Return To The Valley
Of The Go-Go's

The Black Crowes' ammonia The Beautiful
INSIDE THE BOX

COVER STORY

The Black Crowes’ Amorica The Beautiful

Take a big hit...American Recordings’ Black Crowes are back with Amorica, a sublime new album rife with intricately devised blues, soul, Latin- and gospel-influenced rock tunes. Singer Chris Robinson kicked back with writer Adrianne Stone just long enough for a few lines before he and the band head off on their worldwide “Amorica Or Bust” tour.

—see page 15

The Go-Go’s: Same As They Ever Were

Remember Belinda Carlisle, Jane Wiedlin, Charlotte Caffey, Gina Schock and Kathy Valentine?...you know, the Go-Go’s? Those perky, playful, lovable sweetheart songbirds? Well, they’re baa-aack...and they’re still just so darn cute.

—see page 5

Spielberg Tops Saturn Awards For Jurassic Park

The 20th Annual Saturn Awards, presented by The Academy of Science Fiction, Fantasy and Horror Films, saw Jurassic Park grab several honors.

—see page 18

The Rhythm

Millie Jackson continues to evolve as an album artist, as evidenced by her recently-released debut collection for Ichiban Records. But she is also currently touring nationally in the play Young Man, Older Woman, based on a song from an earlier album.

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AN EEG READING: Chairman Sylvia Rhone has announced that three labels including Elektra, East West and Asylum have been put together to form the Elektra Entertainment Group.

Recorded to a written release, the consolidation necessitates the elimination of a certain number of positions to ensure that redundancy does not interfere with either the creative process or marketing focus. "Downsizing is a difficult and sad moment, but will insure the overall success of the Elektra Entertainment Group," Rhone said.

The Elektra Entertainment Group has a comprehensive release schedule for 1995, designed by new albums from AC/DC, the Breeders, En Vogue, Linda Ronstadt, Natalie Cole, Bjork, Keith Sweat, The Cure and a debut solo project by Natalie Merchant.

"HOUSE OF BLUES" ON TBS: TBS Superstation has licensed "Live From The House Of Blues," a new live (on tape), weekly concert series to premiere in January 1995, announced TBS president Terry Segal. The series was licensed from Warner Bros, Pay-TV, Cable & Network Features.

The series will showcase a mix of pop, rock, country, jazz and blues recording stars on stage at the House of Blues sites in New Orleans and Los Angeles. Each episode will air Friday nights at midnight (ET) with encore airings on Saturdays and will be co-produced by House of Blues Productions and A'Veision Entertainment. TBS has ordered 22 original programs and four "Best Of" episodes.

Fred Ehrlich

Head the production team is executive producer Michael Murphy, HOB Pros. president; Ken Ehrlich, creative consultant; Laurie Sykes, coordinating producer; and Hal Willner, music consultant.

SME UPS EHRlich: Thomas D. Motolla, Sony Music Entertainment, Inc. president/COO, has announced the appointment of Fred Ehrlich to the newly-created post of senior v.p./g.m., new technology & business development. Ehrlich will report directly to executive v.p. Mel Iberman.

Ehrlich and his staff will be responsible for defining and developing all strategies in the areas of new emerging technologies and multi-media, in particular CD ROM, multi-session CDs, Sony Music On Line and the expanding field of interactive media. He will also play a crucial role in SME's business development, structuring the company's involvement in such areas as home shopping, licensing, and electronic distribution as well as interfacing with such ventures as Pacé Amphitheatres and Sony Signatures. He will also work closely with all Sony divisions including the Columbia and Epic Records labels.

CAPITOL HONORS COLE: In honor of the late Nat King Cole, Capitol Records will present its "Tower Of Achievement" award to the Cole family at a gala ceremony November 2, 7-9 p.m. at the Capitol Records studios in Hollywood where Cole recorded many of his signature songs. Gary Gersh, Capitol Records president/CEO, will make the presentation.

The "Tower Of Achievement" is an exclusive award established by Capitol to honor a Capitol Records' recording artist or group for their irreplaceable contribution to music and American popular culture. Artists become eligible for the award 15 years after their first Capitol Records release and when total worldwide album sales exceed 10 million.

Nat King Cole was one of the first artists to record for Capitol Records in 1943 and provided the company with such hits as "Straighten Up And Fly Right," "Get Your Kicks On Route 66," "Nature Boy" and "Unforgettable" and helped build the foundation that made Capitol into one of the leading record producers in the world.

Michael Dornemann (I), chairman/CEO, BMG Entertainment, and Pete Jones, BMG Distribution president, shake hands after Jones signed a multi-year renewal of his contract as president of BMG's distribution arm. Jones was appointed president of BMG Distribution in 1987.

Richard P. Warter, Bros. Records president Lenny Waronker has decided to decline the position of CEO of the company. As previously announced, Waronker had accepted and was scheduled to assume this position upon the departure of Warner Records chairman Mo Ostin on January 1, 1995. Waronker will continue to serve as president of the label. Ron Shapiro has been promoted to senior vice president/West Coast general manager for Atlantic Records. He was most recently Atlantic's West Coast-based vice president of media & artist relations, starting at that position in 1993 after a four-year stint at MCA. EMI Music will appoint Stephen Barraclough to the position of senior vice president and chief financial officer, effective December 1. Barraclough joins EMI Music from News International, Plc, which encompasses the European operations of the global media company News Corporation; he had been chief financial officer there since 1995. Art Jaeger has been appointed to the newly created position of executive vice president & general manager of Priority Records. Jaeger brings a wealth of experience to Priority, including stints at Capitol Records, Island Records and Gold Mountain Management. Chiff O'Sullivan has been appointed vice president, artist development, CEMA Distribution. For the past two years, O'Sullivan was the senior director of product development and video for Mercury Records. In a realignment and expansion of American Recordings' media relations, Michelle Gutenstein has joined the department as co-director of national publicity. She joins American from EMI Records, where she was national publicity manager for the past year. Also, Melissa Dragich has been promoted to co-director of national publicity. She has been with American for two years, serving as national publicity manager. Capitol Records has named Gary Gilbert senior vice president, business management for the label. Gilbert was most recently a partner at Bloom, Dekom, Hergott and Cook, a premier film and music entertainment law firm. Lisa Worden has been named national director, alternative promotion, RCA Records Label. Most recently, she served as rock department manager, national alternative promotion, West Coast, RCA Records Label. Demetrous Alexander has been named general manager of gospel at Warner Alliance. Prior to her recent appointment, she held the position of gospel promotions director at the company and label director at Verity Records (the gospel division for Word/Zomba). Patricia Kiel has been promoted to senior director, corporate communications for PolyGram Holding, Inc. (PHI). Most recently, Kiel was director, corporate communications. Prior to joining PolyGram, she was director of publicity for Rolling Stone magazine. Steve Bishop has been named vice president, marketing, Sparrow/Philips/Livingstone Group. He most recently served as brand manager for The Procter & Gamble Company in Cincinnati, OH. Westbound Records is reactivating the label that originated "funk!" With a healthy and successful past that included Platinum and Gold artists as the Funkadelic and Ohio Players, Westound will, according to president and CEO Armen Boladian, concentrate on urban, pop, rock and alternative acts to round out its new diverse talent roster. Westbound will be a full-service label that will continue to include its highly successful back catalog as part of its operation. 52nd Street, Inc. has named Kris Solem vice president of production and engineering for its Los Angeles-based audio post-production and media replication studio. Solem is a classical musician who retired from musical performance in 1981 to pursue a career in audio engineering and joined 52nd Street in 1983 as a staff engineer.
ASCAP'S SONGWRITERS' WORKSHOP series continues with next month's jazz set. The East Coast Jazz Songwriters' workshop will take place on November 29th at the Time Cafe in N.Y.C.'s East Village area. The sessions offer songwriters the opportunity to have their pre-selected tapes reviewed by record industry execs, publishers, veteran songwriters and producers. In addition to advice and feedback on the craft of songwriting, the panelists discuss the mechanics of the industry and offer help in establishing contacts in the business and possible collaboration partnerships.

Interested songwriters should submit a cassette tape of two original songs, along with a resume to ASCAP Jazz Songwriters' Workshop, 1 Lincoln Plaza, New York, N.Y. 10023. Entries must be postmarked no later than November 11th.

INTERNATIONAL RECORDING STAR BASIA, who just completed headlining her North American tour in support of the new Epic Records album The Sweetest Illusion, now heads for Broadway. Basia on Broadway will open at the Neil Simon Theatre for a limited engagement, November 14-16th, 18-20, and 22-27th. Under the musical direction of Danny White, Basia will perform songs from the new CD as well as numbers from her platinum predecessors Time and Tide and London Marmalade New York.

JAZZ MUSICIANS REALLY COOK: N.Y. Greenwich Village club the Cornelia Street Cafe is expanding on that notion with a new Wednesday night series called "Cooking With Jazz," where each showcased musician will bring their instrument as well as their favorite recipe, which will be prepared and served that evening by chef Leslie Harris. Some coming highlights include: Anton Fig, drums and Slow-Roasted Garlic Chicken; Oliver Lake, sax and Pumpkin-Raisin Fritters; John Hicks, piano and Carried Oxtail with Coconut Garnish; Cecil McBee, bass and Sauted Salmon; and JoAnne Brackeen, piano and Spaghetti with Stir-Fried Chicken in Peanut Sauce...a tasty line-up (sorry).

LA GRANDE AFFAIRE, Sony's annual gala held during the Congressional Black Caucus Annual Legislative Conference, is a highlight of the social season for top political leaders, dignitaries and entertainment bigwigs. This year's event was held at the Corcoran Gallery of Art in Washington, D.C., which was transformed into an Egyptian mirage, complete with a pyramid, sphinx and mummy. Columbia song stylist Nancy Wilson performed in the gallery auditorium for lucky attendees like Kweisi Mfume, chair, Congressional Black Caucus; Sony sr. v.p. LeBaron Taylor; actress Lynn Whitfield; and Alexis Herman, assistant to the president and director of public liaison, The White House.

PARTY TIME AT ATLANTIC: The company hosted a party at Tatou in N.Y.C. recently to toast 15-year-old Brandy Norwood's album, Brandy, and R&B chart-topping single "I Wanna Be Down." The single is also leaping up the pop charts. Brandy is part of the cast of ABC-TV's "That's So Rocky."
FEATURE

The Go-Go's: Same As They Ever Were

By Steve Baltin

IF ONE WERE BUILDING a time capsule and wanted to provide a quick summation of the early '80s, all they would need to include is the opening scene of the teen classic Fast Times At Ridgemont High. No single moment better captured the New Wave "style is everything" feel of the decade than when a camera scanned over the tremendously hip Sherman Oaks Galleria in Southern California. The music in that scene had as much to do, if not more, with summarizing the early part of the period as the location. When the familiar chords of the Go-Go's anthem "We Got The Beat" came booming over theater speakers, there wasn't a teen or pre-teen around who didn't have instant recognition. When Beauty & The Beat broke, Belinda Carlisle, Jane Wiedlin, Charlotte Caffey, Gina Schock and Kathy Valentine—the five ladies who made up the Go-Go's—were it.

Though a lot has changed things have remained the same more than some '80s bashers would care to admit (re: Duran Duran's comeback). Due somewhat to nostalgic curiosity, there has been a lot of interest in the just-released Return To The Valley Of The Go-Go's, a double-CD set featuring the group's greatest hits, rarities, live performances and three new songs. The group reassembled to write and record "Good Girl," "Beautiful" and the first single from the disc, "The Whole World Lost Its Head." Though the women say they didn't intend to try and write a "Go-Go's" song when they wrote the new material, there is no doubt who the new songs are by. According to both Carlisle and Valentine, there is a certain chemistry that occurs when the five get together to play or write.

Even they admitted they were somewhat surprised, when they got together for a reunion tour a few years ago, to find that same magic still there. Though the reunion tour was successful, there were no plans solidified at that time for further collaborative efforts. However, the label that got the band's career started, I.R.S. Records, got them back together. In conjunction with their 15th anniversary, the powers-that-be at I.R.S. were planning a Go-Go's compilation. Once the group got word of this, they became involved. In fact, it was they who approached the label about recording new material.

According to the group, the new material "was our idea to the core." As for I.R.S., they were "thrilled about the idea." It was the ladies' involvement that also led to the inclusion of such rarities as "Living At The Canterbury," the song that opens the first CD. Older fans of the group may not be surprised by the pre-Beauty & The Beat-era material, but younger fans who have never heard "London Boys" or "Fun With Ropes" may be in for a bit of a shock, as those songs represent the punk-oriented days of the band. The group was very excited about getting these rare songs out to fans.

In doing this project, all five members maintain that they wanted to accurately reflect the Go-Go's—not only their past, but where they are now in their individual pursuits. Ten years later, though, they are still the Go-Go's. When the five of them get together, they slip into the playful, upbeat personas that made them "America's Sweethearts," a mantle they wore, not so willingly, during the peak of their success.

Part of the appeal of the band was the image—they were a rock band that was sugar and spice and everything nice. People refused to see any of the dark side of the band's music. While there was a lot of sarcasm in their lyrics, particularly with the song "This Town," Valentine notes that "a lot of people picked up on that." As such, before this interview took place, a friend asked me to "say hi to the Go-Go's." Belinda, Jane, Charlotte, Kathy and Gina were not just musicians, they were everybody's friends. In addition to their remarkable success, it was the image they were expected to maintain that made their peak popularity so difficult. Carlisle says of the expectations, "We wanted to be able to have a cigarette or a beer. We were five girls and we wanted to be able to get in trouble." However, it's clear they appreciate what their success did for them as well. When I did say hello on behalf of my friend, Carlisle quickly chimed in, "I get that all the time." She added, "It's nice that we were able to make such an impression on people."

And make an impression they did. Everyone who hears the name "the Go-Go's." The essence, of course, is a kind of a response. Be it good or bad, the name draws a reaction. That's quite an accomplishment for a band that only released three albums. However, the group say that, in attempting to look back with an objective eye, their lasting impact is not really overwhelming for them. Even when the question is put into a comparison with artists who have been making music for over 20 years, they take it in stride.

It's obvious from the way they speak about both the past and present that all the members have a positive perspective on all that's transpired. Ten years ago they said they were upset about not being taken seriously enough. Now they realize that might not be such a bad thing. To put the matter into context, Valentine raises the question, "Imagine if the B-52's decided to play U2 songs?" (Actually, all agreed that the "B-52's do U2" would be a great idea for a tribute album.)

The interview was broken up into two half-hour segments, with Carlisle and Valentine taking the first half, and Schock, Wiedlin and a pregnant Caffey taking the second. As a result of Charlotte's lyrics being written by her husband, former Beach Boy Blondie Chaplin, Vicki Peterson will be filling in for Caffey on the upcoming tour dates, including a six-night stand at the end of November at the MGM Grand Hotel in Las Vegas. It's almost astounding the way they think alike. Gina, Jane and Charlotte, without knowing or hearing the answers Belinda and Kathy gave, seconded a lot of the ideas the first two presented. Perhaps it's that symmetry that accounts for the magic they spoke of when they are together—or maybe it's unexplainable. Whatever it is, it's the Go-Go's, still the one and only.

Sidebar

15 Years Of Indie Music

The I.R.S. Way

By Steve Baltin

IT'S BEEN 15 YEARS since Miles Copeland and Jay Boberg teamed up to form a label that would go on to redefine the role of the indie label in the music industry. 15 years later, I.R.S. remains a fertile ground for breaking artists, albeit in a changed industry.

When I.R.S. first released the album Murnau, from an unknown band named R.E.M., no one paid much attention. Today, R.E.M. are on the giant Warner Bros. label and the band's Monster album has stood unchallenged as the #1 album in the country since its release at the end of September. Though R.E.M. left I.R.S. after their first big album, Document, the label still owns all of the band's catalog prior to their departure. When asked about special plans for the catalog, in light of the band's superstar status, Boberg said it will be prominently featured in all of the special retail displays taking place in conjunction with the anniversary, but there are no special plans to repackage the material.

Prior to I.R.S., college music was a largely unknown underground entity. But through the label's signing of R.E.M., Wall Of Voodoo, The Alarm and many other acts, most of whom can be found on the new compilation On The Charts: I.R.S. Records 1979-1994, what was once thought of as cutting-edge is now mainstream. "A lot of the knowledge has changed the way I.R.S. has had to do business. Where they once stood alone, major label subsidiaries with independent attitudes like Interscope, American and DGC have raised the level of competition.

I.R.S. has had to respond by coming up with new ways to find the bands that will be tomorrow's trends. One way the label is going about this is through a "six-sided" single, which is designed to not only expose new bands to the public but serve as a feeling-out process for the label and the artist to work together. One of the groups featured on the first release, set for November, is L.A.-based Grin. As of press date, the trio were close to signing with the label with an album scheduled to come out after the first of the year, if all goes according to plan. Grin are just one of many acts the label are counting on to define the next 15 years. If Grin, Head and Over The Rhine are not household names as of yet, remember 15 years ago...neither were R.E.M., the Go-Go's or Concrete Blonde.
TOP ALBUMS: R.E.M.

**NOVEMBER 5, 1994**

1. **MONSTER** (Warner Bros 45740) - R.E.M. 1 4
2. (Nineteen 31453) - Boyz II Men 3 8
3. FROM THE CRADLE (Reprise 45736) - Eric Clapton 6 6
4. SMASH (Epic 86432) - Offspring 6 21
5. DOKIE (Reprise/Warner Bros 45529) - Green Day 8 36
6. PROMISED LAND (EMI 30711) - Queenbreche DEBUT
7. SUNDOWN (Atlantic 73050) - The Cranberries 4 3
8. STONES IN THE ROAD (Columbia 43027) - Mary Chapin Carpenter 9 3
9. PISCES IS CARROT (Virgin 38483) - Smashing Pumpkins 5 2
10. PURPLE (Atlantic 42989 BUT A NUMBER - Stone Temple Pilots 14 20
11. SONGS (Epic 57775) - Luther Vandross 12 5
12. THE LION KING (Vill Disney 00568) - Soundtrack 16 21
13. WAITIN' ON SUNDOWN (Atlantic 17875) - Brooks & Dunn 15 3
14. CREEPIN' ON AH COME UP (Ruthless/Island 5529) - Bone Thugs N Harmony DEBUT
15. JASON'S LYRIC (A&M 522915) - Soundtrack 18 4
16. YES I AM (Isla 84609) - Melissa Etheridge 19 57
17. CANDLEBOX (Maverick/Sire/Warner Bros. 45313) - Candlebox 17 39
18. MURDER WAS THE CASE (Death Row 5264) - Soundtrack DEBUT
19. REGULATE...G Funk ERA/Interscope/RCA/LA Island 52353) - Warren G 23 20
20. NOT A MOMENT TOO SOON (Curtz 77659) - Tim McGraw 30 31
21. THE SIGN (Ansta 1874) - Ace Of Base 24 39
22. ICON IS LOVE (A&M 549115) - Barry White 25 3
23. FORREST GUMP (Epix Soundtrack/Epic 06329) - Soundtrack 13 16
24. WHO AM I (Atlantic 18759) - Alan Jackson 33 17
25. AUGUST & EVERYTHING AFTER (DGC/Geffen 245298) - Counting Crows 20 41
26. THE DIARY (Rap-A-Lot 39094) - Scarface 22 4
27. THE CONCERT (Columbia 96109) - Darbie thermometer 22 4
28. THE DOWNWARD SPIRAL (Nothing/Triptych)/ Timeout (ATD 9234) - Nine Inch Nails 31 34
29. SUPERUNKNOWN (A&M 9198) - Soundgarden 29 33
30. VODDOO LOUNGE (Virgin 29732) - Rolling Stones 34 16
31. THE 3 TENORS IN CONCERT 1994 (Atlantic 28294) - Carreras,Domingo,Pavarotti 27 8
32. THE TRACTORS (Atlantic 17278) - The Tractors 39 4
33. GROOVE ON (East/West 92414) - Gerald Levert 37 7
34. WHEN LOVE FINDS YOU (MCA 11047) - Vince Gill 43 20
35. ONE EMOTION (RCA 66419) - Clint Black 50 3
36. READY TO DIE (Bad Boy 72000) - Notorious B.I.G. 32 6
37. VOLUME 1 (Interscope-A&M 92360) - Sheryl Crow 46 12
38. KICKIN' IT UP (Atlantic/A&M 25529) - John Michael Montgomery 54 38
39. I LOVE EVERYBODY (Curb/MCA 0080) - Lyle Lovett 28 4
40. I SEE IT NOW (Atlantic 28266) - Tracy Lawrence 42 5
41. PROJECT: FUNK DA WORLD (Bad Boys/Asi 72301) - Craig Mack 35 5
42. AGE AIN'T NOTHING (Blackground/Live 41533) - Aaliyah 40 22
43. NATURAL BORN KILLERS (Nothing/Interscope 92460) - Soundtrack 36 9
44. THE JERRY BOYS 2 (Select/A&M 92411) - The Jerky Boys 38 10
45. ALL-4-ONE (Bee Gees/A&M 92588) - All-4-One 48 28
46. BOOMTOWN (Polydor 52497) - Toby Keith 44 3
47. KICKIN' COP (Warner Bros. 45736) - Little Texas 51 3
48. CHANGING FACES (Spoiled Rotten/Big Beat 92369) - Changing Faces 47 9
49. CRACKED REAR VIEW (Atlantic 28263) - Hootie & The Blowfish 52 5

**TOP SONGS**

50. **READ MY MIND** (A&M 10994) - Reba McEntire 53 26
51. **DIVINE INTERVENTION** (Atlantic/VEA 455292) - Slayer 26 4
52. **SO TONIGHT THAT I MIGHT SEE** (Capitol 92553) - Mazzy Star 45 13
53. **HOUSE OF LOVE** (A&M 0230) - Amy Grant 56 9
54. **BRANDY** (Atlantic 82910) - Brandy 69 3
55. **SIAMESE DREAM** (Virgin 52827) - Smashing Pumpkins 49 51
56. **DANZIG 4** (American/Warner Bros 45647) - Danzig 21 3
57. **I COULD MAKE IT RAIN** (Giant Warner Bros. 24582) - Clay Walker 61 3
58. **THROWING COPPER** (Radioactive/MCA 10997) - Live 86 25
59. **VERYしかも** (Capitol 25959) - Beastie Boys 67 21
60. **LEFT A GRIP** (Geffen 24455) - Aerosmith 60 63
61. **AWAKE** (East/West 90128) - Dream Theater 41 3
62. **HOLD ME, THRILL ME, KISS ME** (Geffen 90205) - Gloria Estefan DEBUT
63. **CHANT** (Angel 55139) - Benedictine Monks Of Santo Domingo De Silos 68 32
64. **LIVE AT THE ACROPOLIS** (Private Music 12116) - Yanni 65 33
65. **FUNDAFIED** (So So Def/Columbia 66164) - Da Brat 66 16
66. **CONCRETE ROOTS** (Triple X 51170) - Dr. Dre 63 5
67. **THAT I TAKE A THEIF** (Tommy Boy 1043) - Coolio 72 14
68. **BLACKSCREET CHURCH** (Interscope/AG 92351) - Blackstreet 90 18
69. **STRATEGEM** (Giant Warner Bros. 24560) - Big Head Todd & The Monsters 58 4
70. **THE CULT** (Sire/Reprise/Warner Bros. 45673) - The Cult 64 2
71. **CROSS ROADS** (Polygram 526613) - Bon Jovi DEBUT
72. **THIRD ROCK FROM THE SUN** (Epic 04357) - Joe Diffie 86 13
73. **IF YOU CAN SLEEP** (MCA 10940) - I Gildys Knigh 90 6
74. **PULP FICTION** (MCA 11103) - Soundtrack DEBUT
75. **AMERICAN THIGHS** (Merry/Fresh/Geffen 24732) - Veruca Salt 74 2
76. **YOU MIGHT BE A REDNECK IF...** (Sony Bros. 45614) - Jeff Foxwell 87 5
77. **GREAT HITS** (MCA 66419) - Garth Brooks 59 2
78. **FOREST** (Wordham/Hill/EMI 1157) - George Winson 79 2
79. **SHE** (Atlantic 64376) - Harry Connick Jr. 82 15
80. **MUSIC FOR THE NATIVE AMERICANS** (Capitol 25265) - Robbie Robertson & The Red Road Ensemble 83 3
81. **SINGIN'/WITH THE BIG BANDS** (Atlantic 18771) - Barry Manilow DEBUT
82. **WEEZER** (DGC/Geffen 42629) - Weezer 75 9
83. **BRATHON** (LaFace/Atlantic 26007) - Toni Braxton 78 53
84. **SECRET WORLD** (Geffen 24722) - Peter Gabriel 55 6
85. **SHABBAT** (Atlantic/A&M 92350) - Various Artist 62 3
86. **THE CROW** (Atlantic/A&M 92350) - Soundtrack 67 7
87. **THE DIVISION BELL** (Columbia 04200) - Pink Floyd 73 38
88. **NINETEEN NINETEEN QUAD** (Rip It 9091) - 69 Boyz 93 12
89. **HEARTSONGS** (Atlantic 66123) - Dolly Parton 95 2
90. **HINTS, ALLEGATIONS & THINGS LEFT UNSAID** (Bee Gees/A&M 92574) - Collective Soul 70 27
91. **COMMON THREAD** (Atlantic 24531) - Various Artist 81 46
92. **VERY NECESSARY** (Next Plateau/London/Island 82592) - Salt-N-Pepa 71 53
93. **SEAL** (Jive 54151) - Seal 89 21
94. **PIECES** (Liberty 00857) - Garth Brooks 89 4
95. **REALITY BITES** (RCA 68646) - Soundtrack 59 36
96. **THINKIN' PROBLEM** (Warner Bros 45602) - David Ball 97 18
97. **100 PLAY** (Jive 41527) - R. Kelly 99 38
REVI W S

MADONNA: Bedtime Stories (Maverick/Sire 45767)

On Madonna's latest collection, there are five producers and a whopping 16 songwriters credited. That's 16 songwriters, including such well-known names as Bjork, Herbie Hancock, the Isley Brothers and Babyface, who also has a production credit, for 11 songs. The most remarkable thing is not even the amount of people involved, but that with that many cooks in the same kitchen, so to speak, the results are often as good as expected. There's maybe a dash of curry or sage thrown in on occasion, but the basic recipe for the single "Secret" holds true throughout. In other words, those who enjoy "Secret," and there are many of you, will be suitably impressed by the more sensual techno-grooves Madonna Inc. throws at you this time around.

VICTORIA WILLIAMS: Loose (Mammoth Records 92430)

This is as comfy an album as you'll find this year. Williams' 16 down-home yarls emanate a warm, cozy hanging-by-the-fireplace feeling that embraces listeners. Right from the opening "Century Plant," her largely acoustic material walks the line between rock and country to create an effective blend that ultimately leans most toward rock, as evidenced by the Hargus"RP"Millars'the album. Mills, Soul Asylum's Dale Pirner and other notable names. In addition to the coziness factor, Williams shows a penchant for mischief with the delightful "Polish Those Shoes," which features snippets from famous children's adages. Though they might not seem to go together at first, the warmth and mischief combine to show a woman who's simply enjoying herself and hopes others will as well. Goes a long way to brightening up the frequent dreariness of the day-to-day routine.

JONI MITCHELL: Turbulent Indigo (Reprise 45786)

While one can't argue with the brilliance of Mitchell's early classics, the line has been drawn in later years between those who are eager to love anything she puts out and those who wish she'd just go away. Her new release backs both ways of thinking. On the first single, "How Do You Stop?" a duet with Seal (who is openly in the former camp), Mitchell remains a viable force, but on "Sex Kills" she bludgeons listeners with her moral. Mitchell is at her best on this record when striving for the intellectually, as with references to Blanche DuBois and Vincent Van Gogh. It's there that she's providing music with something it lacks—namely a cerebral viewpoint. And nine out of ten is a pretty high percentage of success, making this a worthwhile endeavor for fans.

LAURIE ANDERSON: Bright Red (Warner Bros. 45534)

While many in the confessional world of music have been afraid to walk alone, Anderson has embraced the frightening dream of standing naked in the cafeteria at lunch. The New York artist, who reminds some of a female David Byrne in her daring and unique vision, continues to reinvent the avant-garde with her first album in five years. The 14 songs here hover between performance art and music, thanks in large part to the detached haunting keyboards that accompany Anderson's vocals. Among the standout tracks are "Freefall," the title track, "Muddy River" and "Beautiful Pea Green Boat." Bright Red is a lyrically and technologically dazzling effort that reafirms Anderson's place at the forefront of the cutting edge.

JAMES: Wah-Wah (Mercury 522 827)

Feeling very prolific during the time they recorded last year's Laid album, James and producer Brian Eno recorded the 23 songs found here during the same period. However, the results are differing. While Laid was one of last year's best, this one is directed much more at hardcore fans of Eno as it focuses on the magic/technology of the studio, experimenting with many varied sounds and styles. The one exception to the rule found here is "Say, Say, Something," a slightly poppy acoustic tune.

QUEENSRYCHE: Promised Land (EMI 30711)

By turning to a more melodic hard-rock sound rather than a heavy-metal style, Queensryche have developed a large legion of fans, all of whom have been anxiously awaiting this album, their first in three years. The group's followers may be a bit surprised by the band's re-entry into a harder style, as evidenced by "Damaged," though they mix it up with the very quiet "Out Of Mind."

DEAD CAN DANCE: Toward The Within (4AD 45769)

Long before the monks started chanting on record, Dead Can Dance were making their own brand of tribal music. Slightly gothic, somewhat medieval and altogether hypnotic, Lisa Gerard and Brendan Perry have developed a massive cult following that resulted in sold-out shows even before the swell of popularity they received last year with the unlikely airplay of the single "The Ubiquitous Mr. Lovegrove" (which does not appear on this live effort). The drama of their live show has always been part of their allure, but that is not something easily captured on record. However, the group do a credible job here, resulting in a must-have for fans. Of note is a cover of Sinead O'Connor's "I Am Stretched On Your Grave," a song this band was meant to do.

PICK OF THE WEEK

NICK DRAKE: Way To Blue: An Introduction To (Hannibal/Rykodisc 1386)

"So forget this cruel world/Where I belong/In just sit and wait/And sing my song./And if one day you should see me in the crowd/Hand a lift and me/to your place in the cloud." (Cello Song, 1969) British singer/songwriter Nick Drake was 26 when he died in 1974, a fact that is almost as awe-inspiring as it is heartbreaking. His gift stretched beyond the musical realm to a rare insight into human complexities. The 16 songs found here deal with the most basic of those emotions, from the trait of not appreciating something until it's gone to his most prevalent theme, the desolation of loneliness. Musically, the arrangements are spare with many of the numbers featuring Drake doing solo turns, like the lovely "Time Of No Reply." Among the most interesting selections is the title track, where Drake sings against a backdrop of Harry Robinson's string arrangement. However, what has prompted the renewal of interest in Drake's music is his words, which makes the jewel of the album, "Time Has Told Me," an achingly beautiful song where Drake sings, "Time has told me/You're a rare, rare find/A troubled mind/Cure for a troubled mind/And time has told me/Not to ask for more/For some day our ocean/Will find its shore." Don McLean once sang of Vincent Van Gogh, "This..."
SOUL WITH CHOCOLATE BROWN EYES: If it means anything, Millie Jackson could be a good comedic actress in the right vehicle. What she's done with the nationally touring play Young Man, Older Woman is expand on one of her marvellously frank tones from an earlier album and turn it into a set piece that has endured for two years of barnstorming around the country. The play currently is in the midst of a national run of major cities to appreciative audiences. But it is crude (like they say, “Queen of Sass and Class”), features some fine individual performances (particularly by her daughter Keisha Jackson), but is not a true artistic breakthrough.

However, Jackson continues to evolve as an album artist, something evident on her recently-released debut collection for Ichiban Records, “Rock 'N' Soul,” a title that largely lives up to its billing. Nearly each track, including the current single, “Love Quake,” serves a steely-edge to the sometimes bluesy, sometimes funky tracks. During an informal tee-a-tee prior to the opening of current theater dates in Los Angeles, Jackson told a couple of writers that initially black radio programmers reportedly rejected the current single “Love Quake” — “I bet black radio will play (‘Love Quake’) if they see the record take off at pop radio,” Jackson said.

While this album, coupled with positive exposure she gains through the stage play, could earn her a wider pop audience, those fans of her vibrant revelations in song and rap or her more R&B-oriented material might be attracted to the album The Very Best of Millie Jackson, released by her former company Jive Records. All this woman has to do now is report her running for office.

EMI Music Publishing is excited by the singing of writer/producer J Dibbs, whose work covers the spectrum from R&B, hip-hop and gospel, and singer, writer and producer Abena A. Brian Jackson, EMI Music Publishing's creative manager, East Coast, is credited for bringing the new talent into the fold. Dibbs and Abena recently collaborated on "The Way That You Love Me," a track that will be on Vanessa Williams' forthcoming Mercury Records album The Best of Days. However, a break in recording sessions at the Hit Factory in New York City are back on track, say Brian Jackson and producer Gery Brown. Pictured seated are (l-r): Dibbs, Williams and Abena.
Tradition and trend collided in a Los Angeles cemetery recently during the shooting of the video to "It's A SCC Tang," the latest track from G.W.K./Def Jam Records act South Central Cartel. The rap act was joined in the video by seminal R&B vocal act the Chi-Lites in a message about gang violence. While South Central Cartel already has product in the marketplace, this is the first single from the G.W.K./Def Jam compilation project SCC Presents The Murder Squad, featuring Treach from Naughty By Nature, The Boss, Ant Banks, Ice-T and Spice 1. Pictured during the video shoot are (l-r): members of the South Central Cartel and the Chi-Lites (in choir robes) and video director Brett Ratner (seated) of RAT Productions.

SOUND NIBBLES: There have been a flurry of rumors regarding major changes at Motown Records, with many of them centering on the departure of industry veteran Paris Eley, who has been serving as v.p. of marketing for the PolyGram Records-owned company. Sources close to Motown say that Eley was preparing to leave his marketing post in January. But other sources now say that Eley will be gone by Nov. 14 and that sales and marketing executive Eddie Gilrath will fill the job. Gilrath, according to a person contacted at Uni Distribution where he had been working, is no longer at the company. He could not be reached for comment, nor could Eley. A Motown spokesman did not return calls by Cash Box.

Double XXposure, the New York publicity and artist development company headed by Angelo A. Ellerbee, is crowing about its recent signing of MCA/Uptown Records’ hip-hop diva Mary J. Blige. The company, according to some sources, will oversee more than publicity and will be intricately involved in her visual development, media appearances and video development. The company is also hot on its plans to help launch Sony Music Entertainment’s Sony Wonder multi-media conglomerate with the dancehall compilation Positively Reggae. The album features acts such as Shabba Ranks, Patra, Mad Cobra, Viscious and others. All of the Sony labels will be involved in projects for Sony Wonder, which will focus on providing positive message product for the youth market. Sony executive Al Winnikoff heads up this venture.

Madsounds/Motown Records release of the compilation State Of Emergency—Society In Crisis and the recent Rap Symposium VI held in Hollywood were married at the hip as creative social consciousness was the focus during an all-day gathering of the community, members of the recording industry and community activists who discussed the political and economic importance of hip-hop. The compilation is an uncompromising glimpse at hardcore hip-hop as political manifesto. The symposium was a forum for community concerns regarding the idiom. Jerry Davis (left) and Kenneth Carr, executives at Poetic Groove Records, the company that produced the compilation for Madsounds, are pictured welcoming guests to the Rap Symposium VI.

TOP 25 RAP SINGLES
CASH BOX • NOVEMBER 5, 1994

1 FLAVA IN YA EAR (Bad Boy 7-9001) .............................................. Craig Mack 2 12
2 THUGGISH RUGGISH BONE (Ruffless/Relativity 5527) ................. Bone Thugs N Harmony 1 10
3 TOOTSEE ROLL (Down LowRip-It 8911) ..................................... 69 Boyz 5 19
4 JUICY/JIVUNBELIEVABLE (Bad Boy/Arista 7-9004) .................. The Notorious B.I.G. 3 10
5 BREAK DOWN (Jive 42244) .................................................. Fu Schnickens 7 4
6 HERE COMES THE HOTSTEPPER (Columbia 77614) ............. Ini Kamoze 4 6
7 FA ALL 'YALL (So So Def/Chaos 77593) ..................................... Da Brat 12 4
8 THE MOST BEAUTIFUL THING IN... (Jive 42249) ................. Keith Murray 8 2
9 I'LL TAKE HER (Mercury 856 124) ..............................................
10 WORD IS BOND (Elektra 66191) ............................................. Brand Nubian DEBUT
11 BLACK COFFEE (Uptown/MCA 3169) ...................................... Heavy D & The Boyz DEBUT
12 9TH WONDER (BLACKTOMILITOSM) ..................................... Digable Planets 11 4
13 TAKE IT EASY (Warped/Nervous 20094) ............................. Mad Lion 13 16
14 NONE OF YOUR BUSINESS (Next Plateau/London Island 857 578) Salt-N-Pepa 10 3
15 PARTY (Epic Street/Epic 77400) .................................................. Dis-N- Dat 15 2
16 PLAYAZ CLUB (Chrysalis/EMI 52057) ..................................... Rappin’ 4-Tay 19 3
17 THIS IS J.J. (Violator/RAL/Island 853 236) ................................. Warren G 17 14
18 HIP HOP RIDE (EastWest 90240) ........................................... Da Youngsta’s 18 8
19 BUCK EM DOWN (Verve/Nervous 20100) .................................. Black Moon 16 3
20 BOP GUN (ONE NATION) ..................................................... Ice Cube 9 14
21 AFRO PUFFS (Death Row/Interscope 5758) ............................... The Lady Of Rage 14 13
22 NUTTN’ BUT LOVE (Uptown/MCA 54805) ............................. Heavy D & The Boyz 20 16
23 I USED TO LOVE HER (Relativity 1209) .................................... Common Sense 24 2
24 TIC TOC (Penumbra/EMI 52240) .............................................. Lords Of The Underground DEBUT
25 GIT UP, GIT OUT (LaFace/Arista 2-4085) ............................... Outkast DEBUT

RAP REVIEWS
By Dr. Bayyan

DA ORIGINAL: "Somebody Else" (Scotti Bros. 75389).
It's a classic female lament. Da Original one doesn't liked to be played, and on this R&B-backed groove thang, she shows skills as a rapper and does it with class. This might not make the hardcore stand at attention but the sentiments will make conscious people pay attention. Production is smooth and the music will remind you of Kool & The Gang.

BAS BLASTA: "Dangerous" (RCA 62987).
Kid of Kid 'N Play is the impresario for this project. This is bordering on the boozed bravado of gangsta rap and the dark dominion of horror rap. Blasta doesn't try to be gentle, nor does he try to be sophisticated on the mic work. But after listening to this, you might think twice about stepping to him and telling him that.

H.M.H.: "Boo-Tee Bounce" (Phat House 7701).
The bumptin' beats, the synx textures, the sing-song mic work...they all combine here for a satisfyingly smooth groove. From the soon-to-be-released album We On Some Shit, this album glides atop pseudo-gangsta thrills, in pursuit of that boe-tee that has the most bounce per ounce—fresh from a label that might make some noise.
U.K. SINGLES CHART: New in at #1, "Baby Come Back" by Pato Banton. Climbing back up one place to #2 is Whigfield’s “Saturday Night.” #3 is “Always” by Bon Jovi. Down three places to #4, “Sure” by Take That. #5 is “Sweetness” by Michelle Gayle. Up four places to #6, “She’s Got That Vibe,” by R. Kelly. #7 is Cyndi Lauper’s “Hey Now (Girls Just Want To Have Fun),” #8 is “Welcome To Tomorrow” by Snap (featuring Summer). Highest entry of the week at #9 is "When We Dance" from Sting. #10 is “Stay” by Lisa Loeb. The highest climber of the week at #15 is INXS’ “The Strongest Party (These Are The Times).”

U.K. ALBUM CHART: #1 is Cross Road (Best Of) from Bon Jovi. Highest entry at #2 is The Return Of The Space Cowboy by Janiiruq. The #3 slot finds Monster from R.E.M. New in at #4, East 17’s Steam. Another new arrival at #5 is Grace. Estefan’s Hold Me, Thrill Me, Kiss Me. #6 is No Need To Argue from The Cranberries. #7 is Cyndi Lauper’s 12 Deadly Cyns, And Then Some. At #8, Cliff Richard’s The Hit List. At #9, The 3 Tenors In Concert 1994. #10 is Definitely Maybe from Oasis. The highest climber of the week at #33 is Meat Loaf’s Alive In Helsinki.

U.K. MUSIC VIDEO CHART: A new #1 and the week’s highest entry is Barbara Streisand’s The Concert. #2 is Bon Jovi’s Cross Road (Best Of). The #3 spot finds Carreras, Domingo & Pavarotti’s In Concert 1994. #4 is Take That’s Everything Changes. At #5, The Hit List from Cliff Richard. New in at #6, East 17’s Letting Off Steam—Live. New in at #7, Kate Bush’s The Line, The Cross & The Curve. Joe Longthorne Live is at #8. New in at #9, Shand Family’s Dancing With The Shands. Another new entry at #14 is Abba’s Thank You (compilation).

THE U.K. TOP 10 RENTAL VIDEOS
1. Jurassic Park (CIC)
2. Sister Act 2 (Buena Vista)
3. On Deadly Ground (Warner Home Video)
4. Philadelphia (Columbia)
5. Sugar Hill (Ent In Video)
6. Blink (Guild)
7. Serial Mom (Guild)
8. In The Name Of The Father (CIC)
9. Romeo Is Bleeding (20/20)
10. Free Willy (Warner Home Video)

News From Japan
By Sachio Saito

MANY POPULAR AND FRESH artists from Asian countries will take part in “The 3rd Asian Music Festival In Tokyo ’94,” which will be held here November 2-6 under the sponsorship of The Corporation to Promote Music Industries and Culture. Yutaka Goto, the Corporation’s chief, said, “Developments and promotion of music industries in the countries of Asia, while increasing recognitions of the music copyright, are the main purpose of the event.”

SONY MUSIC ENTERTAINMENT has formed a new label, Dohb Discs. According to the company, its aim is to provide new music beyond existing labels in international countries and domestic fields to correspond to changing and complex tasks of music users who will be the main target of the new label. The first release from Dohb went on the market October 19; “Warm And Easy” (C.J.) and “A Slave Of Love” (Kenji Ueda and Yoko Ho) are included.

THE TOTAL REVENUES OF TOKUMA JAPAN COMMUNICATION for fiscal 1993 (May 1993 to April 1994) were ¥176 million, 18% down from the prior fiscal year of ¥214 million. CDs continued almost even sales with ¥86 million. Videos showed a 25% drop from the prior year with ¥45.8 million. The total sales of CDs, records and MTS were ¥95 million, 0.5% drop from the prior fiscal year.

THE COALITION OF MULTIMEDIA SOFTWARE Manufacturers of Japan (CMISMJ) has debuted through sponsorships of the 20 major multimedia software manufacturers here in which Japan Video Association, NHK (Japan Broadcasting Corporation), ELIAJ (Electric Industries Association of Japan), RIJA (Record Industries Association of Japan) and AMMS (Association of Multimedia Softwares) are included. According to a spokesperson, the aim of CMISMJ is as follows: “With the development and advent of multimedia hardware, the protection of the copyrights from utilisings of music softwares is becoming more difficult. To meet circumstances like the next mentioned above, a new rule to support copyright owners has to be established. For this purpose, we have started CMISMJ.”

ACCORDING TO A SURVEY conducted by Cash Box Tokyo, the total revenues of Pony Canyon Records for the 1993 fiscal year (May 1993 to February 1994) were ¥75 million, 12% down from the prior fiscal year. CDs shared 48.2% with ¥37.7 million, a 21.1% drop from the fiscal year before. MTS were ¥31.3 million, 2.1% of the total and 32% down. The total revenues of the audio department were ¥3.9 million, 49.9% of the total and 30% down. The video department showed ¥3.27 million, 41.8% of the total and a 3% drop.
The Black Crowes' *Amorica* The Beautiful

By Adrianna Stone

A *MORICA* doesn't seem like such a strange album title when one considers its source: The often-opinionated, ever-clever rock 'n' soul outfit from our nation's South, the Black Crowes, created the name in equal parts referring to America's lack of morals and the Latin word for "love." Or maybe it's a tongue-in-cheek stab at their label, Atlantic, and American Recordings, who are planning a November 1 release of the band's third album.

Either way, the band aren't saying. They'd prefer that we use our imagination...and so we shall.

Though they'd already recorded a full album by early 1994, vocalist/guitarist Chris Robinson and his guitarist brother Rich just couldn't shake the gut feeling that they could do better. So they shelved that work and went back to square one, delving deeply into their talent banks to create an album ripe with intricately devised blues, soul, Latin- and gospel-influenced rock tunes. Rich with poetic slice-of-life lyrics and exquisitely shaped instrumental work, the 11 tracks follow the same loose 'n' jangly Black Crowes vibe while exploring other colors to help shade their musical tapestry.

While *Amorica* seems destined to repeat, if not surpass, the success of their first two discs (1990's *Shake Your Money Maker* and 1992's *The Southern Harmony And Musical Companion* have sold more than 10 million albums combined), the outfit won't have time to rest on their multi-Platinum laurels.

The "America Or Bust" tour begins in Europe, Japan and Australia, then returns to these shores mid-February—which should make 'em happy. 'cause they're a travellin' band. Chris Robinson offers open his brain for the picking—and the pickin's are good....

Cash Box: The musicianship on *Amorica* is so solid. Is that a result of touring?

Chris Robinson: Yeah, you know, we play a different set every night, and the jams are all different every night. That's why we do it. That's why we stay out on the road that long. 'cause that's our life there. So it's about having that relationship with your music that allows you to become this person who's a heavier cat. I mean, I don't know any drummers right now that can lay it down like Steve [Gorman] does.

The song "High Head Blues" has a calypso percussion vibe, doesn't it?

Sure. We have a lot of percussion on the record.

And the percussion on "Gone" was almost tribal?

Eric Bobo, who's in Cypress Hill and the Beastie Boys, played on the congas. He's going out on the road with us. So now there's seven people in the Black Crowes on the road...pretty soon, we'll be fuckin' Kool And The Gang! (laughs)

When you played the Greek Theatre in L.A., on the last tour, you were in complete control of the stage and audience, leading this big, giant party.

It's a big, giant party. But the biggest thing of all is the sound. You can smoke a joint and cop a little buzz before the gig, but when the lights go out and we start the first song, it's way weirder than acid or anything.

You've gotten flack for your openness about drugs.

I see the people at my shows who drink and are on drugs. But I'm not condoning it. As long as you know where to draw the lines—I mean, I'm an adult and I am a creative person, I don't drive. I don't even have a license, I refuse to—because I could never live with the fact if I hurt someone. So I don't live the same [lifestyle] as most other people. It's a personal choice.

There's some thought that music has some property that appeals to the brain in the same way that a drug would.

Exactly. It's an ancient thing. People got together in smaller groups and the guy in the tribe who had it together would tell them, "This is where you came from, this is where you are and this is where we should go." There's a lot more tribes now, but it has nothing to do with MTV, you know what I mean? The first thing that all young people should know who are into music, regardless of what music they're into, is that if you're moved by these things and think it's okay to go stand on a street corner and yell out a poem and to be in love and to recognize beauty in whatever form you see it, then you're not undesirable to people in this country. The educational system is set up for people to only be educated to a certain point so that they fit into this system. If you're one of these people, first off, you should think, "Wow—I'm really lucky." Second, you have to watch out, man, because you have to be involved with those like-minded people.

It helps if your parents are supportive of that. Do your parents understand the creative person in you?

I don't think so. Well, it's weird, because my mom (pause), I don't know...it's a weird Catch-22 with my mom. She's proud of the singing and performing stuff. [But] my brother told me that he played her some of these new songs and she said, "I can't hear them. They sound too depressing and too much." So I just don't think she understands the yin and the yang of the creative process and that it has lows and highs. Still, my parents have an innate understanding of what we do, me and Rich. They're from a different time. I just don't think they understand that a lot of us don't think there's this thing called "America" that means anything.

You sound very dissatisfied with the way things are going in this country.

Yes, but you won't see me going to the White House to complain about ticket sales. The only time I'm going to Washington is if I'm being indicted for something in front of a Congressional hearing.

Hence the name "Amorica"?

Yeah, I just made up the word. I guess. For the people who dig what the Black Crowes do, I don't want to let them down. I want them to know we poured every bit of soul and weirdness into this. The same reason why we tour the way we do is there's a hundred bars gonna come through your town and we want to make sure that when we come through your town, you saw something that no one else is gonna see you. And I mean that specifically to my generation because that's where I have the most connection.

You've definitely carved out your own niche, musically.

Yeah, we did, sort of. It's weird. This record's gonna alienate us even more from the rest of the pack. It's way heavier than our other stuff, sonically, I really hear more of a blues thing on this, but it's much more grandiose. Well, we are our own thing. If all these other bands are Africa, then we're Madagascar. We're just right across the water, and you can come over anytime you want.
THE LATIN LOWDOWN

IMPORTANT MILESTONES: Canceled recently which were inadvertently not mentioned last week—one item being that of the stupendous "rock en español" concert by Mexico’s #1 group Los Cafes, at the Universal Amphitheatre on Saturday, October 15th. With an attendance of over 5,000, the response was as fresh as the reaction to the album’s release a little over two months ago. Entitled El Nervio Del Volcan ("The Nerv of The Volcan") consumer response has been electrifying if gauged by the reaction of the average concert-goer in Universal City that night. The overall critical review by the Spanish-language media has been one of resounding acceptance.

On the international network, the 23rd edition of El Festival OTI, Latin America’s version of the Grammy Awards, took place in Valencia, Spain last Saturday. Argentina took first place with the song entitled “Cancion Desprecida.” It was interpreted by the winning vocalist, Claudia Carenzio of Argentina. Second-place winner was Spain’s Ana Maria Gonzalez and her entry “Cuestion De Suerte.” Third-place winner was Venezuela’s Luis Silva with his song “Enciertada.”

The OTI jury was comprised of Jose Feliciano (Puerto Rico), Rafael Basurto (Mexico), Jaime Marques (Brazil), Simon Diaz (Venezuela), Rosita Amores (Spain), Mario Queas (Portugal), Rafael Beltran (Spain) and the OTI Orchestra was formed by 60 musicians. Carenzio, the winner of the OTI Award, received $50,000 in addition to the trophy. This is the third year that the OTI Awards have taken place in Spain.

The international spectacle was viewed by more than 500 million television spectators. Over 24 countries participated in the first phase of qualification rounds. Twelve countries reached the final rounds of the immensely popular event.

Although Argentina was the triumphant winner, there were other memorable performances by Jose Renato of Brazil, Mexico’s Fuga de Goya and Cuba’s Osvaldo Rodriguez. From the Dominican Republic, there was singer Miriam Cruz, followed by Bolivia’s Gilba Gutierrez and others. It was truly an outstanding evening of Latin music from Spain and from all of the Americas.

ON OTHER FRONTS: The recent signing of a distribution deal between Max Music and Sony Discos, Inc. has caused quite a sensation in the Latin music industry. The alliance will encompass the territories of the continental U.S., Puerto Rico, the Caribbean and Latin America. Present at the signing were (pictured below, l-r): Rick Correoso, mkt. dir., Max Music; Miguel Dega, chairman and CEO, Max Music; George Zamora, gen. mgr. and v.p., Sony Discos, Inc.; and Alfredo Picallo, president, Max Music...

The long-awaited album release of Soho Latino Records’ latest Salsa artist, La India, has taken off like a bullet. Dicen Que Soy is the first album to ever generate such a response from distributors and retailers. The first single is “Nunca Voy A Olvidarte.” The song has been receiving heavy airplay and was a major hit for Christian Castro in 1992.

The accomplished vocalist/composer, along with producer Sergio George and Shirley Mate, co-wrote “No Me Conviene” featuring Tito Nieves on the album. She also co-wrote the song “Deja Ambi” and did the Spanish adaptation to “I Just Want to Hang Around You.” There are two pop songs, “Ese Hombre” and “Queunas De No Ver Mas,” made famous by Lupita D’Alesio, as well as “O Ella O Yo,” a hit by Maria Conchita Alonso. India played recently at the Hollywood Bowl for the “Combinaion Perfecta” concert.

REVIEWS By Hector Resendez

ROY TAVARE Y EL CLAN DE LA FURIA: Do It.. (Karen 167/BMG 21394) Producer: Roy Tavare and Bienvenido Rodriguez.

Rock artist Roy Tavare releases his second project for the Karen Records label. The album, Do It., contains 13 varied selections that include ballads, bachatas, salas and merengue rock. Tavare’s specialty. Recorded in New York and the Dominican Republic, the album is sure to please young tropical music fans. Mature consumers, however, will be pleasantly surprised by the musicianship and high caliber that El Clan De La Furia consistently delivers.

ILYANA WITH FRED RAMIREZ AND ORQUESTA TROPICANA: Mi Isla Tropical (Discos Dos Coronas 9404) Producer: Fred Ramirez and Ilvana.

This album is one in a series by Bill Lazerus and his indie Discos Dos Coronas located in L.A. This project features a well-rounded combination of original music and arrangements by the very talented Fred Ramirez. One selection, "Mr. Hollywood," was composed by Danny Newmark and Chuy Castro with lyrics by Ilvana. The dynamic vocal stylings belong to Ilvana, who was born in Spain, raised in Cuba and later came to L.A. via Miami. The album is climbing charts in Miami, L.A. and San Francisco. Expect an all-Latin jazz album from pianist/vibraphonist Fred Ramirez by early 1995.


International pop vocalist Caetano Veloso’s Fina Estampa is a musical tribute to all of the Americas. The entire album is an inspiring musical homage by a truly talented singer. Veloso features classic numbers such as Cuban Armando Orfeche’s “Rumba Azul” to “Recuerdos De Ypacarai,” a salute to Paraguay, South America. Beautiully orchestrated, this album should fare well with a mature listening audience.

PICK OF THE WEEK


The Messidor label has been producing some of the best works in Latin Jazz for over ten years. They have discovered new talent as well as showcasing well-known legends. United Rhythms of Messidor is an incredible catalog sampler, the second edition in the “United” series. It featured 13 tracks and over 75 minutes of the finest contemporary Latin music. Artists include the late Mario Bauza, Paquito D’Rivera, Seis Del Solar, Jane Bunnett, Astor Piazzolla, Giovanni Hidalgo, Jesus “Chucho” Valdes, Carlos “Patato” Valdes and the Cuban Jam Session

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Astor Piazzolla, Paquito D’Rivera, Seis Del Solar, Jane Bunnett, Antor Piazzolla, Giovanni Hidalgo, Jesus “Chucho” Valdes, Carlos “Patato” Valdes and the Cuban Jam Session

UNITED RHYTHMS OF MESSIDOR

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UNITED RHYTHMS OF MESSIDOR
Jazz Reviews
By M.R. Martinez

WESSELL ANDERSON: Warm Daddy In The Garden Of Swing (Atlantic Jazz

There are no technology-driven sonic diversions on this fairly straight-ahead
album of original compositions. Anderson’s soprano and alto work is alternately
terrestrial and polysyllabic, with just a touch of humor mixed in for effect. The former Wynon
Marsalis band sideman is joined here by some up-and-coming young lions, most notably
fine piano accompanist Eric Reed. Rhythm section cornerstones Ben Wolfe
(bass) and drummer Donald Edwards really demonstrate their muser on the
brisk tempo of the track “Dr. Splooge.”

THE HOWARD ALDEN TRIO: Your Story—The Music of Bill Evans (Concord
Jazz 4621). Producer: Carl E. Jef-

This musical tribute to Bill Evans interpretively offers pastel hues splashed about
by the chiming guitar of Alden. Some of the
most enjoyable moments on this album occur when Alden is joined in unison by special
guest saxophonist Frank Wess on melodic
lines. The best example of this is the Evan’s
track “Loose Moose,” a lilting track given
a subtle bottom dimension by bassist Michael
Moore and drummer Al Harewood. Alden shows skill at shifting tempos on
the track “Displacement.”

KISS THE SKY: Millennium Skyway (JVC

Paul Hardcastle has staked out some firm
and enduring ground in the NAC territory,
and this latest incarnation of his music should
provide further evidence of his claim. Al-
though this record is more R&B-oriented than
the albums Hardcastle and the breakthrough
The Jazzmasters, the trademark jazz textures
provide dimension. Most of the tracks feature
singer Imani’s easygoing but attractive
vocals. Especially on “Don’t Walk Away” and
“’It’s Because Of You.”

BOB CURNOW’S L.A. BIG BAND: The
Music Of Pat Metheny & Lyle Mays
(MAMA Foundation 1009). Producer:
B. Curnow.

This album is as pleasingly powerful as
the live performance of these compositions
by this band. In fact, there is a live sound
throughout. Curnow guides the big band
through some charts that do not overem-
phasize the emotional intent of Pat Metheny
and collaborator Lyle Mays. But the acoustic,
dramatic delivery here forever trans-
lates the largely electronic and rhythmically
diverse character of Pat Metheny Group’s sonic voyages. “It’s Just Talk,”
“First Circle” and “If I Could” stand out.

SCOTT HAMILTON: Organic Duke
(Concord Jazz 4623).
Producer: Carl E. Jefferson.

Mike LeDonne’s organ play does indeed provide some organic undertow
to this collection of famous and little-
known tunes by Duke Ellington and his
frequent writing partner Billy Stray-
horn. Ironically, two of the most pleasing
tracks from this collection were
written by Gary McFarland (“Blue Hodge”) and Mercer Ellington (“Moon
Mist”). With the organ sound, most of
the selections lean to the blues spectrum,
although tunes like “Castle Rock” and
“Rockin’ In Rhythm” are given a
spry treatment.

TOP 25 JAZZ ALBUMS

1. AFTER THE STORM (Motown Records 0301) Norman Brown 2 11
2. A HOME FAR AWAY (GRP 9780) George Howard 1 5
3. SHARE MY WORLD (EM 78029) Najee 23 22
4. COMMON GROUND (Blue Note/Capitol 82827) Everette Harp 4 7
5. HEAD TO HEAD (Mercury 22802) Jonathan Butler 5 2
6. DID YOU FEEL THAT? (Warner Bros. 45729) Joe Sample & Soul Committee 12 2
7. BREATHLESS (Arista 16646) Kenny G 3 65
8. UNDERCOVER (Verve 523 356) Art Porter 7 5
9. SAX BY THE FIRE (GTS 34537) John Tesh Project 8 12
10. POSITIVITY (Verve Forecast/Verve 522 036) Incognito 11 5
11. TENDERNESS (Reprise/Warner Bros. 45422) Al Jarreau 9 10
12. MOVE (Warner Bros. 45596) Earl Klugh 10 8
13. L.A. (Qwest 45601) Hiroshima 17 2
14. HARDCASTLE (JVC 2033) Paul Hardcastle 15 14
15. HEARSAY (Elektra 61620) David Sanborn 13 9
16. MOODSWINGS (Warner Bros. 45643) Joshua Redman 16 2
17. BACKBONE (Warner Bros. 45611) Boney James 14 9
18. ALL MY TOMORROWS (Columbia 64319) Grover Washington DEBUT
19. LOVE, NANCY (Columbia 57425) Nancy Wilson 19 12
20. THAT SECRET PLACE (MCA 4023) Patti Austin 20 2
21. LUCKY MAN (Capitol 98892) Dave Koz 22 32
22. LIVE AT THE GREEK (Epic 75926) Stanley Clarke And Friends 18 7
23. SPIRITS (TVT 4310) Gil Scott-Heron 21 12
24. PEACEFUL JOURNEY (Varlock 2737) Kim Waters 25 2
Film News

Spielberg Tops Saturn Awards for Jurassic

By J.G.

THE 20TH ANNUAL SATURN AWARDS, presented by The Academy of Science Fiction, Fantasy and Horror Films, saw Steven Spielberg continuing his run of 1994 Award gathering for Best Science Fiction Film of the year for Jurassic Park, Best Direction for same, and also took home The President’s Award. In addition Jurassic grabbed Saturns for Michael Crichton and David Koepp for Best Writing and Dennis Muren, Stan Winston, Phil Tippett and Michael Lambert for Best Special Effects.

While Spielberg wasn’t there in person to accept his award, (he himself was out of town), a spokesperson read a note to the Academy from him thanking them and which also noted that “You can expect Jurassic II.”

The Academy’s Posthumous Award went to Alfred Hitchcock for his body of work. Hitchcock’s daughter Patricia Hitchcock O’Connell graciously accepted the award by “Entertainment Tonight” film critic Leonard Maltin. The Life Career Award went to Whie Bissell, who accepted from presenter Kevin McCarthy. McCarthy and Bissell worked together in the 1956 classic Invasion Of The Body Snatchers. The George Pal Memorial Award was accepted by Pal co-worker Gene Warren. Wah Chang, also a Pal Award winner, was unable to attend. The Academy’s Service Award went to producer/publisher Marli Rustam, honored for his service to the Academy and community.

The Best Fantasy Film went to Buena Vista and Tim Burton’s The Nightmare Before Christmas. Nightmare also saw Danny Elfman take home Best Music award for his score.

Best Horror Film went to Universal’s Army Of Darkness and was accepted by its star Bruce Campbell, who also did double-duty as co-pre- senter with actress Tracy Scoggins for the performing awards.

Best Actor went to Robert Downey, Jr. for his performance in Heart And Souls; Best Actress saw Andie MacDowell win the Grindhouse Day. In the supporting categories, Lance Henricksen took the Saturn as Best Supporting while Amandas Plummer’s work in Needful Things made her winner. Elijah Wood in The Good Son took home Best Performance By A Juvenile.

“Lois & Clark: The New Adventures of Superman” flew rings around the Saturn, and the others, as Best Genre Television while Dead Alive got up and walked off with Best Genre Video Release.

Mary Vogt was present to sew up the award for Best Costumes for Hocus Pocus and Kevin C. Haney made off with Best Make-Up for Addams Family Values.

The event, held in the Blossom Room of the Hollywood Roosevelt Hotel, was slickly hosted by Adam West and Harry Blackstone. Dr. Donald A. Reed, founder and president of the Academy, welcomed the winners, guests and presenters and presented The President’s and Service Awards.

Presenters in addition to those already mentioned included John Badham, James Bernard, William Dear, Mick Garris, Janet Carrol (who doubled as musical entertainment with terrific renditions of a couple tunes), Toke Hooper, Diane Ladd, Ron Perlman, Dana Plato, Ola Ray, John Saxon, Joseph Stefano, William Dear, Vivian Schilling, William Tuttle, Mark Verheiden, Christopher Webster, Brian Krause and “Robocop.”

The evening of Saturns was dedicated to the memory of the late Peter Cushing, who epitomizes the “Hammer” wardrobe of Dr. Van Helsing films’ series of Dracula movies for years as well as gave a human, compassionate spin to the figure of Victor Frankenstein for three decades. Cushing passed away earlier this year at the age of 81.
This Week’s Debuts

SUSAN ASHTON—"There Is A Line"—(Sparrow)—#21

STEVE GRACE—"Crazy Road Of Life"—(Storyville)—#27

Most Active

JEFF & SHERI EASTER—"I Need You"—(Chapel)—#9

STEVE GRACE—"Crazy Road Of Life"—(Storyville)—#11

HEARTFELT—"I’ll Come And Get You"—(Summitt)—#18

LISA DAGGS—"Leave Your Bags At The Door"—(Pakadero)—#19

BRIAN BARRETT—"I KNOW"—(Star Song)—#26

Powerful On The Playlist

This week, Seneca’s “Old Book—New Page” grabs the top spot on the Cash Box Positive/Christian Country Singles chart. Ken Holloway’s “Rose Of Sharon” drops to #2. Don Cox moves up 2 spots to #3 with “In My Father’s Eyes.” Brian Barrett’s “In The Next World” holds on to the #4 position for the third week. “Local Call” by Randy Coward jumps 3 spots to #5 and Ron David Moore with “No Time Like The Present” is right behind at #6. Moving up one to #7 is Bruce Carroll and “Good Life.” After two weeks at #3, falling to the #8 position is Susie Luchsinger with “For Pete’s Sake.” The biggest mover this week, “I Need You” by Jeff & Sheri Easter, leaps 10 spots into the Top 10 at #9. Hanging on to the #10 spot is Brush Arbor with “I Wouldn’t Miss Heaven.”

Looking Ahead

“Give What It Takes” by Midsouth stirred up the most adds this week. But also getting a good amount of airplay is Brent Lamb with “Worth It All,” Ted White and “Tornado Saloon,” Dinah And The Desert Crusaders’ “I Believe Heaven Is Real,” Bruce Hayne’s “Wrong Place At The Right Time” and David Patillo with “It’s About Time.”

RADIO PLAYLISTS

Some of what’s playing in heavy rotation:

KJIM/Denison, TX

KEN HOLLOWAY—“Rose of Sharon”

SENeca—“Old Book, New Page”

DON COX—“In My Father’s Eyes”

ALISON KRAUSS—“Never Will Give Up”

PAULA MCCULLA—“Jesus Set Me Free”

KTTK/Lebanon, MO

THE MAVERICK CHOIR—“Amazing Grace”

RANDY COWARD—“Local Call”

BRUSH ARBOR—“I Wouldn’t Miss Heaven”

DON COX—“In My Father’s Eyes”

RON DAVID MOORE—“No Time Like The Present”

WBTX/Broadway, VA

KEN HOLLOWAY—“Rose Of Sharon”

THE MAVERICK CHOIR—“Amazing Grace”

SUSIE LUCHSINGER—“Have A Little Faith”

ALISON KRAUSS—“Never Will Give Up”

REFFEITTS—“Sundown”
<table>
<thead>
<tr>
<th>#</th>
<th>NOVEMBER 5, 1994</th>
<th>#1 SINGLE: Alan Jackson</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>WHERE THERE'S SMOKE (Atlantic)</td>
<td>Archer/Park 23 11</td>
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<tr>
<td>51</td>
<td>MATILDA (JMC)</td>
<td>Larry Hamilton 53 10</td>
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<tr>
<td>52</td>
<td>LITTLE HOUSES (Epic 66003)</td>
<td>Doug Stone DEBUT</td>
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<tr>
<td>53</td>
<td>LONG LEGGED HANNAH (BNA)</td>
<td>Jesse Hunter 59 2</td>
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<tr>
<td>54</td>
<td>TIME I WAS LOVED BY YOU (Polydor 225)</td>
<td>Chely Wright 63 2</td>
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<tr>
<td>55</td>
<td>LINDA LAVELLE (Cape 1)</td>
<td>Todd Pulse 57 7</td>
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<tr>
<td>56</td>
<td>THAT'S WHAT LOVE'S ABOUT (MCA 10849)</td>
<td>Marty Stuart 56 3</td>
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<td>57</td>
<td>SHE THINKS HIS NAME WAS JOHN (MCA 54999)</td>
<td>Reba McEntire 46 14</td>
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<tr>
<td>58</td>
<td>WHO'S THAT MAN (Polydor 853 356)</td>
<td>Toby Keith 49 14</td>
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<td>59</td>
<td>SHE DREAMS (Declo 11004)</td>
<td>Martina Mcbride 89 2</td>
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<td>60</td>
<td>MARK'S RING (Starday)</td>
<td>Ronda Rhant 72 5</td>
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<td>61</td>
<td>WAITIN' FOR THE PHONE TO RING (Step One 477)</td>
<td>C.D. McCool 64 7</td>
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<td>62</td>
<td>DON'T GET BEHIND IN YOUR LOVIN' (Warren Trail)</td>
<td>Willie Nelson 48 27</td>
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<td>63</td>
<td>YOUR PAST THE BLUES (Step One 480)</td>
<td>Travis Tritt 54 13</td>
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<td>64</td>
<td>DOWN ON THE FARM (Curt 1992)</td>
<td>Joe Diffie 55 17</td>
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<tr>
<td>65</td>
<td>TEN FEET TALL AND BULLETPROOF (Warner Bros)</td>
<td>Alan Jackson 17 8</td>
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<td>66</td>
<td>THIRD ROCK FROM THE SUN (Epic 77577)</td>
<td>Alabama 49 18</td>
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<td>67</td>
<td>DEEPER WATERS (Platinum Plus)</td>
<td>Mark McEntire 30 15</td>
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<tr>
<td>68</td>
<td>HEART OVER MIND (BNA)</td>
<td>Lorrie Morgan 59 13</td>
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<td>69</td>
<td>COUNTRY MAN (Platinum Plus)</td>
<td>Russ Van Noy 72 6</td>
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<td>70</td>
<td>SHE'S GONE (Platinum Plus)</td>
<td>Lewis taskId 60 10</td>
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<td>71</td>
<td>COUNTRY STAR (Round Robin)</td>
<td>Lowell McDowell 74 5</td>
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<td>72</td>
<td>XX'S AND OOO'S (MCA 54998)</td>
<td>Trisha Yearwood 66 17</td>
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<td>73</td>
<td>GIVE ME A RING SOMEWHE (Patriot 9252)</td>
<td>Lisa Brokop 67 9</td>
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<td>74</td>
<td>GOOD FEELIN' BAD (F &amp; A)</td>
<td>Amber Lane 76 5</td>
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<td>75</td>
<td>BABY'S GOING OUT (Platinum Plus)</td>
<td>Paula Imman 77 5</td>
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<td>76</td>
<td>BABY IN DISGUISE (F &amp; A)</td>
<td>Marilyn Allen 78 8</td>
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<td>77</td>
<td>PLAY IT BACKWARDS (Step One 9002)</td>
<td>The Geezisnavs 79 2</td>
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<td>78</td>
<td>YOU NEVER EVEN CALL ME BY MY NAME (BNA 66106)</td>
<td>Doug Supernaw 68 8</td>
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<tr>
<td>79</td>
<td>I'VE BEEN MISSING YOU JUST FINE (Platinum Plus)</td>
<td>Tami Taylor 81 4</td>
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<tr>
<td>80</td>
<td>HELLO, MISS HEARTACHE (Promo)</td>
<td>Billy T. Midnight 83 3</td>
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<td>81</td>
<td>DRIVE (Arista 2744)</td>
<td>Steve Wariner 70 8</td>
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<td>82</td>
<td>DON'T FEEL AS GOOD (Platinum Plus)</td>
<td>Danny Duvall 85 3</td>
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<td>83</td>
<td>SEIZE AT LUCASVILLE (Fraternity)</td>
<td>Steve Free 96 2</td>
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<td>84</td>
<td>SANTE FE (Cale Records)</td>
<td>Stephen Bruce DEBUT</td>
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<tr>
<td>85</td>
<td>MCCLOVE STORY (Fraternity)</td>
<td>Shad O'Shea DEBUT</td>
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<td>86</td>
<td>WHEN WE FIRST MET (Platinum Plus)</td>
<td>Jeff Roberts 89 2</td>
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<td>87</td>
<td>HARD TO SAY (Curt 7786)</td>
<td>Sawyer Brown 71 19</td>
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<td>88</td>
<td>I'M FRIEND (Beacon)</td>
<td>Michael Grande 90 3</td>
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<td>89</td>
<td>MORE LOVE (Epic 77549)</td>
<td>Doug Stone 73 20</td>
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<td>90</td>
<td>ELVIS AND ANDY (Atlantic)</td>
<td>Confederate Railroad 75 17</td>
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<td>91</td>
<td>WHAT THE COWGIRLS DO (MCA 10647)</td>
<td>Vince Gill 80 16</td>
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<td>92</td>
<td>A REAL GOOD WAY TO WIND UP LONESOME</td>
<td>James House 82 10</td>
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<td>93</td>
<td>THE MAN IN LOVE WITH YOU (MCA 54854)</td>
<td>George Strait 84 18</td>
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<tr>
<td>94</td>
<td>HEART LIKE A HURRICANE (Columbia 84411)</td>
<td>Larry Stewart 87 11</td>
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<td>95</td>
<td>WHAT A TALL THING (MCA 54780)</td>
<td>The Mavericks 88 25</td>
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<td>96</td>
<td>WILLIAM &amp; MARY (Polydor 51815)</td>
<td>Davis Daniel 91 10</td>
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<td>97</td>
<td>ROG TREVINO (Columbia 77555)</td>
<td>Rick Trevino 93 21</td>
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<td>98</td>
<td>IN MY FATHER'S EYES (Step One 9083)</td>
<td>Don Cox 94 10</td>
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<tr>
<td>99</td>
<td>WHAT'S IN IT FOR ME (Liberty 19055)</td>
<td>John Berry 95 17</td>
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<tr>
<td>100</td>
<td>EVER CHANGING WOMAN (Asylum)</td>
<td>Brother Phelps 96 10</td>
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COUNTRY MUSIC

COUNTRY ALBUMS NOVEMBER 5, 1994

<table>
<thead>
<tr>
<th>Last Week</th>
<th>Total Weeks</th>
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<tbody>
<tr>
<td>1. DISAPPEAR (Epic 54696)</td>
<td>26</td>
</tr>
<tr>
<td>2. CINEMA (Atlantic 45564)</td>
<td>74</td>
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<tr>
<td>3. INTIMACY (RCA 45694)</td>
<td>156</td>
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<tr>
<td>4. 20TH CENTURY MASTERS: THE BEST OF REBA McENTIRE</td>
<td>93</td>
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<tr>
<td>5. WANTED (EMI-Star 63701)</td>
<td>20</td>
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<tr>
<td>6. GREAT AMERICAN SONGS (Columbia 45628)</td>
<td>143</td>
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<tr>
<td>7. SUGAR (Atlantic 45546)</td>
<td>135</td>
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<tr>
<td>8. BEST OF (Atlantic 45532)</td>
<td>26</td>
</tr>
<tr>
<td>9. I'M BURNIN' UP (Epic 51267)</td>
<td>115</td>
</tr>
<tr>
<td>10. ROYALTY (Columbia 45692)</td>
<td>38</td>
</tr>
</tbody>
</table>

Last Week:
1. DISAPPEAR (Epic 54696)
2. CINEMA (Atlantic 45564)
3. INTIMACY (RCA 45694)
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10. ROYALTY (Columbia 45692)

CASH BOX NOVEMBER 5, 1994 22

GAYLORD ENTERTAINMENT CO., owners of Opryland, TNN, CMT and many other country music industry divisions, announced third-quarter financial results that showed income per share from continuing operations increased 16.7 percent to $0.21 from $0.18 on an increase in revenues of 9.6 percent, according to E.W. Wendell, president and CEO.

Some things of interest mentioned in their report:
— Their cable networks division again led their financial performance during the quarter as TNN: The Nashville Network and CMT: Country Music Television showed strong operating cash flow growth to $171 million from $12.5 million, an increase primarily attributable to increased advertising revenue from CMT.
— The TNN's revenue increased at an 8.5 percent rate while CMT's increased a whopping 49.7 percent.
— Although revenues more than quadrupled for CMT Europe, the two-year-old network again recorded an operating loss.

— Although the entertainment division reported revenue growth during the quarter to $97 million from $85.1 million, operating cash flow for the division fell to $15.7 million from $19.3 million. (Approximately $3.4 million of that decline can be attributed to the inaugural "Nashville On Stage" concert series. Even though the concert series drew more than 700,000 people in 1994, the 1995 concerts will be offered primarily on weekends and everyday during peak tourist season.)
— Revenues at the Opryland Hotel increased 3.3 percent and the occupancy rose to 92.5 percent.

English Signs With Curb, Records Duet With Wynonna

Michael English, who left the world of Contemporary Christian music following an admittance to a fellowship with a country artist, has returned to the world of music, this time pursuing a pop career with Curb Records.

In his first step towards re-establishing a recording career, English has cut a duet with country artist Wynonna called "Healing" for the soundtrack of the Bruce Beresford film Silent Fall.

In a taped message to the Christian music audience, English expressed his gratitude for both the industry and his fans for past and present support.

He also announced that he no longer felt prepared for the responsibility of having a ministry and that he had decided not to return to Christian music.

Larry Strickland of the Judd house, who will serve as English's manager, said the taped message has been mailed to Christian bookstores, radio stations and other media. Fans may access the message via a toll-free number, 1-800-955-1010.

WestFest To Air On TNN

Michael Martin Murphey's "WestFest At Copper Mountain," a one-hour special with acts performing the best of the West, will air on TNN November 8 at 8 p.m. (Eastern).

Joining Murphey on stage for the event will be country acts Tracy Byrd, Pam Tillis and Hal Ketchum. Described as a celebration of the Old and New West, Michael Martin Murphey's WestFest at Copper Mountain displays the sights and sounds of the three-day festival including live music performances, exhibits on Native American and "mountain man" lifestyles, Western and Native American artwork and crafts, and roping and equestrian demonstrations.
In Other News...

THE PIRATES OF THE MISSISSIPPI have signed with Giant Records. Expect their first single, "You Could Do Better," to be released in late November, with an album to follow in February.

DOUG STONE WILL BE RESTING HIS VOICE FOR A WHILE. Due to persistent allergies, Stone is following doctors' orders and resting his voice. Stone is currently undergoing vocal therapy as a preventative measure.

TNN'S HIGHEST-RATED SERIES, "The Statler Bros. Show," will begin production for its fourth season on November 7. Crystal Gayle and Ronna Reeves will join the show as musical regulars.

JOE GALANTE, current president of RCA Records, announced the senior management structure of the newly-created RCA Records Nashville Labels Group (RLG), which will handle both RCA and BNA labels. Thom Schuyler was promoted to senior v.p., A&R, RLG. Randy Goodman was promoted to g.m./senior v.p., RLG. Also, David Gales was upped to v.p., operations, RLG.

GARTH BROOKS' No Fences topped the 11-million-copies mark, pushing his combined sales worldwide to over 42 million. RIAA officials said that No Fences and the soundtrack to The Bodyguard are the two biggest selling albums to date in the 1990s.

Radio News

SATELLITE BROADCASTING announced the return of Rockford, IL radio personality Steve Summers to the morning airwaves at Today's Hot New Country Q98.5 FM. This will mark an end to a two-year hiatus from the area's radio market as he joins the 50,000-watt Contemporary Country music station.

Epic recording group The Gibson/Miller Band recently taped the popular syndicated radio program "Acoustic Country" for Westwood One Radio Networks. "Acoustic Country," which is taped before a live audience and carried by over 300 country radio stations, will air the segment October 28-30. Pictured following the performance (l-r): Mike Daly and Doug Kahan, G/MB; Ed Salamon, president, Westwood One Radio Networks; Dave Gibson, G/MB; Cathy Martinez, Acoustic Country host; Pam Green, director/artist relations, Westwood One Radio Networks; Steve Grossman and Blue Miller, G/MB.

Roger "Ramsey" Corkhill, senior director of regional promotion, Southwest, recently hand-delivered the new George Strait single "The Big One" to three major Houston radio stations. Pictured here (l-r): Bill Williamson, disc jockey at KILT; Debbie Murray, ass. PD & music director for KILT/KIKK; and Roger "Ramsey" Corkill.

Introducing...

Danny Duvall

and his first National Chart single...

"I Don't Feel As Good"
(As I Used To Feel)

Produced by Robert Metzgar
on Platinum Plus Records

For information please contact:
Capitol Management
1300 Division Street
Nashville, TN 37203
Phone: 615-242-4722

National Promotion by
Chuck Dixon
Phone 615-754-7492
**COUNTRY MUSIC**

### Cash Box COUNTRY RADIO

**Goin' Through**

Tim McGraw—"Not A Moment Too Soon"—(Carib)---#49

**Most Active**

1. MARTINA McBRIDE—"Heart Trouble"—(RCA)---#47
2. JOE DIFFIE—"Pickup Man"—(Epic)---#31
3. RANDY TRAVIS—"This Is Me"—(Warner Bros.)---#27
4. VINCE GILL—"When Love Finds You"—(MCA)---#20

### Powerful On The Playlist

The Cash Box Top 100 Country Singles chart is topped off this week by the Alan Jackson single "Livin' On Love." The chart this week displays a few big movers with two debuts breaking into the Top 50. Martina McBride leads the way in the most-movement category, up a whopping 18 spots to #47 with "Heart Trouble." Joe Diffie follows, up a big 16 spots to #31 with "Pickup Man." Randy Travis jumps seven places to #27 with "This Is Me." Finally, CMA Entertainer Of The Year Vince Gill, who works his way a little closer to the top, moves up six to #20 with "When Love Finds You" to finish out the big movers this week. Only two acts debuted on the chart in this week's Top 50. Mark Chesnutt led the way for the highest debut position with "Goin' Through The Big D" at #47 as Tim McGraw just makes the Top 50 at #49 with "Not A Moment Too Soon."

**Songwriter Of The Week:** Congratulations go out to Alan Jackson, who penned his own #1 hit "Livin' On Love."

### 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. RADNEY FOSTER—"The Running Kind"—(Arista)

### CMT Top Twelve Video Countdown

1. ALAN JACKSON .................. "Livin' On Love" (Arista)
2. GARTH BROOKS ................ "Callin' Baton Rouge" (Liberty)
3. SAMMY KERSHAW ............. "Third Rate Romance" (Mercury)
4. MARY CHAPIN CARPENTER .... "Shut Up & Kiss Me" (Columbia)
5. BLACKHAWK .................. "I Sure Can Smell The Rain" (Arista)
6. TRACY LAWRENCE ........... "I See It Now" (Atlantic)
7. TRACY BYRD .................. "Watermelon Crawf" (MCA)
8. LITTLE TEXAS ................ "Kick A Little" (Warner Bros.)
9. PAM TILLIS .................. "When You Walk In The Room" (Arista)
10. THE TRACTORS .............. "Baby Likes To Rock It" (Arista)
11. CLAY WALKER ............... "If I Could Make A Living" (Giant)
12. NEAL MCCOY ............... "The City Put The Country Back In Me" (Atlantic)


### REVIEWS By Richard McVey

**BRYAN WHITE: Bryan White (Asylum 61642)**

The first thing you notice about this album is White’s incredible vocal ability—js-m-o-o-t-h, soulful, very unique vocal style. While the album certainly stretches the definition of country music a bit, it nevertheless offers up a great-10 cut project. If you’re looking for foot-stompin’, fiery fiddlin’, upbeat pure-rockin’ country—then this isn’t the album for you. However, if a more serious, heartfelt, ballad-driven, incredibly well-vocalized album is your forte, then look no further. Songs that stand out include: “Look At Me Now,” “Someone Else’s Star,” “You Know How I Feel,” “Going, Going, Gone,” and “Helpless Heart.”

**BILLY RAY CYRUS: Storm In The Heartland (Mercury 526081)**

They say that the third time is a charm, and for an artist who has already sold 10 million albums, that would have to be some charm. 14 songs are included on Cyrus’ Storm In The Heartland, soaked with fast-paced, overdriven guitar-laced tunes with just a pinch of heartfelt ballads thrown in for good measure. Judged on the basis of the standard 10-cut album, this would be a great project. As for a 14-track effort, a couple songs, which range from the amazing corny novelty tune “Redneck Heaven” to an absolutely stupid “Deja Blue,” could have been left off. The biggest standouts come from the more traditional-sounding cuts like “Storm In The Heartland,” “I Ain’t Even Left,” “Patsy Come Home” and “The Past.” It’s hard to tell if Cyrus will win any new fans with this project, but the ones he’s already got will love it.

**LARRY STEVART: Heart Like A Hurricane (Columbia 66411)**

This former Restless Heart frontman certainly isn’t lacking in the vocal department. Stewart’s high, fluent, almost effortless vocals truly shine on this 10-cut project. While the vocals are certainly there, the material overall seems to be a medley of “same-old, same-old” melodies coupled with “same-old, same-old” lyrics. An over-abundance of mid-tempo everyday tunes makes an average project out of an album that could have been so much more. “Rockin’ The Rock,” “Losing Your Love” and “Heart Like A Hurricane” stand above the rest, and hardcore Stewart fans will appreciate the effort, but with the influx of great new albums out right now it’ll be tough for Stewart to garner big album sales.

**TAMMY WYNETTE: Without Walls (Epic 52481)**

How can you go wrong with an album that includes eight duets (with some of pop and country’s best) and two great solo tunes by one of country’s greatest all-time female artists? The project starts out with a great solo performance on “If It’s The Last Thing I Do” and goes into an incredibly soulful duet of “A Woman’s Needs” with Elton John. The String duet on “Every Breath You Take” is rather lack-luster, but it’s quickly followed up with a beautiful, slow-paced Lyle Lovett tune, “If You Were To Wake Up.” In a twist from the more recent trend of artists singing duets of their own songs, Wynette has decided to perform duets with eight different artists recording predominantly their material rather than her own. Some wonderfully heartfelt songs coupled with some of music’s best vocals make for a worth-listening album.

### PICK OF THE WEEK

**TAMMY WYNETTE: Without Walls (Epic 52481)**

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INDIE CHART ACTION—This was another busy week for the independents. An incredible 21 independents are finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for their second week is Western Flyer on the Step One label with “She Should’ve Been Mine.” The single climbs up five to #45 on the chart. In the second highest spot for the movers is Larry Hamilton at #51 with “Matilda.” To finish out the movers, Todd Pulse moves to #55, Jamie Harper moves to #60, Rhonda Hart moves to #61, C.D. McClure moves to #62, Mona Lisa Poorman moves to #67, Ruth Van Noy moves to #69, Lowell McDowell moves to #71, Amber Lane moves to #74, Paula Inman moves to #75, Marilyn Allen moves to #76, The Geezinslaws move to #77, Tami Taylor moves to #79, Billy T. Midnight moves to #80, Danny Duvall moves to #82, Steve Free moves to #83, Jeff Roberts moves to #86, and finally, Michael Grande moves to #88. Two independents break onto the chart this week as Stephen Bruce leads the way with “Santa Fe” at #84, followed by Shad O’Shea at #85 with “McLove Story.”

Top Ten Rising Independents

1. WESTERN FLYER—“She Should’ve Been Mine”
2. LARRY HAMILTON—“Matilda”
3. TODD PULSE—“Linda LaVelle”
4. JAMIE HARPER—“Mama’s Ring”
5. RHONDA HART—“Waitin’ For The Phone To Ring”
6. C.D. MCCLOUD—“Don’t Get Behind In Your Lovin’”
7. MONA LISA POORMAN—“Deeper Waters”
8. RUTH VAN NOY—“Country Man”
9. LLOWELL MCDOWELL—“Country Star”
10. AMBER LANE—“Doing Good Feelin’ Bad”

Out-Of-The-Box Independent Releases

GENE WATSON—“You Gave Me A Mountain”
DAVID YOUNG—“Livin’ On The Edge”
BOBBY ROSS—“The Voice Of America”

REVIEWS

INDIE PICKS

WILL LEBLANC: “Let It Swing” (Deep South)

Louisiana meets Nashville as cajun lyrics, an electrifying fiddle and the occasional guitar lick make for an upbeat, foot-stompin’, fun song. With great production this tune, co-written by LeBlanc, is sure worth a listen. One of the best indie tunes out today.

H.J. BONOW: “Undercover King Of France” (Song-1)

With one of the more interesting titles to come along in quite a while this cut, written by Bonow, takes place at a break-neck pace. Guitars and piano bring to life a song that most men can relate to.

PAMELLA REY: “She’s Your Baby Now”

Great vocals are the highlight of this one. Rey displays her vocal abilities on a cut that adds a bit more soulful country and a little less twang. A steady upbeat tempo and light production make for an independent standout.

DAVID YOUNG: “Livin’ On The Edge (Of My Mind)” (Song-1)

An interesting hook, as the title implies, is the stronghold of this tune written by Young. A simple, uncomplicated production makes for a well-flowing, easy-going pace that accentuates this one.

BOBBY ROSS: “The Voice Of America” (Echo Summit)

Self-produced, Ross performs a folksy style tune lyrically that blends more traditional instruments for a good mix. With the lack of traditional cuts out today, this one could easily find its niche on a playlist. Give it a play.
"A Success!"

The sold-out post-AMOA Expo '94 showing, hosted by Atlas Pinball at the Chicago headquarters, saw a record attendance of 350 operators on hand to view all the latest pinball products. "Operators ambled in from 8:30 in the morning until closing at 6 p.m.," reported sales exec Alan Zeidman. "And they bent the ears of a plethora of manufacturer reps!"

Zeidman went on to note that, while ops were generous in complimenting the factories on the appeal of their equipment, they "bristled at the frighteningly high price of most, but not all, merchandise. They lamented, 'Looks good, but how can we afford it?' However, a couple of roast beef and turkey sandwiches and a cold drink temporarily eased the anguish... and a loot platter didn't hurt either."

Zeidman also stressed that the attending ops were definitely in a buying mood; however, they were selective, restrained and very price-conscious. Atlas, in turn, provided enough bargains to satisfy everyone. "We had plenty of show specials," he said. "In fact, a concurrent flea market was so well-received that its run has been extended indefinitely!"

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**Data East's Maverick**

**CHICAGO**—The "Maverick" television series, starring James Garner as the unforgettable Bret Maverick, was a top-ranking TV show from 1957 to 1962. In 1994, Warner Bros. brought Maverick to the big screen via a full-length movie, starring Mel Gibson as Bret, that grossed over $100 million in the U.S., making it one of the year's most successful films.

Now comes **Maverick**, the pinball machine, produced by Data East Pinball and destined to cash in, not only on the charming Western's previous fame but on its own merits as well. "It's a 4 'C' theme," stated Gary Stern, Data East Pinball senior executive vice president and general manager.

"Cards, Cowboys, Country music and Classic title are a hard combination to beat!" And with the **Maverick** pinball, Stern will be showing a few cards he's had hidden up his sleeve.

"We were the first manufacturer to put a dot-matrix display in a mass-produced pinball machine," he noted. "Check Point was the start of a renaissance for pinball. With our new High Definition - High Quality - Generation Three - Wide Screen Display, we believe Maverick will herald in the next pinball renaissance. HDHQ will [make] obsolete every other pinball machine out there including our competitors' latest offerings," he continued. "It's a player-visible, technological breakthrough sure to put some giddy-up in your pinball collections!"

**Morgan Weistling**, a new member of the Data East team, is responsible for the model's outstanding art package. "I think it's our best art package yet," said Stern. "And that's saying a lot after games like Phantom of the Opera, Star Wars and Jurassic Park." Weistling's previous work includes award-winning collector plates and movie poster art.

The game's sound is provided by the impressive BSMT 2000. This will be especially appealing to locations that cater to patrons who like country music. The soundtrack includes Clint Black's country music hit "A Good Run of Bad Luck."

Play starts with a shooter lane skill-shot. Pull back on the stack-of-poker-chips-plunger to drop the ball into one of four skill-shot awards. After that, game play is cards, cards and more cards! With 17 card drop targets spread out on four banks, the shot selection is almost without limits. Try to beat Bret Maverick's hand by knocking down the right hand of drop targets. Knocking down the wrong ones will bust you. Multi-ball is facilitated through the use of a new mechanical device called The Lauren Bell's Riverboat Paddle Wheel. This new pinball abounds in exciting shots and all of the elements that have contributed to Maverick's fame.

Further information may be obtained through factory distributors or by contacting Data East Pinball, 1990 Janice Ave., Melrose Park, IL 60160.

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**Chicago Hosts Pinball Expo '94**

**CHICAGO**—Pinball Expo '94, the tenth edition of this popular event, will be staged at the Ramada Inn O'Hare (Rosemont, IL) during the period of November 10-13.

Convention highlights will include tours of the Data East Pinball factory and the Electrical Windings Coil factory, autograph/photo sessions with noted game designers, informative seminars, the traditional Flip Out Pinball Tournament, an extensive auction of over 200 classic pinball machines, an exhibit hall packed with vintage as well as current pingames and more.

This year's expo will also feature a contest to determine who has the best restored pinball machine, with the winner receiving a $50.00 prize, as well as a pinball art contest complete with "Best Of Show" awards for outstanding pinball drawings, pictures, models, etc.

Further information may be obtained by contacting expo chairman (and founder) Rob Berk at 2671 Youngstown Rd., Warren, OH 44484 (1-800-323-3547); or exhibits chairman Mike Pacak at 243 Boardman Plaza, Boardman, OH 44512 (1-800-321-2722).
**COIN MACHINES**

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! ATARI: Cyberball $2072; Space Lords. CAPCOM: Knights of the Round; SF II CE Turbo $795. FABTKE: 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: Storm $1695; Time Killer. TAITO: Prime Time Fighter $795. PINBALLS: BALLY: Addams Family $1895. GOTTIEB: Gladiators $1495; Wire Out. DATA EAST: Rocky & Bullwinkle $1295. PREMIER: Tec’ 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; Dungoens & Dragons (call); Dark Stalkers (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; Gunarin. $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 Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnould 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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**CASH BOX** NOVEMBER 5, 1994 27
MCA Records artist Gladys Knight recently invited multi-Platinum vocal group Boyz II Men to join her in her new video for "End Of The Road Medley," the second single from her hit album Just For You. The song is a powerhouse live performance medley featuring Knight's version of "If You Don't Know Me By Now" (originally recorded by Harold Melvin and the Blue Notes) plus covers of the Spinners' "Love Don't Love Nobody" and Boyz II Men's recent hit "End Of The Road." Pictured at the video shoot are: Knight (center) and Boyz II Men.

When RCA Records recording artist Kathy Troccoli (left) stopped by radio station Y94 in Syracuse recently, she got the chance to hang out with program director Steve Marcus (right). Try to control your envy.

American Recordings band Danzig was presented with special Gold record plaques in recognition of sales in excess of 600,000 for their 1988 debut, Danzig, and the EP that helped catapult them to their success, 1983's Thrash—Demon's Sweatlive. The presentation was made at Danzig's recent surprise show at L.A.'s famous club The Whisky, where more than 700 Danzig fanatics helped shut down the corner of Sunset and Crescent Heights. Pictured (l-r): Mark DiDia, American Recordings' general manager; Danzig guitarist John Christ; Glenn Danzig; Eerie Von, Danzig's bassist; Renay Palome, American Recordings; and John Reese, Danzig's manager.

Vintage rock 'n' rollers The Moody Blues are pictured with Atlas Records president Nick Gatfield during their Gold presentation at a recent Hollywood Bowl performance. The Gold Video Award was given to the group for their Live At Red Rocks video, which featured classic and current hits with the accompaniment of the Colorado Symphony Orchestra in Denver. The Moody Blues were the first band in history to combine rock 'n' roll and orchestral melodies with their 1967 album Days Of Future Passed. Shown (l-r): Justin Hayward; Gatfield; John Lodge; Graeme Edge; and Ray Thomas.

Rhino Entertainment, recognized as the industry's leader in audio and video reissues and anthologies, has entered into a licensing and production agreement with the Library Of Congress, the world's largest library. The first project slated for release under this new agreement will be Great Presidential Speeches, a three-volume boxed set featuring historic addresses delivered by presidents from Taft to Clinton, due from the Rhino/Library Of Congress label in fall 1996. Pictured inking the historic five-year deal are (from left): Harold Bronson, Rhino managing director; David Francis, chief of Library Of Congress Motion Picture, Broadcasting & Recorded Sound; Neil Werde, Rhino senior v.p./marketing; and Robert Emmer, Rhino exec. v.p.

BMI feted this year's NAB Radio Show attendees and guests to a night of music with MCA recording act Restless Heart at the Bonaventure Hotel in Los Angeles. Pictured before the show (l-r): Restless Heart's John Dittrich; chairman of the Radio Music License Committee and president of Harris Classical Broadcasting Dick Harris; Restless Heart's Paul Gregg; BMI senior v.p., licensing, John Shaker; and Restless Heart's Greg Jennings.