Nine Inch Nails
Driven;
Morphine Prescribed

Nestor Torres
And Sony Latin Jazz

"Where There's Smoke"
There's Archer/Park

Robbie Robertson's
Music For
"The Native Americans"
INSIDE THE BOX

COVER STORY

Robbie Robertson's Music For "The Native Americans"

Produced and co-written by Robbie Robertson (a Mohawk descendant), Music For "The Native Americans" features Robertson and Native American musicians performing songs ranging from traditional instruments and chants to rock tracks. The rhythms and melodies provide the musical and spiritual touchstones for the soundscape of the TBS special "The Native Americans, premiering October 10, 11 and 13.  

Talent Reviews: Nine Inch Nails; Morphine

Last week found L.A. under the spells of two unique bands with varying levels of success but certainly both compelling—Morphine, a trio growing in popularity following the release of Care For Pain (Rykodisc); and Nine Inch Nails, riding the crest of inordinate mass appeal (for industrial rock, anyway) led by Trent Reznor, singing of his own brand of suffering and infliction thereof. 

The Latin Lowdown

What's Nestor Torres up to? More like, what is he not doing?! In addition to helping kick-off the Sony Latin Jazz label with his project Burning Whispers, the flautist/writer/producer has his iron in many fires. 

Archer/Park: Hitting Big Straight Out Of The Box

Randy Archer and Johnny Park are red-hot in country these days—a quite a feat for a debut act to get airplay for their first single, "Where There's Smoke."
POLYDOR L.A.: Polydor Records in the U.S. will relocate to Los Angeles under new president Nick Gatfield. Previously Polydor was part of the PolyGram Label Group. Effective immediately, A&M Records will provide marketing, promotion and sales services for Polydor performers. The announcement was made by PolyGram president/CEO Alain Levy.

In making the announcement Levy said, "In a time when good A&R is more important than ever, Nick Gatfield is the definition of good A&R. I'm confident that Nick and the A&M team with their combined creative vision will make Polydor a great label..."

Atlas Records, currently run by Gatfield, will continue as a label imprint under Polydor. Gatfield, who will report to Al Cafaro, said, "The strength and breadth of Polydor's catalogue is testament to the label's history of strong artist development, a tradition that I look forward to continuing and developing with the A&M team on our current artist roster and future signings."

IS THIS "CROSSOVER" OR WHAT?: General Cinema Theatres, Inc. and In-House Marketing, Inc., a division of The Continuum Group, have agreed to test a new entertainment program, they announced. General Cinema customers at 15 theaters nationwide will receive promotional recordings, coupons, books, t-shirts, videos, software and other entertainment products.

Under the agreement, participating GC customers at 15 of the company's 217 theaters will be offered bags filled with promotional items in exchange for demographic information which will then be compiled and used for direct-mail campaigns and entertainment newsletters for children, teenagers and young adults.

"We’re very excited about our new test program with General Cinema," said Richard Weinman, exec v.p./g.m. of In-House. "The potential is enormous: for the first time ever, record and other entertainment companies can use product giveaways to market music and other goods to consumers attending theaters throughout the country...Making use of a controlled environment, we can incorporate targeted marketing techniques while building a valuable data base. Entertainment companies who want to promote a variety of products specifically targeted toward certain consumers will find our service valuable."

ROSEN GETS HOPE'S SPIRIT: Fred Rosen, president/CEO, Ticketmaster Corp., was honored with the City of Hope National Medical Center's Spirit of Life award at the Music & Entertainment Industry Chapter Dinner in Los Angeles September 28. The dinner, emceed by music industry veteran Joe Smith, was held at Universal's CityWalk, where Garry Shandling entertained. The event raised over $3 million for the City of Hope.

Pictured (l-r) are: Warner Music Group's Robert Morgado; Joe Smith; MCA's Al Teller; City of Hope president/CEO Dr. Sanford Shapiro; B.B. King; Fred Rosen; City of Hope chairman Richard Ziman; president of the Music & Entertainment Industry chapter Bruce Resnikoff (MCA); chairman of the Music & Entertainment Industry chapter Zach Horowitz (MCA); and Giant's Irving Azoff.
By Ted Williams

**Cash Box East Coast**

Tony Bennett's timeless appeal has awarded him with a new audience through MTV's "Unplugged" and recent release Steppin' Out and Perfectly Frank. He's been called the "best singer in the business" by Frank Sinatra. And now he's simply perfect, in "Tony Bennett WordPerfect Tour." As part of his 40-city concert tour, the crooner recently brought down the house at N.Y.'s Radio City Music Hall for the upcoming soundtrack to Hasselhoff's "Baywatch" show. The album is due in stores October 11 on Scotti Bros. Experts are eagerly awaiting the slugfest between that album and the "Melrose Place" soundtrack. (So I lied about the sarcasm...). See here for "Baywatch" album executive producers Richie Wise and Steve Love; Hasselhoff, Branigan; and Chuck Quijo, Scotti Bros. Records President.

**CHICAGO B.L.U.E.S.,** New York's newest all-blues niterie, hit the ground running last month. The club featured Big Time Sarah, Michael Coleman & the Breakers and Fernando Jones & My Band setting the tone the first three weeks of September. The official grand opening, on the 21st, spotlighted Chicago mainstay Rosevelt "Booba" Barnes & the Playboys. Following Barnes was Eddie Shaw & the Wolf Gang, and if their stint was any indication, the nite spot already has a solid customer base. Shaw’s strong blues vocals and blues/jazz sax work (assorted: gusty, Windy City, out of the Johnny Griffin mold) suited the active, responsive crowd perfectly. The leader’s son, Eddie Vaan Shaw, plays outstanding guitar, and the gang’s two other pieces—Shorty Gilbert on bass and Timothy Taylor on drums—complement nicely. The band slid easily through different moods with each song, from a classy "Lester Leaps In" to a warm R&B-flavored "Rainy Night In Georgia" to a pure blues "Since I Met You Baby." Chicago B.L.U.E.S. is a great addition to the N.Y.C. club landscape.

**BARRIO BOYZZ MEET RONALD MCDONALD:** The Barrio Boyzz have joined Elton John, Garth Brooks, Tina Turner and Rosie O'Donnell in participating in a national premium promotion to help raise funds for the Ronald McDonald Children's Charities (RMCC). The Boyzz appeared recently at a N.Y.C. McDonald's restaurant and sang, signed autographs and gave away recorded compilations of Barrio Boyzz/Selena's greatest hits cassette at McDonald's restaurants, with one dollar from each sale going to help local RMCC organizations. The promotion has already raised over $6 million.

**FIRST NEW YORK SINGER-SONGWRITER FESTIVAL** takes place on October 14th at Carnegie Hall, with proceeds going to the National Coalition for the Homeless. Evening will be presented by Putumayo, a N.Y.-based clothing, craft and music wholesaler and retailer, and will feature over 20 of America’s and Great Britain’s leading singer/songwriters.

Some of the artists to be featured are Fredwye Johnston, whose Perfect World album was critically praised; highly regarded Scottish s/s Dougie MacLean; Julie Gold, writer of "From A Distance"; and Mike Reid, who wrote Bonnie Raitt’s hit single "I Can Make You Love Me."

In late October, Putumayo will release a two-volume compilation titled SHELTER: The Best of Contemporary Singer-Songwriters, which will feature many of the artists performing at the concert plus several others, including Mary Chapin Carpenter, Nanci Griffith and Shawn Colvin. $2.00 from each CD and $1.00 from each cassette will be donated to the Coalition in Washington, D.C. and to Shelter in Great Britain.

The evening will be hosted by New York radio personalities Vin Scelsa (K-Rock), Darren Devivo & Rita Houston (KFUV), and David Dye (Nationally Syndicated World Cafe radio program).

By Steve Baltin

**Cash Box West Coast**

Refusing from the normal sarcasm, I'll let this photo of David Hasselhoff and Laura Branigan speak for itself. The two superstars (somewhere in the world) finally teamed up after making their fans (wherever they are) wait for what seemed like an eternity. The two recorded "I Believe" for the upcoming soundtrack to Hasselhoff's "Baywatch" show. The album is due in stores October 11 on Scotti Bros. Experts are eagerly awaiting the slugfest between that album and the "Melrose Place" soundtrack. (So I lied about the sarcasm...). See here for "Baywatch" album executive producers Richie Wise and Steve Love; Hasselhoff, Branigan; and Chuck Quijo, Scotti Bros. Records President.

SARAH McLACHLAN: Anyone who's had an opportunity to catch the Arista recording artist live knows that's all that really needs to be said. The Canadian-born singer has been on tour much of the year in support of her dazzling Fumbling Towards Ecstasy album. McLachlan brought her show back through L.A. recently for a triumphant performance at the packed Wiltern Theater that involved repeated standing ovations from the adoring crowd. Weaving her way through most of the material from her most recent album, as well as selected favorites from her critically acclaimed first two albums, McLachlan demonstrated the poise on stage few performers could ever hope to ascertain, seeming properly humble during the thunderous ovations but never unsure of herself. Then again, with a voice like McLachlan’s, the best soprano in the pop/rock world today, it’s hard not to be confident.

Among the endless highlights was a smoking version of “Into The Fire,” the moderate hit from her Solace record that came complete with the introduction of the old stand-by “On Broadway.” Other top moments included “Possession,” the moving “Ben’s Song,” “Fumbling Towards Ecstasy” and her most recent single, “Good Enough.” Based on the word-of-mouth McLachlan’s performances have generated among fans and the remarkable response to the latest album, McLachlan looks like an artist about ready to explode all the way to the top. It couldn’t happen to a more deserving performer.

**THE EAGERLY-AWAITED REUNION** of former Led Zeppelin heroes Robert Plant and Jimmy Page that MTV has dubbed Unplugged will air for the first time on MTV on Wednesday, October 12. The 90-minute special, which features some new material, in addition to many classic Zeppelin tunes, was filmed in London, Monaco and Wales.

Now reunion tours, and these spotty reunions, can be a pretty awful thing to the legacy of a great band. But then again, let’s be real...after Jimmy Page recorded with David Coverdale, there was nothing left for the remaining members of one of rock’s all-time most influential bands to do to trash the memories of fans who were weened on the group. This special could either resurrect the cherished place Zeppelin has in the hearts of so many or put a dagger through that same place. After having a chance to view a snippet, consisting of “Kashmir,” “Gallows Pole” and “Four Sticks,” the memories may be safe. Page and Plant use bongos, a string section and horns to rework the old tunes and give them new life. Based on the smiles on their faces, they also seemed to be having a great time, which may bode well for the future.

**Atlantic Records** will be releasing a soundtrack from the project, entitled No Quarter—Jimmy Page and Robert Plant—Unplugged, on November 8. Judging from the sales of other albums in the Unplugged series, this one is likely to be HUGEEE! MTV will repeat the broadcast later in October, while VH-1 will air the show in early November to coincide with the record’s release.

**GIVE PEACE A CHANCE:** Happy John Lennon’s b-day!!
Robbie Robertson Lends A Personal Touch To Native American Documentary

By Steve Baltin

ONE WOULD THINK that an artist who's recorded with everyone from U2 and Bob Dylan to Peter Gabriel and Maria McKee, and played live with artists ranging from Eric Clapton to Neil Diamond, and been involved with film from in front of the camera as well as providing its music, might have done it all...especially when his playing and songwriting earned him a berth in the Rock & Roll Hall Of Fame with The Band, and prompted Martin Scorcese to film that group's final show (the end result being the most acclaimed concert film ever). One might think Robbie Robertson has done it all over his nearly three-decade long career, but it wasn't until recently that the veteran performer got to do the project that means the most to him—an album of Native American music performed with 90% Native American musicians. The soundtrack still features the unique Robertson sound, on songs like the lovely “Golden Feather” and the haunting drama of “It Is A Good Day To Die,” but also brings to light other talented artists, such as Douglas Spotted Eagle and Ulali.

Robertson’s involvement with the project began last year, when he followed the lead of his longtime Geffen A&R man Gary Gersh to Capitol Records, where Gersh took over as president of the label. Robertson approached Gersh about making the soundtrack to the upcoming TBS documentary on Native Americans his Capitol debut, and the rest, as the cliché goes, is history. Robertson assembled the players and produced the record.

As a direct descendant of the Mohawk tribe through his mother, history—both personal and global—played a huge part in Robertson’s involvement with the film. Seeking to do justice to issues that have been with him throughout his entire life, whether they be on the surface or in the subconscious, put additional personal pressure on the singer that weighs a lot heavier than the expectations of sales or airplay. Robertson spoke about that, and much more, in a recent phone interview held while he put the finishing touches on his involvement with the six-hour mini-series, set to begin on TBS on October 10.

Cash Box. You wrote in the bio that the record turned out more contemporary than you had imagined. At any point, does the music start to take on a life of its own and create itself?

Robertson. I wish. What this was particularly was a discovery process. And because, when I saw footage from the series, I saw that it was people today speaking about their traditions and their history. It was something I had never been able to do. I had never come to understand how the music from today and base everything on traditional ideas, stones, melodies, rhythms and all of that stuff, but didn't want to pretend that it was 50 or 100 years ago. In that sense, I think it's a beautiful thing, that that place was. It wasn't like I could put on another record, listen to it and say, “Oh, we're in good shape, or we're behind in this game, or something.” I don't know what to listen to really to find out how I was doing, so, in that sense, it was taking on a life of its own and it was being discovered. It was quite exciting discovering it, as well, and scary sometimes.

Is this the culture, etc. something you were involved in when you were younger?

I wasn't involved myself. I was too young to be involved in it, but just being able to experience it.

But you were familiar with it then, growing up?

Yeah.

Is this a project you knew you always wanted to do?

I realized I wanted to do this all my life. It was something that I needed to do, too. It was like medicine for me.

How so?

Well, it's like I've been carrying around this baggage for so long, I needed to put it down somewhere. I needed to find a way to use this thing that I've just been carrying around inside me. So, for that it was just a wonderful outlet, having the opportunity to this is conjunction with this project. I like the way they're approaching this thing, that Ted Turner said that he was going to do this series on the Native Americans and he said, "Nobody's wanted to listen to what these people have had to say for hundreds of years. Now, you're gonna listen, and it's about time."

Did you see a completed cut of the film, or at least a rough edit of it, before agreeing to do the soundtrack?

No. I saw pieces. Because if I had waited to the end, I wouldn't have had time to do it. They're still editing it [at the time of this interview] and it airs October the 10th. So, I didn't have that luxury. But I talked at length with these Native American directors that were doing it, and the producers of the show. When I saw the footage, I started to get a make of it and then I thought, because I didn't have any choice, that I could understand some of the emotional and dramatic needs of it.

Two of your children, Sebastian and Delphine, played on the record. Was this a vehicle for you to make them more familiar with your heritage, or have they always been familiar with it?

They're not in direct contact with it. We've done things where we've gone to the desert and gone to Indian reserves in the Southwest just because it's beautiful to go there and it's a great experience. For us, it means just a little bit more than that. But they're just one more generation removed from this. I didn't involve them in this so that they would make any connections. I involved them in this for my own convenience.

Had you worked together before?

He [Sebastian] played on a couple of songs I did for a Barry Levinson movie. So, yeah, we'd had the opportunity to work together a little bit. I hadn't really done anything like this with my daughter Delphine. I just asked her as a favor if she'd sing this background vocal thing in this one piece for me. She did it and it was really nice. In retrospect of the whole thing, because the whole record is kind of a communal deal, family-oriented in some way, this just fits in beautifully.

Did you feel nervous about giving an accurate representation of something that was so personal to you, as well as portraying how you felt while working on this project?

Yeah, very much so. I was very concerned that I was doing a completely honorable job of this. And I was, as I said, without anything like a prime example. I had to rely on the feedback of friends of mine, from the First Nations Community and other people whose taste I really trust. It was a reward when I would get this feedback and they would tell me that they thought it was going really well. It was a tremendous reward and relief at the same time.

There's someone that I really respect a lot. His name is Chief Leonard George. He's the son of Chief Dan George, who is this actor who was in Little Big Man and The Outlaw Josey Wales and many other movies. And he was a writer, singer, spokesperson and all of these things, so Chief Leonard George, his son, is quite worldly. Without making it sound corny, he's quite a hip person. He gets it. So I was really concerned about his take on it. When I played him the record, and when he was listening to it he sat there the whole time in silence. The songs are going by and I'm thinking, "Oh, My God, I must've done something wrong." So, when you play it for your friends, after a song goes by, they'll look over at you and they'll give you a thumbs up or they'll say "yeah, man," or do something. He's sitting there in stone silence, staring straight ahead, no expression, and the songs are going by. Finally, about three-quarters of the way through the record, I looked over at him again and there were tears coming down his face and I thought, "That's just the best gift anybody's ever given me in my life right there. My reward for doing this project has just been paid up as far as I'm concerned."
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<td>NEVER LIE MCA 54550</td>
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<td>ANY TIME ANY PLACE AND ON AND ON</td>
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<td>TEVIN CAMPBELL</td>
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<td>63</td>
<td>SALT-N-PePA</td>
<td>(Next Plateau/London Island 857 578)</td>
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<tr>
<th>Date</th>
<th>Chart</th>
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<tr>
<td>OCTOBER 15, 1994</td>
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<td>#1 SINGLE: Boyz II Men</td>
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<td>#1</td>
<td>MONSTER (Warner Bros 45740)</td>
<td>R.E.M DEBUT</td>
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<td>DOOKIE (Reprise/Warner Bros 45258)</td>
<td>Green Day 5 33</td>
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<td>SONGS (Epic 57775)</td>
<td>Luther Vandross 4 2</td>
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<td>TUESDAY NIGHT MUSIC CLUB (A&amp;M 0126)</td>
<td>Sheryl Crow 7 10</td>
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<td>8</td>
<td>S.MASH (Epic 66432)</td>
<td>Offspring 8 18</td>
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| 10 | FORREST GUMP (Epic Soundtrack/Epic 66329) | Soundtrack 9 13 |
| 11 | CANDLEBOX (Maverick/Warner Bros. 45313) | Candlebox 13 36 |
| 12 | I LOVE EVERYBODY (RCA-Music Rockin' 52117) | Lyle Lovin' 15 17 |
| 13 | PURPLE (Atlantic 82607) | Stone Temple Pilots 10 17 |
| 14 | THE LION KING (Voll Disney 60856) | Soundtrack 6 18 |
| 15 | AUGUST & EVERYTHING AFTER (DGC/Geffen 24528) | Counting Crows 11 38 |
| 16 | THE SIGN (Atlantic 19740) | Ace Of Base 12 36 |
| 17 | (Bad Boy/Arista) 72001 | Craig Mack 20 20 |
| 18 | SUPERUNKNOWN (Atlantic 51968) | Soundgarden 18 30 |

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| 23 | NATURAL BORN KILLERS (Nothing/Interscope 92460) | Soundtrack 21 6 |
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## POP ALBUMS

### REVIEWS by Steve Balbin

#### VARIOUS ARTISTS: Beat The Retreat: Songs Of Richard Thompson (Capitol 99592)

While the Carpenters tribute record might have been the most anticipated of the tribute collections, none brings more credibility to the table than this one. Featured are such varied big-name acts as R.E.M. and Bonnie Raitt doing their interpretations of the songs of Richard Thompson, one of the most respected performers in the music world for the past two decades. The record gets off to a rocking start with X's rendition of "Shoot Out The Lights," one of Thompson's best-known tunes. In addition to getting the album off right, X provides a perfect summation of what this record works so well. The bands bring their own spin to Thompson's songs. Listening to R.E.M.'s take of "Wall Of Death," there is no mistaking the song for anyone other than the Athens' guys. Also working in the album's favor is the variety of tempos used, from Dinosaur Jr.'s jarring "I Misunderstood" to Los Lobos' melancholy "Down Where The Drunkards Roll."

#### DANZIG: Danzig 4 (American 45647)

Starting out with heavy metal roots, Danzig are one of those groups aren't supposed to like. Well, screw that — this record kicks ass. Beginning with the rocking "Brand New God," Glenn Danzig and mates take listeners on a 12-song journey through the dark side, exploring various styles with strong results on each, particularly on the almost gothic "Going Down To Die." Co-producers Glenn Danzig and Rick Rubin have kept the b.s. down to a minimum, letting Danzig's intimidating voice come through. The result is a hard rock record that should rapidly increase Danzig's climb to the top of the charts and makes them one of the brightest young bands on the scene.

#### JOE JACKSON: Night Music (Virgin 39880)

Joe Jackson came out of the late 70's punk movement as one of the angriest young men, but Jackson has always been much more, allowing him to develop a career marked by consistency with occasional hits that demonstrate his pop writing looks, like "I'm The Man" and "Breaking Us In Two." With his new record, Jackson uses those pop writing abilities as a foundation for a wonderfully ambitious work of epic scope based on classical and opera tendencies. Spacing the ten-song album with four instrumental nocturnes, simply titled "Nocturne #1," etc., Jackson explores classical elements throughout, particularly on "Ever After," while using opera as an introduction to the beautiful "Lullaby." While this record is too sophisticated for most, Jackson fans will delight in its bountiful pleasures.

#### BARBARA STREISAND: The Concert (Columbia 66109)

"It's like bathful, like a big stick of bathful."

#### GRANT LEE BUFFALO: Mighty Joe Moon (Slash/Reprise 45714)

Grant Lee Buffalo are a trio out of L.A. who've perfected the art of mimicking other bands. Regardless of the style they play, it sounds like someone who's already done it. The track "Mockingbird" brings to mind John Lennon's solo stuff in the early 70's, while "Lone Star Song" sounds musically like Pearl Jam. The rest of the 13 songs here alternate between the two influences, occasionally creating a blend that works, like on the rocking "Sing Along." However, it's hard to ignore the "been there, done that" mood that pervades the record.

#### FACE TO FACE: Over It (Victory 480 035)

Can you say "punk"? I hope so, 'cause the emergence of Face To Face just goes to show the so-called experts were right—punk is back. Working to the advantage of these young men is the real punk tendencies they show on this entire seven-song e.p., most notably on "Don't Turn Away" and the opening tune "I Want." Face To Face have the right attitude for punk, going with the real thing over sugar-coated pop stuff. That earns 'em bonus points right there.

### PICKS OF THE WEEK

#### SMASHING PUMPKINS: Pisces Iscariot (Virgin 39834)

It takes a pretty special band to have their outtakes stand out in the midst of such heavy competition, but the Pumpkins qualify. Anyone who remained skeptical after the deservedly huge success of Siamese Dream will have their doubts washed away by the cascading flow of beauty that emanates from this new album. Though the record rocks on occasion, it's the tranquility of their version of Fleetwood Mac's "Landslide" that dominates this collection of b-sides and other rarities. The other wonderful quality about this album is that they even do cover a Fleetwood Mac tune, despite it not fitting their usual audience. The record is filled with gloriously self-indulgent moments like that, including the 11-minute track "Starla." Pisces Iscariot is one of those records you get to make if you achieve a certain level of success. While that can sometimes be a dangerous thing, in the hands of a group like the Pumpkins, who reek of integrity, it can also be a beautiful thing.

#### CRANBERRIES: No Need To Argue (Island 524 050)

Upon first hearing the Cranberries' "Zombie," I thought, "What a great song," without knowing who did it. Upon second listen, the thought remained the same, with the added idea that the vocals sounded familiar. Third time, I thought, "Sounds like the Cranberries, but it couldn't be." Much to my very pleasant surprise, it is. In terms of tempo, "Zombie" blows away anything from the band's comparatively tranquil first album. While the first record was nice, there was nothing unique about it that suggested any longevity. Fortunately, the same can't be said of their sophomore effort. Whether it be on the rocking "Zombie" or the poetic strains of "Year's Grave," the Irish group show a needed and welcome tendency for experimentation.
By M.R. Martinez

MOJAZZ THANGS: National Basketball Assn. veteran power forward Wayman Tisdale, who recently joined the NBA's Phoenix Suns, dispelled any notion that his recent signing with MoJazz Records is a publicity stunt or an elaborate hoax when he and his band launched into a song called "Inside Stuff" at a noon showcase performance last week. His album, set to debut in the spring of 1995 (around the NBA playoffs, naturally), will be titled, naturally, Power Forward. A crush of media and MoJazz/Motown Records executives were on hand at West Hollywood's trendy Melrose Ave. restaurant Creeque Alley (owned by former NBA star Norman Nixon) for the official unveiling of Tisdale's signing and for an opportunity to sample his playing.

He can play. One of his mentors, stellar bassist/producer Marcus Miller, said as much during the gathering. The Miller/Tisdale connection. Miller said, began seven years ago when Miller received a call from the NBA player asking him if they could meet and talk about bass playing during his next road trip to New York. "At first I didn't take it too seriously," Miller said. "But I was amazed at his talent. And I mean he's totally talented. He can not only play basketball but play bass, but he can be an extremely funny guy, too."

Tisdale's album will include a mixture of originals and covers. Tisdale and company have had the opportunity to hone their vibe opening for acts like George Duke, Dallas Sabanh, Grover Washington, Jr., and labelmate Norman Brown (more on him further down). The Fl, Worth, TX-native was intrigued by music and became aware of his athletic skills blossomed and earned him a scholarship to the University of Oklahoma where he earned All-American honors as a true freshman. Still, music, he says, served as a therapeutic outlet. His mentors from afar were Miller, Stanley Knowledge and George Duke.

MoJazz senior director Bruce Walker aptly noted that the signing of Tisdale to the label will provide "endless marketing opportunities," and said in a written statement: "The addition of such a highly-skilled musician who also happens to be a professional athlete is going to provide just another innovative and exciting way to expose jazz to both the aficionado as well as consumers that may not have been aware of the influence of jazz in the '90s...and then there is the very first artist released by MoJazz, Norman Brown. Speaking to Cash Box recently about his tour with soul siren Pati Labelle, Brown said, "I'm looking forward to performing in front of an audience that Patti draws. It's a challenge that I'll enjoy. I think some people will be there to see me, too."

Emage, the one Love/Mercury Records act that recently released the album Soul Deep, recently held court with MCA Recording artist Aaron Hall, who congratulated the act on the album and its radioactive single "The Choice is Yours."

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SOUND NIBBLES: Hydroplaning in the wake of the ankiing of Russell Simmons' Def Jam/RAL Records from the Sony Music Group to the Island Records/PolyGram Group Distribution umbrella group is Los Angeles-based Outburst Records, which joined the RAL world with the release of Long Beach, CA rapper Domino's new Gold self-titled album. While acknowledging his company's growth under the direction of Sony Music executive Don Ienner, Outburst president "Anti" Lewis said, "We're firmly entrenched in RAL's pipeline and at this time quite pleased with the arrangement. We have several development groups waiting in the wings for release at Outburst/RAL." Domino's fourth single, "Long Beach Thang," is currently in release...Video meets film meets soundtrack and who knows, is an interactive CD-ROM release far behind? Of course we're referring to the film and soundtrack based on the the video game Streetfighter II. The Dec. 22nd Universal Pictures release Streetfighter, starring martial artist/actor Jean-Claude Van Damme, Raul Julia and Wes Studi, will be preceded on Dec. 6 by a star-studded soundtrack album to be released by Priority Records. It will be the first soundtrack for the label. Two sport star Deion "PrimeTime" Sanders will perform the title track with rap performance icon Hammer on the title track to the soundtrack album, which will also feature folks like Ice Cube, Paris, Nas, Public Enemy, LL Cool J, Craig Mack, The Pharcyde, Anotha Level, Ahmad with Raz Kay and Saafir and the Bums. Sanders, Hammer and Van Damme will team for a video featuring the title music track. The video game Street Fighter II has sold more than 12 million copies. The film, a Edward Pressman/Capcom Co., Ltd. Production, is set to open on more than 2,000 screens nationwide...Fly Records, Inc. is a new independent record company dealing with R&B and rap which is located near a less-travelled path for such music—Farmingle, N.Y. Fly Records chairman/CEO Stan Stecker recently announced the label's first signing is Selena Wilson and that the executive staff consists of president John Kenneth; executive v.p. Linda Stecker; promotion director Debra Spagna; and A&R director Tom Chianti. The company expects product out in two months. 

Quo members Syco Smoove (left) and Kaos (right) are benefiting from the production and mixing wizardry of New Jack Swing architect Teddy Riley, who they are pictured with above in the studio during mixing of their single "Blown' Up" from the forthcoming self-titled album on Michael Jackson's MJJ Music label, distributed through Epic/Sony Music. 

TOP 25 RAP SINGLES

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<th>#</th>
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<th>ARTIST</th>
<th>LABEL</th>
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<td>1</td>
<td>TOOTSEE ROLL</td>
<td>69 Boyz</td>
<td>T.CO</td>
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<td>2</td>
<td>JUICYUNBELIEVABLE</td>
<td>The Notorious B.I.G.</td>
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<td>AFRO PUFFS</td>
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<td>HERE COMES THE HOTSTEPPER</td>
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<td>I THOUGHT I SAW A PUSSY CAT</td>
<td>K-Dee</td>
<td>T.CO</td>
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RAP REVIEWS

By Dr. Bayyan

HEAVY D & THE BOYZ: "Black Coffee" (Uptown/MCA 3169).

Heavy D & The Boyz demonstrate why they have become one of the most enduring rap acts in the business. Musically this single can fit a number of hip-hop tastes—from straight-up dance desires to carefully couchted messages about the power of black womanhood. Of the four mixes offered, the Extended LP Mix has the most musical and lyrical vibe.

QUEEN LATIFAH: "I Can't Understand" (Motown 374631228).

Whatever it is Queen Latifah can't understand about people challenging her reign as the female monarch of this music, there should be little doubt that she can tell a story that will give everybody the "411" tip on life, love and soul. The music bops along fairly briskly and fits the many questions that the Queen ponderes. This is radio-ready.

QUO: "Blown' Up (Don't Stop The Music)" (MJJ Music/Epic 6501).

The duo Quo comes harder on this record than some other pre-seen, mighty-mite rap groups have come on their early outings. This track is more attractive than it might be because of the mixing and production by New Jack Swing master Teddy Riley. The young rappers have plenty of attitude to go along with the loping funky track.
News From The United Kingdom

By David Courtney

VH-1 HITS THE AIR: VH-1 went on air last week and if the initial show was any indication to go by, then I believe it will be as successful as it is in the States. VH-1 (MTV for grown-ups) caters to an audience that has long been ignored in this country and one that is without doubt the biggest album-buying sector.

A MONSTER FOR R.E.M.: R.E.M.'s Monster album achieved the biggest first week sales in the U.K. of any album for five years to become the U.K.'s 500th #1 last week. The album established an unassailable lead with ten times as many sales as its nearest competitor, Massive Attack. The album sold 131,000 copies in the first four days of being on sale and looks set to top 200,000 in its first week.

ROEDY TAKES ON THE WORLD: MTV Europe head Bill Roedy has taken on new global responsibilities at the international music channel. Roedy, who oversaw the launch of new music channel VH-1 in the U.K. last week, has become president, international MTV Networks, responsible for the management of MTV Europe, MTV Latino, two Asian networks planned for launch at the end of the year and joint ventures MTV Brasil and MTV Japan. Roedy will report to MTV Network's CEO Tom Freston, who was in London last week to unveil VH-1.

BERGMAN ELECTED TO SESAC: ASCAP president Marilyn Bergman has been elected as president of SESAC, the international umbrella organization for performing rights societies. Bergman's new position, confirmed at the SESAC 39th Congress in Washington, D.C., will not affect her responsibilities at ASCAP where she became president eight months ago.

SONY INTRODUCE PIRACY STAMP: All Sony releases will be marked with a new anti-piracy stamp by the end of the year. The mark, stamped on the bottom right-hand corner of the front window of all CD jewel cases produced at Sony's manufacturing plant in Salzburg, Austria, is being introduced throughout Europe over the coming month. A spokesperson for the company says the new mark is designed to allow consumers to distinguish between pirate product and legitimate releases.

WELLER SIGNS WITH BMG: BMG Music Publishing has signed a long-term deal with ex-Jam and Style Council frontman Paul Weller after four months of negotiations. Weller has been without a publishing deal since the release of his second solo album, the Mercury Music Prize-nominee Wild Wood, last September.

U.K. SINGLES CHART: #1 for the third week is Whigfield's 'Saturday Night,' #2 is 'Always' from Bon Jovi; #3 is 'The Rhythm Of The Night' by Corona. Up one place to #4, Cyndi Lauper's 'Hey Now (Girls Just Want To Have Fun)' Highest entry this week is at #5, Madonna's 'Secret.' The highest climber of the week at #6 is a cover of the old Equals hit 'Baby Come Back' by Pato Banton. Still at #7, 'Steam' from East 17. Down two places to #8, 'Stay' by Lisa Loeb. #9 is 'Sweetness' from Michelle Gayle. And #10 is 'Endless Love' by Luther Vandross & Mariah Carey.

U.K. ALBUM CHART: This week's highest entry is at #1 is Monster from R.E.M. #2 is Cyndi Lauper's 12 Deadly Cyns, And Then Some. Down two places to #3. Songs from Luther Vandross. New in at #4: Protection from Massive Attack. Up and down the charts like a yo-yo, ParkLife from Blur moves back up to #5. #6 is From The Cradle by Eric Clapton. At #7, The Three Tenors In Concert 1994. New in at #8: If The Beatles Had Read Hunter...The Singles From The Wonder Stuff. Moving up from #26 to #9 is The Commitments (OST). #10 is Definitely Maybe from Oasis. And the highest climber this week is at #26, The Cranberries' Everybody Else Is Doing It, So Why Can't We.

U.K. MUSIC VIDEO CHART: Holding on tight to the #1 slot: Carreras, Domingo & Pavarotti. In Concert 1994. #2 is Take That's Everything Changes. Highest entry at #3 is The Wonder Stuff's Greatest Hits. Tina Turner's What's Love Live is at #4. Joe Longthorne Live is at #5. Peter Gabriel's Secret World Live live is at #6. At #7, Elvis Presley's This Is Elvis. #8 is Take That's The Party (Live At Wembley). Bill Whelan moves back up to #9 with The River Dance For Rwanda. Queen drop down to #10 with Live In Budapest. Highest climber of the week at #12 is Take That's That Night & Party.

THE U.K. TOP 10 RENTAL VIDEOS

1. Philadelphia (Columbia)
2. Blink (GUILD)
3. Malice (PolyGram)
4. Shadowland (CIC)
5. In The Name Of The Father (CIC)
6. The Three Musketeers (Buena Vista)
7. Mother's Boys (GUILD)
8. A Perfect World (Warner Home Video)
9. Free Willy (Warner Home Video)
10. Wayne's World (CIC)

courtesy Titles Video, for the week ending October 8, 1994.
News From Japan
By Sachio Saito

THE TOTAL REVENUES OF TOSHIBA-EMI for the 26th fiscal term (April 1, 1993 to March 31, 1994) set a new record for the company with $797 million. This included three subsidiary companies, Taurus Records, Zero Corporation and Clear Sky Corporation. This represents a 5.69% rise over the prior fiscal $754 million term, which had been considered slow by the company. The company said this shows they have come out of a long stagnation. Breaking down the total revenues: CDs showed 78.6% of the total with $626 million, up 19.73% over the prior fiscal period of $523 million; analog records, $1.6 million, 0.2% of the total, a 82% drop from last year's $8.5 million; MTs were $27.9 million, 3.5% of the total and a 23% drop; video softwares were $88.9 million, 10.1% of the total, 26% down. Of the total, local repertoires were $332.32 million, 72.2% of the total, up 6.92% from $497 million. International repertoires were $204.68 million, 27.8% of the total, up 15.8% over last year's $176.76 million. The main works contributing to the sales were: Yume (Koji Yoshikawa); Kiss (Original Love); Run (Tsuyoshi Nagabuchi); U-Miz (Yumi Matsutoya); Now And Forever (Richard Marx) and Paul Is Live (Paul McCartney).

TOKUMA JAPAN COMMUNICATIONS has established a new label, Wildjumbo, which, according to the company, will have its first release Oct. 25, 1994.

LOCAL CDs TOP 10

1. DEEN (Bagram) .................. Deen
2. ATOMIC HEART (Toys Factory) ........... Mr. Children
3. IMPRESSIONS (EastWest Japan) ........... Mariya Takuchi
4. A PLACE IN THE SUN (For Life) ........ Miki Imai
5. SWEET HEART (Fun House) ........... Takako Okamura
6. BABY FAITH (Epic Sony) ........... Misato Watanabe
7. BILLIONAIRE BOY MEETS GIRL (Avex) ....... Trf
8. HIDEAKI TOKUNAGA LIVE (Apollon) .... Hideaki Tokunaga
9. LIFE (Toshiba EMI) .................. Kenji Ozawa
10. KONNA SOBANI IRUNONI (Bgram) ..... Zard

LOCAL 45s TOP 10

TW LW
1 1 KOISHISATO SETSUNASATO KOKOROZUYOSATO
   (Epic Sony) .................. Ryoko Shinohara
   (Toshiba EMI) ................. Miki Imai
10. II (Polydor) .................. Boyz II Men

Paul McCartney: Alive and selling for Toshiba-EMI in Japan

The second six months of the term (September 1993 to March 1994) were down 3.1% and 8.4% from the prior six months and the comparable period of the prior fiscal year respectively with $392 million, in which CDs showed 78.7% with $309.19 million.
**Film Reviews**

**TriStar’s Only You Is Lushly Romantic**

By John Goff

There’s always room for romance. Actually there is a need for romance and when one destined relationship—sort of like Sleepless In Seattle, sort of like Roman Holiday—comes along, audiences respond. Well, the whole world responds to romance. Everyone, at one time or another, has been in love—or thought they had; and whether you have or just thought you were, the feeling’s the same, so everyone can relate if the situation is presented with romantic feeling.

*Only You* has that feeling. Debuting screenwriter Diane Drake’s story has a few holes, a few quick gloss-overs, but with the central theme being the destiny of love, with “destiny” taking on an intangible mythic meaning (albeit a manipulated one here) for most of the movie, what’s a few real moments if we feel good when it’s over?

And director Norman Jewison, combining an Audrey Hepburn-evocative appearance from Marisa Tomei and the lush, romantic photographing of lush, romantic Italian locales by Sven Nykvist, makes an audience feel good about romance.

The Hepburn evocation through images of Tomei is very deliberate and even goes so far as to pay tribute to *Roman Holiday* with Tomei and co-star Robert Downey, Jr. re-creating a portion of a scene from that film at the Boeza della Verita (Mouth of Truth). And there are moments when the photographing of Tomei recalls the care taken with the female stars of those bygone eras, when she is immaculately coiffed, made up, color-coordinated with costume, absolutely perfect lighting, that simply take one’s breath. Those moments in the past and here were designed by the filmmakers to make this creature mythic, to make you fall in love with that on-screen vision, to manipulate your emotions through the sheer beauty of that creature and her surroundings. And it works. It always has and it always will if and when filmmakers take the time. Jewison and Nykvist took the time.

Tomei is deflect with the comedic-romantic timing and moves the audience to feel the romance she seeks, bringing us into her belief. She is teamed with Robert Downey, Jr. who is equally adept at the light comedy-romance. Bonnie Hunt, however, has the most completely written role of the piece. We know more about her and can realistically identify with her. It is the role that keeps all the pieces grounded: the woman who sees the world through realistic eyes but who wants romance in her life. Hunt does a wonderful job with it while also playing it into the whole tapestry of the piece. On either side of Hunt as husband is Fisher Stevens and Italian romantic Joaquim de Almeida on the other. De Almeida, coming off a serious turn in *Clear And Present Danger*, showcases himself to good advantage here with a smooth change of pace. Stevens is as solid a character actor as is around today. Billy Zane turns up as a red herring set up by Downey in an almost parody role but handles it neatly.

Nykvist doesn’t miss anything of romantic Italy with his camera. He literally takes you there, wraps the characters in the settings like in a blanket. If you’ve ever been there he takes you back. If you haven’t, you can experience it. Simply wonderful.

Rachael Portman’s music nicely supplements the feelings with her score and utilizes wonderfully romantic music. Opening credit music hears Louis Armstrong performing Buck Ram and Ande Rand’s “Only You,” which isn’t as romantic as The Platters’ version, who had the big hit. And it justifies the title, changed from *Just In Time*, which really fit the story better but isn’t quite as romantic. Michael Bolton performs “Once In A Lifetime,” written by himself, Diane Warren and Walter Afanasieff for the film, and it seems a good bet for Academy contention.


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**Vid Reviews**

**High Lonesome, The Story of Bluegrass Music**

By John Goff

High Lonesome is quite simply a wonderful piece of documentary filmmaking. Writer/director Rachel Liebling, who also co-produced with Andrew Serwer, has invested the work with a tremendous sense of history via archival footage of the times—dating back to black & white Depression era clips thru to the present—all focused on bluegrass music and/or its proponents and working person supporters. And most impressive, infused into every frame from beginning to end, is an incredible ground-level honesty, palpably emanating from the music’s performers and fans; simplicity, joy of living and honesty. Their honesty and follow-up feeling of gratitude is refreshing in the world of music—Hell, in anything.

“High Lonesome” is a sound pioneered by the acknowledged “father of bluegrass,” mandolin-picking Bill Monroe, who is still practicing and whose career is followed along with The Stanley Bros., Mac Wiseman (who also serves as a warm narrator), Jimmy Martin, Lester Flatt & Earl Scruggs, The Osborne Bros., Jim & Jesse, The Seldom Scene, Sam Bush, Alison Kraus, The Nashville Bluegrass Band and others. Monroe gives a verbal history of the music from his earliest memories in the Appalachian Mountains, where it was brought over from Scottish-Irish-African origins and then combined. He says he wanted to get as “high and lonesome” as he possibly could. And he has been there, at the top, since he began.

But the honesty is overwhelming as the musicians and fans speak of the music. These fans are not the mall-crawlers, stadium-venue electronic heads. These are people of the soil who simply prefer the acoustic sound of bluegrass and the nearness of its players, and when we see their concerts on film here, from old footage to present footage, we see them in outdoor, near-picap, family gathering settings in trees. They are all one and the same and both sides recognize that.

The piece is also filled with the bluegrass music from its beginning to the present, with damned-near every song ever played...one of the richest 95-minute periods you’ll ever spend, whether you like the music or not. *High Lonesome* is a Northside Films production by Rachel Liebling, presented theatrically by Tara Releasing and distributed on home video by Shanachie Entertainment Corp.
There are some delicious vids out for the month of October and you're not going to find anything to bring back great memories with better than the Flashbacks series out of V.I.E.W. Video. Largely culled from the variety show heyday of TV during the '60s and '70s, you see The Ike & Tina Turner Revue doing "Proud Mary," "Get Back" and "She Came In Through The Bathroom Window"; Bo Diddley in a "Jam Session"; Lou Rawls & Freda Payne doing "Oh, Happy Day" and Gladys Knight & The Pips with "I Don't Wanna Do Wrong" on the Soul Sensations cassette. Easy Lovin' showcases Sonny & Cher (before her makeover trips) with "I Got You Babe" and Tom Jones with some tape-melting heat from Raquel Welch (who looks like she intends to devour the singer later) in a glossy "I (Who Have Nothing)." Jones and Welch team up on the Pop Parade cassette also with a R&R medley that's HOT (makes you wonder what was going on between those two back then). These first three cassettes also include early Linda Ronstadt ("Long, Long Time"), Jim Croce ("Operator""); "You Don't Mess Around With Jim"), Kenny Rogers & The First Edition ("Cherish" & "Take It Easy"); The Carpenters ("Superstar"); Bobby Darin ("If I Were A Carpenter") The 5th Dimension with a medley of their hits, Lou Rawls; and Dionne Warwick. Each performer or group also gets a Trivia question (i.e.: "Who was Linda Ronstadt's original back-up group?")—The Eagles; "What's a 'Bo Diddley?'"—a one-stringed African instrument) somehow related to the performer. Each cassette is 30 minutes.

October Feature Vids: The one chewing up the market right now is Steven Spielberg and Universal Home Video's Jurassic Park. What a monster!...But the best of the lot in this area, human and story-wise, is the Columbia/TriStar Home Video release of the Shirley MacLaine-Nicholas Cage starrer Guarding Tess, a tale of a former First Lady and her Secret Service crew of bodyguards...some fine performances from the two actors in a touching little story. Also out of C/THSV is Cops And Robbers, a so-so comedy with Chevy Chase and Jack Palance...From Warner Bros Home Video there is a touching serio-comedy With Honors with another fine performance from Joe Pesci as a homeless person turning Harvard student Brendan Fraser around. It makes a good point; and a disappointing The Hud Hucker Proxy, which proves Paul Newman's better at drama than farce...The Snapper is a little-known Irish comedy brought over by Miramax Home Video and a delight. Discover it...Buena Vista Home Video brings out the Disney properties here with White Fang II, a slick adventure dog/young man tale spun off the old Jack London original tale; Golden Gate, Matt Dillon starrer and a supermodel Elle MacPherson and current-flavor heartthrob Hugh Grant (of Four Weddings And A Funeral notoriety); The Inkwell, and Holy Matrimony.

Jeffrey Osbourne, guest vocalist on Russ Freeman & The Rippingtons GRP single and video of the old Spinners song "I'll Be Around," recently visited New York's WQCD/CD 101.3 FM Radio. Shown here: Doug Wilkins, senior director, national promotion, GRP; Osbourne; and Steve Williams, assistant program director, WQCD.

Atlantic recording group Stone Temple Pilots was recently in New York City to perform live on the "MTV Video Music Awards" at Radio City Music Hall. The label took the opportunity to present the band with their RIAA double-platinum awards for their second album Purple. Released in June, the album entered the Pop charts at #1 and has remained in the top 10 ever since. Shown backstage at Radio City are, from left: STP manager Steve Stewart; Warner Music-U.S. president/COO Doug Morris; A Vision Entertainment president Stuart Hersch; Robert DeLeo, Dean DeLeo & Scott Weiland of STP; Atlantic Records president Danny Goldberg; Atlantic A&R rep Tom Carolan; Eric Kretz of STP; Warner Music-U.S. exec. v.p. Mel Lewinter; Atlantic senior v.p. Jason Flom; Atlantic exec. v.p./g.m. Val Azzoli; and Atlantic v.p./videopromotion & media development Linda Ferrando.

"Everybody say 'GREASE!'"—'60s bopper Jimmy Angel steadfastly maintains his devotion to original rock 'n' roll, and with the Ace recording artist's From Rock & Roll Heaven popular abroad, who's to say it won't be sweeping our nation yet again? Helping to start a groundswell of support outside the Virgin Megastore in L.A. are (left): Art Fein, music entrepreneur; Gary Tannenbaum, senior buyer for Virgin Megastores; Angel; and Nicola Rae Ronco & Dani Friedman, Cash Box staffers.
Nine Inch Nails

By Steve Baltin

UNIVERSAL AMPHITHEATRE, UNIVERSAL CITY, CA — The lights go down to complete blackness, a thundering wall of sound pounds in the dark...behind a curtain a figure struggles to make his way to the front of the stage, taking every precious second, making the standing fans dizzy with anticipation. Then when they are at their most frenzied, and only then, the curtain goes up and the five men on stage begin their assault. Welcome to the world of Nine Inch Nails, where music and drama merge as one thanks to director and orchestra leader Trent Reznor.

As a result of Reznor's antics, the Nails' shows are quickly garnering a reputation as one of the most remarkable events in the world of music. The band proved the word-of-mouth true with a riveting 90-minute-plus performance to kick off their sold-out four night stand at this amphitheatre.

Opening with an inspired strobe-lit version of "Mr. Self Destruct," the song that opens the band's recent #1 album The Downward Spiral, Reznor led his live band through a set designed to overload the visual and auditory senses. By the time the group reached the third number, the explosive "March Of The Pigs," the audience had succumbed, throwing away any inhibitions, willing to follow their leader anywhere.

Reznor's rapport with his fans transcends even the strongest bonds previously seen between artists and fans to move into the area of cultdom. Demonstrating an anger on stage that can only be genuine, Reznor taps into something in giant and largely adolescent fan base, though his appeal is certainly not limited by age or amount of black clothes hanging in the closet (as evidenced by the number of frat boys in the crowd). Thus, in an industry where the performers take on the stature of friends and gods, Reznor serves as some kind of messiah.

That only made the performance all the more dazzling, particularly on the track "I Do Not Want This," found on The Downward Spiral, where Reznor replaced the chorus of "Don't you tell me how I feel!" with a primal scream of "Don't you build me up!" that will likely resonate in the ears of those within hearing distance for some time to come.

The impact of his words should not be underestimated. Beneath the industrial sound on the surface, even down below the pop tendencies lurking under the surface, down in the depths rests a message that should be heard. Reznor shows an understanding of isolation that's driven poets and philosophers mad for centuries. That message made the single most powerful moment of the evening the ballad "Hurt." The song, which closes The Downward Spiral, speaks louder in its softness than anything else the artist has done previously. Sample lyric: "What have I become my sweetest friend? Everyone I know goes away in the end/You could have it all." Finally he surmises, "I will let you down/I will make you hurt."

The song probably would have stood triumphant on an empty stage, but Reznor took his flare for the dramatic to new heights with "Hurt." Turning the curtain into a screen, Reznor juxtaposed a ghostlike image of himself singing with stark black and white pictures of wounded animals, children and soldiers that made the heart ache and left the audience obviously drained.

After leaving himself so vulnerable, Reznor and friends came back with a vengeance, dragging the empty souls of his crowd back up to the level of anger that he showed. After playing with his fans for a couple of numbers, teasing them with the threat of explosion he'd exemplified with flying microphones and a few leaps into the moshing pit, Reznor attacked with the hit, "Down In It." The song, which was one of their first to get airplay, was brutal as the band tore apart their elaborate stage, both figuratively and literally, culminating with Reznor clotheslining one of his players, who responded by kicking a roadie. Sensing the kill the way a vampire smells blood, the group immediately launched into their biggest hit pre-"Closer," the tune "Head Like A Hole." Following a roaring version of the song, aided by the crowd's sing-along of the chorus, "Bow down before the one you serve, you're going to get what you deserve," the group left the stage, leaving the audience on their feet as they had been through the entire performance.

Coming back for the encore, Reznor dedicated the first song to the fans in the pit, who went wild as the group went into "Closer." If the image of 6,000 fans waving their fists and chanting the chorus of "Head Like A Hole" would've scared the hell out of the religious sect of the Republican party, the picture of 6,000 kids screaming "I want to f**k you like an animal," would've given Pat Robertson and friends a collective heart attack. Things quieted down a bit as the band did a fairly straightforward version of "Dead Souls," their contribution to the soundtrack of the film The Crow.

The night ended with the lovely ballad, "Something I Can Never Have," from their first album, Pretty Hate Machine. Like "Hurt," the song stood out in contrast to the industrial-rock pounding of the rest of the night.

Florida natives Marilyn Manson, who were the first band signed to Reznor's Nothing label (a subsidiary of Intercourse, the label he records for), opened the show with a set of their devil rock. The group's first line was "I am the god of f**k" from the lovely little ditty "Cake And Sodom." The five-piece group did get the crowd going, especially the two kids hanging their heads back and forth who resembled "Beavis And But-Head." And the frontman for Marilyn did get off the funniest line of the night when he commented between numbers, "What's the law for statutory rape in California? Because I really wanna make some of you eighth-graders—girls and boys—feel like ninth graders tonight."

But all Marilyn Manson did was demonstrate what separates NIN from the rest of the pack. Try as you might, and countless wanna-be rock stars have tried, you can't package it. You either have that living-on-the-edge charisma of danger or you don't, and Reznor has it in spades, making for a concert experience that may only come across once in a lifetime. You know what they say, "You never forget your first time." That can definitely be said for a NIN show, as well.

Morphine

By Steve Baltin

THE TROUBADOUR, WEST HOLLYWOOD, CA — There's an old jazz saying, "It don't mean a thing, if it ain't got that swing." The same can be said of experimentation, which don't mean a thing if it's not executed. But in a music industry crying out for something different, new can be a thing of beauty. Such was the case with Morphine's stop in the L.A. area recently.

Morphine are a Boston-based 'rock' trio comprised of Mark Sandman on bass and vocals, drummer Jerome Deupree and Dana Colley on saxophone...that's right, a rock band with no guitar. Their college rock/jazz/blues fusion, which their bio refers to as "low-rock," is the perfect complement for Sandman's deep blues voice. Previously heard in the unjustly overlooked blues/rock outfit Treat Her Right (who had a minor hit with the song "I Think She Likes Me"), Sandman creates a contemporary world for the aching lovers who reside in the blues classics of the first half of the 20th century. That recurring theme can be found in much of their Care For Pain album released on Rykodisc earlier this year.

Though that album provided most of the material for their 90-minute set, including the album's title track during the encore, the band did devote a lot of time to new unreleased material (as of now, their next album is due for release in February '95). The newer songs seemed to blend right in with the earlier works, giving Morphine a distinctly recognizable sound that will be their trademark as they grow in popularity—an event that is almost inevitable.

Morphine create a sound so hypnotic that you follow them into their world of back-alleys and broken hearts, becoming entranced in a separate realm. It's not until one exits the club that you unfortunately re-enter reality. With a sound like theirs, give me Morphine's world everyday.
News From U.S. & Latin America

by Hector Resendez

OCTOBER MARKS AN IMPORTANT MILESTONE for the Latin jazz industry. Sony enters into the fray with a solid contender. He's Nestor Torres, one of the most prestigious flautists in not only Latin jazz, but in the Salsa arena as well.

In a recent telephone interview with Torres from San Juan, Puerto Rico, the amiable artist spoke candidly about his project, Burning Whispers, for the Sony Latin Jazz label. "It's been a tremendous effort, but definitely to me, it's the best recorded work that I've done. Besides that, I've been doing performances here and there...doing some things with Cachao as well. It's been a busy time."

Torres was selected to start the Latin jazz label for Sony quite by accident. At a record release reception for Willie Chirino's South Beach album, Torres met up with George Zamora and Angel Carrasco of Sony Discs in Miami. With the memory of how well an experimental project, Bolero Jazz with trumpeter Arturo Sandoval, had fared, Torres seemed a logical choice. The timing was perfect, as Torres explains, "By then I had already been preparing quite a bit of material. We presented it to them and they were very excited."

As a veteran writer and producer of Salsa albums, Torres acknowledges what is involved these days to produce an album. "I produced Salsa albums in the beginning, many years ago, but these days, it's a monumental task. You're involved with computers and programming and all kinds of layers of technology—it's awesome. I have to give credit to Juan Vicente Zambrano [co-producer] who has produced also for Jairo Varela [Grupo Niche] and a number of other people. My other co-producer, Eddie Montilla, has done work with Braulio and Phyllis Hyman. He is a wonderfully talented guy. Finally, there's Kike Santander [co-producer] from Colombia who is the main jingle commercial producer in that country. These guys really took on the bulk of the production. But, as far as focusing, they made sure that I was there, and that whatever we were producing was about what I am...for that in itself, I give them all great credit."

Torres performed with Cuban artist Cachao in the documentary film produced by actor Andy Garcia. "Will Torres return back to his Salsa roots? "It's inevitable," says a grinning Torres. "It's not a matter as to whether it will happen, but as to when it will happen. It's very much a part of my life and my music. But, it's only one part of what I am...I would love to go back and do it at the right time. That's why I feel really lucky being with Sony because they are very broad in their understanding, they are very open and they trust me a great deal, which I feel very privileged and very honored and at the same time, of course, it's a tremendous sense of responsibility."

Has Sony been pleased with the end result? Torres remarks, "They are very excited. They've allowed us to do it right. And for that I give them a lot of credit."

Will Torres come to the West Coast soon? "I would love to do it," says Torres. "I have already accomplished quite a bit. I have a very broad spectrum of interests in playing; that's why I only play one kind of instrument because the flute keeps me busy in all different kinds of styles. These are things I really want to do."

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REVIEWS by Hector Resendez

- **JAY PEREZ:** Steel Rain (Sony Discos 81353) Producer: Wyatt Easterling

  Mexican regional music in the Southwest has been traditionally called "Tex-Mex." Jay Perez's Steel Rain is about to change that definition dramatically. Perez blends his Spanish language corridos right along some pretty torchy ballads in All-American English. That's right, padrino. This man has country soul for all cowboys, no matter which side of the fence their saddle hangs on. Perez has strong crossover possibilities, no doubt. As a matter of fact, Sony Discos is laying heavy bets on this hombre, man.

- **CARLOS NUÑO Y SU GRAN "D"**
  **MADRID: De Cintura Para Abajo** ( Fonovisa 42002) Producer: Pablo Herrero

  When Fonovisa recently burst onto the Salsa market, they obviously needed some heavyweight contenders, as Salsa is a highly competitive market. So call in fellow Spaniard and Julio Iglesias sound-alike Carlos Nuño! And why not? Nuño did rather well with his first project for the Miami-based Musical Productions label. As to whether the magic can be recaptured is another serious question. There's at least three good hits on Nuño's album, the latest in the Spanish invasion.

- **VARIOS ARTISTAS:** Solo Para Bailar** (Polydor 523 594) Producer: Various

  Polydor has released an impressive catalogue of compilations in both the pop and Salsa/tropical fields. This particular project contains quite a few gems that are sure to delight avid collectors of Salsa from the early '60s to the present. Although David Pabón's "Que Locura De Enamorarme De Ti" is actually from this past decade, the remaining nine selections are bound to attract other non-Generation X consumers. Retailers should emphasize that this album will be a hit at any Salsa dance party. Many will buy the product, however, whether they dance or not. Preview the album for your customers and find out.

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PICK OF THE WEEK

- **VARIOS ARTISTAS:** Un Año De Éxitos** (Polydor 516 923) Producer: Various

  Take 13 of the greatest pop singers of 1993 in the Spanish language industry, combine them, and what do you have? You get one year of pop hits from various pop artists that's bound to do well. Polydor has cleverly masterminded another sure-fire compilation. The sister-brother team of Pimpinela kicks off at the starting gate with "El Amor No Se Puede Olvidar," followed by Jose y Durval's ballad, "Guadalupe," Dyango's "Rey de Corazones" and the enchanting theme by Roberto Livi, "Cosas Del Amor." Even Engelbert Humperdinck's "Quienete Mucho" falls in the running of pop hits for 1993.
Sundquist Announces
ENTERTAINMENT COMMISSION
GUARDIAN CANDIDATE
Don Sundquist announced that he will create a new Commission on Film and Entertainment Arts, making Tennessee the first state to formally recognize the entertainment industry's economic impact.

While speaking to a group of music and entertainment industry professionals in Nashville, Sundquist pledged to develop a strong working partnership with the industry and to commit state efforts to its promotion and development. "We have grown used to the notion that Tennessee is a center for music and entertainment, so much so that we sometimes take the industry for granted," said Sundquist. "In creating a Commission on Film & Entertainment Arts, I am signaling my intention to support the industry, provide a recruiting mechanism, and to ensure that Tennessee becomes the best place in the country for recording and production and live performance."

The new Film & Entertainment Arts Commission will replace the existing Tennessee Film Commission. Sundquist emphasized there will be no less emphasis on the state's efforts to attract film business, but those efforts will be coupled with a more aggressive effort to attract and promote entertainment business.

Winners Of The 1994 IBMA Awards Announced
THE DEL MCCOURY BAND, Laurie Lewis & Grant Street, and IIrd Tyne Out were the names most announced at the Fifth Annual "International Bluegrass Music Awards," held September 22 in Owensboro, KY's RiverPark Center.

The winners include:
- ENTERTAINER OF THE YEAR: The Del McCoury Band
- VOCAL GROUP OF THE YEAR: IIrd Tyne Out
- INSTRUMENTAL GROUP OF THE YEAR: California
- MALE VOCALIST OF THE YEAR: Russell Moore
- FEMALE VOCALIST OF THE YEAR: Laurie Lewis
- SONG OF THE YEAR: "Who Will Watch The Home Place"/performed by Laurie Lewis & Grant Street/written by Kate Long
- ALBUM OF THE YEAR: A Deeper Shade Of Blue/The Del McCoury Band
- INSTRUMENTAL RECORDING OF THE YEAR: "Skip, Hop & Wobble"/Barenberg, Douglas & Meyer
- EMERGING ARTIST: Lou Reid, Terry Baucum & Carolina
- INSTRUMENTAL PERFORMERS OF THE YEAR: Banjo: J.D. Crowe; Bass: Mark Schatz; Dobro: Jerry Douglas; Fiddle: Stuart Duncan; Guitar: Tony Rice; Mandolin: Ronnie McCoury
- HALL OF HONOR INDUCTEES: The Osborne Brothers
- AWARD OF MERIT: Ken Irwin, Wilma Lee Cooper, Lance LeRoy, Johnny & Jack
- BEST GRAPHIC DESIGN: David Holt, "I Got A Bullfrog: Folksongs For The Fun Of It," High Wind Audio (Bob Boberitz/design graphic & Alex Murawski/cover design)
- BEST LINER NOTES: Gary B. Reid & Bill Vernon, "Don Reno & Red Smiley: 1951-1959"
- PRINT MEDIA PERSONALITY OF THE YEAR: John Wright
- BROADCASTER OF THE YEAR: Frank L. Javorski/KCSN-FM

In Other News...
LOOK FOR "RALPH EMERY ON THE RECORD WITH DOLLY."

LARRY EMERY plans a fall tour starting October 13, which will bring him to all major cities in the country. The tour will feature live performances and new material from his latest album, "Dolly," which was released in May.

WHAT IS SOMETHING YOU DON'T SEE EVERYDAY? Mercury recording artist Kathy Mattea will join General Norman Schwarzkopf, Larry King, Jason Alexander and Mary Steenburgen to raise money for the charity of their choice on "Celebrity Jeopardy." Mattea will donate her winnings to the American Foundation For Aids Research. You can catch the show November 7.

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COUNTRY MUSIC

CMT: COUNTRY MUSIC TELEVISION will debut three new features October 1. The shows include "CMT Beat," a 30- or 60-second, fast-paced, off-beat news brief scheduled to air periodically throughout each day; "Hot Shots," which runs at the top of every hour and features a video from the "hot shot" category of the current CMT weekly playlist; and "Rising Star," which spotlights a video by a new or developing artist at the half-hour every hour.

THE NASHVILLE ENTERTAINMENT ASSOCIATION (NEA) is considering acts for Extravaganza '95, a series of "live" showcases spotlighting developing musical acts in all genres of popular music. The event will feature 20 unsigned acts February 1-4 at Nashville-area entertainment venues. All unsigned acts representing any genre of music are eligible to apply for participation as long as they live within 400 miles of Nashville. For more info call (615) 327-4308.

ARISTA/TEXAS ARTIST FLACO JIMENEZ, two-time Grammy Award-winning accordionist, will accompany Pam Tillis on the "CMA Awards Show" at the Grand Ole Opry. Jimenez will be the first Tejano accordionist ever to play on the Grand Ole Opry stage. (But then again...how many Tejano accordionists can there be?)

THE LITTLE TEXAS DEBUT LONGFORM HOME VIDEO Kick A Little hit stores September 27. It features all of the band's biggest hits and exclusive interviews with the band, as well as footage shot during the recording of the new album and their recent European tour.

PEOPLE MAGAZINE has published its first special issue devoted to country music. "At Home With Country Music's Hottest Stars" features exclusive visits with the superstars and families behind the country boom. The issue hit stands October 3.

CLINT BLACK WILL BE the November Showcase Artist for both CMT and CMT Europe.

RADIO NEWS

MICHAEL MARTIN MURPHEY and several guests will combine their Western style music with the award-winning San Antonio Symphony for three performances Oct. 7-9 at San Antonio's Majestic Theatre. The program's featured artists will also appear at a KKYX/San Antonio-co-sponsored opening night reception October 7 at 10:30 p.m. at the Plaza San Antonio Hotel to benefit San Antonio's Santa Rosa Children's Hospital.

WSIX-FM/Nashville program director Doug Baker has been elected to the Board of Directors of the Country Radio Broadcasters, Inc. In making the announcement, CRB president Ed Salamon said, "Doug Baker has become one of the most respected program directors in local radio and we appreciate his desire to devote a portion of his efforts to working on behalf of the Country Radio Broadcasters.

THE ROAD announced its latest radio members: WYNY-FM/New York; KZLA-FM/Los Angeles; WACO-FM/Waco, TX; KAGG-FM/Bryan, TX; KVET-FM/Austin, TX; WWW-FM/Detroit; WRBQ-FM/Tampa; WPOC-FM/Baltimore. William Shockley, co-star of "Dr. Quinn, Medicine Woman" and host of THE ROAD radio show, is available to record personalized promos for radio stations. If you would like to take advantage of the opportunity, fax your script to Susan Allison at (919) 460-5718. KWGN-TV in Denver teamed up with KYGO-FM and threw a rockin' premiere party of THE ROAD at CMA's 1993 Club of the Year, The Grizzly Rose.
Reviews by Richard McVey

**VARIOUS ARTISTS: Mama’s Hungry Eyes (Arista 18760)**

As the latest in what seems to be a never-ending swarm of tribute albums, this project is dedicated to what most country artists today will tell you is one of their greatest influences, Merle Haggard. As far as tribute albums go, you won’t find one much better than this as some 16 top artists come together on 13 of Haggard’s most popular tunes. Individual achievements on the project look like this: winning for the Most Similar Vocal Style is Clint Black with “I Take A Lot Of Pride In What I Am”; trying for the Most Rockin’ Cut is Brooks & Dunn with “Tonight The Bottle Let Me Down” and the trio of Diamond Rio, Lee Roy Parnell and Steve Wariner on “Workin’ Man Blues”; the Best (and only) Duet goes to John Anderson and Marty Stuart for a great rendition of “Mama Tried” and the Most Surprising Remake goes to Rodney Foster with “The Running Kind.” Other standouts include Alan Jackson with “Trying Not To Love You” and Willie Nelson with “Today I Started Loving You Again.”

**MARY CHAPIN CARPENTER: Stones In The Road (Columbia 64327)**

On her fifth album, Carpenter offers up 13 tunes that run the gamut of musical styles, all the while staying within the framework that has kept her popular to the alternative, pop, college and modern country crowd. This great project goes from a mellow “John Doe No. 24” to a folky “Jubilee,” and from a rockin’ country “Shut Up And Kiss Me” to a tender ballade like “Where Time Stands Still.” Carpenter is truly working every angle of her musical abilities as she takes you on a roller coaster of unburdened, mid-tempo and non-stop bold tunes that leave you wondering what’s around the corner. You’ve got to hand it to a female artist who’s making it big in a male-dominated country music world. An added note: Carpenter penned all 13 songs. In another week, this would have been an easy “Pick Of The Week.”

**LITTLE TEXAS: Kick A Little (Warner Bros. 45739)**

This group of six long-haired (sort of) country boys, as the first song implies, come out kickin’ with “Kick A Little.” But don’t rush into the album expecting 10 fast-paced energetic tunes like this one or you’ll quickly be disappointed. The theme of this album appears to be diversity. Slow, mid-tempo, fast-paced, smooth harmonies, layered guitars, beautiful, sad, corny and uplifting songs make up this project. As with their previous albums, it wouldn’t be too hard for a couple of cuts to possibly see a little light in the A/C market. As for its commercial potential for radio, it would take very little effort for at least four other cuts on the project to hit high on the charts. Also note that all songs but one were penned by members of the band. With great looks, great vocals and great songs, expect radio and Little Texas fans to eat this band’s third album up.

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**COUNTRY MUSIC**

High Debuts

1. GEORGE STRAIT — “The Big One” (MCA) — #38
2. RICK TREVINO — “Dr. Time” (Columbia) — #41
3. RHETT AKINS — “What They’re Talkin’ About” (Decca) — #48
4. AARON TIPPIN — “I Got It Honest” (RCA) — #50

Most Active

1. THE MAVERICKS — “There Goes My Heart” (MCA) — #47
2. HALE KETCHUM — “That’s What I Get For Losin’ You” (Curb) — #36
3. GIBSON/MILLER BAND — “Red, White & Blue Collar” (Epic) — #46
4. FAITH HILL — “Take Me As I Am” (Warner Bros.) — #32

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is topped off this week by Mark Chesnutt’s “She Dreams.” The chart this week displays some big movers with four debuts breaking into the Top 50. The Mavericks leads the way in the most-movement category, up a big 15 spots to #47 with “There Goes My Heart.” Hale Ketchum follows, up a quick nine spots to #36 with “That’s What I Get For Losin’ You.” Gibson/Miller Band also edges up nine spots to #46 with “Red, White & Blue Collar.” Finally, Faith Hill works her way a little closer to the top, moving up seven to #32 with “Take Me As I Am” to finish out the big movers this week. Four acts debut on the chart this week with Top 50. George Strait leads for the highest debut position with “The Big One” at #38. Coming in as a close second is Rick Trevino at #41 with “Dr. Time.” Rhett Akins hits the chart at #48 with “What They’re Talkin’ About.” The remaining debut is Aaron Tippin with “I Got It Honest” at #50.

Songwriters Of The Week: Gary Harrison and Tim Mensy penned Chesnutt’s #1 hit “She Dreams.”

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. MARTY STUART — “That’s What Love’s About” (MCA)
2. BILLY DEAN — “Men Will Be Boys” (Liberty)

CMT Top Twelve Video Countdown

1. PATTY LOVELESS — “Think About Elvis” (Epic)
2. MARK CHESNUTT — “She Dreams” (MCA)
3. CONFEDERATE RAILROAD — “Elvis & Andy” (Atlantic)
4. BROOKS & DUNN — “She’s Not The Cheatin’ Kind” (Arista)
5. TOBY KEITH — “Who’s That Man” (Polydor)
6. TRACY BYRD — “Watermelon Crawl” (MCA)
7. SAWYER BROWN — “Hard To Say” (Curb)
8. KATHY MATTEA — “Nobody’s Gonna Rain On Our Parade” (Mercury)
9. TIM MCGRAW — “Down On The Farm” (Curb)
10. PAM TILLIS — “When You Walk In The Room” (Arista)
11. ALAN JACKSON — “Livin’ On Love” (Arista)
12. BLACKHAWK — “I Sure Can Smell The Rain” (Arista)


**PICK OF THE WEEK**

**CLINT BLACK: One Emotion (RCA 66419)**

Excellent, magnificent, extraordinary, impressive, outstanding, fabulous, wonderful, superb, phenomenal, stupendous, fantastic, marvelous, and absolutely terrific...that’s the way to describe Black’s fifth RCA album, *One Emotion.* As you might guess, Black had a big hand in every aspect on this 10-cut project. Not only did he perform every cut with his amazing signature vocals, he also provided much of the background vocals, laid down just a bit of the guitar (and all of the harmonica) tracks, wrote or co-wrote all ten songs and co-produced the album with James Stroud. Black has combined traditional, modern and his own brand of country music for an album that gets better every time you listen to it. Songs that stand out include: Cuts #1-#10...they’re all good.
Archer/Park: Hitting Big Straight Out Of The Box

By Richard McVey

IN WHAT SEEMS TO BE a rarity these days, Archer/Park has managed to get what 90 percent of all debut acts never get on their first album, let alone their first single—substantial radio airplay. As it stands now, Archer/Park, a.k.a. Randy Archer and Johnny Park, hold the #26 spot on the Cash Box Country Single Chart for “Where There’s Smoke.”

The two are anything but shy about their appreciation of radio. “They’ve [radio] been so great to believe in us—a brand-new act and all. We’ve got a lot of new adds and a lot of airplay,” says Park (he’s the one with the scruffy beard sporting the cowboy hat). Archer adds, “Thanks for playing us! Radio has been great. It’s our first single out of the box...we can’t say enough. Radio has just jumped on it.”

So where did this red-hot debut duo come from, anyway? Well, as made apparent on the front of their CD, with their home states of Georgia and Texas embedded into the first letter of their names, the two are both from familiar country music territories. Archer was raised in Swainsboro, GA, where some of his fondest memories involve his dad’s friends playing, picking and singing while visiting his home. “I’ve always been around music,” says Archer. “I loved it from a very early age and knew it was something I wanted to do. So I just never laid it down.”

Towards that goal, Archer learned to play guitar so he could accompany his gospel-singing mother and aunts. “I joined their little group when I was 10 or 12 years old playing bass guitar and singing with the group.” Later, when he began singing the country music songs of legends like Merle Haggard and Vern Gosdin, his devoutly religious mother would listen intently to ensure the lyrics passed moral muster. “If she felt I shouldn’t sing the words, she would come over and point a finger.” But the gospel influence would later help him with his country career. “Singing gospel taught me how to bring out the emotions,” he says. “I learned to transfer the feelings of those old sacred songs to my own music.”

While Archer was singing gospel music in Georgia, Park had his ear pressed to the radio in Arlington, TX, where he grew to love the music of Merle Haggard, George Jones and the outlaw country songs of Willie Nelson and Waylon Jennings. “My mother’s side of the family had great musicians on it,” says Park. “We’d get together on weekends and pick and sing. So I was around it at a very early age and started picking up instruments and playing it. It was something that I knew I wanted to do.” After years of picking and singing with his family, Park got his first true taste of performing when he began playing clubs throughout Texas, Louisiana and Oklahoma.

“It was great to have the experience of playing five to six nights a week when I came to Nashville. I think a lot of artists today blow into town and have never been in front of anybody. They don’t know how to act when they get out there,” says Park.

For both, it was the dream of a performing career in country music that led them to Nashville. As fate would have it, both singers ended up working as staff writers at the same publishing house. “We both came to town to pursue an artist deal and got involved in writing a little bit and saw that writing songs could open a lot of doors,” says Archer. “So it actually worked backwards.” Following a few writing sessions together, the two decided to go into the studio to cut a four-song demo tape. “It was a total experiment,” says Archer. “We didn’t know how the harmonies would blend when we tried it, but it was a very pleasant surprise. The vocals worked together real well.”

The resulting tape caught the attention of their current manager Estill Sowards and Atlantic Records, who signed the duo. Their album entitled We Got A Lot In Common consists of an even blend of both vocals. “It’s about half and half,” says Archer. “We’ve got four songs each and two duets and it just balances right out.” As for who sings which song, the process is a difficult one, Park admits jokingly. “We usually get out and fist-fight and wrestle.”

When it comes to their first release, most country fans will admit that it wouldn’t be difficult to draw a comparison to country’s reigning top duo, Brooks & Dunn. “We’ve got that from the very beginning—‘Here comes another duo,’” says Park. “I’ve been big fans of Brooks & Dunn and played a lot of their songs and Randy has, too. As far as competition, I kind of feel like you’re up against everybody. Once you get a song out there on radio and on the charts, you’re competing against male and female acts.”

While they do concede that they are competitive, they make no bones about why they’re in the business. “I think we’re like a lot of people...it’s the love of music,” says Park. “Even if I was just scraping out a living at it, that’s still what I want to do. The most gratifying thing to me is getting out on stage and picking and singing, and there’s an audience out there that likes what you’re doing. I wouldn’t be happy doing anything else.”
Cash Box
COUNTRY MUSIC

Indie Chart Action

This was another busy week for the independents. Fourteen independents in all are finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for the third week is Willie Nelson on the Step One label with "Once You're Past The Blues." The single climbs three spots to #49 on the chart. In the second-highest spot for the movers is Larry Hamilton at #57 with "Matilda." Lewis Stark with "Sheer Stroke Of Love" moves to #62. To finish out the movers, Todd Pulse moves to #63, Jamie Harper moves to #64, C.D. McCloud moves to #69 Rhonda Hart moves to 70, Mona Lisa Poorman moves to #77, Ruth Van Noy moves to #79. Lowell McDowell moves to #81, Paula Inman moves to #83, and finally Amber Lane moves to #84. Two independents break into the chart this week as Marilyn Allen leads the way with "Baby In Disguise" at #85, followed by Tami Taylor with "I've Been Missin' You Just Fine" at #87.

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. TODD PULSE—"Linda Lavelle"
5. JAMIE HARPER—"Mama's Ring"
6. C.D. MCCLOUD—"Don't Get Behind In Your Lovin'"
7. RHONDA HART—"Watin' For The Phone To Ring"
8. MONA LISA POORMAN—"Deeper Waters"
9. RUTH VAN NOY—"Country Man"
10. LLOWELL MCDOWELL—"Country Star"

Out-Of-The-Box Independent Releases

JEFF ROBERTS—"When We First Met"
STEVE FREE—"Siege At Lucasville"
GEEZINSLAWS—"Play It Backwards"

Reviews

■ SHAD O'SHEA: "McLove Story" (Fraternity 62094)

Very similar in style to something you might hear from comedian Ray Stevens, this song is certainly a standout from the usual. O'Shea tells this comical tale full of "Mc's" through amusing verse and some upbeat sing-a-long music. Taken in its fun spirit, it's a colorful one you should check out.

■ STEVE FREE & THE MUDDLE PUDDING BAND: "Siege At Lucasville" (Fraternity 0001)

Written by Free, this cut brings forth an up-tempo sound and a homespun tale about a siege at Lucasville. With a massive guitar sound and Free's folk-style vocals, this indie makes for a listen.

■ SPARKY: "Breakaway" (Phono 110)

Sparky's high gritty vocals certainly bring a unique characteristic to this one. This indie brings a steady pace and the occasional hot guitar and piano lick to spice things up on this cut.

■ THE GEEZINSLAWS: "Play It Backwards" (SOR 0082)

This is a good one as The Geezinslaws spoof the typical country song. The duo claim if you play a country tune backwards you might hear phrases like "You sober up, you're truck gets fixed, your dead dog comes to life and your mother-in-law goes home.''

■ BILLY T. MIDNIGHT: "Hello Miss Heartache" (Promise 64400)

With a hint of James Taylor in his voice, Midnight brings a refreshing vocal to a theme of heartache that's been written about since the first country songs were written. A true standout indie cut.

■ WESTERN FLYER: "She Should've Been Mine" (SOR 485)

Are these guys good or what? With Danny Myrick's smooth, soulful tenor vocals leading the way on this classic ballad, it's fair that this one will be heading up the independents for some time to come. A fantastic cut by a fantastic band once again proves why Step One is the premiere independent label.

Legendary rockabilly and country music artist Eddie Bond (left), Cash Box promoter Chuck Dixon (center), and top dog at Cash Box reporting station WBIP-FM (Booneville, MS) Harold Campbell (right) get together backstage before a big show in Corinth, MS.
VIDEO REVIEWS

By Gary Kepinger

DC TALK: Narrow Is The Road (ForeFront)

Narrow Is The Road takes an inside look at life on the road with DC Talk. The video contains live performance footage of some of their outstanding songs as well as conversations with the group and such noteworthy individuals as Billy Graham. Known for their rap music, the group also demonstrates their versatility with the beautiful ballad, "I Wish We'd All Been Ready."

DAKOTA MOTOR CO.: Welcome Race Fans (Word)

The rock music of Dakota Motor Co. has never been better. A superbly crafted video under the direction of Steve Taylor and Peter King, Dakota treats its fans to tremendous vocals, rockin' instrumentals and fabulous lyrics. If you aren't a fan of Christian rock, this video could convert you.

STEVE TAYLOR: Now The Truth Can Be Told (Sparrow)

Now The Truth Can Be Told is vintage Steve Taylor. Taylor has pulled together some of his earliest works along with some "finest moments." At times you'll find yourself wondering how a certain song such as "Since I Gave Up Hope I Feel A Lot Better" can be considered Christian music, but fortunately when Taylor explains the basis behind the song, it makes sense. Of course, when Steve Taylor's music and videos start making sense, it may be time to worry...but if you like an off-beat style of humor, you'll love Steve Taylor's latest video.

Radio Playlists

Some of what's playing in heavy rotation:

WAYM-FM/Brentwood, TN

STEVEN CURTIS CHAPMAN—"King Of The Jungle" 
OUT OF EDEN—"A Friend" 
MICHAEL SWEET—"Take Me Home" 
TOURNIQUET—"Twilight"

WJYO/Sarasota, FL

LISA BEVILL—"No Condemnation" 
MARK LOWRY—"Some Other Time Some Other Place" 
TWILA PARIS—"Watch And Pray" 
PAM THUM—"Will You Come To Jesus"

CONTEMPORARY CHRISTIAN

OCTOBER 15, 1994

1  CHILDREN OF THE WORLD (Myrrh 901277215X)  .  Amy Grant  1  6
2  NO CONDEMNATION (Sparrow)  .  Lisa Bevill  2  7
3  WHERE ARE THE BROKEN HEARTS (Reunion)  .  Gary Chapman  3  6
4  KING OF THE JUNGLE (Sparrow 51468-2)  .  Steven Curtis Chapman  7  5
5  BE STILL (Star Song)  .  Newsboys  8  6
6  THAT'S WHEN I'LL KNOW I'M HOME  
   (ForeFront)  .  Geoff Moore & The Distance  6  6
7  TRACES OF HEAVEN (Myrrh)  .  Bryan Duncan  4  8
8  WILL YOU COME TO JESUS (Benson)  .  Pam Thum  9  6
9  LITTLE BIT OF LOVE (ForeFront)  .  Rebecca St.James  11  6
10  HARD (Reunion)  .  Rich Mullins  10  6
11  WATCH AND PRAY (Star Song)  .  Twila Paris  5  8
12  MISSION OF LOVE (Reunion)  .  Kathy Troccoli  15  3
13  WHEN I LET IT GO (Star Song)  .  Sierra  13  4
14  ARIZONA HIGHWAY (Urgent)  .  Phillip Sandifer  22  2
15  BRIDGE OF LOVE (Star Song)  .  Phillips, Craig & Dean  DEBUT
16  MY PLACE IS WITH YOU (Reunion)  .  Clay Crosse  14  9
17  ALONG THE ROAD (Sparrow)  .  Ashton,Becker, Denton  19  2
18  SAY THE WORDS (ForeFront)  .  D.C. Talk  18  3
19  FOR FUTURE GENERATIONS (Benson)  .  4HIM DEBUT
20  SOME OTHER TIME SOME OTHER PLACE (Vard)  .  Mark Lowry  DEBUT
21  ALL WE NEED(Sparrow)  .  Out of the Grey  DEBUT
22  ONE MILLION REASONS (Star Song)  .  Aaron Jeffreys  12  8
23  OPEN MY HEART (Sparrow)  .  Cheri Keagy  16  11
24  YOU CAN'T PUT OUT THE FIRE (Benson)  .  Larnelle Harris  17  9
25  THINK ABOUT JESUS(Myrrh)  .  Greg Long  DEBUT
26  FEARLESS HEART (Benson)  .  East To West  DEBUT
27  ONE LOVE (Reunion)  .  Brent Bourgeois  DEBUT
28  JESUS WILL STILL BE THERE (Vard)  .  Point of Grace  27  9
29  THE BEST IS YET TO COME (New Haven)  .  Glen Campbell  20  5
30  MY LIFE (Myrrh)  .  Eric Champion  21  10
31  I GO TO THE RIVER (Vard)  .  Ray Boltz  24  8
32  WE CAN LIVE TOGETHER (Vard)  .  Cindy Morgan  25  10
33  FAITH, HOPE, & LOVE (Vard)  .  Point of Grace  26  12
34  SAY WHAT YOU SAY (Vard)  .  Wayne Watson  29  7
35  IF I KNOW YOU (Sparrow)  .  Out of The Grey  23  15
36  SWEET GLOW OF MERCY (Reunion)  .  Gary Chapman  36  18
37  WHEN HEARTS ARE TURNING (Urgent)  .  Catherine King  33  8
38  GOOD LIFE (Vard)  .  Bruce Carroll  31  10
39  I WILL BE FAITHFUL (Star Song)  .  Two Hearts  30  14
40  BIGGEST PART OF ME (Reprise)  .  Take 6  32  13
**'OUT OF HIS SIDE' ALBUM OF THE YEAR?**

Could it be possible that Freedom Records’ artist, Monte Stephens, in only 90 days of his debut release, 'Out Of His Side,' walk away with the album of the year? Nominated by the ICMA for 'Album Of The Year' and 'Veteran Vocalist,' Stephens has sent shock waves through the Christian country music industry. Setting at #7 on the Christian Country Review chart, #13 on Jukebox America, Top 20 in all major reporting stations, Stephens’ music is turning heads, no doubt. He also is holding down the #15 and #22 songs on the Christian Country Chart for all of Europe!

**MAKING CHRISTIAN COUNTRY MUSIC HISTORY!**

'Tomorrow,' a song written and recorded by Stephens will be among the Christian country songs inducted into the Country Music Hall of Fame in Jukebox America’s display in ’95. The music industry has given Stephens nothing but rave reviews on the quality of the production on his project. Monte said ‘all that is because he was blessed with one of Nashville’s best, veteran producer, Vic Clay.’

New Day Distributors, Big State, Merchandisers, GMI Music Partners in Europe, are all carrying Stephens music. Target and K-Mart are talking to Stephens about carrying his music, as well. For bookings call the Alexander Agency, 513-887-2680 or Freedom Promotions: 615-984-2914.

FREEDOM RECORDS~ PO Box 4094~Maryville,TN 37802 615-984-2914 FAX # 615-984-7071

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**Radio Playlists**

Some of what’s playing in heavy rotation:

WCVK-FM/Bowling Green, KY

SUSIE LUCHSINGER—‘For Pete’s Sake’
BRUCE CARROLL—‘Good Life’
WHITE RIVER—‘Have A Little Faith’
BRIAN BARRETT—‘In The Next World’
PAULA MCCULLA—‘Jesus Set Me Free’

WBTX/Broadway, VA

PAULA MCCULLA—‘Jesus Set Me Free’
SUSIE LUCHSINGER—‘For Pete’s Sake’
KEN HOLLOWAY—‘Rose of Sharon’
MAVERICK CHOIR—‘Amazing Grace’
ALISON KRAUSS—‘Never Will I Give Up’

WQSV/Ashland City, TN

DON COX—‘In My Father’s Eyes’
WHITE RIVER—‘Have A Little Faith’
MAVERICK CHOIR—‘Amazing Grace’
ANDY LANDIS—‘(Love Is) Deeper Than Touch’
TED WHITE—‘Jesus Seeks You’

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**POSITIVE/CHRISTIAN COUNTRY**

**OCTOBER 15, 1994**

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<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
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<td>Ken Holloway</td>
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<tr>
<td>FOR PETE'S SAKE</td>
<td>Susie Luchsinger</td>
<td>12</td>
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<td>OLD BOOK-NEW PAGE</td>
<td>Seneca</td>
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<td>AMAZING GRACE</td>
<td>The Maverick Choir</td>
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<td>NEVER WILL I GIVE UP</td>
<td>Alison Krauss</td>
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<td>HAVE A LITTLE FAITH</td>
<td>White River</td>
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<td>SUNDOWN</td>
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<td>IN THE NEXT WORLD</td>
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<td>GOOD LIFE</td>
<td>Bruce Carroll</td>
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<tr>
<td>TWO OUT OF THREE</td>
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CASH BOX   OCTOBER 15, 1994   28
Review

JukeBox America's Christian Country Weekend

By Gary Keplinger

It started on Friday evening, as a dozen artists and groups brought Christian Country music to the forefront in Hamilton, OH. The closing act of the Manuel Family Band was scheduled to end before ten, but the audience demanded and got much more before host Darroll Alexander finally had to call it an evening around midnight. And this was just one part of what fans are calling one of the best weekends ever spent.

The Saturday evening spectacular started with a warm-up featuring some of the industry's exciting newcomers like Billy Arnett, Bobby Miller, Kathy Clark, and Canada's Kara Lee. Next Alexander brought in two tremendous groups from Dayton, OH—Southern Chapel and Heartfelt. Either of these groups would be a welcome main attraction for any concert with their great music and harmonies.

And then, just when you thought it couldn't get any better, Paula McCulla came to the stage. She captured the audience with such hits as "Pull The Wool" and "Jesus Set Me Free," along with her first #1 hit "Dying To Live." This talented artist/songwriter is a very beautiful young woman who has a spirit to match. The only complaint about her segment was that it was too short—all would've loved to have heard more.

But there was more music to pack into this exciting evening, and what came up next was tremendous. The Days took to the stage and brought the crowd to their feet with the top hit "New Step." The multi-talented musicians/songwriters/artists showed why they are considered by many to be the top Positive/Christian Country group around. Chuck, Greg and Heather are all superb individual singers, but it is their harmonies that continued to keep the audience spellbound. The audience was treated to several of their top hits and a heartfelt ministry, and loved it all. The Days left the stage with the crowd still clamoring for more.

Not many could follow an act such as The Days, but the final performer of the evening was up to the task. Top Christian Country male vocalist Bruce Haynes is an entertainer in the greatest sense of the word. Whether he's relating an incident or testimony that's happened along the touring trail, laying the basis for a song in a way that only a great storyteller can, or singing one of his tremendous down-to-earth, message-driven songs, Haynes knows how to communicate with an audience. He can bring people to their feet with a foot-stompin', hand-clapin' song; bring laughter to their hearts in a story or humorous song; bring tears to their eyes in his testimony and witness, and truly reach the depths of their souls. He is the epitome of what Positive/Christian Country is all about.

The concert concluded with a finale featuring all the artists on stage along with some great instrumentalists. But before this finale, a very touching presentation was made by Alexander to the family of Hope McCabe. Not many people reading this may have known of Hope. Until that evening, many hadn't heard her name. But Hope was a super fan. She had traveled to other Christian Country Weekends, had devoted much time and effort in helping with the Hamilton weekend, and was assisting in any way she could in preparation for the Nashville Christian Country weekend that is scheduled for the Friday and Saturday before the CCMA week in November. She was at Alexander's station when she suffered a heart attack and, only through his alert actions, was revived and given another day and a half to spend with her family. The award presented to the family was for a special fan and marked the beginning of an award that will carry her name—The Hope McCabe Award.

The naming of the Hope McCabe Award was a fitting tribute during a night of outstanding Positive/Christian Country music by some of the best in the business, for it was the music that Hope loved. It is a music that reaches the hearts of people—that gives hope where hope is needed and brings joy to those that hear it. Thanks to Darroll Alexander, his co-workers and the artists, songwriters and musicians who share their ministry through song, there'll be other weekends like the one in Hamilton. When it comes to your area, you won't want to miss it.
Pinball Expo ’94 Is Coming Up!

CHICAGO—The dates are November 10-13; the locale is the Ramada Hotel in Rosemont, IL; the event is the 1994 Pinball Expo, which focuses exclusively on the pinball industry, in terms of collectors, players and interested spectators whose common alliance is a love of pinball and the fun environment this event provides.

This year’s show marks the tenth anniversary of Pinball Expo and promoters Rob Berk and Mike Pacak are confident the occasion will produce their “biggest exposition” to date. Pinball enthusiasts not only from the U.S. but from as far away as Japan, Australia, and Germany, are expected to attend in significant numbers.

“This year, attendees can look forward to an all-new line-up of exciting pinball action, info and surprises,” said Berk, Expo chairman. “We’re inviting ourselves in ways we never thought imaginable just one year ago. The ever-growing mass appeal of pinball is reaching a fever pitch and only at Expo ’94 are both casual and spirited devotees alike able to mingle with luminaries of the pinball industry. Our guest list and event roster are jam-packed with an incredible array of pinball wonderment and exceed everything we’ve ever done before.”

“Leading off this massive gathering will be a doubleheader tour of both the famous Data East factory, where the popular Jurassic Park, Batman and Tales From The Crypt pingames were conceived and produced; and the Electrical Windings Coil Factory, the Donal Murphy facility where, among the busy production of pinball components, is housed one of the hobby’s most prized collection of games,” he continued. “This rare, behind-the-scenes peek at game conception and manufacture is a sensational attraction for Expo-goers.

“The tour is considered one of the Expo highlights,” according to Berk. “But the real excitement begins when the exhibit hall, seminars, autograph sessions and tournaments get underway in the hotel. We’ve even arranged a hands-on ‘class’ on how to play better pinball. There are special tricks and techniques to achieve consistent high scores and the instructors will be selected from past Flip-Out Tournament winners and top qualifiers. Even the best among the crowd will learn a thing or two!”

Berk has invited a number of well-known pinball designers, artists, authors and technicians to be on hand to chat with showgoers. The roster includes artists Dave Christiansen (Bally’s Fireball); Greg Freese (Star Trek: The Next Generation); Python Anghelo (High Speed) and Kevin O’Connor (World Cup Soccer).

Expo attendees will also rub elbows with books authors such as Roger Sharpe (Pinball!); Dick Bueschel (Pinball!); Herbert Eiden of Germany (Pinball Machines); and Gary Flower of England (Pinball-Lure of the Silverball). Publisher Jim Schellberg, whose popular pinGame Journal is noted as the world’s only monthly publication devoted to the hobby, will be at Expo.

Additionally, Pinball Expo ’94 will see some of the industry’s top designers from Premier/Gottlieb, Data East, Williams and Bally/Midway on hand; including Steve Kordrek, Pat Lawlor, Joe Kaminisk and Joe Norris among others.

Among the “firsts” at this year’s show will be unlimited access to the exhibit hall, which will be open around-the-clock, from Friday afternoon through Sunday evening; and a seminar on how Dot Matrix is achieved. During the popular Flip-Out Tournament, players will compete for a brand-new pinball. In addition, one of the most sought-after pinball collectibles, a piece of original art, will be sold at auction.

On Saturday morning there will be a U.S. Amusement auction of over 200 pingames and, later in the evening, an awards banquet.

“Our proximity to the people who make pinball happen and the incredible support we receive from them are key elements to our success,” said Berk. “We’re very proud of our achievements during the past decade and hope to do more for everyone in the hobby in the coming years.”

Further information regarding Pinball Expo ’94 may be obtained by contacting Rob Berk at 1-800-323-3547, 216-369-1192 or Mike Pacak at 1-800-321-2722 or 216-758-0565.

Valley Gold ’94 Was A Record-Breaker!

CHICAGO—Nearly 500 guests packed the Sahara Hotel for the recently held eighth annual Valley Electronic Dart Championships, which produced four winning players who will now advance to the International Competition in Europe. The winners, two men and two women, all hail from California.

Championship winners were Paul Lin of San Bernardino; Frank Hernandez of Stockton; Sandy Reitan-Green of Torrance and Teenamire Cunningham of Panorama. They will make up Team USA and head to Europe this fall to compete against European darters.

The Valley Gold draws players from all regions of the United States. The event represents a nationwide series of qualifier tournaments which take place between September 1 and May 30 and are held by independent Valley operators. Valley itself sponsors either two or four players per operator to advance to the Valley Gold Championships. In most cases, Valley pays airfare and accommodations for players who travel to Las Vegas.

The Valley Gold, which actually started in 1985 and has been experiencing consistent growth, was created to “boost operator earnings and their dart player base,” said sales and marketing vice president Doug Blair. “It works like a magnet, drawing casual players into a more competitive game of darts, while at the same time holding the interest of existing players by giving them a goal.”

The Valley Gold Championships ’94 saw over 50% more operators participating and at least a proportionate increase in players.

Information regarding Valley Gold ’95 may be obtained through Valley “Cougars” distributors or by contacting the Valley Gold Committee at Valley Recreation Products, 333 Morton St., P.O. Box 656, Bay City, MI 48707. The respective phone and FAX numbers are: 517-892-4536 and 517-892-6513.

ICMOA Set To Launch ’95 Tournament

CHICAGO—The Illinois Coin Machine Operators Association is currently finalizing plans for its 1995 statewide Pool, Dart and Pinball Tournament.

Finals will be held in Peoria, IL on March 25 and 26. Operator members will receive kit order forms in late November and are urged to respond upon receipt to avoid being left out.

Coors will once again serve as sponsor and will be promoting its products in participating locations during the qualifying rounds.

For further information contact ICMOA headquarters at 710 E. Ogden Ave., Suite 113, Naperville, IL 60563 or phone 1-708-369-2406.
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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
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(615) 321-0366

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