taken (l-r): Paul Hoaglin, friend of the band; Mother Hips’ Greg Loacono; Rob Kasino, American Recordings; Isaac Parsons of the Mother Hips; American Recordings’ Mark Di Dia; band manager Billy Cohen; and band member Tim Bluhm. Absent: Johnny Depp (photo available through N.Y.P.D.).
Jeff Foxworthy: Filling The Country Comedy Void

By Richard McVey

COMEDIAN JEFF FOXWORTHY is best known for his spoofs on something he’s very familiar with—rednecks. Growing up in Georgia provided more than an ample understanding of the subject that has become his trademark and launched his career to new heights. In addition to selling well over 200,000 copies of his comedy album You Might Be A Redneck If... and holding the #25 spot on the Cash Box Country Album Chart, Foxworthy has a comedy/music video in medium rotation on CMT, has penned six books, numerous appearances on “The Tonight Show” and two Showtime specials under his belt and consistently sells out 2,500-plus seat venues—and all of this from a guy who was a computer engineer with IBM 10 years earlier. Cash Box spoke with Foxworthy about his appeal to country music audiences, how he was able to sell out Fox Theater in Atlanta and a possible career in television and movies....

Cash Box: When you go to a city for a concert, I hear that you use only country radio stations to publicize your concerts. Why is that?

Foxworthy: I guess for a couple of reasons. First, it’s my audience. I found that out early on. They’d have me open for some rock ‘n’ roll bands and it just never seemed to work. And then the first country one I opened up for was Emmylou Harris and it was like: “God, this is for the same people I’m shooting for.” Then from there, I opened up for Garth [Brooks] and Vince Gill, The Judds and Eddie Rabbit. Every time it was my crowd.

Weren’t you worried at first that maybe some of the people you were making fun of were in the crowd?—especially with the stereotypes associated with a country concert?

I had kind of found through the years doing the redneck stuff that rednecks liked it better than anyone else. And what had happened with country music was, like, in the last seven or eight years, the performers had gotten younger, the audience had gotten younger, but there weren’t any younger comics. You had Jerry Clower, Minnie Pearl and Shotgun Red—and then you had people listening that were 20 years old. So I think there was a void there for somebody to step into. I never started out thinking, “I’m going to fill that void.” It just kind of evolved into that. For me, there’s not a country crowd in the world that I would even hesitate to go out in front of.

You sell out a lot of the bigger venues, 2,500-seaters and larger. When in your career did that start happening?

Really the first place it happened was in my home town of Atlanta. I kept going back there and doing the comedy clubs and they kept adding shows. It got to the point—the last time I worked The Punch Line there, where I started out—that I did three shows Friday, five Saturday, and three Sunday. So I did 11 shows in three nights and we were starting shows at 5:00 in the afternoon. I was saying to myself, “There’s got to be another way. This is ludicrous.” So somebody suggested, “What about the Fox Theater?” I thought, “Well—well—we’re going to sell 60 tickets there.” We put them on sale and we sold out The Fox in, like, a week. That was 4,500 seats and I was, like, “Good lord!”

It really seemed to kind of coincide with the album coming out. I did the album, I did the other book and I did a second Showtime special and just all of a sudden, everywhere we went, we were selling out civic centers and municipal auditoriums. It’s so fun for me because it got to the point that we had to really cut the shows down in the comedy clubs because we were doing so many shows and I was down to 45 minutes a show. During the concerts, I’m getting to do two hours, which I like. If I’m up there, I want to stay up there as long as the audience is with it.

You’ve sold well over 200,000 copies of You Might Be A Redneck If... Who approached you with the idea?

Somebody from Warner Bros. had seen me in Atlanta. They approached my manager about it and he asked me. Normally the way to tell if something is going to work really well is to ask me about it and if I’m against it then it’s probably going to work really well—that’s my business sense. But when my manager approached me about it I said, “Nobody buys comedy records.” And honestly I thought, “We might sell 500 of them.” It’s gone beyond anything I’ve expected and I think anything that Warner Bros. expected. I know when we first talked to them about it I think they thought 100,000 copies would be wonderful. But it just keeps on marching.

Are they pushing you to get something else out now?

Well, we just released a single and a video to accompany it called the “Redneck Stomp.” It’s on CMT and somebody called me and said they heard it on the radio and they’re playing it as a single. We’re talking to Warner Bros. about doing another comedy album, but my feeling is that I don’t want to rush it at this point—as long as this is doing well.

As with most successful comics, the pull seems to naturally follow to television or the movies. Have you thought about that?

I keep dabbling with it. I’ve got a deal to develop a show now, and if it went it would be fine, but if it doesn’t, I’m real happy. It seems like it’s a lot harder road. I just find that the people I deal with in the book business are so easy to get along with and the people at Warner Bros. are so understanding, but then you sit down with network television people and it’s just like beating your head against the wall. They don’t get it. The last time I went to talk to somebody about doing a deal they were, like, “We would like for you to develop a show because nobody knows you better than you and we would like for you to keep it as close to the guy on stage as you could.” which is what I think is the key to it working. And then as soon as we sit down in a creative meeting and start putting it together, you’ve got people from the network going, “What about if we made your wife a Mexican?” and then somebody else would go, “I always thought it would funny if your grandma lived with you and she couldn’t hear.” And I’m like “What!? What are you talking about!?”. So after about a half hour, I just wanted to get out of there.

As for movies, just in the last six months people have started to approach me about things, and I’m trying to be careful not to just jump at anything that comes along. It’s a weird thing—I find myself feeling real protective of the South in that I never want to laugh at, I want to laugh with. Out here [Hollywood], when you find that a lot of people don’t get it, that’s what they want you to do. They have this image, “Oh, you’re going to play a Southern. Well, take your shoes off and put the overalls on.” I don’t necessarily do that. I think you have a little obligation to the folks back home.

I am writing a movie that’s probably the funniest thing I’ve done, if I can get it finished. It’s called The Socialites. It’s about a bunch of people that become millionaires and it never dawns on them that they can move out of the trailer park. They win the lottery and instead of moving they just turn it into a triple-wide with a full basement and brick in the above-ground pool. I’m real excited about this, if I can ever get two or three weeks to do it.

It seems that you’re the most surprised by your success. Is that the case?

(Big laugh) Yeah, probably. This is something I’ve thought about. “When you quit your job at IBM and started this, what in the world did you want?” I guess I never thought about where it would go. I just knew it was something I just really liked doing and something I wanted to continue to do. But my dream when I started was to sit next to Johnny Carson one time. And hell, I’ve got a big blow-up picture over my desk and I’m sitting by the desk talking and Johnny’s got his head back laughing. That’s all I ever wanted to do and I got to do it. So now I don’t have a plan past then. The rest of this is just like gravy.
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<thead>
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**#1 SINGLE: Vince Gill**

**#1 DEBUT: Clay Walker #48**

**#1 INDIE: Don Cox #51**
In Other News...

By Richard McVey

MERLE HAGGARD HAS BEEN CHOSEN as the Country Music Association (CMA)’s 1994 inductee to the Country Music Hall of Fame. Haggard will be formally inducted during “The 28th Annual CMA Awards,” telecast by CBS on October 5 at 8 p.m. (Eastern).

ONLY ONE WEEK INTO a four-week-long music promotion with McDonald’s/EMI Records Group North America announced that $2.6 million has been raised for the Ronald McDonald Children’s Charities. Half of that amount, $1.3 million, has been raised through the sale of The Garth Brooks Collection. The balance was achieved through the sales of Tina Turner’s Greatest Hits, Classic Elton John and Roxette: Favorites From “Crash! Boom! Bang!”, proving once again that country is #1 in the hearts of most Americans.

TWO OF THE ARTISTS LISTED in a press release for the Elvis tribute concert scheduled for October 8 at the Pyramid in Memphis will not be performing. A publicist for Naomi and Wynonna Judd said the two had expressed interest in the event, but their participation was never confirmed and their names have been included in advertising and publicity material by mistake.

ENTERTAINMENT MEDIA CORPORATION has just published its second edition of “The 1994 Official Country Music Directory.” The directory is actually five directories in one, containing more than 1,100 pages of information listing names of companies, key organizations and top decision-makers in more than 50 categories—including recording artists, personal managers, booking agents, talent buyers, music publishers, radio and television stations, clubs, sponsors and dozens of support services. For more information on the $90 directory, call (800) 395-6736.

STEP ONE RECORDS (SOR) announced the signing of a licensing and distribution deal with Pinnacle/D# Sharp Records for the United Kingdom and Ireland. Annie Thies, SOR’s national marketing director, made the announcement and stated, “SOR is pleased to be affiliated with Pinnacle Records in England. Pinnacle is recognized as the #1 independent record and distribution company in England and only second overall to Warner Bros., in the U.K. This will give SOR the international recognition for its artists and allow us to be on the cutting edge of the country music acceptance in Europe and Europe.”

COUNTRY MUSIC WRITERS will be introduced to opportunities in songwriting for Broadway musicals as part of an outreach program sponsored by SESAC. The program will begin with an invitation-only seminar on September 16 at SESAC in Nashville and will outline Broadway opportunities for country songwriters.

TNN: THE NASHVILLE NETWORK’S “PATH TO STARDOM,” the half-hour weekly series that showcases country artists in their quest for success, kicks off its third season with such acts as David Ball, John Berry, James House and The Tractors starting October 1 at 6:30 p.m. (Eastern).

“HEAVENS TO BETSY!” a half-hour comedy series from Touchstone Television for CBS starring Dolly Parton, will begin production September 13. Parton stars as a down-and-out Las Vegas lounge singer who, after a near-death experience, returns to her small Tennessee hometown to mend her ways. (By the way, it is, again, a comedy.)

DOLLY PARTON WILL ALSO BE THE SUBJECT on an in-depth interview as she appears on “Ralph Emery On The Record With Dolly,” airing on TNN October 19 at 8 p.m. (Eastern).

THE EIGHTH ERNEST TUBB HUMANITARIAN AWARD was presented to Governor Jimmy Davis at his 95th birthday celebration. Prior recipients of this honor include artists Minnie Pearl and Willie Nelson, producer Owen Bradley and Nashville agent Smiley Wilson.
MARK CHESNUTT AND AARON TIPPIN will headline The Blazing BC Country '94 Concert Series' opening in Fayetteville, NC on October 6. Newcomer James House will also take part in the concert series that hits more than two dozen cities throughout the Southeast, winding up in McMinnville, TN on December 17.

BNA ENTERTAINMENT IS CELEBRATING its new look in Nashville with an open house to show off its new and larger facility. BNA v.p./g.m. Ric Pepin will host the event.

The Nashville Songwriters Association International (NSAI) hosted the 11th Annual Harlan Howard Birthday Bash on Music Row September 2. Pictured at the Bash (l-r) are: songwriters Harlan Howard and Stewart Harris; Paul Worley, executive v.p., Sony Music Nashville; and songwriter Jim McBride.

Pictured backstage following the finals of the "Black Velvet Smooth Steppin' Showdown" contest at the Chevrolet GEO Theater at Opryland USA (l-r) are: singer Greg Holland, Joanna Carter of Liberty Records, choreographer Patsy Swayze, and MCA artist Mark Collie; "Music City Tonight" host Lorriane Crook; winners Armando Abarca and Christina Iannone; Paul Corbin, v.p., music industry relations, The Gaylord Communications Group; "Music City Tonight" host Charlie Chase; and Giant artist Daron Norwood, also a judge.

Kathy Mattea taped a special in Philadelphia at the Valley Forge Fair for TNN. "Full Access: On Tour With Kathy Mattea," a one-hour documentary, will air Sept. 21 at 8 p.m. (Eastern). Pictured (l-r): Brenna Davenport-Leigh, publicist for Tiley & Assoc.; Kevin Hale, v.p./g.m. for TNN; Mattea; and Mike Runnels of Parker/Runnels Productions, executive producer of the "Full Access" series.

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1720 Shades View Lane
Birmingham AL 35216

NATIONAL PROMOTION BY:
Chuck Dixon
Phone: (615) 754-7492
Singles

JOHN ANDERSON: "Country 'Til I Die" (BNA)
The first release off the album of the same name is pure upbeat John Anderson. Co-written by Anderson, "Country 'Til I Die" kicks off with some great guitar work and follows with some sweet piano licks. The biggest standout, as with most of his songs, is Anderson's signature vocals that add charisma to every performance.

THE MAVERICKS: "There Goes My Heart" (MCA 10961)
With Raul Malo's great vocals and a hard-driven drum to back him, The Mavericks reseuilate a song that lyrically has been done before. Expect this single to live more off the success of the band's prior hit, "Oh What a Thrill," rather than the actual merits of this cut.

DAN SEAL: "Love Thing" (Warner Bros. 45628)
Radio might want to think twice about counting Seals out, which was made evident by the quick death of his previous single, "All Fired Up." With any luck this upbeat number will get the chance it deserves. Seals adds his incredible vocals to this spirited tune complete with wailing harmonica and drums flying everywhere. A great melody and supreme vocals should (knock wood) spell success for this country veteran.

RHETT AKINS: "What They're Talkin' About" (Decca 11098)
Pretty good for a newcomer. Co-written by Akins, this uptempo tune offers a good look at what we might expect from his debut album release in late October, A Thousand Memories. With guitars strumming out of both speakers, Akins brings forth average vocals for a good first effort.

PICK OF THE WEEK

BROOKS & DUNN: "Waitin' On Sundown" (Arista 18785)
With fiddle and piano interwoven in the very heart of this album, the dynamic duo come out smokin' with "Little Miss Honky Tonk." Surprisingly enough, the usually high-spirited country tunes that Brooks & Dunn fans have come to enjoy don't see light until the seventh cut appears, "Whiskey Under The Bridge." The mid-tempo first release off the album, "She's Not The Cheatin' Kind," is without a doubt the norm for a project that's a little more easy-going and certainly less danceable than their two prior ventures. It's hard to tell if this album will surpass the 1991 triple-Platinum Brand New Man or the 1993 double-Platinum Hard Workin' Man. One thing is for certain—it does have a great deal of potential to do so. The only problem with the album calls for a reality check: Honestly, neither of these guys would be at the level they're at if it wasn't for the other one. Brooks is a ball of fire on stage and makes their show worth seeing; however, that doesn't mean he should sing lead vocals on half the album. With Dunn's incredible vocal prowess, it's a shame not to feature it as much as possible. But as their name implies, they are a duo—and one hell of a duo at that.
Check out Larry's latest release

"MATILDA"

From the album titled "Stars Get In Your Eyes"
on
JMC Records
Joe Myers, President
Phone: 615-391-3618

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NATIONAL RADIO PROMOTION:
CHUCK DIXON * PHONE: (615) 754-7492
INDIE CHART ACTION—This was another busy week for the independents. Eleven independents in all are finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for the first week is Don Cox on the Step One label with “In My Father’s Eyes.” The single climbs a spot to #51 on the chart. In the second highest spot for the movers is Any Leigh Presley at #58 with “Mama Didn’t Raise No Fool.” To finish out the movers: Spring River Wind moves to #59, Jim Fullen moves to #61, Bert Southwood moves to #62, Larry Jackson moves to #67, Lewis Stark with “Sheer Stroke Of Love” moves to #72 and finally, Jamie Harper moves to #75. Three independents breaks into the chart this week. The independent debuts are kicked off by Willie Nelson, whose Step One single “Once You’re Past The Blues” hit the chart at #57. Todd Pulse with “Linda Lavelle” comes in at #78 and C.D. McCloud follows close behind at #82 with “Don’t Get Behind In Your Lovin’.”

Indie Spotlight

Paula Inman

The Artist

PAULA INMAN GREW UP in a small farming community in Southeast North Carolina. With musical influences that range from Patsy Cline and Elvis Presley to a more modern Reba McEntire, this 15-year-old singer first took the plunge into the recording studio in 1989. Three short years later, after seasons her vocals a little more, Inman went back into the studio again, this time to do a gospel demo. That demo lead to a trip to Nashville a year later, where she recorded her first album.

Inman’s talent doesn’t just revolve around her vocals. She has studied classical piano for six years and plays flute in her award-winning school marching band.

Her first single, “You Don’t Know,” was released in January and sustained a great deal of chart action, and her second single, “The Fire’s Goin’ Out,” is scheduled for release soon. Inman has become very popular at fairs, rodeos, charity events and clubs, including Nashville’s Gilley’s and Buddy Killen’s Stockyard.

The Album

[PAULA INMAN: Paula Inman]

This self-titled debut album kicks off with spirited vocals and a fiery attitude on “The Fire’s Goin’ Out” that immediately grabs your attention. However, it’s immediately followed up with slower cut, “Call To Me,” that lets you know she can perform at any tempo. Easily the most noticeable mainstay of this project would be Inman’s vocal abilities—surprisingly strong for a 15-year-old on an album that’s an equal blend of fast- and slow-paced songs. If you’re worried that Inman doesn’t give her best throughout, just listen to the last cut, “Lover’s Moon,” which offers a great melody and a wild fiddle to bring this independent standout to a close.
CONTEMPORARY CHRISTIAN
SEPTEMBER 24, 1994

Talent Review

Steven Curtis Chapman And Newsboys
By Gary Keplinger

The Australian Christian rock group Newsboys presented an electrifying concert for thousands of eager fans as part of Steven Curtis Chapman's Heaven In The Real World tour at the Starwood Amphitheatre in Nashville.

STARWOOD AMPHITHEATRE, NASHVILLE, TN—If one word could be used to describe the Heaven In The Real World concert from the opening by the Newsboys to the last number by Steven Curtis Chapman, it would have to be electrifying. The outdoor Starwood Amphitheatre was the scene September 10 for non-stop Christian music entertainment at its best.

Dazzling light displays and the seemingly unending, vibrant energy of the Newsboys grabbed the audience from the start and wouldn't let them go. Lead singer John James bounced across the stage, bringing the audience of mostly teenagers and young adults to their feet time and time again. But it was more than just James. The band as a whole couldn't be stopped as the Newsboys brought the Gospel to the fans in words and a tremendous rock sound with songs like "Not Ashamed," truly reaching this audience of thousands. If there was any complaint heard, it was that the group left the audience clamoring for more.

Then, as the stage crew changed the set, the anticipation grew greater and greater. Finally, the lights lowered, his band took their places and a thunderous roar from the fans greeted Steven Curtis Chapman as he entered the stage. And the fans weren't disappointed. Chapman took up where the Newsboys left off and took the concert to even greater heights. His high-energy concert included great Christian rock as well as tender ballads and even comedy ("Herbie Rides Again"). It also included prayer and a heartfelt message. It was Chapman at his best—it was Christian music at its best for the young and even some of us who are not so young.

In a day and age of rock concerts filled with alcohol, smoking and drugs, it was refreshing to see thousands of young people getting high on just the music and message from the talents of the Newsboys and Steven Curtis Chapman. It was an evening well-spent and one that would be well-worth repeating.

Radio Playlists

KLOVE/Radio Network
AMY GRANT, "Children Of The World"
BRUCE CARROLL, "Good Life"
RICH MULLINS, "Hard"
TWIJA HEARTS, "I Will Be Faithful"
ERIC CHAMPION, "My Life"

KNPL/Bend, OR
TWIJA PARIS, "Watch And Pray"
CHERI KEAGG, "Open My Heart"
BRYAN DUNCAN, "Traces Of Heaven"
PAM THUM, "Will You Come To Jesus"
AMY GRANT, "Children Of The World"

CONTEMPORARY CHRISTIAN
SEPTEMBER 24, 1994

1 OPEN MY HEART (Sparrow) ........ Cheri Keaggy 1 8
2 MY PLACE IS WITH YOU (Reunion) .... Clay Crosse 2 6
3 WATCH AND PRAY (Star Song) ....... Ttwla Paris 3 5
4 TRACES OF HEAVEN (Myth) ....... Bryan Duncan 4 5
5 ONE MILLION REASONS (Star Song) ... Aaron-Jeffrey 5 6
6 CHILDREN OF THE WORLD (Myth 901277215X) ....... Amy Grant 13 3
7 NO CONDEMNSATION (Sparrow) .... Lisa Bevill 9 4
8 GOOD LIFE (Vend) ................... Bruce Carroll 8 8
9 WHERE ARE THE BROKEN HEARTS (Reunion) .... Gary Chapman 21 3
10 THAT'S WHEN I'LL KNOW I'M HOME
    (ForeFront) ...................... Geoff Moore & The Distance 18 3
11 YOU CAN'T PUT OUT THE FIRE (Benson) ... Larnelle Harris 11 6
12 BE STILL (Star Song) ............... Newsboys 16 3
13 WILL YOU COME TO JESUS (Benson) ... Pam Thum 17 3
14 HARD (Reunion) ........................ Rich Mullins 20 3
15 MY LIFE (Myth) ........................ Eric Champion 7 7
16 SAY WHAT YOU SAY (Vend) .... Wayne Watson 10 4
17 I GO TO THE RIVER (Vend) ....... Ray Boltz 12 5
18 LITTLE BIT OF LOVE (ForeFront) ...... Rebecca St.James 22 3
19 KING OF THE JUNGLE (Sparrow 51408-2) ........ Steven Curtis Chapman 33 2
20 WE CAN LIVE TOGETHER (Vend) .... Cindy Morgan 24 7
21 THE BEST IS YET TO COME (New Haven 07357) .... Glen Campbell 27 2
22 FAITH, HOPE, & LOVE (Vend) ...... Point of Grace 6 9
23 IF I KNOW YOU (Sparrow) ........ Out Of The Grey 23 12
24 WHEN HEARTS ARE TURNING (Urgent) ... Catherine King 19 5
25 I WILL BE FAITHFUL (Star Song) .... Two Hearts 14 10
26 BIGGEST PART OF ME (Reprise) .... Take 6 15 10
27 JESUS WILL STILL BE THERE (Vend) ... Point of Grace 26 26
28 UNIMPORTANT THINGS (Intersound) ... Paul Smith 25 7
29 WHEN I LET YOU GO (Star Song) .... Sierra DEBUT
30 EVERY LITTLE STEP (StarSong) ....... David Meece 28 10
31 I WANT TO BE JUST LIKE YOU
    (Star Song) ....................... Phillips, Craig & Dean 29 13
32 TEACH ME TO LOVE (Sparrow) ........ Steve Green and Larnelle Harris 30 10
33 HEY NOW (Reunion) .................. Amy Grant 32 10
34 RAIN DOWN A FIRE (Star Song) ....... Benjamin 34 13
35 HERE I AM (ForeFront 31954) ...... Rebecca St. James 35 12
36 SWEET GLOW OF MERCY (Reunion) .... Gary Chapman 36 15
37 HEAVEN IN THE REAL WORLD
    (Sparrow) .......................... Steven Curtis Chapman 37 14
38 HOW LONG (Myth) .................... Greg Long/Margaret Becker 31 14
39 HEAVEN OF MY HEART (Star Song) .... WhiteHeart 38 8
40 TALK ABOUT LOVE (Intersound) .... Paul Smith 39 22
**POSITIVE/CHRISTIAN COUNTRY**

**SEPTEMBER 24, 1994**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Position</th>
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<tr>
<td>1</td>
<td>For Pete's Sake</td>
<td>(Integrity)</td>
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<tr>
<td>2</td>
<td>Rose of Sharon</td>
<td>(Ransom/Brentwood)</td>
<td>2</td>
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<td>3</td>
<td>A Little Faith</td>
<td>(Cheyenne)</td>
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<td>4</td>
<td>Never Will I Give Up</td>
<td>(Rounder)</td>
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<td>5</td>
<td>Jesus Set Me Free</td>
<td>(Cheyenne)</td>
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<td>Don't Want To Hurt Anymore</td>
<td>(Cheyenne)</td>
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<td>7</td>
<td>Jesus Seeks You</td>
<td>(Heaven)</td>
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<td>8</td>
<td>Sundown</td>
<td>(Brentwood)</td>
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<td>9</td>
<td>Where's The Family</td>
<td>(Landmark)</td>
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<td>10</td>
<td>Here Comes The Calvary</td>
<td>(Cheyenne)</td>
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<td>11</td>
<td>The Savior Who Weeps</td>
<td>(Benson)</td>
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<td>12</td>
<td>Adam's Side</td>
<td>(Tall Texan)</td>
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<td>Old Book-New Page</td>
<td>(Ransom/Brentwood 5458J)</td>
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<td>Nothin' Next To Nothin'</td>
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<td>15</td>
<td>Amazing Grace</td>
<td>(Atlantic)</td>
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<td>TL You Came Along</td>
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<td>Hope Of Hope</td>
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<td>A Little Rock</td>
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<td>Good Life</td>
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<td>I'd Rather Be In Dixie</td>
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<td>Grandma's Comforter</td>
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<td>Love In Your Eyes</td>
<td>(A&amp;M)</td>
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<td>Local Call</td>
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<td>Live Forever</td>
<td>(Pray)</td>
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<td>When We Finally Make It Home</td>
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<td>The Trial</td>
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<td>Them When The World Turns On Me</td>
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<td>A Light Of My Own</td>
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<td>Love Will</td>
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<td>The Dream</td>
<td>(Expression)</td>
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<td>I'm A Fanatic</td>
<td>(Giant)</td>
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<td>Speak The Word</td>
<td>(Daywind)</td>
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<td>Sunday Morning</td>
<td>( Sparrow)</td>
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<td>40</td>
<td>He Loved Us To Death</td>
<td>(Ransom/Brentwood)</td>
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**This Week's Debuts**

ANDY COWARD—“Local Call”—(Expression)—#29

**Most Active**

CROSS COUNTRY—“Nothin' Next To Nothin'”—(Independent)—#14

MAVERICK CHOIR—“Amazing Grace”—(Atlantic)—#15

**Powerful On The Playlist**

here is no change in the top six positions on this week's Cash Box Top 40 Positive/Christian Country Singles chart. Susie Luchsinger remains at #1 with "For Pete's Sake." Ken Holloway's "Rose Of Sharon" is at #2 and White River with "Have A Little Faith" is #3. Alison Krauss & The Cox Family with "Never Will I Give Up" stays at #4 with Paula McCulla's "Jesus Set Me Free" remaining at #5. Bruce Haynes with 'Don't Want To Hurt Anymore' is at #6. Ted White with "Jesus Seeks You" moves up one more notch to #7 as does the #8 song, "Sundown," by The Refeitsts. "Where's The Family" by Manuel Family Band is at #9 and The Days drop to #10 with 'Here Comes The Calvary.'

**Looking Ahead**

Don Cox with "In My Father's Eyes," Tim Fields with "Jesus Is My Hero," Claire Lynch with "Friends For A Lifetime (Song For Kegan)" and Craig Crowder with 'Once More With Feeling' are all receiving considerable play time.

**Reporting Stations' Top 5**

Three of Cash Box's Positive/Christian Country reporting stations report the following top five songs:

WTWZ/Clinton, MS
MAVERICK CHOIR—"Amazing Grace"
BRUCE HAYNES—"Don't Want To Hurt Anymore"
SUSIE LUCHSINGER—"For Pete's Sake"
CLAIRE LYNCH—"Friends For A Lifetime"
PAM WALKER—"God Ain't Finished With Me Yet"

CCR/Broken Bow, OK
ALISON KRAUSS—"New Will Give Up"
BILLY WALKER—"Adam's Side"
MANUEL FAMILY—"Where's The Family Gone"
KEN HOLLOWAY—"Rose Of Sharon"
HERMON TRULOVE—"Bought By The Blood"

KEKS/Excelsior Springs, MO
REFEITTS—"Sundown"
THE DAYS—"Here Comes The Calvary"
MANUEL FAMILY BAND—"Where's The Family Gone"
DINAH & THE DESERT CRUSADERS—"Water The Desert"
DAVID PATILLO—"A Little Rock"
SPOTLIGHT

Bruce Haynes: The Man and His Music
By Gary Keplinger

Bruce Haynes is a real leader in helping define the genre of music called Positive/Christian Country. The Cheyenne Records star has had a hit after hit and will be releasing a new album this fall.

BRUCE HAYNES HAS TRAVELED many a mile with his music—first with White River and for the past two years as a solo artist. He has taken his music and message into all 50 states and three foreign countries, one of those countries being Russia this past April.

As Haynes recalls, "We did seven concerts while we were there. When we first got there, they had huge billboards all over the city. So we had standing-room only every night... and we saw over 8,000 Russian people accept Jesus during that week while we were there. And the team I was with passed out over 65,000 Bibles. It was an awesome trip."

Haynes had several others with him on the Russia trip. "My Dad and my Grandpa both got to go with me. They're both preachers and both singers. It was really neat. And then several ministers that I work for across the country and good friends got to go. So I got to go with some people who are all in some type of ministry. And there were some hymn, of course. There were about 25 of us and we had a great time."

"We got to sing for the head of the Ministry of Education. He accepted the Lord, Jesus Christ, and opened up the schools for us. So I got to go into the schools with my guitar and sing for the school kids. And then we got to give them a New Testament that was in their language. You could just see how the Lord opened up the doors for us. It was awesome."

When asked if, on his tours, he just sang or if he included a message, Haynes replied, "I'm not a minister. I primarily sing, but I tell about the song—how I wrote the song. In Russia, we had an interpreter, so I had them read the songs before I sang—and so then when I was singing they could enjoy the music and kind of understand what the song was about."

Bruce Haynes' music has been a ministry for people for several years. He says he first felt it was a ministry back when they first left Branson, MO and started the group Jubilation, which later turned into White River. "We were working theaters here in Branson, just doing country music," he recalls, "and I started feeling a real desire in my heart to do songs that made a difference in people's lives. So we started a group—Jubilation."

Now, he feels the Lord is opening even more doors. "Ever since I went solo, it's been awesome. I can't believe the opportunities and the different stories I'm hearing. I realize more than ever that you can be entertaining and you can let them have a good time and still really have a ministry. That's foremost in what I do. I've never seen so many calls and letters like I get now from people saying, 'This song or that song, it changed me. You wrote my life.' The Lord is really showing me he has some really big plans for me out there. I really believe that.'"

According to Haynes, performing at some huge fairs and rodeos to get people out that would not normally come to church are among those bigger plans. "They go by the pavilion or wherever and they hear the style of music. They come under there because they like the style and then they start noticing the lyric of a positive message. Then they'll come up and say, 'Man I didn't know this kind of music existed. This is the best of both worlds.' I hear this all the time from people who want to hear country music but want to hear a positive message—who want to hear something uplifting. We just have a lot of things going out there. We're working some big churches, fairs and rodeos, and the record company has some things in mind. Man, I'm just watching the Lord open the right doors. Things are sure better than they've ever been."

This last statement is significant when you consider that during the past few months Haynes had all of his equipment stolen and was stabbed outside his motel room while on tour. Haynes describes how he felt and how he managed to turn those events around to something positive: "When I first walked out of the hotel room that Sunday morning in Arlington [Texas] and saw the windows broken out of the van, I had the sickest feeling. I had about $16,000 worth of equipment in there and they stole everything—my wardrobe, a brand-new pair of ostrich boots, my cowboy hats, my equipment, my guitar... At first I thought, 'I just can't believe this.' But you know, after about an hour of sitting down, collecting my thoughts and talking to the Lord, it made me even more determined. We called Mike Manay and the Family Band and he drove all the way to Dallas that afternoon and brought his equipment and I did a concert that afternoon with a makeshift band. I said, 'I'm not going to get defeated by this.' We had a concert that afternoon. People were saved that day."

"But then we got more bad news. The insurance company wouldn't pay off and I thought, 'How am I going to replace this?' But you won't believe it. Our church took up an offering that paid for a third of that equipment. Our churches started calling saying, 'We want to help.' Different friends in the industry started sending a $100 here and $100 there. My friends all banded together. Two companies gave me endorsements, and by the time I put my new equipment together I had equipment three times better than what I had in the first place. So you see how the Lord works things out."

In recalling the incident in Denver where he was stabbed in the stomach just outside his motel room, Haynes again showed the strength he has through the Lord. "They told me right there on the table, 'Sir, you're a lucky man,'" says Haynes of his emergency visit to the hospital. "It didn't hit any vital organs. It went about four inches into my stomach. I told them right there—'It's more than luck, my friends. I had somebody watching out for me.' I was in the hospital a day and a half. We drove home from Denver and rested three days then we did a two-week trip...never missed a date. The Lord turned that around, too."

If those experiences haven't deterred him from striving towards his goals, then nothing will, and it is Bruce Haynes' music that is undoubtedly going to be the vehicle. "I can hardly wait for my new album to come out," he says excitedly. "I'm already including some of the songs [live]. I feel a stir in my spirit right now that God is looking for some people who are really wanting to do this thing right. And to really get out there and try to represent Him in the right way. I believe if you put everything into His hands then He sure works it out for you. I'm kinda anxious to see what He has in mind, whether it's to go into a secular setting more to open up shows for country artists. If that's what He has in mind for me, then that's what I want to do."

"I want to get this message out to people out there who are really hurting. I really feel the Lord has given me a message to hurt people. You know, when I close my show with my song "I Don't Want To Hurt Anymore," I'm having anywhere from 8 to 40 people tell me stories of what they're going through. My songs anymore aren't so much for the churches. But I love to do churches and will continue to do churches because I love being around Christian people. But I'm realizing more and more that my songs are not for the church. They're for the person out there who's hurting and doesn't know the right way. I want to get out there with whatever vehicle God gives me—no matter what criticism comes—it doesn't matter anymore. I just want to get out to where the people who need to hear this message will hear it. To go where the people are. Whatever avenue He's got me, I want to be prepared to be ready to step up to the pole."

Bruce Haynes is ready. Through his music he is providing a light—a ray of hope—for people who are hurting. The Lord has made a man and given him the music. That man is Bruce Haynes.
Williams' The Flintstones

CHICAGO—Following its premiere in 1960, "The Flintstones" emerged as the longest-running television show in broadcast history. With several television spin-offs, full-length animated features, network specials and years of the more than 166 original episodes being aired in syndication, "The Flintstones" has not only endured but thrived for new generations of fans in over 70 nations and in 17 different languages. Today, the modern Stone Age family has become one of the year's big-screen successes, where no stone has been left unturned thanks to a promotional budget that has already spent tens of millions of dollars in support of more than 1,000 different Flintstones' inspired products.

Williams Electronics now brings Bedrock to life in a new pinball machine that showcases the latest technological advancements. The game's authentic molded parts are based on the film's intricate sets, including a fully-articulated Bronto-Crane, Dictabird, downtown Bedrock and the city's Bowl-O-Rama as well as a Rotating "Rock Slicer" machine and all new Smart Ramps that automatically change the pace and direction of game play.

So it's "Yabba-Dabba-Doo" as players enjoy an array of exciting adventures with five distinct game modes, such as the two-ball Multiball Dino Frenzy; the dancing antics of the Bedrock Water Buffalos; Fred's Choice, where ramp values increase; Eat At Joe's for some fast-paced scoring; and a special Mystery Mode that awards combos and completion of the two-drop target banks. In addition, the Bedrock Derby beckons for Dinosaur racing displayed in some rockin' Dot-Matrix animation sequences taken from the feature film.

Players will also discover that they can strike it rich at the Bedrock Bowl-O-Rama for a game within a game that keeps actual frame-by-frame scoring and offers its own unique Multiball Jackpot sequences along with "Powered-Up Bowling" when Yabba Dabba Do targets are hit. Spelling out C-O-N-C-R-E-T-E games are some solid jackpots and Super Jackpots.

The Flintstones pin offers an expansive soundscape via the CD-quality DCS Sound System to deliver outstanding special effects, customized speech from actors John Goodman, Rick Moranis and Harvey Korman and the universally-renowned theme music.

Further information may be obtained through authorized Williams distributors.

AMA Banquet Headliners: The Original 5th Dimension, whose showbiz career spans three decades, will headline the NAMA (National Automatic Merchandising Association) annual banquet, scheduled for Saturday, Nov. 5. The group earned Gold records for more than a dozen hit albums and graced the pop charts with some 30 songs during an eight-year period. Their most popular recordings include "Up, Up, And Away" and "Aquarius/Let The Sunshine In," among others. The 48th annual NAMA convention will be held November 3-5 at the Georgia World Congress Center in Atlanta. More than 200 companies are expected to exhibit. Further information regarding this event may be obtained by contacting NAMA headquarters at 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102 or phoning 312-346-0370. FAX number is 312-704-4140.
COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celic) immediately! ATARI: Knuckle Bash; Off The Wall. CAPCOM: The Punisher; Knight of the Round; SF II CE Turbo. FABTEK: Zero Team; Super Macross. IREM: In The Hunt. KONAMI: Bucky O'Hare; Violent Storm; Martial Champion; Metamorphic Force. MIDWAY: Mortal Kombat; Terminator II; Super High Impact. STRATA: Time Killer. TAITO: Prime Time Fighter. PINBALLS: GOTTlieb; Gladiators. DATA EAST: Last Action Hero; Jurassic Park; Rocky & Bullwinkle. PREMIER: 'Tee'd Off. WILLIAMS: Dracula; Hot Shot; Judge Dredd; White Water. USED KITS: Final Star Force $195; High Impact $95; In The Hunt $395; Knuckle Bash $195; Knuckle Head $295; Rampart $95; SF II CE Turbo $395; Capt. Commando $175; Super High Impact $295; Slam Masters $175; Slam Masters (new) $275; Total Carnage $150; Fighters History $195. NEO GEO PAKS: Slightly used (cartridges): $10 each: World Heroes. $25 each: 3 Count Bout; Fatal Fury II. $50 each: Super Side Kick. $125 each: Fatal Fury Special; Art Of Fighting II. $225 each: Top Hunter; Windjammers. $275 each: Samurai Showdown. For all your parts needs—old and used PC boards, overlays and back glasses—call Darren. Parts Dept. Call Celic for Games and Kits. New Orleans Novelty Co., 3030 N. Arnett Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

PROMOTION

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CHRISTIAN COUNTRY

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CCMA Membership Application

Types of CCMA Membership:

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

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

Christian Country Music Association

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

CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADS. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $80.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12:00 noon, of preceding week to appear in the following week's issue.

Classified Ads Close TUESDAY
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CASH BOX

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