Da Lench Mob
"Goin' Bananas"
Spotlight On Sha-Key
INSIDE THE BOX

COVER STORY

Da Lench Mob "Goin' Bananas"

First there was Guerillas In The Mist (EastWest)...then came the sequel, Planet Of Da Apes (Lench Mob/Priority)...no, it's not the Charlton Heston/Roddy McDowall starters, it's Da Lench Mob, the L.A.-based group that has a fondness for simian motifs—hence the first single from the new project, "Goin' Bananas." Group member Shorty phoned in from his urban jungle habitat to rap with Cash Box's Mike Martinez.

Spotlight On Sha-KeY

Mr. Martinez also found the time to work into his busy schedule an interview with Sha-KeY (like he was gonna turn her down?). If her first Imago collection of rap/spoken-word tracks doesn't make you a headbanger, then this profile certainly will.

CST: Alone At The Top In Colorization

The term "colorization" may have gotten a bad rap early on (and justifiably, given its initial quality), but CST has made great strides in the field, as Cash Box's John Goff found out on a recent tour of their Culver City, CA facilities. Their work in commercials, music videos and TV projects—in addition to their feature film endeavors—has progressed to the point where things are being shot in black-and-white on purpose to be colored later.

George Ducas: Liberty's Hot New Prospect

Following on the heels of his successful first single "Teardrops," Liberty's George Lucas comes right back for more with the song "Lipstick Promises" from his self-titled debut. The charismatic singer who writes (or is it songwriter who sings?) spoke with Cash Box's Richard McVey in Nashville about his newfound popularity and the work involved to attain it.

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MUSICAires says it's Bennett year: Tony Bennett will be honored as the MusiCares 1994 Person Of The Year, announced NARAS president Michael Greene. Bennett will be given the honor at a special tribute dinner at the Universal Hilton Hotel in Los Angeles Monday February 27, 1995 as part of a week-long series of high-profile events leading up to the 37th Annual Grammy Awards March 1.

MusiCares is a non-profit charitable foundation which focuses the attention and resources of the music/recording industry on the human services and welfare issues of concern to music and recording professionals.

For information on tickets, tables or recognition in the souvenir program for the dinner, contact Dana Tomarken at MusiCares (310) 392-2777. The special numbered limited edition Musicians As Artists book featuring the art work of Bennett can also be purchased by calling Dana at this number.

Geffen Co. is first online: Fans of Nirvana, Weezer, Hole, Veruca Salt, Sonic Youth and others on the Geffen and DGC record labels who use the Internet to find out the latest information about those music stars are just two mouse clicks away from actually purchasing their albums electronically. Geffen is the first record company to provide such access on the information superhighway.

By Dec. 15, Internet users who access Geffen's World Wide Web site (http://geffen.com) will discover a new icon at the bottom of the screen: I WANT THIS ALBUM NOW! Clicking onto the icon immediately transfers the user to CDNow!, an Internet music store. One more click and the user can purchase an album from more than 140,000 titles in stock, including those on Geffen and DGC. Clicking onto another icon returns the user to the Geffen site.

"Geffen is an excellent entry point," says Jason Olim, who with 25-year-old twin brother Matthew created CDNow. "It's not fun if all you're doing is typing an artist's name to buy an album, but Geffen's Web site already provides content, such as artist bios, graphics and sound. This opens up new possibilities."

Clark to rock '95: For the 23rd consecutive year, Dick Clark will lead America into the new year December 31 when "Dick Clark's New Year's Rockin' Eve '95" airs on ABC-TV 11:30 p.m. to 1 a.m. Eastern and Pacific time.

While Clark reports "live" and counts down from New York's Times Square, "American Girl's" Margaret Cho and "Me And The Boys" Steve Harvey will preside over musical segments from Walt Disney World Resort in Florida and introduce performers Melissa Etheridge, Hootie & the Blowfish, The O'Jays, Salt-N-Pepa and Jon Secada. Clark is executive producer, Larry Klein produces and Barry Glazer will direct.

Movie music night on ABC: ABC-TV has set late-night December 3 aside to look back at "Music In Movies '94," which has been a big year.

Tawny Kitaen and Duane Eddy will host the 90-minute special which will feature the songs from such films as "The Lion King, Reality Bites, The Crow, Forrest Gump, Natural Born Killers, Maverick, Pulp Fiction and Interview With The Vampire," among others.

Pictured at the Sheraton Universal for the kick-off breakfast meeting of the 1996 Los Angeles Grammy Host Committee are: [left to right]: Richard Palmese, president, MCA Records and co-chair; Cody Cluff, deputy mayor of Entertainment Industry Affairs, City of L.A.; Kim Wardlaw, Grammy Host Committee co-chair and of the law firm O'Helveny & Myers; Michael Greene, NARAS president/CEO; and Steve Seboroff, Seboroff Partners managing director.

Polly Anthony has been named president, Sony 550 Music, and senior vice president, Epic Records Group. She played a key role in the formation of Sony 550 Music and has served as its general manager since the label's inception in October 1993. Prior to heading Sony 550 Music, Anthony served as senior vice-president, promotion for Epic Records from 1990 to 1993. Columbia Records announced the return of Nick Terzo to the label as vice-president of A&R. He returns following a stint at Hollywood Records, where he served as vice-president of A&R from July 1993 through July 1994. Previously, he was senior director of A&R at Columbia from 1989 to 1993. Zombies Recording Corporation and Jive Records have made the following appointments: James "Jazzy" Jordan has been named senior director, product management for Jive; Donna Moore has joined Jive as associate director of artist development; Cheryl Brown has been promoted to product manager for Jive; Kelly McCoy has been named manager, video promotion; John "The Horse" McMann has been appointed national manager of mix-show/street promotion; Juliette Jones has joined Jive as mid-Atlantic regional promotion manager. Kimberly Thornton has been hired as creative manager, East Coast for Zomba Music Publishing; Lori Landew has been promoted to director, business affairs at Zomba; Maria Tarnapol has been named manager of licensing, business affairs; Tracy Falk has joined Zomba as manager of copyright licensing, business affairs; and Kenneth Higney has been named director, copyright administration for Zomba Music Publishing.

Virgin Records has appointed Tommy Delaney national college promotion manager. He was previously with Atlantic Records' progressive marketing department. Bruce Pollock has been named producer, A&R for RCA Special Products. He was most recently a consultant at EMI Music Publishing Co. Capricorn Records has announced two appointments in sales and artist development: Luann Sullivan Myers has been named Southeast Region sales director and Rick Pridgen has been named artist development coordinator. Myers joins Capricorn from Capitol, where she recently served as regional marketing director in Notecross, GA, and Pridgen joined Capricorn in early 1993 as shipping director. Denise Fanelli, Jim Weatherson and Rich Grobecker have each been promoted to the position of divisional vice president, Universal Distribution Corporation. Fanelli has been promoted to v.p., Western Division; Weatherson to v.p., Central Division; and Grobecker has been promoted to v.p., Eastern Division. Glen Lajeksi, senior vice president, artist development for MCA Records, has been named executive director of the 1995 Los Angeles Grammy Host Committee. He has been with MCA for 11 years. Alan McGlade has been appointed president and chief executive officer for Video Jukebox Network, Inc. (VJN). He is currently president of StarNet Inc., a leading provider of advertising, marketing, programming and technical services to the cable TV industry. ASCAP has appointed Richard M. Joyce director of marketing and planning. Joyce, a consultant with the firm of Booz-Allen & Hamilton since 1989, will be part of ASCAP's senior management team. Elizabeth Rezler has been named director of the newly-formed music division of Warren Cowan & Associates. Rezler formed Midtown Press Records in 1987 and headed the successful Detroit-based label until 1991. She later directed the alternative music division of Norman Winter Public Relations, as well as representing jazz artists while working for Bobbi Marcus Public Relations and Media.
CASH

Faith No More were recently in Beardsville Studios with producer Andy Wallace, recording their new Reprise/Slash Records release, King For A Day... Fool For A Lifetime. The album introduces new guitarist Trey Sprung (who also plays with Mr. Bungle). The new album spotlights 14 new original tracks and is set for a spring '96 release to coincide with their world tour. Pictured here: Sprung and the band's Tom Bordin, Mike Patton and Roddy Bottum of Faith No More; and producer Andy Wallace (seated).

'TIS THE SEASON—It’s almost here, and we’re gearing up entertainment-wise. Christmas records are upon us, and concert tickets are on sale and club dates are set. Peabo Bryson, Sheena Easton, James Ingram and Roberta Flack bring their Sounds Of Christmas to Carnegie Hall on December 6th. Rosemary Clooney and Debby Boone host their “White Christmas Party” at Avery Fisher Hall on the 16th and 18th... The Go-Go’s, Black 47, G. Love & Special Sauce and others play the Beacon Theatre on the 13th, and are joined by Simple Minds, Lucion Jackson, Love Spit Love, Jeffrey Gaines and more on the 14th... Various stars from the network soaps will perform songs from their RCA Records’ A Soap Opera Christmas at the Bottom Line on the 8th... WNEW-FM will feature Big Head Todd & The Monsters, Hootie & The Blowfish, God’s Child and Pete Drago at Roseland on the 6th... Manhattan Transfer offers “an evening of Christmas and other musical guests” at Avery Fisher Hall on the 2nd, etc., etc.

MARIAH CAREY’S COLUMBIA Christmas disc, Merry Christmas, may well become the season’s biggest seller, but there are also plenty of interesting, eclectic yule sounds coming down the pike.

Down-home sounds abound on discs from Jerry Jeff Walker on his Rykodisc album Christmas Gone Style and from John Prine on his Oh Boy Records release A John Prine Christmas. In the same vein is the Blue Plate Music album Christmas At Mountain Stage, which features acts like Kathy Mattea, The Roches and David Morris. Urban sales will come for Columbia’s Joyful Christmas, with songs from Patti LaBelle, Peabo Bryson, Lou Rawls, Nancy Wilson, Oleta Adams and others. Same for Freddie Jackson’s Orpheus release A Christmas, and Reprise Records, set Handel’s Messiah, A Soulful Celebration, with performances by Stevie Wonder, Take 6, Kevin Campbell, Al Jarreau and others with a Quincy Jones-led All-Star Chorus. And Motown’s Boy II Men have Christmas Interpretations.

ON THE JAZZ FRONT: Concord Records has The Charlie Byrd Christmas Album from the guitarist, The Kevin Gibbs Trio Christmas Presence and A Concord Jazz Christmas featuring some of the label’s top acts including Ken Pesliowski, Susannah McCorkle, Marian McPartland, Carol Shanks, Sarah Vaughan, Bill Evans, Milt Jackson and many others. Many acts have been long-time friends and others have a new release. The Concord Christmas offering, The Aunts, is a collection of classic holiday tunes, and a couple of favorites are “The Christmas Song” and “Sleigh Ride.”

As part of their current reunion tour, in support of the two-disc I.R.S. retrospective Return To The Valley Of The Go-Go’s, the band is doing a six-night stand at the MGM Grand in Las Vegas. To celebrate this momentous occasion, the ladies recently met with the press, as well as a bevy of “Elvi.” There was a time when they might have inspired sarcasm, but no longer... the Go-Go’s have earned the respect they’ve been accorded, Vegas and Elvis, and deserve to indulge in a good time, Vegas and Elvis. See the show, the “Elvi” and (left): Kathy Valentine, Jane Wiedlin, Charlotte Caffey, Gina Schock and Belinda Carlisle.

IT’S A MODERN ROCK CHRISTMAS: With the Christmas season barreling down upon us, it’s time for what has quickly become one of the most popular traditions in California, the modern-rock X-mas shows. In Los Angeles, radio station KROQ recently put on sale both nights of its 5th annual “Almost Acoustic Christmas,”... releasing the title of acoustic after four years. With acts like Bad Religion and Sunny Day Real Estate part of the festivities, it was about time. This year’s shows, to be held December 10 and 11 at the Universal Amphitheatre, feature 20 different acts over the two nights, with Mazzy Star being the only act to pull double-duty. As per the norm, both shows sold out in a matter of moments. Also staying as usual, proceeds from the shows will benefit The Los Angeles Coalition To End Homelessness, as well as other local charities.

Among the other all-rock acts scheduled to participate are Liz Phair, Lucius Jackson, Simple Minds, Love Spit Love and... The Black Crowes? (my sentiments exactly).

Meanwhile, San Francisco’s LIVE 105, KITS will hold its 4th annual “Green Christmas” show on December 9. The show, to be held at the Berkeley Community Theater, sold out in record time this year. While many acts slated for one of the nights at KROQ’s shows will also be turning up in the Bay Area, a few notable will hit LIVE 105’s gig only. They are The Lightning Seeds, The Go-Go’s and Tom Jones. As for the bands doing double-time, like Sheryl Crow and The Jesus & Mary Chain, a big congratulations must be extended, as they are doing their part to make this a charitable holiday season. In addition to aiding the homeless of L.A., they are also contributing on a global level, as proceeds from LIVE 105’s concert go to the Wilderness Society, an organization dedicated to preserving ancient forests all over the world.

Staying in the charity mode, KROQ’s morning team of Kevin & Bean will soon release their annual Christmas album, entitled this year No Toys For O.J., available for the absolutely low price of $1.67. The record goes on sale at all wherehouse locations on Tuesday, December 6. All proceeds will go to the Starlight Foundation of Southern California, a very worthwhile charity founded by actress Emma Samms that benefits seriously ill kids. The record features 19 erred tracks, plus five or six unreleased tracks, and mixes characters from the morning show with well-known and lesser-known bands. The roster includes Ed McMahon, Smashing Pumpkins, Ween, “Dingo Boy,” Barry White, Tony Bennett with “Paul the 55-year-old intern,” Geraldo Rivera, “Burt’s Bingo,” some grunge bands likely to make their presence felt this December in other ways as well doing “Let Me Sleep It’s Christmas Time,” The Jerky Boys, Johnny Cash, The Go-Go’s, Shakespeare Man, Cindy Crawford, Michael The Maintenance Man, Gigglo Aunts, Violent Femmes, Bobcat Goldthwaite, Bad Religion, Limpopo and Kevin & Bean’s Finale.

According to the show’s producer, Frank Murphy, the highlights for all will be Cindy Crawford’s piece. After listening to Frank’s explanation, kinda gotta agree.
Da Lench Mob: “Goin’ Bananas”

Members of the Da Lench Mob and Ice Cube shot the video to the current single “Goin’ Bananas” from the Lench Mob/Priority Records album Planet Of Da Apes in 100-degree weather in the deserted hills of Valencia, CA. Pictured during a break in the action are (l-r): T-Bone and Maukie of the group; Ice Cube; and Shorty of the group.

By M.R. Martinez

SHORTY OF DA LENCH MOB SAYS that the Los Angeles-based group continues to apply the ironic motif to their albums because “we use the words that mainstream America uses to describe [African-Americans]. And we use them to our advantage. We’ve flipped the script on them and through our lyrics use the words against them.” They’ve come from Guerillas In The Mist, a debut on EastWest Records through Ice Cube’s Street Knowledge Prods., and stepped out of that primal ooze to inhabit a self-defined Planet Of Da Apes, the group’s debut on Cube’s independent Lench Mob Records, distributed by Cube’s label Priority Records.

In a phone interview, Shorty recently told Cash Box the change in venue has spawned greater creative control for Da Lench Mob, more live music and also more contact with the marketing and promotion machinery responsible for getting the record in the hands of the people who helped make the group a critical and sales success the first time out (the debut album sold more than 650,000). Leading the way is the track and video “Goin’ Bananas,” a hard funkin’ slice of well-sculpted hardcore that relies on a sample from Public Enemy’s “911 Is A Joke.” But there are several tracks that feature more live music, all laced with lyrics Shorty says still hit the heart of what’s real. “On the first album, most of the lyrics were supplied by Cube because he was trying to bring us along and make sure that we had a few hits. But we had written enough lyrics for two albums.” Shorty went on to say that production outfits such as 88 X Unit, Madness 4 Real, the ever-busy QDIIH and his Soundlab and (of course) Ice Cube contributed mightily to the live vibe on much of this music. “We went more universal musically on this album than on the previous album,” Shorty explains. “A lot of people said the first album had more of a New York vibe, and we wanted to put a little music for everybody on this album. We also used more live music because samples just eat too much money up. We got wiser on that tip.” Da Lench Mob also applied some enlightenment to what lyrical flow would be effective, something they tried to accomplish without losing the politically-motivated edge. Shorty says some of the edge was smoothed out so that more airplay could be achieved. But while The Box has added the record, MTV has balked on “Goin’ Bananas.” According to Shorty at press time, BET is currently weighing the record’s merit for airplay.

The group is thus far the only act on the Lench Mob label that is firmly scheduled through Priority and launches Cube’s indie company. Da Lench has been active on promotional and showcase performance touring, having recently showed up at the By Zulu Nation celebration in New York and having appeared at a number of colleges. The tour has included press and performance at both radio and with print media. The question most frequently asked by the media was the controversial departure of former Da Lench Mob member J.D., who, Shorty says, has been ably replaced by Maukie in the wake of a settlement between him, the group’s other member T-Bone and J.D. “Maukie was always with us from the beginning,” he explains. “But Maukie wanted to try a solo career. That didn’t work out for him and we’re glad that he was able to join us.”

Sha-Key & The Vibe Chameleon

By M.R. Martinez

“WE ARE THE VIBE/the Khameleon Vibe/born and sworn to keep hip-hop live/we are the Vibe...representing the Vibe Khameleon, representing the Boom Poetic [Movement]...” It’s a compelling debut album by this Yonkers, NY-based artist, who has created a dynamic for hip-hop that has been burgeoning through a cornucopia of artists with a variety of musical styles. But the twentsomething Sha-Key, a.k.a. Hanifah Waliadah Abdul-Rahman, has joined musical homies Vibe Khameleon and drawn support from the Boom Poetic movement to produce a sonically diverse and topically insightful collection of rap/spoken-word tomes titled A Head Nadda’s Journey To Adidi Skizm. The title refers to the state of bliss that a headnadda (someone grooving to the music) feels when enraptured by the hip-hop experience. The collection didn’t happen overnight.

“...This record is really a compilation of tracks produced over four years,” Sha-Key recently told Cash Box. “Some obviously are older than others [such as “Blunted Blitz,” “Enter The Center” and “Poeticure”], but they formed the basis for my sense of art; the album is like an artist’s canvas.” The first vignette from this mosaic of sound and fury is “Soulsville,” a funky poem that is uncompromising as it is entertaining.

Her main collaborators on this first Imago album are a producer/musician named Earl A. Blaize and also Rahzel, a Vibe Khameleon tribesman that also kicks righteous mic flavor on the album. High Priest and Ill Bill also are significant contributors to this collection.

Part of the reason the music is so diverse is the sampling that is incorporated along with original bass beats and funky drum patterns. “Blaize and myself sampled a lot of stuff,” Sha-Key says. “But that’s all the ‘live music is a sampling. Sampling is bits of life; sometimes it’s from records, sometimes it’s sampled from the streets. Hip-hop is about fusion. That is the basis for Boom Poetic, a collective that believes good rap music won’t play well over everything from jazz and R&B to salsa and opera. Sha-Key also delivers some pointed comments on the album about wacked MC’s that have forsaken the spirit of rap for the race to the bank. The track “Head Nadda’s Journey (Chap. 1)” addresses the subject most pointedly.

That some in the media have compared Sha-Key to Maverick Records artist McShell NdegOcello is a source of amusement and curiosity to the Yonkers homegirl. “I like her music,” Sha-Key says, “but I don’t particularly care for her rhymes. I don’t think she’s an MC at heart.”

Sha-Key and the Boom Poetic/Vibe Khameleon collective earned some bones during last year’s Lollapalooza tour, playing successfully on the second stage during the tour. “Folks like The Beastie Boys and Parliament/Funkadelic kept an eye out for us,” she says, making sure the tour was comfortable.

Following a performance last week at New York’s premier club CBGB’s, Sha-Key and the collective will probably be comfortably positioned to bring the underground vibe into booming effect.

Sha-Key brings drama and consciousness to music that is multi-faceted and is bridging the gap between rap and poetry on the roots tip.
REVIEWS by M.R. Martinez


This album has been one of the most talked-about non-released albums since the late '80s. It's also been one of the most bootlegged. Finally, Warner Bros. Records decided, "Okay, why not?" This album is both dated musically and immediate. He was always the "Prince" then, and then became "the artist formerly known as Prince," and now only as "Symbol" not pronounceable in English. But this alternately funk- and rock-edged collection is a compendium of the fast track the artist has taken to ubiquitous status in the recording industry. Thus it is released in limited edition commercial brings Prince-o-philes up to date.


Method man and Prince Rakeem in behalf of Wu Tang Productions leave little to the imagination on this album. The sonic spirit skewers toward the horrorcore vibe while the lyrical flow covers everything from the key ball ("Bring the Pain") to the cautionary tale ("What the Blood Cloths"). This is an extension of the doom-and-gloom vibe that the Wu-Tang Clan introduced on their debut album. The beats are in effect, but it's the sparse, dark textures riding up top that make this collection unique. Rakeem seems to find a niche for the malvolent on each track.


This is nasty, in-your-face gangsterism, with largely big-beat funk, kick-ass grooves and off-the-sidewalk grooves. Ice Cube and Don Gotti contribute mightily to the stories intoned by dancshell stylist Jagwar. This is sex drugs and rap 'n' roll without apologies. Tracks like "What U Ever From?", "Whose Is It?", "My Law" and "Roll Em Up" cover a flat beast of topics. But tracks like "Who Do You Fear?" and "She Loves Me Not" bring added dimension to the collection.


Acid jazz, go-go, bush, hip-hop and their permutations are all represented on this 15-track glimpse of the Paris underground that has helped broaden the lexicon of contemporary soul. With U.S. Taslim Lourd collaborator Paol Borg handling the production chores, each act managed to record their entry and do the mix down in one day (those were the rules). It doesn't matter that some of the lyrics are in French, your body will get the message. Melllowman's funky rap/jazz entry "Gardez L' Ecoute", "Go Go Motion" by Mad In Paris and the horn-driven "Bola" by PF Crusade are just the tip of the iceberg on this phat collection.

■ TLC: CrazySexyCool (La-Face 26009). Producers: Various.

No jinx here. Yeah, folks in this town have been makingnews outside of their chosen field, but it will only look forward to the prospects of this sophomore album from being a strong entry going into the New Year. With folks like Dallas Austin, Babyface and Jermaine Dupri at the production console, this outing will engage radio and fans the way their Platinum debut album did a couple tracks. Nearly every track has its charm, but the "Interlude" featuring A Tribe Called Quest's Phife, "Kick Your Game" featuring Lisa Lopes (is the temperature Rison), and the Babyface-drenched "Red Light Special" and "Let's Do It Again" will get you started.
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THE RHYTHM

By M.R. Martinez

Singer/composer/guitarist Jonathan Butler went Head To Head at the New York Bottom Line in a special showcase for his debut Mercury Records album and celebration of the single “I’m On My Knees,” Mercury Records staffers were out in full effect during the showcase. Pictured standing are (l-r): Mercury president Ed Eckstein, Michelle Murray, product manager, Joe Parker, v.p. of national sales; Butler; Bobby Dukett, sr. director of artist development, Michael Johnson, v.p. & R&B promotion; Jeff Brody, sr. v.p. of national sales; and David Leach, sr. v.p. of promotion, Kneeling are (l-r): John Mazzocco, v.p. of marketing; Butler’s Mercury labelmate Will Downing; and Mike Bernardo, director of R&B promotion.

SAMPLES: It’s that time of year. Giving. And in the entertainment business, oftentimes give. But they alert the press, hold press conferences. Well, the irrepressible legend Stevie Wonder has officially announced that he will once again support the American Express Share Our Strengthen Foundation “Charge Against Hunger.” He’s lent his song “Take The Time Out” to the food drive, which also includes participation by 11 NFL teams. While there was a press conference held at the Boys & Girls High School of Brooklyn that included Wonder, in a statement Wonder did notlander on his commitment to this hunger relief effort. He simply said: “Hearts ache; cause bodies still hunger, I think it’s time to love someone.” The goal is to raise $5 million by American Express Travel Related Services Company, Inc donating three cents to Share Our Strengthen each time the American Express Card is used. Wonder and his song will again be featured in commercials promoting the campaign. The Natural Wonder/Charge Against Hunger Tour will carry Wonder throughout New York, Boston, Washington, D.C. and Atlanta, among other cities. The tour will culminate in a Super Bowl Weekend concert in Miami on Jan. 28, 1995. His mouth where the hungering is.

Los Angeles restaurant Cicada was the site of an intimate cocktail reception hosted by PolGram Music Publishing Group to honor various writers during the company’s International Publishing Conference. Sub-publishing delegates of PolGram meet music managers and attorneys working in the field. Acoustic music performances by PolGram Publishing artists Jules Shear, Eddie Chacon (of Charles & Eddie) and Brian McKnight were imibed by the more than 250 guests invited to the affair. Pictured are (l-r): Chacon, David Simone, PolGram Music Publishing Group president shear; Bernie Taupin, a major songwriter and also owner of Cicada’s; David Hockman, chief executive for PolGram International Music Publishing Ltd., and McKnight.
The Digable Planets' Doodlebug and Thug Life's svengali Tupac Shakur joined Jemini the Gifted One at an album release party for Lords of The Underground in New York recently for the latter's release party celebrating their album. But this picture came from Mercury Records, so it's really about Jemini's debut single "Funk Soul Sensation" from his upcoming EP Scars & Pain, due in late February.

Rappersinger Ahmad has hit Gold pay-dirt with his debut single "Back In The Day" from his self-titled Giant Records album. The 18-year-old artist recalls his high school lifestyle on the track, which earned him props from critics and consumers alike. His current single, "You Gotta Be," is raisin' some hell, too. Pictured at a presentation of RIAA Gold awards at Giant's West Coast headquarters are (l-r): Thornell Jones, product manager; Giant; Ardenia Brown, head of urban promotion; Cassandra Mills, president of Giant's urban music division; Tony Collins, West Coast promotion manager; Ahmad; Dave Jacobson, urban A&R; Jean Johnson, head of pop promotion; Lloyd Winston, Ahmad's manager; and Paulette Holt, Ahmad's mother.
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Other entries include:...

The above list only includes songs from the year 1994.
ECHOBELLY: Everyone's Got One
(Fauve/Rhythm King 786032)

Echobelly are a British quintet who first came to the
terest of Americans earlier this year, when none other than
Morrissey handpicked the band to open for
his select dates U.S. tour. Though the dates never
materialized, the attention from the great one, coupled with
two Melody Maker covers that put Echobelly in
line for next-big-things status, has created quite a buzz
on the very multi-cultural band. Their first full-length
effort makes it easy to understand why, as this is near-perfect pop/New Wave.
Produced by Simon Venstoc (Blur), the 11-song record constantly surpasses itself with
one great hook after another. Anglo-Indian vocalist Sonya Aurora-
Madan carries the music superbly with her lilting little-girl voice, serving as a natural
impact for all the attention the group is receiving. A guaranteed future
bazz act, which incidentally, are on tour now. Standout tracks include the first
single, "I Can't Imagine The World Without Me," "Insomniac," and
"Close...But."

JOHN HIATT & THE GUILTY DOGS: Hiatt
Comes Alive At Budakan (A&M 0284)

Hiatt is a singer's singer/songwriter, having had his
material appear on formats from AOR to country, but
many people couldn't tell you who he is. Or as Hiatt,
who possesses a great sense of humor, once said on
stage, "Is that 'Hiatt' like the hotel?" To give you an
idea about his wit, none of the songs were recorded at
Budakan—in fact they were all recorded in the States.
However, that is a secondary aspect of Hiatt's career, as what has made him so
popular among his peers are great songs. And for the many unfamiliar, this is a
perfect introduction, as the 15 songs here represent much of his best work, in
addition to showing off a strong live show. Incorporating both up-tempo rockers like
"Your Dad Did" and "Tennessee Plates" with ballads such as the beautiful
"Have A Little Faith In Me," and "Icy Blue Heart," the album gives a good
cross-section of Hiatt. An adept bluesy rocker, with maybe his strongest backing
band this time around, Hiatt's best lyrical moments come with his sincere love
songs, which unfortunately are under-represented here. Still, the abundance of
old fashioned rock songs should help to expand his audience a great deal. This is
an album with across-the-board appeal, with tracks that fit at AOR, Adult Contemp-
temporary, AAA and even top 40.

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ZZ TOP: One Foot In The Blues (Warner Bros. 45815)

Following the spectacular success of Eric Clapton's From The Cradle, another
rock act with a debt to the blues pays homage to its roots. The big difference here
being that all of these tracks were written by the band as opposed to covering
staples of the genre, and all have been previously released. Thus, what you
ultimately have is an odd greatest-hits collection. It's an interesting concept, if
the music holds up and warrants this kind of specialized treatment, as it must be
remembered these are not the group's biggest hits. While it's hard to argue the
debt to the blues ZZ Top have and that their love of the music is real, this is not a
blues band but a blues-based rock band. And their removal from the scene has
grown stronger with later material, making the timing of this record even more
suspect. However, let's face it, it's not called the record business for nothing,
and this album should sell lots of copies. But a From The Cradle it's not...they,
maybe honesty is the best policy.

ENCHANTED: Enchanted (RCA 66458)

Techno-dream music, the debut record from this trio could be played in dance clubs
or in the privacy of your own head during the middle of the night. There are many
aspects that help distinguish this record from the often monotonous sounds of
techno, not the least of which is the effective vocal turn Eman Nicolaos does on the
lovely "Fly Away." In addition, the album uses its religious overtones very
effectively, thanks to the samples of Roman Catholic hymns provided by the
Church Choir of the Abbey of Mt. Angel. The band doesn't bludgeon listeners
with the religious issue, instead making it a pleasant backdrop that gives the
listener the option of dealing with the spirituality side of the record. Also of note,
the very soulful "Love Vacation" and "Temptation."

WEAPON OF CHOICE: Nutmeg Sez "Bozo The Town" (Loose Grooves/Epic 66467)

A Los Angeles act who describe their music as being "nutmeg," which they say means
"music unamed," this five-piece have the potential to be all that and more.
Though they've garnered a reputation around L.A.
as being a funk/rock act along the lines of the Chili Peppers, W. O. C. are far more
hip-hop-oriented than the Chili Peppers ever were. On tracks like "Uppity Uppity Doolittle"
and "Life Of Da Potty Contest," the group jam through a series of positive energy raps in
a way that calls to mind Arrested Development. However, the guitar-driven rock of "Iz Funk Aroma Thera P' Utik!" and especially the jazzy "Gutterball" show this group is capable of transcending the
one-dimensional label with ease. W. O.C., who also possess a much talked-about
live show, have the sound to be one of those acts that unifies music and crosses
boundaries to receive airplay on urban, top 40 and modern rock, if given the
chance.

PICK OF THE WEEK

BOB DYLAN: Greatest Hits Vol. 3
(Columbia 66783)

As soon as the opening strains of "Tangled Up In Blue" kick in, it becomes easy to
remember why Dylan will always be considered
the master. Love him or hate him, everyone knows who he is, and anyone
knowledgeable about music respects him. While young rockers look up to Neil Young
and Tom Petty, this is who Young and Petty look up to. And while the Stones sell out
stadiums to kids, Dylan remains an enigma
to the adults who grew up with him. In a sense he is the elder statesman of rock,
beyond judgment and reproach, simply to be marveled at with appropriate awe.
The best moments on this greatest-hits collection, including "Jokerman," "Hurricane,"
"Gotta Serve Somebody" and "Forever Young," are cheerful
collectors of what Dylan is capable of. The collection as a whole does suffer a bit from
the time restraint placed on it, as it only goes back to 1973, but the highlights
more than compensate. In addition, the obligatory new song "Dignity" is one of
the best things he's done is some time. A joyous throwback lyrical to the days of
Highway 61, the song is already proving, with good reason, to be a major hit
at select formats. But when all is said and done, all that really needs to be said is
it's Dylan.
### Jazz Notes & Reviews

**By M.R. Martinez**

Frank Sinatra Duets II, its release, was celebrated recently in Los Angeles at Mattie's where more than 100 guests gathered for cocktails and listened to the follow-up to Ol' Blue Eyes' collaboration with some of the top pop, jazz, country and rock artists in the business. It is the first of several parties for release of the album, which is the follow-up to the five-million-plus unit seller that preceded it worldwide. Pictured at the fetes are (l-r): Patrick Williams, conductor and arranger for both the Sinatra Duets albums; Frank Sinatra, Jr.; Gary Gersh, president/CEO, Capitol Records; and recording artists Eydie Gorme and Steve Lawrence.

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### Jazz Reviews

- **RICHARD ELLIOT: After Dark** (Blue Note 27838). Producers: R. Elliot & others.

  Richard Elliot continues to carve out a strong identity in the consciousness of contemporary jazz fans. The New Adult Contemporary radio genre has embraced his music as well as some of the Quiet Storm radio formats that have made Grover Washington Jr., George Howard, Kenny G and others of this ilk important staples to their airwave mix. Elliot works some of the same frequencies on this latest offering, but he also establishes some flavorful individual textural and rhythmic approach, especially on "Son For Her,", "As I Sleep" and "Tonight."
News From U.S. & Latin America

By Hector Resendez

SOUTHERN CALIFORNIA HOSTED two illustrious Mariachi events this past weekend. The International Mariachi Festival, held in Anaheim, struck not only a musical note but a political one as well. The reason: to voice strong opposition to the passage of the controversial Proposition 187. Headlining the second production of this musical extravaganza was Lucero.

The young female singing sensation and sweetheart of Mexico caused many a macho heart to skip a beat. Over five thousand attendees fought an unusually bitter cold night to enjoy such other artists as El Mariachi Sol de Mexico with José Hernandez, El Mariachi Vargas de Tecalitlan, El Mariachi Tlaquepaque, El Mariachi Femenil Las Peritas and El Ballet Folklorico San Juan from Tucson, Arizona. Lucero's last two albums, Lucero de Mexico and La Batalla de Corazones, have enjoyed immense popularity in Mexico and in the U.S. The anti-proposition slant drew much approval throughout the entire evening.

Meanwhile, back at the Universal Amphitheatre ranch in Studio City, mariachi icon Vicente Fernandez was joined on stage by his 23-year-old son Alejandro Fernandez. The spotlight was intended to shine a tad bit brighter for the younger. With the accompaniment by El Mariachi Chapala, the younger Fernandez easily captivated the standing-room-only crowd of admirers. An older brother, Vicente, joined his father and brother for the last two numbers. Fernandez' current album for the Sony Discos label is Grandes Exitos a La Manera De Alejandro Fernandez.

TEX-MEX singing sensation Selena pitched in to help kick off American Education Week with the introduction of her first educational video, "Mi Musica." The EMH recording artist and Grammy award-winner held a news conference at Cunningham Middle School on November 14th in Corpus Christi, TX. The video, which focuses on the importance of music, dance and Hispanic culture, also encourages kids to stay in school. The video will be distributed to middle schools in California and Texas. Selena, a Corpus Christi native, has been performing since age nine. At age 23, she has already been awarded a Grammy for her Live album and was named as "Female Vocalist of the Year" and "Performer of the Year" at the Tejano Music Awards. Her four EMI Latin albums have sold more than 1.5 million units in the United States and Mexico, and her latest single release, "Bidi Bidi Bom Bom," is currently at the top of charts nationally. Plans to release an album in English early next year will mark Selena as the first female Tejano singer to crossover into the pop music market.

SONY DISCOS LAUNCHES NEW RELEASES: Puerto Rican Salsor Gilberto Santa Rosa has a new single, "Te Propongo," from his current album De Cara Al Viento. The talented vocalist is expected to release a new album by early next year. The new album by Cuban crooner Gilberto Monroig is Confesiones. The first release, a ballad by the same name, is a composition by Jose Noguera with arrangements by Cucu Pena and Fernando Muscolo. Brazilian Daniela Mercury returns with her second album Musica De Baia and the release "Musica De La Calle." Pop singer Lourdes Robles offers her romantic touch on her single "Amame Con Amor," taken from the album of the same name. Angules Ochoa's "Su Todo, Su Nada" takes on a country air as does her album Sentimiento Norteño Con Angeles Ochoa. Additionally, Sony has released albums by three country groups, Grandes Recuerdos Con Tequila Band is an interesting mix of American pop and Perez Prado mambo tunes done banda-style. The other two groups, Grupo Conspiracion's A Riendo Saltea and Un Rayo De Sol by Banda Viajero offer a more traditional approach.

ON OTHER FRONTS: The QBADISC label has been aggressively promoting Cuban singer-composer Isaac Delgado's album Con Guas. The former lead singer for the popular NG La Banda released this album several years ago in South America, where it enjoyed extraordinary success. Its release in the U.S. has sparked keen interest in Delgado's work. The single "Dos Mujeres," is a Salsa tune. The label recently sent out the single along with a questionnaire to radio stations...The all-time mega-star of Merengue, Johnny Ventura, has released his latest album Rotomando. The album's first single, "No Quiro De Esos," features Ventura along with his two sons, Juanjo and Jandy. Its release is geared to tap into the holiday season. Ventura boasts to have recorded more albums than Tito Puente.

REVIEWS By Hector Resendez

- MONICA NARANJO: Monica Narango (Sony Latin 81371) Producer: Cristobal Sansano.

Newcomer Monica Narango began singing at the tender age of four. The 19-year-old Spanish singer-composer's forte lies in pop and romantic ballads. Cristobal Sansano took the leading role in the production and composition of many of the selections in Narango's self-titled album. The sultry voiced artist takes the listener from love songs like "Amor Es Solo Amor" to disco numbers like "Fuerte De Pasion." The first single, "El Amor Coloca," composed by Jose M. Navarro, advocates love as an alternative to drugs.

- ANGEL: Corazon (Dur Music Inc. 1701001) Producer: Angel Roque.

Cuban-born Angel is the newest artist for the indie Dur Music Inc. The singer-composer-pianist has resided in Miami since he was 21 years. His first group, Pop Caribe, played the local club circuit. The first single, "Tesoro," is a theme inspired by a youthful love interest. Rarely does an exceptionally fine musician and vocalist appear out of the blue. Angel seems to have dropped out of the sky. This is definitely an artist to keep an eye on in the years to follow.

- CALI ALEMAN: Cali (Sonoro 10728) Producer: Humberto Ramirez.

Cali Aleman, born in Managua, Nicaragua, is one of the few vocalists to have been a part of the great USN All Stars era...well, sort of Aleman did extensive studio work as a vocalist with some of Salsa's legends: Ray Barretto, Eddie Palmieri, Tito Puente, Willie Colon and many others that can't be mentioned here. Aleman signed with the Sonoro label in 1993 after a brief stint with the Colombin group Guayanacan, who are on the RMM label. This album is Aleman's first as a soloist, which he recorded with his own orchestra. The talented singer is currently on a promotional tour on the West Coast.

PICK OF THE WEEK


Originally from Veracruz, Mexico, this is the fourth album for vocalist Rosita and the band Casablanca. The particular style that categorizes this group is called "onda gru- pera." It incorporates the very popular country rhythm with a modern pop touch—quite understandable considering that the lead vocalist is a fan of such contemporary Mexican artists like La Mafia, Grupo Conspiracion, Los Bukis and Los Temerarios. The album, En Carne Viva, took one year to develop. Anibal Pastor produced the album over a period of two months at the Sony Music Studios in Mexico. The well-liked group should do well with this well-developed production. 
Sheryl Crow, A&M Records’ Platinum recording artist, recently performed at the House Of Blues in L.A. to a sold-out crowd. She was the first artist to tape an episode for TBS Superstation’s new concert series “Live From The House Of Blues,” premiering exclusively on the network in January 1996. The airdate of her performance will be announced at a later date. Pictured (l-r): Michael Murphy, president, House Of Blues Productions, Inc.; Eric Frankel, exec. v.p., marketing, Warner Bros. Pay-TV; Al Catarro, president, A&M Records; and Tom McMahon, TBS Productions.

Monica Behan, newly signed to BMG-ventured label Windham Hill, wowed the crowd at a private showcase performance at The Fez in N.Y. Backstage after the show were (l-r): Deron Johnson, keyboardist; Michael Dornemann, chairman and CEO, BMG Entertainment; Anne Robinson, president, Windham Hill; Behan; Rudi Gassner, president, BMG International; and Jack Romer, senior vice president, BMG Ventures and Marketing North America.

On a recent promotional visit to N.Y.C., Big Beat/Atlantic recording artist Lucas appeared on “The Jon Stewart Show.” He performed two songs accompanied by a five-piece band: “Lucas With The Lid Off,” his multi-format smash single, and “Wau Wau Wau,” the next single from his debut album Lucacentric. Shown on the set are: Lucas (left) and the show’s host, Jon Stewart.

Elektra Entertainment Group (EEG) hosted a party in celebration of Grammy award-winner Nanci Griffith’s recent four-night Broadway run at N.Y.C.’s Richard Rogers Theater. Griffith performed songs from her current release, the critically-acclaimed Flyer. Pictured (l-r): Ken Levitan, mgr.; Lisa Michelson-Sonkin, dir., MAC; Jazz, AAA promotion, EEG; Suzanne Berg, v.p. adult format promotion, EEG; Gary Cassen, exec. v.p. administration, EEG; David Bither, sr. v.p. g.m., EEG; Sylvia Rhone, chairman/CEO, EEG; Griffith; Alan Voss, sr. v.p. sales, EEG; Craig Lambert, exec. v.p., EEG; Chris Tobey, v.p. national sales & fieldmarketing, EEG; and Steve Kleinberg, sr. v.p. marketing, EEG.

Billy Dee Williams designed the cover art for “Musicians As Artists” and recently joined the SRO celebration of the book’s release at B.B. King’s Blues Club in L.A. MusiCares will receive the proceeds of a special leather-bound, autographed limited run of the book, which features dozens of recording artists exhibiting their visual talents. Fifty-two of the 100 numbered special edition have been sold, with the remaining available by calling MusiCares at: (310) 392-3777. Pictured (l-r): Jerry Sharell, exec. dir., MusiCares; actor Billy Dee Williams; and Michael Greene, president/CEO of NARAS, MusiCares and a featured artist in the book.

Herb Alpert and Jerry Moss, the architects of A&M Records and the new label Almo Sounds, recently held a celebration of the Carpenters’ 26th anniversary of the popular group’s signing to A&M. The Carpenters have experienced a rebirth of popularity in recent years, culminating in A&M’s release of If I Were Carpenter, a collection of reverent covers from alternative stars as Matthew Sweet, Sonic Youth and Dishwalla. The party featured Carpenters songs from Paul Williams, a songwriter for many of their hits, with Richard Carpenter accompanying him on piano. A special presentation was held for Richard (second from left), with (l-r) Alpert, Moss, Williams, Rondor Music president Lance Freed and Carpenter songwriter Roger Nichols giving him a commemorative trophy.
Arguably the most renowned producer in rock 'n' roll history, Grammy-winning producer and arranger George Martin was recently honored for his contributions to the rock 'n' roll art form by being inducted into Hollywood's RockWalk. Most recognized as the man who recorded all the Beatles albums, Martin's handprints and signature will join those of other equally accomplished musicians and innovators such as Aerosmith, Ginger Baker, Leo Fender, Les Paul and Phil Ramone. Joining George and his wife Judy during the ceremony were Grammy-winning producer David Foster and his wife Linda Thompson. Most recently, Martin compiled and produced a new Beatles album entitled Live At The BBC, available from Capitol Records on December 6. Pictured (l-r): George Martin, Linda Thompson, Judy Martin and David Foster.

Shown at the opening-day ceremonies in N.Y.C. for the Children's Center on Fifth Avenue, the newly-backed child care facility created by Sony Music Entertainment and a consortium of ten other firms, are, from left: Donna Pedro, director, diversity staffing & development; Sony Music Entertainment; Michele Anthony, executive v.p., Sony Music Entertainment; and Larry Rubin, v.p., policy & employee relations, Sony Music Entertainment.

Country star Clint Black recently appeared at four in-store signings in support of his new RCA album One Emotion and its first single "Untangling My Mind," co-written with Merle Haggard. The four in-stores in Newport Beach and Burbank, CA; Tulsa, OK; and Atlanta, GA drew several thousand people at each location. Black's commitment to make sure each person in line got an autograph required a five-hour commitment at each store instead of the originally-advertised two hours. One fan at the Burbank store was Private Jeffrey McGann, who had previously met Black during his visit to the U.S. troops in Somalia last year.

The ever-popular Sheryl Crow (worth a second look, no?) is currently on a national tour promoting her debut A&M release Tuesday Night Music Club. Pictured celebrating with Sheryl at her recent SRO performance at The Warfield in San Francisco are fans (l-r): Warner/Chappell v.p., creative services Judy Stakee; filmmaker George Lucas; Crow; and BMI assistant v.p., writer-publisher relations Barbara Caine.

Terry Ellis, president of The Imago Recording Company, recently served as chairman of the first annual Wine and Music Aficionado dinner held at the Burden Mansion in N.Y. Featuring a tasting of ten fine wines and a dinner prepared by Jean-Michel Diot, Max Bernard and Park Bistro Catering, the evening also found industry veteran Joe Smith auctioning off a selection of fine wines, dinners and wine-related holidays, with all proceeds going to the T.J. Martell Foundation. Attendees of the benefit included many giants from both the music and wine communities. Shown are (l-r): Tony Martell, chairman, T.J. Martell Foundation; Richard Griffiths, president, Epic Records; Ellis; Tom Silverman, chairman, Tommy Boy Records; Smith; and Floyd S. Olinert, president, T.J. Martell Foundation.

Grammy winner Jon Secada is seen here with Sylvester Stallone in Miami. Secada's single, "Mental Picture," is featured in the Stallone movie The Specialist, and the song also appears on Secada's latest SBK/EMI album Heart, Soul & A Voice. The video is being directed by Zac Snyder.
SPORTS HEROES DON'T AMOUNT TO MUCH TODAY and apparently, according to sportswriter Al Stump and screenwriter/director Shelton, Tommy Lee Jones hasn't since the beginning of baseball. Or at least not Ty Cobb, the Georgia Peach of baseball fame and legend who, by all accounts, was a mischievous son-of-a-bitch on and off the field. Actually even by his own account: "I was a prick before [the death of his father] and I was a bigger prick after." He reveled in his reputations as a bigot, misogynist and all-around bastard. His records have been chased by baseball players since he left the game in 1926 and his great presence is felt even today in search of glory... on the ball diamond. Another aspect of Cobb's legacy to the game, his all-encompassing seed of "I- Me- My-Mine," was also not simply a passing obsession and can be witnessed by the saturation of that attitude in present-day players. His arrogance and egoism has multiplied and grown into all pervasiveness; witness the state of the game today. In that respect also this film has relevance.

Stump worked with Cobb on My Life In Baseball, the biography published in 1961 which dealt strictly with the legend's career and greatness in the game, as Cobb saw it. Cobb: A Biography deals more truthfully with the man's life and was published this year. The stories and the disparities between the man and the exploits extend to incredible extremes but have all inspired Sheldon to script and direct this fascinating, dark-humored account of the man.

Sheldon has distilled the essence of Cobb into several weeks towards the end of his life with non-linear structure, revealing bits and pieces of the whole at choice moments through his subject's own complicated mind and thoughts, stepping into both Cobb and Stump's points of view. He and his superb cast use dark humor in action and dialogue because to spend this much time with such a miserable and—as a couple characters refer to him—"wretched" human being would be unbearable. Sheldon's script and direction both hit home runs.

At the center of the storm is Tommy Lee Jones' performance of Cobb. Jones is one of the few actors willing to play a character for what it is without making apologies for its soul darkness. He works the material. He works a role for all that can be squeezed out of it and audiences are the richer for it. He works Cobb like Cobb undoubtedly worked the game and the emotions of the players who merely played a game around him, and he achieves the same results—greatness. The necessary questioner of humanity, the role of Stump, is more than filled out by Robert Wuhl. He makes you feel that Stump hung on because he wanted to explore and attempt to find "greatness." He also reveals the humanity of Stump's dignity and compassion, even when his subject asks for none. A solid performance.

The remainder of the performances are either small speaking roles or non-speaking, mime roles revealed in flashes of the past but all are necessarily illustrative and needed. And all standouts: Lolita Davidovich as a friendly cigarette girl abused by Cobb in order to foster his reputation; Eloy Casados as Louis Prima whose Reno, Nevada casino performance with Red Smith, players soups Rudy's give-away evening (spit-hopping Cobb; and a gem of a performance by Lou Myers giving just as good as Cobb in verbal exchanges with the gun-toting old bastard.

DP Russell Boyd's camera work is excellent, capturing the winter season's bare and sparse tree limbs and cold world look to coincide thematically with the cold and bare cruelty of the subject. Elliot Goldenthal's music is as haunted a complementary portion of the piece as is the subject. The Cobb presence shoots through the entire film.

Producer is David Lester. Executive producer, Arnon Milchan.
Feature

CST Is “Alone At The Top” In Colorization

By John Goff

YOU’VE HEARD THE ARGUMENTS, you’ve seen the results of—colorization! The film purists mean “that wasn’t the way the creators intended them to be.” But to that Jonathan D. (Jody) Shapiro, president & COO of CST Entertainment, Inc., replies, “Who’s to say...most of them feature films were done in black-and-white instead of color because of costs.”

True—especially when you factor in the era those films were made and the always overriding factor that some of them, now considered classics, were thought of at the time as “fillers.” Just imagine Jack Warner looking at a cost sheet for Casablanca being prepaped as a “B” with intended “stars” Ronald Reagan and Ann Sheridan, not Bogart and Bergman, and filming in color still more of a novelty than a big audience draw. The color cost line would have been struck dead with a black lead pencil on that white paper by Uncle Jack. And, let’s consider another reversal: What if Gone With The Wind had been filmed in B&W? Would the cry still go up if it were restored and colorized to include the hues we’ve always viewed it in? More than likely there would be shouts of “Improvement!”

The heads of CST consider themselves to be “alone at the top,” since the company is the only one of its kind in the world at the moment and, indeed, has companies and filmmakers from not only the United States but all over the world bringing them their product for colorization—product shot in black-and-white and intended for colorizing.

Shapiro, executive vice president Stanton Ruledge and CST Featurizations, Inc. president Rob Word met with and took Cash Box on a tour of their Culver City facilities, where they have computer artist and colorization staff working around the clock on several projects. And it’s impressive, even if I didn’t understand half of what I saw going on.

Johnny Cash re-recorded the classic “Wyatt Earp” theme song for the TV special. Here he’s with music producer Dana Valden (l) and CST Featurizations head Rob Word, the brains behind the hi-brighted TV show.

Earlier this year, a branchchild of Word’s incorporated original B&W TV footage from the Hugh O’Brian series “Wyatt Earp” with fresh footage of O’Brian today and made a two-hour movie for CBS, Return To Tombstone, which took first place in its time slot when aired. At present, CST is at work on the 71 episodes of “The Little Rascals.”

The coloring and resolution I saw during the tour is as if they were meant for color, filmed in color. The subtleties, and even the neons and high-resolution contrasts which can be achieved, come from the “over 16.8 million shades” they have in the computers.

Undoubtedly you’ve seen some of their work, even if you weren’t watching for it. They’re into commercials: American Express, Bud Lite, Coca-Cola and a Fellini-esque Dunlop Tire commercial shown only in Europe (original B&W filming cost $1 million). Music Videos: John Mellencamp, Janet Jackson...

Jenet Jackson’s “You Want This?” music vid went the colorization route from B&W. Jackson even showed up at the CST operation to select the colors she wanted so bad.

...Chris Isaak, Jackson Browne and The Beatles—a five-minute recording session Butter “All You Need Is Love” filmed in B&W. Shapiro and Ruledge said they were given the footage and color stills shot during the session and then were able to match the colors perfectly. Nine months were required to complete the five-minute vid.

Feature films they’ve worked on include 20th Century Fox’s The Longest Day, The Day The Earth Stood Still, The Ghost And Mrs. Muir and even a portion of ardent anti-colorization for Woody Allen’s Bullets Over Broadway.

CST has a group of early John Wayne movies they’re planning on marketing under the title Young Duke, to which the colorization process has added a distinct liveliness to. And being worked on, seen on a screen during the tour—and I can hear the moans—Laura.

To those moaners Shapiro brings up a good point—they’re not destroying these films at all; they are, indeed, preserving them. “Everything is restored and cleaned before [we do the] coloring. So, in actuality, you’re ending up with a preservation” of the film. “We like to think we’re saving these for the purists,” he says, because the B&W original still survives in addition to the colorized version. And even more attractive, though not pointed out by Shapiro, is the financial aspect. They also have, in addition to a cleaned and restored B&W product, a new colorized product and a new copyright.

More and more CST representatives are becoming part of the creative process, CST heads agreed. Representatives are going on shoots as advisors on what is best and will work most effectively in the colorization process. This aspect is more prevalent in the commercial and music video arenas than features, however. They are also set up to work in PAL, the European system, and Shapiro foresees a time when computer hook-ups with modems will allow Europeans to be able to instantly view the work rather than have to wait for a shipment.

CST has risen above all other colorization processes in the ten years they’ve been in operation because, Shapiro feels, “All they did was color...we are expanding.”

Expanding and, he could add to that, refining. Those early colorizations looked like watercolor tinting, with some of that tint running outside the lines. CST’s process is sharp and defined.

One thing they can’t do is take a badly colored print and bring it up. “Right now we can’t put color on color, but...” Shapiro says, they’re working on it.

Neither are they limited to live-action film. In addition to the CST Featurizations, Inc. arm, they have developed CST CompuToons, an animation ink-and-paint, composite and software division to deal with animation.

There doesn’t seem to be much CST Entertainment isn’t into, and it’s remindful of the old MGM—probably the most famous studio for their early use of splashy color—catch phrase for their stable, “As Many Stars As There Are In The Heavens!” Update that to the ’90s and CST and perhaps you have, “As Many Colors As There Are In The Computer!” And right now there are 16.8 million...right now.
Rykodisc’s Bob Carlton, Vice President of Marketing

By Steve Balbin

FEW LABELS CAN match the catalog that Massachusetts-based label Rykodisc has been able to amass. Beginning with the resurrection five years ago of older David Bowie material, highlighted by the acclaimed four-disc collection Sound + Vision, the label has been a leader in bringing to light critically-acclaimed artists, whether they be on the scale of a Bowie or the lesser-known Nick Drake.

The one thing these artists do have in common, according to Carlton, is that they are all acts the label believes in. In the cold cash world of music, it’s refreshing to see a label the size of Rykodisc remain true to what they want as opposed to letting money dictate what goes on. Along those lines, the label takes a grass-roots approach to much of their marketing, realizing how important word-of-mouth can be with acts like Drake and The Undertones, another critically-lauded group with a greatest hits set released by the label. Much of their campaigning is done with brochures of artists who will reach similar audiences being placed inside CD packages, as well as with a listing of their address in advertisements for a free brochure and their E-mail address, which allows college-age students—who make up a huge part of the audience of the label’s roster—to contact them with relative ease.

But Rykodisc is certainly not limited to smaller-level campaigns—not when dealing with an artist the size of Bowie. And having recently acquired the rights to much of the late Frank Zappa’s catalog, Rykodisc plans an aggressive push to get the material out to fans familiar with the name alone but not as much the music. With an artist like Zappa, who does have such name recognition, much of Rykodisc’s push will come through displays at major retail chains as well as repackaging the product as they did with Bowie or Drake to let younger fans get a taste of the music, figuring they will want to come back for more. And as long as Rykodisc deals with artists the caliber of Zappa, that kind of approach can work. Next week a look at the label’s active roster, including Sugar.

Indie News

On The Cutting Edge

By Steve Balbin

INDIE SIGNINGS: Nashville-based Capricorn Records, who are enjoying a wave of success in the rock world with two developing word-of-mouth acts, Widespread Panic and 311, announced the recent signing of Chicago act Sonia Dada. The eight-piece group’s self-titled debut, originally released on Chameleon/Elektra, sold over 100,000 units and developed a strong following for the group internationally.

Capricorn president Phil Walden said of the signing, “We are excited and happy to welcome Sonia Dada to the Capricorn family. They are an amazing band—full of energy, talent and creativity—with a sound that is totally unique in contemporary music.” The label will release the band’s first album with two previously unreleased tracks on January 10, 1995. Their second album, A Day At The Beach, is slated for a March release...

Also on the signing front, Rykodisc announced the recent signing of Martin Zellar, the former frontman for the Minneapolis-based Gears Daddies, a group who enjoyed underground success as part of the fertile Midwest scene of the late ’80s. Zellar’s solo album, Born Under, will be released January 10 with a nationwide tour to follow.

OFF WITH HER HEAD: Many people of all ages have said that about Barbie, the ageless doll that will not go away. However, one little girl recently took the message to heart, and as a result, Fox Records president Geoff Bywater has issued a cautionary and voluntary recall of the toy glutinated out as a promotional tool to writers with the current single “Dear Margaret” from The Rosemarys. The barely sharp glutinute was part of a Halloween gift basket that also included a bloody doll head, a poem about the song and the CD single.

Bywater said of the “tragedy” (apparently the doll was a collector’s item), “The gift baskets were sent out to a small pool of music journalists, mainly at the trade publications, to help draw attention to the single in a humorous manner. The blades in the glutinute aren’t sharp at all, but the apparatus is functional. Although this is a minor, isolated incident, it points out that this promo package wasn’t meant for the writer’s kids.” However, when all the heads are tabulated, the real question is...where’s mine?

REVIEWS By Steve Balbin and M.R. Martinez

VARIOUS ARTISTS: Jesus Christ Superstar: A Resurrection (Daemnon/Long Play 19906)

Apparently for no other reason than “just because,” a group of musicians from Atlanta, including some as well known as The Indigo Girls, have gotten together to record a new version of the play Jesus Christ Superstar. The brainchild of Big Fish Ensemble member Michael Lorant, the proceeds from the sale of the record go to gun-control organizations. Fans of the Indigo Girls will love it, as the gruff-sounding Amy Ray portrays Jesus Christ and the sweeter Emily Saliers turns in a performance of Mary Magdalene. And following the recent Republican sweep, any album that benefits gun-control is much needed. (S.B.)

SEX LOVE & MONEY: ERA (Rockworld 66458)

Sex Love & Money do hard rock with the conviction of a band that knows how the music should be played. And while the style may not be the “sound du jour,” the quartet have to be given credit for giving the music their best effort by throwing deep-throated raspy vocals over loud and aggressive beats driven by the drums. Those who are fans of the genre will particularly like the opening song “Here & Now” and the title track. (S.B.)

TADAMITSU SAITO: It's About Time (Access Music 300)

A breeze...but the type of breeze that makes you think you hear music. Make no mistake—the celestial dynamics of this sonic system can be as gripping as they are ambient. Pianist Saito is joined by Jon “I-sang-New-Age-before-New Age-was-cool” Anderson on vocals, Teja Bell on synths, Rick Keizer on exotic string instruments and the versatile Paul McCandless on various horns. Song titles tell all: “Zen Forward,” “Kindness Space,” “All My Stars,” “Cascadia” and Saito in a soothing solo turn, “Time and Being.” Light the candles, burn incense and turn off the phone. (M.M.)

JIMMY ANGEL: From Rock & Roll Heaven (Acc Records 1040)

This ten-song collection concludes with a cover of “Can’t Help Falling In Love” and features a song called “Elvis and Marilyn” that goes in part, “Elvis and Marilyn were the king and queen/Who could forget that rebel James Dean/Oh, how I wish I could turn back the years/To moments like this.” Yep, subtext is not really an issue here, but so what? Fans of the ’50s are not gonna find anyone more loyal to their Golden Age. (S.B.)

PICK OF THE WEEK

SEBADOH: Bakesale (SubPop 0260)

From the Seattle label that brought you Nirvana and Afghan Whigs comes another winner. Sebadoh, who’ve already created a buzz in the underground scene, have delivered the goods on this one. Bakesale is one of those treasures that can easily be listened to all the way through, and sounds better upon each listening. Starting from the introduction of the album’s opening song “License To Confuse,” the band rock their way through 15 pop/alternative tracks, flowing between up-tempo rockers like “Careful” and innocuous little ditties like “Not A Friend.” A very basic power trio, the band stick with great effectiveness to the guitar-bass-and-drums formula, never overextending themselves but without sounding repetitive. Other standout numbers include the first single “Soul,” the Nirvana-esque “Not Too Amused” and “Mystery Man.” A modern-rock success if given the chance. (S.B.)
News From England & The United Kingdom

By David Courtney

PAY TO VIEW MUSIC: Major record companies and retailers are joining BT’s (British Telecom) launch of a video-on-demand service in the U.K. next year. All five majors, WH Smith and Woolworth parent Kingfisher are among the leisure companies who have pledged support to the in-home entertainment system to be given full commercial trial among 2,500 homes in East Anglia next summer. If the test is successful, BT will go national with the scheme.

KYLIE SINGLE BATTLE: Kylie Minogue’s hit single “Confide In Me” is the subject of a High Court action over rights to the song. Complete Music has lodged a writ against BMG Music and MCA Music, claiming that the song breaches the copyright of “It’s A Fine Day” written by Owain Barton. MCA and BMG publish one member each of Brothers In Rhythm, who are credited as composers of the song, which reached #2 in the singles chart. Complete is seeking damages and an account of profits from the record. MCPS and PRS have frozen royalties to the song subject to a resolution of the case.

SINGLE SALES ON THE UP: Single sales are set to achieve their highest level for five years, according to the latest BPI trade delivery figures. Unit sales exceeded £16 million in the third quarter, which is expected to push the market close to the £63.4 million record achieved in 1987.

VICTORY FOR BPI ANTI-PIRACY CAMPAIGN: BPI Anti-Piracy campaigners scored the biggest victory in their history on Friday with a landmark seizure in South London. Early estimates suggest a total of 25,000 bootleg CDs had been discovered with a street value of more than £300,000.

MTV SUCCESS IN COURT BATTLE: MTV Europe has succeeded in unfreezing its legal action against video rights body VPL, which claims it is a price-fixing cartel operated on behalf of the major record companies. In the High Court on Friday, Mr. Justice Evans-Lombe refused an application by VPL to issue another block on the MTV Europe parallel European complaint. VPL and the majors must now go to the Court Of Appeal if they wish to renew their application, otherwise they must file a defence within 30 days.

POLYGRAM BUY INTEREST IN RUSH: PolyGram has finalised the acquisition of a 50% stake in Rush Associated Labels, the company which owns rap label Def Jam Recordings. The £22 million deal, which is backdated to June 1, cements a worldwide licensing deal struck in the summer which saw Island Records take on artists including Public Enemy. Warren G. nice N’Smoov and Terminator X in the U.K.

ALBERT HALL TARGET U.S. PROMOTERS: The Royal Albert Hall is attempting to woo U.S. promoters as part of an aggressive drive to attract more international rock acts to the venue. The intention is to increase the number of rock events held at the venue by up to 50%. There are 100 a year at present. The campaign included a two-day promotional visit to the venue last week for five U.S. agents to discuss possible future projects before watching performances by George Benson and Meat Loaf. RAH sales staff visited the U.S. last year to meet promoters.

MCPS SET RATE: MCPS has become the first collection agency to set a rates right for an on-line service. In a deal with London-based Cerberus, it has imposed a minimum royalty rate of 10% of the cost of downloading music by its members. Cerberus intends to supply music and photographs to subscribers on its new Digital Jukebox service via the Internet. Company head Ricky Adar says the MCPS agreement will trigger a series of licensing agreements with record companies.

MICHAEL DENIES RUMOURS: George Michael has denied reports that he is poised to strike a deal with Sony Music allowing him to sign with David Geffen, Steven Spielberg and ex-Disney executive Jeffrey Katzenberg’s new record label. Newspaper claims that the singer would transfer in exchange for Sony’s continuing distribution of any releases were dismissed as “pure speculation” by Michael’s publicist Chris Pool. A Court of Appeal hearing in his case against Sony is expected within the next week.

U.K. SINGLES CHART:
1. "Let Me Be Your Fantasy" ............... Baby D
2. "Baby Come Back" .................. Pat Banton
3. "Another Night" .................... MC Sar & The Real McCoy
4. "All I Wanna Do" ..................... Sheryl Crow
5. "We Have All The Time In The World" . Louis Armstrong
6. "Sight For Sore Eyes" ................. M People
7. "Oh Baby..." ........................ Eternal
8. "Crocodile Shoes" ..................... Jimmy Nail
9. "Always" ............................. Bon Jovi
10. "Spin The Black Circle" .............. Pearl Jam

U.K. ALBUM CHART:
1. Cross Road (Best Of) ................. Bon Jovi
2. Carry On Up The Charts ............. The Beautiful South
3. Fields Of Gold ........................ Sing
4. Bizarre Fruit .......................... M People
5. Labour Of Love Volumes 1 & 2 .... UB40
6. Unplugged In New York ............. Nirvana
7. Greatest Hits .......................... INXS
8. Always And Forever .................. Eternal
9. The Best Of ........................... Sade
10. The Hit List .......................... Cliff Richard

Highest climber of the week at #50 is Seal’s Seal.

U.K. MUSIC VIDEO CHART:
1. Berlin ................................. Take That
2. Live Tonight Sold Out .............. Nirvana
3. Just For You ......................... Daniel O’Donnell
4. Cross Road (Best Of) ............... Bon Jovi
5. In Concert 1994 ..................... Carreras, Domingo & Pavarotti
7. The Concert 1994 ................... Barbra Streisand
8. The Hit List .......................... Cliff Richard
9. Songs We Love To Sing ............. Foster & Allen
10. Everything Changes ................. Take That

Highest climber this week at #26: Boots, Braces & Blue Suede Shoes, Chas & Dave.

THE U.K. TOP 10 RENTAL VIDEOS
1. Mrs. Doubtfire .......................... (Fox)
2. Four Weddings And A Funeral ...... (Columbia)
3. Jurassic Park .......................... (CIC)
4. Striking Distance ..................... (20/20)
5. The Pelican Brief ....................... (Warner Home Video)
6. The Crow ............................. (Emt In Video)
7. Sister Act 2 ........................... (Buena Vista)
8. Philadelphia .......................... (Columbia)
9. On Deadly Ground ..................... (Warner Home Video)
10. Beethoven’s 2nd ..................... (CIC)

—courtesy Titles Video, for the week ending November 26, 1994.
George Ducas: Liberty's Hot New Prospect

By Richard McVey

WITH STYLISTIC CHARISMA that most artists would kill for, newcomer George Ducas has already set radio waves ablaze with his first release "Teardrops." Now this singer/songwriter has out a second release, "Lipstick Promises," which will undoubtedly find its way onto playlists around the country.

Both singles can be found on his self-titled debut Liberty album, best described as a guitar-lover's dream. Ducas has taken styles from a parade of sources—rockabilly, honky-tonk, rock and most assuredly country music itself—to forge a 10-cut album that links tradition with today's new country flair.

Ducas, 28, is a native of Houston, TX but left in 1985 to attend Vanderbilt University in Nashville. He graduated four years later with a degree in Economics and then set off to work at a bank in Atlanta, where it took less than a year for him to realize that music was his true calling. He quickly returned to Nashville, and after "paying his dues," had his first taste of success with the 1992 hit "Just Call Me Lonesome," which he co-wrote with, and for, friend Radney Foster. Now, two years later, this newlywed is one of Liberty Records' hottest new prospects.

Cash Box spoke with Ducas in Nashville, where he discussed his album, his producer, songwriting, the Rolling Stones, career highlights and more..

Cash Box: What's your perception of your own album?

Ducas: It's an eclectic mix of self-written songs that I'm very pleased with, and I'm a pretty tough judge of my own work. First off, the recording process is mind-boggling to me: I'd never made a record before and that was a real learning process, akin to having a baby. It's just a life experience. Prior to going in, I was realistic and even bordering on pessimistic about how pleased I would be with the finished product. Looking back on it now that we're through, I can say that I really exceeded my expectations by a considerable amount.

When did you go into the studio, and how was it working with producer Richard Bennett?

I got together with Richard Bennett near the end of '93, just to record a couple of songs and see if we worked well together. We recorded "Teardrops" and "Kisses Don't Lie," which wound up being the first two cuts on the record. He's a real cautions about what he enters into as a producer. I was obviously very cautious and wanted to make sure it was the right match and right fit. We clicked immediately, so that was nice. He was a name that I read on the back of album covers for years after I moved here, and I really searched him out at the recommendation of a couple of people around town. I loved his early work with Steve Earle, Marty Stuart and Emmylou Harris, and that really drew me in.

There seems to be an abundance of guitars on this album. Whose idea was that?

Both Richard and I love a lot of the same elements of both new and old records, and we had a pretty similar vision for most of these songs. A couple of them he enhanced far beyond my expectations. I'm talking more about the pop-edged cuts like "Lipstick Promises." I'm not sure how many guitars he played on that. I played one and he played a zillion. It's just a guitar symphony. There's really more on there than you can probably hear. Some of them are almost subliminal, but it adds to that broadness and largeness that we were going after. We both love music where the guitar is predominant. On some of it we were both shooting for some of that moody, dark, almost Chris Isaak kind of sound. I think we achieved all of that.

How much control did you have over the album?

A lot, and sometimes that's scary. It varies from label to label, artist to artist and even week to week. But right now, for this first album, I had complete control. It's the old quote about, "You have your whole life to prepare for your first album and one year for your second." That's getting scary to me right now because I'm realizing that, right around the corner, "Oh, shi—I gotta write!" The first one is a unique experience and it was great for us because we had total control over what we recorded. Richard and I looked over my whole catalogue and said, "These are the 10 songs we want to do," and we bantered back and forth about it and played devil's advocate with each other. In our case it was pleasant, because we could take the songs to the v.p. of A&R at Liberty, Renee Bell, who signed me. She believed in both of us really strongly and said, "Great, go do it and make your record." [Jimmy] Bowen never heard anything until we were already mixed and mastered. I think it's because I'm a songwriter as well that they feel perhaps they can give me a little more control. Maybe it's because I graduated from college, but I hope they don't think that qualifies me for anything because it certainly doesn't—especially in this business.

You co-wrote all 10 cuts on the album. Obviously songwriting is something you really enjoy.

I couldn't write without performing, and I couldn't perform without writing. I could, but it wouldn't bring me nearly the satisfaction it does. When I walk into a record store, the records that I love and probably I'm going to buy are the ones where artists wrote all or at least some of their material. For some reason, I find that that adds depth to me as a listener. I would like to bring that depth to my listeners. I think writing helps an artist to do that.

So are you a singer who writes songs or a songwriter that sings?

The president of Liberty Records asked me the same question when he first met me, and I'm not sure what I said, but I think I told him "I'm a singer who writes songs." But I think I told him that because I knew that's what he wanted to hear. It's a good question, but how you answer is six of one and a half-dozen of the other. For me, I really don't know if I could do one entirely without the other. That's not to say I won't ever cut outside material, because I think I will. There's a lot of songs out there that I love, especially the old stuff.

As a songwriter, what do you not want to do when you write a song?

I try not to be painfully obvious. I think that's almost condescending to the listener to be so blatant sometimes. It's good to leave some stuff to the imagination. I try not to get too complicated. It's real hard to write very simply. It's really hard to write a short, brief, thorough, deep synop-
COUNTRY MUSIC

sbor, and that’s what songs need to be...short, brief, but really poignant, and it’s really hard to do that without getting convoluted and twisted.

Is there anybody you try to emulate on stage or musically?

I’ve heard comparisons about Dwight Yoakam. . .I’ve heard them about Willie Nelson because I grew up listening to him and I like excitement on stage. George Strait is George Strait and doesn’t need to do anything else than what he does. I like excitement and I like movement and I like to be entertained. When I play, what I do, I feel like it comes out of me naturally. I get a lot of comparisons and I take them all as compliments because I really admire a lot of other folks.

In your bio you comment, “A lot of the stuff today doesn’t really have much roots to it.” What do you mean by that?

I feel sometimes that this town and country music can get away from what got it where it is today. I think you should continue...“to dance with the one that brought you.” I realize the changes that have gone on demographically in country music with the younger audience and that they want to be entertained, but I think to rock it up and to spice up this music without one eye on the past would be a mistake. That’s what I mean by “roots.” I’m referring to some of the great and unknowns of the past that did have some significant input into country music and where it’s gotten. That’s what I like to listen to when I go home, and I didn’t grow up with it, either, so I’m not claming that this stuff was in my parents’ house. I had to go back and do my research. I think that’s why it’s so important, and I think there are some folks out there that never did that. Of course, some of them didn’t have to because they did grow up with it. I didn’t grow up with Letty Frizzell or Buck Owens, so when I moved here to be a songwriter and try to be an artist, I tried to learn about that stuff in some respect. I’m not preaching, either, because there’s a lot of fine music out there that some guys do what they do and it comes naturally. I just think it’s important to know where this music came from.

So what separates you from the pack of new artists?

Songwriting is one thing that sets me apart. I think if you write as an artist it gives you a certain style and puts you in a certain vein. You tend to become more of a stylist as opposed to sticking around from good song to good song. You don’t shop all over town and get input from 10 different writers and 10 different backgrounds. It’s just you. I think that may be one thing that sets me apart. Other than that my influences are pretty wide. My favorite band in the world is the Rolling Stones, which I don’t think would be a very common attribute in Nashville. I have a unique bunch of influences. Hopefully all of them come out in some respects on the album, but that’s for everyone else to decide.

What’s been your biggest career highlight so far?

probably opening the concerts. I’ve opened for Alan Jackson right up there. It was such a hairy time. I hired one guy to be the bandleader. I hired him a few weeks in advance and he held auditions for the rest of the band. I was on the road at the time, meeting radio stations, and we got together on Monday and had a seven-hour rehearsal, met again on Wednesday seven more hours and then left at midnight. It was my first night on a big bus and we drove to Texas and opened for Alan Jackson the next day in Dallas. I had just met these guys—we had never played, that was our first gig—and there were in front of 15,000 people. It was wild, but it worked like clockwork. Everybody did great and it was a blast. Then we did the same thing two days later opening for Al at the Summit in Houston. Houston is my hometown, and the Summit is where I used to go to all the concerts as a child, so that was a real thrill to be on the other side of the stage in my hometown.

How has radio treated you?

I’ve really enjoyed my visits with the stations. I’m pretty amazed at radio’s receptiveness. As a new artist, you never know exactly how you’re going to be treated walking into a station...especially with the onslaught of new artists and acts that have come out recently. I’ve always been really grateful that they’ve wanted to take the time out to really meet me. Obviously, everybody knows that radio plays such an important role in an artist’s career, especially in the beginning in getting the music out to the listeners. The least we can do is meet the radio stations that are responsible for playing our music. The first single has done real well. The only thing I could say to radio after all of that is, “Stay tuned, there’s more to come.”

What’s your ultimate goal as an artist?

To make a difference.

To whom?

The listeners of my music. To make a difference to whomever is exposed to what I’m doing...whether to inspire them, or help them out of some difficult life situation. To cheer them up—music is a very emotional outlet and tool and it can affect people’s lives. It would be nice to know that at least for one brief shining moment I made someone’s life better. That’s one goal I have. The other is to look back on the music I’ve made five, 10, 15, hopefully 20 years down the line and to be able to be proud of it. I don’t have much control over how many records I sell or awards I win—that stuff would be a real honor—but to be able to look back on it and be proud of it is real important to me.

Anything else going on that your excited about?

We were the top-selling country album the first week out at Tower Records. We were #8 overall and the Stones were #9, so I was pretty excited. I really should have taken a camera and got a picture of that.
COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

DECEMBER 3, 1994

Last Week
Total Weeks

1. The Tractors (Arriva 15728/G)
2. Mary Chapin Carpenter (MCA 10969/1)
3. Brooks & Dunn (MCA 14608/G)
4. Ten McGraw (Mercury 77572/7)
5. Clint Black (MCA 10961/G)
6. Various Artists (Capitol/RCA 18782/F)
7. George Strait (Epic 64287/C)
8. Various Artists (Mercury 77660/P)
9. Dolly Parton (EMI-Capitol 18755/G)
10. Little Texas (Epic 64327/G)

VARIOUS ARTISTS

Jeff Foxworthy 23
Reba McEntire 16
Willie Nelson 15
Blackhawk 14
Clay Walker 13
Tracy Byrd 12
Ray Charles (RCA 18758/G) 11
Gary LeVox 10
Tracy Lawrence 9
Little Texas 8

VARIOUS ARTISTS

Mary Chapin Carpenter 33
Suzy Bogguss & Chet Atkins 33
John Berry 32
Faith Hill 31
Ricky Van Shelton 30

VARIOUS ARTISTS

Alan Jackson 49
Paul Simon 49
Travis Tritt 48
Diamond Rio 48
Mark Chesnutt 48
Steve Azar 47
Travis Tritt 47
Randi Travis 47

VARIOUS ARTISTS

Reba McEntire 46
John Mellencamp 46
Martina McBride 45
Seth Lakeman 45
Billy Dean 45

VARIOUS ARTISTS

Reba McEntire 44
Nitty Gritty Dirt Band 44
Paul Simon 44
Steve Azar 44
Reba McEntire 44

VARIOUS ARTISTS

Kenny Chesney 43
Travis Tritt 43
George Strait 43
Phil Vassar 43
Aaron Tippin 43

VARIOUS ARTISTS

George Strait 51
Phil Vassar 51
Kenny Chesney 51
Keith Urban 51
Travis Tritt 51

VARIOUS ARTISTS

George Strait 57
Travis Tritt 57
Kenny Chesney 57
Phil Vassar 57
Travis Tritt 57

VARIOUS ARTISTS

George Strait 107
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Kenny Chesney 107

VARIOUS ARTISTS

Kenny Chesney 21
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REVIEWS

By Richard McVey

SHENANDOAH: In The Vicinity Of The Heart (Liberty 31109)

A great project from the start, it comes out rockin' with "Darned If I Don't (Danged If I Do)." This is an album that's made up of an assortment of fun, toe-tappin', sing-along tunes and heartfelt ballads. Unlike a lot of albums, Shenandoah has managed to take several of the upbeat cuts like "Heaven Bound" that are made up of "same-old same-old" lyrics and bring a fresh entertaining approach. Interspersed among the upbeat cuts are great ballads and their current single, "Somewhere In The Vicinity Of The Heart," that highlight the vocals of Marty Raybon and his duet partner Alison Krauss. Overall, expect Shenandoah to continue their hit streak with a few of these cuts (but take note that the album does lose some steam as it progresses).

RICKY VAN SHELTON: Love And Honor (Columbia 66153)

Shelton fuses together traditional country lyrics and instruments with the attitude and drive of today's modern country sound for what amounts to a masterful work of piece. As expected, Shelton's vocals brighten already illuminated songs on this 11-track album. Whether your a true-blue fan of Shelton's or a first-time listener, this project will easily satisfy your itch for some great country music. Standouts range from the upbeat "Complicated," to the slow-paced "Then, For Them," which also offers up a great hook. For a more traditional country music listener, cuts like "Love And Honor" and "Where The Tall Grass Grows" will more than curb your appetite. If radio is kind, this could be big one for Shelton.

WILLIE NELSON: Healing Hands Of Time (Liberty 30429)

Maybe Nelson will finally get back on the radio with this album—Easy Listening, no doubt. There's just something odd about Nelson with an orchestra backing him, as evident in the first cut, "Funny How Time Slips Away." From one relaxing, laid-back number the next, all 10 cuts of six of which Nelson wrote or co-wrote give one indication why he's in the Hall of Fame—he's not afraid to try something different. It also sounds as if producer Jimmy Bowen pulled a few tricks out of his Frank Sinatra bag. If you're in the mood for a homy-tonky Willie, don't look here. However, if a more easy-going, classy Willie Nelson album that highlights some his incredible songwriting talents and unique vocals is required, then look no further.

PICK OF THE WEEK

GEORGE STRAIT: Lead On (MCA 11092)

For those retailers who can't decide which country artist or new album to stock, always remember you can never go wrong with George Strait. George Strait released an album off this, "The Big One," a fast-paced, fun-lovin', mindless tune—is the exception rather the rule on this 10-song project. Co-produced by Strait, this is anything but a rockin', early-morning look at today's country music. Rather, it stands as a testament to the more traditional sounds of country music.

One thing to notice on the cover is "Nobody Has To Get Hurt." "Down Louisiana Way," and "You Can Make A Heart Love Somebody" and, "I'll Always Be Loving You," and you know you're not listening to a Billy Ray Cyrus album. With Strait's signature vocals leading the way, songs that stand out include: #1-10. It's great from beginning to end.
Gaylord For Sale?

By Richard McVey

GAYLORD ENTERTAINMENT CO., owners of the Grand Ole Opry, Opryland theme park and hotel, The Nashville Network (TNN) and Country Music Television (CMT), is on the selling block for as much as S3 billion, according to reports in USA Today.

The report named possible buyers of the country music mecca as the Walt Disney Co., Tele-Communications Inc., Tribune Co. and Turner Broadcasting. In rebuttal to the report, a statement was released by Gaylord Entertainment Company as follows: "In response to the recent rumors about Gaylord Entertainment Company being for sale, the company has from time-to-time in the past engaged in preliminary discussions about potential transactions involving the company as a whole, but the company is not for sale and is not engaged in any discussion with any party regarding its sale."

Although reports were also denied by E.W. Wendell, president and CEO of Gaylord Entertainment, USA Today editors said their information came from investment bankers and key executives in the industry. The report also added that Gaylord hopes to have a buyer by year's end.

First-Ever C.R.B. Record Awards

COUNTRY RADIO BROADCASTERS, INC. (C.R.B.) is sponsoring the first-ever "C.R.B. Record Awards" to be presented to outstanding music industry representatives in the country radio field. The awards were created to "allow radio the opportunity to recognize and acknowledge record labels and/or independent industry executives who have given support and assistance in the overall promotion of country music radio."

Nominations in 10 separate categories will be submitted by ballot from registrants of the 1995 Country Radio Seminar who are employees of a radio station, broadcasting company or producers of radio programming. The top three finalists in each category will then be announced during CRS-26, March 1-4, and the final winners will be honored at the first C.R.B. Radio Awards Dinner, scheduled for June 22, 1995 in Nashville.

Categories look like this: Record Label Of The Year, Record Company Promotion Head Of The Year, National Promotion Representative Of The Year, Regional Promotion Representative Of The Year, Independent Promotion Representative Of The Year, Publicist Of The Year, Artist Of The Year, Artist Manager Of The Year, Producer Of The Year, and Songwriter Of The Year.

In Other News...

LORRIE MORGAN WILL BE PART of quite a trio to host the 22nd annual "American Music Awards," as she will be joined by Tom Jones and Queen Latifah. The awards will broadcast live January 30 at 8 p.m. (Eastern) on ABC from the Shrine Auditorium in Los Angeles.

IT'S GOODBYE TO CHARLIE MONK and hello to comedian Jeff Foxworthy as the host of this year's New Faces Banquet at the Country Radio Seminar. Foxworthy was named host after Monk, who freed the event for the past 25 years, relinquished his title during last year's "Silver Celebration." This year's New Faces Banquet will be held March 4th at the Opryland Hotel.

BUCK OWENS IS PLANNING a tribute to his style of music, in the form of the "Bakersfield Sound," by creating a museum in the town itself—Bakersfield, CA. Construction on the museum as well as a restaurant, bar, stage and dance area could begin within a few weeks, according to Owens' spokesman Jim Shaw.

Dwight Yoakam Celebrated 10 years as a recording artist with a special evening at the historic Palomino club in North Hollywood, CA featuring a reception and sold-out performance to benefit the venue as well as the L.A. Firemen's Relief Association.
Indie Chart Action

This was another busy week for the independents. Eighteen independent artists are finding their way up the Top 100 CASH Box chart. Leading the CASH Box independents for their sixth straight week is Western Flyer on the Step One label with "She Should've Been Mine." The single climbs up seven spots to #23 on the chart. In the second highest spot for the movers is Gene Watson at #54 with "You Gave Me A Mountain." To finish out the movers, Marilyn Allen moves to #61, Billy T. Midnight moves to #62, Amber Lane moves to #63, Paula Inman moves to #64, The Geezinslaws move to #65, Shad O'Shea moves to #66, Danny Duvall moves to #68, Stephen Bruce moves to #70, Steve Free moves to #71, Jeff Roberts moves to #72, Michael Grandé moves to #73, Will LeBlanc moves to #74, H.J. Bonow moves to #76, David Young moves to #79, Bobby Ross moves to #81 and finally, W.C. Taylor Jr. moves to #82.

Top Ten Rising Independents

1. WESTERN FLYER—"She Should've Been Mine"
2. GENE WATSON—"You Gave Me A Mountain"
3. MARILYN ALLEN—"Baby In Disguise"
4. BILLY T. MIDNIGHT—"Hello Miss Heartache"
5. AMBER LANE—"Doing Good Feelin' Bad"
6. PAULA INMAN—"Fire's Going Out"
7. THE GEEZINSLAWS—"Play It Backwards"
8. SHAD O’SHEA—"McLove Story"
9. DANNY DUVALL—"I Don't Feel As Good"
10. STEPHEN BRUCE—"Sante Fe"

Out-Of-The-Box Independent Releases

TODD CORDLE—"Hide & Seek"

DELIA CHARLENE—"Somebody Once Told Me"

Indie News

STEP ONE RECORDS (SOR) has issued a promotional sampler to country radio this holiday season titled Classic Country Christmas. The sampler contains 12 cuts from SOR projects by various recording artists such as Clinton Gregory, Ray Price, Faron Young, Floyd Cramer, Buddy Emmons, Jack Robertson and The Geezinslaws. "The sampler is diverse with a variety of music including instrumental, traditional country classics and even a comedy by the Geezinslaw Brothers," according to SOR publicity director Sharon Pennington. "We compiled the sampler just for radio this holiday season as a part of our ten-year celebration," adds Pennington. "Classic Country Christmas represents ten years of recording music by SOR and we wanted to share our appreciation and music with radio.

Step One Records' first United Kingdom release, Six Hours At Pedestalines by Will Nelson and Curtis Potter, debuted recently at #10 on the U.K. Country Album charts. SOR expects to release other projects in Europe over the coming months, including Western Flyer, Don Cox and Celinda Pink.

Indie Spotlight

Bobby Ross: A True Working Artist

IF YOU WERE TO ENTER Nashville's Bluebird Cafe, where many of today's best country songwriters and performers saw their first start, you would no doubt see a picture of Bobby Ross hanging on the wall next to their faces.

Amy Kurland, owner of the Bluebird Cafe, hired Ross years ago to assist her in managing the club and to continue her philosophy of helping gifted singers and songwriters pursue their dreams.

Ross, although excited about his music, considers himself an "underground" artist in today's "New Country" movement. His current single, "The Voice of America," is currently at #81 on the Top 100 Country Singles chart. According to Ross, the single on Echo Summit Records has a philosophical meaning to him because he believes country music is the heart and soul of America's culture. Another philosophy of Ross is that "a country artist is born—he can not be manufactured," and it's one point that he stresses to the inspiring youngsters that flock to the Bluebird. He also adds, "Be yourself. Be country. Be true to the art form."

Ross, who has fans around the globe, says that over the years he has worked with a wide array of such artists as The Grateful Dead, Tom Jones, Sammy Davis Jr., Billy Dean, Joe Henderson, Bela Fleck, Mel Besher, The Andrews Sisters, Vince Gill, Pam Tillis, Ronnie Milsap and many others.

Unlike so many of today's artists, Ross resides year-round on Music Row in Nashville. As for staying in Nashville, when asked why he hasn't hit the road, Ross responds, "I work for a living! I take care of these kids who work with me. I help them. I encourage them to pursue their dreams. That's what country folks do. There are plenty of those who can live that life on the road making millions of bucks with their records and performances, but there has gotta be a guy like me who yaks with these kids in the early part of their careers, remindin' them who their fans are gonna be. Their fans are gonna be workin' folks like me...real folks. It's a philosophical thing. See, my picture hangs on the wall, and I ain't gonna compromise my art one single bit because it's all I got that's me! And Amy still needs me real bad to help her keep the doors of the Bluebird open, so I reckon I'll stick around until she don't need me anymore. Then, who knows?"

Whether he's spreading his own music or helping a new artist spread theirs, one thing is for certain—Bobby Ross is one artist who truly lives out what he believes and writes about in his music.
This Week’s Debuts

MANUEL FAMILY BAND—“Gloryland Hold On” —(Manuel)—#29
CLEVE FRANCIS—“I Ain’t Gonna Worry My Mind”—(Liberty)—#34
BILLY ARNETT—“Heart Of A Sinner”—(Psalm)—#37

Most Active

JUDY DERAMUS—“Be A Beacon”—(Tima)—#16
SIERRA—“When I Let It Go”—(Star Song)—#17
DINAH & THE DESERT CRUSADERS—“I Believe Heaven Is Real”—(Ransorn/Brentwood)—#28

Powerful On The Playlist

Holding on to the #1 spot on the Cash Box Positive/Christian Country Singles chart for the third week is Ron David Moore with “No Time Like The Present.” MidSouth and “Give What It Takes” remains at #2. Jumping two spots to #3 is Randy Coward with “Local Call.” Brush Arbor and “I Wouldn’t Miss Heaven” stays at #4, and up one to #5 is “There’s A New Man” by Southern Chapel. With a big seven-spot jump, Brent Lamb takes “Worth It All” to #6. “In My Father’s Eyes” by Don Cox hangs on to #7 for the second week. “I Need You” by Jeff & Sheri Easter stays at #8 and Charlie Daniels “Two Out Of Three” likewise shows no movement this week, staying at #9. Leaping four spots this week to finish off the Top 10 is “All My Dreams” by Lenny LeBlanc.

Looking Ahead

“Sowin’ Seeds” by Steve Hamby received the most new adds this week. But also picking up a considerable amount of airplay this week is Vince Wilcox with “The Promise Tree,” “I’ll Trust In A Mighty God” by Gene Reasoner and Susie Luchsinger’s “There Is A Candle.”

RADIO PLAYLISTS

Some of what’s playing in heavy rotation:

WCN/Fairfield, OH
BILLY ARNETT—“Heart Of A Sinner”
SOUTHERN CHAPEL—“There’s A New Man”
HEARTFELT—“I’ll Come And Get You”
SENECA—“Old Box—New Page”
MANUEL FAMILY BAND—“Gloryland Hold On”

KWSM/Denison, TX
RANDY COWARD—“Local Call”
DON COX—“In My Father’s Eyes”
SUSAN ASHTON—“There Is A Line”
SCOTT & KIM CONER—“Coming Home”
DON RICHMOND—“The Smaller The Town”

WDLI/Indiana, MS
DON COX—“In My Father’s Eyes”
LENNY LEBLANC—“All My Dreams”
DEBRA MAFFETT—“Heaven’s Not So High”
HEARTFELT—“I’ll Come And Get You”
RANDY COWARD—“Local Call”
**Bally’s Corvette**

CHICAGO—Gear up for Corvette, the new Bally pinball machine from Midway Manufacturing Company.

For more than 40 years, Corvette has epitomized the look, feel and excitement of American sports car excellence. Now this world-renowned sports car becomes further immortalized with the release of Midway Manufacturing Company’s all-new Bally Corvette pinball machine.

Featuring an authentic molded LT-5 engine on the main pinball playfield with players able to control idling and revving, Corvette pinball is a non-stop adventure of racing, chasing and collecting some of the most memorable models ever unveiled, going back to the first 1953 Blue Flame Six on through to the 1993 ZR-1 40th Anniversary LT-5.

In addition, Corvette enthusiasts and pinball playing aficionados alike will have the opportunity to test their skills via a high-energy Endurance Multiball with up to three balls on the playfield at a single time, head-to-head racing at the Crossed Flags Dragstrip and special scoring modes that can total billions of points!

With outside loops, a fast-paced inner loop and Skid Pad ramp, Corvette features multi-tiered game objectives including a “Catch Me” mode challenge against a bevy of high-speed drivers where the ultimate award is to earn nine distinctive collectible Corvettes as well as the opportunity to sneak a look into a design of the future. A right-side Route 66 ramp activates a series of challenges for high-scoring action on the main playfield with its 13 international race tracks tied into ramp and lane combos. And, if that weren’t enough, there’s a pedal-to-the-metal drag race that takes place on a separate elevated straightaway with its own moving mini-cars.

To further dazzle players, there is a wide variety of different two-ball multiball Jackpot sequences and three-ball multiball play with increasing Torque and Horsepower Jackpot scoring leading to an exciting high-end Puzzle Mode.

Accompanying the play action is a DCS Sound System music track, a full-throttle explosion of eye-catching Dot Matrix animations and a fully choreographed entertainment package.

Further information may be obtained through factory distributors or by contacting Roger Sharpe at 312-961-1000.

**Rowe Visits With Puerto Rican Distributors**

CHICAGO—Joel Friedman, executive vice president of Rowe International, along with Rowe’s Phil Cole, recently spent several days visiting with factory distributors and music operators in Puerto Rico. During the visit, various open houses and training sessions were held at Funny & Fun, James Industries and Mondial International, with each drawing heavy operator attendance.

Cole was praised for the educational seminars he conducted, which attracted well over 100 operators representing every region in Puerto Rico.

At the request of Mr. Carlos Rivera of Funny & Fun, Friedman assisted in cutting the ribbon at the grand opening of the Funny & Fun distribution operation. Friedman also attended the grand opening of Mondial’s facility.

“I’m happy to report that Puerto Rican operators have warmly embraced the Rowe/AMI jukebox line,” said Friedman. “Our jukeboxes are all over the island in every type of location and operators are delighted with the cash box results.”
COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! ATARI: Cyberball 2072 $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. PIN-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 (call); Slam Masters $250; Violent Storm (call). NEO GEO PAKS Slightly used (cartridges): $5 each; World Heroes. $15 each; Fatal Fury II. $125 each; Art Of Fighting II. $175 each; Top Hunter, 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 PC boards, overlays and back glasses—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnonl 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.

CCMA Membership Application

Types of CCMA Membership:

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

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

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