Tracy Lawrence
On...
Tracy Lawrence

Youthanasia - A Melodic Megadeth?
Youthanasia—A Melodic Megadeth?

A kinder, gentler Megadeth? Well, maybe, but just because Dave Mustaine & Co. have matured as a metal band in specific and as musicians and as people in general doesn’t mean their newest Capitol album is full of tender, poignant ballads...they can still “clomp” you over the head, as writer Adrianne Stone so eloquently puts it. She talked to Mustaine and bassist Dave Ellefson just before the Halloween release of Youthanasia, by early accounts the most accessible Megadeth disc yet.

—see page 17

Tracy Lawrence On...

Tracy Lawrence

Atlantic recording artist Tracy Lawrence is eager to “please every facet of music listener out there”...and in that spirit, the country singer expounded on all sorts of topics in a conversation with Cash Box’s Richard McVey, among them his new album I See It Now, the ups and downs of his career, the videomaking process and many others things on his mind.

—see pages 20-21
SME & MTV COVER THE WORLD: Sony Music Entertainment, Inc. and MTV Networks, a division of Viacom, Inc., have signed a global music video license deal, announced Thomas D. Mottola, Sony president/CEO and MTV Net chairman/CEO Tom Freston.

The agreement marks the first-ever multi-year deal to give MTV Networks' music services worldwide rights to air videos by Sony Music recording artists.

Mottola said, "This agreement is just one example of the strong spirit of cooperation existing between our two companies. MTV and the newly restructured VH-1 have always been key factors in the planning of every artist development campaign at Sony Music. Now, working together on a world-wide basis, we can enhance and expand our mutual interests by reaching out to viewers who have come to expect the most innovative and finest production values from both Sony Music and MTV Networks."

Freston added, "MTV is now truly a worldwide network and VH-1 is just beginning its international growth, so a worldwide rights agreement makes a lot of sense for both parties. We've had a long and increasingly productive relationship with Sony Music and are pleased to enter this first-ever worldwide agreement. Sony Music Artists are a cornerstone to our programming efforts around the world, so our audiences are the real winners in this deal."

CAPITOL RELEASING NEW OLD BEATLES: Capitol Records plans a new Beatles album for the holidays.

The album, compiled by George Martin with the cooperation and agreement of Apple and the BBC, brings together for the first time as an authorized release 56 songs recorded by the Beatles for broadcast by the BBC in the early '60s.

Titled Live At The BBC, the double CD, double cassette and double vinyl album will be released December 6 in the U.S.

Thirty of the tunes were never studio recorded for Capitol and the majority are from their pre-1963 stage appearances.

The music has been digitally remastered using the "Sonic Solutions" facilities and has a running time in excess of 130 minutes.

In addition to the music, the album includes dialogue between the Beatles and BBC disc jockeys Brian Matthew and Alan Freeman, among others. The package will also contain extensive information about the recordings, a background on the Beatles and the BBC and rare photographs taken during the various sessions.

STARS WORKING RETAIL: LIFEbeat, the music industry-fights-AIDS organization, kicks off its largest fundraiser of the year from December 1-7 with Counter AID "It's About Change," bringing together major record retail chains and music, TV and film stars to help raise money for those living with AIDS and HIV.

On December 3rd, MTV's Kennedy (honorary spokesperson), Jon Secada, Roseanne Cash, O'Neal, Johnette Napolitano, Gerardo, Katey Sagal, Tommy Lee and Joe Lawrence are among those artists who've volunteered their services thus far to staff cash registers at various retail chains in New York, Los Angeles and Nashville. Participating retailers will be asking their customers to round their purchases up to the nearest dollar, with the extra monies being donated to LIFEbeat.

Artists who may be unable to participate but have offered to help by posing in Counter AID t-shirts to spread the word include Melissa Etheridge, Sheryl Crow, Jesus & Mary Chain and L7's Suzi Gardner. For further information about artist participation, contact Michelle Posner at (212) 245-3240.

MO' BETTER BLUES: In the wake of the highly successful Eric Clapton all-blues Reprise album From The Cradle, Warner Bros. Records has announced the worldwide release of One Foot In The Blues, a collection of 17 classic blues originals from ZZ Top.

The album, which contains tracks culled from the band's London and Warner Bros. Records years, will be in stores in the U.S. on November 22. Internationally, it will be released in Germany, Spain and Italy on Nov. 11; England on Nov. 14; Holland on Nov. 18; Sweden on Nov. 21; France, Nov. 22; Australia, December 5; Canada, Dec. 6; and Japan on Dec. 21.

On The Move

- Danny Goldberg has been named chairman and chief executive officer of Warners Bros. Records, effective January 1st. Goldberg was most recently president of Atlantic Records, a position he had held since January of this year. He joined the company in 1992 as senior vice president, bringing with him a wealth of music industry experience. Additionally, Val Azzoli has been named president of Atlantic Records. Prior to this appointment, he was the label's executive vice president/general manager. He joined Atlantic in June 1990.
- David Anderle has renewed his association with A&M Records as senior vice president of A&R. Anderle began his music industry career three decades ago at MGM Records, where he as West Coast head of talent he brought to the label Frank Zappa & The Mothers Of Invention. He joined A&M in 1971 when he brought his own Wilcox Productions to the label, and in 1991 he accepted the position of head of A&M's A&R department.
- Almo Sounds, the new label formed by Herb Alpert and Jerry Moss, has appointed Andy Olyphant West Coast director of A&R. He was formerly creative manager of A&R for Rondor Music International.
- Industry veteran and independent producer Liz Heller has joined Capitol Records in the newly-created position of senior vice president, new media. Heller most recently produced the film adaptation of Jim Carroll's The Basketball Diaries and was involved in the production of two other feature films for Island Pictures. She began her music industry career at MCA Records, where she served as vice president of artist development from 1982-1990.
- Lisa Swill has been promoted to director of human resources for Atlantic Records. She was most recently manager of human resources, a position she had held since September 1993. She joined Atlantic in May 1992 as a coordinator in the department.
- Columbia Records has promoted E.J. Johantgen to associate director, hard rock/metal promotion. He began his career at Sony Music in 1991, spending one year as metal college representative. In 1992, he was named coordinator, hard rock/metal, Columbia.
- David Weyner has been appointed vice president, marketing and product management for Sony Classical USA. He joins Sony Classical after more than 13 years at PolyGram, the last three years as president, PolyGram Classics and Jazz.
- Avenue Records has appointed Nick Testa to the position of director, national promotion. He began his career in the music industry at Scotti Bros. Entertainment, where he ascended to the position of vice president, promotion.
- American Recordings has named Steve Rogers director of new media promotions. In his post, Rogers will oversee all of the label's activities at its Internet site and will develop innovative ways to expand American's on-line profile.
- George Pryce has joined Death Row Records as director, communications and media relations. He was most recently an independent media consultant in New York and Los Angeles.
- John Van Zeebroeck has been promoted to the position of vice president, operations, MCA Concerts Inc. He was previously assistant vice president, finance and has been with MCA Concerts since 1982. Bernard Carbonnet has resigned as president of Bertelsmann Music Group (BMG) France. He originally joined BMG in 1978 as sales manager for Ariva in Belgium. Fred Cannon has been appointed legislative liaison for Broadcast Music Inc. (BMI). For the last several years, Cannon has been event coordinator of the World Music Awards held in Monte Carlo. Most recently, he served as event coordinator for the 39th World Congress of the International Confederation of Societies of Authors and Composers (CISAC) in Washington, D.C.
Proving that to know Carla Olson is to love her, a bunch of her friends dropped by to help the former Textone celebrate her tenth album, Reap The Whirlwind, released on Watermelon Records. The shindig was held at one of L.A.'s trendy new clubs, the Derby. It's a good thing Olson has a sense of humor as well, as the power in the entire Los Feliz area, where the club is located, went out during the middle of her set. But proving all good things come to those who wait, the fans were treated to a surprise appearance by the Knack's Doug Feigen. Seen here (l-r) Feigen; Go-Go Kathy Valentine, who played with Olson in the Textones; Olson; and Mark Lindsay and Keith Allison, both of Paul Revere & The Raiders.

ONE OF THE BEST SHOWS of a busy end of November/beginning of December glut of concerts will also be one of the quietest. Los Angeles radio station KSCA will be presenting the fifth annual Gimme Shelter benefit, an all-acoustic evening to aid the homeless of L.A. Among the artists already confirmed for the show, to be held November 21st at The Palace, are Michael Penn, Ted Hawkins, Maria McKee and Peter Himmelman.

This is the fourth year in a row that Himmelman, who moved out to Santa Monica from his native Minneapolis six years ago, has been a part of the line-up. According to Himmelman, his involvement with the show is easy to trace back. He was invited by Gary Spivack of MCA Records promotions department to participate. As someone who has some very well thought-out ideas on people's involvements with charities, many of which come from Himmelman's religious beliefs (he is, in his words, "an observant Jew"), it wasn't difficult to convince him to come on board.

Some of the other top shows that will contribute to the craziness of a hectic couple of weeks include: The Wedding Present at the Roxy on November 21; American Music Club at the Roxy the next night; The Cranberries with MC 900 Foot Jesus and The Gigolo Aunts November 29 and 30 at The Wiltern Theater; Shwan Colvin, also at the Wiltern, on December 3; Seal, who will be at the Wiltern, December 7 and 8; The Jesus and Mary Chain with guests Mazzy Star and The Velvet Crush at the Hollywood Palladium November 26; Offspring with Face To Face at the Palladium on December 8; Sugar and Magnapop at the Palladium on the 9th; and Bryan Ferry at the Pantages December 7-9. Damn, I'm tired.

A COUPLE OF BANDS from the Champaign area of Illinois recently invaded the Troubadour in West Hollywood. As part of a night of college music, Chippa's Lovecup and Poster Children shared the stage with the dambuilders and Silkworm. Proving there must be something in the water in Illinois, the Children and Lovecup put on great sets, with the Children rocking the crowd, thanks to the dynamic Rose Marshall. The Poster Children bassist/vocalist had an unquestionable charisma that added a real touch to her frenzied movements.

BOO HOO: In sad news, drummer Stan Lynch has parted ways with Tom Petty And The Heartbreakers. Lynch, who was the band's original drummer, has been with the Heartbreakers for 19 years. Like many of the Heartbreakers, who've found ways to occupy themselves while Petty experiments with solo records, Lynch has been successful as a producer/songwriter, working with the likes of Don Henley and Leonard Cohen.

CROSBY, STILLS & NASH will be honored with the National Academy of Songwriters' Lifetime Achievement Award at the ninth annual "Salute To The American Songwriter," to be held this year at The Wilshire Ebell Theater in L.A. The date of the show, which benefits the educational programs of the N.A.S., is December 9. Past recipients of the award include Stevie Wonder, Holland/Dozier/Holland and Carole King & Gerry Goffin.

Shown celebrating the imminent release of Jimmy Page & Robert Plant's No Quarter at the New York headquarters of Atlantic Records are (l-r): Atlantic Records Danny Goldberg; Warner Music-U.S. exec. v.p. Mel Lewin; Plant; Atlantic Group chairman/CEO Ahmet Ertegun; Page; and Atlantic Records exec. v.p./g.m. Val Azzoli.

BUT IS IT ART? Not only is it art, it's rock & roll art and it's collectible memorabilia. Here's the story—Musicom International, Inc. out of Havertown, Pennsylvania, has produced signed, limited-edition lithographs of classic album cover and tour poster art from a number of top rock acts including the Rolling Stones and the Beatles. The Rolling Stones prints highlighted an exhibit that traveled with the group's Voodoo Lounge tour. The museum-quality collectibles include art from six of the group's album covers (Sticky Fingers, Exile On Main Street, It's Only Rock & Roll, Some Girls, Undercover and Voodoo Lounge) and five original tour posters (1972 American Tour, 1973 Australian Tour, 1976 European Tour, Cardif & Pembrooke Castles and 1978 American Tour).

Denny Sonach. Musicom International president, said, "In just the past 10 years, autographed baseball cards, bats, balls and other sports memorabilia is now a $2 billion industry. We expect that rock & roll collectibles will have even greater appeal to the millions of Baby Boomers who grew up listening to the Rolling Stones, the Beatles and other classic music."

The company previously released The Record Album Art Collection, lithographs of cover art (from Bob Dylan, Self Portrait; the Eagles, Hotel California; Santana, Abraxas; and Cream, Disraeli Gears. And last August, to help commemorate the 30th anniversary of the Beatles' first U.S. tour (August 19th, 1964), it issued The Beatles Album Art Collection, reproductions of 12 album covers including art from Let It Be, The White Album, A Hard Day's Night and Abbey Road.

Only a limited number of each print is being manufactured worldwide, giving collectors a chance of owning museum-quality reproductions.

The art is beautifully framed in wood, with a double matte, and each is individually hand-numbered and accompanied by a certificate of authenticity. This is classy, classy stuff.

TELLING FORTUNE: Jazz stalwart Sonny Fortune, commercially quiet for a while now, is in top form with the release of his new Blue Note Records album Four In One. Fortune and Blue Note celebrated the release with a cocktail party on opening night of his stint at Sweet Basil in N.Y.'s Greenwich Village on October 25th. Fortune turned in a spirited set with plenty of music from the album, which is a tribute to Thelonious Monk. His alto sax and flute work is supported on the album by the tireless Buster Williams or Santi Dibranio on bass, Billy Hart or Ronnie Burdge on drums and Kirk Lightsey on piano... fresh interpretations of Monk's book.

HARD ROCK CAFE: in N.Y.C. was the setting for WNEW-FM's 27th Anniversary Special. Aristar Records' Jeff Healey Band performed at the club as part of the station's "Live at Five" broadcast series. The live broadcast was hosted by rock radio legend Scott Muni.
Talent Review

Big Star

By Steve Baltin

HOUSE OF BLUES, WEST HOLLYWOOD, CA—"I'm in love with that song/what's that song?" (from "Alex Chilton" by Paul Westerberg, 1985)

For most people, their first indoctrination into the world of Alex Chilton and Big Star came with the Replacements' college music hit of a decade ago. Of course, that's the irony of the song. Big Star were to the '70s what the Velvet Underground were to the '60s, only more so. But while the Underground eventually got their due, thanks to the bands they inspired, Big Star remain one of the best-kept secrets in the annals of rock, maintaining their legacy as the premier cult band. An example of this: the occasionally reunited band's recent shows at House Of Blues—the quartet's 9:00 show sold-out almost instantly, prompting a midnight show that so few people purchased tickets for, fans at the first show were invited to stay for the second performance.

However, those who are finally tuning in to the group were rewarded with a glorious hour-plus of pure pop heaven from Chilton, Jody Stephens and current Posies Jon Auer and Ken Stringfellow. Playing before a largely 23-30 year-old audience, that bordered on worshipful, all four members took their turn in the spotlight, with everyone, including drummer Stephens, handling lead vocals on occasion. Stephens did a particularly noteworthy job on the very slightly country-sting "Way Out West," which Chilton introduced as a "country & Western yodeling thing."

Given his long self-induced hiatus from the public eye, Chilton's status as a frontman was a question mark. But he was a Gregarious sort, even getting off a hilarious one-liner: "When someone from the crowd asked him what sign he was, Chilton answered Capricorn, which prompted another comment from the peanut gallery, leading to Chilton's retort, "just like Howard Hughes." Part of the charm of Big Star's set was the easygoing manner in which they handled themselves, including being able to poke fun at their tour, referring to themselves as a "'70s revival band."

But that is all just an added bonus to the songs. Whether it be on the ballad "Big Black Car" or the rocking closer "Shut," the group showed why songwriters as great as Westerberg have written odes to them as they demonstrated a mastery over all tempos of pop. The control extended beyond their own material to include a sterling cover of the Kinks' "Til The End Of The Day" as well as a little tease of the Who's "Substitute."

Seeing Big Star perform pop tunes is akin to watching Magritte paint or listening to Byron read poetry—there's nothing quite like the pleasure of watching a master practice his art, and in the hands of Chilton, pop is an art.

Artist Profile

Dillon O'Brien

By Steve Baltin

AS A SONGWRITER, RCA recording artist Dillon O'Brien has written tunes for acts as big as Ringo Starr, an overwhelming honor for a childhood Beatles fan. In fact, O'Brien could only shake his head in amazement and laugh when asked about having one of his tunes recorded by Starr. But that still wasn't quite enough for O'Brien, who realized the best vehicle for expressing his ideas was himself, hence his debut album, Scenes From My Last Confession.

Right from the start, O'Brien displays the songwriting talent that made his services so in demand. However, that opening number, "Something Almost Sacred," is a double-edged sword for other artists. The intensely personal nature of the song, which was written about his son, is what prompted O'Brien to branch out into a singing career, thus drying up the well for other artists somewhat. Though "Something Almost Sacred" is such a milestone in his songwriting career, it is likely to be overshadowed by other material, notably "Catholic Boys," which O'Brien says "takes a rather heavy-handed look at religion." O'Brien says of the possibility of one song pushing another into the background, "One thing I've discovered is that if you get 10 people in a room and ask them to pick their favorite album, you're not likely to get the same response. People gravitate towards songs that reflect, in some way, their own feelings or life experiences."

Experience is something O'Brien has plenty of. As a native of Baltimore, O'Brien's story is almost as interesting as his music. Following his oldest brother out West from a strict Irish-Catholic family—which explains the album's title as well as many of the songs which deal with religious themes—O'Brien is one of the rare success stories, someone who came out to L.A. to make it in music...and did.

His L.A. story began when he submitted a tape to legendary songwriter Barry Mann, who was teaching a songwriting course at UCLA. "When I heard Dillon's tape," says Mann, "I not only knew I could teach him nothing about songwriting, but I asked him to take me on as his student." Putting his money where his mouth was, Mann and his wife Cynthia Weil (who co-wrote "You've Lost That Loving Feeling" and "On Broadway," among many other hits), hired O'Brien as a staff writer for the publishing company the two of them ran. As someone who is hard on his writing, as most writers are, O'Brien says of all the praise and songwriting in general, "I just thought that it was very nice of them to say that...I think that people who like good honest songs that becomes the criterion, and it's so rare that people are truthful. A song rings of truth, you can tell it is a mile away. You don't have to say much, and you can say the same thing as someone else says and it just has that spark...that's why 'Stand By Me' is such a great song. You look at the song and go, 'Yeah, okay.' You can start to dissect it and say, 'Yeah, what is it?', but the magic lies in the honesty of it."

Dillon O'Brien
REVIEWS
By Steve Baitin

MELLENCAMP: “Dance Naked” (RCA 56437)

Though Mellencamp has been somewhat inconsistent with his albums over the last few years, following an amazing run in the mid-’80s, the man still has great songs within him, which explains his singles success this year. The follow-up to his smash duet with Ms. Ndegocado, “Wild Night,” should continue the run. Using a double groove, Mellencamp creates a very sensual tune that slithers into the listener’s consciousness. A definite for AOR and a good bet for Top 40.

GERALD LEVERT: “Can’t Help Myself” (EastWest Records 5919)

Levert has enjoyed crossover success in the past, and this song demonstrates why. While many of his competitors sing in a voice so soft it’s hard to tell what gender they are, Levert brings mind to the mix with his authoritative vocals. And you’ve gotta love the end when Levert goes off in an emotional rant the way men used to. A definite hit.

GLADYS KNIGHT: “End Of The Road” (MCA 3230)

On the versatility of the Boyz II Men smash, Knight shows she can still till with the best of them. Fans of her 70s hit “Midnight Train To Georgia” and “The First To Say Goodbye” will be ecstatic the way she runs with this song, explosive in dynamic Knight fashion for a spine-tingling conclusion. It’s got to have her back.

Bennett & K.D. LANG: “Moonglow” (Columbia 6653)

While you may not be caught up in the Tony Bennett mania sweeping through America, this song, taken from his performance on MTV’s Unplugged, makes the crooner a little easier to understand. This is just classic crooning, a style that Lang can do better than any of her peers and that Bennett remains unequaled at. The resulting combination of the old and new guard is a timeless standard that may make people see that “you just don’t make ’em like they used to.” After listening to this beauty, you wonder why they ever stopped.

PICK OF THE WEEK

SAMIAM: “Capsized” (Atlantic 5818)

Remember when you were younger and you had no idea why you liked what you did, only that it was cool? That’s the case with this song, taken from the Northern California quintet’s debut album Clumsy. If one were to analyze it, you might look at the band’s catchy but aggressive pop hook, which just adds to their chorus...or their witty lyrics...but why analyze? There was a time when it was cool to be cool and ‘why didn’t matter,’ and this is just a cool song. But then again, maybe that’s what makes it so great.
<table>
<thead>
<tr>
<th>#1 ALBUM: Murder Was The Case</th>
<th>TO WATCH: Gloria Estefan</th>
<th>HIGH DEBUT: Madonna</th>
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<tr>
<td>Murder Was The Case (Soundtrack)</td>
<td>Gloria Estefan</td>
<td>Madonna (Debut)</td>
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**MURDER WAS THE CASE**
- Soundtrack
- **21** Weeks
- Top 20

**BEDTIME STORIES**
- Madonna (Debut)
- **9** Weeks
- Top 10

**3** I (MOTOWN 53020)
- Boyz II Men
- **9** Weeks
- Top 10

**4** SMASH (Eclipse 60432)
- Springfield
- **4** Weeks
- Top 10

**5** MONSTER (Warner Bros 45740)
- *R.E.M.*
- **5** Weeks
- Top 10

**6** FROM THE CRADLE (Duck/Reprise 45739)
- *Clapton*
- **7** Weeks
- Top 10

**7** DOOKIE (Reprise/Warner Bros 45292)
- Green Day
- **37** Weeks
- Top 10

**8** THE DIARY (Rap-A-Lot-Nneo-Typo 39460)
- Scarface
- **20** Weeks
- Top 10

**9** TUESDAY NIGHT MUSIC CLUB (A&M 0126)
- Sheryl Crow
- **14** Weeks

**10** NO NEED TO ARGUE (Island 524050)
- *The Cranberries*
- **4** Weeks

**11** GREATEST HITS (Capitol 30334)
- *Bob Seger*
- **14** Weeks

**12** STONES IN THE ROAD (Columbia 4327)
- Mary Chapin Carpenter
- **10** Weeks

**13** SONGS (Verve/Epic 57779)
- *Luther Vandross*
- **13** Weeks

**14** HOLD ME, THRILL ME, KISS ME (Epic 95290)
- *Estefan*
- **6** Weeks

**15** RHYTHM OF LOVE (Elektra 61555)
- *Baker*
- **9** Weeks

**16** THE LION KING (VPI/Walt Disney 60538)
- Soundtrack
- **14** Weeks

**17** CROSS ROAD (Mercury 20013)
- *Bono*
- **74** Weeks

**18** JASON'S LYRIC (Mercury 522915)
- Soundtrack
- **18** Weeks

**19** YES I AM (Island 586860)
- Melissa Etheridge
- **19** Weeks

**20** PURPLE (Atlantic 23067)
- Stone Temple Pilots
- **12** Weeks

**21** PROMISED LAND (EMI 30711)
- Queenseye
- **6** Weeks

**22** CANDLEBOX (Maverick/EleK23067)
- *Candlebox*
- **20** Weeks

**23** PISCES ISCARIO (Virgin 39384)
- *Smashing Pumpkins*
- **11** Weeks

**24** THE SIGN (Arista 18740)
- The House of Blue.
- **24** Weeks

**25** ICON IS LOVE (A&M 500115)
- Barry White
- **25** Weeks

**26** FORREST GUMP (Epic Soundtracks/Epic 66329)
- Soundtrack
- **26** Weeks

**27** WAITIN' ON SUNDOWN (Atlantic 20765)
- Brooks & Duint
- **22** Weeks

**28** NOT A MOMENT TOO SOON (Capitol 77689)
- *McGrath*
- **32** Weeks

**29** CREEPIN' ON AN CORP (Ruthless/Relativity 55286)
- Bone Thugs N Harmony
- **16** Weeks

**30** THE CONCERT (Columbia 61019)
- Barbra Streisand
- **30** Weeks

**31** AUGUST & EVERYTHING AFTER (Geffen 24528)
- *Counting Crows*
- **42** Weeks

**32** THE TRACTORS (Atlantic 10723)
- The Tractors
- **35** Weeks

**33** PULP FICION (MCA 11103)
- Soundtrack
- **27** Weeks

**34** WHO I AM (Arista 18759)
- *Jackson*
- **17** Weeks

**35** REGULATE...G Funk Era (Violator/R/L Island 52335)
- Warren G
- **22** Weeks

**36** VOODOO LOUNGE (Virgin 30763)
- *Rolling Stones*
- **16** Weeks

**37** WHEN LOVE FINDS YOU (MCA 11047)
- *Vince Gill*
- **21** Weeks

**38** SUPERUNKNOWN (A&M 1989)
- Soundgarden
- **32** Weeks

**39** BLOWOUT COMB (Pendrell/EMI 30564)
- Digable Planets
- **17** Weeks

**40** THE 5 TENORS IN CONCERT 1994 (Atlantic 62014)
- *Carreras,Domingo,Pavarotti*"
**POP ALBUMS**

**REVIEWS by Steve Baltin**

**TOM PETTY: Wildflowers (Warner Bros. 45759)**
Tom Petty has always been one of the more interesting figures on the rock scene. Though he’s never shown the moments of greatness the people he’s been associated with, from Neil Young to Bob Dylan, his longevity has earned him a certain stature. And his best songs are classic American pop and rock tunes, including “American Girl” and “Southern Accents.” But those best songs have always sparked with a vitality that sadly is not there on this new album. Petty can write a great pop tune in his sleep, and maybe because of his past achievements, the expectations are unjust, but the 15 tracks found here lack any kind of spark. One would’ve thought the teaming of Petty with producer Rick Rubin would’ve brought that youthful edge back, but it’s not to be. There are some moments, such as “Crawling Back To You” and “To Find A Friend,” but nothing worthy of his past glories. Petty is one of those people that you want to like everything he does, but it’s hard to want when he doesn’t seem to.

**THE CRAMPS: Flamejob (The Medicine Label/Giant 24592)**
There are three things you can count on: death, taxes and the Cramps making a Cramps album. With the opening track, “Mean Machine,” the quartet show they are still the same loud, raucous punk party band fans have come to love. Infusing their aggressive punk tendencies with a rockabilly edge throughout, the band create the perfect soundtrack for the wild side of America’s early pop culture. Of course, if that’s more than you’re looking for, Flamejob will have you wincing with a smile. Among the standout tracks are: “Ultra Twist,” which is even more demented than you imagine, “Let’s Get Fucked Up,” self-explanatory, and “Sinners.”

**MEGADETH: Youthanasia (Capitol 29004)**
On their eagerly awaited follow-up to the multi-Platinum Countdown To Extinction, Megadeth spokesman Dave Mustaine takes over a lot of the vocal duties. The result is an album that sounds a lot like Guns N’ Roses. As one of the more literate voices on the metal scene, Mustaine can normally be counted on for something beyond the routine heavy-metal formula of loud music and angry lyrics. However, expectations are a funny thing and can just as normally be counted on to disappoint. Such is the case here. Fans of the band will be ecstatic, and this is easily Platinum and beyond, but with the building resurgence of metal, it’d be nice to have a voice with something to say...something Mustaine is not on this album.

**DAG: Righteous (Columbia 57341)**
The packaging may give the impression of a cerebral college album, but this is a band that serves for the gut with their very funky ‘70s-styled soul. The quartet do bring a slight hippie edge to their soul grooves, though it’s in tone only. What makes this record such a blast is the fun the band seems to be having with it. It’s hard not to get swept up in their enthusiasm on the songs “Flow,” Also of note, “Home” and “Lovely Jane.” A guaranteed good time for all.

**BOB SEGER: Greatest Hits (Capitol 30334)**
Once thought of in the same league as Bruce Springsteen and Jackson Browne, Seger’s inactivity and inconsistency have dropped him from that lofty perch. But, as this new greatest-hits collection proves, Seger’s peak moments are second to none. Though some of the material seems dated in today’s market, there’s still a je ne sais quoi to “Old Time Rock & Roll” and “Night Moves.” In addition to 12 of his best-known hits, which span from Live Bullet in ’76 to Like A Rock in the late ’80s, there are two new tracks—a remake of Chuck Berry’s “C’est La Vie,” a very true to the original version, and “In Your Time,” a somewhat sweet, though overwrought sentimental song Seger wrote for his son. A fun bit of nostalgia.

**BON JOVI: Cross Road (Mercury 526 013)**
Despite what the title might lead you to believe, there isn’t a great deal of depth to be found here. In fact, for the most part, the New Jersey boys have released a greatest-hits collection. In fairness, Bon Jovi are a decent singles band, capable of turning out a catchy anthem like “Livin’ On A Prayer” or “Keep The Faith.” And much to the amazement of all, one of the new tracks, “Always,” has enjoyed a great deal of success on the singles charts. For die-hard fans only, though.

**NIRVANA: Unplugged In New York (DGC 24727)**
There are oh-so-many ways to approach this record. However, the only one that really matters is musically. And musically this album is a glorious legacy, celebrating the band’s diverse influences and a growing tendency for experimentation. Six of the 14 songs found here are covers, and while three of them come from the Meat Puppets, there is also the gospel-tinged “Jesus Doesn’t Want Me For A Sunshine” or blues-flavored “Where Did You Sleep Last Night?” In fact, the only well-known Nirvana hits found here are “Come As You Are” and “All Apologies.” But that’s the point of a project like this. Everyone’s heard “Smells Like Teen Spirit” approximately a million times, but not the trio’s version of David Bowie’s “The Man Who Sold The World.” It’s hard not to be taken aback at times by the revealing nature of this format in light of Cobain’s suicide, making this a difficult listening experience, but one that is tremendously worthwhile.

**PICK OF THE WEEK**

**BLACK CROWES: Amorica (American 43000)**
Granted, there was no way the Crowes’ second album could live up to the group’s explosive debut Shake Your Money Maker, but the band’s inaccessibility and in-your-face attitude threatened to drive them out of the limelight. After seemingly being on the verge of becoming one of the bands of the ’90s, they slipped to being only the most recognizable Crow or Crow on the music scene. As a result, this third album is crucial. The Crowes have answered the skepticism in a major way, not only meeting their prior success, but leaving it in the dust with a triumphant rock ’n’ roll album. Taking their Southern-influenced sound in new directions, the group constantly top themselves throughout the record. As good as the first single “A Conspiracy” is, it pales in comparison to “Gone” or “Descending.” And even those are not the best tracks on the record. Chris Robison’s emotive singing style has always lent itself well to ballads, this album being no exception. As a result, the song “Non Fiction” rises above the rest. No easy feat in an album filled with this many winners.
LATIN JAZZ LEGEND Eddie Palmieri hosted a seminar this past week on the origins and present status of Latin music. The lecture/performance seminar, “The Evolution of the Afro-Caribbean Rhythm Section,” was sponsored by the New York Chapter of NARAS (National Academy of Recording Arts & Sciences, Inc.) at Manhattan’s LaGuardia High School of Music and Performing Arts. The free seminar took place last Tuesday, November 1st.

The five-time Grammy award-winner traced the history of Latin rhythms from their African origins through various Caribbean transmissions, including the critical slave era to today’s grooves and musical styles. Palmieri discussed the musical instruments used to replicate specific Latin rhythms. He and members of his band performed as well. They were joined by GRP’s Latin Jazz artist Dave Valentin as special guest.

A child prodigy, pianist, bandleader, composer and recording artist, Palmieri has been called the “Thelonious Monk of Latin music.” His latest album recording, Palmas (a part of the Elektra/Nonesuch American Explorer series), unites musicians from both Latin and non-Latin disciplines. Palmieri was a major activist on behalf of Latin music last year. He became a Governor of the NARAS chapter in New York. Palmieri was a key factor in creating a new category for Latin music.

Valentin has recorded 16 albums for the GRP label, including his latest, Tropic Heat, the first-timer for all-Latin jazz recording. Industry observers will note that the new label, Sony Latin Jazz, recently released Burning Whispers by pianist Nestor Torres, a younger contemporary of Valentin’s.

“The Evolution of the Afro-Caribbean Rhythm Section” is the latest in a series of educational seminars being offered to the public under the auspices of the New York NARAS/Lena Horne Education Program. Other topics of interest to members of the recording industry have included such subjects as record labeling, CD-ROM, children’s music and independent record labels. For more information, contact Jon Marcus, NARAS/NY Chapter, at 212/245-5440.

Palmieri also performed in Los Angeles this past Friday at the Grand Avenue Nightclub (formerly the Shark Club) with local salsa band Los Costenos.

This particular venue was also the setting for a press reception on October 29th that introduced Bebo More, son of the late Cuban singer Beny Moré. Due to the Castro regime, the five-year-old Moré fled to Caracas, Venezuela in 1961 with his famous mother, singer Noraida Rodriguez, and older brother Beny. His father, one of Cuba’s most revered singers, died two years later.

The reception was hosted by Roberto Rivera, president of POW (Promotions Of The World). The young artist’s band is called Los Barbaros Del Ritmo. Moré and Elio Pacheco plan to release their first production entitled La Leyenda Continua, containing songs written by Luis Acosta and Moré. The first release, “Canto Al Mejor De Cuba,” is an homage to his father. It will be released under the Solar Records label in early ’95, according to Jose Rota, president of Hines Co.,’s Latin Division, the distribution arm for Solar.

Moré is no stranger to the international arena. He has performed along with Billo’s Caracas Boys, Los Melodicos, Oscar D’Leon, Celia Cruz, Joe Arroyo, Yomo Pedro, El Bimbo de Oro and Emmanuelle. Moré has appeared in important national and international fairs and carnivals as well as on numerous TV shows in Venezuela and Puerto Rico.

REVIEWS

By Hector Resendez

JORCELYN ENRIQUEZ: Lovely
(Classified Records 0210) Producers: Glenn Gutiérrez, Mario L. Augustin, Jr., Elvin Reyes.

This young dance diva hails from the San Francisco Bay area. Her debut album Lovely ranges from freestyle to house to R&B/mainstream. Enriquez has an impressive versatile voice. The 19-year-old has a hit single, “I’ve Been Thinking About You,” with another, “Make This Last Forever.” trailing close behind on the charts and climbing. The artist started her first national tour this past August. Enriquez certainly has all the ingredients to cook up a tasty Top 40 entrée.

RENE TOUZET: Lo Mejor De Rene Touzet—Su Piano Y Su Orquesta
(GNP Crescendo Records 2230) Producer: Gene Norman.

Compiled from a dozen albums released over a period of ten years, this is a valuable compilation of 22 numbers by the master Cuban pianist Rene Touzet. The versatile repertoire features romantic ballads, the original “tipic” feel of the Cuban conjunto (combo), as well as mambos, pachangas, and cha cha chas mixed in with American covers. A sure delight for true connoisseurs of Cuban classics.

SERGIO ARAU Y LA VENGANZA DE MOCTEZUMA: Mi Frida Sufrida
(SDI 81383) Producer: Ricardo Ofiaza.

The rock-in-Spanish movement has been gaining noticeable momentum in recent years. One of its greatest proponents has been Mexican singer/composer/painter Sergio Arau. His first album for the SDI label is the eclectic Mi Frida Sufrida. Arau’s “guanarrowk” style incorporates hard rock with traditional Mexican rhythms. The painter/recording artist effectively creates visual and surreal images. In fact, when performing, Arau virtually acts out his songs, props and all. An act guaranteed to either shock you or rock you! Latin rockers will embrace Arau and his creative efforts.

PICK OF THE WEEK

VIKIKI CARR: Recuerdo A Javier Solis
(Sony 81393) Producer: Chuck Anderson.

This is an incredible tribute to one of the most idolized singers of Mexico, Javier Solis. Carr herself is recognized as a popular international icon of the romantic ballad. Her first entry into the Spanish-language market came in 1972 with Vikki Carr En Espanol. Her first album with a Mariachi was the 1985 release Simplemente Muñeca, which earned her a Grammy. The 12 numbers are certain to invoke waves of nostalgia for millions of Solis fans. The rich mariachi sound was arranged, produced and directed by Chuck Anderson, who worked closely with Solis before the artist’s untimely death in 1964.
News From The United Kingdom

By David Courtney

U.K. SINGLES CHART:
1. "Baby Come Back"       Pato Banton
2. "Always"                Bon Jovi
3. "Saturday Night"        Whigfield
4. "Sweetness"             Michelle Gayle
5. "She's Got That Vibe"   R.Kelly
6. "Welcome To Tomorrow"   Snap (featuring Summer)
7. "Oh Baby L."            Eternal
8. "Hey Now (Girls Just Want To Have Fun)" Cyndi Lauper
10. "Stay"                 Lisa Loeb

Eternal's entry at #7 marked the highest entry of the week, while Ultimate Kaos' "Some Girls" is this week's highest climber.

U.K. ALBUM CHART:
1. Cross Road (Best Of.)  Bon Jovi
2. Bedtime Stories        Madonna
3. The Best Of...         Chris Rea
4. Monster                R.E.M.
5. 12 Deadly Cyn, And Then Some Cyndi Lauper
6. Younghansia            Megadeth
7. The Return Of The Space Cowboy Jamiroquai
8. Hold Me, Thrill Me, Kiss Me Gloria Estefan
9. Steam                  East 17
10. No Need To Argue       The Cranberries

New arrivals this week were Madonna, Chris Rea and Megadeth, while Madonna's Immakulatke Collection was the highest climber of the week at #49.

U.K. MUSIC VIDEO CHART:
1. The Concert             Barbra Streisand
2. Cross Road (Best Of)    Bon Jovi
3. In Concert 1994         Carreras, Domingo & Pavarotti
4. Everything Changes      Take That
5. The Hit List            Cliff Richard
6. Songs We Love To Sing   Foster & Allen
7. Letting Off Steam - Live East 17
8. Memories Of Ireland     Various
9. Live                   Joe Longthorne
10. Dancing With The Shands Shand Family

The week's highest entry is La Streisand's, while the Irish compilation jumps in new at #8 and the Shands are new at #10.

THE U.K. TOP 10 RENTAL VIDEOS
1. Jurassic Park (CIC)
2. Sister Act 2 (Buena Vista)
3. Philadelphia (Columbia)
4. On Deadly Ground (Warner Home Video)
5. Beethoven's 2nd (CIC)
6. Sugar Hill (Ent In Video)
7. Backbeat                (Columbia)
8. Snow White              (Buena Vista)
9. Serial Mom              (Guild)
10. Fearless               (Warner Home Video)

---courtesy Titles Video, for the week ending November 5, 1994.

News From Japan And The Orient

By Sadie Sato

ACCORDING TO A SURVEY conducted by RIAJ (Record Industries Association of Japan), the total shipments of audio and video-softwares for September 1994 here were $603,374 million and 40.766 million volume units. In comparison with the same month of 1993, the value was up 6% and 4% higher. Audio softwares were $472,265 million, 78% of the total and up 8% over the comparison period. The 34.999 million units volume was up 1% while 86% of the total. Video softwares showed $109.39 million, 18% of the total and down 9% while 3.392 million units in volume, 8% of the total and up 7%. Of the total audio softwares, CDs showed $448.19 million, up 9% while 32.283 million units in volume, up 3% over the period. Audio tapes were $229.55 million, an 18% drop and 2.629 million units, down 21%. Of the total, audio tapes and cassettes $22.95 million, an 18% drop and 2.629 million units, a 21% drop.

RIAJ IS ALSO SETTING UP a campaign to saturate sell-through video practices for record users at the record retailer's level with co-operation of 27 major record manufacturers affiliated with RIAJ. For the purpose of increasing sell-through video sales, campaign posters are now being put up on retail stands throughout the country while a user message is printed on the manufacturer's retail booklet.

HORI MUSIC PRODUCTION has instituted a unique label. This label is a special one for Asian music and its users called Sound Asia. A person concerned said, "Our purpose of this label is in exchange and promoting understandings between many countries in Asia through music.

LOCAL 45s TOP 10

TW LW
1 1 Eien No Yumeni Mukatte (Bgram) Maki Daikoku
2 2 Koishisato Setsunasato Kokorozuyoso (Epic Sont) Ryoko Shionohara
3 3 Sutekina Tanjyouhi (One Up) Chisato Moritaka
4 4 Oreironi Somare (Sony) Kome Kome Club
5 5 Melodies & Memories (Sony) Tube
6 6 Maria (Zain) T-Bolan
7 7 Spy (WEA Music) Takayuki Makihara
8 8 Happy Wake Up (Nippon Columbia) Arisa Kangetsu
9 9 True Blue (MCA Victor) Luna Sea
10 9 Gekka (MCA Victor) Akina Nakamori

Local Cds Top 10

1 3 Cross Road (Nippon Phonogram) The Best Of Bon Jovi
2 2 Suna Dockey (Zain) Keiko Udoku
3 2 Kodokunou Taikou (Victor) Keisuke Kuwata
4 1 Deen (Bgram) Deen
5 5 Happy Toy (Epic Sont) Chara
6 7 Atomic Heart (Toys Factory) Mr. Children
7 6 Impressions (East West Japan) Mariya Takeuchi
8 8 Awake (East West Japan) Dream Theater
9 5 Shake The Fake (Toshiba EMI) Kyosuke Himuro
10 4 Beyond The Light (Sony) To Be Continued
1. WANNA BE DOWN (Adams: 87225) Brandy 11
2. PRACTICE WHAT YOU PREACH (A&M/Perspective 0778) Barry White 5
3. U WILL KNOW (from "Jason's Lyric") (Mercury 655 200) Blackman United 3
4. HERE COMES THE HOT STEPPER (Columbia 78114) Ini Kamoze 4
5. BEFORE I LET YOU GO (Interscope 982-144) Blackstreet 14
6. I'LL MAKE LOVE TO YOU (Motown 374631) Boyz II Men 2
7. BODY & SOUL (Elektra 9083) Anita Baker 7
8. AT YOUR BEST (YOU ARE LOVED) (Motown 208399) Aaliyah 16
9. GET UP ON IT (Elektra 64500) Keith Sweat 10
10. YOU WANT THIS/70'S GROOVE (Virgin 14212) Janet Jackson 15
11. HOW MANY WAYS (LaFace 4081) Toni Braxton 10
12. 5-4-3-2 (YO TIME IS UP) (Giant 2-41785) Jadakiss 6
13. IF LIVIN' (EastWest 98244) Gerald Levert 11
14. STROKE YOU UP
(Spoiled Rotten/R&B/Giant/Atlantic 98279) Changing Faces 12
15. BE HAPPY (Uptown/MCA 3144) Mary J. Blige 69
16. LET'S TALK ABOUT IT (EastWest 98221) Men At Large 18
17. CAN I U (LaFace/Arista 2-4079) Usher 16
18. I'LL TAKE IT
(Mercury 522 961) Ill Al Skratch & Brian McKnight 22
19. BLACK COFFEE (Uptown/MCA 54931) Heavy D & The Boyz 33
20. FLAVA YA EAR (BadBoy/Arista 7-3001) Craig Mack 21
21. I CAN GO DEEP (from "A LOW DOWN DIRTY SHAME")
(Hollywood/4 Ace 42354) Silk 23
22. FA ALL YALL (So Dope/Columbia 77939) Da Brat 25
23. FOOLIN' AROUND (Big Beat 5929) Changing Faces 24
24. CREEP (Arista 40534) T.L.C. 21
25. WHEN I'M A MAN CRIES (Virgin 38450) Tony Terry 28
26. WHERE DO YOU WANT ME (Gliss/MCA 54902) Aaron Hall 34
27. WHERE DID WE GO WRONG (RCAP/Capper 62899) Blackgirl 29
28. BUNGAR (Warner Bros. 18121) Karyn White 17
29. THUGGISH RUGGISH BONE (Motown/Michael Bivins) Casserine feat. Cato 44
30. WHERE IS MY LOVE?
(Variant Bros. 10101) El Debarge feat. Babyface 20
31. MAKE IT RIGHT (from "Beverly Hills, 90210/College Years")
(Great 71371) Lisa Stansfield 37
32. 10TH WINTER (BLACKSTREET) (Pendulum/EMI 58159) Digable Planets 41
33. THIS LOVE (MCA 54925) Patti Labelle 43
34. HIT BY LOVE (A&M/Perspective 550768) Ce Ce Peniston 42
35. I CAN'T I'M MYSELF (EastWest 98208) Gerald Levert 14
36. NEVER SAY (Motown 2-40758) Immature 45
37. HONEY (Arista 2743) Aretha Franklin 19
38. ENDLESS LOVE (Columbia 57779) Luther Vandross & Mariah Carey 13
39. TURN IT UP (Perspective 17472) Raja-Ne 60
40. I DON'T WANT TO KNOW (MCA 54919) Gladys Knight 32
41. YOUR LOVE IS A-1-B7 (Motown 2253) Whitehead Brothers 46
42. DO YOU WANNA GET FUNKY
(Columbia 77522) C+ C Music Factory 47

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**NO. 1 SINGLE:** Brandy

**TO WATCH:** Lo Key?

**HIGH DEBUT:** Gerald Levert

49. TOOTSEE ROLL (RCA 46611) 69 Boyz 49
50. WITH OPEN ARMS (Capitol 52358) Rachelle Ferrell 40
51. THROUGH THE RAIN (Polydor/Island 531 314) Tanya Blount 51
52. WHEN I CAN SEE YOU (Epic 6173) Babyface 48
53. I'VE HAD ENOUGH (EastWest 5727) Cindy Mizelle 28
54. LETITTO (Warner Bros. 18074) Prince 52
55. TASTE YOUR LOVE (Uptown/MCA 54702) Horace Brown 63
56. TURN DOWN THE LIGHTS (Motown 2225) Shanie 53
57. THIS D.J. (Violet/Atlantic 833 336) Warren G 54
58. ROMANTIC CALL (Epic 77624) Patra feat. Yo Yo 57
59. PLAYAZ CLUB (Chrysalis/EMI 52827) Rappin' 4-Tay 65
60. VIBE (Epic/Motown 2286) Zhane 56
61. THE RIGHT KIND OF LOVER (MCA 10370) Patti Labelle 58
62. EVERYTHING IS GONNA BE ALRIGHT
(Perspective/MCA 5308) Sounds Of Blackness 61
63. I'M ON MY KNEES (Mango 598 950) Jonathan Butler 56
64. ALWAYS IN MY HEART
(Qwest/Warner Bros. 6975) Tevin Campbell 62
65. GROOVE LOLO
(Gacino Alley 54912) Ebony Vibe Everlasting (E.V.E.) 75
66. MAKE ME A MAN (WANNA CHEAT ON THIS WOMAN)
(MCA 54792) Melvin Riley 71
67. ACTION (EastWest 9206) Terror Fabulous & Nadine Sutherland 64
68. NUTTIN' BUT LOVE (Uptown/MCA 54905) Heavy D & The Boyz 66
69. ANY TIME ANY PLACE/AND ON AND ON
(Virgin 38425) Janet Jackson 26
70. ALWAYS AND FOREVER (Epic/LV 77735) Luther Vandross 28
71. ONE TOUCH (MCA/GRP 3064) Phil Perry 77
72. SPEND THE NIGHT (Maverick/Reprise 15334) N' Phase 72
73. TASTY (Perspective 7476) Lo-Key 83
74. BOP GUN (ONE NATION)
(Priority 53161) Ice Cube feat. George Clinton 70
75. FUNKDAPFIED (So Def/Columbia 73753) Da Brat 60
76. WHERE DID THE LOVE GO (SAY WHAT, SAY WHAT, SAY WHAT?)
(Warner Bros. 18094) Tommy Boy 60
77. ERROR OF OUR WAYS (Motown 2289) The Temptations 79
78. BREAKDOWN (Jive 42224) Fu-Schnickens 80
79. THINKING ABOUT YOU (Motown 37465) Felicia Adams 88
80. THE SWEETEST DAY (Virgin 49289) Vanessa Williams 67
81. PARTY (Epic/Street/Epic 77400) Kidnapped 69
82. SPACE (Warner Bros. 18012) Prince 72
83. HIP HOP RIDE (EastWest 82420) Da Youngsta's 82
84. DOWN 4 WHATEVER
(Jive/Hollywood 42250) Nyce/Puff Daddy & Cappo 90
85. I REMEMBER (Tommy Boy 635) Whitehead Brothers 88
86. YOUR BODY'S CALLIN' (Jive 4220) R. Kelly 76
87. I NEVER SAW A MAN CRY (AKA I SAW A MAN DIE)
(Rapp-A-Lot/No Limit 35461) Scarface 82
88. THIS LOVE IS FOREVER (Caliwe 2003) Howard Hewett 83
89. I MISS YOU (Arista 12773) N I I U DEBUT
90. BLACK SUPERMAN (Ruthless/Relativity 55516) Above The Law 81
91. BREATHELESS (Beaz/Atlantic 5841) All-4-One 67
92. TAKE IT EASY (Macedon/New Generation 20944) Mad Lion 95
93. BACK & FORTH (Background/Jive 42173) Aaliyah 68
94. SLOW WHITE (Virgin/Island 53470) Tony! Toni! Toné! 87
95. AFRO PUFFS (Death Row/Interscope 57599) The Lady Of Rage 86
96. NONE OF YOUR BUSINESS
(Next Plateau/Atlantic/Columbia 5757) Salt-N-Pepa 99
97. WHAT ABOUT US (Uptown/MCA 54881) Jodeci 93
98. PASS THE LOVIN' (Majestic/Epix 77576) Brownstone 73
99. FREE (Atlantic 87208) Debelah 74
REVIEWS by M.R. Martinez

MEN AT LARGE: One Size Fits All (East West 92459). Producers: Various.
Smooth yet hearty vocals against a backdrop of pristine, seamless productions make this album a must to sit back and enjoy to the crossover to the pop arena with gusto. Under the overall guidance of production wunderkind Gerald Levert’s Tresel Productions, these hefty soul singers blend traditional vocal values with modern attitude. The collection’s first single “Let’s Talk About It” has propelled the album to the upper reaches of the chart and track like “Don’t Cry” (with Keith Sweat and Levert guesting) will give this album cachet.

MISTERE & DJ 20/20: Let Me Explain (Gee Street 444 062). Producers: Various.
This entry from the Gee Street stable rides out strong with some hard beats and some harder rhythms. But these guys can laugh hard, too. “Can’t Fuck With The Record” is a prime example of this. This track’s groovevolocious attitude, shifting textures and fluid mic play are among the cornerstones of this record. There’s a little Wu Tang Clan on some tracks. Among the best of them are “Platinum’s Over,” “Unsolved Mystery,” and “Call My Name.” A different kind of hardcore.

Diionne Farris has traveled a long way from “Tenesse,” the Grammy-winning song on which she sang with Arrested Development. Don’t expect this album to be anywhere near that state of mind. This is a rich diverse melange of contemporary sounds laced with blues, jazz, rock and soul. From the edgy guitar riffs of the opening track “I Know” through the introspective “Food 4 Thought” and “Hum,” Farris combines a great voice with style and consciousness.

After hearing this album you still won’t care that you can’t understand one word of what Baaba Maal is saying. The music is so infectious, so visceral, that the music transcends the petty barrier of language. Like fellow African international Star Salif Keita, Maal builds the music from the roots up and let’s pop pundits figure it out. Tracks like “African Woman,” the funky-bopper “Swing Yela” and the horn-driven “Mbaye” are but a trio of gems here.

PICK OF THE WEEK

Like labelmates Mint Condition, this group conglambers the old school soul sound with New Jack sensibilities, traversing a road that is frequently slipping in the pop/urban landscape. Combining live instruments with programmed tracks (the latter courtesy of Lance Alexander), the core quartet has refined the sound first forged on their debut album. Tracks like “Back 2 Da House,” the bombastic boogie of “Don’t Trip On Me!” and the sassy backbeat of “Li’l Shumpin Shumpin” provide a mosaic of sounds, yet remaining distinctly Lo-Key.
NOVEMBER 37
321
Brandy 20
44
Immature 11.3
CoollO
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Jamie
Kenny
Usher 21
16
DiS-N-Dat
Beastle
GEMS 23
Eightfoall
Common 18
Barry
BLACKSTREET (Interscope 12
Above
Tanya
4
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41
Gladys
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6
Lo-Key?
Patti
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Johnny
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Whitehead 8
Anita
Bloods 20
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**TOP 25 RAP SINGLES**

**CASH BOX • NOVEMBER 12, 1994**

1. **THUGGISH RUGGISH BONE**  
(Ruthless/Relativity 5527)  
.Bone Thugs N Harmony  
2. **FLAVA IN YA EAR**  
(Bad Boy 7-9001)  
.Craig Mack  
3. **BREAK DOWN**  
(Jive 42244)  
.Fu-Schnickens  
4. **FA ALL *YALL**  
(So So Def/Chaos 77583)  
.Da Brat  
5. **TOOTSEE ROLL**  
(Down Low/Reaper 6911)  
.69 Boyz  
6. **JUICY/UNBELIEVABLE**  
(Bad Boy/Arista 7-9004)  
.The Notorious B.I.G.  
7. **THE MOST BEAUTIFUL PERS IN TH**  
(Jive 42249)  
.Keith Murray  
8. **I’LL TAKE HER**  
(Mercury 656 12x)  
.9. **WARTHOUT A DOUBT**  
(Mercury 656 171)  
.Black Sheep  
10. **HERE COMES THE HOTSTEPP**  
(Columbia 77514)  
.Ini Kamoze  
11. **BLACK COFFEE**  
(Uptown/MCA 3 169)  
.Heavy D & The Boyz  
12. **9TH WONDER (BLACKTOLISM)**  
(Pendulum/EMI 58159)  
.Digable Planets  
13. **TAKE IT EASY**  
(Vested/Classified 200094)  
.Mad Lion  
14. **WORD IS BOND**  
(Elbee 60191)  
.Brand Nubian  
15. **PARTY**  
(Epic Street/Epic 77400)  
.Dis-N-Dat  
16. **PLAYAZ CLUB**  
(Chrystals/EMI 52867)  
.Rappin’ 4-Tay  
17. **GIT UP, GIT OUT**  
(LaFace/Atlantic 2-4005)  
.Outkast  
18. **TIC TIC**  
(Pendulum/EMI 58246)  
.Lords Of The Underground  
19. **BUCK EM DOWN**  
(Week/Neveous 20100)  
.Black Moon  
20. **BOP GUN (ONE NATION)**  
(Priority 53161)  
.Ice Cube  
21. **NONE OF YOUR BUSINESS**  
(Next Plateau/London Island 657 578)  
.Salt-N-Pepa  
22. **THIS D.J.**  
(Violator/RA/Island 655 236)  
.Warren G  
23. **AFRO PUFFS**  
(Death Row/Interscope 5759)  
.The Lady Of Rage  
24. **HIP HOP RIDE**  
(East/West/8240)  
.Da Youngsta’s  
25. **NUTTIN’ BUT LOVE**  
(Uptown/MCA 54385)  
.Heavy D & The Boyz  

**RAP REVIEWS**

**By Dr. Bayyan**

- **NAS:** "One Love" (Columbia 6477).
  Nas’ illmatic album continues to have strong legs, especially after release of singles like this one. The music is smoothed-out, jazz-influenced and expertly produced by Q-Tip of A Tribe Called Quest. And the rap is gritty like a real-life story. All three remixes are heavily edited for radio.

- **FUGEES (TRANZLATOR CREW):** "Vocab" (Ruffhouse/Columbia 6404).
  This single firmly establishes Fugees as an innovative rap crew that defies definition. Each of the four remixes offers a different character, including the Remix Radio Edit, which employs a guitar and forlorn vocal refrain that might remind you of a spaghetti Western. Refugees Hip-Hop Mix stands out.

- **SHAQUILLE O’ NEAL:** "Biological Didn’t Bother" (Jive 42267).
  This autobiographical tale, featuring a G-Funk Version remixed by Warren G, is a slow-bopping rap that tells the story of Shaq’s upbringing by step-father Philip Arthur Harrison after being abandoned by his biological dad. It’s a sensitive reading with a balance of praise for ol’ Phil and disdain for bio dad.
A compilation of all charts appearing in CASH BOX magazine prior to 1989 which have not appeared in the earlier volumes of this chart series, genres and media formats covered included here are: twelve-inch disco/dance singles, midline albums, video games, compact discs (prior to their integration into the "Top 200 Album Chart"), video clips, videotape sales, and jukebox activity. Alphabetically-arranged title and artist (where relevant) indexes have been included for each chart section, along with appropriate "see also" references. The various sections also feature concise, informative introductions to the genre or medium being covered. The chart data cites not only chart entry dates and total weeks on the chart, but a week-by-week notation of chart positions attained by each title, a unique feature of the Scarecrow CASH BOX series.

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EMI Music Publishing has just inked a deal with alternative break-out band the dambuilders. The band’s new single, “Smell,” is the follow-up to its Top 10 smash “Shrine” from the EastWest album Encendedor. Shown here after a “Late Night With Conan O’Brien” taping are (l-r): Steve Patch, EMI Music Publishing creative manager, A&R East Coast; the dambuilders’ manager Melissa Allen; dambuilder Kevin March; O’Brien; and dambuilders Eric Masunagi, Joan Wasser and Dave Derby.

Atlantic recording artist Brandy Norwood kicked off a unique tour of the nation’s high schools recently, in conjunction with each performance by the 15-year-old R&B singer, the California-based environmental group Earth Jam will provide educational materials and promote discussion on such topics as recycling, energy conservation and eco-friendly buying habits. “I Wanna Be Down,” her debut single, remains a #1 smash on the Cash Box Top 100 R&B Singles chart for a second consecutive week and the video is #1 on BET, in heavy rotation on The Box and in active rotation on MTV. Brandy is shown here enjoying a moment with students following a recent performance at her alma mater, Ambier Elementary School, in Carson, CA.

Innovative keyboardist Danny Wright, who consistently ranks #10 on music charts, performed at the cocktail reception of the Anderson Merchandisers Convention (formerly Western Merchandisers) in Amarillo, TX last month. Wright performed selections from his newly-released CD Merry Christmas on Moulin D’Or Recordings, distributed nationally by Navarre Corporation. Pictured (l-r): Frank Mooney, Navarre West Coast branch manager; Wright; and John Mar- maduke, president/CEO of Hastings Retail Stores.
Youthanasia ---- A Melodic Megadeth?

By Adrienne Stone

Best known for their socio-political diatribes set to riveting, guitar-heavy tunes, multi-Platinum metal maven's Megadeth are back with another solid disc to break us out of our otherwise monotonous inertia.

However, Youthanasia (Capitol), their fifth album, takes the quartet to the next logical level of musicianship and lyrical concentration. Dave Mustaine's vocals have greater clarity and strength, guitarist Marty Friedman and Mustaine's fretwork is far more emotive, and the rhythm section of bassist Dave Ellefson, and drummer Nick Menza supports the melody line solidly. And this time, the various themes explored are of a far more personal nature, though they still do touch upon political themes.

Just released this past week on Halloween, the disc's first single is "Train Of Consequences," a well-paced track that draws the listener in with a driving melody about a swindler (no music-industry references as far as we can tell!).

Recorded in Phoenix, AZ with co-producer Max Norman, Youthanasia is, by far, the most accessible Megadeth disc. Whether this will broaden their already huge fan base or threaten the die-hards remains to be seen. The two Daves discussed that and other misperceptions just a few days before its release....

Cash Box: Well, congratulations... Youthanasia is real melodic and emotional, but it still manages to clump you over the head.

Mustaine: Did you say "clump"?

Yeah, I did.

Mustaine: (laughing) Thank you.

Is that a result of your longevity or experimentation?

Mustaine: I think it's just serendipity. When you're permeable to your surroundings, you can allow certain things to take place and not be so tight-assed about everything. One of the worst things about being in this particular genre of music is that acts tend to become parodies of themselves, they get so damn serious.

Ellefson: It's been [a matter of] exposing ourselves. Taking the chance of melding melody with metal is something that not too many people get away with doing. And we've been very diligent about that. It's been a process over the last couple of records. The song "Train Of Consequences," for instance, has a lot of melody, especially in the chorus. And we'd think, "What would the guy who bought Peace Sells... think about this?" But it's just about staying true to what we've always wanted to do, but making it better and hoping the music evolves. We never had that one record that just blew out of the box and was just so unbelievably huge that we freaked and panicked and didn't know how to follow it up...or let the road or excess destroy us.

You've also matured as a band and as people.

Ellefson: Yeah. In the early days, we'd see our contemporaries put out one record and fly right into superstardom and we'd scratch our heads and go, "Well, what about us?" But we've still around and a lot of them have fallen by the wayside.

(joking) Where's the irony there?

Mustaine: (laughing) Yeah, go figure! I don't know if it's that we're successful or we're just too dumb to go away.

Ellefson: That instant success. I don't know if it's such a good thing. If nothing else, we've been able to live to tell about it.

(To Mustaine) Does being a dad influence your writing?

Mustaine: To a certain degree, it influences everything. It's 24 hours a day for the rest of your life. My parents are deceased and they did a real shitty job of bringing me up. I was living on my own at 15 on the street. I identify with the young people that listen to our music because they are me. You're all the same. When they listen to the music, they don't hear me singing, they hear themselves singing. They hear me singing their song. It's really important to me that they have somebody to identify with. I mean, granted, the attitude in-between where they perceive me and who I really am as a bit of vapor and a myth. I am very much in touch with where I come from. I got two dogs, and guess who picks up after 'em? (laughs)

The vocals, both lead and back-up, are much stronger.

Ellefson: I remember being very blown away when I heard the back-up vocals on "Elysian Fields." Once we got the rhythm tracks down, Dave went in and started singing lyrics and on a daily basis, I'd hear new lyrics that he put down and I was amazed. We wrote a lot of the songs and played 'em in tunings so that they would accommodate his vocal range, rather than trying to write things that were just too far out of his range.

The album cover depicts an old woman hanging babies on a laundry line. Is that your way of saying the youth of America have been literally hung out to dry by the older generation?

Ellefson: Wow! You're one of the first people to finally understand that! It's the line in the chorus of the little track, "We've been hung out to dry." It describes how there's so much focus being shifted onto outside issues...especially in a country like the United States. We spend so much time playing world police, rather than just taking care of the matters at home. It's one of the only political songs on the whole record. Youthanasia (correctly spelled) is a merry killing.

...the slow, gentle killing of our youth.

Ellefson: Right. Of course, on the other hand, you can look at it like, "That's exactly what's gonna happen to everybody after they hear our new record. They can die peacefully from a slow, gentle death." (laughs)

You're in a position where the kids will listen to you before they listen to their parents or teachers.

Mustaine: No kidding. Our music has always been political to some degree, whether it's personal, spiritual, intellectual, emotional, mental or physical. But you know what the secret is? This is probably gonna sound like I'm some theological kind of evangelist or something, but I'm not. But I read the Bible a lot. The Bible is tomorrow's news today. And that's pretty much where I base everything. When I wrote "Holy Wars" (from '90's Rust In Peace), it was after I had a political carrying-on of sorts in Northern Ireland. Then, Saddam Hussein decided to use it as the soundtrack in his tanks when he invaded Kuwait. We put our Countdown To Extinction next (in '92) and two records later, Saddam decides he's gonna go in again. Every other record, this idiot decides to go in and invade Kuwait. So we're gonna make only one more record, to save the people of Kuwait! (laughs)

That's so kind and generous of you!

Mustaine: I thought so.
TriStar's Mary Shelley's Frankenstein

By John Goff

Kenneth Branagh produces, directs, stars and, here, searches for the secret of life in the latest Frankenstein creation.

FOR A PIECE OF WORK that talks a lot about "humanity," Mary Shelley's Frankenstein is curiously lacking in it. Yes, the design of the project is set as an entertainment, beginning with Shelley explaining how the book came to be written, so that gives maker Kenneth Branagh license to take license with reality, time sequence, appearance, etc. in order to entertain. But within that sphere of entertainment, the filmmaker has the obligation to combine themes, times and appearances into enough of a connecting whole to allow the audience to suspend belief of total reality in order to accept as reality that which they are watching. Branagh fails to do that here. He's so wrapped up in showing us he's making a movie that he forgets what he's making a movie about.

The screenplay by Steph Lady and Frank Darabont (who managed to invest an incredible amount of humanity in The Shawshank Redemption) plays with dark humor and melodrama here (several unintentional pockets of laughter erupt when the two are combined). The look is bloody, cold and often visually repulsive—and I'm not talking about the Creature—these are the settings and surroundings. In addition, Branagh becomes overly fond of having photographer Roger Pratt's camera endearingly circle (indeed, the Circle—university student whose camera work, lives—seems to be central to the overall design) his subjects until it calls attention to itself, thereby setting the audience outside the action rather than involving them.

While time carries on normally outside Victor Frankenstein's (Branagh) laboratory, the life-creating doctor electricity life into his creations faster than a microwave thaw bacon.

Make-up transforms Robert De Niro into a map of scars, but it is uncertain why the majority of those scars are there—except that Branagh and special make-up effects designer Daniel Parker simply wanted to create a bare-chested Creature from a hanging victim. Same for that done on Helena Bonham Carter (Victor decapitates her then grafts her head on another body after the Creature has ripped her heart out with his hands. Yes, you get to see that). After meat-clearing her head at the neck, why the stitches and scars over the forehead and through the eyes?

It appears often, too often, that Branagh desires to repulse rather than involve or entertain. O.K., maybe that's how a cholera-plague looks and maybe people didn't take baths regularly in the 1700s but OdorVision hasn't been perfected yet. (He's not the only filmmaker caught up in that, however.)

Performances range from the naturalistic to the overly melodramatic. De Niro, slathered head-to-toe in prosthetics, still manages to let us know that it's De Niro under there and he works hard to bring a sympathy to the Creature, but just when we begin to sway with him the script breaks the trend. (I have a feeling some transitions were left on the cutting-room floor.) Branagh chews enough scenery that should leave him with a good year of heartburn. Carter is the love interest and has little more to do than show up for that and make-up. John Cleese presents a complete portrayal of one of Frankenstein's scientific mentors. His work is excellent and gets so far away from Cleese you're going to have to look at him in another light from here on. Ian Holm is solid as Frankenstein senior. Aidan Quinn bookends the piece as a driven ship's captain listening to Frankenstein's tale.

Patrick Doyle's music captures the melodramatic aspects and adds to that. Branagh and David Parfitt co-produced; Fred Fuchs executive produced; Francis Ford Coppola, James V. Hart and John Veitch produced the TriStar Pictures presentation in association with Japan Satellite Broadcasting, Inc., and The IndepProd Company and American Zoetrope production.

MGM's Stargate

By J.G.

Kurt Russell and James Spader at the other end of the Stargate.

IN A GALAXY BEYOND EARTH'S GALAXY there is a corresponding world—same climate, same air, same everything, another earth. Hey, I accept that. Somewhere here on this earth, there's a Star Gate which permits access to that other world if certain things are lined up correctly. Lead me to it, I'm ready to step through—even if the corridor does resemble the color-sluicing trek from 2001: A Space Odyssey. Even if everything SFX-wise seems derivative in Roland Emmerich's Stargate, it's still an audience pleaser and should rack up some good numbers at the box-office.

The premise of the story by co-writers Emmerich and Dean Devlin—that the ancient Egyptian civilization's great pyramids were not only built by visitors from outer space but workers were taken to another galaxy to continue working for Ra, the Sun God, and left a way there, a Star Gate—is a fascinating one and will appeal to audiences. There are some terrific visual effects but nothing audiences haven't seen before. A lot of Stargate has an Indiana Jones meets Star Wars feel to it with a little Star Trok beam in. Ra's space fighters look like Klingon war planes; Ra and his castle keepers morph their appearances and armor like Ramon's car and a Michael Jackson music video; and the aforementioned 2001 journey teams with the water effect from The Abyss for the initial gate opening.

This isn't to say Stargate isn't fun, exciting or enjoyable. It is. Not to say either that it isn't good. It is. It's just that there's a constant sense of deja vu about the sights we see and the digital sounds we hear.

And Emmerich and Devlin's story itself is slight: one man falls in love and wants to live on the other world and one man doesn't give a damn whether he lives or dies but overcomes the demons and acquires a desire to return.

Kurt Russell and James Spader, as a military man with a deep sadness and an out-of-place archaeologist respectively, give two disparate looks at men and their environs, even two disparate acting styles which work nicely together...Russell on the visceral, hands-on level and Spader on a more cerebral plain. Russell is one of a handful of solid actors working in film today, willing to take chances, and knows how to put a dimensional character together for the camera with seemingly no effort, absolute presence and great attitude. That's what all the great film actors had and Russell's got it. Spader's approach can get a bit too "thoughtful" sometimes—Stop marveling and get on through the gate, professor, we've got a million light years to go—so that you want to shake him. But then, you're not the director.

Emmerich is, and he's very concerned with the thousands of people he's expertly maneuvering in front of the camera, the crashing walls, life chamber and transmorphing guards and Ra (Joye Davidson in another gender-bending performance in another language and digitally re-mastered voice). The youthful homo-erotic overtones of his character and surroundings aren't played up but are there. Emmerich balances his elements well and still keeps a semi-epic feel to most of the film. David Arnold's music is expensive, also with a deja vu feel along Lawrence Of Arabia lines.

But it's all entertainment and fun as executive produced by Mario Kassar; produced by Joel B. Michaels, Oliver Eberle & Devlin; and co-produced by The Emmerich for Le Studio Canal / Centropolis Film Productions in association with Carolco Pictures Inc.
Columbia's The Professional Impressve U.S. Besson Debut

By J.G.

IN THE MIDDLE OF SQUALOR AND VIOLENCE Luc Besson finds love, compassion and growth for The Professional. He also gives his audience credit for having a brain, reasoning powers and enough concentration to follow a story line without being pounded on the head with a hammer. Not something you find in a film with this much weaponry and firepower. So sort of like a French John Woo with character sensitivity.

This is Besson's American filmmaking (writing and directing) debut after garnering attention, both critical and commercial, with his 1992 success La Femme Nikita. He also brings with him actor Jean Reno, in something of an extension of his role from that film, and composer Eric Serra, both long-time Besson collaborators and both just as impressive as their director. He also has discovered a surprising new talent in young Natalie Portman.

The Professional is small and large at the same time; private and open; touching and lovely—harsh and brutal. It's also a love story and a coming-of-age piece and as well as an indictment of present-day society—though perhaps unintentionally on the last, it appears that it just turned out that way—which sees our world become so violent that the youth must learn at a pre-pubescent age to arm themselves, and accept it as a right—of—passage.

Besson sets his piece in New York where a 12-year-old girl, Portman (with slight echo-memories of a young Jodie Foster from Taxi Driver), is thrown together with a professional 'cleaner' (hit man), Reno, after her family is killed by corrupt DEA men headed by pill-popping Gary Oldman. She wants to become a 'cleaner' to extract her vengeance. He agrees to teach her. Sounds like it could get dicey, doesn't it? And in lesser hands it undoubtedly could and would, but Besson is in wonderful control of his story, characters and action. He creates characters with real character and situations you think you're familiar with but then suddenly, aren't. He illustrates his characters with richness and simplicity, gives them traits and feelings which endeear or repel you to or from them at that moment but pay off for the whole story later. And all this is done in a manner which gives not only the filmmaker and the film integrity but the audience is imbued with a good measure of it also. A truly refreshing change.

Reno's performance as the cleaner is wonderfully understated, thoughtful in a simplicistic manner, complicated yet understandable. It is superbly layered and touching. Thethriller singers up another bravura characterization, extracting sadistic and even sadistic humor as the DEA head who kills without compunction. Danny Aiello, the controller of Reno's cleaner—sort of his mentor—plays down from his operation in NY's Little Italy location with a sincere approach. And watch out for Natalie Portman. She makes her acting debut here. This young lady has it all. Behind those eyes lurks an old soul, hardened human being. We're going to hear a lot more from her.

The future is there: we get automatic weapons, knives, buzzsaws and grenades; it's not simply tossed in to blow up the budget or to give a slick looking one-sheet if the human angle doesn't sell. Besson integrates it within the story to the point it's not offensive—and violence simply for the sake of violence offends me—here you learn of the character of its practitioners through it.

The Columbus Pictures release is a Gaumont/Loz Films Du Dauphin Production (Besson's production company), and was produced by Patrice Ledoux. It'll take some special selling perhaps, but will be well worth the effort.

Video News

Gradinger And Fogelman Named To Best Board

BEST FILM & VIDEO president Roy Winnick announced the addition of Edward Gradinger and Louis C. Fogelman to its board of directors.

Fogelman founded Music Plus in 1974 and built it into a 91-store chain before selling it in 1992. He was inducted into the Video Hall of Fame in 1989 and has served as a board member and president of the National Association for Recording Merchandisers (NARM) and was an officer and founding member of the Video Software Dealers Association (VSDA).

Gradinger was most recently president of Worldwide Television Productions at MGM Television and has served also as president of New World Entertainment. He is currently an independent consultant and recently negotiated a deal between Best and New World for the domestic video rights to the Marvel library.

Winnick, in making the announcement, stated, "We are extremely pleased to welcome both Ed and Lou as new members on our board of directors. They bring a broad range of expertise and talent to our team as well as extensive experience in the industry."
Tracy Lawrence On...

By Richard McVey

...The New Album

"I WAS TRYING TO PLEASE every facet of music listener out there," says Atlantic recording artist Tracy Lawrence of his new album, I See It Now, which shipped Gold just weeks ago. "It has everything from very hard-core traditional country to Southern rock 'n' roll to a little R&B to some mid-tempo pop-type stuff..."

From the looks of things, pleasing his listeners is one thing Lawrence knows about. At the mere age of 26, he has already achieved success with his Gold-selling debut album Sticks And Stones and the Platinum-selling follow-up Ali-bis, which have spawned a combined seven #1 singles. And what makes the highly successful release of this third album even more impressive is that it comes during a time when some of country's biggest and hottest acts—Mary Chapin Carpenter, Brooks & Dunn, Clint Black, Mark Chesnutt, Dolly Parton, Little Texas, Clay Walker and Lyle Lovett—have all put out projects within the last month or so.

As for songs on the album, Lawrence treaded a little deeper into this project than his previous two efforts by co-producing three out of the 10 tracks. "I got the opportunity to produce the single ('Renegades, Rebels and Rogues') on The Maverick soundtrack. It did so well for us, the label thought I might be able to do a little bit better job on the album, so they gave me the opportunity to do some of my own music. I co-produced a couple of the tracks with my piano player Flip Anderson... 'Texas Tornado' and a song called 'As Any Fool Can See.' On the third one Flip and I did, 'Hillbilly With A Heartache,' we did the track and my vocal on it and James Stroud produced John Anderson's vocal. Actually, the next single off the album is one of ours, 'As Any Fool Can See.'"

Although he's had incredible success with mid-tempo melodic cuts like "Ali-bis," "Sticks And Stones" and "Break It To My Heart," Lawrence says it can have its problems. "I have to beg them [Atlantic Records] into putting out some uptempo things off the album because it helps balance out my live show. Even if it doesn't do as well in the charts, it keeps the show flowing a lot better." Not surprisingly, the only cut on the album penned by Lawrence is an upbeat number entitled "If The World Had A Front Porch." He attributes the lack of his own material on the album to his personal life. "I got married and really settled down personally with my life and felt like my writing was reflecting that. I didn't want to make that drastic a change with my music right now because I didn't think that was where I was going with my career. I've tried to keep that separation as good as possible."

In much the same way his personal life has evolved, so has his music. "I keep wanting to progress and do better vocally, with my material selection, and by being able to stretch out style-wise and cover new ground that maybe I wasn't able to do or comfortable doing the first time around," admits the 1992 Academy of Country Music's Top New Male Vocalist. "There's a lot of things on this album that I wouldn't have even considered cutting on the Sticks And Stones album. You just have to grow."

Another aspect of growing, Lawrence says, is not to be overly critical of your own work. "There's no way you could ever make it perfect. I think if you get that critical over it and try to make it too perfect, then you lose the soul of it. So once you cut it and you're happy with it, just live with it."

...His Ups And Downs

IN WHAT HAS BEEN A ROAD OF UPS AND DOWNS, Lawrence's career success and (un)-luck has been amazing. Growing up in southwest Arkansas, Lawrence drove to Nashville in mid-1990 in a ten-year-old Toyota Corolla with expired tags, no insurance and 250,000 miles on the odometer. "They [his family] were really ready to see me go," admits Lawrence. "They had heard me whine about coming here [Nashville] for so long. They wanted to see me come down here and either get it out of my system or do good. They figured I had better get on with my life because they thought I was wasting it away." Although he may not have impressed his family, he did manage to impress someone at Atlantic Records, which signed the young artist less than a year after he arrived in Nashville. "I never went to Music Row and knocked on doors or pitched my songs. I never did that. I just went out and worked. I went out and sang a lot and happened to be at the right place at the right time."

As for the pressure of cutting his first album so quickly after coming to town, Lawrence says, "I think I was so dumb I didn't know any better. I didn't have sense enough to be scared. I had these big stars in my eyes and you just want to sing when you get that first shot." On the unlucky side of things, on the very day in 1991 Lawrence completed that first album Sticks And Stones, he was the victim of a robbery attempt that resulted in his being shot several times. Although he later recovered from the incident, Lawrence was dealt another blow when he discovered during his second album, Ali-bis, that he was being cheated by business associates, an incident which prompted him to take over his own career in almost every facet. "I was with Music Matters [Management] for a long time, and there was some parting of the ways. I just got to the point where I was so frustrated with everything because..."
things weren’t being done the way that I wanted them and I took over a whole lot of it. I feel like I did pretty good with it for a while and I think if I wasn’t trying to be an artist that I could handle being a manager...you have to have somebody there watching your back for you.”” The person watching Lawrence’s back now is Bobby Roberts [of Bobby Roberts Company], who recently took over managerial duties for the entertainer.

“it was a situation with Tracy where I had admired his music for quite some time,” says Roberts of how the two came together. “I also manage John Anderson, and he and Tracy are good friends and it had become common knowledge that Tracy was managing himself. I was in the studio one day when John and Tracy were cutting the duet ‘Hillbilly With A Heartache.’ I told Tracy back then, ‘If you ever decide to bring on a manager, give me a call.’ A few more months went by and it looked like Tracy was getting so busy between the road and the new album coming out that it seemed to be the right time to bring a manager on. So we hooked up and had a meeting and decided it was right for the both of us.

“Right now, I think he’s one of the very top artists in country music today,” adds Roberts. “His business ability is great and he is a very sharp young man. As for his future, I think the sky’s the limit. It’s our goal to see him go to that next level in the industry, which he’s very rapidly achieving. The new single, the new album and everything going on around him is very positive and we are extremely thrilled to be a part of his team.’’

...His Videos

LAWRENCE HAS ALSO BECOME QUITE A HIT with his videos, which take from the idea of the now-syndicated TV show “Quantum Leap” that displays a time traveler leaping into new times and places. So who was the marketing genius that came up with idea for the video concept? “The ‘Quantum Leap’ idea was mine,” Lawrence is quick to admit. He also says that his ultimate goal with the multiple videos that are linked through leaps is a possible longform video encompassing all of the videos into one.

...Touring, His Marriage, And His Future

“RIGHT NOW WE’RE ON THE CROWN ROYAL TOUR with Marty Stuart and we’re alternating the headlining,’” says Lawrence. “I love the multi-artist thing. I enjoy it better than working by myself. You pump each other up more to do a better show.” As an admitted lover of the road, Lawrence says that he expects to work some 200 dates in 1995, following the 175 dates he did this year. And how much of a strain does this grueling touring schedule put on his recent marriage to his wife Frances?

“Well, she spends a lot of time with me on the road. We have a real good relationship and it balances out real well. She spends about half the time at home and about half the time on the road with me. Usually, I’m home at least one or two days a week.”

As with any recent marriage, the event has changed his life. “It’s made me more responsible, more determined, more aggressive. Before, I did a lot of reckless, rebellious things, like young people do. I can’t explain it exactly, but somehow it feels easier now to sing something like ‘God Made Woman On A Good Day.’” As for the possibility of a little Tracy running around the house or tour bus in the near future, he says, “A lot of people have asked me about that. We would like to have a family...hopefully real soon, but nothing is definite yet.”

Although his own career is soaring right now, Lawrence admits that a more behind-the-scenes career in management or production also has interests. “That’s kind of what I’m trying to do now is dabble in it a little bit and get some of those doors open for me. I do enjoy the business side of the industry and like the challenge and the competitiveness of it...I really want to find an outside artist to produce. I’m going into the studio with Kenny Beard, one of my band members, in January and do four or five masters on him and try to pitch him for a deal.” However, when asked about the future of his own music career, it’s not hard to tell that Tracy Lawrence is loving every minute of it. “If I could stay just like I am now I couldn’t ask for any more—I’m really enjoying myself, my career and my life.”

“There’s a lot of things on this album that I wouldn’t have even considered cutting on the Sticks And Stones album you just have to grow.”

—Tracy Lawrence on his album I See It Now.
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<td>THE CITY PUT THE COUNTRY BACK IN ME</td>
<td>Neal McCoy</td>
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<td>LIVIN' ON LOVE</td>
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<td>SHUT UP &amp; KISS ME</td>
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<td>SEE IT NOW (Atlantic)</td>
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<td>I SURE CAN SMELL THE RAIN</td>
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<td>IF I COULD MAKE A LIVIN'</td>
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<td>KICK A LITTLE</td>
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<td>IF YOU'VE GOT LOVE (Atlantic)</td>
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<td>WE CAN'T LOVE LIKE THIS ANYMORE</td>
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<td>TAKE ME AS I AM</td>
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<td>BABY LIKES TO ROCK</td>
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<td>NOW I KNOW (MCA 6289)</td>
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<td>PICKUP MAN (Ep. 77115)</td>
<td>Joe Diffie</td>
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<td>DOCTOR TIME (Columbia 53269)</td>
<td>Rick Trevino</td>
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<td>NOT A MOMENT TOO SOON (Curt)</td>
<td>Tim McGraw</td>
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<td>THAT'S WHAT I GET (Curt)</td>
<td>Hal Ketchum</td>
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<td>TEARDROPS (Liberty 79045)</td>
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<td>Mark Collie</td>
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<td>NIGHT IS FALLIN' IN MY HEART (Arista)</td>
<td>Diamond Rio</td>
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<td>WHEN YOU WALK IN THE ROOM (Anita 2728)</td>
<td>Pam Tillis</td>
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<td>I GOT IT HONEST (MCA 66420)</td>
<td>Aaron Tippin</td>
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<td>GON'T GO IN THE BIG D (Decca 11994)</td>
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<td>Western Flyer</td>
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<td>YOU AND ONLY YOU (Liberty 90472)</td>
<td>John Berry</td>
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<td>WHAT THEY'RE TALKIN' ABOUT</td>
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<td>I TRY TO THINK ABOUT ELVIS (Ep. 64 188)</td>
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<td>STORRAS IN THE HEARTLAND (Mercury 1344)</td>
<td>Billy Ray Cyrus</td>
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<td>HEART TROUBLE (MCCK 62088)</td>
<td>Martina McBride</td>
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<td>SHE'S NOT THE CHEATIN' KIND (Arista)</td>
<td>Brooks &amp; Dunn</td>
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<td>HAS ANYBODY SEEN MY</td>
<td>John &amp; Audrey Viggins</td>
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<td>LONG LEGGED HANNAH (BNA)</td>
<td>Jesse Hunter</td>
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<td>LITTLE HOUSES (Ep. 66503)</td>
<td>Doug Stone</td>
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<td>TILL YOU LOVE ME (MCA 10994)</td>
<td>Reba McEntire</td>
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<td>MAYBE SHE'S HUMAN (Mercury 518552)</td>
<td>Kathy Mattea</td>
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<td>49</td>
<td>MEN WILL BE BOYS (Liberty 27760)</td>
<td>Billy Dean</td>
<td>42</td>
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</table>
the vocal group of the Nineties presents:

a single everyone can relate to

from the CD/CASS: "Western Flyer"
SOR-0085
produced by: Western Flyer & Ray Pennington
# Top 75 Country Albums

**November 12, 1994**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Album</th>
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<tr>
<td>1</td>
<td>Garth Brooks</td>
<td>No Fences (1993)</td>
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<td>2</td>
<td>Faith Hill</td>
<td>It’s All About You (1993)</td>
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<td>3</td>
<td>Daryle Singletore</td>
<td>Like We Never (1993)</td>
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<td>4</td>
<td>cil &amp; Reid Howe</td>
<td>What I Don’t Know (1993)</td>
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<td>5</td>
<td>David Lee Murphy</td>
<td>In the Garden (1993)</td>
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<td>6</td>
<td>Marty Stuart</td>
<td>Love’s Alright (1993)</td>
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<td>7</td>
<td>The Oak Ridge Boys</td>
<td>Diamonds in the Rough (1993)</td>
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<td>Mama’s Boy (1993)</td>
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<td>Fire in the Rain (1993)</td>
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<td>The Oak Ridge Boys</td>
<td>Heyin’ Good Time (1993)</td>
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<td>Old Favorite (1993)</td>
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**Notes:**
- The ranking is based on sales data for the week ending November 12, 1994.
- Sales data is provided by Billboard and reflects physical album sales in the United States.

**Additional Information:**
- The Oak Ridge Boys is an American country band known for their animated personalities and live performances.
- Their albums include a mix of original material and covers of popular songs, showcasing a variety of musical styles.
- The band has released numerous albums, each containing a blend of country, gospel, and bluegrass influences.
- Their chart success has been consistent, with several albums reaching the top of the charts in the late 1990s.
The Constantly Changing Staff at BNA, RCA and RLG

RANDY GOOMAN, g.m./senior v.p. of the newly-created RCA Records Nashville Labels Group (RLG), announced key staff for the RCA and BNA labels as well as a new core marketing structure for RLG.

Here's what happened:

— Dale Turner, current v.p., promotion, RCA Records, will head BNA in the new position of v.p., BNA Records Label. Ken Van Durand, long-time RCA Records promo rep, moves back to BNA as v.p., promotion, BNA Records Label, reporting to Turner. Tom Sgro has returned to BNA as director of national promotion, reporting to Durand.

— Tommy Daniel, current senior director, sales & marketing, BNA, moves to the top spot at RCA as v.p., RCA Records Label. Mike Wilson, current senior director, promotion, RCA, moves into the top RCA promotion spot as v.p., promotion, RCA Records Label. Wilson will report to Daniel.

Goodman has outlined a new core marketing structure under the new RLG banner that will support both BNA and RCA labels via sales, media, creative services and production.

— Ron Howie is v.p., sales, RLG. Mary Hamilton has been upped to senior director, creative services, RLG. And Glenda Break has also been upped to director, production scheduling, RLG.

In Other News...

BROOKS AND DUNN HAVE CONFIRMED PLANS for the first six months of their 1995 tour, which includes over 50 dates and a stellar supporting cast with David Ball and The Tractors. The tour once again is sponsored by Miller Lite and kicks off in Tucson, AZ on February 15. On an additional note: congratulations are in order for Ronnie and Janine Dunn, who became the parents of a seven-pound baby girl, Haley Marie Dunn, October 28.

WHILE CHANNEL-HOPPING THROUGH YOUR DAY-TIME SOAPs, don't be surprised to see Martina McBride as she appears on “General Hospital” November 9. McBride will play a role she's very familiar with—herself.

RCA ARTIST AARON TIPPIN took the trip of his life as he flew with the Thunderbirds of the U.S. Air Force in Sanford, FL. According to Tippin, “The high was almost as great as performing."

TRISHA YEARWOOD CELEBRATED HER 30TH BIRTHDAY at Country Star Hollywood recently by becoming the sixth recipient of a permanent star on the restaurant’s “Boot Walk.”

SHELBY LYNN, WHO WAS FEATURED ON “THE ROAD,” saw her album sales increase 140 percent the week following her appearance on the show, according to SoundScan.

KATHY MATTEA has been named CMT and CMT Europe December Showcase Artist.
High Debuts
1. REBA MCENTIRE—“Till You Love Me”—(MCA)—#48
2. KATHY MATTEA—“Maybe She’s Human”—(Mercury)—#49

Most Active
1. TIM MCGRAW—“Not A Moment Too Soon”—(Curb)—#26
2. RICKY TREVINO—“Doctor Time”—(Columbia)—#25
3. AARON TIPPIN—“I Got It Honest”—(RCA)—#33

Powerful On The Playlist
The Cash Box Top 100 Country Singles chart is topped off this week by the Sammi Kershaw single “Third Rate Romance.” The chart this week displays a few big movers with two debuts breaking into the Top 50. Tim McGraw leads the way in the most-movement category, up an incredible 23 spots to #26 with “Not A Moment Too Soon.” Mark Chesnutt follows, up a big 14 spots to #34 with “Goin’ Through The Big D.” Rick Trevino jumps eight places to #25 with “Doctor Time.” Finally, Aaron Tippin works his way a little closer to the top, moving up eight to #20 with “I Got It Honest” to finish out the big movers this week. Only two acts debuted on the chart this week’s Top 50. Reba McEntire leads the way for the highest debut position with “Till You Love Me” at #48 as Kathy Mattea just makes the Top 50 at #49 with “Maybe She’s Human.”

Songwriter Of The Week: Congratulations go out to Russell Smith, who penned Sammi Kershaw’s #1 hit “Third Rate Romance.”

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. TRISHA YEARWOOD—“It Wasn’t His Child”—(MCA)

CMT Top Twelve Video Countdown
1. SAMMY KERSHAW — “Third Rate Romance” (Mercury)
2. MARY CHAPIN CARPENTER — “Shut Up & Kiss Me” (Columbia)
3. TRACY LAWRENCE — “I See It Now” (Atlantic)
4. BLACKHAWK — “I Sure Can Smell The Rain” (Arista)
5. LITTLE TEXAS — “Kick A Little” (Warner Bros.)
6. THE TRACTORS — “Baby Likes To Rock It” (Arista)
7. ALAN JACKSON — “Livin’ On Love” (Arista)
8. GARTH BROOKS — “Callin’ Baton Rouge” (Liberty)
9. CLAY WALKER — “If I Could Make A Living” (Giant)
10. NEAL MCCOY — “The City Put The Country Back In Me” (Atlantic)
11. DAVID BALL — “When The Thought Of You Catches Up With Me” (Warner Bros.)
12. VINCE GILL — “When Love Finds You” (MCA)

Compliments of CMT video countdown, week ending Nov. 2, 1994.

REVIEWS By Richard McVey

• LARRY STEWART: “Losing Your Love” (Columbia 77753)
  Stewart can vocally hang with the best of them. His high, sweet, smooth voice again shines on this mid-tempo cut, co-written by Vince Gill. As the second release off Heart Like A Hurricane, expect to see this one outdo its predecessor, “Heart Like A Hurricane,” which only received moderate airplay.

• JAMES HOUSE: “Little By Little” ( Epic 77752)
  Co-written by House, this tune is the second release off House’s forthcoming album Days Gone By. Pardon the pun, but although it didn’t grab me the first time, it does grow on you (here it comes) little by little. Certainly not the song that’s going to launch House into stardom, it’s nevertheless a solid tune that shows off House’s talents and the potential this newcomer has.

• TRACY BYRD: “The First Step” (MCA 54946)
  As the third release off No Ordinary Man, this up-tempo, cute tune with a honky-tonk beat will continue Byrd’s string of commercially safe songs. Expect this one to flourish more on the merits of “Watermelon Crawl” rather than its own. A good song, but one heard a hundred times before.

• PATTY LOVELESS: “Here I Am” ( Epic 77734)
  A far cry from her previous release, “I Try To Think About Elvis,” this easy-paced, guitar-/vocally-driven tune is classic Loveless. She pours out emotions through her vocals like few can and “Here I Am” is no exception.

PICK OF THE WEEK

• BROOKS & DUNN: “I Never Forget My Heart” (Arista 2779)
  As the second release off Waitin’ For Sundown, this is a much more traditional sounding cut for the duo. An easy, slow-paced, steel guitar-, fiddle- and piano-licked hard-core country tune with Dunn’s amazing vocals, this may disappoint the dance crowd but will certainly fire up radio airwaves. An easy Top-10, if not #1.
RADIO PLAYLISTS

Some of what's playing in heavy rotation:

WJMA/Orange, VA
ALAN JACKSON—"Livin' On Love"
PAM TILLIS—"When You Walk In The Room"
SAMMY KERSHAW—"Third Rate Romance"
COLLIN RAYE—"Man Of My Word"
TRACY BYRD—"Watermelon Crawl"

KLIX/Clayton, NM
PATTY LOVELESS—"I Try To Think About Elvis"
NEAL MCCOY—"The City Put The Country Back In Me"
BLACKHAWK—"I Sure Can Smell The Rain"
TRACY BYRD—"Watermelon Crawl"
JOHN & AUDREY WIGGINS—"Has Anybody Seen Amy"

KTLO/ mountain Home, AR
ALAN JACKSON—"Livin' On Love"
TRACY BYRD—"Watermelon Crawl"
SAMMY KERSHAW—"Third Rate Romance"
NEAL MCCOY—"The City Put The Country Back In Me"
COLLIN RAYE—"Man Of My Word"

WMDH/New Castle, IN
ALAN JACKSON—"Livin' On Love"
SAMMY KERSHAW—"Third Rate Romance"
TRACY LAWRENCE—"I See It Now"
COLLIN RAYE—"Man Of My Word"
NEAL MCCOY—"The City Put The Country Back In Me"

WDXH/Fabaj, VA
PAM TILLIS—"When You Walk In The Room"
ALAN JACKSON—"Livin' On Love"
SAMMY KERSHAW—"Third Rate Romance"
TRACY BYRD—"Watermelon Crawl"
COLLIN RAYE—"Man Of My Word"

WVAR/Richmond, WV
ALAN JACKSON—"Livin' On Love"
NEAL MCCOY—"The City Put The Country Back In Me"
KEN MELLONS—"Jukebox Junkie"
JOHN & AUDREY WIGGINS—"Has Anybody Seen Amy"
DAVID BALL—"When The Thought Of You Catches Up With Me"

WQIK/Jacksonville, FL
BLACKHAWK—"I Sure Can Smell The Rain"
COLLIN RAYE—"Man Of My Word"
SAMMY KERSHAW—"Third Rate Romance"
KEN MELLONS—"Jukebox Junkie"
ALAN JACKSON—"Livin' On Love"

Follow the advice of BNA artist Marc Beeson (right), Peter Cetera came to Nashville to work on his new album. Cetera will include a song on the album titled "One Clear Voice" that was co-written by Beeson. Beeson made a trip to Chicago to put the guitar on it, and ended up talking Cetera into heading to Nashville.

MCA/Nashville artist Mac McAnally recently performed for the MCA staff at a special showcase at Nashville's Bluebird Cafe. McAnally performed highlights from his just-released album, Knots, including his new single "Down The Road." Pictured (l-r): Ronnie Brown, associate manager of A&R, MCA/Nashville; McAnally; T.K. Kimbrell, McAnally's manager; and Tony Brown, president, MCA/Nashville.

RCA artist Aaron Tippin (left) is pictured in the studio with new producer Steve Gibson while working on his upcoming fourth RCA album, Lookin' Back At Myself, set for release November 8.
Indie Spotlight

Stephen Bruce: Doing It On His Own

STEPHEN BRUCE is one artist who is committed to making music. With the early influences of Nat King Cole, Hank Snow, Johnny Paycheck, Sons of the Pioneers and Eddie Arnold, Bruce took up the guitar and began writing songs at the mere age of 16. At 18, he packed up his guitar and sleeping bag and hitchhiked across the U.S. "I just wanted to get out, take a look around and see what other people were doing," Bruce told Cash Box. By 21, he had put together his first band.

By the time he turned 33, he had a world of musical band knowledge under his belt, not to mention having catalogued 60 original songs, later dumping 50 of them feeling they compromised who he had become. "I became a Christian when I was 18 and I was just into living out life like everybody else," admits Bruce. "By the time I hit 24, I was beginning to have some pretty concrete ideas about what life was about as far as right and wrong...I decided that a lot of the material I had written was about compromising situations and that I was writing because it was catchy or I thought was saleable. Finally, I just stepped back and said, ‘This isn’t who I am, so why am I playing it?’ To me, my lyrics are really important. It doesn’t matter if I’m playing a country, blues or gospel tune, the message is the same. It’s got to have a positive message.’” He has since re-built his folio to include some 150 songs.

In 1990, Bruce took to the studio, and in support founded Café Records Flat-Out Booking and Publishing in 1991. His current album, Stephen Bruce, originally started out as a four-song cassette called Cruisin’. He then recorded seven additional tunes and expanded the cassette to ten songs and titled it Lonestar Cowboy. In the spring of 1993, after receiving considerable airplay and favorable reviews, Bruce was approached by an industry agent who arranged connections for a major-label deal. Unfortunately, after six months of negotiations and some hard lessons learned, the deal fell through.

In a weird twist of fate, Bruce called up a former musician friend he hadn’t seen in over 17 years—Phil Jeffery. ‘’I had a pretty good idea that Phil was somewhere in the same area,’’ says Bruce. ‘’So after making some calls I got hold of him. I asked Phil what he was doing and he said, ‘Nothing.’ So I told him I needed a guitar player and he said, ‘I’ll be right up.’ In a week or two he came up and took a look at the area that we’re living at here on the coast and flew down with my brother and moved here. He and I had started playing music together when we were 19, and the last time I saw Phil he was about 24, and it was like a day hadn’t past—things were just like they were.”

The newly reunited duo quickly went into the studio and added four new tunes to the first 10. Jeffery then spent the next six months putting together the business that is now Café Records Flat-Out Booking and Publishing—building relationships within the industry to get manufacturing, promotion, distribution and marketing in place. You get tired of knocking on all the doors when you’ve got a viable product and people tell you, ‘Well, we’re not interested.’ So I figured the best way to do it is to do it yourself,’’ relates Bruce on how he started the label.

On his self-titled album Bruce’s many influences and his musical diversity can be heard. “I think that to do was get a really cross-section of the kind of material I write and perform,” says Bruce. “I definitely get into the country thing, and we throw down a little blues and a little rock ‘n’ roll on it.” Following on the heels of his first release off the album, “Made In Texas,” Bruce has found himself on the Cash Box Top 10 Singles chart once again, this time with “Santa Fe.” It has currently climbed its way up to #81 with little let-up-in sight.
This Week's Debuts

MIDSOUTH—"Give What It Takes"—(Word) — #23
W.C. TAYLOR—"I Believe"—(Circuit Rider) —#25
BRUCE HAYNES—"Wrong Place At The Right Time"—(Cheyenne)—#28
BRENT LAMB—"Worth It All"—(Genesis)—#30

Most Active

SOUTHERN CHAPEL—"There's A New Man"—(Windfall)—#15
CHARLIE DANIELS—"Two Out Of Three"—(Sparrow)—#7
LISA DAGGS—"Leave Your Bags At The Door"—(Pakadem)—#13
BRUSH ARBOR—"I Wouldn't Miss Heaven"—(Benson)—#6

Powerful On The Playlist

The Cash Box Positive/Christian Country singles chart is topped off by Seneca’s "Old Book—New Page" for the second week. "In My Father's Eyes" by Don Cox moves up to #2. Ron David Moore’s "No Time Like The Present" jumps three spots to #3. Moving up to the #4 position is Randy Coward with "Local Call". Ken Holloway and "Rose Of Sharon" drops down to #5. Moving up four spots to #6 is Brush Arbor and "I Wouldn't Miss Heaven." One of the big movers this week is Charlie Daniels with "Two Out Of Three," up five spots to #7. Steve Grace with "Crazy Road Of Life" breaks into the Top 10 at #8. Holding on to the #9 position is "I Need You" by Jeff & Sheri Easter and finishing off the Top 10 is Bruce Carroll with "Good Life."

Looking Ahead

Lenny LeBlanc takes the lead in adds this week with "All My Dreams." Also receiving reports is Ted White's "Tornado Saloon," "Out Of His Great Love" by The Martins, Kathy Yoder Treat's "Closer Walk," Steve Hamby with "Sowin' Seeds" and "The Promise Tree" by Vince Wilcox.

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"
PAM McCULLA—"Jesus Set Me Free"

KTOK/Lebanon, MO
THE MAVERICK CHOR—"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 CHOR—"Amazing Grace"
SUSIE LUCHSINGER—"Have A Little Faith"
ALISON KRAUSS—"Never Will Give Up"

POSITIVE/CHRISTIAN COUNTRY

NOVEMBER 12, 1994

1 OLD BOOK—NEW PAGE (Ranson/Brentwood S4658) .... Seneca 13
2 IN MY FATHER'S EYES (ARR) .......... Don Cox 3 5
3 NO TIME LIKE THE PRESENT (Warner Alliance) .... Ron David Moore 6 5
4 LOCAL CALL (Rogersum) .......... Randy Coward 5 8
5 ROSE OF SHARON (Ranson/Brentwood) .... Ken Holloway 2 15
6 I WOULDN'T MISS HEAVEN (Benson) .... Brush Arbor 10 6
7 TWO OUT OF THREE (Sparrow) .... Charlie Daniels 12 6
8 CRAZY ROAD OF LIFE (Cheyenne) .... Steve Grace 11 5
9 I NEED YOU (Brentwood) .... Jeff & Sheri Easter 9 4
10 GOOD LIFE (Word 701938160X) .......... Bruce Carroll 7 10
11 IN THE NEXT WORLD (Star Song) .... Brian Barrett 4 9
12 FOR PETE'S SAKE (Integrity) .... Susie Luchsinger 8 16
13 LEAVE YOUR BAGS AT THE DOOR (DoveSong) .... Lisa Daggs 19 4
14 AMAZING GRACE (Atlantic) .... The Maverick Choir 14 10
15 THERE'S A NEW MAN (Windfall) .... Southern Chapel 25 3
16 I'LL COME AND GET YOU (Brentwood) .... Heartfelt 18 4
17 ADAM'S SIDE (Tell Texan) .......... Billy Walker 17 12
18 JESUS SET ME FREE (Cheyenne) .... Paula McCulla 15 16
19 FRIENDS FOR A LIFETIME (Brentwood) .... Claire Lynche 20 5
20 THERE IS A LINE (Sparrow) .... Susan Ashton 21 2
21 NEVER WILL I GIVE UP (Rounder) .... Alison Krauss 13 13
22 HAVE A LITTLE FAITH (Cheyenne) .... White River 16 15
23 GIVE WHAT IT TAKES (Word) .... Midsouth DEBUT
24 I KNOW (Star Song) .... Brian Barrett 26 3
25 I BELIEVE (Circuit Rider) .... V.C. Taylor DEBUT
26 SUNDOWN (Sundown REF-09) .... The Reffitts 22 14
27 OUT OF HIS SIDE (DoveSong) .... Monte Stephens 28 4
28 WRONG PLACE AT THE RIGHT TIME (Cheyenne) .... Bruce Haynes DEBUT
29 DON'T WANT TO HURT ANYMORE (Cheyenne) .... Bruce Haynes 29 16
30 WORTH IT ALL (Genesis) .... Brent Lamb DEBUT
31 WHERE'S THE FAMILY (Landmark MFB-CD) .... Manual Family Band 24 18
32 HERE COMES THE CALVARY (Cheyenne 9094) .... The Days 23 13
33 (LOVE IS) DEEPER THAN TOUCH (Star Song) .... Andy Landis 32 21
34 NOTHIN' NEXT TO NOTHIN' (Independent) .... Cross Country 34 11
35 I'D RATHER BE IN DIXIE (Circuit Rider) .... V.C. Taylor 31 10
36 A LITTLE ROCK (Heartbeet) .... David Patillo 30 17
37 COMIN' HOME (DoveSong) .... Scott & Kim Coner 35 7
38 THE SAVIOR WHO WEEPES (Benson) .... Vince Wilcox 37 16
39 TIL YOU CAME ALONG (Cheyenne 9092) .... Steve Gatlin 36 20
40 JESUS SEeks YOU (Heaven Span) .... Ted White 33 23
Gottlieb's Freddy: A Nightmare On Elm Street

CHICAGO—It’s frightening...it’s chilling...it’s Freddy Krueger, making his return in a pinball environment!

Freddy: A Nightmare On Elm Street is the latest Gottlieb pinball machine currently being produced by Premier Technology and it captures all of the scary elements that made the movie series such a resounding success.

This highly interactive game has Freddy challenging players from beginning to end. Taunting from his perch on the upper left hand corner of the playfield, he invites them to enter the sliding boiler door by timing the plunger shot. From there, players experience a series of nightmares, the objective being to kill Freddy. However, as moviegoers throughout the world already know and pinball players will quickly discover, Freddy won’t stay dead for long!

With six movies under his belt, and a seventh released in October, Freddy Krueger has gained a reputation as one of the most recognized horror film characters since Frankenstein. The Nightmare On Elm Street series has earned over $210 million in box-office receipts in the U.S. alone. Video sales have generated another $90 million domestically. More than 50% of the actor’s film audience is between 18 and 24 years old.

In this Gottlieb pin, Premier has captured the spirit and comedy of Freddy with digitized film footage, audio samples recorded from the Nightmare movies and, of course, Freddy himself, as he goes players on the pinball soundtrack. Players can collect "Knuerangs" and shop with him to purchase souls, activate multi-ball, or save up to buy their way into the "Dream Warrior" mode, where they can earn hundreds of millions of points.

Features include a replica of Freddy’s head mounted on the playfield, which not only moves its mouth to talk to players, but also spits the ball out if he gets indigestion. A glove flipper, which knocks the ball off a ramp and back into the main playfield, can also be activated by entering the mystery hole. The game would not be complete without Freddy’s signature claw save, which slices between the flippers from beneath the playfield and keeps the ball in play.

Here again, you have a pinball package with built-in appeal and all of the scoring elements to go with it.

Further information may be obtained through factory distributors or by contacting Premier Technology, 759 Industrial Drive, Bensenville, IL 60106-1304.

Data East Introduces New Dot Matrix Display

CHICAGO—The introduction of HDHQ-3 by Data East Pinball, Inc., heralds the factory’s latest and most impressive Dot Matrix Display to date. The high-definition, high-quality, generation-3 wide-screen display is reportedly over 75% larger than current displays used by competitors, according to factory spokesmen.

The release of the highly regarded Checkpoint marked Data East’s initial introduction of dot matrix displays to the pinball world. A few years later came Lethal Weapon 2, which featured the HDHQ-2, a larger dot matrix display which, up until now, was considered the industry standard. Lethal Weapon 3 went on to become the most successful pinball run in Data East Pinball history.

The factory’s newest model Maverick, the 4-C (Cards, Country, Cowboys and Classic theme) pinball, boasts graphic capabilities that are expected to shatter all previous sales records.

“What’s Hot In Coin-Op” Update

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

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

Video:
- Mortal Kombat II (Midway)
- Dark Stalkers (CAPCOM)
- Revolution X (Midway)

Redemption:
- Wheel ‘M In (Bromley)
- Pino Rally (Bromley)

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

Other:
- Candy Crane
- CD Jukebox

Listed below are the top earning pieces in Bowling Centers:

Video:
- Primal Rage (Atari)
- Daytona (SEGA)
- Mortal Kombat II (Midway)
- Virtua Fighter (SEGA)

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

Other:
- Candy Crane
- Air Hockey

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

Video:
- Lethal Enforcer II (Konami)
- Mortal Kombat II (Midway)
- Solitaire Challenge (Dynamo)

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

Other:
- CD Jukebox
- Pool Table

National survey of distributors of coin-operated amusement equipment
September, 1994

National survey of distributors of coin-operated amusement equipment
September, 1994

National survey of distributors of coin-operated amusement equipment
September, 1994

National survey of distributors of coin-operated amusement equipment
September, 1994
COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us {Cellie} immediately! ATARI: Cyberball 2072 $495; Space Lords. CAPCOM: Knights of the Round; SF II CE Turbo $795; FABTEK: Zero Team $695. DYNAMO: Reconditioned 25" Cabinets Ready For Kits. KONAMI: Lethal Enforcer $1695; Violent Storm $795; Martial Champion. MIDWAY: Mortal Kombat $1295; Terminator II; NBA Jam $1795; NBA Jam T.E. STRATA: Bloomstorm $1695; Time Killer. TAITO: Prime Time Fighter $795. PIND-BALLS: BALLY: Addams Family $1895. GOTTIEB: Gladiators $1495; Wipe Out. DATA EAST: rocky & Bullwinkle $1295. PREMIER: Tee'd Off $1495. WILLIAMS: Dracula $1695; Hot Shot $1195; White Water. USED KITS: Aero Fighters $295; Capt. Commando $95; Final Star Force $95; Knuckle Bash $95; Knuckle Head $95; Rampart $50; SF CE Turbo $295; Dungeons & Dragons (call); Dark Stalkers $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; Gururin. $250 each: Fighter's history Dynamite; Samurai Showdown; World Heroes Jet. $325 each: Super Sidekicks 2. For all your parts needs—old and used FC boards, overlays and back glasses—call Darren, Parts Dept. Call Cellie for Games and Kits. New Orleans Novelty Co., 3030 N. Arndall Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

PROMOTION

CHUCK DIXON PROMOTIONS: #1 Cash Box promoter 8 years in a row. "Hard work always makes the difference." Documented chart history. Production—Promotion—Career Development. (615) 754-7492.

CHRISTIAN COUNTRY

W.C. TAYLOR JR.: Top 30 Cash Box Positive & Christian Country artist. Circuit Rider Records. Product available from New Day Christian Dist., Hendersonville, Tenn. For booking, etc. call (601) 226-7299 or P.O. Box 118, Grenada, MS 38901.
Epic Records execs congratulate Epic/Okeh recording group G. Love And Special Sauce following the band's sold-out headlining show at Tramps in New York. G. Love And Special Sauce are currently on tour with Violent Femmes, playing songs from their self-titled debut album including the current radio and video track "Cold Beverage." Shown (l-r): Michael Caplan, Epic v.p. of A&R; Jonathan Block, artist manager; Dan Beck, Epic v.p. of product development; Jimmy Prescott, Special Sauce; Laura Curtin, Epic dir. of album promotion; Jeffrey Clements, Special Sauce; John McL. Deelp. Epic senior v.p. of marketing; G. Love; Mark Klein, Epic mgr. of video promotion; Stu Bergen, Epic dir. of alternative promotion; Dave Bouchard, Epic local promotion mgr./N.Y.; and Harvey Leeds, Epic v.p. of promotion.

Tom Barnes (r) and Adam Duritz recently shared the stage at the Greek Theatre for a special rendition of "Barbarossa," the current single from Sordid Humor's Capricorn album Light Music For Dying People. The reunion took place during the late September Counting Crows tour, for which Barnes and his new group Engine opened several shows in L.A. and San Francisco. Originally founded in 1987 by the songwriting team of Barnes and Jim Gordon, Sordid Humor became one of the most soulful, creative bands of their day. In addition to Duritz, other Sordid Humor members included former Camper Van Beethoven drummer Chris Pederen and Toby Hawkins, current lead singer for Bay Area favorites Laundry. Seven of the tracks from Light Music For Dying People were produced and engineered by Dave Bryson, who now occupies the guitarist slot for Counting Crows.

Rob Halford and his band Fight began pre-production in June and tracking in September for their upcoming second release for Sony/Epic Records. They set-up shop just outside of Phoenix, AZ at Phase Four Studios in Tempe where Attie Bauw, producer of their first record, was enlisted as producer/engineer. After finishing drum and rhythm tracks, the band recorded and mixed a new Christmas song, tentatively entitled "Christmas Ride," to be released as a single. Pictured is Halford at Phase Four after recording the Harley for use on the song.

Before an acoustic set at the Mercury Lounge in N.Y., RCA Records artist Dillon O'Brien surrounded himself with label supporters. Pictured (l-r): Ken Kraemer, mgr. artist development, RCA Records Label; Ross Elliott, O'Brien's manager; Joe Galante, president, RCA; Randy Goodman, senior v.p., marketing, RCA; O'Brien; Dave Novik, senior v.p., A&R, RCA; David Fith, v.p., sales, RCA; and Hugh Sutherland, senior director, artist development, RCA.

Wildcat Recording artist Michael Damian made his first public appearance since being attacked while performing onstage in Boise this past August. Damian signed autographs for fans at the Universal CityWalk Sam Goody's in Universal City, CA on Saturday, October 16th. For over two hours, a steady stream of fans lined up to pose for photos and have the singer sign copies of his latest release, Time Of The Season. A new single, "Think About Me," will be out this month and also appear in the upcoming film The Raffle.