Superior Mix Of O.G.s, Young Lions Pace Rap's 4th Quarter

Steely Dan Resurrects; Elton John Still Connects

1st Annual Playboy Jazz Film Festival

Hal Ketchum: Doing It His Way

Digable Planets
INSIDE THE BOX

COVER STORY

Superior Mix Of O.G.s, Young Lions Pace Rap's 4th Quarter

EMI/Pendulum's Digable Planets, as well as Jive's Fu Schnickens and RCA's PMD, are among the cream of the 4th quarter crop when it comes to rap and hip-hop product coming down the industry pipeline, so say Cash Box's Dr. Bayyan and Mike Martinez. —see pages 16-19

Steely Dan Resurrects; Elton John Still Connects

Donald Fagen and Walter Becker "do it again" as Steely Dan tour the country for the second time in two years, while Elton John tours for the umpteenth time, but this time with a refreshingly pared-down approach. —see page 5

1st Annual Playboy Jazz Film Festival

Leave it to Playboy to come up with a film festival devoted to classic jazz films like Box and A Great Day In Harlem...no, no—just leave it to Playboy—they'll get it right. —see page 10

Hal Ketchum: Doing It His Way

Artist Hal Ketchum remains true to himself and his fans by maintaining his own set of standards in relation to his work, which includes his latest Curb release, Every Little Word. —see page 29

CONTENTS

<table>
<thead>
<tr>
<th>COLUMNS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Country Music</td>
<td>24</td>
</tr>
<tr>
<td>East/West</td>
<td>4</td>
</tr>
<tr>
<td>Rhyme/Rap</td>
<td>15</td>
</tr>
<tr>
<td>Rhythm</td>
<td>14</td>
</tr>
<tr>
<td>Media</td>
<td>10</td>
</tr>
</tbody>
</table>

CHARTS

| Top 25 Rap Singles |  15 |
| Top 75 R&B LPs |  14 |
| Top 100 R&B Singles |  12 |
| Top 100 Pop LPs |   8 |
| Top 100 Pop Singles |   6 |
| Top 100 Country Singles |  24 |
| Top 75 Country LPs |  26 |
| Top Positive Country LPs |  32 |
| Contemporary Christian |  31 |

DEPARTMENTS

| News        |  3 |
| Country     |  22 |
| Positive Country |  32 |
| Coin Machine |  34 |

NUMBER ONES

| POP SINGLE | Juicy/Unbelievable The Notorious B.I.G. (Bad Boy/Arista) |
| R&B ALBUM II | Boyz II Men (Motown) |
| POP ALBUM | From The Cradle Eric Clapton (Reprise) |
| COUNTRY SINGLE | Down On The Farm Tim McGraw (Curb) |
| COUNTRY SINGLE | Not A Moment Too Soon Tim McGraw (Curb) |
| CONT. CHRISTIAN | Watch And Pray Twilla Paris (Star Song) |
| RAP SINGLE | I'll Make Love To You Boyz II Men (Motown) |
| RAP SINGLE | The Notorious B.I.G. (Bad Boy/Arista) |

RAP SINGLES

| Juicy/Unbelievable The Notorious B.I.G. (Bad Boy/Arista) |
| II Boyz II Men (Motown) |
| From The Cradle Eric Clapton (Reprise) |
| Not A Moment Too Soon Tim McGraw (Curb) |
| Down On The Farm Tim McGraw (Curb) |
| Watch And Pray Twilla Paris (Star Song) |
| For Pete's Sake Susie Luchsinger (Integrity) |
DAWN HARRIS CASHES IN: Dawn Harris has been appointed marketing representative at Cash Box magazine. With years of expertise in media marketing and promotions, Harris will prove to be an invaluable asset.

"Dawn is a very unique addition to our staff," said president and publisher George Albert. "Not only will she be coordinating our advertising, she will also provide the magazine greater exposure through her editorial contributions and promotion savvy. She’s risen to great heights in all areas of media, so we’re happy to have her aboard."

A graduate of the University of Southern California, Harris worked for former Los Angeles rap station KDAY before making her move to television at KCBS. She climbed the ladder in news, working her way from a country station in Bryan, TX to the urban-formatted KDLZ in Dallas/Fl. Worth and then back to L.A., this time at KGFJ. As the media coordinator for the 1984 Olympics, Harris disseminated up-to-the-minute information to thousands of media outlets across the world. In addition, Harris has used her on-air talent as well as her sales and marketing experience to the advantage of a number of CHR and urban stations across the South, including Power 99/Atlanta and cable network BET.

Prior to joining Cash Box, Harris was an associate in minority marketing with the Rydder Marketing Group, as well as a sales associate at urban trade BRE.

MTV PLANTS AND PAGES: MTV: Music Television will present a televised reunion of Robert Plant and Jimmy Page October 12. The 90-minute special, Jimmy Page/Robert Plant (Unledded), was taped in August during performances from London, Morocco and Wales and a final phase over two evening performances at a London TV studio before live audiences.

The two former Led Zeppelin members are joined by an array of musicians representing a global spectrum of styles and cultures, including Egyptian string and percussion ensembles, local Moroccan musicians, European string and brass sections and other Western and non-Western instrumentalists. The core rhythm section for the concerts consist of Charlie Jones (bases) and Michael Lee (drums, percussion) from Plant’s band.

STIPE AND NEW LINE IN SINGLE CELL: R.E.M.’s Michael Stipe and New Line Cinema have joined forces to form Single Cell Pictures as an outlet for Stipe to develop and produce film projects.

The company will be based in Los Angeles, CA and Stipe reportedly is looking for youth-oriented films with an edge and trying to cultivate new talent. In a statement Stipe said Single Cell is looking for "smart and irreverent material" and that they are "open to developing a broad spectrum of feature projects, both dramas and comedies." He also contributed Stipe New Line executives a "desire to develop unique and visually challenging projects" and reported they have "given him the freedom to seek out non-traditional avenues to explore the medium."

Juliette Capretta, formerly development v.p. at Senator Entertainment, will run the daily operations of the new company.

STYNE PASSING: Songwriter Jule Styne died September 20 in New York at age 88. He had undergone open-heart surgery six weeks previously. Styne wrote his first hit, “Sunday,” 71 years ago at age 17, for Al Jolson. Styne went on to win an Oscar for “Three Coins In The Fountain,” Tony for Hallelujah Baby and the music to Gypsy, Funny Girl and Gentlemen Prefer Blondes as well as such classics as “The Party’s Over,” “I’ll Walk Alone” and “I Don’t Want To Walk Without You, Baby.” He was still writing in 1994. At press time services were pending.

The movers and shakers to bring back the Grammys to L.A. are all smiling successfully. Pictured at the recent announcement that the annual event will be returning to the West Coast in 1996 were (l-r): Richard Palmez, co-chairman L.A. Host Committee and MCA Records president; Michael Greene, NARAS president/CEO; and L.A. mayor Richard Riordan.
Columbia recording group Stabbing Westward recently completed a national U.S. tour with Depeche Mode. The tour included two nights at New York’s Jones Beach Theater, where the band was visited by two fans, The Cure’s Robert Smith and Perry Bamonte. Perry caught up with his brother, Darryl Bamonte, Depeche Mode’s keyboardist. Pictured (l-r) are: Jim Sellers, Stabbing Westward; Darryl Bamonte, Depeche Mode; Robert Smith, The Cure; David Sylvian, Pink Floyd & Christopher Hall, Stabbing Westward.

MARCH IS CABARET MONTH, officially, in N.Y.C., but September and October are reminding us that “life is a cabaret” in the city. Multi-award-winning actress/singer/comedienne Tovah Feldshuh is having a ball at the Ballroom (Sept. 16-Oct. 1) with her one-woman show of songs, comedy and stories carried by her ingenious characterizations. Feldshuh—winner of three Drama Desk Awards, four Outer Critics Circle Awards, an Obie, an Emmy nomination and three Tony nominations for Best Actress—shines her own spotlight on the music of Irving Berlin, Rodgers & Hart, Gershwin and Jerry Herman, among others. The show was written by Feldshuh, Larry Amoros and Rick Mix, music arranged by Wally Harper, and Joseph Thalken is at the piano.

Barbara Cook, whom many cabaret aficionados consider the state-of-the-art, opened last week at the Café Carlyle for a three-week adventure, Sept. 20-Oct. 15. More regarding Cook next week...

The repal Karen Akers is performing songs from her new DRG Records album Just Imagine as well as old favorites like “I Met A Man Today” at her Sept. 20-Oct. 15 run at sky-high Rainbow & Stars. More about Akers next week also...

Lois Walden, creator, writer and host of the acclaimed “Songmasters Inside-Out” series, brings her one-woman show, A Woman’s Intuition, to the Oak Room of the Algonquin Hotel from Oct. 4-15. The singer/composer’s show is inspired by the wonderful blues singer Lee Wiley and her recording of “A Woman’s Intuition,” and will feature a number of songs made famous by Wiley as well as a collection of standards interspersed with some of Walden’s original compositions. She’s accompanied by Tim Arnold at piano and Steve Laspina on bass.

TARAL HICKS—REMEMBER THE NAME. You may recall the young actress’ first movie role—as the black teenager who dates Robert De Niro’s son (played by actor Lillo Brancato) in the film A Bronx Tale. Taral could very well be appearing soon on her favorite cable TV show “Video Music Box Hits,” as her debut record is set for release the first of the year on Epic Records.

ALIYAH—YOU KNOW THE NAME. The Background/Jive Records artist of a certain age found fame to be a problem recently. The young artist, flying high with her R&Bchart-topping single “At Your Best (You Are Loved)” and album Age Ain’t Nothing But A Number, found out “it ain’t necessarily so” when she was not allowed to perform at the recent Budweiser-sponsored Superfest at Madison Square Garden. She’s under legal drinking age.

RCA’S SOAP OPERA CHRISTMAS, set for release this week, will receive a huge promotional push. Soap lovers can hear Robyn Griggs (Maggie Cory of “Another World”), Tonja Walker (Alex Olmore of “One Life To Live”) and Randy Brooks (Marshall Lincoln Kramer III of “Another World”) singing Xmas faves, along with raps from “As The World Turns,” “General Hospital” and more. The set is produced by veteran maestro Brooks Arthur.

In the midst of their current U.S. tour in support of their Warner Bros. debut Wake Up With A Monster, the super-cool dudes from Cheap Trick made a special in-store appearance at the Music Millenium in Portland, OR. Over 400 eager fans dropped by to say “hey” to the guys responsible for “I Want You To Want Me,” “Surrender” and countless other hits. Of those fans, it’s estimated that approximately 75% lost their virginity to Cheap Trick and ditched work for the sake of reliving their adolescence (which also explains the keg in the parking lot after Youthkill and Vandor (l-r): Rick Nielsen; Bun E. Carlos; Robin Zander; and Tom Petersson.

4AD GOES MAD: Partially in concurrence with the ongoing U.K./L.A. Festival and partly for no reason other than to throw a party, 4AD is holding a weeklong celebration in Los Angeles from September 27 to October 2. As part of the festival, dubbed “All Virgos Are Mad,” the label will showcase much of their roster in acoustic and electric performances. The electric performances will take place from the 27th to the 29th at The Troubadour in West Hollywood, while the acoustic shows will be held in the comfy confines of McCabe’s Guitar Shop in Santa Monica over the following three nights. Among the acts scheduled are Pale Saints, Lisa Germano, Wolfgang Press and Kristin Hersh (in both a solo performance and with Throwing Muses in their only band appearance this year).

In addition, the label will present the U.S. premiere of Toward The Within, the concert film of Dead Can Dance’s North American tour last year. Dead Can Dance band members Brendan Perry and Lisa Gerrard are tentatively set to be at the initial screening the night of the 27th. While in L.A., Gerrard will do a solo show on October 4.

As for the U.K./L.A. tie-in, British design firm Vaughn Oliver/23, who are responsible for many of the 4AD designs, were invited to participate in the event by the British Consulate. Their exhibit is currently running at The Murray Feldman Gallery through November 4.

THE HOLLYWOOD BOWL closed out its 1994 summer jazz series with a stellar triple-bill, showcasing three of the jazz world’s biggest and best-loved names. Grover Washington, Jr. headlined the evening, playing a set dominated by his more recent material. For sheer fan enjoyment, though, the mcBey he did of his older hits, including the crossover smash “Just The Two Of Us,” was the most popular part of his set. A guest vocal appearance by Freddy Cole for two songs definitely got the crowd going as well. The unequaled trumpeter Arturo Santodambo opened the show right, proving to be a huge hit with the nearly sold-out audience.

If only on name power alone, the highlight of the evening had to be the opportunity to see legendary sax man Sonny Rollins. The veteran performer smoked his way through an hourlong set of standards and newer compositions, showing why he is indeed a legend.

MTV ROCK & JOCK UPDATE: The 4th annual MTV Rock ‘N’ Roll B-Ball Jam, which we reported on two issues ago, was a success, as usual. The game, which was held Saturday night, September 17, will be broadcast on MTV the weekend of October 22. The loudest outbursts during the introductions were reserved for hometown hero Kareem Abdul-Jabbar and the beloved Queen Latifah. Most importantly, the event raised $30,000 for the Pediatric AIDS Foundation.

COOL ALBUM NEWS: Be sure not to lose sight of the underground albums heading your way in the glut of all the superstar releases scheduled for this fall. The Cramps have a new album due October 11 on Medicine Records, and among other CDs coming are Varguha Salt’s debut album on Minty Fresh (in stores this week) and the “Melrose Place” Soundtrack. Don’t laugh... it’s got Paul Westerberg and Dinosaur Jr. for starters. That one, on Giant Records, arrives October 18.
Talent Reviews

Steely Dan

By Rich

IREVINE MEADOWS AMPHITHEATRE, IRVINE MEADOWS, CA—If
the Eagles’ reunited appearance at this venue earlier this summer (among
others) constituted “Hell Freez[ing] Over,” by the same token would
that make Walter Becker and Donald Fagen’s second North American tour in as
many years analogous to the second coming of Christ? (Now, I’m not saying
they’re better than, or, uh, more popular than Jesus Christ—I’m just saying,
uh... where’s John Lennon when you need him?)

That Steely Dan—collectively writer/musician Becker, writer/musician/singer Fagen and some of the ’70s outstanding session players—were
known for impeccable musicianship standards is as renowned as their nearly
nonexistent live performances during their heyday. But even that insular album
recording process ended around 1980, with Becker taking much of the decade
off, as it were, from the industry, further adding to the “Steely Dan” mystique.

Production work for other artists (Rickie Lee Jones among them) regen-
erated his creative juices—enough so that after producing Fagen’s Kamakiriad
in 1993, not only was he prepared to take to the road last year in ostensible
support of the album of his own-estranged partner but even to endeavor to make
his belated debut as a solo recording artist/vocalist with the impending release of 11 Tracks Of Whack (Giant), which leads us to this year’s Steely
Dan tour.

Entering from opposite sides of the stage to shake hands at center (after
the 11 other backing musicians had opened the show with the instrumental
“True Companion”), Becker and Fagen proceeded to offer up two sets of
letter-perfect renderings of their considerable FM staples and occasional AM
hits to an enthusiastic Orange County capacity crowd.

The jazzy “Ajah,” replete with the characteristic whistle announcing its
majestic bridge, may have held the just-setting audience spellbound under the
moonlight, only to be roused by the funk of “Josie,” where Becker’s bluesy
solo was only topped by the killer drum break of Dennis Chambers. But
on this night (as it must have been on all the others of this just-ending tour),
everyone would have the chance to shine.

In particular, guitarist Georg Wadenius let nothing stop him (including
breaking a string) from delivering the trademark soaring licks of such songs as “Third World Man,” slowed for even more dramatic effect than the
Gaucho version, and “Black Friday,” where he employed a George Benson-
style scat-singing accompaniment.

Fagen took to using a Liberation synth on occasion, allowing him to move
around while playing “Silent Stranger” from The Royal Scam; but if you
came to this concert looking for stage presence or a light show, you’d probably
also be asking, “So which one is Steely Dan?”

Fagen also must have put considerable effort into the horn charts, consisting
of all saxes, as the players blew with abandon on the perky “Peg,” the frenetic
“Bodhisattva” and the bouncing sing-along of “My Old School.” These
songs tended to overshadow the solo offerings—Fagen’s “Tomorrow’s Girls”
and Becker’s “Down In The Bottom” and “Hard-Up Case”—in popularity,
but the audience was always attentive...especially during the quintessentially
Southern Californian “Babylon Sisters.” But as the David Gilmour-like blues
riffs of Becker on the evening’s last song, “FM,” meandered through the
surrounding Laguna Hills, it was self-evident that the “Legend Of Steely Dan”
was in no way diminished...nay, another book of scriptures has been written.

Elton John

By Rich

ARROWHEAD POND, ANAHEIM, CA—It should not be looked upon as
trendy for Elton John to have embarked upon a six-city, “unplugged, up-close
and personal” series of intimate acoustic concerts accompanied by his
longtime percussionist Ray Cooper, as this particular piano man had conceived of
and executed the idea in historical fashion more than 20 years ago in
Russia—long before “Unplugged” became an industry co-opted marketing
strategy via MTV, and long before MTV, for that matter... (heavy sigh).

No, Elton John has never been one to have to try to remain hip and
cutting-edge to achieve and maintain success, as a slew of high-charting ballads
and rockers from albums of the ’70s and ’80s—as well as the recent
across-the-board popularity of The Lion King soundtrack and its singles “Can
You Feel The Love Tonight” and “Circle Of Life”—can attest. His career of
outstanding longevity is one predicated on compositional talent (in conjunc-
tion with, more recently, lyricist Tim Rice and, more prolifically, Bernie
Taupin) and the ability of those songs to stand the test of time.

And it was just those timeless, mature songs (as well as a healthy assortment
of lesser-performed numbers) that were laid bare, yet always captivating,
the sell-out crowd of devotees. “Candle In The Wind,” “Sixty Years On,”
“The One,” “The Last Song,” “Don’t Let The Sun Go Down On Me”... all
certainly deal with more than your average three-and-a-half-minute
pop song, and within the context of John being the sole center of attention
(at least until Cooper made his dramatic entrance to stay), the subject matter
was made that much more palpable by the troubadour, whose voice remains nearly
what it was 25 years ago despite a throat operation a few years back.

As to the percussionist extraordinaire, Cooper is one of the most adept as
well as charismatic characters in this often overlooked area of rock music.
From his silhouette’s first appearance during the opening strains of “Funeral
For A Friend,” the tymbani/maraca/bongos/xylophone/bell/bell/xylophone/gong/tambourine-playin’, malted-wheedin’ foot beat the shit out of
anything percussive in sight and loved every minute of it, as did the
audience. And yet his work, despite his maniacal behavior at times (as in, for
instance, the gong intro to E.J.’s cover of “Pinball Wizard”), is always
tasteful—whether it be his beautiful vibraphone touches on the hit “Sorry
Seems To Be The Hardest Word” and the obscure “Idol” or the bells on
the poignant “Tonight,” all from Blue Moves; the clever xylophone solo on
Honky Chateau’s “I Think I’m Going To Kill Myself”; the chimes on “Daniel”; or
the bongo abuse he inflicted during “Levon” and “Take Me To The Pilot.”

Certainly not one to be
outdone (this was the same
man who once wore a Don-
alD Duck costume onstage,
which one was reminded of
given that large video
screens showing close-up
camerawork of the pro-
cedings were positioned
right next to the somewhat
menacing Mighty Ducks of
Anaheim logo banners), El-
ton commenced to pumping
up his own volume with
jumpin’ piano jams on “I
Don’t Wanna Go On With
You Like That” and “Benny
And The Jets,”
which seemed to harken
back to what his playing
must have sounded like
when he first started out as
just the keyboard player in
the band Bluesology. But
he was just as quick to let
simple eloquence suffice,
especially in his readings of “Indian Sunset” from the classic Madman Across
The Water, “Mons Lisas And Mad Hatters” and “Talking Old Soldiers.”

While the Rock And Roll Hall Of Fame still remains the pinnacle of his career (up
not of a dubious state of completion), it does say something of the stature
and lasting significance of those it inducts; Elton John began 1994 by receiving
his own award and induction into that Hall Of Fame, and with every
performance and every passing year, he makes those ballots look that much
smarter.
<table>
<thead>
<tr>
<th>#1 SINGLE: Boyz II Men</th>
<th>#1 SONG</th>
<th>#1 ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>TO WATCH: Mazzy Starr</td>
<td>TO WATCH: Mazzy Starr</td>
<td></td>
</tr>
<tr>
<td>HIGH DEBUT: Gloria Estefan</td>
<td>HIGH DEBUT: Gloria Estefan</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WEEK</th>
<th>RANK</th>
<th>SONG</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>&quot;I'LL MAKE LOVE TO YOU&quot;</td>
<td>Boyz II Men</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>&quot;WANNADO&quot;</td>
<td>Sheryl Crow</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>&quot;WHEN AM I GONNA SEE YOU&quot;</td>
<td>Babyface</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>&quot;STAY (From &quot;Reality Bites&quot;)&quot;</td>
<td>Lisa Loeb</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>&quot;WILD NIGHT (From &quot;Mission: Impossible&quot;)&quot;</td>
<td>John Mellencamp &amp; Me'Shell Ndegocelo</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>&quot;ENDING LOVE (From &quot;The Golden Child&quot;)&quot;</td>
<td>Luther Vandross &amp; Mariah Carey</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>&quot;SHINE (From &quot;The Last Dragon&quot;)&quot;</td>
<td>Collective Soul</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>&quot;CAN YOU FEEL THE LOVE TONIGHT (From &quot;The Lion King&quot;)&quot;</td>
<td>Elton John</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>&quot;100% PURE LOVE&quot;</td>
<td>Crystal Waters</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>&quot;DON'T TURN AROUND (From &quot;The Lion King&quot;)&quot;</td>
<td>Prince</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>&quot;Lucky One&quot;</td>
<td>Alan Jackson</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>&quot;ANY TIME ANY PLACE (And On and On)&quot;</td>
<td>Janet Jackson</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>&quot;STROKE YOU UP&quot;</td>
<td>Spotted Rotten/Big Beat/Atlantic (94279)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>&quot;FANTASTIC VOYAGE (From &quot;Black Sunday&quot;)&quot;</td>
<td>Coolio</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>&quot;BACK &amp; FORTH (From &quot;Honeydrippers&quot;)&quot;</td>
<td>Aaliyah</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>&quot;PRAYER FOR THE DYING (From &quot;Wiper Bros. 1813&quot;)&quot;</td>
<td>Seal</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>&quot;LETTITIO (From &quot;The Last Dragon&quot;)&quot;</td>
<td>Prince</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>&quot;ANOTHER NIGHT (From &quot;The Golden Child&quot;)&quot;</td>
<td>Michael Bolton</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>&quot;IF YOU GO (From &quot;Lies&quot;)&quot;</td>
<td>Deniece Williams</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>&quot;I SWEAR (From &quot;The Best of Both Worlds&quot;)&quot;</td>
<td>Richard Marx</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>&quot;BODY &amp; SOUL (From &quot;The Golden Child&quot;)&quot;</td>
<td>Aerosmith</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>&quot;ANYTIME YOU NEED A FRIEND (From &quot;The Green Mile&quot;)&quot;</td>
<td>Mariah Carey</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>&quot;FUNKDAFIED (From &quot;The Best of Both Worlds&quot;)&quot;</td>
<td>Da Brat</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>&quot;DECEMBER 1963 (ON A WEEKEND NIGHT) (From &quot;High School Musical&quot;)&quot;</td>
<td>Craig</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>&quot;COME TO MY WINDOW (From &quot;The Golden Child&quot;)&quot;</td>
<td>Melissa Etheridge</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>&quot;MISS YOU (From &quot;The Golden Child&quot;)&quot;</td>
<td>Aaron Hall</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>&quot;YOU MEAN THE WORLD TO ME&quot;</td>
<td>Toni Braxton</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>&quot;I'M THE ONLY ONE (From &quot;Lies&quot;)&quot;</td>
<td>Melissa Etheridge</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>&quot;I'D GIVE ANYTHING (From &quot;The Green Mile&quot;)&quot;</td>
<td>Gerald Levert</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>&quot;CIRCLE OF LIFE (From &quot;The Lion King&quot;)&quot;</td>
<td>Elton John</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>&quot;I'LL STAND BY YOU (From &quot;The Golden Child&quot;)&quot;</td>
<td>The Pretenders</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>&quot;YOU BETTER WAIT (From &quot;The Golden Child&quot;)&quot;</td>
<td>Steve Perry</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>&quot;ALWAYS IN MY HEART (From &quot;The Golden Child&quot;)&quot;</td>
<td>Tevin Campbell</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>&quot;DO YOU WANNA GUNKY (From &quot;The Golden Child&quot;)&quot;</td>
<td>C+C Music Factory</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>&quot;REMEMBER ME (From &quot;Hunch&quot;&quot;)&quot;</td>
<td>Madonna</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>&quot;RIGHT BEHIND YOU&quot;</td>
<td>Sophie B. Hawkins</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>&quot;FAR BEHIND (From &quot;The Golden Child&quot;)&quot;</td>
<td>Candlebox</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>&quot;AT YOUR FINEST (From &quot;The Golden Child&quot;)&quot;</td>
<td>Aaliyah</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>&quot;WHIPPED (From &quot;The Golden Child&quot;)&quot;</td>
<td>Anita Baker</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>&quot;ALWAYS (From &quot;The Golden Child&quot;)&quot;</td>
<td>Jon Secada</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>&quot;GOOD TIMES (From &quot;The Green Mile&quot;)&quot;</td>
<td>Edie Brickell</td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>&quot;NEW AGE GIRL (From &quot;The Green Mile&quot;)&quot;</td>
<td>Chihuahua</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>&quot;BOP GUN (From &quot;The Green Mile&quot;)&quot;</td>
<td>Ice Cube</td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>&quot;NEVER IN THE VEAM (From &quot;The Green Mile&quot;)&quot;</td>
<td>Ahmad</td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>&quot;BACK IN THE DAY (From &quot;The Green Mile&quot;)&quot;</td>
<td>Nine Inch Nails</td>
</tr>
</tbody>
</table>

**TOP 100 POP SINGLES**

**OCTOBER 1, 1994**

**TOP SONGS**

1. I'LL MAKE LOVE TO YOU (Motown 74315)
2. ALL I'LL BE FOR YOU (Def Jam/RCA 5055-4)
3. WHEN AM I GONNA SEE YOU (Babyface 10175)
4. STAY (From "Reality Bites") (RCA 66364)
5. WILD NIGHT (From "Mission: Impossible") (Mercury 65573)
6. ENDLESS LOVE (Columbia 57775)
7. SHINE (From "The Last Dragon") (Motown 65573)
8. CAN YOU FEEL THE LOVE TONIGHT (From "The Lion King") (Epic 65573)
9. 100% PURE LOVE (Mercury 65549)
10. DON'T TURN AROUND (From "The Lion King") (Motown 65573)

**TOP ARTISTS**

1. Boyz II Men
2. Sheryl Crow
3. Babyface
4. Lisa Loeb
5. John Mellencamp & Me'Shell Ndegocelo
6. Luther Vandross & Mariah Carey
7. Collective Soul
8. Elton John
9. Crystal Waters
10. Prince

**TOP LABELS**

1. Atlantic
2. Arista
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4. Chrysalis
5. Columbia
6. Curb
7. Def Jam
8. Epic
9. Interscope
10. Mavrick/Sire/Wharner

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### POP SINGLES INDEX

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Love Is Where You Are</em></td>
<td>John Newman</td>
<td>9</td>
</tr>
<tr>
<td><em>I'll Be Stronger</em></td>
<td>Nelly</td>
<td>35</td>
</tr>
<tr>
<td><em>Lose Yourself</em></td>
<td>Eminem</td>
<td>5</td>
</tr>
<tr>
<td><em>יאה</em></td>
<td>Gila</td>
<td>9</td>
</tr>
<tr>
<td><em>Empire</em></td>
<td>R. Kelly</td>
<td>2</td>
</tr>
<tr>
<td><em>Get It In</em></td>
<td>Ludacris</td>
<td>10</td>
</tr>
<tr>
<td><em>Girlfriend</em></td>
<td>Beyoncé</td>
<td>29</td>
</tr>
<tr>
<td><em>Boys</em></td>
<td>Sia</td>
<td>53</td>
</tr>
<tr>
<td><em>Back to Black</em></td>
<td>Alicia Keys</td>
<td>62</td>
</tr>
<tr>
<td><em>Open</em></td>
<td>Building 42</td>
<td>41</td>
</tr>
<tr>
<td><em>Mama's Girl</em></td>
<td>Brandy</td>
<td>5</td>
</tr>
<tr>
<td><em>Fallin'</em></td>
<td>Usher</td>
<td>3</td>
</tr>
<tr>
<td><em>Don't Let Go</em></td>
<td>Maxo</td>
<td>5</td>
</tr>
<tr>
<td><em>My First Crush</em></td>
<td>Arista</td>
<td>20</td>
</tr>
<tr>
<td><em>Photography</em></td>
<td>Jay-Z</td>
<td>31</td>
</tr>
<tr>
<td><em>Saturday Night</em></td>
<td>Black Eyed Peas</td>
<td>4</td>
</tr>
<tr>
<td><em>Don't Ask Me Why</em></td>
<td>Seal</td>
<td>67</td>
</tr>
<tr>
<td><em>One and Only</em></td>
<td>JLS</td>
<td>64</td>
</tr>
<tr>
<td><em>This Love</em></td>
<td>A Great Big World</td>
<td>66</td>
</tr>
<tr>
<td><em>This Is Gospel</em></td>
<td>P!nk</td>
<td>39</td>
</tr>
<tr>
<td><em>Lose My Breath</em></td>
<td>Joss Stone</td>
<td>40</td>
</tr>
<tr>
<td><em>I'm Not Used to Being Alone</em></td>
<td>Leona Lewis</td>
<td>41</td>
</tr>
<tr>
<td><em>Bad Romance</em></td>
<td>Lady Gaga</td>
<td>42</td>
</tr>
<tr>
<td><em>Little Red</em></td>
<td>Keri Hart</td>
<td>43</td>
</tr>
<tr>
<td><em>Somebody to Love</em></td>
<td>John Legend</td>
<td>44</td>
</tr>
<tr>
<td><em>Wax</em></td>
<td>The Black Eyed Peaces</td>
<td>45</td>
</tr>
<tr>
<td><em>Better Man (The Next Love)</em></td>
<td>Paul David</td>
<td>46</td>
</tr>
<tr>
<td><em>The Girl I投标人</em></td>
<td>Nelly</td>
<td>47</td>
</tr>
<tr>
<td><em>Shallow</em></td>
<td>Lady Gaga</td>
<td>48</td>
</tr>
<tr>
<td><em>Lose My Love</em></td>
<td>Leona Lewis</td>
<td>49</td>
</tr>
<tr>
<td><em>Got Your Love</em></td>
<td>Usher</td>
<td>50</td>
</tr>
</tbody>
</table>

### REVIEWS

**POP WILL EAT ITSELF:** "R.S.V.P." *(Nothing/Interscope 5760)*

The techno/synth sound that characterized this band at the end of the '80s has been replaced by a driving beat fueled by angst. Perhaps that's not so surprising, though, given that they now record for Trent Reznor's label. Regardless of what prompted the change, it is for the better. Within this new style rests a passion that was lacking from their previous material. The result is a song that is more likely to remain with fans instead of simply blending in.

---

**BLUES TRAVELER:** "Hook" *(A&M 8342)*

While building up a fan base by playing live on a consistent basis, the New York-bred band has drawn the "hippie" label on more than one occasion. The categorization has never been undeserved in the past, which makes the first single from their new album such a pleasant surprise. The song's repetitive beat is catchy and infectious, but not mentionable. Maybe playing with The Allman Brothers—a group that knows a thing or two about both jams and great songs—on the H.O.R.D.E. tour this past summer has taught Blues Traveler that good playing can be succinct.

---

**BILLY LAWRENCE:** "Boyfriend" *(Eastwest 5872)*

The follow-up single to Lawrence's hit "Happiness" has a groove so slow it might put listeners into a trance. Definitely melodic and slightly hypnotic, the beat moves in synch with her distinctly female vocals to create a track that has hit potential.

---

**ELASTICA:** "Stutter" *(DGC 22001)*

Striking a Joan Jett pose on the cover of the CD single, Elastica wastes no time in defining her image. The raucous guitar intro to the song does the same for her sound. But in the hard and fast frenzy of "Stutter" is a hook that lures audiences to Elastica. Upon further listening, the track does bring to mind the original Runaways. There'll always be a spot in the hearts of fans for the Runaways...the question is whether that spot lies in the present or the past.

---

**PICK OF THE WEEK**

**R.E.M.:** "What's The Frequency, Kenneth?" *(Warner Bros. 41760)*

"What's the Frequency, Kenneth?" is a song so long it has been deemed a 'weird' song. But upon closer inspection it's anything but. The song brings to mind the booming drums of the track being played through Michael Stipe's icon voice. From there, the track weaves its way through various rock tempos without ever losing the momentum from its initial burst of energy. For those uninformative, the title stems from an incident a few years ago when CBS newsman Dan Rather was mugged on the streets of New York and his assailants repeated the cryptic phrase."
**REVIEWS by Steve Baltin**

### VARIOUS ARTISTS: If I Were A Carpenter (A&M 0258)

Mark Eitzel's cappella opening to American Music Club's version of "Goodbye To Love" pretty much says it all. Eitzel's opening lies somewhere between reverence and dark sairre, which pretty much matches the case with this salute to the Carpenters, America's sweetheart of the '70s. The collection features 14 well-known alternative acts doing their interpretations of some of the duo's biggest hits. The brainchild of executive producers Matt Wallace and David Konjovan has been the most hyped of the tribute albums arriving this fall. The hype is justified in the sense that the album's eccentricities live up to what everyone expected from a band like Grant Lee Buffalo doing "We've Only Just Begun." Among the best of the John Waters-esque rest include Redd Kross' rendition of "Yesterday Once More" (a song so great it's foolproof), the jingly-jangly pop take of "Top Of The World" by Shenon Knife, Johnette Napolitano and Marc Morceland's distorted version of "Hunting Each Other" and Bettie Servert's rocking, melodramatic cover of "For All We Know."*

### DILLON O'BRIAN: Scenes From My Last Confession (RCA 66393)

A singer-songwriter in the most traditional sense of the term, Dillon O'Brien delivers a spotty debut but one that fills his enough to warrant a listen, showing O'Brien as an artist to watch in the future. The most accurate shots include "Something Almost Sacred," the lovely opening ballad, "Between The Two Extremes" and the philosophically correct "The Analytical Mind."

### DADA: American Highway Flower (IRS 27986)

Dada's first album, released last year, featured a lot of good pop songs and a couple of better-than-good pop songs, which is how they made their mark. Their second record features a markedly different sound, resulting in greater extremes. They hit high on a few songs, namely the gritty "Scum" and the vicious "Feel Me, Don't You," but also sink to not-so-good on other tracks. Their ambition is to be commended, though, and these guys can play, as demonstrated on "Ask The Dust," which impressively captures '60s-style cinema in an auditory manner.

### POP ALBUM INDEX

<table>
<thead>
<tr>
<th>69 Boyz /76</th>
<th>Dillie, Joe /86</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alyshia /53</td>
<td>Dion, Celine /45</td>
</tr>
<tr>
<td>Ace Of Base /11</td>
<td>Eberchide, Melissa /24</td>
</tr>
<tr>
<td>Aerosmith /85</td>
<td>Enigma /94</td>
</tr>
<tr>
<td>Alice In Chains /100</td>
<td>Gabriel, Peter /26</td>
</tr>
<tr>
<td>All-4-One /28</td>
<td>Gin Blossoms /68</td>
</tr>
<tr>
<td>Babyface /72</td>
<td>Gill, Vince /01</td>
</tr>
<tr>
<td>Bad Religion /71</td>
<td>Grant, Amy /29</td>
</tr>
<tr>
<td>Baker, Anita /4</td>
<td>Green Day /3</td>
</tr>
<tr>
<td>Ball, David /77</td>
<td>Griffith, Nanii /41</td>
</tr>
<tr>
<td>Barry /83</td>
<td>Heavy D &amp; The Boyz /85</td>
</tr>
<tr>
<td>Beastie Boys /59</td>
<td>Jackson, Alan /51</td>
</tr>
<tr>
<td>Benedictine Monks /48</td>
<td>Jackson, Janet /92</td>
</tr>
<tr>
<td>Big Mike /73</td>
<td>The Jerky Boys /23</td>
</tr>
<tr>
<td>Blackstreet /86</td>
<td>Kelly, R. /68</td>
</tr>
<tr>
<td>Blues Traveler /62</td>
<td>Knight, Gladys /55</td>
</tr>
<tr>
<td>Body Count /98</td>
<td>Levert, Gerald /18</td>
</tr>
<tr>
<td>Bone Thugs N Harmony /19</td>
<td>Live /82</td>
</tr>
<tr>
<td>Boyz II Men /2</td>
<td>Loggins, Kenny /97</td>
</tr>
<tr>
<td>Bratton, Tony /46</td>
<td>Lovetttes, Patty /75</td>
</tr>
<tr>
<td>Brickell, Edie /88</td>
<td>Mazzy Star /40</td>
</tr>
<tr>
<td>Brooks, Garth /90</td>
<td>Mavericks, The /62</td>
</tr>
<tr>
<td>Byrd, Tracy /93</td>
<td>Mc Epi Feat. CMW /64</td>
</tr>
<tr>
<td>Candeloes /13</td>
<td>McLaine, Sarah /84</td>
</tr>
<tr>
<td>Carey, Mariah /57</td>
<td>Mellencamp, John /52</td>
</tr>
<tr>
<td>Carrasco,Domingo,Pavaroni /12</td>
<td>Metallica /96</td>
</tr>
<tr>
<td>Changing Faces /27</td>
<td>Miguel, Luis /44</td>
</tr>
<tr>
<td>Eric Clapton /1</td>
<td>Montgomery, John Michael /57</td>
</tr>
<tr>
<td>Collective Soul /49</td>
<td>Nine Inch Nails /21</td>
</tr>
<tr>
<td>Colin, Shawn /79</td>
<td>Nirvana /87</td>
</tr>
<tr>
<td>Cookin R, Harry /38</td>
<td>Notorious B.I.G. /16</td>
</tr>
<tr>
<td>Coolio /36</td>
<td>O'Connem, Sined /32</td>
</tr>
<tr>
<td>Counting Crows /9</td>
<td>Offspring /95</td>
</tr>
<tr>
<td>Crow, Sheryl /10</td>
<td>Pearl Jam /95</td>
</tr>
<tr>
<td>Da Brat /51</td>
<td>Perry, Steve /89</td>
</tr>
<tr>
<td></td>
<td>Pery, Tom /80</td>
</tr>
<tr>
<td></td>
<td>Pink Floyd /53</td>
</tr>
<tr>
<td></td>
<td>Prince /69</td>
</tr>
<tr>
<td></td>
<td>Public Enemy /28</td>
</tr>
<tr>
<td></td>
<td>Raitt, Bonnie /76</td>
</tr>
<tr>
<td></td>
<td>Rolling Stones /13</td>
</tr>
<tr>
<td></td>
<td>Salt-N-Pepa /63</td>
</tr>
<tr>
<td></td>
<td>Seal /43</td>
</tr>
<tr>
<td></td>
<td>Smashing Pumpkins /42</td>
</tr>
<tr>
<td></td>
<td>Soundgarden /17</td>
</tr>
<tr>
<td></td>
<td>SOUNDTRACKS: Crow, The /74</td>
</tr>
<tr>
<td></td>
<td>Forrest Gump /7</td>
</tr>
<tr>
<td></td>
<td>Lion King, The /6</td>
</tr>
<tr>
<td></td>
<td>Lion King, The /9</td>
</tr>
<tr>
<td></td>
<td>Sing-Along/EP /57</td>
</tr>
<tr>
<td></td>
<td>Natural Born Killers /20</td>
</tr>
<tr>
<td></td>
<td>Reality Bites /34</td>
</tr>
<tr>
<td></td>
<td>Stone Temple Pilots /8</td>
</tr>
<tr>
<td></td>
<td>Sugar /54</td>
</tr>
<tr>
<td></td>
<td>Sweat, Keith /65</td>
</tr>
<tr>
<td></td>
<td>Tesla /59</td>
</tr>
<tr>
<td></td>
<td>They Might Be Giants /58</td>
</tr>
<tr>
<td></td>
<td>U.G.K. /99</td>
</tr>
<tr>
<td></td>
<td>Weezer /67</td>
</tr>
<tr>
<td></td>
<td>Yanni /25</td>
</tr>
<tr>
<td></td>
<td>Young, Neil /50</td>
</tr>
</tbody>
</table>

### PICK OF THE WEEK

### ROBERT PALMER: Honey (EMI Records 30301)

Though he's best known for a few hits (and videos), Robert Palmer has been making music for over two decades. His new album reflects his experience like a well-aged bottle of wine, graceful and dignified. The most impressive aspect of the record is the versatility he displays, throwing in a sampling of world music on the track "Honey B." a bit of a twang on "Honeymoon" and his own sound from the mid-80s on "Nobody But U." Most delightful is the full-blown blue-eyed soul on "Love Takes Time" and the scaled-down soul on "Blow Me Away." It's not a style done well very often anymore, making the times it is done right that much more special.

### DILLON FENCE: Living Room Scene (Mammoth 92434)

The latest entry from the hot scene in Chapel Hill, North Carolina is an album of dreamy pop stylings courtesy of vocalist Greg Humphreys. Whether it be the up-tempo sound of the title track or the atmospheric grooves of "Laughs," Humphreys gives the band a niche in the overcrowded pop world. The difference between Dillon Fence and other groups is that Dillon Fence's sound already has their name all over it, which makes for an auspicious beginning.

### WIDESPREAD PANIC: Ain't Life Grand (Capricorn 42027)

Widespread Panic can best be described as rock with balls. The six-piece band, hailing from somewhere in America (they're kind of bizarre lynx notes), have a blues-based Southern rock sound at their root but an alternative spirit that emerges on the atmospheric "Raise The Roof." They come off strongest when just playing straight-ahead rock, like in the title track or the scintillating boogie styles of "Blackout Blues." Considering the dearth of material that fits the AOR mold these days, AOR outlets would be wise to take a chance on this record.

### HOODOO GURUS: Crank (Zoo 11094)

Somewhere between the Monkees and Dream Syndicate, the Australian quartet's sixth album rocks too hard to be considered pop but has enough great hooks to avoid being lumped in with every other college music band. Lying underneath everything are some well-executed blues tendencies, particularly in the slowed-down sexuality of "Nobody" and the hyperactive "Gospel Train." Producer Ed Stasmian, who's worked with The Smithereens, among others, has brought that same pop sensibility to the Hoodoo Gurus. The combination has led to what should be their biggest hit to date.

### LIZ PHAIR: Whip-Smart (Matador 92429)

It occurred to me as I lay awake in the dark, with Liz Phair's new album playing, that this must have been how people 20 years ago felt listening to Bruce Springsteen's early works. It's not so much how great Liz Phair is now, as the awesome idea of how brilliant she's likely to become. A lot of people felt that way after Phair's ambitious debut album, Exile In Guyville, but one album can be a fluke...give us two, then we'll talk. Following a second listening to Whip-Smart, it's apparent all the year-end honors she received for Exile...were not the result of hype. From the cold opening notes of Phair's piano on "Chopsticks" to the feisty licks of "Cinco De Mayo," the musically infectious and lyrically obscure 14 mini-sagas that make up Phair's second national release give the impression that Phair is telling inside jokes, but her delivery is so dead-on we all laugh anyway. The creme-de-la-creme include the title track, "Jealousy," "Shane" (which features the superb rising chant of "You gotta have fear in your heart") and the poppy "May Queen." Whip-Smart is, quite simply, a stunning work from an artist that should have all music lovers in ecstasy at her arrival on the scene.
Film Reviews

1st Annual Playboy Jazz Film Festival Kicks Off In L.A.

By John Goff

A JAZZ FILM FESTIVAL sponsored by Playboy. Makes sense here. Jazz has been the music of Playboy since the magazine’s inception. Playboy founder/editor Hugh Hefner has been a jazz fan all his life and has seen his empire pull together its annual Playboy Jazz Festival.

Films? Where are you going to get enough film on jazz? “There are plenty of them out there. We could go a long time without repeating,” Mark Cantor, Festival producer/film researcher/archivist, told Cash Box. For this festival, “From Bix To Bird,” he’s come up with some Beauts.

At press time and prior to the screenings (Sept. 27-29) at the Laemmle Sunset 5 Theatres in Los Angeles, two were made available for viewing: Bix by Brigitte Berman and A Great Day In Harlem by Jean Bach. Though there are more scheduled over the two days—New Orleans, a 1947 feature with Billie Holiday and Louis Armstrong which was considered “lost” for many years; Let The Good Times Roll with Louis Jordan; Too Much Harmony, a 1933 film; and a documentary on Artie Shaw among them—the two viewed are alone worth the price of admission and then some.

Bix chronicles, in stills and rare footage of the Paul Whiteman band in Hollywood, the life of jazz legend Bix Beiderbecke. Interviews with Hoagy Carmichael and others who knew Bix are woven throughout and give the picture of a young genius whose musical talent overwhelmed everyone in the music business and, in a sense, overwhelmed him. The life his talent opened up for him so early also opened up his life to other demons, among them the disease of alcoholism. Chilling is an account of a fellow musician who was there at the time relating the story of Beiderbecke going through DTs with snakes the musician imagined crawling out of the walls and onto him. Official death report in 1931 was pneumonia but, at age 28 and given the history of institutions and alcohol treatment he had gone through prior to that, calling it pneumonia becomes merely a reflection of the ignorance and bafflement of the times in 1931. The film is, however, a moving tribute to a true musical pioneer, someone actually worthy of the term so liberally bandied about for such lesser lights these days—Artist. Applied to Bix Beiderbecke, it actually means something.

THE STORY BEHIND THIS PICTURE is so fraught with chance, hope and coincidence that it passes into a spiritual realm. The story goes that: Young photographer Art Kane needed to take a still shot for an Esquire magazine piece on jazz in New York. He put out the word for any jazz musicians in New York at the time to meet on the steps of this brownstone at 10 a.m. Ten in the morning to a jazz musician is only a fragment of someone else’s imagination. What are the chances of these night denizens who usually go to bed at that time getting up to congregate in Harlem for a picture?

Kane, whose first professional photograph this was to be (he went on to become one of the premier photographers of the time), wondered if anyone would show up. After all, word of mouth around the jazz clubs of N.Y. could be a dicey thing in 1958. But at the appointed time the likes of Dizzy Gillespie, Art Blakey, Marian McPartland, Mona and Milt Hinton, Gene Krupa, Maxine Sullivan, Sonny Rollins, Count Basie, Thelonious Monk, Coleman Hawkins, Nat Hentoff, Oscar Pettiford, Gerry Mulligan and Dizzy Gillespie among others, as you can see, showed up.

Milt and Mona Hinton brought along an 8mm camera and took home movies of the event which, according to everyone there and those survivors who were interviewed for A Great Day In Harlem, all speak of the spirit that was present during that gathering.

The Hinton footage, as well as other photographs taken by others, is incorporated into the film and there are moments when the viewer, being able to reflect back and being gently led by Quincy Jones’ narration and the various interviews, feels the hair on the neck nape rise: What if they had not shown up? What if Kane’s shot wasn’t accepted? What if the piece didn’t run?

Fortunately none of these things occurred. Old friends met in the street. Neighborhood kids (one of whom is interviewed these years later) sat on the curb with Basie. The spirit prevailed.

And it prevailed again, 38 years later.

1938, the original Great Day in Harlem and the gathering of jazz greats.

A Great Day In Hollywood, Tuesday, September 20, 1994. Jazz musicians gathered together prior to the beginning of the 1st Annual Playboy Jazz Film Festival.

Music. Jazz music and musicians will be around 38 years from now. How many of these will be around to be interviewed for their remembrances of this photo? Feel that hair rise?

Terminal Velocity

By John Goff

THE FIRST 10 TO 15 minutes of Terminal Velocity are filled with promise. Hey, great! Action thriller! Alright! But then, performers begin talking and writer (credited, anyway) David Twohy (is this the same man who reportedly scripted The Fugitive?) seems to say, “We’ve got to say something here.”
Director Deran Sarafian (A Film By...), watching aerial stunt coordinator Jerry Meyers plot some more action said, "Ah, just let Charlie and Nastassja make it up. Tell Charlie to use some of those lines he uses on the broods down at the Viper Room. She can come back at him with some Russian, or whatever language she knows."

Then Sarafian curls your toes with some more action. Or was that Twohy; action in The Fugitive wasn't bad, you recall. Common denominator to both.

"In character?"
"Let 'em use their own. Can we get more firepower in that bazooka?"
"'Plot'? Twohy.
"Muddy it. More Action!"

At least Sarafian knows the demographic audience something like this is aimed at. He delivers the action alright. There's some terrific aerial stunt work and the brooding, near-Hitchcockian opening with a 747 coming out of those blowing sands truly gives you the feeling you're in for something here. But if you're looking for more than action (you know, something like story, plot, character, performance—performance?), you might try Models, Inc."

To Sarafian and Twohy's credit, they do keep dialogue pretty much to a minimum—except for that truly ridiculous scene in the Arizona bar where Sheen and Kinski YELL at one another about secrets that went on which nobody understood. Maybe that's a Virtual Reality scene? We're supposed to feel as mouth-agape stupid as the bar extras? Or maybe stupidly yelling translates as vocal substitution for action? Or maybe...?

Ah, stop it. You're grasping at blank pages.

Look for this Hollywood Pictures presentation, Interscope Communications/PolyGram Filmed Entertainment production, in association with Nomura Babcock & Brown, Buena Vista Pictures release to post some respectable numbers through the shear action of it. Credit too some sleek photography by DP Oliver Wood.

Executive producers were David Twohy, Ted Field and Robert W. Cort; producers Scott Kroopf and Tom Engelman.

Video Reviews
By John Goff

The Gate To The Mind's Eye

THE GROWING EXPERTISE of computer animation and the ever-fading line between "animation" and "reality" can be traced—someday in the future, if not now—in the excellent Miramar Mind's Eye series. This latest, The Gate To The Mind's Eye, follows 1991's The Mind's Eye and Beyond The Mind's Eye (1993) down the same road of excellence and then some.

Here director Michael Boydstun, who directed Beyond The Mind's Eye, moves the series into the realm of story stronger than ever before. Previously the videos have been pretty much showcases to what computer animation could be backed with music. Now this one shows Armageddon, flights through computer-generated Tokyo and New York-esque cities into outer space and a Black Hole and a new world beginning (God, were it all so simple). Through a meteor shower a new Earth is formed akin to the old one and there is life as we know it under the sea as well as on ground. But, true to humanity, the killing begins again and evolution is taking its inevitable course once more.

It is truly a fascinating look at what technology is rapidly approaching. If you remember the computer-generated animals of only two years ago which looked like mechanical robots, you'll sit up and take notice at the tiger in this one. There still is a moment or two of herky-jerky to the muscles but the life-like appearance this tiger moves with is impressive. So too are the smaller figures of humans, which aren't truly dwell upon here. But it's coming. Rest assured... or uneasily, perhaps, if you're an actor.

Thomas Dolby is the soundtrack composer on Beyond The Mind's Eye and the music, too, is taking on more texture than previously. Since there is no dialogue to these (yet), music moves them along but while before it was mostly background or experimental, Dolby humanizes it more.

Beyond The Mind's Eye makes you wonder and wait expectantly for 1995

Babyface: The Cool Collection

PART MUSIC VID-PART DOCUMENTARY, part black and white-part color, Babyface: The Cool Collection features Babyface in his studio, working, playing and performing and will be released from Epic Music Video as an adjunct to Sony Music's Babyface album For The Cool In You.

Four tunes from the album are performed in videos: "For The Cool In You," directed by Andy Morahan; "Never Keeping Secrets"; "And Our Feelings"; "When Can I See You Again;" and an added attraction—a never-before-released vid of "Rock Bottom," latter four all directed by Randee St. Nicholas.

Documentary footage directed by Ken Schreiber sticks mainly to Babyface in studio discussing his work alone or writing with partners, notably L.A. Reid and Darryl Simmons. Simmons turns up for a few comments and couple scenes playing in the game room between writing sessions. Most interesting does footage comes as Babyface speaks about his feelings on what goes into writing a hit song, "melody, story line... hook, and luck..." The man comes off as knowledgeable, thoughtful and thankful toward his success and it's a very relaxed half-hour.

The visuals for the music videos themselves are excellent, especially on "And Our Feelings," which produces some strong feelings with the visual, melodic and emotional combinations. En toto, The Cool Collection is cool.
NEAR URBAN

TOP 75 R&B ALBUMS
CASH BOX • OCTOBER 1, 1994

1. Boyz II Men
2. Aaliyah
3. Boyz II Men
4. Gerald Levert
5. Anita Baker
6. Bone Thugs N Harmony
7. Big Mike
8. MC Eiht featuring CMW
9. Warren G
10. Keith Sweat
11. Blackstreet
12. The Notorious B.I.G.
13. Da Brat
14. Patti LaBelle
15. Boyz II Men
16. Heavy D & the Boyz
17. Gladys Knight
18. Supertight
19. Larry Carter
20. R. Kelly
21. Gravediggaz
22. Aaron Hall
23. The Aretha Franklin
24. Public Enemy
25. Ill Al Skratch
26. Aaron Hall
27. Billboard's Lead Indicators
28. Outkast
29. Usher
30. Above the Law
31. Eightball & MJG
32. Melvin Riley
33. Tevin Campbell
34. Patra
35. J. Holiday
36. El Debarge
37. C+C Music Factory
38. Babyface
39. The Notorius B.I.G.
40. The Top Authority
41. Snoop Dogg
42. Orange
43. Zhané
44. The Notorius B.I.G.
45. The Notorius B.I.G.
46. Sounds of Blackness
47. Brian McKnight
48. Slick Rick
49. The Notorius B.I.G.
50. The Notorius B.I.G.
51. Vocalion
52. The Notorius B.I.G.
53. Organized Konfusion
54. Big Daddy Kane
55. The Notorius B.I.G.
56. Wu-Tang Clan
57. Janet Jackson
58. Mariah Carey
59. Tyrese
60. The Notorius B.I.G.
61. The Notorius B.I.G.
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75. The Notorius B.I.G.

It's a marriage made in some netherworld between the streets and the increasing corporate sweetening of rap music. It's 'Mickey Unrapped', the project launched recently with the same aplomb that marked the release of "Whoomp! (There It Is)." "Whoomp! (There It Was)!" features Tag Team with America's favorite rodent Mickey Mouse, complete with pants low and the baseball cap on backwards. The video for the single features Tag Team, Mickey with homie Minnie Mouse, Goofy and Donald Duck with a group of street dancers. This is the first single from the 12-song compilation that is aimed at the rich urban/adult audience served ably by Bellmark/Life and the family-oriented market that Walt Disney Records has successfully mined.

We are pleased to be participating in the Mickey Unrapped project, commented Bellmark/Life CEO Al Bell. This album should serve as a catalyst to perpetuate the continued growth, popularity and worldwide acceptance of rap and other music forms from the hip-hop culture.

Walt Disney Records v.p. Mark Jaffe commented: "This is an exciting endeavor, filled with great music and hip humor. Bellmark/Life brings a wealth of experience to the table that will be invaluable to the success of the album."

Plans for promotion have also been aimed at greening the ever-burgeoning children's radio market and to use cable television outlets to spark recognition and direct response sales.
Ronnie Phillips, president of Dangerous Records, gave up some props to the community when he recently commemorated release of Banging On Wax II featuring members of the Los Angeles-based street gangs the Bloods & the Crips with a $5,000 donation to Fern Stamps of the Stamps Youth Foundation, which honors the memory of her son who was a victim of gang violence. The presentation was made during a listening party held in Hollywood at the Dragonfly nightclub. During the presentation to Ms. Stamps are members of both gangs and (l-r): Quality Records president Russ Regan, Phillips (with sunglasses); Ms. Stamps; publicist Norman Winter; video director Dan O'Dowd; and Dangerous staffer "Dukee" Fingaz.

SOUND NIBBLES: Pallas Records, the New York-based label whose motto is Music for The Past, Present & Future, is on the verge of kicking up a dust storm with a trio of releases, including How Real Isreal by the group BUSHWACKASS, who have dropped the single "Rough, Rugg'd And Raw;" Ganjah K, who will come with the single "Can You Feel The High?" from their Harvest Of The World album; and MILIENUM: The Beginning Of The End, the album containing the single "Tell Me" by Alien Nation. The new label seems good to go on the hip-hop tip....

The newest incarnation of rapper 2Pac Shakur is THUG Life, which features MOPreme, Syke, Macadoshis and Rated R. Like Shakur's previous hardcore tomes, the group's debut album, Volume 1, will bring street noise like the single "Pour Out A Little Liquor," which was also included on the soundtrack to the film Above The Rim. Shakur also co-starred in that film....

One of the most innovative records heard here at Cash Box is the album A Headniddran Journey To Addi Skizn by Yonkers, N.Y. homiegall Shak-Key, who has as much attitude and skill for clever wordplay as anybody in the biz. Whether her inside jokes will work for a large audience remains to be seen, but there's little doubt that insiders and true fans will suck this down like a 40 of eightball....

Headniddran is the title of the compilation that will launch the Montclair, N.J.-based label Love 'N' Hemp. The new label is being distributed by Alliance Entertainment Corp. (AEC), and a contact for more information is Sherry Sweet, a former Cash Bar staffer. She'll give you the 411 on these artists who do scrounge rap in Brick City (Newark).

Cee-Low and Chucky Smash of Mercury Records trio The Legion funked it up live with Columbia Records artist Da brat after The Legion rocked it at a listening party for their new single "Legion Groove." Pictured are (l-r): Cee-Low, Da brat and Chucky Smash.

TOP 25 RAP SINGLES

By Dr. Bayyan

MC Eiht Featuring CMW: "Geez Make The Hood Go Round" (Epic Street 6554).

MC Eiht's in-your-face stories of horror on the streets of Compton are given his typically fright-inspiring treatment, a mixture of minimalist textures and uncompromising funk. Of the two remixes from the album We Come Strapped, the 159th Street Remix is probably the most musical and will appeal to radio programmers.

LUX: "Boom Box" (Feature 4300).

Beat thick grooves, serious bass and lyrics that don't tax the imagination are abundant on this track. Lux comes with a straight-forward if uninspired flow, but he benefits from several mixes, including Gangsta Radio mix, Gangsta Street mix, Gangsta Acapella mix.

MC LUCIOUS: "Lollypop" (Bandit Music 4443).

This is bass-inspired rap that places more value on the beat and bottom than it does the lyric. You don't have to use a prodigious portion of your imagination to figure out what the "Lollypop" really is. This could be a record that would be fun at a party.
Superior Mix Of O.G.s, Young Lions Pace Rap's 4th Quarter

By Dr. Beeyan & M.R. Martínez
(Researched By Dr. Beeyan)

T HE DIVERSITY OF RAP PRODUCT that will be available during the fourth quarter of the '94 fade to '95 is a melange of styles and a healthy collection of new and established artists. It's music that will be on the airwaves, find its way from the streets into the jeeps and will ultimately contribute mightily to the bottom line of companies large and small. Notions that this was a "fad" back when industry pundits tried to debunk its staying power are now distant, fading echoes. The music has become more fractions, it has grown to reffect a wide range of musical interests and, perhaps more importantly, this music sociologically has become the expression of choice for a generation or two of African-American culture.

Funk, jazz, rock and R&B-influenced, this music has transcended the genre to become an important part of the pantheon of pop...and this fourth quarter is a horn of plenty. Nearly every taste might be served by the cornucopia of hard, soft and insightful sounds. While this list is subject to change during the period (and we may have missed some titles that could prove significant when the smoke and dust clear), Cash Box is proud to highlight this music in a manner which it deserves.

EMI

Digable Planets---Blowout Comb (Pendulum) (Oct. 18) (featured on the cover)

"7TH WONDER (BLACKTOLISM)", the first single from their EMI/Pendulum sophomore album Blowout Comb, might not have the same overwhelming impact for this act as 'Rebirth of Slick (Cool Like Dat)," which launched the trio's Gold-plus debut Reachin' (a new reflation of time and space) to Grammy-winning fame. But there is much to admire in this richly-textured, diversely-grooved and thoughtful collection.

"People have been telling us that Blowout Comb sounds subdued or maybe even more serious, and there's definitely a reason for that," explains Digable Planet's Doodle Bug. "It's because the issues we are confronting are more serious and because we're more serious this time. The purest art has got to be a reflection of the artist." If you can imagine it, this trio has become even more introspective on its second album than on its first.

Adding dimension to the mix work and music are guests such as Guru on the track "Borough Check," Jeru the Damaja on "Graffiti," acid jazz vocalist Sara Webb on "Dial It" and mixer Jazzy Joyce on the first single. "Even though we're very proud of the success of Reachin',...we felt our message was not getting to some members of our own community...and we knew that on Blowout Comb we couldn't let that happen," says Doodle Bug. "Our goal with Blowout Comb is to popularize our music, but at the same time we are going to raise the standards of ourselves and our audience."

Rappin' 40ay---Don't Fight The Feelin' (Oct. 4)
Lords Of The Underground---Keepers of the Funk (Pendulum) (Nov. 1)

GIANT

Shug And Dap---First High (Oct. 18)
309--- (Nov. 8)

JIVE

Fu-Schnickens---Nervous Breakdown (Oct. 25)

THE UNIQUE MIC DELIVERY OF THIS TRIO is mixed deftly with a wide range of beats, sonic effects and heavy-mental traffic disguised in comedic attitude on their second Jive Records release Nervous Breakdown. The two-year hiatus by this group has perhaps whetted the appetite of those fans that bought their debut album, FU---Don't Take It Personal, into Gold status. But more importantly it gave the group a chance to mature and learn more about the music business. "We did our homework on the music business, because we had to study managers, record companies and our competition," explains FU Poc. "The business helped us grow from boys to men, and we had to make sure it was all correct."

There's a lot of bass beat-heavy, old-school dub and special EFX that make this album a pleasure. The new album retains the exuberance of the debut, but also offers some insights like on "Visions (20/20)" and "Ah Oolu." The album's first single, "Breakdown," is a bumpin' portrait of mack-daddy splendor. The remix of "What's Up Doc" features labremen and NBA star MCA Shaquille O'Neal. This album does indeed break it down.
PAST

BUSHWACKASS
Forthcoming CD How Real Israel $
Featuring the single "Rough, Rugg'd and Raw"

PRESENT

GANJAH K
Forthcoming CD Harvest Of The World
Featuring the single "Can You Feel The High?"

FUTURE

ALIEN NATION
Forthcoming CD Millennium: The Beginning Of The End
Featuring the single "Tell Me"

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Marvaless - Smoke - Keylo
Psycho Gangsta - Toby-T
Black Mike - Cooli Hi
J-Barry - TC
Rondo and Crazy Rack
Northside - Erase-E
The Fear - Infinity
Hustlers Comin' Up
Dayton Family - IQ
The Perk - Lil Rick - Tru
Dangerous Dame
King George - Ghetto Kaos
Mafiosos - Friscos
Unknown - DMS
- Freaky Fred -

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UGZ (Underground Kings) - Super Tight (released Aug. 30)
ExtraPro - Like It Should Be (Sept. 27)

Warner Bros./Reprise

Bush Babees - Ambushed (Sept. 27)
Clever Jeff - Jazz, Hop, Soul (Oct. 11)

Sony/Columbia

Dionne Farris - Wild Seed, Wild Flower (Oct. 11)
Supercat - The Struggle Continues (Oct. 25)
Cypress Hill - (Nov. 8)

Elektra

Pete Rock & C.L. Smooth - The Main Ingredient (Oct. 11)
Cut Close - Surrender (Oct. 25)
Brand Nubians - Everything Is Everything (Nov. 1)

Virgin

College Boyz - (Oct. 4)

Motown/Madsounds

State Of Emergency - (a compilation) (Sept. 27)
Eddie F - (a compilation) (Sept. 27)

Capitol

Lucious Jackson - Natural Ingredients (released Aug. 30)
Spearhead - Home (Sept. 20)
Channel Live - Station Identification

Atlantic

K-Squad - (Oct. 4)
ADOR -
Artifacts -
NOTR -

Arista

Craig Mack - Project Funk Da World (released Sept. 20)
Rampage - Tha Red Octoba (Oct. 19)

RCA

PMD - Shadé Business (Sept. 27)

THE FIRST SOLO ALBUM by Parrish Smith since the break-up of EPMD is a rumbling, funk- and bass-driven collection of hardcore East Coast-style depth. Having set up his label (PMD Records) and management team (Shuma Management), PMD now comes alive as the artist on this 14-track collection of historical perspective with a fresh edge. It'll start for radio with the first single "I Saw It Cummin'," which chronicles Smith's break-up with collaborator Eric Sermon in an oblique way. But according to Smith, the tine is actually addressing the direction the hip-hop industry has taken as a whole in recent years. "Rap is out of control," Smith says. "Before, there was such a thing as a crossover. Now the underground is the mainstream. People are motivated by greed and they are
headed toward a false picture they know nothing about." "Swing Your Own Thing" continues the theme, warning rappers not to "get caught up on the okey-doke or there'll be a heavy price to pay. Just stay on point."

Soundtrack—Fresh (released August 30)
 Almighty RSO—(Sept. 27)
 Sha' Dacious—(Oct. 25)
 Bas Blasta—(Oct. 25)
 Alkaholiks—(Nov. 2)

Interscope
 Various artists—Thug Life, Volume One (Sept. 20)
 Tupac—
 Radio—
 No Face—

Mercury
 Jae B. Latin—Street Gammins (Sept. 27)
 Black Sheep—Non-Fiction (Nov. 8)
 Soundtrack—Jason's Lyric

Def Jam
 Nice & Smooth—(released Sept. 13)
 Jayo Felony—Take A Ride (Oct. 11)
 L.L. Cool J—(Oct. 4)

La Rocko Tee—Hold On Tight (Oct. 4)
 Y'N Vee—(Oct. 18)
 Flatliners—Live Evil (Nov. 1)

MCA
 Big Daddy Kane—Daddy's Home (released Sept. 13)
 Justice System—Rooftop (released Sept. 13)
 King Tee—King Tee IV (Oct. 25)
 Mary J. Blige—(Nov. 8)
 Wrexx N' Effect—(Nov. 8)
 Rakim—(Nov. 8)

East West
 Da Youngsta's TBA
 Snow

Relativity And Related Labels
 Steffon—Trippin' Wit' No Luggage (released Aug. 23)
 Menajahwa—Cha-licious
 Dru Down—Explicit Games (released Sept. 6)
 Common Sense—Resurrection (Oct. 4)
 Blak Czar—Tales From The Blakside (Oct. 11)
 Eazy-E—Str.8 Off The Streetz Of Muthaphukin' Compton, Vol. 1 & 2

CANADA'S FIRST REAL HIP-HOP LABEL
 "SO... HOW FAR UNDA GROUND?"

D.J.'s, Promo Reps, Wholesalers-Shift-just everybody be on the lookout for GHETTO CONCEPT's debut release due out in September

(416) 345-8110
In a private ceremony, acclaimed music producer Phil Ramone was recently inducted into Hollywood's Rock Walk for his contributions to the rock 'n' roll art form. The seven-time Grammy winner, who has engineered and produced recordings for artists such as Paul McCartney, the late Harry Nilsson, Paul Simon, Barbra Streisand and Dionne Warwick, will have his handprints and signature join those of other equally accomplished musicians and innovators on display, such as Aerosmith, Ginger Baker, Johnny Cash, Bo Diddley, B.B. King, Jimmy Page, Les Paul and Smokey Robinson, among others.

They Might Be Giants were chosen over every other band in the known universe as "the most popular band in St. Louis," as voted on by listeners of KPNT, one of the leading commercial alternative stations in the country. The band performed at KPNT's annual extravaganza, Pointfest, for the second year in a row. The concert took place August 20 at the 20,000-seat Riverport Amphitheatre, and sharing the bill were Elektra labelates the Violent Femmes, along with Lisa Loeb and 311. They Might Be Giants' new disc, John Henry, was just released, so heavy touring will undoubtedly be in order. Pictured (l-r): John Linnell and John Flansburgh of They Might Be Giants.

LaFace Records' rap group Outkast is presented with plaques in celebration of the RIAA Gold certification of their debut Gold album Southernplayalisticadillacmuzik. The critically-acclaimed album is sample-free and features all live music. Pictured (back row, l-r): Pierre Daz, rap promo coordinator, Arista; Big Gipp of The Goodie Mob; Jeff House, nat'l dir. of street rap marketing & promo, Arista; Mr. DJ of Outkast; Scott Polka, gen. mgr-exec, v.p., LaFace; Merlon Allen, BBT Mgmt.; Dre of Outkast; Rico Wade, Organized Noize; Big Boi of Outkast; Patrick Brown, Organized Noize; CeeLo of The Goodie Mob; Shanti Das, nat'l promotions dir., LaFace; Ray Murray, Organized Noize; L.A. Reid, co-prez, LaFace; Mia Redd, BBT Mgmt.; Lionel Ridenour, sen. nat'l dir. of R&B promo, Arista; Jean Riggins, sen. v.p., black music, Arista; (kneeling, l-r): Doug Daniels, v.p. of R&B promo; Ian Burke, Greenhouse Mgmt.; Kujo and T-Boo of The Goodie Mob; and Sean Johnson, Greenhouse Mgmt.

Candlebox, whose multi-Platinum debut album on Maverick Records has become an international phenomenon, had a chance to meet and greet executives from Warner Music International (WMI) and Warner Music Canada (WMC) at the recent WEA convention in Nashville. The group has recently completed an SRO tour of Europe and has just embarked on a major headine tour of the U.S. Pictured (l-r): Candlebox's Peter Klett; Maverick Records executive Abby Konowich; Candlebox's Bardil Martin; Herb Forgie, dir. of nat'l promo, WMC; Peter Ikin, sen. v.p. of mrktg. and artist dev., WMI Services Ltd; (kneeling): Steve Warman, publicity mgr., WMC; Candlebox's Kevin Martin; Tom Ruffino, sen. v.p. of int'l for Warner Bros. Records; Candlebox's Scott Mercado; Gary Newman, sen. v.p. and mg. dir. U.S. Division at WMC Ltd; Bill Johnston, Warner Bros. Records mrktg. mgr.; and Jennifer Goshen, v.p. of product dev. for WMI.

EMI Music Publishing, the world's largest music publishing concern, has initiated a program which is a total system of fresh, young talent. Evan Lamberg, v.p./creative operations, East Coast, recently completed a deal with Atlantic's much-fought Hootie & The Blowfish, the South Carolinabased quartet garnering attention for their Don Gehman-produced album Cracked Rear View. Shown here at the signing (l-r): Dean Felber, bass player, H&.T; Mark Bryan, guitarist; Lamberti; Darius Rucker, vocalist/guitarist; Robert H. Flax, exec. v.p., EMI Music Publishing Worldwide; Rusty Harmon, mgr., H&.T; Jim "Son" Sonefeld, drummer; Tim Sommer, A&R rep, Atlantic; Gus Guster, attorney; and Bart Weiss, dir., business affairs, EMI Music Publishing.
News From U.S. & Latin America
By Hector Resendez

I LIKE IT LIKE THAT is the debut film from Bronx native Darnell Martin. She is the first Afro-American female to be backed by a major movie studio. The film scored high at the recent 1994 Cannes Film Festival. The new Columbia Pictures feature film has also been well-received by critics here and abroad. The urban comedy focuses on the lives of a Puerto Rican couple with children in the Bronx.

Two versions of the movie's soundtrack were recently released by Sony Music International and Sony Discos. *Volume I* is geared toward the English-speaking market while *Volume II* takes aim at Latino consumers. The latter includes a number of popular artists and songs from this year. There are plenty of Salsa tunes like "Cara de Nino" by Jerry Rivera, "Rey Ruiz" "Mi Media Madu," Marc Anthony's "Si Tu No Te Puedas," "Cali Aji" by Grupo Niche, Trina Medina's " Anda Y Camina" and "Josefinas" by Orquesta Yambo. Other artists lend a more international and pop slant to this rather eclectic compilation of music. There's "Oye Como Va/Guajira" by Julio Iglesias, "Subeme El Radio" by Lisa M., "Perdón" by Danny Rivera and "Manuel Santana's El Leon" by Los Fabulosos Cadillacs.

The first single, "I Like It," is a funky pachanga-stylized number with strong cross-over potential. Performing is a band of artists called The Blackout All-Stars that features vocals by Tito Nieves, percussion by Sheila E. and Tito Puente and jazz greats Paquito D'Rivera, Dave Valentin and Grover Washington, Jr. The soundtrack, released by Sony Discos on September 13th, is being treated as a top priority. SMU is simultaneously releasing *Volume I* to the soundtrack with a different selection of songs.

The Miami-based label Max Music has selected Sony Discos to exclusively distribute its product line. Says Mayra Vasquez, Sony Discos' West Coast sales manager, "There is an array of catalogue material ranging from Salsa Mix/Various Artists, Merengue/Various Artists, Zona Roja's A Partir De Manana, D.J. Negro's Quiero Un Amor and Punto Final's Dando En El Punto a Amigo De Verdad as well as "Ella" by Vice Versa." There is even an album by Pope John Paul II reading the rosary in Spanish entitled Rosario Del Papa... From the Sony Latin is the long-anticipated album release of one of their biggest Latin pop superstars, Chayanne, with Influencias ('Influencers'). The album features covers of hits by artists who have influenced this singer throughout his highly successful career. Some of the versions include Julio Iglesias' hit "La Vida Signe Igual," Roberto Carlos' "Amada Manant," Ruben Blades' "Pedro Navaja," and Jose Feliciano's "Paso La Vida Pensando," among others.

The first single, "Gaviota O Paloma"—made famous by Pablo Abraira and later Jose Jose—is a ballad. Chayanne has repeatedly secured Gold and Platinum records as well as having received numerous awards and accolades. The release date is Sept. 27...

The Sonho Latino/RMM label launched the latest album by female vocalist India last week. "The previous "(They Say I Am") had been very good," says Eddie Rodriguez, director of special projects for RMM. "Every radio station that plays tropical music has added India to their rotation. The response has been phenomenal. This is just one of our young superstars who will take Salsa music into the next century." The artist is already an international favorite on the American dance music market. Rodriguez announced that he will soon be based in New York City, but will continue to oversee West Coast operations.

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**REVIEWS** By Hector Resendez

**RAY SEPULVEDA: Llegaste Tu (Sony/RMM SL 3440).**
Producer: Julio Alvaredo.

This the third album by Puerto Rican Salsa singer Ray Sepulveda for the Sony/RMM label. Sepulveda exploded on the scene about four years ago with hits such as "Mascarada," "Bandolera" and "Amame." His unique vocal talent falls in the tradition of great legends like Ismael Rivera and Hector Lavoe. The first single, "Llegaste Tu," hit the charts running. Sepulveda is presently enjoying great success on the duet, "No Vale La Pena," with Johnny Rivera on the *Combinacion Perfecta* album. Sepulveda was in L.A. and San Francisco last week on a promotional tour. He will be joining the *Combinacion Perfecta* concert in L.A. at the Hollywood Bowl October 15th.

**EMMANUEL: Esta Aventura (Sony Latin SL 3770).**
Producer: Manuel Tejada Co-producer: Victor Victor

Pop artist Emmanuel has compiled an eclectic selection of contemporary songs with his latest project. A good reason behind this might be the collaboration with co-producers Manuel Tejada and Victor Victor. Both are extremely adept at creating extraordinary lyrics and melodies. Of particular mention are Donato Poveda's "Alondra" and "Un Loco Manoso" as well as "Desatino" both by Victor Victor. Emmanuel's vocals are strong and passionate. The album is extremely well-packaged.

**JOYAS DE CUBA: Recuerdos (IM 1064).**
Producer: Unknown.

This is one in a series of 11 recordings from the Mexican label IM Discos, which is distributed internationally by Balboa Records in Culver City, CA. The company's director of sales and marketing, Efren Besanilla, remarked on the fact that Joyas De Cuba ("Gems from Cuba") is selling briskly on the Eastern Seaboard markets, especially Miami, Puerto Rico and New York. The collection of classic Cuban songs ranges from such beloved artists as Benny Moré, Celia Cruz, Miguelito Cuni and Enrique Jorrín to solidly revered orchestras such as Orquesta Aragon and La Original de Manzanillo. The founder and former owner of Mexico's Melody Discos, Ignacio Morales, is IM's proprietor.

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**PICK OF THE WEEK**

**RAUL DI BLASIO: Piano De America 2 (BMG 20328).**
Producer: Raul Di Blasio Co-producers: Mike Levine, Lee Levin.

Pianist extraordinaire Raul Di Blasio travels the Americas and enlists the participation of some very special guests on his latest album. There are single cameo appearances from friends of Di Blasio's like Mexico's Juan Gabriel, Spain's Julio Iglesias and U.S.A.'s Wendy Pedersen. The London Symphony Orchestra is featured on six of the ten selections on the album. "El Piano de America" is simply an outstanding performance by Di Blasio. This is surely his most eclectic, since he includes popular love themes from the Americas such as Juan Luis Guerra's spiritually moving "Cuando Me Beso" and Lecuona's classic "Malagueña."
EMI SECURE A PIECE OF HISTORY: A tape of John Lennon playing at a 1957 church fete with his band The Quarrymen came up for auction at Sotheby’s London sales room on Thursday last week. The recording, complete with original “reel-to-reel” tape recorder, fetched £78,500 and was secured by EMI Records.

According to EMI’s external affairs v.p. David Hughes, the tape will remain at Abbey Road Studios until EMI decides what to do with it. This piece of “Beatles history” captures the moment when Lennon first met up with Paul McCartney.

THE MERCURY AWARDS: M People scooped the Mercury Music Prize at the awards ceremony which was held at London’s Savoy Hotel last Tuesday. The BBC have given a firm indication that it wants to televise the show next year, establishing it as a regular event in its annual calendar.

HIGH COURT RULE ON CURE CASE: The High Court has dismissed claims made against Fiction Records head Chris Parry and The Cure founder Robert Smith by former member Lol Tolhurst, who alleged during a two-week hearing in February that contracts signed in 1986 reduced his share of the band’s royalties. The Cure will now embark on recording their new album for Polydor.

THE SONY/OASIS ROW: Oasis publisher Sony Music is understood to be close to settling with PolyGram Music over the similarity between the Manchester act’s track “Shakermaker” and the 1972 #1 “I’d Like To Teach The World To Sing.” Written by Roger Cook, Roger Greenaway, William Backer and Billy Davis as the advertising jingle “I’d Like To Buy The World A Coke,” the song was recorded by The New Seekers and licensed by U.S. publisher Sharda Music in the U.K. to DJM, which was acquired by PolyGram in 1984.

Oasis: “I’d Like To Teach The World Copyright Law”...

U.K. SINGLES CHART: #1 is Whigfield’s “Saturday Night.” Up three places to #2, “The Rhythm Of The Night” by Corina. Still at #3, “Endless Love” from Luther Vandross & Mariah Carey. Wet Wet Wet’s “Love Is All Around” is #4...Highest entry of the week at #5, “Always” by Bon Jovi. Shipping down two places to #6, Kylie Minogue’s “Confide In Me.” #7 is Boyz II Men’s “I’ll Make Love To You.” #8 is “Incredible” by M-Beat. “7 Seconds” from Youssou drops down to #9 this week. #10 is R.E.M.’s “What’s The Frequency, Kenneth?” #12 is the week’s highest climber, “Stay” by Lisa Loeb.

U.K. ALBUM CHART: Highest entry and new at #1 is From The Cradle by Eric Clapton. #2 is The Jam’s In Concert 1994. #3 is Definitely Maybe from Oasis. Parklife from Blur climbs back up to #4. Wet Wet Wet are #5 with End Of Part One. New in at #6, Disco 2 from Pet Shop Boys. #7 is Cyndi Lauper’s 12 Deadly Cyns, And Then Some. #8 is Elvis Presley’s The Essential Collection. Up five places to #9, Simply The Best from Tina Turner. #10 is Music For A Jilted Generation by EMI Records Group North America chairman/CEO Charles Koppelman, he will be responsible for the operations of the EMI, SBK and Chrysalis labels in America. Sigerson was quoted as saying, “There are a number of U.K. acts I am looking forward to working with. I think Blur are phenomenal and I’m in love with the Shara Nelson album.”

WET’S SINGLE DELETION BACKFIRE: Despite the band’s request to delete their top-selling single “Love Is All Around” in an attempt to avert the record’s gradual slide down the chart, it appears to still be selling strongly. Pressing of the record ceased on Tuesday. The single was finally topped by Whigfield’s “Saturday Night” after 15 weeks at #1.

The announcement of the single’s impending deletion helped turn around the rapid decline in sales to the extent that it achieved its highest sales for 12 weeks. Sales now total 1.65 million and last week’s sales were more than 50% up on the previous week. (All your lifetime you should have such a problem!)

THE MCA PRICE RISE: MCA became the last of the majors to raise its dealer prices last week. MCA commercial director John Pearson says the increase, which took effect on September 5, represents an overall rise of around 3%. Prices of standard formats rose from £5.25 to £5.35 for cassettes and £7.59 to £7.95 for CDs, while deluxe increases include cassettes from £5.49 to £5.65 and CDs from £8.14 to £8.19.

ON THE ROAD—R.E.M. TICKET DEMAND: Demand for R.E.M.’s Scottish tour dates paralysed Scotland’s phone network. British Telecom said hospital switchboards and emergency services were being affected as fans swamped a ticket hotline for the band’s two dates in Glasgow next April...Iris Dement returns with a new U.K. tour next month. There will be nine dates starting at Aberdeen’s Her Majesty’s Theatre on October 18th...These Animal Men who outraged local MPs with their “Flaut It!” tour return to the road later this month to promote their new album Come On Join The High Society...”Oxford Summer Live” September 24th, featuring D-Ream, Let Loose, Sean Maguire, PJ Duncan and Urban Cookie Collective...David Essex dates: Oct. 12-14, Dec. 2-4...Barry Manilow dates: October 22, 23, 25, 26, Nov. 3, 5, 6, 8, 10, 12...Wille Nelson will be appearing at London’s Hammersmith Apollo on Oct. 31st...R.E.M. and PJ Harvey at Wembley Arena, April 9-11; Glasgow, April 13, 14, 16, 17; Sheffield, April 19, 20...M People, Dec. 5-16...CBF Richard, Nov. 8-Dec. 16...Spin Doctors, Oct. 10-20...Wet Wet Wet, June 23-July 14...Cassandra Wilson, Royal Albert Hall, Nov. 10th...ZZ Top, Birmingham Dec. 21...Garth Brooks, Oct. 8, 11, 12...Joe Cocker, Dec. 2, 3, 4, 6.

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The Prodigy. Highest climber this week at #42 and returning to the charts is "Stars from Simply Red.

U.K. MUSIC VIDEO CHART: Still at #1, Carreras, Domingo & Pavarotti's "In Concert 1994." #2 is Take That's "Everything Changes." Highest entry at #3. Paul Weller's "Live Wood." #4 is Peter Gabriel's "Secret World Live. Wet Wet Wet's "Greatest Hits." #5. Joe Longthorne Live stays at #6. #7 is Björk's "Vessel." #8 is Iron Maiden's "Raising Hell." Queen remain at #9 with "Live In Budapest." #10 is Elvis Presley's "This Is Elvis.

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

--courtesy Titles Video, for the week ending September 24, 1994.

News From Japan
By Sachio Saito

THE SALES AT MAJOR record outlets in Japan for the summer season (June 21 to August 31, 1994) were, according to a survey conducted by Cash Box Tokyo, very active with a 10% or more increase over the comparable season of 1993. Record retailers replies were as follows:

Yamano Music ( Ginza, Tokyo): "Sales by total softwares of both audio and visual were up 13%. The ratio between audio and video came to 7:3. Domestic repertoire by Mariya Takeuchi and Anri pulled up total sales. International audio softwares increased to 13% for the sales of the audio softwares."

Gobangai ( Kebukuro, Tokyo): "Very good...the sales in August reported 36% up over the '93 period. At the same time, the number of customers increased by 28%. Abundant stock of goods at store fronts was deemed a major factor in the upsurge.

Gyo-ko-Do ( Sapporo, Hokkaido): "Sales were moderate in July and have continued to increase. We could be about 10% up. The damages we've suffered from March to June were very serious. However, we could recover the loss of the period with active sales during the third season."

Daichi Music ( Sendai): "We've not scaled yet the precise figures of this season's sales. However, they were a little down from the comparable month of the prior year. Trf, Mariya Takeuchi and Zard showed strong sales in both singles and albums.

Otsuki Music ( Osaka): "This summer was a little better, up 2% or 3%. With strong works by Mariya Takeuchi, the sales grew over time."

Daichi Music ( Hiroshima): The total in the season was about 10% up. CD was 5%, video indicated 50% or 60% and LDs were 20% up.

"ROMANCE NO KAMISAMA" ( GOD OF ROMANCE) ( Koumi Hirose, Victor) has forged Quadruple Platinum for the August certification of RIAJ ( Record Industries Association of Japan) in singles. Triple Platinum went to Innentic World) ( Mr. Children, Toys Factory) while three works, "Hello, My Friend" ( Yumi Matsutoya, Toshiba EMI), "Survival Dance No No Cry More" ( Trf, Avex) and "Sekai Ga Owaritadewa" ( Till The End Of The World) ( Wands, Bgram) hit a million each. Double platinum went to "Heart/Natural/On Your Mark" ( Chage & Aska, Pony Canyon). Platium went to "Miss You" ( Miki Imai, For Life) and "Konnai Sobani Irunoni" ( Always, I'm Being So Near To You) ( Zard, Bgram). Gold certifications went to "Hayakushiteyo" ( Do It Quickly, Please) ( Ruriko Kubo, Epic Sony), "Ningen" ( Human Beings) ( Go Nagabuchi, Toshiba EMI), "Jaguar Line" ( Shizuka Kudo, Pony Canyon), "Berangkat" ( The Boom, Sony), "Konyaya Bugi Back" ( Kenji Ozawa, Toshiba EMI), "Koishisato Setsunasa Kokoeruoyosato" ( Being Long For, Painful And Encouraging) ( Ryoko Shinohara, Epic Sony), "Nigatari Shinai" ( I Don't Flee) ( To Be Continued, Sony), "Truth" ( T-Square, Sony) and "Taidyga Mita Kagayakuoki" ( When The Sun Shines Again). "Fuyu No Sanpo Michi" ( A Boulevard In The Winter) ( Simon & Garfunkle, Sony) made Platinum.

In the album section Quadruple Platinum went to Impressions ( Mariya Takeuchi, East West Japan) while Triple Platinum went to Billionaire ( Trf, Avex). Off The Rock ( B'z, BMG Rooms) certified a million while Double Platinum went to The Name Is ( Ekichi Yazawa, Toshiba EMI). Three works, Step By Step ( Chisato Moritaka, Warner Music Japan), 16th Summer Breeze ( Anri, For Life Records) and Konwera Tobira Kara ( From A Broken Door) ( Yutaka Ozaki, Sony) made Platinum. Gold went to eight works.

LOCAL 45s TOP 10

1 3 KOISHISATO SETSUNASATO KOKOROUYOSATO ( Epic Sony) ........................................ Ryoko Shinohara
2 2 VIRGIN BEAT ( Toshiba EMI) .................. Kyousuke Himuro
3 2 SPY ( WEJ Japan) ................................. Takayuki Makihara
4 4 HEART (Pony Canyon) ......................... Chage & Aska
5 1 HELLO, MY FRIEND ( Toshiba EMI) ........... Yumi Matsutoya
6 5 KONNA SOBANIRUNONI (Bgram) ............. Zard
7 6 TSUKI (Victor) .................................. Keisuke Kwantu
8 8 MISS YOU ( For Life) ............................ Miki Imai
9 7 INNOCENT WORLD ( Toys Factory) ......... Mr. Children
10 9 BOY MEETS GIRL (Avex) ..................... Trf

LOCAL CDs TOP 10

1 1 ATOMIC HEART ( Toys Factory) ................ Mr. Children
2 2 A PLACE IN THE SUN ( For Life) ............. Miki Imai
3 3 IMPRESSIONS ( EastWest Japan) ............. Mariya Takeuchi
4 4 LIFE (Toshiba EMI) ............................. Kenji Ozawa
5 1 YIN & YANG (Pony Canyon) .................. Chage & Aska
6 3 BILLIONAIRE BOY MEETS GIRL (Avex) ... Trf
7 7 CRUEL ( Toshiba EMI) .......................... Kokumu
8 4 PRESENTS ( Sony) ............................... Princess Princess
9 6 THE GOLDEN RING ( Epic Sony) ............. Motoharu Sano
10 5 NATSU NO OWARINI II (Zain) ................. Zain
CMT To Launch Primetime Programming

By Richard McVey

CMT: COUNTRY MUSIC TELEVISION will begin a new primetime programming lineup October 1, according to Hal Willis, v.p.m.g., worldwide, CMT. In the most extensive format change since CMT was acquired by Gaylord Entertainment Company and Group W in 1991, CMT will introduce five new music-video-based programs as well as expand its popular “CMT Saturday Nite Dance Ranch” to a daily series.

Seven nights a week, two series—“Big Ticket” and “CMT Saturday Nite Dance Ranch”—will kick-off CMT’s primetime format. In a later time spot several weekly series will be introduced, including “Jamm’n Country” on Saturdays, “The Signature Series” on Sundays, “CMT Delivery Room” on Wednesdays and “CMT Top 12 Countdown” on Fridays.

Here’s a brief description of what each show will consist:

“Big Ticket”—a 60-minute video show focusing on current and previous videos;
“CMT Saturday Nite Dance Ranch”—a 60-minute series featuring exclusive premiers of special dance-mix versions of current hit videos and the hottest dance club favorites;
“Jamm’n Country”—a 60-minute series showcasing the best of country artists;
“The Signature Series”—a 60-minute program that features classic videos based on commonly known “signature songs” that helped launch the careers of country artists;
“CMT Delivery Room”—gives viewers a preview of all the new videos to be added to the CMT videoplay during the upcoming week; and
“CMT Top 12 Countdown”—a 90-minute show that highlights the top 12 videos of the week as well as interview segments with CMT’s Showcast Artist for the current month.

Top Country Talent Set For SRO ’94

TWENTY-NINE OF TODAY’S hottest country acts will perform at SRO ’94, the international entertainment expo sponsored by the Country Music Association (CMA) on October 6-8 at the Convention Center. “With 29 artists on the SRO showcase schedule, talent buyers, concert promoters and venue executives will have a head start on the 1995 touring season,” said Ed Benson, CMA executive director. “Since SRO began in 1972, when it was known as the ‘Fair Buyers Seminar,’ a large number of top country artists have been featured as showcase acts. In fact, many industry executive first saw Garth Brooks when he performed in 1989, just after his first #1 record, ‘If Tomorrow Never Comes.’ ”

Artists scheduled for the four talent showcases include:
October 6, 2:30-6 p.m.—Rick Trevino, Dixie Chicks, John Berry, Dawn Sears, Kenny Chesney, Jesse Hunter and Blackhawk;
October 6, 7-10 p.m.—Victoria Shaw, Asleep At The Wheel, Russ Taff, Mark Collie, Turner Nichols, Skip Ewing and The Mavericks;
October 7, 1-4:30 p.m.—Daron Norwood, Clay Wright, Somebody’s Darling, George Ducas, Lisa Brokop, John & Audrey Wiggins, Ken Mellons and Orrall & Wright;
October 8, 1-4 p.m.—David Ball, Riders In The Sky, Deborah Allen, Mike Henderson, Pearl River, Bryan Austin and James House.

In addition to the showcases, SRO ’94 registrants will take part in a full-service exhibit marketplace, a panel discussion focusing on the current state of the country music industry, an expanded international conference and the SRO Awards presentation show at the Wildhorse Saloon.
Winners Of CCMA Awards Announced

"THE 13TH ANNUAL CANADIAN COUNTRY MUSIC ASSOCIATION (CCMA) Awards Show" was telecast live in Canada from the Jubilee Auditorium on September 19 and will be broadcast on TNN on October 1.

BMG recording artist Charlie Major garnered four CCMA Awards out of his six nominations. Another BMG act, Prairie Oyster, won the second most awards for the night, taking home two awards. Hosted for the fourth consecutive year by Warner artist George Fox, the show included performances by Major, Michelle Wright, The Rankin Family, Patricia Conroy, Ian Tyson, Jim Witter, Prescott/Brown, Don Neilson, Quartette and Prairie Oyster.

The winners of the CCMA Awards include:

- Vocal Collaboration of the Year: Quartette
- Top Selling Album (Foreign or Domestic): In Pieces, Garth Brooks
- Video of the Year: "Stolen Moments," Jim Witter
- Single of the Year: "I'm Gonna Drive You Out Of My Mind," Charlie Major
- Vista (Rising Star) Award: Susan Aglukark
- SOCAN Song of the Year: "I'm Gonna Drive You Out Of My Mind," written by Charlie Major and Barry Brown
- Vocal Duo or Group of the Year: Prairie Oyster
- Male Vocalist of the Year: Charlie Major
- Album of the Year: The Other Side, Charlie Major
- Female Vocalist of the Year: Patricia Conroy
- Bad Country Fans' Choice Entertainer of the Year: Prairie Oyster
- 1994 Hall of Honor: Dick Damron

Songwriter Hall Of Fame Nominees Announced

THE NASHVILLE SONGWRITERS FOUNDATION (NSF), in conjunction with the Nashville Songwriter Association International (NSAI), announced the nominees for the Songwriters Hall of Fame. The 25th Annual Songwriters Hall of Fame induction ceremony will take October 2 in Nashville.

Nominees in the pre-1969 category include: Jerry Chesnut ("T-R-O-U-B-L-E" and "It's Midnight"); Tommy Collin ("If You Ain't Lovin'," "You Ain't Livin'" and "Caroline"); A.L. "Doodle" Owens ("All I Have To Offer You Is Me" and "Fourteen Minutes Old"); Bobby Russell ("The Night The Lights Went Out In Georgia" and "Little Green Apples"); and Billy Edd Wheeler ("Coward Of The County" and "Ode To A Little Brown Shack Out Back").

Nominees in the 1969-1979 category include: Jerry Foster & Bill Rice ("I'll Think Of Something" and "Someone To Give My Love To"); Richard Leigh ("Don't It Make My Brown Eyes Blue" and "Love The World Away"); Kenny O'Dell ("Behind Closed Doors" and "Mama He's Crazy"); and Norro Wilson ("The Most Beautiful Girl" and "The Grand Tour").

Nominees in the Songwriter/Artist category include: Phil & Don Everly ("When Will I Be Loved" and "Cathy's Clown"); Buddy Holly ("It's So Easy" and "Peggy Sue"); Waylon Jennings ("Good-Hearted Woman" and "I've Always Been Crazy"); Buck Owens ("I've Got A Tiger By The Tail" and "Together Again"); and Hank Thompson ("Humpty Dumpty Heart" and "A Six Pack To Go").

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**High Debuts**

1. CLENT BLACK—“Untangling My Heart”—(RCA)—#41
2. TANYA TUCKER—“You Just Watch Me”—(Liberty)—#43
3. JOHN MICHAEL MONTGOMERY—“If You’ve Got Love”—(Atlantic)—#47

**Most Active**

1. CLAY WALKER—“If I Could Make A Living”—(Giant)—#38
2. ALAN JACKSON—“Livin’ On Love”—(Arista)—#21
3. TRACY LAWRENCE—“I See It Now”—(Atlantic)—#28
4. LARI WHITE—“Now I Know”—(RCA)—#33

**Powerful On The Playlist**

The Cash Box Top 100 Country Singles chart topped off this week by Tim McGraw’s “Down On The Farm.” The chart this week displays a few moderate movers with three debuts breaking into the Top 50. Clay Walker leads the way in the most-movement category, up a quick 10 spots to #38 with “If I Could Make A Living.” Alan Jackson edges up nine spots to #21 with “Livin’ On Love.” Tracy Lawrence continues to move, once again up nine spots to #28 with “I See It Now.” Finally, Lari White works her way closer to the top, moving up five to #33 with “Now I Know” to finish out the big movers this week. Three big acts debut on the chart in this week’s Top 50. Clint Black leads for the highest debut position with “Untangling My Mind” at #41. Coming in a close second is Tanya Tucker at #43 with “You Just Watch Me.” Last, but certainly not least, is John Michael Montgomery with “If You’ve Got Love.”

Songwriters Of The Week: Kerry Kurt Phillips and Jerry Laseter penned McGraw’s #1 hit “Down On The Farm.”

**Looking Ahead**

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

1. SUZY BOGGUSS—“Souvenirs”—(Liberty)
2. MARC BEESON—“A Wing And A Prayer”—(BNA)
3. MARTY STUART—“That’s What Love’s About”—(MCA)
4. BILLY DEAN—“Men Will Be Boys”—(Liberty)
5. RESTLESS HEART—“In This Little Town”—(RCA)

**CMT Top Ten Video Countdown**

1. JOE DIFFIE — “Third Rock From The Sun” (Epic)
2. SAWYER BROWN — “Hard To Say” (Curb)
3. TIM MCGRAW — “Down On The Farm” (Curb)
4. PATTY LOVELESS — “Think About Elvis” (Epic)
5. MARK CHESNUTT — “She Dreams” (MCA)
6. DWIGHT YOAKAM — “Pockets Of A Clown” (Reprise)
7. VINCE GILL — “What The Cowgirls Do” (MCA)
8. CONFEDERATE RAILROAD — “Elvis & Andy” (Atlantic)
9. BROOKS & DUNN — “She’s Not The Cheatin’ Kind” (Arista)
10. TOBY KEITH — “Who’s That Man” (Polydor)

—Compliments of CMT video countdown, week ending Sept. 21, 1994.

**REVIEWS By Richard McVey**

**BRYAN WHITE:** "Eugene You Genius" (Asylum)

Laid-back vocals, hard-driving drums and the occasional hot lick here and there are the foundation of this one. While the title gives the facade of another novelty song in the waiting, White’s style and the tune’s melody make for a pleasant surprise.

**LEE ROY PARNELL:** “The Power Of Love” (Arista)

If this isn’t the epitome of soulful mellow music, I don’t know what is. As yet another example of how good this guy is, “The Power Of Love” is a laid-back country tune with more than just a little blues edge to it. Its only downfall is that it may be a little too laid-back...but definitely worth a listen.

**RICK TREVINO:** “Doctor Time” (Columbia 77708)

Rick Trevino was picked as one of “The Most Likely To Succeed” by Cash Box recently, and this tune is just another point of justification. Following up on his #1 hit “She Can’t Say I Didn’t Lie” will no doubt give this song a little more weight with radio. It’s a tune that combines hard-core country melody with a new country attitude, not to mention Trevino’s great vocals. Expect this tune to get the attention that his first couple of singles deserved.

**BILLY DEAN:** “Men Will Be Boys” (Liberty 79054)

This title cut consists of a little rhythm section, a sprinkle of harmonica and whole lot of Dean’s smooth vocal excellence. While it’s a great cut, it’s a fair bet that it’ll have some trouble making heavy-rotation on country radio—perhaps an easy-listening pop station would be more suitable.

**PICK OF THE WEEK**

**VINCE GILL:** “When Love Finds You” (MCA 11047)

Gill belts out another beauty on this title track. With a little more pop and a little less country musical accompaniment, this tune, co-written by Gill, builds slowly to a great peak that’s accentuated by his vocal mastery. As always, you can’t go wrong with this guy.
MANY OF TODAY'S ARTISTS speak of their musical integrity and of being honest to themselves and their fans, but none brings more justification to those words than Hal Ketchum. With a poet-like flair for writing, a sense of his own musical style and complete artistic freedom, Ketchum—following a two-year hiatus—recently released his third album, Every Little Word... a project that stands at the height of his musical morality.

"I'm not into bubble gum," Ketchum says adamantly of his music. "It's not in my nature to record novelty songs. I'll leave that to somebody else. There's a place for all this music but my thing is very different and I take this very seriously. To me, this is not like a carnival or a circus. There's a certain amount of class and finesse one can carry, and I don't think there's anything wrong with self-dignity. I don't like playing down to people... that's insulting."

With two prior albums under his belt, Past The Point Of Rescue and Save Love, Ketchum says his reason for the long wait between albums was simple. "I went two years between albums because I wanted to get real comfortable on stage and learn how to write on the road. I think the most important thing to me was to prove that I could do that, because a lot of my friends say they can't write out there. I kinda had to prove to myself that I could do that."

Writing on the road is more out of necessity, Ketchum adds. "I just spend a lot of time on the road. To physically sit down and have an hour to myself is a little difficult. I have to hide and disappear and worry a lot of people to achieve that."

Although he now believes the line that separates his singing from songwriting has vanished, it was songwriting that first led Ketchum to Nashville in the late '80s, where he signed a publishing deal with Foremaner Music. He soon after began searching for a record deal. That search ended at Curb Records, but if you think he's slacked off with his songwriting since hitting the big time, it only takes one quick look at his latest album Every Little Word to realize just how wrong that assumption would be. As the co-writer of nine of the 10 cuts on Every Little Word, Ketchum says final song selection is his and his producers. "I get together with Allen Reynolds and Jim Rooney, who are my producers, and the three of us have to concur that it's a very strong song. I then go and do a guitar/vocal of the song and go back up and listen in the control room and try to determine in my own mind objectively whether I'm really singing it or not. Also, a lot of the songs on this record were worked up on stage with my current band and some of them were played for five or six months live before I went into the studio. A lot of the material was chosen because it held up so well in front of a live audience. I work through a lot of songs in the course of a year, and people will tell you in the first three or four bars whether you've got something or not."

Unlike many of today's newer artists, Ketchum continues to flex his strong arm of total creative freedom and reaffirms that his record label has little to do with what goes on his album. "The record label has no say in what I record or when I record. No one's invited into the studio during recording, including my manager—the musicians and the producer only. So I don't give them the opportunity to voice their opinions. I'm sure they've got a million opinions on what I should be doing. Every time I hear their opinions I get riled—it's my work, it's my face and my name on these records, and I'm the one tied to the front of the train. So consequently I don't really let them in that far. Again, my producers and I concur about what gets made on a record because it's worth fighting for."

He is also adamant about his album's conceived appeal to radio and believes that personal satisfaction and not radio airplay is his main objective. "I don't write songs for radio. I never have," he says. "I am honored that my songs are played on radio. They feed a lot of families by playing these songs and help a lot of musicians. I've traveled with a lot of people and we are blessed and appreciative of radio, but that's not the criterion for me. I think quite frankly that American radio has an opportunity to reach out and really affect the communities. They have an opportunity to enlighten people to some very cool music. Country is full of great music and I hope they stretch it a little bit. This should be an adventurous time. We're reaching the end of another century here and it's a pretty precarious time to live. This should be an adventurous time, not a time to play it safe. Play what you think the people should hear, let the people decide. Let them say, and they'll tell you. They'll tell you every time."

Although Ketchum has set high musical standards for himself, he admits that he's like any other fan when it comes to other country artists—some he likes and some he doesn't. "I like what I like. I'm just like any other listener, although I have to be very diplomatic about what I don't like. It's better to be in a supportive position. I watched Johnny Cash and his wife at an awards show one night and they were truly enthusiastic about every young act that crossed the stage. With some of these people it would have been easy to have an opinion otherwise. I noticed and appreciated that well-wishing and graciousness, and that's something that all musicians have to adopt. I've had the good fortune of knowing what I wanted. I think a lot of people get discovered before they really know what they want and so they've got a lot of people telling them what to cut, when to cut, how to look, what to wear, how to stand, where to stand and what to say. It's not really their fault, but you have to try and be gracious, I think."

For a man who played in his first club at 15 (oddly enough as a drummer for an R&B trio) and is quick to confess that he even looks forward to sound-check, Hal Ketchum maintains that his music is only a piece of a greater whole. "I am where I want to be in my life. My career is one part of a big picture—and the big picture is pretty good right now."
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 Willie Nelson on the Step One label with "Once You're Past The Blues." The single climbs three spots to #54 on the chart. In the second highest spot for the movers is Amy Leigh Presley at #58 with "Mama Didn't Raise No Fool." To finish out the movers: Spring River Wind moves to #58, Jim Fullen moves to #60, Bert Southwood moves to #61, Larry Hamilton moves to #63, Lewis Stark with "Sheer Stroke Of Love" moves to #68, Jamie Harper moves to #72, Todd Pulse moves to #74, and finally C.D. McCloud moves to #77. Only one independent breaks into the chart this week. Ruth Van Noy comes at #87 with "Country Man."

Top Ten Rising Independents
1. WILLIE NELSON—"Once You're Past The Blues"
2. AMY LEIGH PRESLEY—"Mama Didn't Raise No Fool"
3. SPRING RIVER WIND—"Put My Heart Where It Belongs"
4. JIM FULLEN—"Punchin' The Old Time Clock"
5. BERT SOUTHWOOD—"Roxanna Lee"
6. LARRY HAMILTON—"Matilda"
7. LEWIS STARK—"Sheer Stroke Of Love"
8. JAMIE HARPER—"Mama's Ring"
9. TODD PULSE—"Linda Lavelle"
10. C.D. MCCLOUD—"Don't Get Behind In Your Lovin'"

Out Of The Box Independent Releases
PAULA INMAN—"Fire's Going Out"
TAMI TAYLOR—"I've Been Missin' You Just Fine"
RHONDA HART—"Waitin' For The Phone To Ring"
LOWELL MCDOWELL—"Country Star"
MONA LISA POORMAN—"Deeper Waters"
MARILYN ALLEN—"Baby In Disguise"

Following a showcase in Dallas, members of Step One Records' Western Flyer took time out to pose with members of Big State Distribution.

SOR Signs Rhonda Hart

SOR (STEP ONE RECORDS) announced the signing of Rhonda Hart and the release of her debut single, "Waiting For The Phone To Ring," which was released the week of September 19.

Hart is new to the Nashville music scene. She has toured or contributed background vocals to the likes of Clinton Gregory, Tracy Lawrence and Dennis Robbins. She has been a regular at "Libby's," a popular live radio program broadcast from Kentucky which also helped launch the careers of Lawrence, Gregory and others.

Review

RHONDA HART: "Waitin' For The Phone To Ring" (SOR 477)

This newcomer may be new in her career, but she's obviously no newcomer in the vocal department. With a smooth, fluid country voice, Hart accompanied by a fiery fiddle and a steady-driven drum beat—should capture some immediate attention with this first effort.

Indie Spotlight

Amber Lane

The Artist

SEVENTEEN-YEAR-OLD AMBER LANE was born and raised in Birmingham, AL and has been singing since an early age. Her latest venture into her musical talents has come to life in her newly released album Runaway Heart.

Work began on the project in October '93 and wrapped up in June '94. "We had to work around school and basketball," explains Amber, who is a senior at Vestavia Hills High School. Amber has been singing since the age of five, mostly as a hobby. But on one particular day, when her father took her to see Jeff and Susan Sauls (who ended up producing and writing five songs on the album), Amber and her father became familiar faces in the crowd. "Dad invited them to the house for dinner one night and made me sing for them," recalls Lane. "We discussed recording an album and things just took off from there." Lane chose five songs for the album (ones she had heard performed live but that had not been recorded) and the Sauls helped her select the others.

As co-producer on the project, Susan Sauls has this to say of Amber's talent: "It's amazing how mature her voice is. She has such a natural talent and great technical ability, and she's so relaxed and poised on stage. And she's a real sweet kid, too."

The Album

AMBER LANE: Runaway Heart (T&A)

With more than a few guitar and fiddle licks on this project, Lane adds her well-articulated, clearly effective and exceptional vocals to an album that's a definite independent winner. Amber Lane comes out rockin' on her debut album with "Doing Good Feelin' Bad." While she slows things down a bit on "Dirty Work" and "Unfaithful Love," she throws it back into high-gear again with "Let The Sunshine" for another uptempo one. A prime example of the album's great hooks can be seen on "Two Girl Friends," and with an even blend of rockin' country songs and ballads, this project will satisfy most listeners. Give this indie a listen.
CONTEMPORARY CHRISTIAN

SINGLE REVIEWS

By Gary Keplinger

CARMAN: “Great God” (Sparrow)

When a single is released by Carman, it’s not if it will go to #1, but how soon. “Great God” is one more example of the Carman phenomenon. His latest release from the album The Standard has a great beat and even greater message that God is truly great. It’s a hit.

AMY ROTH: “Something To Believe In” (Intersound)

In her second release off her self-titled album, Amy Roth proves she should be placed right beside other outstanding Contemporary Christian artists of our time. With a voice that is strong, yet beautifully gentle, Amy delivers a message of hope—a message that there is “Something To Believe In.” This is a song and an artist that deserves to be heard.

CHERI KEAGGY: “Make My Life An Alter” (Sparrow)

Cheri Keaggy brings us a great song for giving yourself to the Lord. It’s an upbeat yet soothing song that is delivered as only Keaggy can. Here is an artist that is just beginning her climb to the top and this release off her album Child Of The Father should take her a long way toward that goal.

SIERRA: “When I Let It Go” (Star Song 1003)

Tremendous harmony, beautiful individual voices and a superb song make “When I Let It Go” one that is going to all the way to the top. This trio is bound for great things if their self-titled debut album is any indication, and “When I Let It Go” is just the start. A promo spot mentioned the word “electricifying” and they are all that and more. Sierra will be a shining star for Star Song.
POSITIVE/CHRISTIAN COUNTRY

1 FOR PETE’S SAKE (Integrity) ............... Susie Luchsinger 1 10
2 ROSE OF SHARON (Ransom/Brentwood) ... Ken Holloway 2 9
3 HAVE A LITTLE FAITH (Cheyenne) ......... White River 3 9
4 NEVER WILL I GIVE UP (Rounder) .......... Alison Krauss 4 7
5 JESUS SET ME FREE (Cheyenne) ............ Paula McCulla 5 10
6 OLD BOOK NEW PAGE (Ransom/Brentwood) 13 7
7 DON’T WANT TO HURT ANYMORE (Cheyenne) ... Bruce Haynes 6 10
8 SUNDOWN (Sundown REC-09) ................ The Reffeitts 8 8
9 AMAZING GRACE (Atlantic) ............... The Maverick Choir 15 4
10 THE SAVIOR WHO WEEPS (benson) ....... Vince Wilcox 11 10
11 ADAM’S SIDE (Tall Texan) ............... Billy Walker 12 6
12 JESUS SEeks YOU (Heaven Spain) .......... Ted White 7 17
13 NOTHIN' NEXT TO NOTHIN' (independent) ... Cross Country 14 5
14 WHERE’S THE FAMILY (Landmark/NFB-CD3) Manual Family Band 9 12
15 GOOD LIFE (Word 701933160X) ............ Bruce Carroll 23 4
16 TIL YOU CAME ALONG (Cheyenne 0092) Steve Gatlin 16 14
17 (LOVE IS) DEEPER THAN TOUCH (Star Song) ... Andy Landis 21 8
18 LOVE WILL FIND A WAY (MorningStar) ... Fox Brothers 18 10
19 HERE COMES THE CALVARY (Cheyenne 0094) The Days 10 8
20 A LITTLE ROCK (Heartbeats) ............. David Patillo 20 11
21 CARPENTER’S SON (Integrity 010-PR1) ... Lenny LeBlanc 17 12
22 I’D RATHER BE IN DIXIE (Circuit Rider) ... W.C. Taylor 24 4
23 LOCAL CALL (Expression) .................... Randy Coward 29 2
24 IN THE NEXT WORLD (Star Song) ......... Brian Barrett 25 3
25 THREAD OF HOPE (Chapel) ............... Jeff & Sherri Easter 19 19
26 COMIN’ HOME (DoveSong) .................. Scott & Kim Coner DEBUT
27 WATER THE DESERT (Rain) ................ Dinah & The Desert Crusaders 22 17
28 THE CROSS ROAD (StarSong) ............. Brian Barrett 26 21
29 LOVE IN YOUR EYES (AME) ............... Rick Revel 28 13
30 LIVE FOREVER (Praktis) .................... Billy Jo Shaver 30 16
31 WHEN WE FINALLY MAKE IT HOME (Heartbook) ... Rivers & Owens 31 19
32 GRANDMA’S COMFORTER (Cheyenne 0094) The Days 27 19
33 WHEN THE WORLD TURNS ON ME (Homeland) ... Margo Smith & Holly 33 22
34 THE TRIAL (independent) .................. Billie Jean Knight 32 15
35 A LIGHT OF MY OWN (Ransom/Brentwood 5458) Seneca 34 18
36 LOVE WILL (Rerelease) ..................... Micahel James 35 13
37 THE DREAM (Rope Burn) .................... Randy Coward 36 24
38 I’M A FANATIC (Giant) ..................... Crystal Lyons 37 16
39 SPEAK THE WORD (Daywind) ............... New Hinsons 38 20
40 SUNDAY MORNING (Sparrow 51428) ....... Charlie Daniels 39 26

CASH BOX OCTOBER 1, 1994

This Week’s Debuts
OTT & KIM CONER—“Comin’ Home”—(DoveSong)#20

Most Active
BRUCE CARROLL—“Good Life”—(Word)#15
SENeca—“Old Book—New Page”—(Ransom/Brentwood)#6
MAVERICK CHOIR—“Amazing Grace”—(Atlantic)#9
RANDY COWARD—“Local Call”—(Expression)#23

Powerful On The Playlist
For the second week in a row there is no change in the top five positions on the 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 at #3. Alison Krauss & The Cox Family with “Never Will I Give Up” stay at #4 with Paula McCulla’s “Jesus Set Me Free” remaining at #5. Jumping into #6 is Seneca with “Old Book—New Page.” Bruce Haynes with “Don’t Want To Hurt Anymore” drops to #7. “Sundown” by The Reffeitts remains at #8. The Maverick Choir leap into the #9 spot with “Amazing Grace.” Rounding out the top ten is Vince Wilcox with “The Savior Who Weeps.”

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” continue to receive considerable play time. Joining this group are Grace with “Crazy Road Of Life,” Brush Arbor with “I Wouldn’t Miss Heaven” and Crystal Lyons with “Showdown.”

Radio Playlists
Some of what’s playing in heavy rotation:

KNEO/Neosho, MO
MAVERICK CHOIR—“Amazing Grace”
SUSIE LUCHSINGER—“For Pete’s Sake”
MANUEL FAMILY BAND—“Where’s The Family Gone”
WHITE RIVER—“Have A Little Faith”
BRUSH ARBOR—“I Wouldn’t Miss Heaven”

WEPA/Eupora, MS
BILLY WALKER—“Adam’s Side”
MAVERICK CHOIR—“Amazing Grace”
SENeca—“Old Book—New Page”
SUSIE LUCHSINGER—“For Pete’s Sake”
REFFEITTS—“Sundown”

WJCR-FM/Upton, KY
SUSIE LUCHSINGER—“For Pete’s Sake”
VINCE WILCOX—“The Savior Who Weeps”
REFFEITTS—“Sundown”
KEN HOLLOWAY—“Rose of Sharon”
SENeca—“Old Book—New Page”
SINGLE REVIEWS

By Gary Keplinger

DON RICHMOND: “The Smaller The Town” (JukeBox America Compilation Disc—Volume I)

From JukeBox America’s first compilation disc comes one of Positive/Christian Country’s top independent artists with his newest release, “The Smaller The Town.” Close your eyes and you can almost see the small town. The compelling lyrics and the superb country voice of Don Richmond truly brings this song to life. It’s a great song and, with its appeal to both Christian and secular, may be another crossover hit for this talented artist.

BRENT LAMB: “Worth It All” (Genesis 3310)

Brent Lamb, in his debut single off the album Drawing Pictures, demonstrates why he is considered an artist with a great future in Positive/Christian Country music. “Worth It All” has lyrics that are solid, the instruments are great (with one tremendous fiddle) and the voice of Lamb is one that will captivate the listener. It will be “Worth It All” to listen to this one.

ALBUM REVIEWS

SANDI KAY: Thank You (Silverchord Music)

Friends of Nashville Cowboy Church are familiar with the great voice and enthusiasm of Sandi Kay, one of the Sunday morning regulars, and have anxiously awaited her debut album. To those unfamiliar with this talented artist, Thank You is a great introduction. Her genuine love for the Lord and family comes through loud and clear with tremendous lyrics, great instrumentation and, of course, her beautiful, distinct voice. Equally at home with tender ballads or foot-stompin’, hand-clappin’ tunes, Sandi demonstrates what the country gospel music of Positive/Christian Country is all about.

MONTE STEPHENS: Out Of His Side (Freedom Records 101)

With a traditional country sound, Stephens grabs the listener with the solid, upbeat title cut and never lets go through tender ballads such as “He Loves Them Through Me” and gospel classics like “Lost In The Presence.” He even includes a country blues tune and a country version of Rod Stewart’s “Have I Told You Lately.” He’s been singing Positive/Christian Country all his life and, now that this genre of music has come into its own, Monte Stephens is a name you’ll be seeing a lot more.

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Talent Review

Alison Krauss, Union Station and The Cox Family

By Gary Keplinger

Alison Krauss, Union Station and The Cox Family entertained a near sellout crowd this past month at the newly renovated Ryman Auditorium as part of the weekly “Bluegrass Night At The Ryman” in Nashville. Bluegrass acts are receiving heavy play by many Positive/Christian Country stations. Pictured is opening act The Cox Family.

NEARLY ANY EVENT in the historic, beautifully renovated Ryman Auditorium is worth attending, with its overwhelming feeling of awe at all the music and artists that have graced the stage. When you add some of the best bluegrass musicians and the multi-talented singing and playing of Alison Krauss, it becomes an event that can’t be beat.

Although most of the music was secular bluegrass, the gospel songs played were enthusiastically received by the audience. Knowing the success of the album I Know Who Holds Tomorrow, one would expect that there would be more gospel music and that The Cox Family would join Krauss for more songs. This didn’t materialize. What did materialize was still well worth the price of admission as both The Cox Family and Alison Krauss with Union Station put on an excellent show.
Jerry Gordon Named AAMCF 1995 Man Of The Year

CHICAGO—The American Amusement Machine Charitable Foundation (AAMCF) board of directors announced that Jerome (Jerry) Gordon, executive vice president of Rowe International, will be the honoree at the 1995 AAMCF Annual Appreciation Dinner.

During his distinguished 38-year tenure in the industry, Gordon has demonstrated outstanding qualities of leadership and dedication. He began his coin-op career as a partner at the National Shuffleboard and Billiards Company in East Orange, New Jersey, following which, in 1965, he joined H. Betti Enterprises in the position of senior vice president. In January of 1983, Gordon came to the firm he now calls home, joining the Rowe team as executive vice president and president of distributor operations. In this capacity, he solidified Rowe’s commitment to distribution by selling all but one of their distributor branches to independent distributors.

Gordon is noted, industry-wide, for his positive work outlook, “I get up every morning knowing that I’ll like what I am going to do that day,” he commented. “There are a lot of good people in this industry, and I have managed to maintain good relationships and lifelong friendships with these people because we are always honest with each other.”

Gordon cultivates these friendships with his wife, Barbara, by his side. The couple has five grown children and reside in the New Jersey suburb of West Caldwell.

Gordon’s dedication extends far beyond the boundaries of the coin-op industry. His public service career spans almost as many years as his professional one. For the past 30 years, he has served as a volunteer emergency medical technician (EMT) with the West Essex First Aid Squad, a 57-year-old non-profit organization which provides free ambulatory and medical care to five suburban communities. In conjunction with this part of his life, Gordon plans to use a portion of the proceeds from the appreciation dinner to establish a scholarship fund for high school-age volunteers on the squad. Additionally, the remainder of the proceeds will be set up in an endowment fund to provide youth organizations in the suburban New Jersey area with financial assistance. AAMCF president Ray Galante, in expressing pleasure with the board’s decision to honor Gordon, stated, “Jerry Gordon is a gentleman, a true leader who has contributed richly to the industry. He has been involved in every sector of the coin-op industry, and is highly regarded by all segments of the coin machine business.”

The dinner honoring Gordon will be held at the Reno Hilton on Friday, March 25, 1995.

CORRECTION

CHICAGO—On page 30 of the September 17 edition of Cash Box, it was erroneously reported that the American Amusement Machine Association (AAMA) Player Market Survey is still available at no cost. The fact is, the survey is available to AAMA MEMBERS at no cost. Non-members may purchase it for $100 per copy. To order contact Angela Orlando at AAMA headquarters, 450 E. Higgins Rd., Suite 201, Elk Grove Village, IL 60007, or phone 708-290-9088.

“What’s Hot In Coin-Op” Update

CHICAGO—The American Amusement Machine Association (AAMA) regularly surveys industry distributors throughout the nation to compile a “What’s Hot In Coin-Op” chart, based on earnings in three equipment categories: Video, Pinball and Variety Piece (or Other). These charts have been appearing regularly in Cash Box since their inception. The following is the latest update, representing the month of August:

Listed below are the top earning pieces in Pizza Parlors and Restaurants:

**Video:**
- Mortal Kombat II (Midway)
- Aliens vs. Predator (CAPCOM)
- Dark Stalker (CAPCOM)
- Raiden II (Fabtek)

**Pinball:**
- World Cup Soccer (Bally)
- Star Trek – The Next Generation (Williams)

Other:
- Crane
- CD Jukebox

Listed below are the top earning pieces in Recreation Centers:

**Video:**
- Primal Rage (Atari)
- Mortal Kombat II (Midway)
- Lethal Enforcers II (Konami)
- NBA Jam Tournament Edition (Midway)
- Revolution X (Midway)
- Aliens vs. Predator (CAPCOM)

**Pinball:**
- Addams Family (Bally)
- Star Trek – The Next Generation (Williams)

Other:
- Air Hockey
- Crane

Listed below are the top earning pieces in Bowling Centers:

**Video:**
- Primal Rage (Atari)
- Mortal Kombat II (Midway)
- Lethal Enforcers II (Konami)
- NBA Jam Tournament Edition (Midway)
- Revolution X (Midway)
- Aliens vs. Predator (CAPCOM)
- Raiden II (Fabtek)

**Pinball:**
- Addams Family (Bally)
- Star Trek – The Next Generation (Williams)

Other:
- Air Hockey
- Crane

Listed below are the top earning pieces in Night Clubs and Bars:

**Video:**
- NBA Jam Tournament Edition (Midway)
- Lethal Enforcers II (Konami)
- Fast Draw Showdown (American Laser Games)

**Pinball:**
- World Cup Soccer (Bally)
- Gun and Roses (Data East)

Other:
- CD Jukebox
- Electronic Darts

Listed below are the top earning pieces in Convenience Stores:

**Video:**
- Dark Stalker (CAPCOM)
- Mortal Kombat II (Midway)
- Primal Rage (Atari)
- Aliens vs. Predator (CAPCOM)
- Super Streetfighter II (CAPCOM)

**Pinball:**
- World Cup Soccer (Bally)
- Star Trek – The Next Generation (Williams)

Other:
- Crane
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CHRISTIAN COUNTRY

W.C. TAYLOR JR.: Top 30 Cash Box Positive & Christian Country artist. Circuit Rider Records. Product available from New Day Christian Dist., Hendersonville, Tenn. For booking, etc. call (601) 226-7299 or P.O. Box 118, Grenada, MS 38901.

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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.

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Now Gold And Soaring

Written By El DeBarge • Produced By Teddy Riley
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