Joe Jackson Tries To Compose Himself With Night Music

Alpert & Moss: Remember "Almo"

The Character Of Pulp Fiction

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COVER STORY

Joe Jackson Tries To Compose Himself With Night Music

Joe Jackson earned himself a fanbase and critical notoriety with early energetic releases like Look Sharp! and I'm The Man...and has since tested the strength of that popularity with musical experiments that, for the most part, have only pleased himself. With the release of Night Music, his newest effort for Virgin, comes yet another pop quiz: if a rock star falls and becomes a composer in the woods, will anyone hear it? Your proctor is Adrianne Stone.

Alpert & Moss: Remember "Almo"

Herb Alpert and Jerry Moss make their return to the recording business with the creation of Almo Sounds, signing a pressing and distribution deal with Geffen Records and album releases expected by mid-1995.

The Character Of Pulp Fiction

Quentin Tarantino's Pulp Fiction has its share of blood, bone and bits of blown-out brain (heh, heh), but this is definitely a character-driven piece, as an ensemble of quality performances from John Travolta, Samuel L. Jackson, Uma Thurman, Bruce Willis and many others—including Tarantino himself—bear witness.

ASCAP, BMI, SESAC & NSAI—The Acronym Awards

ASCAP, BMI, SESAC and the NSAI all held award induction ceremonies honoring country music songwriters in Nashville, TN recently as part of CMW (Country Music Week)...and plenty o' alphabet soup for all.

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NARM '95 TAG IS 'SOUND': "Where Business Is Always Sound" is the winning and permanent tagline for the 1995 and future National Association of Recording Merchandisers (NARM) convention(s). The search for the tag was thrown open to competition amongst NARM members and was won by CEMA Distribution's manager of artist development & marketing services George Saadi.

The 37th Annual event will be held February 22-25 at the Marriott Hotel & Marina and the San Diego Convention Center in San Diego, CA.

The Convention Committee announced some format changes for the event involving the six major distribution companies as well as the independent community. Executive v.p. Pamela Horovitz said, "At last March's convention in San Francisco, there was a lot of talk about re-thinking the convention program, particularly the product presentations. When the convention committee met in July, it seemed to make sense that we not only question the interest in and viability of these presentations, but that we review the role and goals of the entire convention.'

Companies may choose to stage a traditional product presentation or other type of event, either on-site or off-site. Specific details on each event will be included in the registration materials to be mailed in late November.

RIAA AWARDS SEPTEMBER ORES: The Recording Industry Association of America announced the certification of seven Gold singles and 26 Gold, nine Platinum and 26 Multi-Platinum full-length albums for September. They include: Meat Loaf's Bat Out Of Hell, which hit 12 million to become the best-selling debut album in music history. Garth Brooks' 1990 No Fences tied The Bodyguard soundtrack for the pair to become the best-selling albums of the 1990s. Both have passed Multi-Platinum sales of 11 million. Michael Jackson's Thriller jumped to 24 million, lengthening his lead as the single best-selling album in music history. Tim McGraw's debut LP Not A Moment Too Soon reached Triple Platinum while Mariah Carey's self-titled LP and Pearl Jam's Ten hit the eight million mark, which made them the top-selling debut albums of the 1990s. The Rolling Stones' Voodoo Lounge became the group's 35th Gold disc and was certified both Gold and Platinum. Multi-Platinum music videos went to Yanni's Live At The Acropolis on Private Music and Madonna's The Immature Collection from Warner Music Video. Both certified at 300,000 units.

SSC + WMG = SW NET RADIO: Sony Software Corp. and Warner Music Group have joined forces to create a new spectrum of interactive, full-service radio networks to be called SW Networks, the Radio Picture Co. The enterprise will consist of three 24-hour channels and five two-hour weekly shows in varying formats which will encompass alternative, metal, urban, country and talk-radio genres.

Susal Solomon, attorney and ex-entertainment industry investment banker, has been installed as president/CEO of the new company.

SW will beam to affiliates by satellite, digital transmission, compact disc and by Sony MiniDisc. This will be the first foray of a record label into radio programming on this level and while it is apparently not illegal for this to occur, major label plans for an MTV-type TV network are on hold while the Justice Department reviews anti-trust concerns.

AEROSMITH AIMS BIG ONES: Aerosmith will release its 13-track biggest hits collection Big Ones on Geffen Records November 1. It will include the group's five Top 10 hits, six other Top 40 singles and two new tunes, "Blind Man" and "Walk On Water."

To accompany the release, Geffen Home Video will simultaneously release Big Ones You Can Look At, a 100-minute visual compilation featuring some added never-before-seen footage of the band.

BLACK CROWES CAW CAA FOR REP: The Black Crowes have signed with Creative Artists Agency to represent them for their upcoming 1995 world tour, announced the band's manager, Pete Angelus.

The tour, in connection with their forthcoming album Amorica due out November 1, will kick off internationally in January, with U.S. dates set to begin in late February.

Tom Ross, CAA music division head said, "For us, this is a truly major signing. The Black Crowes are one of rock's most important artists. They not only define what rock & roll is—their new album says a lot about where it's going. This is definitely a band to believe in."
CARNEGIE HALL TRIBUTE to Illinois Jacquet was festive and touching. Jacquet and his band, who almost singlehandedly carry the banner for big band swing, were joined in the recent Carnegie Hall concert by a host of jazz all-stars.

Wonderful blues singer Etta Jones joined the band and proceeded to rock the Hall with a spirited version of “Blowtop Blues.” Jacquet still speaks volumes with his tenor sax as he led the group through a solid repertoire of familiar tunes like “Robbin’s Nest” and “Body And Soul.”

The second half featured a jam session with guests including young lion Joshua Redman on tenor sax, Jamal Haynes on trombone, Harry “Sweets” Edison on trumpet, Ray Bryant at piano, Roy Haynes on drums and crowd-pleasing Milt Hinton on bass. The evening’s highlight came when first Ray Charles and then Lionel Hampton came out to swing into an energy-raising, galloping rendition of the signature “Flying Home.” Jacquet’s band still serves as a learning ground for young talented musicians, and it is special when these young voices are joined by some of jazz’s master veterans.

MARINA LIMA is an extraordinarily talented Brazilian singer and songwriter. Her rock/pop/jazz vocals are exquisitely showcased on her recently released World Pacific album A Jug On the Line.

Lima is a huge star in Brazil, and this album, only her second to be released in this country, should bring her loads of attention here if life is just. She has been the recipient of the prestigious Vinicius de Moraes Award for Best Singer and Best Song. The award is named after the late poet who wrote lyrics to a number of Antonio Carlos Jobim songs. She has also won numerous Sharp Awards (Brazil’s version of our Grammy Awards) for Best Album, Best Singer and Best Record. The singer has a warm, sensuous, assertive voice and plays deft guitar. Her songwriting is worldly and mature and still very sensitive. She has called this work “...a feminine perspective on life and love.” This is a very special album, the kind you recommend to friends. The CD contains several outstanding tracks, one of which is a haunting song on love titled “It’s Not Enough.” The honey-voiced vocalist is set to tour major cities in the U.S. this winter. Check out the album and then catch her in person when she hits town.

AROUND TOWN—Folk rocker David Broza, with special guests The Syrens, showcased at Tramps recently to herald his new November Records release Second Street...Editt Reader is the name of the artist and the debut Reprise Records album showcased at the Mercury Lounge Sept. 28th...Richard, Janie, Matthew and Joe Bob, aka The Bobs, played the Bottom Line on Oct. 6th and did tunes from their Rounder Records CD The Bobs Cover The Songs of...—N.Y.C.’s own Shouty Groove played Irving Plaza Oct. 12th to offer samples of their new Mercury release J.I.V.E. (Jammin’ In Venious Environments)...Dedicated/Arista Records group This Picture performed tracks from their new CD City Of Sin at CD’s Gallery recently.

DANZIG celebrated the release of their new American record, Danzig 4, by taking over the famed Sunset Strip. The Glenn Danzig-led group tried to put on a surprise performance at the Whisky, but unfortunately, in typical L.A. fashion, word leaked out. Never ones to compromise, the group went ahead with their plans to make the performance a free concert. As a result, over 700 die-hard fans were shut out in the rain. Their response was to begin a giant mosh pit at the sound of the band’s opening note from inside the packed club.

SPEAKING OF MOSHING: Opening acts Mother Tongue and Flaming Lips stole the thunder from headliner Candlebox when the triple-bill made its way recently to the Ventura Theater (which by the way, may be the coolest place to see a show in all of Southern California). Epic recording artist Mother Tongue thrilled the crowd with their blues/rock fusion. An Austin-bred quartet based on raw energy, Mother Tongue put on a hell of a live show. It’s rare to see young musicians who are competent, let alone can really play, but Mother Tongue play. They are one of the tightest and most skilled bands to come around in a while.

The Flaming Lips were the Flaming Lips. For those who don’t know what that means, this is a band that consistently excels. Since they came out of the Midwest in the mid-’80s, the Lips have been one of the most enduring bands on the college-music circuit, thanks to their humorous lyrics and frenzied rock tempos. It was great to see the mostly teenage crowd embrace the Lips, who have a song on the upcoming alternan-fest soundtrack to the movie, Love & A .45. Who knows? Maybe their time is here.

And kudos have to go to Platinum act Candlebox for not wimping out on their headlining tour and taking bands with them that can play. It’s nice to know not all young acts wanna take the tried-and-true route and are willing to give a break to bands that deserve it, especially one that’s been at it as long as the Lips. Way to go, guys.

AWARDS UPDATE: Veteran singer/songwriter Bob Seger will be inducted into Hollywood’s Rock Walk on Tuesday, October 18. The hit-making machine joins such distinguished past recipients as Aerosmith, Phil Ramone, Steely Dan and Johnny Cash. Seger will place his handprints and signature in cement alongside the aforementioned innovators.

The induction comes one week before Capitol Records will release the first greatest-hits collection in Seger’s 30-year career. In addition to the standards one would expect to see and hear, like “Night Moves,” “Against The Wind” and “Old Time Rock & Roll,” Seger is including two new numbers in the 14-song collection. They are “C’est La Vie,” a cover of the old Chuck Berry tune, and “In Your Time,” which is dedicated to Seger’s son, Cole.
Joe Jackson Tries To Compose Himself With Night Music
By Adrienne Stone

Most of us heard the pop musings of Joe Jackson in the late '70s and early '80s when Look Sharp, I'm The Man and Beat Crazy best captured the clean and simple New Wave vibe so prevalent then. His hopped-up delivery on such classic tunes as "Sunday Paper" and "Is She Really Going Out With Him?" set against stripped-down instruments withstood the test of time to such an extent that fans often have a hard time relating to his more experimental works. Jumpin' Jive was his tribute to Louis Jordan, while other equally eclectic efforts included Shakin' No 1e, which he recorded with the Tokyo Philharmonic Orchestra, and Will Power, a disc of instrumental compositions.

Capable of such musical diversity, the creative muse within Joe Jackson issues forth yet another triumphant display in his latest effort, Night Music (Virgin). The disc is ethereal and dreamy, working several string tunes around four nocturnes. While the multi-talented Jackson plays all the instruments on the album, he further enhances the divine tunes with the addition of opera star Renee Fleming, Maire Brennan of Clannad and 11-year-old choir singer Taylor Carpenter.

Whether Jackson the "composer" will be as well-received as Jackson the "pop star" remains to be seen. Either way, Jackson seems blissfully resigned to the fact that he can't continue to be a creative force while trying to please the world, so he might as well make music that pleases himself. Listen to him share his joy...

Cash Box: So much of Night Music is melancholy. Were you in a melancholic, introverted mood when you wrote it?
Jackson: (long pause) You know, I guess it's a reflective sort of thought. Some of it is melancholy; some of it is quite happy, though, as well. It's not in-your-face rock 'n' roll. That's not what I wanted to do. People always try to make parallels between someone's life and their work. It's understandable, but it doesn't really work. I mean, you don't have to be happy to write a happy song. You draw on your experiences.

You went through a period after the last album [Laughter And Lust] of being very frazzled and in need of relaxation and introspection. Does the new song "Flying" describe that period?
Mmm...well, that's true that I felt that way. But "Flying" is a happy song about being yourself and becoming free of one's expectations. That's what it's really about. It took a while, but I definitely feel much more free than I ever have before. I've gotten my priorities a little bit more clearer in the last three years.

Were you at a crossroads?
Yeah, I think so, yeah.

How much of this was a reaction to success? Actually, if anything, it was a reaction to failure, to some extent. The last record, I felt, was the closest thing I could possibly do to a commercial pop record that I thought everyone was gonna love. And it wasn't very successful in the States. It did okay in Europe, actually. So it wasn't a complete flop. But I find myself thinking, "You know, this record really should be doing better than this." And then I had to stop and ask myself why. Why should I have any expectations? I can't control that. The only thing I can have any control over is my own work.

You have to move forward, creatively, though you risk the alienation of some fans.
Yeah, I mean, who knows? I don't have any control over that, either.

Your ability to play all the instruments on this album is pretty impressive.
Well, I don't really mean, I just play keyboards, pretty much. I have training in percussion as well, but there isn't much of that. It's mostly keyboards of various kinds...cheap ones, inexpensive ones.

How will you choose a single for this album?
Well, I don't really believe in singles. As far as I'm concerned, there's not a single. The record company always tries to push certain tracks to radio, and I think they're pushing "Ever After" because it's the closest thing on the record to a sort of regular pop song. I think, in some ways, it's the least interesting track on the album. It just makes sense that that would be the one that they would push! (laughs) Not that I'm not proud of it. I like the whole album, but it seems to be the one that people are latching onto.

It would seem that it's impossible to pick a favorite because the songs and four nocturnes all sort of comprise one whole.
It is sort of a piece. I mean, you really do need to hear the whole thing. And you need to hear the whole thing a few times. And that is, to me, its strength. To a lot of other people, that would be its weakness because we live in this sound-byte culture.

It depends on how commercial you want to be. If you're trying to be commercial with this album, that would be a weakness. But, obviously, you're not.
Right. I'm trying to do something that's beautiful and genuine...that has some soul. And trying to connect with people on that level and not on this very flashy, trivial level that a lot of people are trying very hard to do. There's a lot of trash, ugly music out there. That's okay, but to create beauty is also one of the tasks of an artist. And to stimulate your imagination, as well.

Your vocal range on Night Music was really wide...especially on "Lullaby."
Yeah. It was very difficult. The vocals on this record were really challenging. I write that stuff and then I have to figure out how to sing it. Sometimes, I find that I can't sing it as well, which is one of the reasons I used other people's voices. Renee Fleming's voice on "Lullaby" is just so incredible.

Could you choose a favorite track, if you had to?
If I tied me up and tortured me and I had to pick a favorite track, "Lullaby" would probably be the one.

Have you found your niche?
I don't know. Basically, I'm in a period of transition in my career where I'm trying to get people to think of me as a composer rather than a pop star. It's just gonna take a little while, but it will happen. There's no question about it.
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<td>NONE OF YOUR BUSINESS</td>
<td>(Next Plateau/London/Island 857 578)</td>
<td>Salt-N-Pepa</td>
<td>50</td>
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<tr>
<td>47</td>
<td>CLOSER (Nothing/TVT/Interscope 98253)</td>
<td>Nine Inch Nails</td>
<td>48</td>
<td></td>
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<tr>
<td>48</td>
<td>DO YOU WANNA GET FUNKY</td>
<td>(Columbia 77581)</td>
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POP ALBUMS

REVIEWS by Steve Baltin

THE CULT: The Cult (Sire/Reprise 45673)

One of the most unique voices in the alternative world during the mid-'80s, the Cult abandoned their experimental style at the turn of the decade for a more direct hard-rock sound that resulted in the hits “Sanctuary” and “Edie (Ciao Baby).” However, their new record marks a glorious return to the earthen, more adventure-some, particularly on the opening track “Gone” and the moving closing number “Saints Are Down.” The record still rocks on occasion, most notably with “Real Girls” and “Be Free,” but the tuneful ambience of “Black Sun” and “Sacred Life” definitely dominates the 12 songs found here. Insightful and delightful, The Cult is a wonderful surprise that belongs in the must-have category.

BIG CHIEF: Platinum Jive (Capitol 27302)

Borrowing a bit of everything from early ’70s British glam to genuine get-down soul, all plastered over a hard-rock base, Big Chief’s new effort is a blast that will alternately have you dancing in the aisles and banging your head in traditional hard-rock fashion. Aside from some solid playing, Big Chief’s biggest asset here is the sense of humor, a trait they demonstrate in the album’s liner notes. This album is subtitled “Greatest Hits, 1969-1999.” Along those lines they provide a ribald fictional history of pretentious album titles in the Big Chief archives. Among the tracks most likely to turn up on future best-of collections: the soulful “Simply Barry,” “Takeover Baby” (the most glam-esque track) and the distortion-induced rocker “Locked Out.”

DAVE MATTHEWS BAND: Under The Table And Dreaming (RCA 68449)

The hottest draw in the Southeast, Virginia’s Dave Matthews Band’s blend of jazz and rock calls to mind Sting’s Dream Of The Blue Turtles period. Balancing the traditional core of guitar, drums and bass with sax and violin, the quintet maintain a pop/rock sound on “The Best Of What’s Around” and “Pay For What You Get” with a jazzy hook just strong enough to stand apart from the rest of the crowded field. A record worth taking note of.

SLAYER: Divine Intervention (American 45522)

Here’s a really neat trick to try with the new album from heavy metal’s baddest boys, Slayer. When you get it, which you probably will, since it debuted in the Top 10, skin through just the opening seconds of all ten songs found here and see if you can find the one different one. You get five points for that one. If you feel really confident, see if you can point out the differences between the remaining nine tracks. Consider yourself a genius if you can.

DEBORAH HOLLAND: Freudenthief Slip (Dog & Pony Records 18001)

Holland is the former lead singer of the acclaimed group Animal Logic. The band’s reputation for daring tendencies has paid off for Holland in the form of guest appearances by former Animal mates Stewart Copeland and Stanley Clarke, as well as Toad The Wet Sprocket’s Glen Phillips. Copeland, who appears on a few songs, joins Clarke on “We Don’t Need A Reason,” one of the strongest tracks on the largely serene album, while Phillips guest on “Get Out Of Dodge.” The record peaks though with the last two numbers: “Charlie Parker’s Dream,” a uniquely surreal vision, and the powerful “All My Friends Are Leaving.” It says a lot for Holland that her brightest moments come when she steps to the forefront, a place she’ll hopefully remain.

WEEN: Chocolate & Cheese (Elektra 61639)

Gene and Dean Ween were responsible for perhaps the single most annoying song to ever grace commercial radio, “Push Th’ Little Daisies,” the musical equivalent of fingernails on the chalkboard. There’s more of that found here on their new album, but if you can get by that, there’s some stellar diversified playing as well. When the duo, and their partners in crime, abandon the idiocy of “Mister, Would You Please Help My Pony,” the results can be strong, as is the case with the country-flavored twang of the pretty “Drifter In The Dark.” Most impressive is the Jimi Hendrix-flavored melody of the stunning instrumental, “A Tear For Eddie.”

LYLE LOVETT: I Love Everybody (Curb/MCA 10808)

Lovett made his reputation as a songwriter/singer before he ever entered the pop world. Those roots are in evidence throughout the 18 songs that comprise I Love Everybody. Lovett uses musicians from all walks, including former Simple Minds frontman Jim Kerr, drummer extraordinary Kenny Aronoff and blues man Sweet Pea Atkinson, to bring to life his eclectic selection of songs. The result is a range of styles from the blues of “Ain’t Nothing” to the acoustic tenderness of “Fat Babies.” However, the crux of this record comes from Lovett’s touching tunes, as exemplified on the bittersweet “Sonja.” Also of note: the rocking “Record Lady,” the touching “Skinny Legs” and the title track. Lovett gives credence to the belief there’s always room for great songs by providing the world with a bunch of ‘em.

PICK OF THE WEEK

VERUCA SALT: American Thighs (Minty Fresh 24732)

Out of Chicago comes Veruca Salt, a band making a lot of noise in the alternative world. Since the release of their first single, “Seether,” a grabbing hard-edged pop tune (about what I, like everyone else, have no idea), this record has built up a strong word-of-mouth that shows this group definitely appeals to the people who matter—the record-buying public. On the rest of their debut effort, Veruca Salt do a lot of stuff that’s been done before, but bring a unique vision to it that results in a grunge-meets-Cocteau Twins sound on “Twee Set” and “zz...” or an earthy childlike quality to the poppy repetition of “Forsythia” and the lovely lil’ of “Fly.” American Thighs is one of those albums that makes music magical by mysteriously taking hold of the listener and working its way into the system based on an intangible quality. Listen to this one again and again, as it gets even better upon further listen.
THE RHYTHM

Since joining MCA Records, members of the young teen group Immature have decided that Playtime Is Over, something evident by that album’s first single “Never Lie.” The group had a successful run of live performances this summer, and group member Marques “Batman” Houston has earned a recurring role on the NBC-TV Emmy-nominated series “Sister, Sister.” The trio also appeared in the movie House Party 3. Pictured on stage at a recent live performance are [name]...

BUDWEISER SUPERFEST: Poor sound and acoustics at the Amphitheater in Indianapolis thwarted all four acts on the bill, although the two major acts—R. Kelly and Heavy D & The Boyz—were the least affected and, consequently, turned in the most crowd-pleasing performances.

Headliner Kelly started his set with a film short drenched in apocalyptic sci-fi images of armed women (wearing tight clothing, of course) advancing paramilitarily on a stark industrial setting and eventually drawing down on a glass chamber where Kelly is shaken. The leader of the group then performs simulated sex with Kelly and leaves. But Kelly somehow escapes to the stage and back in the chamber where he sexually dispatches to one of the voluptuous dancers. The entire sequence takes little more than 10 minutes.

This opening continued to demonstrate the commercial driving power developed by the multi-Platinum Five Records album Play. The near-capacity crowd at this arena venue was composed mainly of mid-teen female adults that were, for the most part, unclothed. Women were the major segment of the audience that warmed to the gristy, choreographed sexuality that marked most of R. Kelly’s show. Another anomaly was the fact this show was produced by brewer Budweiser, yet most of the people attending this show unchaperoned would have been carded.

Kelly said early on in the show, “I came to show my shit tonight,” and, as he lusciously gushed his thrusting pelvis, “a man’s gotta do what a man’s gotta do.” His two female dancers provided counterpart with a pelvic pump ’n’ grind act that was modern-day burlesque. However, the sexual and over-dramatic approach undermined what could have been a musically pleasing set, nothing Kelly accomplished to a degree at a Greek Theatre show earlier this year.

“Overweight Lover” Heavy D and crew, while also expressing themselves with the occasional earful flourish, provided a more complete musical experience, perhaps owing to the depth of his catalogue. In addition to selections from his current MCA Records album Nutty But Love, Heavy D came with earlier hits from his three previous albums like “Mr. Big Stuff” and “Girls, They All Like Me.” He served up “Back Coffee,” the current single from the present album, and the watershed title track, “Nuttin’ But Love.”

Heavy D’s crew managed the sound problems best during the evening while rappers Coolio and Warren G had the worst experience. The most distinguishable aspects about each of these acts were the beats, as their respective microphone play was lost in the cavernous arena’s rafters. As he left following his hit “Fantastic Voyage,” Coolio complained about having only 15 minutes to perform. Warren G, as he launched into his hit “Regulate,” urged the crowd to say, “Fuck the soundman.” That would perhaps be the most honest passion of the evening.
By M.R. Martinez

RAP SYMPOSIUM VI: The recent Rap Symposium VI, held Saturday October 8th at the American Federation of Musicians Local 47 Union Hall, was an event engineered to attract not just hip-hop hopefuls with demo tapes in hand but active members of the larger African-American community in Los Angeles who hoped to express their feelings about the current state of hip-hop and the world. Jerry Davis, president of Poetic Groove Records, and his partner Kenneth Carr were the chief organizers of the event, but got a lot of help from Madsounds Records, the Motown Records label that focuses on the street side of rap, and also from the American Society of Composers Authors & Publishers (ASCAP). Madsounds tangible interest in the Symposium was to insure a presence for the recently-released State of Emergency—Society in Crisis (Vol. 1) on Poetic Groove Records.

Inspired by the Los Angeles Rebellion of 1992, the brainchild of Davis and rapper Def Jef, and later refined by Carr and other people from both the wider community and the music industry, State of Emergency the concept and the album at the Symposium served as the thematic fabric for panel discussions and a keynote speech by recently-deposed NAACP executive director Dr. Benjamin Chavis. Def Jef, speaking on a panel dealing with the future of hip-hop, debunked the notion that each black rap artist had a responsibility to be a role model and that it is the obligation of each individual to educate themselves. Motown v. p. Paris Eley adjusted the focus on that notion a bit by saying that although the bottom line is important in the record business, "Black executives have a chance to do something a little different: we have a chance to make art that is entertaining and socially relevant."

Chavis' closing comments attempted to expose in a different light those community-based attendees' concerns that rap music must take a more uplifting tone. He recalled the recent African-American Leadership Conference, where Nation of Islam leader Minister Louis Farrakhan was invited. Chavis called the conference a watershed event because of Farrakhan's presence and the invitation extended of various hip-hop artists. "We decided to reach out to hip-hop artists because we thought it very important that this cultural phenomena known as hip-hop and rap not only be understood, but be embraced by brothers and sisters that were serious about the struggle for freedom and justice," Chavis said. "The state of emergency just didn't begin this year; we have been in a state of crisis as a people." The North Carolina native said that in order to maintain a vision of the future and to move from talk of organizing and mobilizing the community, that the current generation of young people would play an important role. "The hip-hop generation, in my view, offers not only the most of the creative, but I think one of the best opportunities for the entire African-American community to come together with a new understanding of our mutual responsibility." Amen.

SOUND NIBBLES: "Big Phat Ones" is the title of a special programming promotion being waged this fall by The Video Jukebox Network, Inc., more commonly known as The Box. In an effort to document music trends that have shaped '90s music direction, rap videos by several rap artists are included. They include vintage videos by Public Enemy, 2 Live Crew, 2 Pac, Cypress Hill, Digital Underground, N.W.A., Dr. Dre, House of Pain, Kriss Kross, Ice Cube, Jodeci, MC Hammer, Naughty By Nature, Positive K and Run D.M.C. with Aerosmith. Big Phat Ones actually covers a plethora of music and should offer a decent retrospective.

TOP 25 RAP SINGLES

CASH BOX • OCTOBER 22, 1994

1. FLAVA IN YA EAR (Bad Boy 7-9001) ......................................................... Craig Mack 3 10
2. TOOTSEE ROLL (Down Low/Rip-It 8911) ....................................................... 69 Boyz 1 17
3. RUSSHISH RUGGISH BONE (Ruthless/Relativity 5527) .................................. Bone Thugs N Harmony 4 8
4. JUICYUNBELIEVABLE (Bad Boy/Knobs 7-9004) .............................................. The Notorious B.I.G. 2 8
5. I'LL TAKE HER (Mercury 856 124) ................................................................. Ill Sketch feat. Brian McKnight 7 4
6. HERE COMES THE HOTSTEPPER (Columbia 77614) ................. Ini Kamoze 10 4
7. BOP GUN (ONE NATION) (Priority 53161) ....................................................... Ice Cube 6 12
8. THIS DJ J. (Violator/R.A.L./Island 853 236) ...................................................... Warren G 5 12
9. AFRO PUFFS (Death Row/Interscope 7559) .................................................... The Lady Of Rage 9 11
10. HIP HOP RIDE (West/Mad 924) ................................................................. Da Youngsta's 11 6
11. TAKE IT EASY ( menjadi: News 20004) ......................................................... Mad Lion 12 14
12. NONE OF YOUR BUSINESS (Next Plateau/London 857 578) ..................... Salt-N-Pepa DEBUT
13. NUTTIN' BUT LOVE (Uptown/MCA 54865) .................................................... Heavy D & The Boyz 13 14
14. BREAK DOWN (Ari/2224) ................................................................. Fu Schnickens 21 2
15. FA ALL "YALL (So So Def/Chaos 77593) ........................................................ Da Brat 19 2
16. 7TH WONDER (BLACKITOLISM) (Pendulum/EM 58159) ......................... Digable Planets 17 2
17. BUCK EM DOWN (Vibe/Nervous 20100) ...................................................... Black Moon DEBUT
18. FUNKY Y-Z-C (Chaos/Columbia 77461) ...................................................... The Puppies 15 15
19. ROMANTIC CALL (Epic 77624) .......................................................... Petra feat. Yo Yo 15 10
20. PLAYAZ CLUB (Chrysalis/EM 55267) ............................................................ Rappin' 4-Tay DEBUT
21. FUNKDAFIED (So So Def/Chaos/Columbia 77523) ......................... Da Brat 14 19
22. BLACK SUPERMAN (Ruthless/Relativity 5516) ............................................. Above The Law 23 2
23. I SAW IT CUMMIN" (PMD/RC 92562) .......................................................... P.M.D 8 6
24. BACK IN THE DAY (Giant/Spyro/Hammer Bros. 10217) ................. Ahmad 16 22
25. I GOT A LOVE (Emissary 04513) ............................................................... Pete Rock & C.L. Smooth 24 4

RAP REVIEWS

By Dr. Bayyan

MC BREED: "Seven Years" b/w "What You Want" (Wrap 249).

Even on these radio edits, you can sense that MC Breed was intent on coming harder with his almost hypnotic beats and grooves and the distinct mic work. "Seven Years" is a story of Breed's struggle into the music business, while "What You Want" is a bass-deep jamp beater with attitude.

THE PUPPIES: "Summer Delight" (Chaos/Columbia 6413).

They missed the best season for release of this breezy and youthful rap, but the pixie-ish duo bring some heat to the various mixes on this record. The midtempo burn of the R&B Groove-Radio Edit shows up best and could earn this record the widest airplay. The production fits the youthful mic work.

RALLY RAL: "Something Kinda Funky" b/w "I Thought I Knew" (Priority 50794).

The song lives up to its billing as the A side comes with a deeply funky groove, while Rally Ral glides easily over the music with an easy, unfurled mic style. "I Thought I Knew" opens in an almost gothic fashion. The music is just as funky and guest E-A-Ski is definitely in the house.
NO DATE FOR PRINCE ALBUM: WEA Records are refusing to comment on the delayed release of the new Prince album. Apparently the artist is not at all pleased with WEA's decision to hold up the release. One of the tracks of the album, "Dolphin," was the first to be played on VH-1 last week. Personally, I thought the track was great and if this is a taster for the album, then I do not understand why they are "soft-pedaling."

AMERICAN RECORDINGS AMEND SUIT: American Recordings has amended and refiled its U.S. lawsuit against former joint venture partner Phonogram. As well as accusing Phonogram of fraud and breach of contract, American, which is now licensed internationally by BMG, alleges fraudulent accounting, restraint of trade and interference in contractual relationships.

NEW FACE AT EASTWEST: EastWest Records has appointed producer Ian Stanley as head of A&R. Stanley has worked as a consultant to EastWest for the past three years and has just completed the new Human League album he signed to the label. Stanley is a former member of Tears For Fears and co-wrote the U.S. #1 hit "Shout" and "Everybody Wants To Rule The World."

THE QUEEN FAN CLUB CHARITY DRIVE: The International Queen Fan Club is launching a national street collection to raise funds for the Mercury Phoenix Trust next month. Members of the fan club will kick off the collection in central London on November 1st, with each donor receiving a small sticker emblem of Freddie Mercury embazoned with the motto "The Mercury Phoenix Trust, Fighting AIDS Worldwide." The trust was first set up in 1992 by Brian May, Roger Taylor and Queen manager Jim Beach.

Holly Johnson, another artist in the fight against AIDS

MUSIC BY FAX: Sheet music by FAX will become available for the first time in late October through a new service offered by publisher Music Sales. "Music By FAX" will give A&R persons and musicians access to 1,000 songs using a new premium-rate British Telecom 0897 number.

NEW TV AIDS BENEFIT: Suede, Pulp, Neneh Cherry and Alison Moyet are to perform in a 90-minute AIDS charity concert being recorded for ITV next month. Hosted by Holly Johnson, "Live At The Lighthouse" will be recorded at London's Lighthouse AIDS Centre on October 31 for transmission by Carlton TV in January and the network in spring.

STARS JUDGES FOR THE Q AWARDS: Johnny Cash, Michael Hutchence, Peter Gabriel and Neil Finn have all been confirmed as judges for the 5th Annual Q Awards, being staged at London's Park Lane Hotel on November 9. The four will be joined by MTV's Brent Hansen, John Hegarty and producer Jim Steinman.

GUMP & DISNEY TO FIGHT IT OUT: The Lion King and Forrest Gump albums are expected to push soundtrack sales to previously uncharted heights over the coming months. The releases ranked one and two on the U.S. album charts for five weeks this summer. Phonogram plans a national press campaign and co-op promotions with distributor Buena Vista to support the Lion King album, which has already sold 6 million copies in the U.S. Epic Soundtrax is launching a TV sales campaign on October 17 for the '60s and '70s Forrest Gump compilation.

U.K. SINGLES CHART: A new #1 and the week's highest entry is "Sure" from Take That. #2 is Whigfield's "Saturday Night." #3 is "Always" from Bon Jovi. Up two places to #4 is "Baby Come Back" from Pato Banton. #5 is Cyndi Lauper's "Hey Now (Girls Just Want To Have Fun)." #6 is "The Rhythm Of The Night" by Corona. #7 is "Sweetness" by Michelle Gayle. Still at #8 is "Stay" by Lisa Leth. #9 is "Steam" from East 17. Down five places to #10 is Madonna's "Secret." This week's highest climber, up from #20 to #12, is "Welcome To Tomorrow" by Snap (featuring Sunna).

U.K. ALBUM CHART: Still holding the #1 slot is Monster by King of the Forrest?
R.E.M. The week's highest entry at #2 is No Need To Argue from The Cranberries. New in at #3 is Cliff Richard's The Hit List. #4 is Cyndi Lauper's 12 Deadly Cyns, And Then Some. Moving back up two places to #5 is The 3 Tenors In Concert 1994. Down three places to #6 this week is Songs from Luther Vandross. ParkLife by Blur moves down to #7. #8 is From The Cradle by Eric Clapton. #9 is Definitely Maybe by Oasis. Down at #10 is Protection from Massive Attack. Surprise re-entry and the week's highest climber at #11 is Mariah Carey's Music Box.

U.K. MUSIC VIDEO CHART: Still at #1 is Carreras, Domingo & Pavarotti, In Concert 1994. New in at #2 and this week's highest entry is The Hit List from Cliff Richard. #3 is Take That's Everything Changes. Down one place to #4 is Wonder Stuff (Greatest Hits). Joe Longthorne's Live is #5. #6 is Take That The Party (Live At Wembley). #7 is Peter Gabriel's Secret World Live. #8 is Take That's Take That & Party (Compilation). Climbing their way back up the charts and the week's highest climber at #9 is Wet Wet Wet's Greatest Hits. Slipping down six places to #10 is Tina Turner What's Love Live.

THE U.K. TOP 10 RENTAL VIDEOS
1. On Deadly Ground (Warner Home Video)
2. Philadelphia (Columbia)
3. Blink (Guild)
4. Malice (PolyGram)
5. Shadowland (CIC)
6. In The Name Of The Father (CIC)
7. The Three Musketeers (Buena Vista)
8. Mother's Boys (Guild)
9. A Perfect World (Warner Home Video)
10. Free Willy (Warner Home Video)

—courtesy Taites Video, for the week ending October 15, 1994.

LOCAL 45s TOP 10

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<td>SPY (WEA Japan)</td>
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<td>MARIA (Zain)</td>
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<td>5</td>
<td>TRUE BLUE (MCA Victor)</td>
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<td>LOVE YOU ONLY (Sony)</td>
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<td>VIRGIN BEAT (Toshiba EM)</td>
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<td>HELLO, MY FRIEND (Toshiba EM)</td>
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<td>GANBARIMASHOU (Victor)</td>
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<td>HEART (Pony Canyon)</td>
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LOCAL CDs TOP 10

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<tr>
<td>1</td>
<td>DEEN (Bgram)</td>
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<td>4 IMPRESSIONS (EastWest Japan)</td>
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<td>SWEET HEART (Fun House)</td>
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<td>3 BABY FAITH (Epic Sony)</td>
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<td>8 BILLIONAIRE BOY MEETS GIRL (Avex)</td>
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<td>8</td>
<td>HIDEAKI TOKUNAGA LIVE (Apollo)</td>
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<td>6 LIFE (Toshiba EM)</td>
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<td>10</td>
<td>II (Polydor)</td>
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NEWS FROM JAPAN

By Sachio Saito

TWO MILLION SELLERS AWARD went to Impressions (Mariya Takeuchi, East West Japan) at the September certification of RIAJ (Record Industries Association of Japan). Following this in the albums were: Triple Platinum - Atomic Heart (Mr. Children, Toys Factory); Ying & Yang (Chage & Askia, Pony Canyon); Baby Faith (Misato Watanabe, Epic Sony); and Deen (Deen, Bgram). Six took Gold: Life (Kenji Ozawa, Toshiba EM); Couple (Mariko Takahashi, Victor Entertainment); Sweet Heart (Takako Okamura, Fun House); Expose (Shizuka Kudo, Pony Canyon); Vocalies (Ruriko Kubou, Epic Sony); and Presents (Princess Princess, Sony). Unity (Big Mountain, BMG Victor) was awarded Platinum. Gold went to Fuyo No Sanpomichi: "A Walking Road In The Winter" (Simon & Garfunkel, Sony); Tenshi Ni Love Song O: "A Love Song To Angeles" (Omnibus, Pony Canyon); The Lion King (Omnibus, Pony Canyon); Right Here, Right Now (Van Halen, Warner Music Japan); The Funky Headhunter (Hammer, BMG Victor); II (Boyz II Men, Polydor); Master Of The Rings (Halloween, Victor) and Barad (Richard Marx, Toshiba EM). In singles: "Sorato Kimino Aidan": "Between Sky and You" (Miuyu Nakajima, Pony Canyon) sold Triple Platinum while a Million Award went to "Koishisato Setsunase Okorozuyosato" ("Loveliness, Dearness and Strength") (Ryoko Shinokura, Epic Sony). Two titles, "I Meet Girl" (Trf, Avex) and "Hitomi Sorasanaide" ("Look At Me Directly") (Deen, Bgram) have both sold Platinum. Gold went to seven works including "Ganbarimashou" ("Fight! Fight! Fight!") (Smap, Victor) and "Drastic Mermaid" (Access, Fun House).
JAZZ ALBUMS

MARK WHITFIELD: True Blue (Verve 523 591), Producers: Richard Seldel & Don Sickler.

Whitfield has definitely forged an individual style, but there's a little bit of Joe Pass and Grant Green in his blues. He's assisted mightily here by some young lions that have forged a higher profile via some illuminating gigs. Kenny Kirkland (piano), Jeff "Tain" Watts (drums) and Branford Marsalis (saxophone) all hold forth nightly on the "Tonight Show With Jay Leno" and bring a seasoned and responsible tone to each selection. Lesser known, but equally qualified, bassist Rodney Whitaker and trumpeter Nicholas Payton bring some coherent noise to the proceedings. "Save Your Love For Me," the up tempo "Immanuel The Redeemer" and Telonius Monk's playful "Ba-bu Bivlar Ba-nes Are" stand out.

JIMMY SMITH TRIO: The Master (Blue Note 3044.1), Producer: Hi-toshi Namekata & Yoshiko Tsuge.

Jimmy Smith is synonymous with blues. His rich organ sound is a study in tradition forged by individual flair. He remains fresh because he can rearrange a blues riff with the greatest of ease. Smith is joined on this album by a pair of blues O.G.'s—the venerable guitarist Kenny Burrell and drummer Jimmie Smith. In the hands of these vets, Cole Porter's "It's All Right With Me" assumes its organic—"Grinder's Swing" has some tongue-in-cheek fun; the trio's reading of Horace Silver's "The Preacher" is countrified; working the bass pedals on Burrell's "All Day Long." Organist Smith show's mastery; and on the classic "I Got My Mojo Workin'," Smith brings some gravelly vocal soul. Recorded live last December in Osaka.

MALEEM MAHMOUD GHANIA WITH PHAROAH SANDERS: The Trance of Colors (Axiom 524 047), Producer: Bill Laswell.

This heady amalgamation of mantra groove and free, open playing transcends definition, but instead works on a more fundamental, spiritual level that contemporary music rarely reaches. Seminal saxophonist Pharoah Sanders redefines some territory he's previously explored on albums like Shabazz and also tills fresh soil on this collection of Gnawa ceremonial music from Morocco. Gnawa master Maleem Mhamoud Ghania is considered the foremost practitioner on the gumbri, and is said to perform the music ritual for its primal intent—healing and purification of spirit. For cars only attuned to Western flavor, "Peace in Essaouira (For Sonny Sharrock)" is the most accessible.

ROB MCCONNELL & THE BOSS BRASS: Overtime (Concord Jazz 4618).

This juggernaut big band has some of the most explosive yet smooth arrangements ever charted on a modern recording. McConnell can take the band from bluesy hop ("Overtime") to smoothed-out post-swing swing ("The Touch Of Your Lips") in a lick of the mouthpiece. The Boss Brass cover of "Stella By Starlight" is an alter gently with the given fresh air by flugelhorn player Guido Basso. The hoochie-coochie groove of Clark Terry's "Hawg Jawz," complete with some gutbucket vamping, demonstrates some soul. McConnell's composition "After You" drifts aboard a swooning arrangement that relies on quiet balladry. Moe Kaufmann's solo on this track is masterful.

Jazz Reviews

By M.R. Martinez

BETTY CARTER: Feed The Fire (Verve 523 600), Producer: Richard Seldel.

Carter is an instrument, and she has always shown an appreciation for young musicians who bring fresh energy to her myriad of incisive interpretations of standard and new compositions. But this live session, recorded nearly a year ago at the Royal Festival Hall in London, includes captives Dave Holland on bass and Jack DeJohnette on drums with up-and-coming pianist Geri Allen. In the spirit of exploration, Carter opens her album with Allen's composition "Feed The Fire," the album's title track. She also has writing collaborations with DeJohnette ("What Is This Tune?") and cool on the track "Lover Man."
THE LATIN LOWDOWN

News From U.S. & Latin America

By Hector Resendez

MEGA-MERENGUE STAR Juan Luis Guerra y su Grupo 440's latest album, Fogarate! has done markedly well since its release this past July. Hitting top sales within the first month, over 200,000 units have sold in the United States alone. The album held first place for five consecutive weeks in Spain and captured a Platinum record there as well. It has taken first place in Holland, Belgium and Portugal.

The album's success in Central America has surpassed all projections set by the Miami-based label Karen Records, says Alvaro Rizo, label vice president. A key factor, says Rizo, is Guerra's meticulous care in attending to every detail. No expense was spared in creating and developing the 12 selections for this album. Even the packaging of the album was carefully thought out. The colorful and energetic cover was done by Roy Lichtenstein, a first for the Latin music industry.

The first single, "Lenguilla," has already shot up through the charts worldwide. The second release, "Vivir," is a ballad written by African composer Papa Wemba. The video versions of these two singles were directed and produced by Gustavo Garzon.

Since 1984, Juan Luis Guerra has hit a distinctive note in the entire tropical music industry. In a short period, this group's new harmonic blend has grown into a Latin music phenomenon. The hugely successful album Bachata Rosa went on to win a Grammy Award in the category of Best Tropical Album of 1991. The album sold more than five million copies worldwide, and the Bachata Rosa World Tour, with tour stops throughout the Americas and Europe, drew over 350,000 fans.

MORE FROM KAREN: Karen continues with its aggressive marketing and promotions campaign with new releases by two Merengue artists. Ramon Orlando's single "El Bufon" is a fine example of the versatility of this writer-composer. Another writer-performer is Manuel Jimenez, who has written hits for well-known artists as Wilfrido Vargas, Mirmir Cruz, Fernando Villalona and, more recently, for Spanish singer Ana Belen on her hit "Dorcoche." Jimenez's single "Dolores" is a smooth and melodic Merengue number. Finally, Roy Tavare's album, El Clan de La Furia is an interesting remake of the popular "Another Chacha." Tavare's album, Do It, has sold well in Central and Southern America.

BREAKFAST AT TIFFANY'S: New York-based indie Tiffany Records' promotions director Candy Cintron recently announced that Latin music legend Joe Cuba will be releasing a new album, Stepping Out...Again! It will combine Salsa and mambo rhythms with hip-hop. Cuba plans to recreate the excitement he first caused back in 1958.

The new label has also signed Salsa artist Hiram Medina with the album De Puerto Rico Con Amor. The group, based on the island itself, has released two singles: "Tu Y Yo" and "No Somos Dos." The album will be distributed in the U.S. by the Ritmo Records chain. Says prez Rolando Ortila, "Our productions mark a new era. We will definitely keep the public up-to-date with the newest in Latin music out of New York and from outside of the United States."

SECADA ON THE ROAD: Grammy-winning singer-songwriter Jon Secada began his Central and South American tour last week in Mexico. Secada became an international pop phenomenon when his multi-Platinum self-titled debut album was released in 1992. This tour is named after his latest SBE/EMI Records album, Heart, Soul & A Voice. It includes the top-10 hit "If You Go" and the newly released "Whipped."

REVIEWS By Hector Resendez

JUAN GABRIEL: Gracias Por Esperar (BMG Ariola 74321) Producer: Juan Gabriel with Gustavo Farias

This is the long-awaited album by one of Mexico's most beloved and revered artists, Juan Gabriel. It's no small wonder that the product has been riding high on charts everywhere. Gabriel is indeed one of the most prolific and talented singer/songwriters of all time. His latest album takes the artist several new heights. There's reggae mixed in with disco, R&B, and, of course, his signature love ballads. Gabriel, along with labelmates Caifanes, Jose Jose and Juan SinTarno have been recently featured on Telemedano Network TV spots in the greater L.A. area and a Universal Amphitheatre concert in L.A. is slated for October 21-23.

EL GRAN COMBO: La Ruta Del Sabor (Combo Records 2104) Producer: Ralph Cartagena

The Puerto Rican Salsa superstar orchestra El Gran Combo launches its latest album, La Ruta Del Sabor. Since its inception in 1962 by founder and current director Rafael Ithier, the popular group has toured throughout the U.S. and Latin America. How have they been able to crank out hit albums for the past 20-odd years? All fingers point to Ithier, the group's musical director. A self-taught pianist, this man has been the focal point for what was once a spin-off of the late Rafael Cortijo band. The single release is "Buena O Mala."

ISSAC DELGADO: Con Ganas (QBADISC 9012) Producer: Gonzalez Rubalcaba with Giraldo Pilo & Issac Delgado

Released in Venezuela on EMI, Issac Delgado's Con Ganas has already been selling strongly as an import in the U.S. and Puerto Rico. The N Y-based QBADISC is launching the authorized U.S./Puerto Rican edition with radio, club and press promotion, leading off with the single "Dos Mujeres." Delgado, former lead singer of NG La Banda, is a popular solo vocalist in Cuba. The import album version generated five #1 hits in Cuba, enabling him to win the EGREM Grand Prize for 1993 (the Cuban equivalent of the Grammy). QBADISC has also released two previous works by the classic Cuban rumba group Los Munecitos De Mantas. The first is Congo Yanhunba (QB 9014), a new digital transfer made from the album's original master including a previously unreleased track. The other is Oyoles De Naco (QB 9013), recorded at the EGREM studios in Havana in 1970. It has never been released in album form, even in Cuba. The album contains two groups of Mantas' rumba movement on one album, recorded on the same day in the same studio.

PICK OF THE WEEK

JUAN LUIS GUERRA Y SU GRUPO 440: Fogarate! (Karen 165/MBG 74321) Producer: Juan Luis Guerra

There are many noteworthy aspects to be found in this project. One of these is Guerra's use of the "Perico Ripiao," a very fast rhythm. Guerra has cleverly placed this 'Boricua Merengue' within their earshot of all. It has served in making his style as truly unique as the album's artwork. Guerra has taken his original Bachata style of music, incorporating such international popular music as Merengue, Salsa, Soul and Cuban Salsa rhythms. With the assistance of musicians from around the world, rich lyrics and inspiring melodies, Grammy #2 may not be far away.
Alpert and Moss Form 'Almo Sounds' and Line With Geffen

A&M FOUNDERS Herb Alpert and Jerry Moss are making their return to recording business with the creation of Almo Sounds. They have signed a licensing and distribution deal for North America with Geffen Records and expect to release their first three albums by mid-1995.

The Almo Sounds label is a division of Almo Sounds, Inc., under the aegis of Rondor Music International, Inc., which in turn encompasses music publishing companies Almo Music Corp. (ASCAP) and Irving Music, Inc. (BMI).

Moss, Almo chairman and president said, "We have a successful publishing company which is doing extremely well, but I like making records and I love working with musicians. The industry is in great shape and growing bigger and bigger. It's a great time to start a new record company, which is one of the few businesses in the corporate world where an individual human being can make a difference in the lives of so many people."

There is a 30-year history between Alpert and Moss and Geffen chairman David Geffen and president Ed Rosenblatt, a fact which helped bring the pact together.

Said Geffen: "These are extremely talented people with an incredible history of success in the record business. Eddie and I have known them for many years and we're truly excited to be working together with two of the very classiest people in our industry."

Rosenblatt added: "They share our belief that great records are made in the studio, not at the marketing meeting. They had the ultimate boutique record company and there's no doubt they'll continue to have great success."

The label's premier album will release in early 1995 with a total of three anticipated in the first half of the year. The first albums are expected to come from signed new acts Angel Corpus Christi (alternative band from San Francisco presently in the studio with producer Craig Leon); Rake's Progress, from N.Y.C. being produced by Nick Sansano; and Sherrée Ford-Payne, an R&B singer from L.A. recording with Howie Tee.

Heading A&R on the East Coast for Almo is Howard Thompson, former A&R executive at Elektra. He will be assisted by Bob Bortnick. Alan Jones is managing director of Almo in the U.K. where the company has a distribution deal with Pinnacle.

Initially Geffen will supply marketing, sales, promotion, media and artist relations and creative services support as required. Almo Sounds is based at the Rondor Music offices at 360 N. La Cienega Blvd in L.A.

"Musicians As Artists" Visual Arts Collection Limited Edition to Benefit MusiCares

"MUSICIANS AS ARTISTS" is a special collection of visual art by 55 contemporary musicians which will be introduced at a publication party November 1 at B.B. King's Blues Club at Universal CityWalk in L.A. Only 100 copies will be available in limited edition, individually numbered and signed by most of the artists. The price of the book is $1,000 and includes admission for four to the private evening, including a silent auction of many pieces of the original artwork, cocktail reception, a buffet dinner and surprise musical performances. All proceeds will benefit MusiCares.

Michael Greene, National Association of Record Merchandisers president/CEO and a featured artist in the book, said, "I've always felt that having access to diverse avenues of expression serves to strengthen one's artwork. And there's no better embodiment of that wonderfully symbiotic relationship between the musical and visual arts than the creations of the multi-talented artists found in this book."

The 100 leather-bound and gold-leaved limited editions have been donated to MusiCares by the book's publisher and distributor, Charles E. Tuttle Co., Inc. The event will be co-chaired by Quincy Jones and B.B. King and includes sponsoring partners B.B. King's Blues Club, Gibson Guitar Corporation and United Airlines. The Permanent Charities of the Entertainment Industries has united their efforts with NARM to organize the event.

Included are works by the following musicians, most of whom are expected to attend the reception: Jon Anderson, Joan Baez, Pat Benatar, Tony Bennett, David Bowie, Miles Davis, Perry Farrell, Jerry Garcia, John Lennon, John Mellencamp, Yoko Ono, Iggy Pop, Jeff Porcaro, Carly Simon, Floyd Sneed, Ringo Starr, Ricky Van Shelton, Roger Waters, Ann & Nancy Wilson and Ron Wood, among others.

Foundations Forum '94 Packs 'Em In

THE WORLD'S ONLY ALL-HARD music convention, Foundations Forum, was held September 8-10 at the Burbank (CA) Hilton. Bob Chiappardi, president of Concrete Marketing and host of FP '94, kicked off the convention by announcing that "If we start you at 11:00 in the morning and run you 'til 2:00 in the morning, then you're too tired to damage the hotel."

Four thousand attendees, fans and industry, saw: Alice Cooper presented by Rob Zombie of White Zombie with the Foundation's Lifet ime Achievement Award; showcased newcomers Wickerman, Wook, My Head, Korn and Monster Voodoo Machine, along with metal legends Bruce Dickinson, Dee Snider with Widowmaker and Yngwie Malmsteen; Nativity In Black: A Tribute To Black Sabbath, released by Columbia Records and Concrete Marketing was launched at a special listening party; and several panels.

"Lemmy of Motörhead addresses the Foundation Forum"

At the record launch party for Nativity In Black: A Tribute To Black Sabbath on Columbia Records [featuring: John Tempesta, Sean Yseult and J. of White Zombie; Danny Schuler and Evan Seinfeld of Biohazard; Bob Chiappardi of Concrete Marketing; Bill Ward of Black Sabbath; Cat Healy of Concrete Marketing; Billy Graziadei and Bobby Kammel of Biohazard; and Rob Zombie of White Zombie.]
MCA Records hosted two of the highlight events of the recent New York City media blitz promoting Quentin Tarantino's much-anticipated new film Pulp Fiction—a special preview screening of the film during the CMJ convention, and a record release party at Irving Plaza in celebration of the MCA Records Pulp Fiction soundtrack album, featuring Dick Dale, Kool & The Gang, Urge Overkill and others. Pictured at the screening are (l-r): Darren Higman, soundtracks product manager, MCA Records; Kathy Nelson, senior v.p./g.m., MCA Soundtracks; Pulp Fiction's writer/director Quentin Tarantino; and Toby Hood, national college promotion mgr., MCA Records.

Grammy-winning artists BeBe and CeCe Winans and the Sounds Of Blackness gave a stellar performance for a select audience as a taste of their upcoming “Together As One” tour. The special taping for BE took place at Washington, D.C.'s Lincoln Theater and will begin airing the third week in October. The six-week tour kicks off October 27 in the Sounds of Blackness' hometown of Minneapolis, MN. Pictured in the front row (l-r): Sounds Of Blackness musical director Gary Hines; Perspective Records' co-owner Terry Lewis; BeBe Winans; Ann Bennett-Nesby, Sounds Of Blackness; CeCe Winans; and Perspective Records' co-owner Jimmy Jam.

"Is Censorship Un-American?” was the subject of a recent symposium sponsored by Sony Music Entertainment’s Corporate Affairs Department. The symposium, which explored the effects of censorship, featured Dr. Laura Murphy Lee, director, American Civil Liberties Union, Washington, D.C. (center) and Michael Eric Dyson, professor of communication studies, University of North Carolina, Chapel Hill (far right), who testified during recent congressional hearings concerning the censorship of rap music. Also pictured are (l-r): LeBaron Taylor, sr. v.p., corporate affairs, SME; David Johnson, sr. v.p., general counsel & secretary, SME; and Mrs. Dyson.

Singer/songwriter Lisa Loeb and her band Nine Stories were caught beaming after a recent appearance at N.Y.'s Bottom Line. Their smash hit single "Stay (I Missed You)" from the Reality Bites soundtrack is still near the top of the charts. Pictured backstage following the performance are (l-r): the song's producer, Juan Patino; BMI's Jeff Cohen; Nine Stories' Joe Quigley; Loeb; and Nine Stories' Tim Bright and Jon Feinberg.

Two musical legends, Mary Wilson (l), former Supreme, and Columbia's song stylist Nancy Wilson share a hug at "La Grande Affaire," the Sony-sponsored gala held during the recent Congressional Black Caucus Annual Legislative Weekend in Washington, D.C.
K'S Choice

By Steve Batin

IT'S ONLY FITTING with the renewed interest in the Carpenters, thanks to the tribute album If I Were A Carpenter, that one of the best debut albums of the fall release season come from a brother and sister duo. K'S Choice are a duo made up of Gert Bettens and Sarah Bettens (who retains the family name though she is married). Also, like the Carpenters, brother Gert provides the music behind sister Sarah's lovely vocals. And there is one more similarity between the two family acts—K'S Choice, like the Carpenters, write killer pop tunes.

The group's debut album, wonderfully titled The Great Subconscious Club (Epic Records), is as good a collection of pop songs as you're likely to hear this year. Beginning with the opening track/single, the infectious "Me Happy," K'S Choice dazzle with their ability to bring both delight and despair to their listeners through a three-minute song. Though the album is largely upbeat musically, this is a group who do a mean ballad as well, evidenced by the lovely "My Heart" or the heartbreaking melancholy of "Winter."

The depiction of a child's way of thinking is one of the hardest things to do in any form of writing. However, Sarah and Gert do a job that goes beyond commendable of accomplishing this feat. A large part of that, as well as their upbeat attitudes, comes from their upbringing, which Sarah described as "very happy." The two grew up in the relatively smalltown of Antwerp, in Belgium, listening to the Beatles, which helps to explain the song "The Ballad Of Lea And Paul," though Sarah says the similarities between the title of that and "The Ballad Of John And Yoko" by the Beatles is "a total coincidence." True to the album's title, though, Sarah doesn't discount the possibility of the song's name coming from the subconscious.

Of the album title, "It comes from a song we wrote for a Belgian movie," says Sarah. That song, "Try To Get Some Sleep," didn't make the album, but the line about the great subconscious club did. In the song, Sarah sings, "Join the great subconscious club." That's sound advice. After tuning in to K'S Choice, you'll be proud to be a member.

EMI SIGNS... EMI Music Publishing, the largest music publishing concern in the world with rights to over one million songs, has just signed a worldwide agreement with Matador/Atlantic Records' band Bettie Serveert. The deal includes the band's Matador-released U.S. debut, Palomine, as well as a new album scheduled for release on Atlantic in the new year.

Bettie Serveert, named for Dutch tennis legend Betty Stove, was the most sought-after band of '92. Palomine received critical praise across the board, making many tastemakers' Top 10 lists. The band's songs "Kid's Alright" was also featured in the Rob Weiss film Amongst Friends....

EMI Music Publishing has also signed the hot writing team of Joe Jefferson and Fitzgerald Scott, the songwriters behind the latest Keith Sweat album Get Up On It, which recently debuted at #10 on the Cash Box Top 100 Pop Albums chart.

Jefferson, a part of the famous Gamble/Huff writing cartel, was the songwriter behind many of the Spinners' classic hits, such as "Mighty Love," "One Of A Kind" and "Games People Play." Scott penned and produced the first three Top 10 Lorenzo singles, "Real Love," "Make Love To Me" and "I Can't Stand The Pain."

Jefferson/Scott co-wrote the first Sweat single, "How Do Ya Like It," as well as the second single "When I Give My Love To You...."

Day 2 Day, the brand-new Salt 'N Pepa Hurty Azor-discovered singing sensation, has been snapped up by EMI Music Publishing's Evan Lamberg. These five young men, ranging in age from 20 to 23, are featured on the Salt 'N Pepa hit "Shoop" and are the only group Salt 'N Pepa and producer Azor have ever chosen to develop. Day 2 Day were also seen singing back-up for Salt 'N Pepa on their recent tour with R. Kelly.

Elektra recording artist Anita Baker celebrates the success of her smash single "Body And Soul" with the song's co-writer, EMI Music's Rick Nowels and Ellen Shipley. "Body And Soul," the first track off Baker's Rhythm Of Love album, is currently battling Boyz II Men's "I'll Make Love To You" for the top spot on Cash Box's Top 100 R&B Singles chart. Rhythm Of Love, which shipped Platinum, debuted at #4 on the Cash Box Top 100 Pop Albums chart.

Film Review

Pulp Fiction
By John Goff

PULP FICTION IS DEIGNED just the way its title inspiration—those wonderful soft paper noir packages that contained concoctions by Dashiell Hammett, James M. Cain and Raymond Chandler—used to be; colorful, lurid and slightly (but only so by present middle-class standards) implausible. It could also be subtitled: The philosophical observations on the world according to Quentin Tarantino—a spoken-record by working-stiff gunsels. Also like its title inspiration, those old pulps used to give us rather jaded, cynical but honest (as received by the dicks, gunsels and molls) and slightly skewed philosophical observations of life as periodic reality checks every few pages. Pulp Fiction it could be called...a bit long but seldom dull and topped with some dynamic performances.

Tarantino discourses on religion, race, retirement, sex and the intrinsic jealousy-faction difference between foot massage and cummings, among other things in Pulp Fiction. His trademark hard humor is ever present and this is very definitely a character-driven piece as opposed to over-gore and action his other pieces have gained attention through. To pull off such a heavily driven character piece you need some very solid actors; since there's little action to detract from the acting, it's words, ideas, attitudes and people here, and writer/director Tarantino cast some gems. Even himself—what the hell, if you're the writer/director you have that right; after all, what are friends for? If he didn't write specifically for these particular performers then either they, or he, or all, collaborated beautifully. But before all else what last for blood, bone, and bits of blown-out brain on your screens fly into a depravity frenzy, know that there's enough to satisfy you 'cause it ain't necessarily the quantity, kids, it's the Quality that counts. And Tarantino gives Prime Rib, not coffee-shop cutlets.

His structure is basically like a pulp fiction magazine with the various segments becoming the short stories, or chapters, except that the characters are interwoven and turn up in each other's faces periodically, first in passing and then in support or adversarially. Tarantino books the film with a situation in a coffee shop with top-and-bottom-level gunsels present and crossing one another: the smalltimers vs. the big timers; the showboats vs. the working class; the amateurs vs. the pros. May smash of pulp coincidence but it's delightful. With this structure he allows his characters to cross and interact while not tying himself to a linear vision, and it's very satisfying as well as entertaining. If this is the vision Tarantino has been giving other directors, he's better off doing nothing to it himself. (Really makes you wonder what Natural Born Killers would have looked like in its natural state.)

John Travolta and Samuel L. Jackson are the pro gunsels and they work together as if they've been working together for years. Travolta carves out a definite characterization with layers and thought in as smooth a job as he's ever done. He even parodies his earlier dance-age career highlights in one sequence. Jackson injects his character with some old-time religion delivery in his business of killing while undergoing a "spiritual experience" and confidently walks a line between comedy and terror with an intense humanity. Uma Thurman offers up a drug-dizzied moll with a haughty charm. Bruce Willis turns in a solid performance as a double-crossing fighter. Solid performances all around from Harvey Keitel as a troubleshooter; Ving Rhames as the head hood; Eric Stoltz as a working class drug dealer; Rosanna Arquette, with face looking like a pin-cushion via various pierced rings; Tim Roth and Amanda Plummer as the small-time hoods are delights; Marla Medeiros, sexy as Willis' little woman and Christopher Walken in a flashback monologue.

The Miramax Films release was produced by Lawrence Bender and executive produced by Danny De Vito, Michael Shamberg and Stacey Sher.

Book Review

Cutting Room Floor: Movie Scenes Which Never Made It To The Screen
By John Goff

THERE ARE PROBABLY MORE OF THOSE, scenes left on the cutting room floor, than there are movies because some whole movies have been left there. Shake a writer, actor, director, producer, etc. in California—in the world—and they'll readily tell you all about their favorite. And they won't delete the expletives, either. Featured on this Cutting Room Floor are scenes from some celebrated movies that author Laurent Bouzereau has thoroughly researched through articles, interviews and viewings and comparisons and he's come up with some highly interesting material—consequently his book works on several levels.

Cutting Room Floor is aimed at the consummate moviegoer on the broader-based level in that the reader has to have seen, and been a devotee of these films, or must set aside several good blocks of time to camp in front of the VCR with the films and book in hand, otherwise they'll get bogged down in material amongst which they have no inkling of what's going on. They'll only know just that some scene was cut one way for feature release in the U.S. and another way for foreign, one way for TV release, another way for airline release, and yet another for video consumption.

But hey, sitting in front of your VCR with several different tapes and this book can be a fun way to spend a month of time—if you can afford that time. Films range from Hitchcock's Suspicion to Paul Verhoeven's Basic Instinct. On another level, one which will appeal to and often inflame readers of a creative leaning and First Amendment fans, are the pressures brought to bear on some of these films and the realization of what, often, a movie must go through and be subjected to get a green light, to be shown, where to be shown and how to be shown. The behind-the-scenes-during-making manipulations which are a sort of subjective censorship of special interest groups, ethnic, gender, sex, preference minority groups, businesses, business people (both inside and outside the industry), cranks, cranks and creeps...if most movie-makers listened to every complaint and then complied with the wishes every movie would be like eating vanilla pudding without the vanilla flavor. The end result would be as bland as those people's lives. Most often all complaints seem anyway to be stemming from a personal axe which, more often than not, affects the wallet. An example of what must be contended with which pretty well sums it up in this paragraph: Then, there's of course the airline version. Don't expect to see any violence or sex at thirty-thousand feet! Logically, scenes showing crashes of any kind are prohibited as well. Do you remember Dustin Hoffman's monologue in Rain Man about crash statistics? Airlines wanted that scene out except for Qantas, whose perfect safety record was noted by Dustin!

And on another level there are the battles with the MPAA ratings board which all filmmakers tolerate rather than allow state and local groups to totally censor their product in the marketplace. And then, on the other hand, the reader must take the responsibility to ask himself: what if there were no guidelines at all? What if some of these ego manias were given free rein to put whatever they want to on the screen—then theatres would have to pass out barf bags with their popcorn. As in Basic Instinct: Who the hell really wants to see an icepick go into an eyeball and come out the nose? What Verhoeven refers to as "impact" ("lessened," he feels because of exclusion) becomes gross overkill to others, more than likely a majority.

But still, with the movement of putting out the Director's Cuts on video these days, you can get all the gross out you care for, we're able to see films as they were, are, should have been and shouldn't have been.

Bouzereau is a thorough researcher, presents the facts and balances the arguments with a reportorial style. He also adds anecdotal humor: (William) Friedkin told (Bernard) Herrmann he wanted him to write for The Exorcist a better score than the one he had composed for Citizen Kane. Herrmann simply answered, "Then you should have made a better movie than Citizen Kane," and returned to London.

Cutting Room Floor is concerned in the main with films after they've been completed but with Bouzereau's penchant for research it would be fun to see him turn to something like The Waste Basket, and dig out how stories get from the beginning imagination of the source of it all—The Writer—and trace that torturous journey from Idea to "A Film By (insert director's name)." Talk about some real idiocy.
### Top Country Singles

**OCTOBER 22, 1994**

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<tr>
<th>#1 SINGLE: Garth Brooks</th>
<th>TO WATCH: George Strait #27</th>
<th>HIGH DEBUT: Vince Gill #38</th>
<th>#1 INDIE: Willie Nelson #49</th>
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<tr>
<td><strong>CALLIN’ BATON ROUGE</strong> (Liberty 80857)</td>
<td>Garth Brooks</td>
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<td><strong>SHE’S NOT THE CHEATIN’ KIND</strong> (Arista)</td>
<td>Brooks &amp; Dunn</td>
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**Weekly Data**
- Last Week
- New
- Total Weeks

**Artists**
- LORRIE MORGAN
- JOHN BERRY
- TRISHA YEARWOOD
- DUGG SUPERNAW
- LARRY HAMILTON
- LISA BROOKS
- MARTY STUART
- STEVE WARNER
- TODD PULSE
- LEWIS STARK
- SAWYER BROWN
- JAMIE HARPER
- CARL RAY
- DOUG STONE
- VINCE GILL
- RHONDA HART
- C.D. McCLOUD
- JAMES HOUSE
- GEORGE STRAIT
- LARRY STEWART
- WESTERN FLYER
- DON COX
- TAMI TAYLOR
- JOHN BERRY
- BROTHER PHELPS
- BILLY T. MIDNIGHT
- SPRING RIVER WIND
- DANNY DUVALL
- JIM FULLEN
- DAVID LEWIS
- DWIGHT YOKAM
- BERT SOUTHWOOD
- MICHAEL GRANDE
- RANDY TRAVIS
- CLAY WALKER
- CLINT BLACK
- BILLY DEAN
- TANYA TUCKER
- MARTINA McBride
- WYNONNA

**Singles**
- "CALLIN’ BATON ROUGE"
- "SHE’S NOT THE CHEATIN’ KIND"
- "TRY TO THINK OF ELVIS"
- "WHEN YOU WALK IN THE ROOM"
- "WATERMELON CRAWL"
- "SHE DREAMS"
- "NOBODY’S GONNA RAIN ON OUR PARADE"
- "LIVIN’ ON LOVE"
- "GET SOMEbody TO LOVE"
- "MEN OF MY WORLD"
- "WHO’S THAT MAN"
- "THIRD RATE ROMANCE"
- "SURE CAN SMELL THE RAIN"
- "SHUT UP & KISS ME"
- "KICK A LITTLE"
- "IF I COULD MAKE A LIVIN’"
- "IF YOU’VE GOT LOVE"
- "JUKEBOX JUNKIE"
- "SEE IT NOW"
- "WE CAN’T LOVE THIS ANYMORE"
- "11"
- "2"
- "3"
- "3|"
Gill Tops Again At CMA Awards

By Richard McVey

VINCE GILL, host of this year’s show, took home three awards at the “28th Annual Country Music Association Awards” October 5 at the Grand Ole Opry House in Nashville.

Gill took home the most coveted prize of the night as he won Entertainer of the Year for the second year and collected a record-setting fourth award for Male Vocalist of the Year. With his Album of the Year award for his contribution to the multi-artist project Common Thread: The Songs of The Eagles, Gill stretched his lead as the all-time CMA Award winner with 14 wins.

In the biggest surprise of the night (especially to the recipient herself), Pam Tillis collected her first solo CMA win with the Female Vocalist of the Year award. Brooks & Dunn repeated their 1992 and 1993 wins by accepting their third Vocal Duo of the Year award. And speaking of a third year in a row, Diamond Rio took home their third well-deserved consecutive award for Vocal Group of the Year.

Although many believed this to be the big year for Alan Jackson, he only received two awards, winning the Song of the Year for “Chattahoochee” with cowriter Jim McBride, as well as Album of the Year for his part in the Common Thread project.

Martina McBride received her first CMA Award for Music Video of the Year for her powerful video “Independence Day,” directed by Robert Deaton and George J. Flanigen IV. Another first-time recipient was Linda Davis, who captured the Vocal Event of the Year award with Reba McEntire for “Does He Love You.” John Michael Montgomery won his first two CMA Awards for Single of the Year for “I Swear” as well as the coveted Horizon Award, which is given to the performer who has shown the most significant career development over the past year. Fiddling virtuoso Mark O’Connor was named Musician of the Year for the fourth time in his career.

The highlight of the three-hour event was the induction of Merle Haggard into the Country Music Hall of Fame, which was bestowed on him following a tribute segment hosted by Emmylou Harris. The tribute featured a jam with Gill, Clint Black, Steve Wariner, Lee Roy Parnell, Diamond Rio’s Marty Roe, Gene Johnson, Jimmy Olander, Brian Prout, Dana Williams and Dan Truman performing “Working Man’s Blues.”
ASCAP, BMI, SESAC & NSAI: What Are The Top Songs?

ASCAP

ASCAP PRESENTED its "32nd Annual Country Music Awards" at Opryland Hotel's Tennessee Ballroom in Nashville October 3. With the theme of "An Evening To Remember," more than 900 music industry notables joined in honoring the most performed ASCAP country songs of 1993.

ASCAP Southern Executive Director Connie Bradley was joined by Associate Director Merlin Littlefield, in presenting awards to the writers and publishers of the 75 country songs which were ASCAP's most performed in 1993.

ASCAP Songwriter of the Year honors were shared by Garth Brooks, Alan Jackson, Bob McDill and Kim Williams, each of whom was honored with three individual awards. Brooks' award-winning songs were: "Ain't Goin' Down (Til The Sun Comes Up)," "Somewhere Other Than The Night" and "That Summer." Jackson's three individual award songs were: "Chattahoochee," "She's Got The Rythym And I Got The Blues" and "Tonight I Climbed The Wall." McDill's three individual award songs were: "On The Road," "She Don't Know She's Beautiful" and "Why Didn't I Think Of That." Williams' three individual award songs were: "Ain't Goin' Down (Til The Sun Comes Up)," "Haunted Heart" and "My Blue Angel."

Publisher of the Year honors were shared by Sony Cross Keys Publishing and EMI Music Publishing, each of whom was honored with nine individual awards. As for the Country Song of the Year, there was little surprise as "Chattahoochee" took top honors. Honored were writers Alan Jackson and Jim McBride and publishers Mattie Ruth Musick, Seventh Son Music and Sony Cross Keys Publishing. The Song of the Year is determined by the greatest number of performance credits accrued during the year of 1993.

BMI

BMI STAGED its 42nd annual edition of the "BMI Country Awards" under their traditional "Big Top" at the Municipal Auditorium in Nashville October 4. Presenters of the Citations of Achievement to some 168 writers and publishers were president & CEO Frances Preston and vice president Roger Sovine.

This year's big winner as the Most Performed Country Song of the Year went to "Blame It On Your Heart," Honored were Harlan Howard & Kosats and publishers Harlan Howard Songs, Seven Angels Music and Songs of PolyGram International, Inc. With 13 citations, Sony Tree took home the Country Publisher of the Year award, which goes to the publisher with the highest percentage of copyright ownership in award songs. This will mark the 21st BMI publisher triumph for Tree.

Dennis Linde came out on top for Country Songwriter of the Year. The four hits that earned Linde the title were: "If Sure Is Monday," "Janie Baker's Love Slave," "John Deere Green" and "Queen of My Double-Wide Trailer."

SESAC

SESAC SENIOR V.P./CREATIVE DIANNE PETTY presented the performing rights organization's "1994 National Performance Activity Awards" at the Wildhorse Saloon in Nashville October 6. Some 400 music industry executives, songwriters, music publishers and artists were in attendance for what is considered the finale of CMA week. The awards presentation consisted of two portions. The first segment featured awards to writers of country, New Age, and adult/contemporary music. Immediately following this segment, a presentation of additional awards was made to the writers responsible for giving SESAC the evening's theme, "a night of number ones."

One of the evening's highlights consisted of Susan Longacre's award for being "The Most Recorded Songwriter of the Year." Longacre has had hits this year by Reba McEntire, Steve Wariner, Kim Hill, Sammy Kershaw, Collin Raye and Rick Trevino.

W.B.M. Music Corp., SESAC's Warner Chappell company, took home this year's 1994 Publisher of the Year Award. As for the SESAC 1994 Writer of the Year, the award was shared by writer's Karen Taylor-Good and Amanda Hunt-Taylor. According to Petty, "Our data shows that the performance activity of both writers is very similar. So similar, in fact, that we had to call it a tie. Both writers had very big records. So, both deserved the honor...and both got it."

NSAI

HOSTED BY THE NASHVILLE SONGWRITERS FOUNDATION (NSF), in conjunction with the Nashville Songwriters Association International (NSAI), the 25th Annual Songwriters Hall of Fame induction ceremony took place October 2 at Loews Vanderbilt where Buddy Holly, Richard Leigh, Bobby Russell and Jerry Foster & Bill Rice were inducted into the Nashville Songwriters Hall of Fame.

Legendary artist Buddy Holly was among the inductees into the Nashville Songwriters Hall of Fame. The original Crickets performed a medley of Holly's songs during the ceremony. Pictured (l-r): J.J. Alison, Sonny Curtis (a Hall of Fame member), Maria Elena Holly (who accepted on behalf of her late husband) and Joe B. Mauldin.
High Debuts

1. VENCE GILL — "When Love Finds You" (MCA) — #38
2. BILLY DEAN — "Men Will Be Boys" (Liberty) — #43
3. BRYAN WHITE — "Eugene (You Genius)" (Asylum) — #47
4. RANDY TRAVIS — "This Is Me" (Warner Bros.) — #49
5. DIAMOND RIO — "Night Is Fallin' In My Heart" (Arista) — #50

Most Active

1. GEORGE STRAIT — "The Big One" (MCA) — #27
2. JOHN MICHAEL MONTGOMERY — "If You've Got Love" (Atlantic) — #17
3. AARON TIPPIN — "I Got It Honest" (RCA) — #44

Powerful On The Playlist

The Cash Box Top 100 Country Singles chart is topped off this week by the Garth Brooks' single "Callin' Baton Rouge." The chart this week displays some moderate movers with five debuts breaking into the Top 50. George Strait leads the way in the most-movement category, up a big 11 spots to #27 with "The Big One." John Michael Montgomery follows, up a quick eight spots to #17 with "If You've Got Love." Last, but not least, Aaron Tippin works his way a little closer to the top, moving up six to #44 with "I Got It Honest" to finish out the big movers this week. A whopping five acts debut on the chart in this week's Top 50. Vince Gill leads for the highest debut position with "When Love Finds You" at #38. Coming in second is Billy Dean at #43 with "Men Will Be Boys." Bryan White hits the chart at #47 with "Eugene (You Genius)." Randy Travis is fresh on the charts again at #49 with "This Is Me." The remaining debut slot goes to Diamond Rio with "Night Is Fallin' In My Heart" at #50.

Songwriters Of The Week: Congratulations are in order for Dennis Linde, who penned Brooks' #1 hit "Callin' Baton Rouge." "

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. TERRY MCBRIDE & THE RIDE — "High Hopes And Empty Pockets" (MCA)
2. MARK CHESNUTT — "Goin' Through The Big D" (Decca)

CMT Top Twelve Video Countdown

1. BROOKS & DUNN — "She's Not The Cheatin' Kind" (Arista)
2. TRACY BYRD — "Watermelon Crawl" (MCA)
3. MARK CHESNUTT — "She Dreams" (MCA)
4. KATHY MATTEA — "Nobody's Gonna Rain On Our Parade" (Mercury)
5. PAM TILLIS — "When You Walk In The Room" (Arista)
6. PATTY LOVELESS — "Think About Elvis" (Epic)
7. ALAN JACKSON — "Livin' On Love" (Arista)
8. CONFEDERATE RAILROAD — "Elvis & Andy" (Atlantic)
9. TOBY KEITH — "Who's That Man" (Polydor)
10. BLACKHAWK — "I Sure Can Smell The Rain" (Arista)
11. GARTH BROOKS — "Callin' Baton Rouge" (Liberty)
12. SAMMY KERSHAW — "Third Rate Romance" (Mercury)


REVIEWS By Richard McVey

TIM MCGRAW: "Not A Moment Too Soon" (Curb 1099)

Is this guy's career on fire or what? Just when you think he's not going to hit #1 again, he does. So don't bet against this steady-paced title cut that blends "nothing new" lyrically with some great musical accompaniment and production.

RICKY LYNN GREGG: "After The Fire Is Gone" (Liberty 79059)

Well, this is a tricky one. It starts out as though it's going to be a sedate hard-core traditional tune, but soon kicks into a fiery piano and a hard-driven drum beat. This is probably the most commercial thing he's done. Now, if radio will only play it.

RADNEY FOSTER: "The Running Kind" (Arista 2758)

As the most (surprisingly) impressive cut off Mama's Hungry Eyes, the tribute to Merle Haggard, this one starts off with a wry guitar intro that hooks you. With a great sound and fantastic production, this one deserves a listen.

JOE DIFFIE: "Pickup Man" (Epic 77715)

The second release off his already gold Third Rock From The Sun offers up a corny look at the women who love their pickup man. Although an upbeat tempo and Diffie's superb honky tonk vocals give it life, expect this single to thrive more off the success of "Third Rock From The Sun" rather than its own merits.

PICK OF THE WEEK

MARK CHESNUTT: "Goin' Through The Big D" (Decca 54941)

A fun-lovin', toe-tappin', sing-a-long tune that's sure to be a hit for Chesnut...a great wity hook and a hot honky-tonk tempo blended with Chesnutt's incredible signature vocals are what make this one shine. Expect radio to eat this up.
INDIE CHART ACTION—This was another busy week for the independents. A big 17 independents are finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for the fourth week is WILLIE NELSON on the Step One label with "Once You're Past The Blues." The single climbs a spot to #48 on the chart. In the second highest spot for the movers is LARRY HAMILTON at #55 with "Matilda." To finish out the movers, TODD PULSE moves to #59, LEWIS STARK moves to #60, JAMIE HARPER moves to #62, RHONDA HART moves to #66, C.D. McCLOUD moves to #67, MONA LISA POORMAN moves to #73, RUTH VAN NOY moves to #76, LOWELL MCDOWELL moves to #77, PAULA INMAN moves to #79, AMBER LANE moves to #80, MARILYN ALLEN moves to #81, and finally TAMIA TAYLOR moves to #83. Three independents break into the chart this week as BILLY T. MIDNIGHT leads the way with "Hello Miss Heartache" at #80, DANNY DUVALL at #88 with "I Don't Feel So Good" is followed by MICHAEL GRANDE with "Hey Friend" at #93.

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

Out Of The Box Independent Releases
STEPHEN BRUCE—"Santa Fe"

SOR Announces Western Flyer Retail Promotions

JEFF BROTHERS, SOR national sales director, announced various retail promotions for the self-titled debut project Western Flyer. "We have national and regional promotions happening in conjunction with CMA week and the release of their second single, 'She Should've Been Mine,' said Brothers." The Western Flyer retail promotions kicked off yesterday with a special promotion with Blockbuster Music and various promotions will run with other retail outlets through November," adds Brothers. "We have promotions planned chain-wide with Streetside Records, Music Biz, Down In The Valley, Spec's Music, Blockbuster Music, Title Wave and Musicland. The promotions include special pricing, special placement, in-store flyers and advertising on major market radio and cable TV."

Q-&-A With Larry Hamilton

JMC RECORDING ARTIST Larry Hamilton is currently at #55 on the Cash Box Top 100 Country Singles chart this week with his song "Matilda." Cash Box caught up with Hamilton, who splits his time between Nashville and his martial arts school in New Mexico, as he discussed himself and his album Stars Get In Your Eyes.

Cash Box: How long have you been performing?
Hamilton: Since I was 10 years old. My dad used to take me into clubs when I was a kid.

Cash Box: Tell us about your album Stars Get In Your Eyes.
Hamilton: It's a country album with a lot of variety. It's my first album and I'm really proud of it.

Cash Box: When did you decide that's what you wanted to do?
Hamilton: Probably since I was eight years old. I knew this was for me. I've had my moments when I was young when I've got a full band and things like that. But every time I stepped up playing for a while, I couldn't stand it. Most of the time when I would play, it would be around 8 o'clock and when that time would come around, I would start walking the floor, wanting to be out there playing music. I would end up right back in it every time. There came a point in my life where I said, "I might as well just go on ahead and see this through." When was the first time you were in the studio and did any recording?
About 16 or 17 years ago.

So your album Stars Get In Your Eyes isn't the first time you were in the studio?
No. Before this I did a recording in New Mexico. A bunch of my old favorite songs have stayed with me since I was a little kid. My favorites back then are still my favorites today—old Jerry Lee Lewis songs when he was doing country, and most of the old songs that meant a lot to me back then. It's all on a master tape, and I've never done anything with it. In fact, it's still in my closet.

As for Stars Get In Your Eyes, did you write any cuts on there?
Yes, myself and my backer Joe Myers, who is the owner of JMC Records, wrote the entire album.

How long have you been writing songs?
Well, I really haven't written that many songs. The first song I wrote was probably about 16 or 17 years ago, but I didn't really get into it much. Later on, when I met Joe Myers, he put me in a room and I stayed there for about a week working on his material that he had written, along with some of my material, and I came up with enough songs to do an album.

Are you going to be hitting the road anytime soon and where?
Yes, I am. There's nothing wrong with the honky-tonks, and I'm not saying that I'll never play them again, but I've done all that and it's part of paying your dues. I'm trying not to just travel and play any bar anywhere. I want to go beyond that. I want people who are there to listen to me and really appreciate what I'm doing.

As far as your career, where do you want to be?
Well, I'm trying to make a name for myself. I'd like to be a part of the music business, but yet I'd like to be in a position where I can help other people. When I can help other people financially or whatever, that's when I know I made it.
## POSITIVE/CHRISTIAN COUNTRY

**OCTOBER 22, 1994**

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<th>No. 1</th>
<th>ROSE OF SHARON (Ransom/Brentwood)</th>
<th>Ken Holloway</th>
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<td>Seneca</td>
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<td>FOR PETE'S SAKE (integrity)</td>
<td>Susie Luchsinger</td>
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<td>IN THE NEXT WORLD (Star Song)</td>
<td>Brian Barrett</td>
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<td>IN MY FATHER'S EYES (S.O.R)</td>
<td>Don Cox</td>
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<td>GOOD LIFE (Word 70193160X)</td>
<td>Bruce Carroll</td>
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<td>NO TIME LIKE THE PRESENT</td>
<td>Ron David Moore</td>
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<td>Randy Coward</td>
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<td>AMAZING GRACE (Atlantic)</td>
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<td>I WOULDN'T MISS HEAVEN (Benson)</td>
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<td>Charlie Daniels</td>
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<td>(LOVE IS) DEEPER THAN TOUCH (Star Song)</td>
<td>Andy Landis</td>
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<td>ADAM'S SIDE (Texan)</td>
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<td>FRIENDS FOR A LIFETIME (Brentwood)</td>
<td>Claire Lynche</td>
<td>32</td>
<td>2</td>
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<tr>
<td>26</td>
<td>I NEED YOU (Brentwood)</td>
<td>Jeff &amp; Sherri Easter</td>
<td>DEBUT</td>
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<tr>
<td>27</td>
<td>I'LL COME AND GET YOU (Brentwood)</td>
<td>Heartfelt</td>
<td>DEBUT</td>
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<td>28</td>
<td>NOTHIN' NEXT TO NOTHIN' (Independent)</td>
<td>Cross Country</td>
<td>20</td>
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<td>29</td>
<td>THREAD OF HOPE (Chapel)</td>
<td>Jeff &amp; Sherri Easter</td>
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<td>LEAVE YOU BAGS AT THE DOOR (DoveSong)</td>
<td>Lisa Dagg</td>
<td>DEBUT</td>
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<td>OUT OF HIS SIDE (DoveSong)</td>
<td>Monte Stephens</td>
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<td>COMIN' HOME (DoveSong)</td>
<td>Scott &amp; Kim Coner</td>
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<td>Dinah &amp; The Desert Crusaders</td>
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<td>LIVE FOREVER (Prais)</td>
<td>Billy Jo Shaver</td>
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<td>40</td>
<td>THE TRIAL (Independent)</td>
<td>Billie Jean Knight</td>
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### This Week's Debuts
- JEFF & SHERI EASTER—“I Need You”—(Chapel)—#26
- HEARTFELT—“I'll Come And Get You”—(Summit)—#27
- LISA DAGGS—“Leave Your Bags At The Door”—(Paladara)—#30
- MONTE STEPHENS—“Out Of His Side”—(Freedom)—#31

### Most Active
- RON DAVID MOORE—“No Time Like The Present”—(Warner Alliance)—#7
- DON COX—“In My Father's Eyes”—(Step One)—#5
- CLAIRE LYNCH—“Friends For A Lifetime”—(Brentwood)—#25
- RANDY COWARD—“Local Call”—(Expression)—#8

### Powerful On The Playlist
Ken Holloway's "Rose Of Sharon" is #1 on the Cash Box Top 40 Positive/Christian Country singles chart for the second week. Climbing to #2 is Seneca with "Old Book--New Page." Susie Luchsinger with "For Pete's Sake" drops to #3. Moving up 5 spots to #4 is Brian Barrett with "In The Next World." Leaping into the #5 spot is Don Cox with "In My Father's Eyes." Bruce Carroll moves up four to #6 with "Good Life." Ron David Moore takes "No Time Like The Present" all the way to #7. Jumping up five spots to #8 is "Local Call" by Randy Coward. Alison Krauss & The Cox Family with "Never Will I Give Up" slides to #9 and slipping to #10 is White River with "Have A Little Fash."

### Looking Ahead
Tim Fields with "Jesus Is My Hero," Craig Crowder with "Once More With Feeling" and Crystal Lyons with "Showdown" continue to receive considerable playtime, as does DON RICHMOND's "The Smaller The Town."

### FEATURED PICK
- SOUTHERN CHAPEL: "There's A New Man" (Windfall)
  Southern Chapel's first release on Positive Country CDX Volume 10 looks like a real winner. This exciting new group gives us a touching ballad with a superb country sound. Look for them to rise to the top in Positive/Christian Country music.
GROWING UP IN NASHVILLE, music was important to Brent Lamb—not because of the music industry, but because his parents and grandparents were always singing and playing bluegrass and gospel. Lamb never considered a career in music. In fact, he says, "Sure, we sang all the time, but I thought it was like football. A lot of people play football, but never think about going pro." I just thought music was something you do like football or woodworking. You know, kind of like a hobby."

As a senior in high school, Lamb started taking the music more seriously and upon graduation started singing and traveling. A year and a half later he returned to Nashville to work with his father. It was then that he first heard God calling him to sing and speak for Him full-time. "The Lord started preparing my life," he says.

Lamb began recording and touring, but not as a Positive/Christian Country artist. The time was the late '70s/early '80s, and it would be several years before Positive/Christian Country would come into its own. Instead, Lamb was reaching people (especially young people) through Christian pop and rock.

His songwriting and singing opened the door to numerous recording opportunities. He's recorded for Benson Company, Diadem Music and the Milk & Honey label. He's also had a number of his songs recorded by top Christian artists including Steven Curtis Chapman and Steve Green.

As Lamb grew older, he wanted more and more to return to the type of music that he felt most comfortable with—music with a country sound. "I was 31, had twin boys and a new baby girl, and felt that I was getting to old to jump around the stage doing the Christian rock songs," he says. "I'm a country boy from Nashville."

So for the last four years Brent Lamb has been performing Positive/Christian Country. Dan Mann of Genesis called Lamb last year, offering Brent a recording contract. "I told him I'd agree only on one condition—that I can play country music," says Lamb. That was perfectly fine with Mann. In fact, that was exactly what they wanted.

Genesis Records recently released Brent Lamb's debut album Drawing Pictures. It's a collection of country tunes with a positive message. Says Lamb, "Not all the songs I sing mention God. I want to have songs for the everyday man who’s working hard. He needs a positive message."

A lot of his songs deal with everyday life as he observes it and lives it. He attributes much to the fact that he is a father and a husband. Lamb and his wife have three children: twin boys Hunter and Hayden, age 9, and 5-year-old daughter Haley. "My whole thought process was about being a dad and husband, so I started writing about that. It's just about what I want to be as a husband and what I want to be as a dad. And, if you know me and you know my heart, you will understand that it comes from the Lord."

And Brent Lamb does have a heart for the Lord. A perfect example is how he deals with a lifelong struggle with stuttering. His speech is clear when he stands before a crowd. "I used to pray that the Lord would heal me, and God always said, 'My grace is sufficient.' That's not what I wanted to hear. Knowing what I know now about His grace, not stuttering on stage is my walking in His grace and in obedience. I don't just trust Him to help me play the right notes or to sing the right words. I have to trust Him for every syllable. I no longer pray to be healed. It would scare me to death to know I was on my own. He's there, and He just takes over."

"If you know me and you know my heart, you will understand that it comes from the Lord."

Allowing the Lord to work in his life is paying off with some tremendous songs. His current single, "Worth It All," co-written with his wife Laurie, is just such a song. It was dedicated to his and Laurie's parents and speaks about raising children and shows the sincerity and depth of Brent's heart. Other songs from his first Genesis release also have a great message. One of those, "Monday See, Monday Do," brings the point home in a somewhat subtle, but mighty effective way. "The people really seem to get a kick out of it, before realizing what it's saying," says Lamb. It is a song with a message, and he delivers it, as he does all the songs, with the strength and dedication of a talented artist with a purpose in life...a purpose to bring a positive message to the people.

As he looks back over the early years of his career and where he is now, Brent Lamb exclaims, "What a journey! It took a while to get here, but I'm sure glad I'm here." And Positive/Christian Country music fans are sure glad he's here, too. Brent Lamb is a name we'll be hearing a lot of in the months and years to come.

Notes from Gary Keplinger

Since I've taken another position, this is my last article for Cash Box. It's a great magazine and I've truly enjoyed—and am very appreciative of—the opportunity to have been a part of it. I want to extend my heartfelt thanks to the artists, songwriters, publicists, record labels, radio stations and others in the industry whom I've come to know and love. I'll continue to promote Positive/Christian Country and other Christian music in any way possible to help get the message to the people in a way that only music can.
CASH

The Rowe/AMI "LaserStar Eagle" Has Landed!

CHICAGO—During an "invitation only" pre-AMOA distributor breakfast, hosted by Rowe/AMI, the factory's dramatic, new "LaserStar Eagle" wall-mounted jukebox was revealed to an enthusiastic audience of some 150 attendees. To add to the drama of the event, a live golden eagle was brought in by the Last Chance Forever—Bird of Prey Conservancy.

"This wall-hung jukebox is definitely a LaserStar," stated executive vice president Joel Friedman. "As a LaserStar, many of the Eagle's components are interchangeable—the amplifier, the mech, the electronics—they're all AMI LaserStar." Friedman went on to point out that "more than two years of research have gone into the development of this jukebox. The Eagle is truly operator-designed...we spoke to operators all over the U.S. and around the world to get their suggestions and comments on what a wall-hung jukebox should be and what they needed to maximize earnings."

Following is a list of some of the top design suggestions obtained from operators and incorporated into the LaserStar Eagle:

- Immediate impact: ongoing presence; coin and bill; title display with impact - 8 at a time; interchangeable LaserStar components; LaserStar amp and player; high security—no exterior cash-box door; easy installation—the front door, player, amp and title display are easily removed; easy to service and maintain; LaserStar quality; height design—table will not fit underneath, among others.

- "Our wall-hung jukebox has the majestic look of the Eagle with the romance and passion of the LaserStar," added Friedman. "It's unbelievably beautiful and undoubtedly the product of tomorrow!"

The LaserStar Eagle will be available for operator viewing at the March '95 ACME convention.

Further information may be obtained through factory distributors.

Guns N' Roses Pin Breaking Arcade Records

CHICAGO—Guns N' Roses, the pinball game, has been breaking records at game arcades throughout the country since it debuted this summer.

Slash, the band's lead guitarist and a pinball aficionado who instigated the idea and developed the machine with Data East Pinball, Inc, said, "There's been games for movies and cartoon characters lately, but there hasn't been a good rock 'n' roll machine for years; one with the guys in a band, chicks, music...this one is also the loudest pinball machine ever built. You can crank it up and smash windows!"

Guns N' Roses is the most technologically and sonically advanced machine ever made, featuring adjustable volume and digital stereo. The game features real guitars, vocals and drums rather than electronic sampling. Segments of nine GN'R tunes can be heard during the course of play.

Congratulations, Rowe!

CHICAGO—Rowe/AMI's LaserStar Jukebox was once again voted "The Most Played Jukebox of the Year" by American operators at the recently held Amusement & Machine Operators Association convention in San Antonio, TX.

The factory's executive vice president, Joel Friedman, accepted the award in behalf of Rowe/AMI employees. He thanked the operators for their continued support and confidence and stated, "I am honored to accept this award on behalf of the Rowe/AMI team. AMI is an 85-year-young company that is excited about the future. We are dedicated...we will continue to work at making the best jukebox possible to ensure its long-term value and a strong cashbox for our operators."
COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celia) immediately! ATARI: Cyberball 2072 $495; Space Lords. CAPCOM: Knights of the Round, SF II CE Turbo $795. FABTEK: Zero Team $695. DYNAMO: Reconditioned 25" Cabinets Ready For Kits. KONAMI: Lethal Enforcer $1695; Violent Storm $795; Martial Champion. MIDWAY: Mortal Kombat $1295; Terminator II; NBA Jam $1795; NBA Jam T.E. STRATA: Bloomstorm $1695; Time Killer. TAITO: Prime Time Fighter $795. PINBALLS: BALLY: Addams Family $1895. GOTTIEB: Gladiators $1495; Wipe Out. DATA EAST: Rocky & Bullwinkle $1295. PREMIER: Tec’D Off $1495. WILLIAMS: Dracula $1695; Hot Shot $1195; White Water. USED KITS: Aero Fighters $295; Capt. Commando $95; Final Star Force $95; Knuckle Bash $95; Knuckle Head $95; Rampart $50; SF CE Turbo $295; Dungeons & Dragons (call); Darkstalkers (call); Slam Masters $250; Violent Storm (call). NEO GEO PAKS Slightly used (cartridges): $5 each: World Heroes. $15 each: Fatal Fury II. $125 each: Art Of Fighting II. $175 each: Top Hunter; Guurin. $250 each: Fighter’s History Dynamite; Samurai Showdown; World Heroes Jet. $325 each: Super Sidekicks 2. For all your parts needs—old and used PC boards, overlays and back glasses—call Darren, Parts Dept. Call Celia for Games and Kits. New Orleans Novelty Co., 3030 N. Aronout Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

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

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

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$50.00

$250.00

$50.00

$250.00

$1000.00

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Artist and Composer
Association
Print Media and Education
Record Companies, Music Publishers, and Merchandisers
Talent Buyers

Please briefly describe your activities concerning Christian Country music ____________________________
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