Monterey Jazz Festival's Three-Stage Variety
Best Record Companies, Music Publishers In The U.K.
Country Music Week '94 Is Coming

INSIDE THE BOX

COVER STORY


The appropriately-titled Warner Bros. album Monster is R.E.M.'s ninth album of all new studio material (they've yet to put out a live album as fan bootlegs have seemed to suffice) and with it comes the highest expectations. Can they remain to true to their fans—some with them since the beginning "college days," the Hitbore single release of "Radio Free Europe" and Rolling Stone rave Murmur—and their major-label backing? Stay tuned for this chilling saga to unfold!

—see page 5

Three-Stage Carnival Of Music Offers Variety

This year’s Monterey Jazz Festival Presented By MCI offered up a smorgasbord of sights, sounds, tastes and aromas of music, food and otherwise...as sampled by Cash Box's M.R. Martinez.

—see page 17

News From The United Kingdom

A recent survey of executives to find the most efficient record companies and music publishers in the U.K. yielded some interesting results.

—see page 18

Country Music Week '94

Nashville readies itself for yet another "Country Music Week," highlighted by "The 28th Annual CMA Awards" on October 5 (live on CBS, 8 p.m. Eastern), which works out quite nicely, as the month of October has been deemed "Country Music Month"...coincidence? We think not.

—see page 26

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Boy II Men
(Motown)

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

POP ALBUM
I'll Make Love To You
Boy II Men
(Motown)

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

POSITIVE CNTY.
For Pete's Sake
Susie Luchsinger
(Integrity)

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WB RECORDS PLATINUM: Warner Bros. Records mined Platinum and Multi-Platinum in the recent RIAA certifications: Dire Straits’ 1985 Brothers In Arms and 1976’s The Best Of The Doobie Brothers. They pack the sales in excess of seven million units each. Christopher Cross’ 1979 debut album and Van Halen’s 1986 offering 5150 reached Quintuple Platinum.


AMERICAN AND BMG AND ?: American Recordings has signed a new long-term license agreement with BMG International for American releases outside North America, it was announced by American Recordings’ Rick Rubin and BMG president/CEO Rudi Gassner.

Previously American Recordings releases had been distributed outside North America by Phonogram Ltd., an agreement Rubin contends to have terminated in March of this year. Phonogram, however, never acknowledged the termination and unsuccessfully sought an injunction in U.K. court to prevent the American-BMG marriage.

Commenting on the new arrangement Rubin said, “I’m delighted to be working with Rudi and the entire staff at BMG, and know that an enjoyable and successful relationship will come from it. We have releases from some of our biggest artists coming in the next few months, and look forward to BMG being a part of their huge successes.”

INDUSTRY BEHIND BREAST HEALTH: Women For Women, featuring Oleta Adams, Sheryl Crow, Taylor Dayne, Cathy Dennis, Melissa Etheridge, Julia Fordham, Aretha Franklin, Amy Grant, Annie Lennox, Kathy Mattea, Carly Simon, Lisa Stansfield, Tina Turner and Vanessa Williams will be released in October, National Breast Cancer Awareness Month. A portion of the proceeds from the sale of each CD and cassette will benefit NABCO (National Alliance for Breast Cancer Organizations). The featured performers represent widespread entertainment industry support raising nationwide awareness for this crucial cause with the full backing of their record labels, which include A&M, Arista, Capitol, Island, Mercury, Polydor and Virgin.

The announcement was made by Amy Langer, executive director of NABCO and Mark Fine, sr. v.p. of Hammer & Lace Records releasing division of Polygram Group Distribution. Major sponsors to provide additional marketing, promotion and distribution through non-music channels for the project will be announced later. The toll-free order number is: 1-800-877-SONG.

VH-1 ON HEAVENLY PAR: VH-1 will host Fairway To Heaven, a celebrity-filled pro-am tournament teeming musical talent with PGA golfers for an 18-hole tournament at Walt Disney World’s Magnolia Golf Course in Lake Buena Vista, FL, October 9 & 10, announced VH-1 president John Sykes.

Talents linked up to participate are Amy Grant, Vince Gill, Todd Nichols of Toad The Wet Sprocket and Mike Mills and Bill Berry of R.E.M., among others. Some of the golfers include: Payne Stewart, Scott Simpson, Gary McCord and Hal Sutton.

In addition to the tournament, VH-1 will present a private concert for the event’s attendees featuring performances by Sheryl Crow, Freedy Johnston and Hootie and the Blowfish, which will be taped and aired on VH-1 in November. The event will be sponsored by Honda, Walt Disney World and Michielob Light.

METALLICA SUES ELEKTRA: Warner Music Group’s Metallica has charged WMG arm Elektra of being “greedy, selfish and hostile,” and says they want out of the current contract. They also claim they and former Elektra chairman Bob Krasnow had reached a new joint venture agreement before the latter’s recent exit and now, with Krasnow gone, the company’s Robert Morgado and Doug Morris will not honor that agreement.

Metallica reportedly has never renegotiated its original contract with the company, which is still a “baby band” (standard contract) giving them only a 14% royalty while other lesser acts earn upward of 20%–25% royalty. Lars Ulrich, Metallica’s drummer and spokesman, said the group took modest pay in hopes of the company giving them back rights to their masters.

BRIGGS FERGUSON has been appointed senior director, strategic marketing for EMI Records Group North America. In August 1991 he served as manager of worldwide strategy & planning; he was promoted to director in 1993. Separately, Peter Napoliello will assume the position of vice president, promotion for EMI Records (EMI, Chrysalis, SBK). He was formerly the vice president of promotion for Geffen Records.

JOHN MURPHY has been promoted to senior vice president, sales and distribution for Sony Music Distribution. Murphy had served as senior vice president, national accounts, since June 1993.

SUE NARANORE, Tracy Skelly and Gabrielle Skolnik have been promoted to adult alternative national director, regional promotion manager/L.A., and adult contemporary/NAC/jazz manager, respectively, for Geffen and DGC Records. Naranore most recently worked in AOR and metal promotion for Geffen; Skelly joined Geffen in 1989 as an assistant in the AOR department; and Skolnik started her music industry career at Morgan Creek Music Group as a music promotion coordinator, joining Geffen in 1993.

AMY CAMPBELL has been named manager of promotion at Private Music. She had previously served as coordinator of the company’s radio promotion department.

BMG Distribution has promoted Ed Bunker to the position of Southwest sales & marketing representative. Bunker has been with BMG since 1985, where he began as a field marketing rep. Most recently, Bunker was product development coordinator/mainstream music.

Judy McGrath, president, MTV; Music Television, announced a new organization for MTV, naming a new executive team, two executive vice presidents and a reorganization of the network’s music departments. Rich Eigendorff was named executive vice president, business operations, MTV; he was most recently chief financial officer of MTV Networks. Doug Herzog was named executive vice president, production and programming, MTV; most recently, Herzog was senior vice president, programming of MTV. Also, John Cannelli has been named to the newly-created position of senior vice president, music program development, MTV.

Karol Silverstein has been named to the new post of senior vice president talent & creative development of VH-1; she joins VH-1 from “The Late Show With David Letterman,” where she served as executive in charge of talent, overseeing the program’s segment producers, talent bookers and researchers. Jon Podell has been named senior vice president and head of the New York concert department of International Creative Management (ICM). Holding a similar position at The William Morris Agency for the past 5 1/2 years, Podell also previously ran his own agency, the legendary BMG Enterprises, where he represented such rock ‘n’ roll stalwarts as Blondie, Crosby, Stills, Nash & Young; George Harrison; and Lou Reed.

Warner/Chappell Music, Inc. has promoted Brad Rosenberger to vice president, film and television; he previously held the title of director, film and television, and prior to Warner/Chappell he held positions at Jobete Music and Richard Perry Productions.

Danny Benair has been named senior director, film and television for Polygram Music Publishing Group (PMPG). Previously, he was creative director, film and television, PMPG, and prior to that was creative manager, film and television. Plus, Eric Levine, former vice president/business development for Island Records, Inc., has joined Mushroom as executive vice president/general manager.

Grace Mauerci has been appointed copyright manager for Rondor Music New York, responsible for handling various administrative and business affairs duties for Rondor’s New York offices as well as serving as a liaison between Rondor’s U.S. and European offices. She began her career in the music industry in 1989 as copyright assistant at MCA Music Publishing. Before Rondor, Mauerci was copyright manager at MCA Music.
The CMJ CONVENTION roused the alternative music haunts during its 14th annual fest September 22-24th at the New York Hilton. Daylong seminars and panel discussions like "Women Record Company Owners" and "Alternatives to Nashville Country" while the nights featured some 400 or so bands playing all the hot spots.

Between featured bands and showcase group performances, it had to be the largest influx of alternative music ever. Some of the bands that played the 40-something participating clubs were Courtney Love's group Hole, Weezer, Consolidated and MC 900 Ft. Jesus at The Academy, Mietes, Ween and Sunny Day Real Estate at Irving Plaza; Mark Eitzel and Goo Goo Dolls at the Mercury Lounge; Alex Chilton and Concoction Ensemble at the Cooler; St. Etienne, Grant Lee Buffalo and American Music Club at Manhattan Center; Ben Harper at S.O.B.'s; Echobelly and Letters To Cleo at Wetlands; Marilyn Manson at the Limelight; and That Dog at CBGB's.

BARBARA COOK is, simply, the best of the best in cabaret. Her current run at the Carlyle (through October 15th) reasserts that notion. Cook, just back from a triumphant London set where her new DRG Records disc, Live From London, was recorded, reminds us what a beautiful instrument the human voice can be. Her voice and delivery seem to have no emotional boundaries; she "becomes" the final element needed to make each song she sings perfect.

On Wednesday, September 2 1st, she seemed energized,zarin' to go as she led the audience through a journey of myriad emotions. Her voice was gossamer, or strong, or teasing, or heart-breaking, but always pure and on-target with the song's meaning. There was the familiar: "Sunny Side Of The Street," "Accent-ichi-ate The Positive," "I Will Wait For You" and "When Sunny Gets Blue" among them, all sounding newer, and the unfamiliar (to this set of ears, anyway), a haunting Amanda McBroom song titled "Ship In A Bottle" and a heart-wrenching McBroom/Gordon Hunt song called "Errol Flynn" were stand-outs.

Cook paid homage to the wonderful Julie Styne, who had passed a day earlier, with a warm rendition of his "Never Never Land," with co-writers Betty Comden and Adolph Green in the room.

Cook was aided by her longtime accompanist (they're celebrating their 20th year together) Wally Harper at piano and bassist John Beal. Barbara Cook is, simply, the best.

GREENWICH VILLAGE JAZZ FESTIVAL, sponsored by Panasonic Electronics, saturated the downtown community with the sweetest sounds you've ever heard from September 19-25th. The fest also offers a unique discount concept: For $50 for one person or $75 for two, you got half off the cover charge at as many performances as you cared to go throughout the week, up to three a night. Highlights included solid pianist John Hicks and his trio at Bradley's; hot young alto saxist Jesse Davis joining vets Kenny Barron, Ben Riley and Buster Williams at the Vanguard; Roy Merleweather's Trio at Zimno; Max Roach 4 at the Blue Note; and Mulgrew Miller and Antonio Hart at Sweet Basil.

By Steve Balin

It must be something in the stars, as odd pairings seem to be running rampant. Following Joan Jett's recent show at the Roxy in L.A., Depeche Mode's Dave Gahan stopped in to visit with the original riot grrrl. Jett and her longtime backing band, the Blackhearts, are currently in the midst of a tour that will take them through 1996. The trek is in support of their Warner Bros. debut Pure And Simple. Can't wait to see who drops by in London. Seen here (l-r): Tim Carr, Warner Bros. East Coast A&R rep; Gahan; Jett; and Craig Kostich, Warner Bros. vice pres. of contemporary music.

IT'S BEEN A BUSY WEEK in the Los Angeles clubs, starting with Knoxville, Tennessee's Judybats. The Sire recording act, who are in the midst of touring behind their fourth album, Full Empty, delivered their superb live set to an enthusiastic crowd at the Troubadour. The quintet have an infectious blend of pop and college music that kept many in the crowd dancing throughout, particularly during their encore, where they covered the Bee Gees' disco classic "Jive Talkin." Be sure to check out this band if you've got the chance....

Two nights after the Judybats saw one of the best unsigned bands on the circuit, Grin. The Los Angeles-based power trio, and we do mean power, rocked the Sunset Strip's Coconut Teazer with a 40-minute set of heavy alternative tunes that feature a touch of pop for flavor. Judging by the way the all-ages crowd started moshing to the feverish psychedelia of "Beat On A Friend," Grin aren't likely to stay unsigned for long....

However, there are very few, if any, club acts who can match the performance of Imago recording artist Love Spit Love. Being a Psych Furs fan, I thought I knew what I was in for from Richard Butler's new band. I expected well-crafted pop tunes with a new-wave feel. In other words, nice but bland on stage. Instead what the crowd got was a glorious set that knocked the sold-out audience at the Troub. Butler was a dazzling frontman, maintaining control of the stage at all times with a reckless abandon that saw him incorporate a bullhorn and kazoo into his act. Drummer Frank Ferrer set the tone with kick-ass solos throughout the show.

RCA act Gigolo Aunts opened the night with a pleasant set of teen angst pop that proved nice to listen to but didn't carry a lot of sustenance. However, the way they brought to mind the Goo Goo Dolls shows they have room to grow and may still find their niche. And, in fairness to the Aunts, anyone would've paled in comparison to Love Spit Love on this night. They put on one of the best shows I've seen this year, if not ever. Don't miss them!!

TOAD THE WET SPROCKET are apparently on the for-sale block. Or at least that's the impression given in the band's satirical new video, "Something's Always Wrong," the second single from the Santa Barbara band's Columbia Records release Dulcinea. In the clip, the group are being sold on the fictional Cable Shopping Channel for the low, low price of $399.99. However, the band are sold out by philosophical entities like "God" and "unconditional love." By the end of the vid, the station's #1 seller is "escape," the blissfully ignorant state of mind. You've gotta love anything that pokes fun at the numbing mindlessness of certain American institutions.

The band will return to the States in mid-October for more Stateside dates. They are currently wrapping up a European tour.

FUTURE COOL SHOWS: Some unsigned bands worth checking out in the L.A. area have upcoming gigs. Formerly based out of Canada, hard rock outfit Ana Black will be playing the Troubadour on the 24th of October. The 39 Steps will be at Loyola Marymount University on October 13. Get out there and enjoy.
R.E.M.'s Monster
Can R.E.M. Sell Without Selling Out?

By Steve Baltin

Despite the claims, there were not three million R.E.M. fans glued to the band's first album, Muter. The album, which has gone on to become a college music classic, never even made the charts, but it did set in motion the success story that has led to the just-available Monster, which is likely to be the band's biggest album ever commercially, and is expected to dominate a competitive fall release season.

The aptly titled Monster is the ninth album of all new studio material in the band's illustrious career. And even through the multi-Platinum phase of the band's career that peaked with the powerful combination of 1991's Out Of Time and the following year's stark Automatic For The People, R.E.M. has managed to hang on to a large portion of the audience that got them started—namely the college crowd, albeit a new generation of students and underground music fans. Now, in the wake of their biggest challenges, how will those same fans respond to the band's rise beyond superstardom to icon status, a point only Springsteen and U2 have reached in the last decade? Even with the record's brilliance (see adjoining review), that's not always enough to halt the cries of "sell-out." Can R.E.M. remain an exception?

According to Kelly McGowan, music director for college station CHSR at Frederickton, University of New Brunswick, initial fan response has been very strong. "Sofar people have been very positive," she says. "No one's really freaked out about (our playing) the record yet." She admits that there were some second thoughts about putting the record into heavy rotation, though.

But Chanel Wheeler, music director for Stanford University's station KZSU, says there's been very little interest among her staff, with no one really seeking out the record, whereas a new Bikini Kill record would generate a great deal of curiosity. She adds that there were some listeners who wanted to hear the record, and wonder why the station wasn't playing it, but those fans number a small minority of the campus.

Warner Bros. national college promotions manager Rob Goldklam says that there are stations that would never even consider the record, because of its major label affiliation, but says anyone who's listened to it has loved it. "This record has a college feel to it," says Goldklam. "It's a very accessible record because it's so raw-sounding." The first major test, the CMJ Seminar, which is the biggest gathering of college music experts in the country, was a complete success, according to Goldklam. During the weekend event there was a tremendous buzz about the album. A lot of that, Goldklam believes, stems from the interest in the band's impending tour, the group's first since 1989's Green album.

The prospect of the band's tour, which is set to kick off in Perth, Australia next January and reach the States sometime next spring or summer, is certainly an important reason many experts believe Monster will be so successful in the mainstream scene. However, with the group slated to play large arenas, the smallest venues they could reasonably play, a tour may not be that much of an issue to college music fans, many of whom could either not afford arena ticket prices or simply wouldn't choose to spend the money.

Nathan McClinton, a program director at WXYC at the University of North Carolina at Chapel Hill, home to one of the hottest scenes in the college music world, summed it up best. According to McClinton, "There's a high level of anticipation in the mainstream, but not really among students. Maybe after they hear it...but no one's really waiting for it."

There was a time when a new R.E.M. album would be an event, but after all the accolades and millions of albums sold, most students feel R.E.M. doesn't belong to them anymore...and somehow the same may be true of Bikini Kill. But among those who have heard the album, and even those who've only heard the single, "What's The Frequency, Kenneth?", there are no "sell-out" epithets. There gets to be a point in the finicky world of college music where that's really the most you could ask for, and for a band like R.E.M.—who've worked so hard to handle success on their terms—that may be the biggest compliment you could pay them.

**Album Review**

**MONSTER** glitters with all the gold of the underground world of the '60s, sparking with the remnants of Max's Kansas City, Andy Warhol, the Velvet Underground and the art films of the decade, including Antonioni's Blow-Up. The result of their homage is their most rocking record yet, but one that maintains a strong sense of eclecticism, ranging from the fevered tempos of "Star 69" and "Circus Envy" to the quiet ballads "Strange Currencies" and "Tongue."

R.E.M. has done eclectic before, and they've certainly used a guitar base in the past, most notably with their first big-selling album, Document, but they've never done it quite like this. It's that spirit of something new that calls to mind the truly subversive side of the '60s. Other than the obviously VU-tinged and appropriately-named "Cruel With Eyeliner," there are no strong references to any particular aspect of pop culture—though there is a certain sense of sarcastic tennax, a largely '60s trait, in evidence throughout. But the few decipherable lyrics (yes, they're back) are of a very personal nature, especially on the track, "Strange Currencies," where Michael Stipe sings in the chorus, "You will be mine all the time."

The unintelligible lyrics found on this record vary from the ones found on the early albums in the sense that they are not a result of Stipe's mumbling but intentional masking. On, "Let Me In," Stipe's voice is buried beneath a wall of distortion that would make any grunge act envious, while the frenzy of "Circus Envy" dictates that the vocals be unclear.

Longtime R.E.M. producer Scott Litt and the band, who once again co-produced the album, have brought a sense of continuity, despite each song having a slightly different feel than the other. Though not all the songs vary from each other as much as the soul-flavored "Tongue" or the record's closing track "You" (an oro-psychedelic trip that even features the sounds of India as the Beatles' "Within, Without You" did), the remaining numbers have their own lives about them. The melodies bassist Mike Mills, guitarist Peter Buck and drummer Bill Berry deliver deserve much of the credit for the record's variety.

R.E.M., like U2, the only other band that resides on their current level, have always had a instantly recognizable sound despite their constant forays into different styles. That premise is challenged on Monster, but it ultimately survives. Stipe's voice is the obvious answer to any question about the consistency of their sound, but it's not the only one. Unlike U2, R.E.M. never quite lose sight of their origins. The song "Bang And Blame" features a "Losing My Religion" backbeat, while "I Don't Sleep, I Dream" calls to mind a time circa Life's Rich Pageant.

Monster remains ultimately an R.E.M. record, something only the boys from Athens, GA could deliver. As a result, regardless of how different the record may sound initially, it's what listeners have come to expect, and love, from the band. Or as one young fan put it, "I'm just happy they didn't let me down."
**REVIEW by Steve Ballin**

**BRYAN FERRY: Mamouna (Virgin 39838)**

Bryan Ferry belongs on the cover of every issue of GQ. The man is just stupefying in a way that, among pop stars, only David Bowie could ever approach. Ferry’s music is the same way as everything he touches has that distinct debonair and sensual quality that made fans worship Roxy Music. His latest album is no different. The presence of former Roxy colleagues Phil Manzanera and Andy Mackay, as well as a reunion with Brian Eno, add to the recognizable sound found on “Shake.”

**SWING OUT SISTER: The Living Return (Mercury 522 650)**

Though they hail from England, Swing Out Sister have a largely American sound, but their English heritage is still very much in evidence. How is that possible? Because S.O.S. have a sound like no one else, bridging the genres to create a gloriously subversive bastardized blend of jazz, soul, pop and alternative that, with a sweet smile, laughs in the face of the conventional. As a result, The Living Return is a simply delightful 13-song frolic through the music world.

**DOUG HOEKSTRA: When The Tubes Begin To Glow (Back Porch 28)**

This new singer-songwriter, who is based out of Nashville, delivers a touch of the twang on tracks like “The Way The Wind Blows,” but more prevalent here is the classic folk-rock sound found on “Bankrupt.” Some of the folkier tunes would be a nice fit at AAA stations.

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**WALTER BECKER: 11 Tracks Of Whack (Giant 24579)**

You can take the man out of Steely Dan, but you can’t take the Dan out of the man. Despite his long absence from the "70s hitmakers, until last year’s reunion tour, Becker’s solo album is filled with the jazz/rock sounds that made Steely Dan so unique in their heyday. The fact that he co-produced the album with Steely partner Donald Fagen may help account for the familiar sound found here. There are some moments, filled with a bit more soul, that transcend what we’ve already heard. Particularly strong is the track, “Junkie Girl,” which masks a serious issue in a very upbeat style.

**LOVE AND ROCKETS: Hot Trip To Heaven (American 945744)**

Simply put, the weirdest album of this year by far. If that sounds alarming to you, then you’ll love the latest effort from Love & Rockets. “Alluring” being the key word, as the group create a sensual mystique with the opening track “Body & Soul” that carries throughout the hypnotic collection. The enigmatic feeling comes from the detached techno-jazz sounds the band use on songs like “Ugly” and “Voodoo Baby.” Also to be found on the eclectic potpourri are world-beat sounds and, of course, a hint of alternative.

**WOOL: Box Set (London Records 828 458)**

There is a serious groove feel to the punk that pervades this album. Not quite fitting into either category, Wool’s sound instead falls into the middle, creating a style that has hit potential, though the speed-metal tendencies found in tracks like “Superman Is Dead” may scare off some of the tenderloin adolescents who have made the new style of punk so popular. Interesting on occasion, but infrequently.

**COP SHOOT COP: Release (Interscope 92424)**

Cop Shoot Cop are music now that heavy metal supposedly was a decade ago...namely, serious in-your-face grooves with enough attitude to make you choke on it. Despite, or maybe because of, their raw edges, the band scored some success on modern-rock stations last year with the track “$10 bill.” In the current climate, where kids want sugar-coated anger, it’s hard to foresee a band like Cop Shoot Cop not fading back into the underground. But on tracks like “Interference” and “Any Day Now,” the band makes sure everyone knows they’re not going down quietly, and they will be taking hostages ‘em.

**SOUL COUGHING: Ruby Vroom (Slash/Warner Bros. 45752)**

“We are all in some way or another going to Reseda, someday, to die,” Cool line. huh? That instant classic from the song “Screenwriter’s Blues,” is a perfect introduction to Soul Coughing, a band filled with profound witicisms about the world around us. What sets this New York quartet apart from other acts who incorporate a humorous spoken-word feel to their sound is the remarkable musicianship Soul Coughing display. On the tracks “Is Chicago, Is Not Chicago,” and “Moon Sammy,” the group groove with strong jazz licks, both of the beat and fusion variety. It’s difficult in listening to the 14 songs that make up their debut album to not immediately think of beanbags, but Soul Coughing’s style transcends one genre. The fact “Screenwriter’s Blues” has been picked up by some modern-rock outlets verifies that belief. Also to be found here, like on the number “Supra Genius,” is a hip-hop sound. Ruby Vroom is just a cool album.

**CASH BOX OCTOBER 8, 1994**
The Shawshank Redemption Redeems The Season

By John Goff

CASTLE ROCK ENTERTAINMENT and author Stephen King seem to have a spiritual creativity link when it comes to films. CR doesn’t grab what would appear to be King’s obvious money-makers, the horror tales, but rather the character- and story-driven pieces the author is less widely known for but writes so wonderfully.

Castle Rock had a creative success with King’s short novel The Body which became, on screen, the wonderful Stand By Me. Now, from the same book of stories, Different Seasons, comes The Shawshank Redemption, originally titled Rita Hayworth And The Shawshank Redemption.

Frank Darabont wrote and directed and he has done a masterful job. He’s retained King’s spirit, story, and major theme of hope in his adaptation, thereby holding the delicious flavor which makes an audience feel they’re watching what was written. That book-to-screen transition is not as easy as some people think. Darabont, it would appear, works without ego in that he has imposed on the original material only that necessary to flesh and fill out the story for screen purposes. He has not imposed anything on the story to stamp it with—in the parlance of today’s egomania—*authorship*. A stroke of sensory mood-setting genius is his opening. Tim Robbins in a car with a revolver, sucking on a pint of bourbon, with the Inkspots singing “If I Didn’t Care” on the car radio. That’s a grabber. If that’s his stamp then stamp away, Frank. Darabont is almost certain to be Oscar- and WGA-nominated for screenwriting from another medium. Those Awards will truly be suspect if he isn’t.

He knows these characters wonderfully according to his direction and if it seems to run a bit long it’s worth the extra time for the full effect. Leaving the theatre even the most cynical will have, at least, a few minutes of hope.

While Tim Robbins’ Andy is the driving force, it’s Morgan Freeman’s “Red” who steals our attention as narrator and co-star. Both turn in top-of-the-line performances in developing the friendship, respect and care the roles need. While both actors are very different from the written works—Andy was short and, somehow inferentially, stocky; and Red was, well, red and Irish—they spiritually connect which is more important, and it’s dynamic to watch.

Support-wise the casting is as solid as you can get with James Whitmore marvelously illustrating the term “institutionalized” in a wonderful portrait; Bob Gunton superb as a hypocritical warden; Clancy Brown as a self-absorbed, heavy-handed guard; and William Sadler is exceptional as a fellow inmate in survived mode.

Roger Deakins’ photography is better than aces, just as emotion-evoking as the performances and Thomas Newman’s music carries the audience along excellently with the varying moods. *Shawshank* is one of ’94’s class acts.

Executive producers are Liz Glotzer and David Lester. Niki Marvin produced.

The River Wild Is Wild, Wet & Thrilling

By J.G.

That white stuff there isn’t in a studio tank and it’s not computer-generated, it’s the real deal.

If you’re looking for an adrenaline rush, The River Wild’s your ticket. You can get a full-body aerobic workout from tossing body English at the action on screen. Now, I’m not talking metal and hi-tech carnage plotted by Ford, Chevy, Nissan and Sony. This is Mother Nature, in-your-face with whitewater rapidings saying, “Take it or leave it!” type action.

Writer Denis O’Neill gets some stories in regarding a diversing family re-converging through outside threat and a younger misplaced affection due to neglect and the Nature-Guide Hero isn’t the macho-type, pumped-up Burt Reynolds of Deliverance but an attractively buffed Meryl Streep who “woman’s the oars” here for Universal Pictures and Turman-Foster Productions.

O’Neill’s story is ultimately an opportunity to see some of our country’s last remaining pristine areas still protected (for how long?) against society’s own greed and destructive nature. It’s been filmed entirely on location in Montana and Oregon and cinematographer Robert Elswit has gotten his multiple camera on the rapids and the rapids. He shows us the stretch, the dangers, leads us to the water and then tosses us in.

More than supplementing that is some terrific 2nd unit work directed by the best in the business, Max Klevens, who also doubles as stunt coordinator. You can’t tell where 1st unit leaves off and 2nd takes up—the level of Klevens’ expertise is so filled out. All that has been superbly edited by Joe Hushung and David Brenner and THEN comes master music emotion manipulator Jerry Goldsmith in to score. And Goldsmith knows what to do with it all: he captures the space, beauty, peace and danger of the country and emotions of the people. One helluva package and well worth the money.

Director Curtis Hanson has brought it all together, performances-action-emotion, in a film that is one of the best nature-action features you’ll find. He’s managed to utilize all these talents as well as what Mother Nature has wrought herself. One damned fine job.

Meryl Streep is totally believable, bringing a strength to the more traditional male-slanted heroic action role of former whitewater river guide without losing her femininity. Her nemesis is bad-guy Kevin Bacon, who manages a charm concealing blackness with style and class. David Strathaim adds another solid portrayal to his list as the architect husband who rises to the occasion, fighting for his family’s survival. Young Joseph Mazzello is fine as their son. Elizabeth Hoffman gives a memorable picture of a strong, family woman of today bridging yesterday in a short moment. John C. Reilly is strong also as Bacon’s muscleheaded partner.

David Foster and Lawrence Turman produced. Ilona Herzberg and Ray Hartwick executive produced.
Ed Wood

By John Goff

WHAT CAN YOU SAY about a film about "the world's worst director" who made some of Hollywood's all-time worst films, the script for which is based upon a little known book, Nightmare Of Ecstasy? AND, it's filmed in the same black and white style its subject, Edward D. Wood, used during his period of filming in the '50s. What can you say? Well...it's fun.

It's sometimes fascinating for anyone connected with the making of films, but whether it will appeal to anyone out there after you get the Johnny Depp crowd and Tim Burton group in is a coin-toss call commercially. I have a feeling it's liable to end up pretty much the way its subject did: with a cult following and as a piece of Hollywood history, re: the making of early, questionable independent films.

It's certainly a nostalgic trip for those filmmakers who have traveled through that labyrinth of scrounging money from chiropractors, corner market owners, real estate and car salesmen who want to be "stars," etc. in order to "see their dream come true." They were a hardy breed of filmmaker, shooting short ends, snatching locations without permits, improvising on a moment's notice and not knowing where tomorrow's bologna sandwich was coming from, filming in garages draped with furniture pads...a breed apart and practically extinct now.

About the only difference in most of those people and Ed Wood is that the majority had some sort of realistic eye about what they were doing, according to the portrait painted here of Wood, and they didn't relish in cross dressing—well, not as overtly as Wood anyway. Wood is portrayed here as having a terminal case of wide-eyed, naive Optimism. His glass was always half full, and filling. That, in reality, he died of terminal alcoholism and disappointment would suggest that the lack of success and setbacks took their toll in the years following the '50s. Still, it also suggests that Wood was a man of deep compassion and caring, befriending a down-and-out Bela Lugosi at the end of the former star's career when no one in the industry or his union cared anymore—and this caring, this unquestioning friendship, becomes the character's saving grace in the film, the main reason why we as an audience care for Wood.

The script by Scott Alexander and Larry Karaszewski juggles several characters but keeps its focus on Wood and his quest for success and his relationships with one of the most fascinating groups of characters to put themselves on celluloid.

Burton obviously is fond of these people—and it is a fascinating lot. He even has Depp look like Wood's own films so that everything looks like makeshift sets; even the streets of Hollywood, Steve Boarder's bar and Musso Frank's restaurant. He evokes a Wood film feel rather than an authentic period taste.

Burton also encourages look-alike approaches in some of the performances such as Martin Landau's Lugosi; Jeffrey Jones' Crisswell; Lisa Marie's Vampire; George "The Animal" Steele's Tor Johnson and Vincent D'Onofrio's Orson Welles (aided by lighting and editing). Landau turns in an exceptional performance as the morphine-addicted horror film star and brings believability to those erratic mood swings addictive people are possessed of while giving him a dignity throughout. Jones captures the charlatan flavor of Crisswell and his outrageous predictions. Bill Murray as homosexual Wood follower Bunny Breckinridge is actually believable in a thought-out, constrained performance. Sarah Jessica Parker and Patricia Arquette turn in solid performances as the questioning and accepting women in Wood's existence. Wood himself is essayed by Johnny Depp who gives us both caricature and human being. It's not an easy road, this Wood character, and Depp manages to evoke a humanity into the more obvious quirkiness with subtlety. Depp is the kind of actor who plays into the piece rather than calling attention to himself, able to support (as he did in...Gilbert Grape) while carrying bulk. A fine job.

It's a fascinating look at '50s' Hollywood, an era populated by characters, situations and opportunities the like of which is not likely to be seen again. The simpler times are gone, folks. This is nostalgia. Denise Di Novi and Tim Burton produced. Michael Lehmann is executive producer and Michael Flynn co-producer.

Video Review

By J.G.

Dwight Yoakam: Pieces Of Time

FROM WARNER REPRISE comes Pieces Of Time, Dwight Yoakam's second longform video release. The 11 selections feature numbers from his last two platinum albums, If There Was A Way And This Time, and display the various styles of music which have made him one of country-rock's more successful crossover musicians. There are also moments spotlighting Yoakam as "actor," but that material is pretty clunky, and while Yoakam seems sincere in his actions, what do they mean?

The featured music is easy to listen to but the visuals—with what has come to be a trademark with the performer, playing peckaboos with the camera and his choreographed leg posturings—get a bit monotonous. Exception to that is the multiple-camera train ride on "A Thousand Miles From Nowhere," which features some broad scoped, scenic territory with aerial photography. Direction is credited to Carolyn Mayer and Yoakam. "It Only Hurts When I Cry" sports a stylish look from director Piero Plowden.

Other tunes included are "Suspicious Minds," "The Heart That You Own," "Turn It On, Turn It Up, Turn Me Loose," "Takes A Lot To Rock You," "You're The One," "Ain't That Lonely Yet," "Fast As You," "Try Not To Look So Pretty" and his current "Pocket Of A Clown."

TV Concert Review

Peter Gabriel's Secret World

By J.G.

NOT A LOT OF TALK in Peter Gabriel's Disney Channel concert turn, Peter Gabriel's Secret World, which was filmed in Modena, Italy during his tour last year. It is what you would expect from Gabriel who is a performer interested not only in the musically of the creative professions but the visual also.

Here he offers up a light show with the tunes and also some sleight of hand. Maybe David Copperfield consulted. He puts his hand members in a suitcase on stage and then brings them back for encore in a space ship. A highly interesting time.

Framed into the 14-song concert are his biggies "Steam," "Sledgehammer" and "Digging In The Dirt." The latter sees Gabriel utilizing a Head Cam, camera attached to his head for the performer's perspective, and he turns it on himself for some distortion viewing. Gabriel's videos have always been on the cutting edge of technology and he's taken it on tour with him. You can't call him dull, by any standard.

In addition to those mentioned he also performs "Come Talk To Me," "Across The River," "Shaking The Tree," near surreal "Blood Of Eden," "Kiss That Frog," "Secret World" and "Don't Give Up" among others. Gabriel is a hard worker with movement also and is well supported by musicians Manu Katche on drums; Tony Levin, bass; David Rhodes, guitar; Shankar, violin; Jean-Claude Naimo, keyboards; Paula Cole, vocals, and Levon Minassian on doudouk.

Producer is Robert Warr; director, Francois Girard. Staging for the concert was done by Robert Lepage from the concept by himself and Gabriel. Real World Films, in association with Picture Music International produced.
#1 SINGLE: Boyz II Men

TO WATCH: Men At Large

HIGH DEBUT: Da Brat

25 I'LL MAKE LOVE TO YOU (Motown 37/4831) Boyz II Men 1 9
26 BODY & SOUL (Elektra 9008) Anita Baker 3 7
27 AT YOUR BEST (YOU ARE LOVED) (Atlantic 43239) Aaliyah 2 11
28 I'D GIVE ANYTHING (EASTWEST 96244) Gerald Levert 4 11
29 STROKE YOU UP (Featuring R.B. & Big Beat/Atlantic 92729) Changing Faces 5 12
30 LETITGO (Warner Bros. 10774) Prince 6 8
31 NEVER LIE (MCA 54847) Immature 7 11
32 I WANNA BE DOWN (Atlantic 79225) Brandy 8 20
33 DO YOU WANT TO GUNKY (Columbia 77552) C+C Music Factory 9 11

ENDLESS LOVE
(Columbia 57757) Luther Vandross & Mariah Carey 14 5
WHERE IS MY LOVE? (Reprise 18140) El Debarge feat. Babyface 12 6
WHEN CAN I SEE YOU (Epic 6173) Babyface 10 19
HUNGRY (Warner Bros. 11211) Karyn White 16 10
CAN I GET WI'T IT (LaFace/Arista 2-4075) Usher 17 6
TURN DOWN THE LIGHTS (Light/mark 2255) Shanice 16 10
5-4-3-2 (YO TIME IS UP) (Giant 2-1755) Jade 19 5
YOUR LOVE IS A 1-8-7 (Motown 2255) Whitehead Brothers 18 11
ANY TIME ANY PLACE (Motown 2334) Janet Jackson 8 21
FUNKIFIED (So So Def/Chaos/Columbia 77523) Da Brat 13 18
HOW MANY WAYS (LaFace 4061) Toni Braxton 30 4
ROMANTIC CALL (Epic 77624) Patra feat. Yo Yo 21 9
I MISS YOU (Sesame/MCA 54847) Da Brat 11 23
GET UP ON IT (Elektra 45096) Keith Sweat 26 5
EVERYTHING IS GONNA BE ALRIGHT
(Perspective/MCA 8300) Sounds Of Blackness 22 12
ALWAYS IN MY HEART (Warner Bros. 96795) Tevin Campbell 24 20
THROUGH THE RAIN (Polydor/Island 83314) Tanya Blount 29 9

PRACTICE WHAT YOU PREACH
(Atlantic/Starzyk 7788) BeBe & CeCe Winans 34 3
THAT'S THE WAY IT IS (Motown 37/4831) Boyz II Men 14 9
WHERE IS THE LOVE? (Motown 37/4831) Boyz II Men 1 9
FLAVA IN YA EAR (Bad Boy/Warner Bros. 79-9001) Craig Mack 49 2
I'M ON MY KNEES (Mercury 858 046) Jonathan Butler 38 6
PASS THE LOVIN' (Majik/Epic 7757) Brownstone 40 4
SENDING MY LOVE (Motown 22522) Zhane 23 22
THE RIGHT KIND OF LOVER (MCA 54860) Petie Labelle 33 20
SPEND THE NIGHT (Maverick/Reprise 18194) Fugees 39 16
WHEN A MAN CRIES (Virgin) Tony Terry 66 2
TOOT SEE ROLL (R&B/8911) 69 Boyz 44 4
WITH OPEN ARMS (Capitol 58258) Rachelle Ferrell 50 5
NUTTIN' BUT LOVE (Uptown/MCA 54665) Heavy D & The Boyz 46 13
AFRO PUFFS (Death Row/Interscope 5759) The Lady Of Rage 29 10
WHERE DID WE GO WRONG (RCA/Capricorn 60/899) Blackgirl 53 3
SUMMERTIME (Motown 22525) R. Kelly 25 8
I'LL TAKE HER (Mercury 52261) Ill Al Skitchen & Bryan McKnight 56 5
BACK & FORTH (Blackstone/Atlantic 42173-2) Aaliyah 46 24
ACTION (EastWest 98260) Terror Fabulous & Nadine Sutherland 45 10
LETS TALK ABOUT IT (EastWest 98261) Men At Large 68 2
JUICY/UNBELIEVABLE (bad Boy/Warner Bros. 79-9004) The Notorious B.I.G. 61 5

MAKE IT RIGHT (Giant 1177) Lisa Stansfield 62 3
55 JOI (Sesame/MCA 54871) London Jones 55 9
BREATHELESS (Ruff-Ruffman/Atlantic 9341) All-4-One 63 3
BOP GUN (ONE NATION)
(Priority 53161) Ice Cube feat. George Clinton 52 11
SLOW WINE (Ving/Mercury 585 476) Toney Toni Tomel 48 16
WHEN YOU NEED ME (Sesame/MCA 54692) Aaron Hall 67 3
THUGGISH RUGGED ROME
(Putilus/Relativity 5527) Bone Thugs N Harmony 65 6
WILLING TO FORGIVE (Arista 2-1650) Aretha Franklin 47 26
BOOJI CALL (Interscope 98255-4) Blackstreet & Teddy Riley 58 18
I'M NOT OVER YOU (Atlantic/Starzyk 5747) Ce Ce Peniston 59 23
HERE COMES THE HOTTESTPER (Columbia 77014) Ini Kamoze 75 2
YOUR BODY'S CALLIN' (Jive 42220) R. Kelly 51 25
TONIGHT (Street Life 72592) Donnie Simpson feat. Nikke Nikole 31 10
FREE (Atlantic 82288) Debelah DEBUT
FANTASTIC VOYAGE (Tommy Boy 617) Cooio 54 22
MAKING UP YOUR MIND (RCA/PMD 68276) Veronica Lynn 60 8
FO ALL Y'ALL (So So Def/Columbia 77593) Da Brat DEBUT
HIP HOP RIDE (EastWest 98240) Da Youngsta's 73 6
WEEKEND LOVE/BLACK HAND SIDE
(Motown 2246) Queen Latifah 69 19
THE CHOICE IS YOURS (Mercury 1259) Eric B & Rakim 64 8
WHOSE IS IT? (MCA 54849) Melvin Riley 71 17
WHAT ABOUT US (Uptown/MCA 54691) Jodeci 70 18
HIT BY LOVE (Atlantic/Perspective 50768) Ce Ce Peniston 85 2
EXPERIMENT (Fox 62965) Jamie Fox 78 3
I'LL REMEMBER Tommy Boy 635 Cooio 79 4
CHOCOLATE (RCA/Island 550) Y'N-Vee 88 2
OLD BECOMES NEW (Big Beat/Atlantic 82236) Groove U 80 4

I'LL BE AROUND (GRP 9099) Russ Freeman & The Rippsingtons feat. Jeffery Osborne 86 2
TAKE IT EASY (Vanguard/Newcom 99025) Cleo Brown 83 10
NONE OF YOUR BUSINESS
(Next Plateau/London Island 857 578) Salt-N-Pepa 82 8
DON'T FRONT (Son Son 7133) Missiones 77 7
PLAYAZ CLUB (Chrysalis/EMI 55267) Rappin' 4-Tay 87 3

8TH WONDER (BLACKLITOS) (Pendulum/Epic 95169) Digable Planets DEBUT
WHAT MAKES A MAN (CHEAT ON A WOMAN)
(MCA 54872) Melvin Riley DEBUT
TASTE YOUR LOVE (Uptown/MCA 54672) Horace Brown DEBUT
90'S GIRL (Kaper/RCA 62265) Blackgirl 72 17
FUNKY V-V-C (Chaos/Columbia 77481) The Puppis 74 13
BRAND NEW (Elektra 64526) Sista 76 6
BIGGEST PART OF ME (Rapline 18122) Take 6 9
SOUTHERNPLAYALISTICADILLACMU2IK CATMAZIKUZ
(Lafe/Arista 20470) Outkast 81 12
GIVE IT UP (Def Jam/RAL Island 835 318) Public Enemy 92 12
PLACE WHERE YOU BELONG from "Beverly Hills Cop III"
(MCA 54807)
SHAI 93 19
YOU DON'T HAVE TO CRY (Arista 2711) N II U 84 13
HERE I AM (Atlantic 525 12) Glenn Jones 91 10
WHEN I GIVE MY LOVE (Elektra 61550) Keith Sweat 90 16
SWEET FUNKY THING (Big Beat 58243) Eternal 94 13

NAPPY HEADS (RuffHouse/Columbia 77643) Fugees (Tranzlator Crew) 97 9
REVIEWS by M.R. Martinez

~ GERALD VEASEY: Signs (Heads Up 3027). Producers: G. Veasey & Mark Knox. This album fits deftly into the NAC format pantheon of sounds. Bassist Veasey performs on a variety of bases, including a fretless and stringy bridge that bring broader voicings to the arrangements. He also assembles stellar guests such as Grover Washington, Jr., Russell Ferrante, George Jinsu and Juanita Johnson. Tracks like "Marvin's Mood," "Highway Home," "Signs," "Salamance" and "Soul Seduction" can find their way into jazz, adult and progressive R&B radio formats.

~ TERRIE GANZIE: Heavy Like Lead (Profile 1453). Producer: Donovan Germain. Ganzie brings some traditional reggae blue beat and dub sensibilities to his dancehall dirges. The best example of this past-present fusion is the title track, "Heavy Like Lead." Ganzie’s style is patois thick and at times it’s the sway and rhythm that is more appealing than trying to understand the lyrics. But he gets the best of both worlds on cuts like "Treat The Woman Right," "King of Kings," "Working Class" and "Mek Me Talk."
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<tr>
<th>R&amp;B Album</th>
<th>Artist</th>
<th>Year</th>
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<tr>
<td>Boyz II Men</td>
<td>Aníta Baker</td>
<td>1995</td>
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<td>GROOVE ON (EastWest 92416)</td>
<td>Gerald Levert</td>
<td>1995</td>
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<td>SONGS FROM THE BOTTOM OF THE WORLD (Geffen/Atlantic 92390)</td>
<td>Luther Vandross</td>
<td>1995</td>
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<td>AGE AIN'T NOTHIN' BUT A NUMBER (OutKast/Atlantic 92704)</td>
<td>Aaliyah</td>
<td>1995</td>
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<td>WE COME STRAPPED (Epic/Epic 92819)</td>
<td>MC Eiht feat. CMW</td>
<td>1995</td>
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<td>SUGAR RUSH [INTERVIEW] (MCA 92398)</td>
<td>Blackstreet</td>
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<td>GET UP ON IT (Elektra 92380)</td>
<td>Keith Sweat</td>
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<td>JUST FOR YOU (MCA 92814)</td>
<td>Gladys Knight</td>
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<td>GEMS (MCA 92812)</td>
<td>Patti Labelle</td>
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<td>FUNKDADA (Sue Deitch/Chroma/Columbia 92811)</td>
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<td>COME (Paisley Park/Warner Bros. 92815)</td>
<td>Prince</td>
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Blunt Recordings continues to be one of the most aggressive indie-oriented labels on the scene. Mic Geronimo has been getting props from peers, radio and the streets with the track "It's Real." The Queens, NY native recently appeared with Biggie Smalls and Craig Mack during a mic turn at The Club House in Los Angeles. The current single is an outgrowth of Geronimo's collaboration with longtime friend producer DJ Inv, who hustled the track "Shit's Real" on the streets of Gotham. Mic Geronimo is currently putting the finishing touches on his album with guest producers The Large Professor and Chy Skills. Geronimo is also set to make an appearance in the forthcoming Spike Lee movie titled Clockers.

ROACH ON RAP: At the recent Monterey Jazz Festival Presented by MCI, jazz drummer, educator, and soon-to-be author Max Roach smoothly sidestepped a press conference question about the current proliferation of jazz and hip-hop hybrid projects... well, he sort of sidestepped it. Roach, who was appearing at the Festival with his innovative percussion ensemble M'Boom, told reporters at the MCI press tent that rap was the art of the spoken word and that he didn't see it in the same light as jazz. But he added that rap was like jazz because it was a "sociological phenomena." He noted that rap was created to fill a void of cultural expression for African-American youth living in the Bronx, Brooklyn and other areas under socio-economic seige during the early '70s. He added that it was a form of expression that has evolved into a popular art form, that people liked to dance to it. While jazz, he said, in its early stages was the popular dance music during the green years of another generation. Roach, who won a MacArthur Foundation Fellowship award in 1988 and used it comose and refocus his prodigious experience in music, plans to have his book ready next year for publishing by Simon & Schuster.

SHOW TIME: Artists like Warren G., Run D.M.C., Naughty By Nature, The Bugz Pound and The Wu-Tang Clan are among the artists whose private lives will be illuminated on the silver screen in the feature film The Show, a Russell Simmons Prods., in association with Tolland/Robins Prods., being produced for Rysher Entertainment. The film is due out next spring. Former Head Of The Class cast member Brian Robbins is directing, with Michael Tolland producing and Def Jam Records/Rush Artists Management CEO Simmons executive producing with TV/film veteran Stan Lathan. Robbins says, "The Show will be the Truth Or Dare of hip-hop."

EastWest recording artist Supernatural was on hand at the recent Superman Inc. MC Battle For World Supremacy at the New Music Seminar held in New York this summer. Supernatural (left) is seen with hip-hop O.G. Kool Herc (center) congratulating this year's winner Judgemental.
Bulgarian-born, classically-trained composer/keyboardist Mario Grigorov recently served a command performance at the atrium of the Warner Bros./Reprise Records Burbank headquarters featuring material from his debut Reprise release Rhymes With Orange, set for release in late October. Reprise labelmate Bob James, who heard Grigorov riffing in a Los Angeles music store, brought the pianist to the label. Grigorov has worked extensively in Australia and has developed a style that deftly melds his classical music skills with the improvisational energy of jazz. Pictured at the noontime mini-concert are (l–r): the head of Randall Kennedy, national director of marketing for jazz & progressive product, Warner Bros.; Peter Stanisch, product manager; Chris Jonz, national director of promotion for jazz & progressive product; Ricky Shultz, v.p. of jazz & progressive; Larry Butler, v.p. of artist relations, Warner Bros.; Michael Davenport, Merlin Management; and (seated) Grigorov.

Shirley Horn's intimate stylings on piano and as a vocalist have rarely been in more seductive form than on this live collection recorded one night in March, 1992 at Paris' Théâtre du Chatlet. Joined by Charles Ables on bass and Steve Williams on the drum kit, Horn's music is largely introspective and deals with the joys and perils of romance. Evergreen material such as "Wouldn't It Be Lovely," "He Was Good To Me," "Do It Again" and "Old Country" are magnetic.

This album from the newly-bowed New York-based label Postcards is packed with rich playing that seems to transcend the normal dimensions of time and space into a cathartic space and time created by the remarkable musicians assembled. This music is immediately experimental and familiar courtesy of group leader/bassist Workman, pianist Andrew Hill, drummer Phereon Aklaff, reedman Sam Rivers and trombonist Julian Priester, who with Rivers create some engaging horn harmonies like on the tracks "Conversation" and "Meteor."

There's a lot of post-swing and post-bop power on this record, which texturally is as progressive as any trio has a right to be. Baker brings in the cream of progressive players in acoustic bassist Charlie Haden and multi-dimensional electric guitarist Bill Frisell. The group give fresh life to Thelonious Monk's "Straight No Chaser," bring articulate dimension to tempo on "Ginger Blues" (by Haden), get even blustier on Baker's "Ain Temouchant" and are happy on "Spiritual" (also by Haden).
Monterey Jazz Festival

Three Stage Carnival of Music Offers Variety

Bassist Marcus Miller made his first appearance at the Monterey Festival Presented by MCI this year.

By M.R. Martinez

NEW JACKS AND O.G.'S WERE ALL IN FULL EFFECT during the recent 37th Annual Monterey Jazz Festival, presented for the 10th year by MCI, the long distance phone company that has helped expose this venerable event and consequently attract a wider, more demographically diverse audience.

Current general manager Tim Jackson may be gaining more respect from those who felt he was encroaching on the exclusive preserve of the late founder/general manager Jimmy Lyons, who died early this year. Jackson has successfully assumed command status over the once-again vital, two-and-a-half day event. But some among the near-capacity audience felt the spectre of Lyons lingered over the Monterey, CA Fairgrounds like the cornucopia of savory food aromas wafting forth from the many vendors. "Some of these acts may not have been what Jimmy would have had booked here this year," said an attendee that has made the annual pilgrimage since the mid- 60's and who asked to remain anonymous, "but the spirit of adventure that really made this a special event has been retained."

Artists that have plied the waters called jazz for multiple decades—such as J.J. Johnson, Max Roach, Ray Brown, Milt Jackson, Ornette Coleman, Sonny Rollins, Shirley Horn and Groover Washington, Jr.—mixed on the bill (on various stages) with burgeoning superstars like Marcus Miller, Billy Childs, Terence Blanchard, the Black/Note Quartet, David Sanchez, Charlie Hunter and Josh Johnson & Human Flavor.

Friday night's proceedings were a prime example of how various audiences were able to imbibe a variety of music drifting forth from the three stages—the Garden Stage and Night Club (which audiences could attend with grounds-access tickets) and the Fairgrounds Main Arena stage, which requires a more expensive investment. It also required some stamina to run to each stage and hear the music. About the same time as the Charlie Hunter Trio was kicking acid jazz-flavor in the Nightclub, Josh Johnson & Human Flavor were serving up samples of its sax-driven, hip-hop spiced music. While in the Main Arena, Marcus Miller, who has become somewhat of a torch-bearer for classic fusion strains, held forth successfully.

On Saturday, a similar abundance and dilemma emerged with the "Columbia Jazz Jam" the focus in the Night Club with label acts Black/Note, Sanchez, Nnenna Freelon and Blanchard's Quartet featuring Jeanie Bryson during The Billie Holiday Songbook. In the Main Arena, highlights were supplied by the calmly compelling Joe Henderson Trio, the angular and adventurous fusion group Ornette Coleman & Prime Time and the saucy John Santos & The Machete Ensemble.

The best bargain over the two-day, three-night fest was the traditional Blues matinee Saturday when several of the Main Arena acts also performed sets on the Garden Stage. While the performance turned in by Joe Louis Walker & The Bosswalkers was a revelatory highlight on the Garden Stage, performances by Anson Funderburgh & The Rockets, Angela Brehli & Lou Ann Barton with Antone's House Band and The Blind Boys of Alabama featuring Clarence Fountain gave those with ground tickets a taste of their vibe from the Main Arena where they also appeared. It was a more picnic-like atmosphere, with people freely sampling food from the many vendors' booths, sitting on the lawn around the stage and digesting the food, music and sun.

The only thing missed by those with ground tickets was the bustling rock/blues of Main Arena headliner Etta James and her band.

Sunday afternoon's shows on all three stages were paced by high school, college and all-star youth bands. Grover Washington, Jr. closed the matinee set with some introspective selections mixed with some energetic bows to his previous work. Sunday night provided a wealth of powerhouse performances, including a pulse-quickening set by Max Roach and his M'Boom percussion ensemble, Shirley Horn performing some selections from her latest recorded work and Rollins providing an expansive sonic dialectic of his stylistic growth. Billy Childs played with rhythm, horn and string sections on a sometimes compelling piece, "Concerto For Piano And Jazz Chamber Orchestra," that was commissioned by the Monterey Jazz Festival Presented by MCI.

The resources of MCI have expanded the festival management's outreach to a wider audience, something reflected by the audience demographics, and nailed shut by the rangy bill offered this year.

The Charlie Hunter Trio, featuring the San Francisco-based guitarist/bassist who first gained wide attention as a player in the Disposable Heroes of Hiphoprisy, debuted this year on the Monterey Jazz Festival Nightclub stage.

San Francisco-based Josh Johnson & Human Flavor sang, rapped and played a melange of contemporary sounds that strayed from jazz, but not far from excitement.
TOP BOOKING AGENTS JOIN FORCES: Two of the U.K.'s top booking agents have joined forces to form a new international venture representing premier live acts such as U2, Guns N' Roses and Metallica. ICM, the huge U.S. talent agency who acquired Fair Warning in 1991, have now purchased Wasted Talent. According to ICM chairman Jeff Berg, artists will be offered "unprecedented global representation" as a result of the deal.

FIRST R&B CHART FOR U.K.: The U.K. will have its first R&B chart in the new year. The Chart Supervisory Committee agreed last week to approve the introduction of the chart.

AFRICAN AMERICAN MUSIC: The International Association of African American Music is staging its second annual conference in London from October 3-8. The honorary chairman will be songwriting and production team Kenneth Gamble & Leon Huff, and Princeton attorney Walter R. Tucker. All three will make presentations at a gala dinner at London's Park Lane Hotel on October 8, which will be attended by Gabrielle, China Black and Sheila Ferguson.

NEW H.Q. FOR CHRYSALIS: Chrysalis Records moves to new premises from Monday 26th September. Their new address is 131/133 Holland Park Avenue, London W11 4UT. Tel: 44-171-605-7000.

Minister for Arts & Communications Michael Lee delivered the keynote speech at the National Entertainment Industry Conference in Sydney, Australia and was presented with this twin Gold Master for the upcoming GF4 CD-ROM single "Sooner Or Later." Aussie group GF4 is seen in the picture inside this picture.

ABBEY ROAD 25TH ANNIVERSARY: Ardent Beatles fans flocked to the famous Abbey Road Studios this week to celebrate the 25th anniversary of the Beatles album Abbey Road.

ESP GET VIRGIN CASH INJECTION: ESP, the pioneering interactive music production company, is to turn publisher after a cash injection from Virgin Interactive Entertainment. Blockbuster, who own VIE, has bought the four-year-old company which it plans to make as big a force in the burgeoning interactive music market as VIE is itself in games.

EMAP & BBC SCOOP ITC AWARDS: Emapi and the BBC shared top honours in the second In The City Music Media Awards, presented on Wednesday night. Emapi's Se-

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U.K. SINGLES CHART: #1 is Whigfield's "Saturday Night." #2 is "The Rhythm Of The Night" by Corona. Up two places to #3 is "Always" from Bon Jovi. #4 is "Endless Love" by Luther Vandross & Mariah Carey.

Highest climber of the week is at #5: Cyndi Lauper's "Hey Now (Girls Just Want To Have Fun)." Up six places to #6, "Stay" from Lisa Loeb. The highest entry this week is at #7: "Steam" from East 17. Wet Wet Wet's "Love Is All Around" is #8. At #9 is Boyz II Men's "I'll Make Love To You." #10 is "Incredible" from M-Beat.

U.K. ALBUM CHART: Yet another new #1 this week, it's Songs by Luther Vandross. Up five places to #2, Cyndi Lauper's 12

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Virgin Records: Voted best in the biz to work for in the U.K.
THE TOTAL SALES of the video software oriented industry in Japan for the first six months of 1994 showed, according to a survey conducted by Cash Box Tokyo, clear recovery from the prior two year’s drop with $1,292 million, up 6.6% over the comparable six months of the prior years, down 17.4% from the prior six months. Cassettes made $694.87 million, $565 of the total, down 20.4% from the prior six months while 6.1% up over the comparable period of the prior year. Video disks were $366.58 million, 29.6% of the total, down 21% from the prior six months and down 11.5% from the comparable six months of the prior year. LD, VHD, LD-Single, LD-ROM, MUSE-LD and VSA are included in this category. CD-oriented items, VIDEO-CE, CE-G, CD-ROM, CD-1, CD-IFMW, CD-V, were $178.27 million, 14.4% of the total, down 2.2% from the prior six months and up 84% over the comparable six months of the prior year. Of the total sales of video softwares, cassette sales for individual customers were $242.32 million, 34.9% of the total, down 32.9% from prior six months while up 1.2% over the comparable six months of the prior year. Sales for rental shops were 430, $68 million, 62% of the total and down 12.7% from the prior six months, an increase of 12% over the comparable six months of the prior year.
THE LATIN LOWDOWN

By Hector Resendez

THE QUEEN OF SALSA, Celia Cruz, was honored on Sunday, September 25th, by the Student Association for the Appreciation of Latin Culture and the Arts at Cal Polytechnic University in Pomona, CA. Cruz was presented with an inaugural medal named in her honor. Actor Andy Garcia was on hand to present Cruz with the gold medal.

The day-long festivities at the Carnaval Azucar featured comparsa dancing by Los Bailarines del Club de Monterey Park accompanied by Long John Oliva and his congeros. There was an impressive lineup of local Southern California talent. Of particular note was fellow Cuban Chendi Sosa’s beautiful musical medley of Cruz’ most popular hits. Cruz was so inspired that she stood and enthusiastically applauded Sosa.

Other artists at the festival included Poncho Sanchez, Hispanic Musicians’ Association, Los Papines and Salsa Orchestra, Bobby Matos and the Heritage Ensemble, Dandy Beltran with Linda Sanchez, Super Banda Azucar and Orquesta Caribe. KFPI, 90.7 FM and the Canto Tropical Studio of The Hispanic Radio Foundation are promoting radio station. It’s promotional campaign helped to sell tickets from Santa Barbara to San Diego. KFPI has 112,000 watts of power and is based in North Hollywood.

The newest Salsa diva, India, held a record release party on September 29th in Studio City near Los Angeles. She will follow this up with another press junket on October 4th at the Copacabana in New York. RMM and Salsa Records have been elated over the strong response to India’s “Cien Que Soy” album. Fellow labelmate Jose Alberto “El Canario” will be debuting his latest project, “De Pueblo Y Con Clase.” India performed last week at the club Pepper’s in the City of Industry.

Out of Santo Fe, NM hails an emerging Latin Jazz quartet named Yoboso. Their new recording, “Yoboso Ya Llego” (Trialog Records MP 343), has been gaining them the well-deserved status and recognition of a world-standard touring ensemble.

Bert Dalton (piano, keyboards, vocals) began playing at age eight. Dalton became interested in jazz in high school, studied music at Northern Illinois and has been a career pianist and arranger for 23 years. Ricky Malichi (drums, percussion, vocals) is originally from Detroit and began drumming at age 11. Danny Olaloza (lead vocals, congas, percussion) was raised in Puerto Rico and New York. His group Banshee is found on the Polydor label. John Belzasy (bass, vocals) has freelanced in New York City for the last 12 years.

The group blends Latin Jazz with Caribbean Salsa rhythms. The opening number is “Oye Mama,” originally recorded by the group Malo. There are a number of covers mixed with some original compositions. From an incredible interpretation of the classic “En Mi Viejo San Juan” to well-crafted originals like Olaloza’s “Homenaje,” this album is certain to draw strong interest.

Mexican singer Guadalupe Pineda has long been an interpreter of romantic ballads. With the resurgence of “Musica Ranchera,” Pineda is launching a “Mariachi” album entitled Exensorse a ti. The album will include traditional numbers like Juan Gabriela’s “Mi mas bello error” as well as compositions by the late mariachi icon Jose Alfredo Jimenez and other less-known writers. The album was produced by Pepe Aquilar.

Another Mexican crooner Luis Miguel continues to dominate first place on the charts with “El dia que me quieras” from his Segundo Romance (“Second Romance”) album. The song is holding fast at the #1 slot in Los Angeles as well as in other cities throughout Latin America. Miguel recently played to a sold-out house at the Universal Amphitheatre.

What about those artists who made famous those songs that Miguel today is popularizing? Lacho Galicia of Chile and Olga Guillot of Cuba are pioneers of the romantic Latin ballad or “bolero” genre. Both are premiering at the gala opening of a nightclub in Miami the first weekend in October. Both artists headlined the “100th Anniversary Commemoration of Ballads” in February of 1990 at the National Theatre of Santo Domingo in the Dominican Republic. An album of this concert is slated to be released to Latin America and Spain by February of 1995.

REVIEWS By Hector Resendez

EDSEL JULIET W/ ORCHESTRA SALJUCO: Salsa & Merengue (JCD 050)

Producer: Edsel Juliet.

Edsel Juliet is from a prominent and musical family in Curacao where he played there as a sambol boy. He came to Holland in his late teens about 1976. Juliet takes you from son montunos, to mambo, to a panambiche curacao, and back. All of the selections are well executed and performed. Of particular interest will be the son montunos which may have even made the Cuban group, Los Papines, stand up and notice. The introduction by Dr. Salsa (Ira Goldwater) is out of this world. There is over an hour of music on the CD. Although based in Amsterdam, Juliet will have no problem in finding his way here.

AZUCAR MORENO: El Amor (Sony Latin 81368)

Producer: Emilio Estefan, Jr.

The Spanish female duo Azucar Moreno’s latest album, El Amor, is produced by the renowned Emilio Estefan. Jr. This project is a step ahead of previous material. The vocals are more distinctive yet sufficiently subdued when called for. It was refreshing to see Gloria Estefan’s composition, “No Sera Facil,” since it is simply a beautiful song. Estefan/Kiko Santander’s title theme, “El Amor,” is surely a disco dance classic by now.

YOBOSO LATIN JAZZ: Ya Llego (Trialog Records MP 343)

Producers: Ricky Malichi and Bert Dalton

Recorded in Santa Fe, New Mexico this year, Yoboso is an eclectic mix of talented musicians. The Latin Jazz quartet has already been receiving strong attention across the country. The group blends Latin Jazz with Caribbean Salsa rhythms. The opening number is “Oye Mama,” originally recorded by the Latin rock group Malo headed by Jorge Santana, Carlos’ brother. There are a number of covers mixed with some original compositions. From an incredible interpretation of the classic “En Mi Viejo San Juan” to well-crafted originals like Olaloza’s “Homenaje,” Yoboso has been playing steadily in New Mexico. Dalton states that they are looking forward to traveling to Los Angeles and other major cities.

TANIA MARIA: Afirca En America (Sony Latin 81368)

Producer: Sony Music Entertainment Mexico S.A. de C.V.

The sultry songstress Tania Maria never ceases to amaze her fans. She has recorded a number of diverse albums, from romantic ballads to Marisch music. With Afirca En America, Maria steps into a whole new frontier. The material embraces not only African rhythms, melodies and lyrics, but it seems to cast the artist into another dimension. Aleks Synek helps to not only direct, but to perform and sing with Maria. Others are Michael Rojkind and Leon Chipriot of EMI Capitol, Ruben Rada and BMG Ariola’s Sabo Romo.

PICK OF THE WEEK

TANIA LIBERTAD: Africa En America (Sony Latin 81368)

Producer: Sony Music Entertainment Mexico S.A. de C.V.

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News

THE FIRST ANNUAL "America's Christian Music Awards" took place at Disney-MGM Studios in Lake Buena Vista, FL with the pre-taped, live awards show airing on The Family Channel. The following is a summary of the awards presented:

Favorite Male Artist: Steven Curtis Chapman
Favorite Female Artist: Amy Grant
Favorite Pop Group or Duo: DC Talk
Favorite Rock Group or Duo: Petra
Favorite New Artist: Point of Grace
Favorite Pop CD: Free At Last—DC Talk (ForeFront Communications)
Favorite Rock CD: Wake Up Call—Petra—Word Records
Favorite Short Form Video: "Jesus Is Just Alright"—DC Talk
Favorite Long Form Video: Addicted To Jesus—Carman (Sparrow)
Favorite Live Concert: DC Talk
Favorite Local Christian Video Show: "Joyful Noise," Huntsville, AL
Favorite Local Christian Radio Station: KLTY-FM, Dallas, TX

POINT OF GRACE. Dove Award and America Christian Music Award "New Artist of the Year" recipients, are in the studio recording their sophomore album, expected to be released in late spring of 1995. Point of Grace is joining the cast of "The Young Messiah Tour" this fall.

Sparrow recording artist Lisa Bevill recently went back to work with producer Tommy Sims to film a music video for their duet. The tune, "Hold On," is featured on Bevill's new recording All Because Of You. Picture (l-r): Craig Forrest; Sims; Bevill; Nancy Knot, director, Sparrow Home Video; and Jeff Roberts, Jeff Roberts & Associates.

CONTEMPORARY CHRISTIAN OCTOBER 8, 1994

1 CHILDREN OF THE WORLD (Myrrh) . . . . . . Amy Grant 3 5
2 NO CONDEMNATION (Sparrow) . . . . . . . Lisa Bevill 5 6
3 WHERE ARE THE BROKEN HEARTS (Reunion) . . Gary Chapman 7 5
4 TRACES OF HEAVEN (Myrrh) . . . . . . . Bryan Duncan 4 7
5 WATCH AND PRAY (Star Song) . . . . . . . Twila Paris 1 7
6 THAT'S WHEN I'LL KNOW I'M HOME
   (ForeFront) . . . . . . . . . . . . . . . . . . . . Geoff Moore & The Distance 9 5
7 KING OF THE JUNGLE (Sparrow 51408-2) . Steven Curtis Chapman 15 4
8 BE STILL (Star Song) . . . . . . . . . . . . . Newsboys 10 5
9 WILL YOU COME TO JESUS (Benson) . . . . . . . Pam Thum 11 5
10 HARD (Reunion) . . . . . . . . . . . . . Rich Mullins 12 5
11 LITTLE BIT OF LOVE (ForeFront) . . . . . . . Rebecca St.James 14 5
12 ONE MILLION REASONS (Star Song) . . . . . . Aaron-Jeoffrey 5 7
13 WHEN I LET IT GO (Star Song) . . . . . . . Sierra 18 3
14 MY PLACE IS WITH YOU (Reunion) . . . . . . . Clay Crosse 2 8
15 MISSION OF LOVE (Reunion) . . . . . . . . . . . . . . . . . Kathy Troccoli 22 2
16 OPEN MY HEART (Sparrow) . . . . . . . . . . . . . . . . . . Cheri Keaggy 8 10
17 YOU CAN'T PUT OUT THE FIRE (Benson) . . . . . . . Larnelle Harris 13 8
18 SAY THE WORDS (ForeFront) . . . . . . . . . . . . . . . . . D.C. Talk 29 2
19 ALONG THE ROAD (Sparrow) . . . . . . . . . . . . . . . . . Ashton,Becker, Denton DEBUT
20 THE BEST IS YET TO COME (New Haven 07537) . Glen Campbell 16 4
21 MY LIFE (Myrrh) . . . . . . . . . . . . . Eric Champion 19 9
22 ARIZONA HIGHWAY (Urgent) . . . . . . . . . . . . . . . . Phillips Sandifer DEBUT
23 IF I KNOW YOU (Sparrow) . . . . . . . . . . . . . . . . . Out Of The Grey 23 14
24 I GO TO THE RIVER (Ward) . . . . . . . . . . . . . . . . . Ray Boltz 17 7
25 WE CAN LIVE TOGETHER (Ward) . . . . . . . . . . . . . Cindy Morgan 20 9
26 FAITH, HOPE, & LOVE (Ward) . . . . . . . . . . . . . . . . Point of Grace 24 11
27 JESUS WILL STILL BE THERE (Ward) . . . . . . . . . . . Point of Grace 27 28
28 BRIDGE OF LOVE (StarSong) . . . . . . . . . . . . . . . . Phillips, Craig & Dean DEBUT
29 SAY WHAT YOU SAY (Ward) . . . . . . . . . . . . . . . . . Wayne Watson 28 6
30 I WILL BE FAITHFUL (Star Song) . . . . . . . . . . . . Two Hearts 25 13
31 GOOD LIFE (Ward) . . . . . . . . . . . . . Bruce Carroll 21 9
32 BIGGEST PART OF ME (Reprise) . . . . . . . . . . . . . . . Take 6 26 12
33 WHEN HEARTS ARE TURNING (Urgent) . . . . . . . . . Catherine King 30 7
34 EVERY LITTLE STEP (Star Song) . . . . . . . . . . . . . . . . David Meece 31 12
35 TEACH ME TO LOVE
   (Sparrow) . . . . . . . . . . . . . . . . . . . . . . . . . . . Steve Green and Larnelle Harris 33 12
36 SWEET GLOW OF MERCY (Reunion) . . . . . . . . Gary Chapman 36 17
37 UNIMPORTANT THINGS (InterSound) . . . . . . . . . . . Paul Smith 32 9
38 I WANT TO BE JUST LIKE YOU
   (Star Song) . . . . . . . . . . . . . . . . . . . . . . . . . . . Phillips, Craig & Dean 34 15
39 HEY NOW (Reunion) . . . . . . . . . . . . . Amy Grant 37 12
40 HEAVEN IN THE REAL WORLD
   (Sparrow) . . . . . . . . . . . . . . . . . . . . . . . . . . . Steven Curtis Chapman 37 16

Dick & Mel Tunnely have signed an exclusive agreement with Grand Rapids, MI-based Free A Family, an international outreach that assists communities in developing regions of Latin America, Asia and Africa. The agreement marks the launch of an aggressive campaign by Free A Family to raise awareness of their life-changing ministry that works with national and local agencies to help improve the life of families and present the message of Christ.
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<tr>
<th>Track</th>
<th>Artist</th>
<th>Chart Position</th>
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<td>FOR PETE'S SAKE</td>
<td>Susie Luchsinger</td>
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<tr>
<td>ROSE OF SHARON</td>
<td>Ken Holloway</td>
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<td>NEVER WILL I GIVE UP</td>
<td>Alison Krauss</td>
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<td>OLD SOCK-NEW PAGE</td>
<td>Seneca</td>
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<td>JESUS SET ME FREE</td>
<td>Paula McCulla</td>
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<td>HAVE A LITTLE FAITH</td>
<td>White River</td>
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<td>SUNDOWN (Sundown Ref-09)</td>
<td>The Reffitts</td>
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<td>ADAM'S SIDE (Tell Texan)</td>
<td>Billy Walker</td>
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<td>AMAZING GRACE (Adantic)</td>
<td>The Maverick Choir</td>
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<td>DON'T WANT TO HURT ANYMORE</td>
<td>Bruce Haynes</td>
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<td>IN THE NEXT WORLD (Star Song)</td>
<td>Brian Barrett</td>
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<td>NOTHIN' NEXT TO NOTHIN' (Independant)</td>
<td>Cross Country</td>
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<td>JESUS SEEKS YOU (Heaven Span)</td>
<td>Ted White</td>
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<td>WHERE'S THE FAMILY (Landmark MB-C03)</td>
<td>Manual Family Band</td>
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<td>GOOD LIFE (Word 701936160X)</td>
<td>Bruce Carroll</td>
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<td>THE SAVIOR WHO WEEP'S</td>
<td>Vince Wilcox</td>
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<td>Andy Landis</td>
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<td>TIL YOU CAME ALONG (Cheyenne 9092)</td>
<td>Steve Gatlin</td>
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Buddy Lee Attractions Joins The Positive/Christian Country Movement with MidSouth

By Gary Keplinger

MidSouth is the first group to sign with Buddy Lee Attractions, Inc. of Nashville. The group, consisting of brothers Kent and Darren Humphrey and Bobby Bowen, have been one of the mainstays in Positive/Christian Country music.

NASHVILLE-BASED COUNTRY BOOKING AGENCY Buddy Lee Attractions, Inc. recently opened its new Christian department with the signing of Positive/Christian recording group MidSouth. Buddy Lee Attractions has been one of the premier booking agencies for country music for several years working with such artists as Garth Brooks, Mark Chesnutt, Waylon Jennings, Sammy Kershaw and Willie Nelson. The signing of MidSouth represents still another indication that the music industry is sitting up and taking notice of Positive/Christian Country music.

This newest expansion for Buddy Lee Attractions has been in the works since June of 1993 when Brian Jones, the newest addition to the agent staff, began his internship while a senior at Nashville’s Belmont University. Jones spent the next year researching and educating himself and the agency about “positive country”—country music with a positive message. Jones was consequently appointed by president Tony Conway to head the agency’s new department.

The commitment to MidSouth came just as the group finished up an extensive tour of the western United States and Canada. They (MidSouth) will begin a tour next month in conjunction with the release of the Warner Alliance debut album Give What It Takes.

Although it is their debut album with Warner Alliance, MidSouth has been “in business” for several years and has been a big influence in the increasing popularity of Positive/Christian Country music. When several of the original band members retired in 1984 and new members were recruited, the band shifted its musical direction from Southern gospel to Positive/Christian Country. Since that time they have been nominated for numerous awards and are dedicated to bring a positive message of hope to their fans. As Kent Humphrey says, “We’re going to entertain them, uplift them and try to make them feel better than when they came in.”

With the talent of MidSouth and Buddy Lee Attractions combined, there’s going to be an awful lot of people being reached. It is another positive step for Positive/Christian Country.

DALLAS—Positive/Christian Country artist Susie Luchsinger recently helped distribute 360,000 pounds of food, the equivalent of 240,000 meals, to the Dallas needy. Luchsinger’s involvement in Dallas was part of Operation Blessing’s 17-cy food distribution tour from coast to coast in 1994. Pictured (l-r): Dan Haby, professional roper; T-bone, the longhorn steer; Ted Pressley, president and founder of Cowboys for Christ; M.J., Cheryl Prewitt Salem, Miss America 1980; Pat Robertson, founder of 700 Club and Operation Blessing; and, sitting atop T-Bone, Integrity Music artist Susie Luchsinger.

Colorado Springs, CO—Focus On The Family, Brentwood Music and Western singing group The Flying W Wranglers have joined forces to present a special family radio broadcast, “Christmas At The Ranch,” featuring traditional Christmas and cowboy- and family-oriented music and plenty of comedy. The broadcast will be available to the 800 affiliates of Focus On The Family, mainstream country and all other Christian radio stations beginning December 1.

Radio Playlists

Some of what’s playing in heavy rotation:

WDBL/Springfield, TN
KEN HOLLOWAY—“Rose Of Sharon”
BRUCE HAYNES—“Don’t Want To Hurt Anymore”
ALISON KRAUSS—“Never Will I Give Up”
MICHAEL JAMES—“Love Will”
SUSIE LUCHSINGER—“For Pete’s Sake”

WOLD/Marion, VA
W.C. TAYLOR—“I’d Rather Be In Dixie”
TED WHITE—“Jesus Seeks You”
BILLY WALKER—“Adam’s Side”
JOY ELLIS—“Payne Country”
JIM CARRUTHERS—“Love In Daddy’s Eyes”

WKID/Vevay, IN
WHITE RIVER—“Have A Little Faith”
CLEVE FRANCIS—“Love Of The Lack Thereof”
NITTY GRITTY DIRT BAND—“Cupids Got A Gun”
BRAD BARRETT—“In The Next World”
BRUCE CARROLL—“Good Life”

Correction: In the September 10 issue of Cash Box, the current single as reported in the Positive/Christian Country Spotlight on Lisa Daggs should have been “Leave Your Bags At The Door.”
Radio Playlists

Some of what's playing in heavy rotation:

**KEMS/Las Vegas**

TIM MCGRAW—"Down On The Farm"

JOE DIFFIE—"Third Rock From The Sun"

VINCE GILL—"What The Cowgirls Do"

GARTH BROOKS—"Callin' Baton Rouge"

MARK CHESNUTT—"She Dreams"

**WVAR/Richmond, WV**

TIM MCGRAW—"Down On The Farm"

JOE BERRY—"What's In For Me"

CONFEDERATE RAILROAD—"Elvis & Andy"

JOE DIFFIE—"Third Rock From The Sun"

TRISHA YEARWOOD—"XX's And OOO's"

**KZO/Osage City, KS**

JOE DIFFIE—"Third Rock From The Sun"

TOBY KEITH—"Who's That Man"

GARTH BROOKS—"Callin' Baton Rouge"

PATTY LOVELESS—"I Try To Think About Elvis"

BROOKS & DUNN—"She's Not The Cleanin' Kind"

**KXK/Fayetteville, AR**

JOE DIFFIE—"Third Rock From The Sun"

TIM MCGRAW—"Down On The Farm"

MARK CHESNUTT—"She Dreams"

TOBY KEITH—"Who's That Man"

PATTY LOVELESS—"I Try To Think About Elvis"

**KVOX/Boise, ID**

TIM MCGRAW—"Down On The Farm"

JOE BERRY—"What's In For Me"

TOBY KEITH—"Who's That Man"

MARK CHESNUTT—"She Dreams"

**KJLM/ Texarkana, TX**

TIM MCGRAW—"Down On The Farm"

JOE BERRY—"What's In For Me"

RENEE SHATTUCK—"Back Where I Belong"

MARK CHESNUTT—"She Dreams"

**WYXC/Cartersville, GA**

JOE DIFFIE—"Third Rock From The Sun"

TIM MCGRAW—"Down On The Farm"

MARK CHESNUTT—"She Dreams"

TOBY KEITH—"Who's That Man"

MARK CHESNUTT—"She Dreams"

**WMED/Des Moines, IA**

JOE DIFFIE—"Third Rock From The Sun"

TIM MCGRAW—"Down On The Farm"

MARK CHESNUTT—"She Dreams"

RENEE SHATTUCK—"Back Where I Belong"

MARK CHESNUTT—"She Dreams"
Country Music Week '94
By Richard McVey

Vince Gill will serve as the sole host for "The 28th Annual CMA Awards," the height of Country Music Week.

In what is considered the hallmark event of the week, "The 28th Annual CMA Awards" on October 5, with Gill serving as the lone host for the three-hour telecast, will air live on CBS at 8 p.m. (Eastern) from the Grand Ole Opry. It will mark the third consecutive year Gill has hosted the show, with this being his first solo run. Nominees for the event were first announced by George Jones and Pam Tillis in mid-August (see 8-27 issue for nominees). Some of the most often-heard names were Reba McEntire with six nominations, Gill and Alan Jackson both with five, and Brooks & Dunn, who garnered four nominations. Some of the first-time nominees include Linda Davis, Little Texas, Brother Phelps and Orrall & Wealth, as well as those who participated on the three multi-artist albums, such as Huey Lewis, Aaron Neville, Sam Moore, B.B. King, The Staple Singers, Natalie Cole, Little Richard, Gladys Knight and Riders In The Sky. Sure to be one of the night's highlights, Merle Haggard will be this year's inductee to the Country Music Hall of Fame.

The event is not only about the presentation of awards—with more than 35 artists scheduled to perform, it should make for quite a show. Some of those you can expect to see include Dolly Parton, Alison Krauss, Brooks & Dunn, George Strait, Alan Jackson, Little Texas, Trisha Yearwood, Patty Loveless, Pam Tillis, Confederate Railroad, Clint Black, Mary Chapin Carpenter, Lyle Lovett, Gill, Tanya Tucker with Little Richard, Asleep At The Wheel, Reba McEntire and Horizon nominees Faith Hill, Martina McBride, Tim McGraw, John Michael Montgomery and Lee Roy Parnell.

As a bit of trivia, The CMA Awards were the first music awards special carried on network television. How popular is the show? According to A.C. Nielsen, last year's telecast won the night for CBS in the ratings race and was the highest-rated music special of the 1993-94 television season.

Finishing up the week's busy schedule is SRO '94, the international entertainment extravaganza on October 6-8 at the Nashville Convention Center, where 29 of today's hottest country acts will perform. Also part of SRO is 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 and show at the Wildhorse Saloon.

Look for news, results and pictures from award presentations and surrounding events during Country Music Week in Nashville in the October 22 issue of Cash Box.
CASH BOX OCTOBER 8, 1994

COUNTRY MUSIC

Pictured (l-r): Atlantic Records’ Jim West, RCA Records Mike Wilson, KNIX/Phoenix Radio’s Larry Daniels and Dene Hallum of KKBQ/Houston enjoy the festivities at the recent CRS-Southwest mini-convention held at the Harvey Hotel in Dallas/Ft. Worth.

Liberty Records introduced four of Nashville’s premier musical poets and their debut Liberty albums at a special showcase at Tower Records in Nashville September 6. Pictured (l-r): Pat Alger, Jon Vezner, Jill Colucci and Kostas. Each performed songs from their individual albums that contain both new cuts and songs written by songwriters of hits for other artists.

Alan Jackson celebrated sales of over 10 million albums at a party held in his honor at the Wildhorse Saloon in Nashville. Pictured (l-r): Tim DuBois, Arista/Nashville president; Jack Weston, v.p. of promotion & artist development; Jackson; Mike Dungan, senior v.p. of sales and marketing; and Gary Overton, Jackson’s manager.

Ruth Van Noy

Check out the new single
"Country Man"

Produced by Steven Brown on Platinum Plus Records

FOR MORE INFORMATION CONTACT:
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1300 DIVISION STREET
NASHVILLE, TN 37203
PHONE: (615) 242-4722

NATIONAL PROMOTION BY:
CHUCK DIXON
PHONE: (615) 754-7492

Produced by Steven Brown on Platinum Plus Records

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CASH BOX  OCTOBER 8, 1994  28

COUNTRY MUSIC

Cash Box Country Radio

1. FAITH HILL—“Take Me As I Am”—(Warner Bros.)—#39
2. JOHN ANDERSON—“Country ‘Til I Die”—(BNA)—#40
3. RICKY VAN SHELTON—“Wherever She Is”—(Columbia)—#46
4. LEE ROY PARNELL—“The Power Of Love”—(Arista)—#48

Most Active
1. JOHN MICHAEL MONTGOMERY—“If You’ve Got Love”—(Atlantic)—#27
2. CLAY WALKER—“If I Could Make A Living”—(Giant)—#23
3. CLINT BLACK—“Untangling My Heart”—(RCA)—#29
4. HAL KETCHUM—“That’s What I Get For Losin’ You”—(Curb)—#45

Powerful On The Playlist

The Cash Box Top 100 Country Singles chart is topped off this week by Joe Diffie’s “Third Rock From The Sun.” The chart this week displays some big movers with four debuts breaking into the Top 30. John Michael Montgomery leads the way in the most-movement category, up a big 20 spots to #27 with “If You’ve Got Love.” Clay Walker follows, up a quick 15 spots to #23 with “If I Could Make A Living.” Clint Black edges up 12 spots to #29 with “Untangling My Heart.” Finally, Hal Ketchum works his way closer to the top, moving up eight to #45 with “That’s What I Get For Losin’ You” to finish out the big movers this week. Four big acts debut on the chart in this week’s Top 50. Faith Hill leads for the highest debut position with “Take Me As I Am” at #39. Coming in a close second is John Anderson at #40 with “Country ‘Til I Die.” Ricky Van Shelton hits the chart at #45 with his latest “Wherever She Is.” The remaining debut is Lee Roy Parnell with “The Power Of Love” at #48.

Songwriters Of The Week: John Greenebaum, Sterling Whipple and Tony Martin penned Diffie’s #1 hit “Third Rock From The Sun.”

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)

CMR Top Twelve Video Countdown

1. SAWYER BROWN ........................................... “Hard To Say” (Curb)
2. TIM MCGRAW .............................................. “Down On The Farm” (Curb)
3. PATTY LOVELESS ....................................... “Think About Elvis” (Epic)
4. MARK CHESNUTT ......................................... “She Dreams” (MCA)
5. JOE DIFFIE ................................................ “Third Rock From The Sun” (Epic)
6. DWIGHT YOAKAM ...................................... “Pockets Of A Clown” (Reprise)
7. CONFEDERATE RAILROAD ........................... “Elvis & Andy” (Atlantic)
8. BROOKS & DUNN ......................................... “She’s Not The Cheatin’ Kind” (Arista)
9. TOBY KEITH .............................................. “Who’s That Man” (Polydor)
10. TRACY BYRD ............................................ “Watermelon Crawl” (MCA)
11. KATHY MATTEA .......................................... “Nobody’s Gonna Rain On Our Parade” (Mercury)
12. PAM TILLIS ................................................ “When You Walk In The Room” (Arista)


REVIEWS By Richard McVey

- DOUG STONE: “Little Houses”
  (Epic 77716)
  A pretty easy-going tune with great lyrics, but with an awkward melody and Stone’s superb vocals held back, this only makes for an average, at best, release. This one’s off his forthcoming Greatest Hits project, which is sure to offer up anything but average songs.

- GEORGE STRAIT: “The Big One”
  (MCA 54938)
  Honky-tonk intro in full force, Strait offers up an upbeat tune that’s basically a fun dance song. Lyrically, don’t expect too much, but if you’re in the mood to tap your toes and sing along, then “The Big One” is for you. You can find it on Strait’s upcoming album Lead On.

- JOHN BERRY: “You And Only You”
  (Liberty 80472)
  The umteenth and hopefully last cut off this incredible newcomer’s debut album (simply because we deserve a new album!) should be used in a training film for “How To Sing Your Ass Off.” While the build-up to the chorus is a bit slow, it’s more than worth the wait when Berry gets his vocals warmed up and brings this song to life.

- JOY LYNN WHITE: “Bad Loser”
  (Columbia 77699)
  As the latest release off Wild Love, this single follows in much the same personality as her previous title track release, which for some reason, radio wasn’t very generous to. As usual, White’s vocal prowess is the standout on this tune that brings out some spirited musical accompaniment. Good luck and let’s hope she’s not a bad loser.

PICK OF THE WEEK

- DIAMOND RIO: “Night Is Fallin’ In My Heart” (Arista 2764)
  This six-member group comes out swingin’ with their vocal mastery and will have you flat on your back before the chorus is over. The second release off Love A Little Stronger is the epitome of an average song that’s brought to life with superb production. Produced by Monty Powell and Tim DuBois with associate producer Mike Clite. Don’t miss this one.
INDIE CHART ACTION—This was another busy week for the independents. Twelve independents in all are finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for the second week is Willie Nelson on the Step One label with “Once You’re Past The Blues.” The single climbs two spots to #52 on the chart. In the second highest spot for the movers is Larry Hamilton at #59 with “Matilda.” Lewis Stark with “Sheer Stroke Of Love” moves to #65. To finish out the movers Jamie Harper moves to #68, Todd Pulse moves to #69, C.D. McCloud moves to #73, and finally Ruth Van Noy moves to #78. A whopping five independents break into the chart this week with Rhonda Hart leading the way with “Waitin’ For The Phone To Ring” at #76. Mona Lisa Poorman follows close behind at #81 with “Deeper Waters.” Other debuts include Lowell McDowell at #84 with “Country Star,” Paula Inman with “Fire’s Going Out” at #85, and finally Amber Lane at #88 with “Doing Good Feelin’ Bad.”

Top Ten Rising Independents
1. WILLIE NELSON—“Once You’re Past The Blues”
2. LARRY HAMILTON—“Matilda”
3. LEWIS STARK—“Sheer Stroke Of Love”
4. JAMIE HARPER—“Mama’s Ring”
5. TODD PULSE—“Linda Lavelle”
6. C.D. MCCLOUD—“Don’t Get Behind In Your Lovin’”
7. RHONDA HART—“Waitin’ For The Phone To Ring”
8. MONA LISA POORMAN—“Deeper Waters”
9. RUTH VAN NOY—“Country Man”
10. LOWELL MCDOWELL—“Country Star”

Out-Of-The-Box Independent Releases
DANNY DUVALL—“I Don’t Feel As Good”
WESTERN FLYER—“She Should’ve Been Mine”
BILLY T. MIDNIGHT—“Hello, Miss Heartache”
CORRECTION: Inadvertently, Mike Shepherd of Shepherd Marketing at (615) 824-0300 was left off an advertisement for Larry Hamilton in our 9/24 issue.

FOR OVER 40 YEARS NOW, Eddie Bond had been completely immersed in the Southern musical culture that spawned the likes of Elvis Presley, Johnny Cash and Roy Orbison. Whether he’s performing in Tennessee or England, Bond continues to radiate the traditional sounds of country and authentic rockabilly music.

Born in Memphis, Eddie James Bond grew up, oddly enough, in an essentially non-musical family, where at the age of eight, he scraped together enough nickels and dimes to buy his first guitar. His initial interest had been aroused by listening to Roy Acuff and Ernest Tubb, and he spent much of his teenage years playing beer joints around Memphis in an effort to develop his on-stage performance.

After leaving school in 1950, he held down a variety of jobs. It wasn’t until following an 18-month stint in the Navy and a few more odd jobs that he formed his band The Stompers in 1952. Bond and his band, along with Roy Orbison and the “Teen Kings” and Narvel Felts with Jerry Mercer’s “Rhythm and Blues Boys,” soon hit the South and Southwest areas of the U.S. playing on top of concession stands at local drive-ins.

Following failed auditions at Sun and Meteor Records, Bond secured a recording deal with Ekkro Records, which, although an L.A. company, had a Memphis office. His first session resulted in two single releases at the tail-end of 1955. Although no fabulous sales were achieved, it did form the basis for the next session, which saw Eddie move further towards the big time and a major label deal with Mercury Records.

Other developments during this time include appearances on the Louisiana Hayride with Johnny Horton, Elvis Presley and Sonny James and further touring with Carl Perkins, Johnny Cash, Conway Twitty and Charlie Feathers. Concurrently a move to develop links with radio were set up when the “Eddie Bond Show” was transmitted on KWEM. Also at the same time, Bond signed with Bob Neal’s “Star Inc.,” then looking after the interests of Carl Perkins and Johnny Cash.

Four sessions were recorded for Mercury, although only two of the songs recorded were issued: “I Got A Woman” and “Rockin’ Daddy.” The remaining two songs, “Sister Jenny Won’t You Pray For Me” and “Blue Suede Shoes,” were never released.

Nashville was the location of the next session that produced Bond’s strongest rockabilly performances ever with “Boppin’ Bonnie,” “Flip Flop Mama,” “Slip Slip Slippin’ In” and “Baby Baby Baby (What Am I Gonna Do),” which were used by Mercury on two singles in June and September of 1956 and sold well enough for Mercury to organize two more sessions in Houston in 1957. Since Bond’s natural inclination was towards country, these two sessions focused more on country material than the previous two ventures. It was then that he cut such tunes as “You’re Part Of Me,” “They Say We’re Too Young,” “Lovin’ You,” “Hershey Bar” and “Backsh'dlin’.

Following the Mercury deal, Bond began label-hopping through the South, particularly around Memphis. In early 1962 he recorded nearly 30 sides, most of which were a selection of gospel items that were eventually used on an album in 1963, plus a mixture of country standards and a couple of Bond revivals. Although not strictly recorded by Sun or Phillips International, these recordings were all bought in and have been embraced as “Sun” tracks as a result of the Phillips International album release.

Further label stops along the way led him to record for Pen, Diplomat, Millionaire and a host of other labels, including his work with Tab in 1969. The following years saw more country sessions on Tab in the U.S. and, following the first U.K. visit in 1982, rockabilly recordings were issued on Rockhouse Records in Holland.

Bond, through his many years of recording of country, rockabilly and gospel music, has stood the test of time with his musical ingenuity and style...all of which is evident on a two-CD project titled Rockin’ Daddy, released overseas, which contains a whopping 51 of Bond’s best tunes.
AFOX Jukebox, Games Awards Winners Announced At Expo '94

CHICAGO—Mariah Carey and Meat Loaf were the top winners of the 1993-94 “AMOA Jukebox Awards,” as determined by the members of the Amusement & Music Operators Association, who own/operate approximately one-half of the nation’s estimated 250,000 CD and 45-rpm jukeboxes. Additionally, Midway Manufacturing Company scored high in the Games Awards, with Bally’s The Addams Family winning AMOA’s Most Played Pinball Game award for the third year in a row, and Midway’s Mortal Kombat II taking Most Played Video Game honors.

Award winners in both of the above categories were announced on September 23, at the awards show, in San Antonio, Texas, during the annual AMOA convention.

Inducted into the Jukebox Legends Hall of Fame this year were Jimmy Buffett and Marvin Gaye.

Recipients of this year’s Jukebox Songwriter of the Year awards were Kenneth “Babyface” Edmonds, designated by BMI for his “Never Keeping Secrets,” and Frank Myers and Gary Baker, designated by ASCAP for co-writing “I Swear.” The song has topped the Pop and R&B charts as performed by All-4-One as well as the Country chart as performed by John Michael Montgomery. Both of these winners were nominated by the performing rights societies and voted upon by AMOA members.

Following is a complete recap of the winners in all of the various categories:

**JUKEBOX AWARDS**
- Jukebox Pop Single of the Year: “I’ll Do Anything For Love (But I Won’t Do That),” Meat Loaf (MCA)
- Country Single of the Year: “Chattahoochee,” Alan Jackson (Arista)
- R&B Single of the Year: “Hero,” Mariah Carey (Columbia)
- Jukebox Pop CD of the Year: Bat Out Of Hell II, Back Into Hell, Meat Loaf (MCA)
- Country CD of the Year: In Pieces, Garth Brooks (Liberty)
- R&B CD of the Year: Music Box, Mariah Carey (Columbia)
- Latin CD of the Year: Mi Tierra, Gloria Estefan (Epic)

**Jukebox Rising Star Award (Male):** Tim McGraw
**Rising Star Award (Female):** Toni Braxton

**Jukebox Rising Star Award (Group):** Ace Of Base

1994 Jukebox Legend Inductees: Jimmy Buffett and Marvin Gaye

**New Jukebox Songwriter of the Year:** (determined by the performing rights societies) ASCAP: Frank Myers and Gary Baker, co-writers of “I Swear.”

BMI: Kenneth “Babyface” Edmonds, writer/performer of “Never Keeping Secrets.”

**GAME AWARDS**
- Most Played Videogame (Dedicated): Mortal Kombat II, Midway Manufacturing, Chicago.
- Most Played Pinball Game: Addams Family, Midway Manufacturing (Bally Games), Chicago.
- Most Played Conversion Kit: Mortal Kombat II, Midway Manufacturing, Chicago.


Best Display Awards: These awards were given in three categories based on booth size. Judging was based on product display, attractiveness of booth, etc. Winners are: TBD.

Winner of the AMOA Cigarette Vending Machine Promotion Award was R.J.R. Sales, Winston-Salem, NC. The Jukebox, Games and Cigarette Vending Machine Promotion Award nominees and recipients were voted on by AMOA members. In the jukebox and games categories, winners reflect top revenue producers between June 1993 through June 1994.

AMOA is a non-profit trade association whose 1,700 members are owner/operators, distributors and manufacturers of coin-operated amusement, music and vending equipment.

Tami Norberg-Paulsen Is New AMOA President

CHICAGO—Tami Norberg-Paulsen, secretary/treasurer of family-owned C & N Sales Company of Mankato, MN, officially took office as 1994-95 president of the Amusement & Music Operators Association at AMOA Expo ’94, the association’s annual convention and trade show, which took place September 22-24 in San Antonio, TX. She is the association’s second female president in its 46-year history.

During the past year, Norberg-Paulsen served as AMOA first vice president as well as chairperson of AMOA’s Expo planning and government relations committees. The Norberg family has been in the amusement business since 1928.

Norberg-Paulsen was elected president at a winter 1994 meeting of the AMOA board, with her term officially starting September 23. She succeeds R.A. Green III, president of Rosemary Coin Machines in Myrtle Beach, SC.

Other 1994-95 officers taking office were: Randy Chilton (Chilton Vending-Wichita, KS), as first vice president; Jerry Derrick (Derrick Music Co.-Charleston, WV) as treasurer; and Don Hesch (A.H. Entertainers-Rolling Meadows, IL) as secretary.

The following three AMOA vice presidents, each elected for a three-year term, are also taking office: Jim Hayes (Gem Music & Vending-Dayton, OH); Anthony Parina (Parina Enterprises-Stockton, CA) and William Treger (Betzon Enterprises-Carlstadt, NJ).

Also elected were ten new directors to the board, each for a three-year term.

Space Selling Fast For IMA ’95!

CHICAGO—With 83% of total exhibit space already sold, the 1995 IMA convention could rank as one of the most successful since the show’s inception.

The largest proportion of new participants presently account for 21 percent of all exhibitors. Newcomers are predominantly from Europe but also include companies from Taiwan and Australia.

According to IMA organizers, Blenheim Heckmann GmbH of Düsseldorf, the overall proportion of foreign companies taking part in the convention is currently higher than 31%.

Further information may be obtained by contacting Blenheim Heckmann GmbH Messen Und Ausstellungen, Postfach 10 16 42, D-40007 Düsseldorf, Neusser Strasse 111, D-40219 Düsseldorf. Phone number is (02 11) 90 191-33/34. FAX number is (02 11) 90 191-27.
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CCMA Membership Application

Types of CCMA Membership:

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

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

Christian Country Music Association

P.O. Box 100584
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(615) 321-0366

CLASSIFIED AD RATE

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

 Classified Ads Close TUESDAY

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

MEMBERSHIP CATEGORIES Rate/Annual

For Professional Memberships, please choose one category in which you are most active.

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Please briefly describe your activities concerning Christian Country music ___________________________

ENCLOSED

SIGNATURE ____________________________

Data # D-1001
After 3 1/2 years of anticipation, Capitol Records will release *Beat The Retreat: Songs By Richard Thompson* on October 4. The album is perhaps the most eclectic tribute set yet, featuring Thompson cover songs by Bonnie Raitt, R.E.M., X, Dinosaur Jr, and David Byrne among others. The album was assembled and produced by John Chelew, talent booker at McCabe's Guitar Shop in Santa Monica, CA. Shown in Ocean Way Studios in Hollywood recording X's version of "Shoot Out The Lights" are (l-r): Chelew; John Doe from X; and Tim Devine, Capitol Records v.p. of A&R.

Chicago's Hard Rock Cafe featured a free concert with Atlantic Records' Platinum recording artists Collective Soul. The band performed to a full house where fans moshed inside the cafe while over 2,000 more fans watched the show on a specially designed video wall which broadcasted the show live in the parking lot. Pictured in the photo are Hard Rock staffers with Collective Soul.

Bobby Womack joined the Rolling Stones' Charlie Watts, Ron Wood and Keith Richards backstage at Chicago's Soldier Field. Watts and Wood are both on the Continuum record label, which distributes Resurrection, Womack's new album. All four artists appear on Resurrection.

In celebration of the recent release and phenomenal success of Carreras, Domingo, Pavarotti With Mehta: The Three Tenors In Concert 1994, Atlantic Records and A’Vision Entertainment, in conjunction with Tower Records on Los Angeles' Sunset Boulevard, erected 24-foot likenesses of the tenors and conductor Mehta. The audio recording is the highest-charting classical album in the history of the rock era, having already surpassed the Platinum sales mark, and the home video release is also a chart-topper.

Hollywood Records recording artist Brian Setzer and his 17-piece big band recently took the Bay Area swing scene by storm, captivating crowds with two sold-out shows at San Francisco’s Bimbo’s 365 Club. Setzer has been rocking jam-packed venues across the country performing songs from his latest album, *The Brian Setzer Orchestra*, but this time he got a little help from notable friends when he was joined on stage by Chris Isaak and the Reverend Horton Heat. Shown trading licks, kicks and haircare secrets at Bimbo’s are Setzer and Isaak.

Multi-Grammy winner Bonnie Raitt capped the second leg of her U.S. tour with a sold-out performance at the Hollywood Bowl in L.A. recently and received an award for her album Longing In Their Hearts, which has been RIAA-certified Platinum, signifying more than 1,000,000 in sales. Raitt performed the singles "Storm Warning" and "Love Sneakin’ Up On You" on "Saturday Night Live" on October 1 and she will kick off the third leg of her tour on October 19 in Richmond, VA. Backstage at the Hollywood Bowl (l-r); Capitol Records' John Fagot, senior v.p., promotion and Tom Caruso, v.p., marketing; Jeffrey Hersh, co-manager, Gold Mountain Entertainment; Capitol Records' Lou Mann, senior v.p., sales; Raitt; Capitol Records' Ralph Simon, exec. v.p., Gary Gilbert, v.p., business affairs and Tim Devine, v.p., A&R; and Ron Stone, co-manager, Gold Mountain Entertainment.