Pearl Jam's Vitalogy
Inside the Box

Cover Story

Pearl Jam’s Vitalogy

Pearl Jam’s Vitalogy, their third Epic Records release, comes with all sorts of baggage attached, such as its expected commercial potential following the phenomenal success of their debut Ten and the lesser sales of the sophomore effort Vs.; the media scrutiny on Seattle, Kurt Cobain, Eddie Vedder, et al.; band member changes; label marketing strategies, etc...oh, the pressures of being a rock star!

—see page 5

Feature: Loose Groove Records

Tangentially, life does go on outside of Pearl Jam (trust us on this one) as guitarist Stone Gossard and friends have banded together—with Epic/Sony’s help—to run Loose Groove Records, a haven for bands looking for “creative freedom.” Steve Baltin profiles this example of the growing trend of artists taking control of a label.

—see page 5

Indie Spotlight: Shad O’Shea

A jack of all-trades when it comes to the music business, Shad O’Shea—president of Fraternity Records, a singer/songwriter, an author, an on-air personality, a consultant—has “been there, done that”...and is willing to share his experience with everyone.

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LA GRAMMY SUB-HEADS NAMED: Co-chairs of the 1995 Los Angeles Grammy Host Committee, MCA Records president Richard Palmese and Kim Wardlaw of the O'Melveny & Myers law firm, have recruited a group of top local music industry and business executives to head the 1995 Grammy Sub-Committees. These sub-committees will organize a wide variety of Grammy Week events and promotions leading up to the Grammy Awards ceremonies on March 1, 1995. Those named are: Steve Soboroff, managing director, Soboroff Partners will chair the Community Outreach/Operations/Special Events Sub-Committee; Harriet Wasserman, artist manager and head of Harriet Wasserman Management, chairs the Education Sub-Committee; Ron Shapiro, Atlantic Records senior v.p./g.m., will chair the Publicity/Media Sub-Committee; Barbara Cane, BMI assistant v.p., heads the Promotions Sub-Committee; Glen Lajeski, sr. v.p., artist development, MCA Records, heads the Nominations Reception Sub-Committee; Ernie Singleton, Black Music Division president MCA Records, chairs the MusicCare Sub-Committee; and Andy McKaie, MCA Records catalog development & special products v.p., is in charge of the Archive and Preservation Sub-Committee.

THUG LIFE IS CATCHING UP: rapper Tupac Shakur, who was shot five times last Tuesday in New York City at about 12:30 a.m. after leaving the Quad Recording Studio near Times Square, sustained gunshot wounds in his groin, leg, hand, and head. But Sgt. James Coleman of the New York City Police Department said that Shakur was conscious and lucid enough to provide a detailed report of the incident while being treated at Bellevue Hospital.

Just a day after his court proceedings on sexual assault charges commenced, Shakur and his manager Freddie Moore were approached by three men, one of whom reportedly told him to "give it up." When he apparently didn't react in time, one of the men opened fire. Shakur and the man struggling with the gun and Shakur chased him to the street after sustaining the gun injuries. Moore sustained an abdominal gun wound, but was said to be in stable condition.

GARTH BROOKS HITS FENCES: Garth Brooks and EMI Records Group North America have announced the release of Garth Brooks—The Hits, a collection of 18 singles spanning Brooks' career from 1989 to the present. The package, set to hit stores December 13, will only be available for a limited time. The 18-song collection carries a suggested retail price of $15.98.

It was also announced that Brooks has hit another career milestone with the RIAA certification of sales in excess of 11 million units of his second Liberty Records release No Fences. The album, released in 1990, is tied with The Bodyguard soundtrack as the biggest-selling album of the '90s in the U.S. In the country music genre, it is the biggest-selling album ever.

SONGWRITERS SALUTE SONGWRITERS: The National Academy of Songwriters (NAS) will celebrate their 20th Anniversary Salute To The American Songwriter December 9th at the Wilshire Ebell Theatre in L.A. Crosby, Still & Nash will be presented with the 1994 Lifetime Achievement Award and new president Jeff Barry will be inducted into the Songwriters Hall of Fame. Brett W. Perkins will be appointed executive director of NAS for the coming year. Those set to appear at the function at press time include Burt Bacharach, David Foster, Gamble & Huff, Shai, Patty Smyth, Paul Williams and Bobby Womack. Tickets run from $35 to $250 and are limited. For availability call (213) 463-7178.

Multi-media entrepreneur and multi-Grammy winner Quincy Jones was joined by TV personality Geraldo Rivera and TV producer Don Cornelius to announce the formation of a new minority-controlled broadcasting company, Quest Broadcasting, along with Football Hall of Famer Willie Davis (not in attendance). Jones will serve as chairman/CEO, Davis vice-chairman and Rivera and Cornelius are general partners. At the N.Y. press conference they announced the initial purchase of TV stations in Atlanta, GA and New Orleans, LA for approximately $167 million. Pictured (I-r): Rivera, Jones, and Cornelius.

ON THE MOVE

Warner Music-U.S. has named Ina Meilbach executive vice president. Immediately prior to this appointment, Meilbach was executive vice president/general counsel of the Atlantic Group, a division of Warner Music-U.S. She joined Atlantic earlier this year from the law firm of Meilbach Epstein & Regis.

Paris Eley, Motown Records senior vice president of marketing, announced his departure from the label to form his own record company, D.C. Bridge Records Music Entertainment, located in Washington, D.C. Eley, a 34-year music industry veteran, joined Motown as vice president R&B promotion four years ago.

John David Kalodner has been named senior vice president, A&R, West Coast, Columbia. He has, over the course of two decades, become one of the most widely respected and admired artist & repertoire executives in the music industry.

Hollywood Records has named Dain Dumin Quinn senior vice president, marketing for the label. He joins Hollywood from Columbia Records, where he had held the title of vice president, marketing since early 1992.

Lisa Kraemer has been promoted to vice president, international marketing for Epic Records. She most recently spent two years as vice president, international artist development at Epic, following a six-month stint as vice president, international marketing for the Epic label Sony Music International. Also, Andy Schwartz has been promoted to national director, editorial services for Epic. He had served as associate director, editorial services since joining the label in 1989.

A&M Records has designated Emily Wittmann as vice president of video promotion. She joined A&M in 1998 as national director of video promotion, and was most recently senior director of national video promotion. Also, Rose Sokol has been appointed national singles/new release director for the label. She is new to A&M, but has a long, successful career working with BMG Distribution.

Beth Halper has been promoted to manager of A&R for MCA Records. She joined MCA in 1993 as an A&R representative after spending time in Virgin Records' art department.

Capitol Records has appointed Gia DeSantis to associate director, artist services. She has been with Capitol Records since April of 1993, most recently serving as associate director, publicity and media relations.

John Baldi has been named vice president of A&R at PolyGram Music Publishing. He was previously creative director and has been with PMP for five years.

Alison Smith has been promoted to assistant vice president, performing rights at BMI. She joined the organization in 1985 and was promoted to director, performing rights in 1990 and to senior director in 1992.

Richard Isaacson, vice president/general manager of both Loud Records, an urban music label, and the Steven Rikkind Company, a marketing company that specializes in the urban marketplace, announced that the Steven Rikkind Company has acquired Girard Hunt Consulting, the nation's foremost fashion and video consulting company. As a result of the acquisition, Girard Hunt, formerly president of Girard Hunt Consulting, has been appointed director of marketing, Steven Rikkind Company.

Sammons Communications of Dallas, TX has joined forces with Z Music Television to launch the contemporary Christian music network full-time on 12 cable systems across the country. Also, Z Music Television has added three people to the affiliate relations office in Dallas. Jaclyn Meyer Cline joins the company as vice president of affiliate relations, Western Region; she had served as a director for NBC's Olympic Telecast and previously worked at Nostalgia Television and Showtime.

Sherry Wilson, formerly with Sammons, has been appointed vice president, affiliate relations, Eastern Region. And Kathleen Whitley joins as regional marketing manager, Eastern Region; she most recently worked at Showtime as regional manager for the Midwest.
THE JAZZ TIMES CONVENTION was started ten years ago in Washington, D.C., as an informal meeting place and forum for discussion for a coterie of jazz aficionados. This year’s convention, held November 16-20 at the New York Hilton Hotel, welcomed over 700 people from the U.S., England, Sweden, France, Russia, India and other parts. Long known as the mecca for jazz musicians, for those four days and nights N.Y.C. was also the place for club owners, booking agents, critics and radio & record execs.

Guided by convention director Lee Mengber (he is also associate publisher of Jazz Times magazine), the meetings and panel discussions signaled a more polished, professional coordination than some earlier meets. Panels addressed the internationality of the music, focusing on the European Jazz Festival Circuit, as well as Selling and Licensing Recordings in Europe. Panels looked at upgrading radio promotion, distribution and marketing. There was Jazz In Cyberspace, and a critical look at jazz critics. And there was a special tribute to saxophone colossus Sonny Rollins.

There were performances from jazz mainstays and newcomers including Milt Jackson, Hubert Laws, Henry Threadgill, Wallace Roney, Jacky Terrasson and plenty of others. And there were a number of convention-connnected events open to the public at various night spots, like Threadgill appearing at the Knitting Factory in its new TriBeCa location, and Mark Whitfield and others at Fez in the East Village.

THE CHLONIOUS MONK INSTITUTE OF JAZZ held its Vocal Jazz competition on November 21 at the John F. Kennedy Center for the Performing Arts in Washington, D.C. The winner was Sara Lazarus, a 1984 Harvard graduate who has lived in Paris for the last decade. Judging from the boost the award has given the careers of other recent winners, Lazarus could well be on her way to a similar jolt.

Recent winners who have gone on to major record deals and other opportunities include: saxophonist Joshua Redman, who just had his third Warner Bros. album, MoodSwings, released; pianist Marcus Roberts, who has played with Wynton Marsalis, is a leader in his own right, and has just had his newest Columbia Records album Gershwin For Lovers hit the streets; and pianist Jacky Terrasson, who has played with a number of major names including a show with jazz vocalist Betty Carter and has her debut Blue Note Records disc set for a January release.

Lazarus was named the winner by a panel of veteran jazz vocalists consisting of Abby Lincoln, Jon Hendricks, Cleo Laine, Jimmy Scott, Shirley Horn and Dianne Reeves. The judges included a reception at the Vice President’s residence with a guest list of some of the top names in jazz. There was a closing concert where saxist Jimmy Heath received the Marla Fisher Founder’s Award (Fisher and the Monk family founded the Institute) and featured performances by Heath, guitarist Kenny Burrell, flugelhornist Clark Terry, pianist Herbie Hancock, bassist Ron Carter, drummer Grady Tate and others. Lazarus won $10,000 and the right to be screened by some record label looking for a new jazz singer.

THE NIGHT BEFORE THANKSGIVING saw two of famed indie label 4AD’s brightest artists in L.A., as Lisa Germano and Pale Saints played at Luna Park. The two, who have been on the road together for some time, are both out in support of critically acclaimed new releases, Germano’s being Geek The Girl, while Pale Saints are out behind Slow Buildings.

Germano and her three-piece band rocked their way through equal portions of the Geek... album and last year’s Happiness record. The biggest drawback to her set was the way she retreated from the personal nature of her material on stage, hiding behind loud guitars, but given the intensity of her new material it’s understandable and certainly excusable. In addition, she did have the benefit of a tight band, and simply put, right now she’s on too much of a roll to come off poorly. And beyond that, there’s something very exciting about watching an artist come into her own and discover her voice, which is exactly where Germano appears to be at now.

As for Pale Saints, the quartet did a credible job of bringing their ambient mood music to the stage, but lacked a biting stage presence that made them enjoyable to watch—at the time.

WHILE ON THE CLUB FRONT: One of the most underrated bands in pop/rock today is American Music Club. The Bay Area band, who are out in support of their critically hated (yet again) Reprise album San Francisco, turned in another stellar performance, this time at the Roxy in Los Angeles. Thanks to frontman and songwriter Mark Eitzel, the Club are able to provide a unique way of interpreting and discussing the most common element of humanity—the need for relationships.

The truly impressive thing about the band’s hour-plus set at the Roxy was that they were able to bring that originality to the stage. Again, thanks largely to Eitzel, who wears his discomfort on stage like a badge, the group have a charming humility about them that fits perfectly with their sound. Words like “genius” are thrown around far too freely in the hyperbole-filled world of rock, so we’ll leave it as Eitzel is a rare talent.

Cleveland band The Sons Of Elvis, who don’t include Michael Jackson, recently signed with Priority Records. Their debut album Glodkan, produced by Mr. Colson (Krok Mink, Smashing Pumpkins), just hit stores November 29. The first single off the album is “Formaldehyde,” with a video soon to follow. The band is pictured at Priority offices. Seen here (l-r): Keith Holden, Sons Of Elvis manager; Pat Casa, drummer; Dino Paredes, director of A&R, alternative & rock division, Priority Records; John Borland, singer; Roberto Magrini, director of publicity, Priority Records; Tom Parnin, guitarist; and Dave Hill, bassist.

I swear it’s only because they send more photos than anyone else. So here’s I.R.S. recording artist dada, they of “Dizzy Knee Land” fame, as they recently dropped by the studios of L.A. AAA station 101.9 to showcase tunes from their debut album Puzzle and, more likely, their new album American Highway Flower. The trio is currently on the road in support of the record and plan to continue touring through the new year, with occasional time off to shoot the breeze as they did at 101.9. Seen here (l-r) are: Nicole Sandler, 101.3 talent; Michael Gurley, dada; Merilee Kelly, music director, 101.3; Phil Leavitt, dada; Mike Morrison, program director, 101.3; and Joe Calo, dada.

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INDUSTRY BUZZ

Cash Box

EAST COAST

You Got Lucky, the Tom Petty tribute on Backyard/Scotti Bros. Records, stands as a showcase for some of America’s most cutting-edge bands—several of which performed recently at New York’s Under Ame club. Band vocalists took a moment before performing to stand for a photo with execs from Alleged and Backyard Records. Top row (l-r): Jake Devitt, Engine Kid vocalist/keyboard; Pablo Koller, vocalist/guitarist; Nectarine; Sohrab Habibion, Edsel vocalist/guitarist; Andy Cohen, Silkworm vocalist/guitarist; Joel Mark, Alleged Records. Bottom row (l-r): Michael Roth, A&R Alternative Director, Backyard/Scotti Bros. Records; and John Lee, affilimate vocalist.

By Steve Ballin

Cash Box

WEST COAST

THE NIGHT BEFORE THANKSGIVING saw two of famed indie label 4AD’s brightest artists in L.A., as Lisa Germano and Pale Saints played at Luna Park. The two, who have been on the road together for some time, are both out in support of critically acclaimed new releases, Germano’s being Geek The Girl, while Pale Saints are out behind Slow Buildings.

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Cover Story

Pearl Jam’s Vitalogy

By Steve Baltin

PEARL JAM CAME OUT OF the ashes of the proverbial buzz, thanks to the band Mother Love Bone, to make what bordered on a great record with Ten. And within the framework of that Epic album they did hit moments of greatness on songs such as “Black” and “Jeremy.” Unfortunately, though, whereas Ten should’ve lined them up for future greatness, the record’s phenomenal reception removed any time for growth and immediately put them under the microscope as the heir-apparent to the top bands in rock, namely R.E.M. and U2.

That type of situation—with pressure on the band and expectations from the label, industry and fans—is never a positive for anyone involved. Such was the case with the band’s sophomore effort, Vs. Though the album sold extremely well, breaking first-week sales records, it didn’t have the legs of Ten, leaving the naysayers with room to articulate their “I-told-you-so’s.”

Now, it’s the band’s turn to speak, and everyone else will just have to shut the hell up, as the five members of Pearl Jam (counting the pending announcement of a new drummer) have responded in the best way they know—-with an album that will make everyone eat their words. Vitalogy captures all the best elements of Ten—the raw urgency and freshness—and mixes them with a newfound maturity that shows them writing about adult relationships in a surprisingly insightful manner.

Just as the 14 songs on Vitalogy run the gamut of ages theme-wise, they cross the specter of ages musically, mixing up almost-punk numbers like the first single “Spin The Black Circle” and the opening “Last Exit” with softer near-ballads “Nothingman” and “Immortality.” But while many acts wear their diversity as insensitivity, there is a continuity found here that helps the record pass the first—and maybe most important test—which is that Vitalogy can be listened to all the way through, and even grows stronger with future listenings.

Much of the consistency has to be credited to lead singer Eddie Vedder’s lyrics. The band’s sound has changed slightly, but it’s Vedder’s lyrics that have grown the most. An unabashed fan of Neil Young, Vedder uses that narrative style well on “Better Man.” Sample lyric: “She loved him/She don’t want to leave this way/She feeds him/That’s why she’ll be back again.”

There’s been a lot of debate over what makes a song connect with a listener, and while there may never be—nor should be—an answer, it’s hard to discount the theory of honesty, particularly when talking about younger listeners. And Vedder’s songs scream with his sincerity. And it’s that quality that allows him to get away with putting a mature song like “Better Man” on the same record as the youth anthem “Not For You.” A sample lyric: “All that’s sacred comes from youth/Dedications, naive and true/With no power, nothing to do!/I still remember. Why don’t you?”

From a sales perspective, which can’t be ignored when dealing with a band of this stature, Vitalogy has the earmarks of a smash. Again, it’s their diversity that will serve them, as not only is this album chock-full o’ singles, but the singles fit at almost all outlets. “Nothingman” and “Better Man” fit at AAA, while “Spin The Black Circle,” “Tremor Christ” and “Whipping” are modern-rock monsters. “Not For You,” which fans are already familiar with thanks to the band’s performance of the song on “Saturday Night Live,” and “Corduroy” are guaranteed gems for AOR. And even beyond that, most of these songs have crossover appeal, as each of these tracks will likely find their way to other formats. As for top 40, top 40 will come to Pearl Jam as the album dominates the charts.

But that aside, Vitalogy is first and foremost an artistic success, a record that fans of all ages can both relate to and believe. In other words, this is what everyone wanted Vs. to be—the lesson being, just let it happen. If everyone would remember that after the inevitable multi-Platinum success of this new album, who knows, maybe Pearl Jam will be... Nope. Why rush it? After all, watching them get wherever they’re going will be where the fun comes in.

Feature

Loose Groove

By Steve Baltin

LOOSE GROOVE RECORDS is part of a rapidly growing trend of artists taking control of a label. While this has been done before, look at A&M—the artists are getting younger. With that youth and artistic temperament comes a new way of running the business side of things—Loose Groove, which is a subsidiary of Epic Records, and is thus under Sony, is a perfect example of the new wave of acts in control. Run by Pearl Jam’s Stone Gossard, Satchel’s Regan Hagar and producer Dennis Herring, the new label went on what Hagar referred to as “a signing frenzy” recently, signing four active bands: Weapon Of Choice, Prose & Concepts, Critters Baggin and Devilhead, as well as reissuing the early records from Malfunkshun, Hagar’s old band, and the one record from Brad, Gossard’s side project of last year which included Hagar.

The most noticeable thing about the roster as it stands now is its diversity. These bands represent a wide range of styles, not just leaning toward alternative rock or pop. In fact, hip-hop seems to be a very prevalent style in the initial list of acts, with punk thrown in for good measure. But just that falls in line with the label heads divergent tastes, as there is an obvious yin and yang in running Loose Groove—a fact evidenced by the specific roles each person fits.

Hagar’s involvement with the label runs toward the artistic side of things, while Gossard deals with the business aspects and Herring handles the technical portion. Though each has his niche, everything is decided in a counsel-type manner, with all three having a say in the bands that are signed, despite the fact that each brought in his own acts initially. With Satchel on the road and Pearl Jam’s new album just out, this is a busy time for the parties involved in Loose Groove, but Hagar is confident the label won’t get lost in the shuffle, as this is something that means too much to those involved.

According to Hagar, the idea behind the label came from Gossard, “who’s wanted to do something like this for a long time,” with the purpose behind the idea to get exposure to bands who might not otherwise have the opportunity. Still, starting a label is a time-consuming project, and the members certainly could’ve passed along the tapes of their pet bands to the proper A&R people. But that isn’t what Loose Groove is about, says Hagar. In this situation, the parties responsible can offer the bands a “looser” environment. When asked what Loose Groove can offer a new band, Hagar says without hesitation, “creative freedom.”
**REVIEWS** By Steve Baltin

**TL.C: “Creep” (LaFace 4082)**

Taken from their guaranteed hit album, *Crazy Sexy Cool*, this song is all of those things. Intuised with a slight bit of drama in the intro, “Creep” just sinks through the airwaves, shuffling into listeners’ minds where it wraps itself tightly, thanks to its low vocals and enticing backbeat. A monster hit.

**HOOTIE & THE BLOWFISH: “Let Her Cry” (Atlantic 5639)**

The new single from the group’s well-received debut album, *Cracked Rear View*, proves the hypothesis that was formulated by the band’s first single, “Hold My Hand”—this group is AAA radio’s new must-have. A hybrid of country, folk and pop, Hootie & the Blowfish are reinventing the tunes of the ‘60s. With this single, they continue to do just that, making them one of the more appealing successes this year.

**MARIAH CAREY: “Miss You Most (At Christmas Time)” (Columbia 6467)**

Carey’s first X-mas tune should do wonders for the holiday suicide rate, as she sings against a melancholy backdrop about how her broken heart is strongest when the snow begins to fall. Carey redeems herself somewhat by showing unsual restraint, as she refrains from her normal showy finish to let the song speak for itself.

**SOUNDGARDEN: “Fell On Black Days” (A&M 8314)**

At last count, this is the fourth single from the band’s Platinum-and-more record *Superunknown*. The slowed-down tempo of this new one is more reminiscent of ‘Black Hole Sun...’ Fans of that song will be pleased with the accent given to Chris Cornell’s vocals here. But then again, it’s all irrelevant, as the song is already getting massive airplay at modern rock and AOR formats. It’s just refreshing to know that once in a while a song that receives this much support deserves it, and this one does. Winner.

**PICK OF THE WEEK**


The latest attempt from I.R.S. to remain on the cutting edge is a single/EP designed to introduce the listening public to four more unsigned bands. The lucky trio in this case being Albany, NY’s Bloom, Thirteen from San Antonio, TX and LA boys Grin. The refreshing thing about the six singles on this EP is that each band has one song that stands out above the other song. For Bloom, it’s “Drown”; for Thirteen, their best cut is the punkish “Alcohol Ampirn Car”; and as for Grin, the winner is the power-pop tune “Ticking The Life”. I.R.S. has done their part, bringing to light three new and worthwhile bands; it’d be really nice to see radio follow suit, as all three of these bands would fit at modern rock outlets.
**POP ALBUMS**

**REVIEWS by Steve Baltin**

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<th>VARIOUS ARTISTS: Dumb And Dumber: Original Motion Picture Soundtrack (RCA 66523)</th>
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<td>Yet another soundtrack designed to reach the seemingly endless alternative market, this one is able to slide by thanks to giving exposure to some bands who are very deserving of it. Those given the opportunity to expand their audience by hitching on to the Jim Carrey bandwagon include Echobelly, Pete Drogue and Goo Goo Dolls. The biggest names here are Crash Test Dummies, who do a fairly credible job of XCT’s “The Ballad Of Peter Pumpkinhead,” a song that seems a perfect fit for a Carrey movie and Butthole Surfers, who resuscitate their amusing 1991 version of Donovan’s “Hurdy Gurdy Man.” As for the lesser-known bands, some of their material is previously available, though this soundtrack makes a good introduction. Among the artists who stand out are Drogue, with the satirical “If You Don’t Love Me I’ll Kill Myself,” and the Primitives with “Crash—The ‘93 Music,” and Willi One Blood, who provide the album with its highpoint in “Whiny, Whiny (What Really Drives Me Crazy).” Ultimately though, this is not a record that is likely to stand on its own, and its success will depend on how well the film does.</td>
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<th>CRANES: Loved ( Dedicated/Arista 18769)</th>
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<td>While the third album from this English band carries on their ambient tradition, tracks like “Bewildered” and the odd mix of “Lilies” give the record a slightly grittier feel than much of the sleepy time/celestial music out there these days. The result is an album filled with what the Cranberries’ new album had hoped to be, aggressive mood music. Some of the record’s finest moments come with the more subdued work, like the lovely “Are You Gone,” but what makes Loved stand out is the hard-edged drum beat that dominates here. That and Alison Shaw’s charming vocals. This is one that could get lost in the shuffle, but deserves a much better fate than that. In other words, find it.</td>
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<th>GODFLESH: Selfless (Earache/Columbia 66157)</th>
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<td>Godflesh have managed to garner some support out-of-the-box for their debut album...a fact that is a little surprising given the sugar-coated state of today’s music for the adolescents. Even punk is buffered by pop, so as to not offend. And along come Godflesh, with music from down deep in the depths. A heavy drum beat, swirling guitars and one of those satanic heavy-metal voices that drive the parents wild can be found throughout the 11-song collection. Given that you can’t understand most of the lyrics and the music is monotonous, this record is all about packaging. So give Columbia credit—they know what the kids want, or at least how to make 'em believe this is what they want.</td>
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<th>VARIOUS ARTISTS: Shared Vision: The Songs Of The Beatles (Mercury Nashville 50432)</th>
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<td>Not as much a tribute album as a collection of covers, the cause behind assembling others interpretations of 14 Beatles’ tunes is to befit The Lighthouse Inc., which benefits the blind, and The Elton John AIDS Foundation. The material ranges from the best-known Beatles’ covers—Joe Cocker’s “With A Little Help From My Friends,” Richie Havens’ “Here Comes The Sun” and “Lucy In The Sky With Diamonds” from Elton—to previously unavailable works, including “I Will” from Kathy Mattea and Redd Kross’ version of “It Won’t Be Long.” However, the best moments come from neither of those categories, instead falling from the lesser known but previously released version. And at the top of that section is P.M. Dawn’s groovy hypnotic version of “Norwegian Wood (This Bird Has Flown)” and the always dependable Jam with “And Your Bird Can Sing.” “Something for everyone” is a cliché often abused, but with acts covering so many different styles, that cliché rings true here.</td>
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<th>POP WILL EAT ITSELF: Dos Dedos Mis Amigos (Nothing/Interscope 92393)</th>
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<td>Before this new album, Pop Will Eat Itself were largely techno band subject to the limitations of techno music, namely it went over great in clubs, but the appeal ended there. However, for their new record the group has hooked up with Trent’s label, with very effective results. What makes the change in the direction of the music work is that P.W.E.I. and co-producer Bryan Newnham have not tried to copy the Nails’ style, but have added what was necessary to diversify their own sound. On “Famous Horribles,” for example, the grooves are broken up by a bell sound. The strongest tracks though are the opening “Ich Bin Ein Auslander” and the wonderfully hard-edged and seedy “Underbelly,” a song that far surpasses anything P.W.E.I. have ever attempted before.</td>
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<th>PICK OF THE WEEK</th>
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<td>ASS PONYS: Electric Rock Music (A&amp;M 0270)</td>
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| Hailing from Cincinnati, the Ass Ponys are a quartet who built up the underground buzz and are now attempting to make their mark nationally with their major-label debut. Along those lines, the band recently concluded a tour with Pavement. But do they have the songs to connect? They’ve got the range, living up to a bio that classifies them as being somewhere between Captain Beefheart and Captain Teennille. The big moments here come when they strip away all the pretense, like on the opening number “Grin,” a gripping song that gives lead vocalist Chuck Cleaver his shining opportunity. The one drawback to this record comes with the amount of fluff, like in the first single “Little Bastard.” The songs are catchy enough, even bringing to mind the Spin Doctors in the grooves, but after one listens to “Grin” you’ll be crying out for more of that raw brutality. Still, the edge the band demonstrates throughout, particularly in Cleaver and John Ehrardt’s guitars, and Cleaver’s charming American-slice-of-life stories makes this a very impressive debut, and as this band gets more comfortable, look out...
## BLACK SINGLES INDEX

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## REVIEWS

**Natalie Cole**

Natalie Cole creates a warm, heartfelt Yuletide spirit with some classics and lesser-known holiday chestnuts. The album is a timely up-tempo and introspective, a state being the season almost always provides. Cole can sing, and even these carols have a fresh life on occasion. She might not have a TV-marketed hit on this album, but "No More Blue Christmas" could be her holiday signature song. Also check out the "Christmas Medley," which includes a big-band jazz version of "Jingle Bell Rock."

**The Boys Choir of Harlem**

The Boys Choir of Harlem: The Sound Of Hope

The Boys Choir of Harlem: The Sound Of Hope

**Kofi**

Kofi: A Very Reggae Christmas

Not since Jacob Miller's reggae Christmas collection has there been a personality that drives an entire album. Of course, the album opens with "The Little Drummer Boy." The shady beat and groove on most of this album will make you listen more closely for your favorite lyrics because you will groove. Kofi combines roots rocking with dancehall flair for massively effective results. This should join your reggae holiday compilations (and Miller's opus) as a classic.

## THE SECOND CHAPTER: Feel The Spirit

**Pick of the Week**

**Mariana Carey**

Mariana Carey is an incredible instrument. But she shows the proper restraint using it on this collection, only occasionally showcasing this expansive octave when called for. There's lots of groove, plenty of lesser-known Christmas songs and great production, especially on "All I Want For Christmas" and "Joy To The World. Everybody will hear a single released from this album, "Miss You Most (At Christmas Time)" (see separate pop singles review). A few here: the full-bodied, bombastic treatment given to "Santa Claus Is Comin' To Town."

**Boys Choir of Harlem**

The Sound Of Hope

**Kofi**

A Very Reggae Christmas

**Mariana Carey**

Merry Christmas (Columbia 64222)
### Top 75 R&B Albums (December 10, 1994)

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### Cash Box December 10, 1994

**By M.R. Martinez**

Silas/MCA recording artist Chante Moore recently was feted with a Gold record award for her second album *A Love Supreme* after a special live performance featuring music from the album at the Wiltern Ebell Club House in Los Angeles. The date was the final of a series of intimate dates hosted by Silas Records prez/CEO Loui Silas, Jr. Pictured at the presentation are (l-r): Glen Lajes, sr. v.p. of artist development, MCA; Sara Melendez, v.p. of market analyst, development, Silas; Loui Silas, Jr.; Chante Moore; Fred Moultrie, Moore's manager; Ernie Singleton, president of MCA's black music division; Richard Palmes, president, of MCA Records; and A.D. Washington, sr. v.p. of promotion/marketing for MCA's black music division.

**IS IT SAFE...TO LAUGH?** Sex, drugs and music have always been targets for the bulbs of incisive comedians, using these subjects as points-of-departure into social commentary that burks and bates at the underbelly of society's furs pas. A direct lineage can be traced from the late Redd Foxx through legendary, over-the-edge comic imitator Richard Pryor and the underscored Paul Mooney. Loose Cannon Records, a subsidiary of Island Records and headed by long-time PolyGram Records executive Lisa Cortes, recently re-released four comedy collections, three featuring Pryor and one featuring Foxx. Cortes and Loose Cannon plan release of best-of packages on both Fox and Pryor in April. But for now, Crops (After Hours), Black Ben The Blacksmith and Who Me, I'm Not Him by Pryor and I Ain't Never Lied by Foxx all provide classic routines by these hilariously groundbreaking comedians. (We haven't forgotten those who've come before them like Moms Mabley, Pigment Markam or Wild Mae Stee, nor those comedians like Nipsy Russell, Flip Wilson or Bill Cosby who take a less dark path to social insight. The former offer a predated perspective and the latter offer a "crossover" look at life in the community and in households.

But the shit that Foxx and Pryor make funny on the Loose Cannon releases is distilled and given unbatedrige treatment by Mooney on his second *Stand-up Music Entertainment* album *Master Piece*. Some of the subject matter parallels are obvious, since Mooney at one time was a chief writer for Pryor, who drew some of his keys from Foxx. The truisms in some of these routines are so vivid it's almost hard to laugh. Sometimes you have to laugh to keep from crying. As USA Today columnist DeWayne Hickman put it, Mooney's work is "cutting edge stuff. But to many African Americans, Mooney's routine[s], while painfully funny, are [all] joke."

The following is a sampling of the material from Pryor's coveted Crops... album, Foxx's album and several more topical bits coming from Mooney's current *Stand-up Entertainment* which was produced by label chief Bill Stephney.

Redd Foxx on black people fooling white people with the word "Boss":

"Well, good night, boss... Yes sir, boss. See, boss robbed backwards is double-S-O-B, and that means two of 'em... That's right, good night, you sonofabitch, you...work me to death all week and ain't payin' me no decent salary...you go to a big party and ask your friends, 'Why do they steal?' Because you wasn't payin' me nothin'..."

(continued on next page)
Basketball's Best Kept Secret on Immortal Epic Records represents an all-star grouping of 10 NBA notables-turned-rappers and 11 of hip-hop's currently hot producer/rappers, including Dr. Dre, Ant Banks, DJ Slip, Warren G. and DJ Carl Kent. Pictured at a sneak preview party in Los Angeles are (clockwise from bottom): Cedric Caballos of the Los Angeles Lakers (kneeling); Gary Payton of the Seattle SuperSonics; Death Row/TNTscope recording artist Dr. Dre; Jason Kidd of the Dallas Mavericks; Chris Mills of the Cleveland Cavalier; and Malik Sealy of the L.A. Clippers.

(continued from previous page)

Pryor on anger and coming:

'Comin' is the coolest thing in the world, 'cause you come, you can't be mad at all comin'...I ain't never been mad comin'...

Mooney on the power of the drum:

'They took the drums from us because that's how we sent our messages...Catch a niggas on a drum that's the death penalty. That's why we don't keep drums in our house now...[But] I gotta drum in every motherfuckin' room! Never know when that phone will go out. (The sound of a drum) Yeah, they disconnected that motherfucker, but you can't stop this (the sound of a drum again).

Mooney on Howard Stern:

'Fuck Howard Stern!...He's said some outrageous shit. If I was on the radio and said some shit that white boy said, they'd come down there and blow that motherfucker up. America likes that shit...Fuck Howard Stern!...He says stupid shit when it comes to black people...There's an African doctor who does a lot stuff with herbs [no cure AIDS]. There was a rumor that he discovered a cure, and Howard Stern said, quote, 'No, niggas ain't discovered no cure. They can't even discover a cure to keep their hair straight...' you go back and tell that motherfucker I said, 'Oh no, niggas have a cure for that, too. We'll fuck all the white women and make sure all our kids' hair's straight'...'

Mooney on the O.J. situation (truncated version):

'It's a modern-day Othello...'

Mooney on being a black man in America:

'It's hard being a black man. It's like being the goddamn boogey man...look at Ted Danson. He was a nigga for an hour and look at all the trouble he got in to...he hurried up and got out of that black face. He said, 'Wooopi Goldberg', fuck you. I'm gonna be white. Bye, bitch!...'

Are you laughing yet!!!

Rap Single Reviews

- MISTA GRIMM: "Situation Grimm" (550 Music/Epic Soundtrax 6677).

Impeccable production is the main thing on this record, which is a breezy incantation about women, words and something looking Grimm. Mista Grimm's mic flow excels over a boppin' beat, clicking and swooning guitar work. Culled from the soundtrack to the upcoming John Singleton film Higher Learning, this first single will earn airplay.

- CLI-N-TEL: "Mo' Juice" b/w "Concrete Roots" (Hitman/Triple XXX 51201).

Cli-N-Tel, along with the Wreckin' Cru, was one of the first West Coast artists that Dr. Dre helped give identity to. This is a plot point in the historical arc of West Coast rap that started for credibility in the face of East Coast dominance. "Mo' Juice" is a dance rave up, while "Concrete Roots" is a sample of Dre things to come.

- RUDE AWAKENING: "Fallin'" (Street Flavor, no cat #).

A dark undertow, quick and witty mic play and Wu-Tang-like textures are the centerpiece of this release. The solid bedrock-synthesized bass groove, the swirling, swooning synths textures on top and a riposte of mic work by "Big Mike" Mike Stuts and "T-Shon" Kris Taylor work.
Rykodisc’s Bob Carlson, Vice President of Marketing

**By Steve Baltin**

RYKODISC USES MUCH the same strategy in assembling their active roster as they do in determining whose back catalog to acquire, which is to find artists they can work with, and more importantly, that they believe in. While it sounds simple enough, in the world of music it’s not an easy task. That, according to Carlson, is why they are not more active in the signing game, instead choosing to concentrate on reissues, with the exception of a few bands who meet their difficult-to-please criteria.

Of course, the results of being that finicky can be beneficial, as the label often finds itself with critically acclaimed bands with a built-in audience. Such is the case with the label’s two biggest acts, Sugar and Morphine.

Sugar especially brought in a large and devoted fan base because of leader Rob Mould’s days with Husker Du. And with the current climate in popular music and the way formerly underground artists have broken through to the mainstream, the timing would seem perfect for Sugar to break through. As such, the trio’s new album, *File Under: Easy Listening*, hit the top 30 immediately upon its release. According to Carlson, the way they’re going to capitalize on the initial success is the old-fashioned way. The band will continue to tour through at least the first part of ’95, with more singles to come as well.

Morphine is a slightly different story, as they’ve garnered a large buzz in the collegiate world, thanks to their unique saxophone, drums and bass sound, but are not well-known to the mainstream. Yet many believe this is a band with an opportunity to make major in-roads upon the release of their next album, *In February or March of ’95*. For a band with this kind of reputation, playing live will continue to be a major part of the marketing angle, says Carlson, but to get the group’s name out there more, the label will turn to the grass-roots approach they use on certain reissues, which were cited here last week.

Whatever way they go about it, ’95 looks to be a busy and prosperous year for Rykodisc.

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**On The Cutting Edge**

**Indie News**

**By Steve Baltin**

**AVI ENTERTAINMENT GROUP INC.** recently released eight blues and gospel CDs through their newly restructured L.A.-based music publishing, record production and distribution company. The releases, which hit stores on November 29, include: *Standing On The Rock* from *The Fairfield Four*; *Slim Harpo’s Hip Shakin’,* a double-CD set; *Lighnin’ Slim’s I’m Evil: Rare And Unissued Excelsior Masters Volume One,* and *It’s Jesus F.A.R.* courtesy of *The Soulful Sound Of NASHBORO Gospel featuring Various Artists.*

AVI will distribute its reissue product through INDI, while continuing to sell directly to the niche market independent retailers not covered by the INDI Network through their own in-house distribution organization. The company will also sell selected third-party product to specialist accounts through a direct mail operation that will allow AVI to target its consumers directly.

Harry Anger, AVI chairman, president and chief executive officer, commented: “We are proud to be showing deserved respect to the music of yesterday by making these titles available on CD. Our re-releasing of titles from the rich Excelsior, Nashboro and AVI catalogs, with painstaking attention to their sound quality and packaging, will make these a must for all collectors and fans of blues, rhythm & blues and rockability.”

**SONIC YOUTH GOES TO THE MOVIES:** Rhino Records, the industry’s self-proclaimed premier musical archival label, has set January 24 as the release date for *Movie F.M.* (Music From The Original 1986 Motion Picture Soundtrack). The album remains the only film soundtrack entirely composed and performed by Sonic Youth, whose popularity continues to grow as more and more young acts cite them as a major influence.

Recorded in ’86, but not released on disc or tape until now, the album features 23 tracks on CD and cassette, with a retail list price of $15.98/$10.98 respectively. The group wrote the material specifically for key scenes in the obscure art film, which starred Christopher Penn.

The soundtrack is comprised mostly of ambient instruments with a few hard-edged guitar-driven songs written to enhance scenes throughout the movie about disenfranchised youths on a crime spree to find freedom.

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**REVIEWS**

**By Steve Baltin and M.R. Martinez**

**BURNING SPEAR: Love & Peace: Burning Spear Live (Heartbeat 7675)**

According to the back of the CD, Burning Spear is the quintessential live reggae performer. While that may be going overboard just a bit, this nine-song collection show it’s not over by much. This album is infused with all the best aspects of the genre, from the harmony of unity to the laid-back grooves that cry out “peace” and “love.” As inviting as a Jamaican beach and all that comes with that image, Burning Spear and his nine-piece Burning Band have created a splendid celebration of their music, resulting in a record to carry you away. (S.B.)

**WADE HUBBARD: Insanity Lane (Vibration Entertainment 9532)**

Hubbard is a new singer/songwriter whose debut record covers material ranging from ’88 to ’94. While that is often the case with first records, trying to cover that much time can present a problem with consistency. However, that is not the case with the 11 new songs and one cover of Stevie Wonder’s “Golden Lady” found here. From the opening song “Dream Baby Dream” to the album’s title track, and the best number, “Beautiful Lia,” Hubbard remains true to what he set out to accomplish. (S.B.)

**LEON PARKER: Above and Below (Epic-cure 66144)**

You have to love Leon Parker after listening to his post-modernist version of “Bembsha Swing,” which gets funky, changes tempo and glides through straight lyricism into jagged chordal explorations. This drummer demonstrates that his tenure with both Joshua and Dewey Redman provided him with the experience of interchange through restraint and freedom. Working to soothe and create tension is the track “You Don’t Know What Love Is,” which Cassandra Wilson covered so ably earlier this year. “All My Life” frolics and shows off the capable sidemen. (M.M.)

**NU SKULL JUNKIES: Last Reaction (Lionhead 0711)**

There’s some seminal R&B grooves offered on this disc, which, despite the album title, has a few insightful lyrical gems on it. The arrangements might remind you of that myriad of synch-driven R&B crews of the late ’80s. But there is an undertow of emotional verve on many of the tracks. The message tone “Motherland,” the slow-grinding “Let Me Know” and the sexy ballad “One More Again” are all entries for hits. (M.M.)

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**PICK OF THE WEEK**

**THE UNDERTONES: The Very Best Of The Undertones (Rykodisc 20297)**

The band that launched the career of Fearsad Sharkey is very well represented here, with a blissful 25-song retrospective that makes it clear why legendary British deejay John Peel calls “Teenage Kicks” his favorite song of all time. As sublime a pop experience as one is likely to have in this life, the Undertones were thought of in their time as purists, and though that comes through on tracks like “Family Entertainment” and “Male Model,” this is the stuff pop dreams are made of. With 20 of the 25 numbers clocking in under three minutes, the Undertones took to heart being concise and never wasting a precious note. They could get away with it because they weren’t trying to be something they’re not—this is not a philosophical record. Not with songs such as “Here Comes The Summer,” “Let’s Talk About Girls” and “Mars Bars” to be found here. Though they were successful in England, this Irish quintet—who recorded their first record when all but one member was still in their teens—never saw the respect they deserved. But then, artists are never appreciated in their lifetime, and the Undertones were artists. (S.B.)
Book Reviews

Defining Women: Television And The Case Of "Cagney & Lacey"

By John Gott

WAS IT A SOCIAL PHENOMENON, as some areas like to view it, or simply the right timing that TV’s “Cagney & Lacey” gathered such a fervent group of followers? Actually it was a long, hard road of action, planning and counter-attacking the CBS-TV network by and for producer Barney Rosenzweig, cast and company. And whether “Cagney & Lacey” defined women or not is another question entirely.

If you don’t know the history, “Cagney & Lacey” began as a TV movie in 1981, became a series, was cancelled, brought back, almost cancelled and came back in the ratings like a phoenix more times than anyone would probably care to remember.

Author Julie D’Acci is an assistant professor of communication arts at the University of Wisconsin-Madison, and an academic approach fills this leave-no-institution-unturned-or-unexamined account of the history of the show, from original casting of Loretta Swit as Cagney and Tyne Daly as Lacey in the TV movie to Meg Foster and Daly in the first series (which drew fire for being too “lesbian”-oriented) to the end and ultimately successful taming of Sharon Gless and Daly. D’Acci dutifully chronicles the show from its creation by Barbara Avedon and Barbara Corday through the fight producer Rosenzweig had to get on the air and the tampering studio heads felt was needed to its end (though it hasn’t truly ended, since C&G had a “Return” as a TV movie in November and another “Together Again” coming at ya in early 1995.) Sometimes the reader feels as if he or she is sitting in a dimly-lit lecture hall—and, perhaps, a little nap back here in the corner won’t be noticed (Remember that feeling? It was Art History class for me…) good not for learning a definition.

D’Acci brings in so much that it gets tough slogging sometimes, especially if you follow along with the ofttimes interesting notes in the back of the book, which total another 45 pages. It also contains one of the series’ better scripts, dealing with battered women, which aired in 1983, garnered wide attention at the time and is even more relevant today. The struggles of everyone to keep the series on the air with publicity, touring and letter-writing campaigns are highly interesting. Reproductions of the show’s reviews don’t do a lot for the pace—author’s summation would have been better if these comments were relevant—but it does illustrate the disparity and fervency of, for and against, that whirled around the show in its beginning. The show’s development process from “cop show to woman’s program” gets bogged down in technical. One wants to see D’Acci cut through the research to the hearts of these people and run with them, but it never really comes about. History is best when moving fast, especially history about a business as crazy as the television world “Cagney & Lacey” fought so hard to survive in.

As History, it’s a solid and admirably researched piece of work. As Entertainment, it’s slow-going. Let’s split the difference and call it Historical Entertainment.

The University of North Carolina Press published.

George Jones: The Life And Times Of A Honky Tonk Legend

By J.G.

YOU WONT GO TO SLEEP on the subject of this manuscript. You might get a mountainous thirst or “contact high” reading about the prodigious amounts of booze and drugs its subject consumed during his hell-raisin’ days...you might want to toss your cookies, lunch or yesterday’s dinner at some of the impassioned passages author Bob Allen indulges himself in...but, Hoss, y’ain’t gon’ turn y’ back on ol’ George “Possum” Jones.

Allen’s a freelance writer—Esquire, Playboy, Rolling Stone, Billboard and an “editor-at-large” for Country Music Magazine—so the credentials are there, and the bulk of this book was done before when the “Possum” was still swimming upstream in Whiskey River, but at a time when the current was gettin’ to him. His fate was still in question. Well, he’s weathered it thus far and Allen has added some mellow wrap-up material (Foreword and Epilogue). In his Foreword, the author states: “In re-reading this book for the first time in quite a few years as I prepared it for reissue, I was tempted to change certain things. There are a few fleeting moments of excess, where, in my passion to convey Jones’ illness, I veer dangerously close to melodrama and demonstrate a somewhat clumsy propensity for celestial metaphors. And there are a couple of recurring phrases which I unwittingly beat to death through repetition.

“Then, too, I like to think I’ve gotten a little kinder in middle age” and goes on to name a couple people he feels he dealt with harshly and admits he would, were he doing it now, deal with them “a little gentler.” Actually he dealt gentler with himself. He could have said “...a few fleeting moments of excess on every page.” He’s on the money, however, on his assessment of the recurring phrases beaten to death. A few more references to Jones as “the prodigal singer” or Hank Williams as “the dark archangel” could send one running to the porcelain pillow with the Possum on a bad hangover morning.

But Allen tells you this going in, so you’re prepared. Just push on through because he’s done a fine job of chronicling the country singer’s life. And it’s that Life that keeps pushing out to grab a reader. I’m sorry Allen didn’t see fit to give it a complete reworking and cut away the unnecessary melodrama. The way Jones lived from his birth in the East Texas Big Thicket area on September 12, 1931, to the present, simply written cold, is fascinating—the compulsive escapes manifesting itself in long, wandering drives; nights spent sitting with a quart of liquor and .38 staring at dark rivers—chilling even in simplicity, not needing any additional color. It is the stuff of both American dreams and world nightmares; high and low comedy; dirt-poor Depression-era poverty and great riches, simplicity and complexity, and all of these go to the absolute far ends of the spectrum.

There is the seventh grade drop out George Jones singing for nickels and dimes on Beaumont (Jain’s Joplin’s hometown also), TX street corners, and the later Jones playing venues like Madison Square Garden and earning his “Possum” nickname drunkenly scuffling through bathroom windows to escape crowds to earn himself another nickname—“’No Show’ Jones.” His personal current license plates (picturred with the singer in the book) read IDOSHOW.

If you’re a country music fan, you’ve seen Jones’ life played out in the media. He’s never made a secret of his alcohol abuse, or any other abuse. Jones was a good’ ol’ boy who made good, one of their own for many years. He grew up in a time and area where to take a few too many drinks and raise some Hell were not only accepted, they were expected. Jones, like any top-of-the-line alcoholic, took it all to the extreme. If it’s worth doin’ to excess. Jones’ excesses would have killed ordinary men and brought other practitioners to their knees long before they did him. That he’s alive today is proof there’s a God, especially for drunks.

Throughout the book, Jones’ life is both a look at the evolution of country music and a classic study of alcoholism and drug abuse, and in those respects...Life And Times...is totally fascinating, whether you’re a fan of Jones and country music or not. Here is an inwardly simple man who turns to substances to give him the courage and strength to accept the exterior adulation of a talent he’s not sure of and overcome the fear of inadequacy which plagues every abuser.

Today, however, he is an icon in his field, and he appears content with his image. He’s able to poke fun at his past after having made peace with it and with himself. You’ve only to watch him riding his lawnmower down the road in a Vince Gill music video with a great smile, knowing that that was his transportation to get to the store for another bottle of whiskey in his crazed days when one of his wives hid his car keys, to know that he’s got a terrific sense of humor. As satisfying as a double shot of Black Jack on the rocks for a crazed mind on a dark and stormy night.

ONLINE DINNER WITH OZZY: To celebrate the success of Nativity In Black: A Tribute To Black Sabbath, eight radio contest winners will get the opportunity to have dinner with Ozzy Osbourne at his home in England. WAXQ (NY), KNAC (LA), WXTB (Tampa), and KSIS (Seattle) are all co-sponsoring, with Columbia Records and Concrete Marketing, the contest in which two winners from each station will fly to England for a catered, private dinner with Ozzy at his estate. During the dinner, there will be a global online hook-up direct to the home which will enable computer online users to ask questions, check out what's going on, and generally join in the festivities through the Internet (but can they taste online?).

MTV GREAT SUCCESS: MTV's "European Music Awards" held last week were hailed as a great success. The awards were beamed into 240 million homes around the world. The two-and-a-half-hour show screened live from Berlin and was dominated by U.K. acts. Winners included Take That (Best Group), Youssou N'Dour and Neneh Cherry (Best Song for "7 Seconds"), The Prodigy (Best Dance Act), Gun (Best Cover For Camero's "Work Up") and Therapy (Breakthrought Artist). The event was given an added dimension by the appearance of two superstars, both who happen to be locked into dispute with their respective record labels—George Michael and Prince/Symbol.

RETAILERS POISED FOR BEATLES ALBUM: This Friday will see the release of The Beatles' Live At The BBC album. The album is expected to fly into the charts, probably straight to the top. The album consists of 36 songs recorded for the BBC between 1963 and 1965 and combined with dialogue between The Beatles and BBC deejays at the time.

STONES U.K. DATE: The Rolling Stones are set to play three British dates next summer as part of their Voodoo Lounge world tour. Venues are Sheffield Arena on July 9 and Wembley Stadium July 11-12. A small venue warm-up concert has yet to be announced.

A&M'S NEW GUITAR LABEL: A&M launches its new guitar-oriented offshoot label Paradox in January with the debut EP Seven Sisters from Northern Irish four-piece Joyride. The label will be coordinated by A&R manager Martin Toher, product manager Sophie Ashmore and press director Andy Provezer. Joyride are scheduled to support The Senseless Things on a U.K. tour starting December 8.

ANOTHER COPYRIGHT HEADACHE FOR MCA MUSIC: Another songwriter is claiming copyright infringement against Whigfield's million-selling #1 single "Saturday Night." Last month Warner Chappell launched an action against "Saturday Night's" publisher MCA Music, claiming that the song is based on the first line of The Equals 1969 hit "Rub A Dub Dub" by band member Deryn Gordon. Now Alan Hall of '70s folk-rock group Lyndisfarne is claiming the Euro-pop hit is based on "Fog On The Tyne", which he wrote in 1969. Hull and publisher Hit & Run Music have hired musicologist Harry Rabinowitz.

COUNTRY MUSIC AWARDS FOR '95: Country music, which has been growing in popularity here, will see the launch of the U.K.'s first country music awards in March, followed by a European tour featuring four of America's biggest contemporary country artists. "The Great British Country Music Awards," spearheaded by the British Music Association, will be broadcast on BBC Radio Two on March 23 with American singer Marty Stuart as its presenter. Radio Two's British Country programme will provide a six-week run up to the awards with a new series in February.

FEATURE FILMS GET THE EDGE ON DISNEY: Video retailers report blockbuster feature films have stolen a march on this year's Disney Christmas Classic, with traditional market leader Buena Vista looking unlikely to regain a #1 position in the video sales chart this side of Christmas. Following its release in mid-October, Snow White And The Seven Dwarfs occupied the top spot for only two weeks before being toppled by Mrs. Doubtfire, which is approaching Fox Video's original sales target of 1.5 million units in its first three weeks of release. Meanwhile, CIC's Jurassic Park is expected to comfortably exceed 1 million sales.

THE BRITANNIA MUSIC 25TH ANNIVERSARY: Britannia Music is keeping the lid on plans for its 25th anniversary extravaganza, which is to be held at North London's Alexandra Palace on December 16. Around 600 guests from the music and video industries have been invited to the celebration, which will include performances from five acts (including one from the '60s).

U.K. SINGLES CHART:

1. "Let Me Be Your Fantasy" .......................... Baby D
2. "Love Spreads" ..................................... The Stone Roses
3. "We Have All The Time In The World" .......... Louis Armstrong
4. "Another Night" ..................................... MC Sar & The Real McCoy
5. "Baby Come Back" ................................. Pat Banton
6. "Crocodile Shoes" ................................. Jimmy Nail
7. "Stay Another Day" ................................. East 17
8. "All I Wanna Do" .................................... Sheryl Crow
9. "She's Got Sole Eyes" .............................. M People
10. "Always" .............................................. Bon Jovi

Highest climber of the week at #11, "Put Yourself In My Place" by Kylie Minogue.

U.K. ALBUM CHART:

1. Carry On Up The Charts ............................. The Beautiful South
2. Cross Road (Best Of) .............................. Bon Jovi
3. Fields Of Gold ...................................... Sting
4. The Best Of... ...................................... New Order
5. Bizarre Fruit ........................................ M People
6. Always And Forever .............................. Eternal
7. Labour Of Love, Volumes 1&2 ..................... UB40
8. The Hit List ........................................... Cliff Richard
9. Big Ones .............................................. Aerosmith
10. The Best Of... ...................................... Sade

Highest climber of the week at #12, The Three Tenors In Concert 1994 by Carreras-Domingo-Pavarotti.

U.K. MUSIC VIDEO CHART:

1. Berlin ................................................. Take That
2. Just For You ........................................ Daniel O'Donnell
3. Live Tonight Sold Out .............................. Nirvana
4. In Concert 1994 ...................................... Carreras, Domingo & Pavarotti
5. The Concert .......................................... Barbra Streisand
6. Cross Road-Best Of... ............................. Bon Jovi
7. The Hit List .......................................... Cliff Richard
8. Songs We Love To Sing .............................. Foster & Allen
9. Everything Changes ............................... Take That
10. But Out Of Hell-—Picture Show .............. Meat Loaf

THE U.K. TOP 10 RENTAL VIDEOS

1. Four Weddings And A Funeral ................. (Columbia)
2. Mrs. Doubtfire ....................................... (Fox)
3. Jurassic Park ......................................... (CIC)
4. Cool Runnings ....................................... (Buena Vista)
5. The Crow ............................................. (East In Video)
6. Striking Distance ................................... (20/20)
7. Pelican Brief ......................................... (Warner Home Video)
8. Sister Act 2 .......................................... (Buena Vista)
9. Philadelphia .......................................... (Columbia)
10. No Escape ............................................. (Guild)

—courtesy Titles Video, for the week ending December 3, 1994.
A New CASH BOX Reference Book


Frank Hoffman & George Albert, compilers

601 pp. ’1994 CLOTH BINDING #2850-2 $62.50

A compilation of all charts appearing in CASH BOX magazine prior to 1989 which have not appeared in the earlier volumes of this chart series, genres and media formats covered included here are: twelve-inch disco/dance singles, midline albums, video games, compact discs (prior to their integration into the “Top 200 Album Chart”), video clips, videotape sales, and jukebox activity. Alphabetically-arranged title and artist (where relevant) indexes have been included for each chart section, along with appropriate “see also” references. The various sections also feature concise, informative introductions to the genre or medium being covered. The chart data cites not only chart entry dates and total weeks on the chart, but a week-by-week notation chart positions attained by each title, a unique feature of the Scarecrow CASH BOX series.

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<td>WE CAN'T LOVE LIKE THIS ANYMORE</td>
<td>Alabama</td>
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<td>IF YOU'VE GOT LOVE (#9010)</td>
<td>John Michael Montgomery</td>
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<td>WHEN LOVE FINDS YOU (#CA 11047)</td>
<td>Vince Gill</td>
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<td>UNTANGLIN' MY MIND (#CA 6418)</td>
<td>Clint Black</td>
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<td>MAKE ME AS I AM (#Warner Bros. 7079)</td>
<td>Faith Hill</td>
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<td>THE BIG ONE (#MCA 11092)</td>
<td>George Strait</td>
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<td>7</td>
<td>PICKUP MAN (Ep 77715)</td>
<td>Joe Diffie</td>
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<td>WHEN THE THOUGHT OF YOU CATCHES UP WITH ME</td>
<td>David Ball</td>
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<td>THIS IS ME (#Warner Bros. 7127)</td>
<td>Randy Travis</td>
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<td>NOW I KNOW (RCA 62996)</td>
<td>Lari White</td>
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<td>NOT A MOMENT TOO SOON (Curb)</td>
<td>Tim McGraw</td>
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<td>GON' THROUGH THE BIG D (#Dec 11094)</td>
<td>Mark Chesnutt</td>
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<td>BABY LIKES TO ROCK (Anita 07260)</td>
<td>The Tractors</td>
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<td>DOCTOR TIME (Columbia 53509)</td>
<td>Rick Trevino</td>
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<td>TILL YOU LOVE ME (#MCA 10941)</td>
<td>Reba McEntire</td>
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<td>THERE GOES MY HEART (#MCA 10961)</td>
<td>The Mavericks</td>
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<td>I'LL NEVER FORGIVE MY HEART (Anita)</td>
<td>Brooks &amp; Dunn</td>
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<td>NIGHT IS FALLIN' IN MY HEART (Anita)</td>
<td>Diamond Rio</td>
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<td>SHE SHOULD'VE BEEN NINE (Step One 465)</td>
<td>Western Farmer</td>
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<td>YOU AND ONLY YOU (RCA 80472)</td>
<td>John Berry</td>
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<td>Aaron Tippin</td>
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<td>IF I COULD MAKE A LIVIN' (Giant 24552)</td>
<td>Clay Walker</td>
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<td>HARD LOVIN' WOMAN (#MCA 11055)</td>
<td>Mark Collie</td>
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<td>LITTLE HOUSES (Ep 66893)</td>
<td>Doug Stone</td>
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<td>SHUT UP &amp; KISS ME (Columbia 77896)</td>
<td>Mary Chapin Carpenter</td>
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<td>STORMS IN THE HEARTLAND (Mercury 1344)</td>
<td>Billy Ray Cyrus</td>
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<td>HERE I AM (#Ep 64185)</td>
<td>Patty Loveless</td>
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<td>HEART TROUBLE (RCA 66288)</td>
<td>Martina McBride</td>
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<td>MI VIDA LOCA (Anita)</td>
<td>Pam Tillis</td>
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<td>MAYBE SHE'S HUMAN (Mercury 51852)</td>
<td>Kathy Mattea</td>
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<td>WHAT THEY'RE TALKIN' ABOUT (Dec 11086)</td>
<td>Rhett Akins</td>
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<td>33</td>
<td>THIS TIME (Curb)</td>
<td>Sawyer Brown</td>
<td>37</td>
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<td>34</td>
<td>OLD ENOUGH TO KNOW BETTER (Columbia 66412)</td>
<td>Wade Hayes</td>
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<td>35</td>
<td>TILL I WAS LOVED BY YOU (Poly 225)</td>
<td>Chely Wright</td>
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<td>36</td>
<td>GONE COUNTRY (Anita)</td>
<td>Alan Jackson</td>
<td>52</td>
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<td>THE FIRST STEP (#MCA 10991)</td>
<td>Tracy Byrd</td>
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<td>38</td>
<td>BETWEEN AN OLD MEMORY AND ME (Warner Bros. 45562)</td>
<td>Travis Tritt</td>
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<td>THAT'S WHAT I GET (Curb)</td>
<td>Hale Ketchum</td>
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<td>SUMMER IN DIXIE (#Anita)</td>
<td>Confederate Railroad</td>
<td>43</td>
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<td>41</td>
<td>A GOOD YEAR FOR THE ROSES (MCA 11065)</td>
<td>George Jones/Alan Jackson</td>
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<td>42</td>
<td>SOMEWHERE IN THE VICINITY OF MY HEART (RCA)</td>
<td>Shenandoah</td>
<td>50</td>
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<td>I SURE CAN SMELL THE RAIN (Anita 27185)</td>
<td>Blackwell</td>
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<td>SHE'S IN THE BEDROOM CRYING (Mercury 51853)</td>
<td>John &amp; Audrey Wiggins</td>
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<td>THE GIRL FROM YESTERDAY (Geffen)</td>
<td>Collin Raye</td>
<td>47</td>
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<td>46</td>
<td>SOUTHBOUND (Mercury 52212)</td>
<td>Sammy Kershaw</td>
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In Other News...

NASHVILLE’S ENTERTAINMENT INDUSTRY has joined forces with the Nashville Area Chamber of Commerce in its efforts to help the city become even more recognized as a national and international entertainment center. The Chamber’s Board of Governors voted unanimously to approve the Nashville Entertainment Association (NEA) as an affiliated organization. According to Marguerite W. Sallee, chairman of the board of the Nashville Chamber, “This means the resources and energies of two different organizations can now work together more effectively for common goals and for Nashville.”

WILLIE NELSON and JIMMY DEAN will host the 13th annual True Value Hardware/Jimmie Dean Foods Country Showdown at the Ryman Auditorium in Nashville December 9. Crystal Gayle, Kris Kristofferson and Bobby Bare will also perform and introduce six aspiring country music acts who will be competing for $50,000 and a recording contract. The show will air as a one-hour television special on over 150 television stations throughout the country in March and April.

SONGWRITER TOMMY BOYCE, 55, who penned some of the most popular music of the ’60s, died November 23 at his home in Nashville of a self-inflicted gunshot wound. Boyce will best be remembered for his contributions to the success of The Monkees, penning such hits as “Valeri” and “Last Train To Clarksville.” Other hits include “Be My Guest” by Fats Domino, “Pretty Little Angel Eyes” by Curtis Lee, “Come A Little Bit Closer” by Jay and the Americans and “I Wonder What She’s Doing Tonight” by Boyce & Hart.

REIGNING CMA FEMALE VOCALIST OF THE YEAR PAM TILLIS will have some extra company at her concerts in Salt Lake City and Denver as she will be the focus of “FULL ACCESS: On Tour With Pam Tillis.” The show is slated for telecast in February on TNN.

COUNTRY SUPERGROUP ALABAMA, which has sold more than 45 million albums, will star in their yuletide special “Christmas In Dixie.” Taped at the group’s new 2,000-seat theater complex in Myrtle Beach, S.C., the one-hour program will also spotlight performances by Tracy Byrd and Lari White. Look for the show on December 16 at 8 p.m. on TNN.

TNN, THE VANDERBILT CANCER CENTER and the T.J. MARTENFELDT FOUNDATIONS announced details of a celebrity ski weekend to benefit The Frances Williams Preston Laboratory, a division of The T.J. Martel Foundation. The first annual “Country In The Rockies” will take place February 9-12 at Crested Butte, CO. Country artists participating include Kathy Mattea, Hal Ketchum, Tanya Tucker, Billy Dean, Tracy Byrd, Gary Morris, The Gibson/Miller Band, Dean Dillon and Paul Overstreet. The weekend’s events will be taped by TNN for a one-hour special to air March 21 and 29.

EXPECT TO SEE A LOT of Giant recording artist Clay Walker as he is set as the January Showcase Artist for CMT and CMT Europe.
High Debuts
1. COLLIN RAYE—"My Kind Of Girl"—(Epic)—#47
2. SAMMY KERSHAW—"Southbound"—(Mercury)—#49

Most Active
1. ALAN JACKSON—"Gone Country"—(Arista)—#37
2. PAM TILLIS—"Mi Vida Loca"—(Arista)—#30
3. BROOKS & DUNN—"I'll Never Forgive My Heart"—(Arista)—#17
4. RICK TREVINO—"Doctor Time"—(SOR)—#14
5. TRAVIS TRITT—"Between An Old Memory And Me"—(Warner Bros.)—#40
6. SHENANDOAH—"Somewhere In The Vicinity Of The Heart"—(Liberty)—#44

Powerful On The Playlist
The Cash Box Top 100 Country Singles chart is topped off this week by the Alabama single "We Can't Love Like This Anymore." The chart this week displays several big movers with only two debuts breaking into the Top 50. Alan Jackson leads the way in the most-movement category, up big 15 spots to #37 with "Gone Country." Pam Tillis follows, up 12 spots to #30 with "Mi Vida Loca." Brooks & Dunn continue to move, as they jump seven places to #17 with "I'll Never Forgive My Heart." Newcomer Rick Trevino heads up the chart, moving six spots to #14 with "Doctor Time." Travis Tritt also works up six spots to #40 with "Between An Old Memory And Me." Finally, Shenandoah work their way up the chart, moving up six to #44 with "Somewhere In The Vicinity Of The Heart" to finish out the big movers this week. Two acts debuted on the chart in this week's Top 50. Collin Raye leads the way for the highest debut position with "My Kind Of Girl" at #47. Finally, Sammy Kershaw just squeaks into the Top 50 at #49 with "Southbound."

Songwriters Of The Week: Congratulations go out to John Jarrard and Wendell Mobley, who penned the #1 hit "We Can't Love Like This Anymore."

CMT Top Twelve Video Countdown
1. THE TRACTORS "Baby Likes To Rock It" (Arista)
2. VINCE GILL "When Love Finds You" (MCA)
3. DAVID BALL "When The Thought Of You Catches Up With Me"
4. CLINT BLACK "Untangling My Mind" (RCA)
5. FAITH HILL "Take Me As I Am" (Warner Bros.)
6. LARI WHITE "Now I Know" (RCA)
7. CLAY WALKER "If I Could Make A Living" (Giant)
8. JOE DIFFIE "Pickup Man" (Epic)
9. RANDY TRAVIS "This Is Me" (Warner Bros.)
10. TIM McGRAW "Not A Moment Too Soon" (Curb)
11. THE MAVERICKS "There Goes My Heart" (MCA)
12. REBA MCENTIRE "Til You Love Me" (MCA)

—Compliments of CMT video countdown, week ending Nov. 30, 1994.

In support of their Liberty Records album release, The Liberty Songwriters Series kicked off their national tour in New York at the Bottom Line, Pictured (l-to-r front): Kostas; Renee Bell, v.p., A&R, Liberty Records; Jill Colucci; Pat Alger; and Jon Vezner.

In celebration of the #1 hit "Livin On Love," ASCAP hosted a party for the song's writer, Alan Jackson. Pictured (l-to-r): manager Gary Overton, Arista's Mike Owens; Jackson; and ASCAP's Merlin Littlefield.

Warner Bros. executives presented Dwight Yoakam with a plaque commemorating 10 years as a recording artist at a reception held at Los Angeles' historic Palomino club. Guitarist/producer Pete Anderson, who has played with Yoakam from the beginning and produced all six of his albums, was on hand as double-Platinum awards were handed out for This Time.
Indie Chart Action

This was another busy week for the independents. A total of 18 independent artists are finding their way up the Top 100 Cash Box Country Singles chart. Leading the Cash Box independents for their seventh straight week is Western Flyer on the Step One label with "She Should've Been Mine." The single climbs up four spots to #19 on the chart. In the second highest spot for the movers is Gene Watson at #50 with "You Gave Me A Mountain." To finish out the movers, Billy T. Midnight moves to #59, Marilyn Allen moves to #60, Amber Lane moves to #61, Paula Inman moves to #62, Shad O'Shea moves to #63, Danny Duvall moves to #66, Stephen Bruce moves to #67, Steve Free moves to #68, Jeff Roberts moves to #69, Michael Grandé moves to #70, Will LeBlanc moves to #71, H.J. Bonow moves to #73, David Young moves to #75, Bobby Ross moves to #77, W.C. Taylor, Jr. moves to #79, and finally, Sparky moves to #87.

Top Ten Rising Independents

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

Indie Picks

- **Todd Cordle: "Hide & Seek" (Platinum Plus)**
  Cordle offers up a steady beat single highlighted by the soft touch of a fiddle. With an interesting hook and some creative musical accompaniment to follow, Cordle offers up an indie standout.

- **Delia Charlene: "Somebody Once Told Me" (Platinum Plus)**
  This single kicks off with a guitar intro that continues throughout the entire song. A cute melody and straight-ahead musical accompaniment make this one by Delia Charlene worth a listen.

- **Michael Copeland: "Friends Behind Bars" (Platinum Plus)**
  As the title implies, a great hook is the main attribute of this one. A simple, uncomplicated, easy-going production makes for a good melody and a high dose of sing-along possibilities. Give it a play.

Indie Spotlight

**Shad O'Shea: He Does It All**

Shad O'Shea, president of Fraternity Records and a singer/songwriter with his current single "McLove Story" at #63 on the Cash Box Top 100 Country Singles chart, is also an author, among other things.

As the author of Just For The Record, the book Grammy Magazine called "the finest book ever written on the subject"...and that subject being the music and recording business as seen by an insider with over 30 years' experience. Just For The Record tells the beginner, and reminds the veteran, of what it takes in the way of talent and smarts to make it as a composer or performer.

O'Shea isn't a one-time author. He has two new books: Beware...The Song Shark, which details just about every scam in the business, the kind of stuff that bilks hundreds of thousands of dollars from unsuspecting people who want to break into the world of music; and Common Sense And The Music Business, which is the ultimate "how to" manual that lists every possible mistake and how to avoid them. A fourth book, Music In America...the '90s, will deal with the bewildering world of technical hardware and software—everything from sampling to buying music in stores off satellites.

O'Shea's insight into the music business has also spread into the world of seminars. "One Full Day With Shad O'Shea" is the title of America's most complete one-day seminar on the music business. O'Shea has been producing them for several years in major markets. Along with O'Shea is an array of well-known experts in the fields of session producing, songwriting, manufacturing and entertainment law.

As for his background, O'Shea has spent over 15 years as an on-air personality in markets such as New Orleans, St. Louis, San Diego and Cincinnati. He was the voice for clients which include Dodge/Plymouth, White Westinghouse, Ideal Toy and Chats The Uniform People. Regionally, he wrote and produced broadcast commercials for more than 500 clients and for 15 years wrote, produced and voiced radio and TV campaigns for the Tri-State Ford dealers. As a songwriter and artist, he has written and produced over 70 novelty records and is the featured artist on a six-volume CD set for collectors' recordings. In 1970, he built Counterpart Creative Studios, a state-of-the-art facility that has attracted such artists as Aerosmith, Todd Rundgren, Livingston Taylor, Mike Reid, Midnight Star and Leonard Bernstein. In fact, Bernstein's world-famous work, "The Mass," was recorded in its entirety at Counterpart. The studio also recorded for other major labels and worked with dozens of other nationally known recording artists.

As for his connection with Fraternity Records, he bought the label in 1976. In addition to keeping the label alive, he uses it as a springboard for new, promising talent. Fraternity also has two publishing companies, Hurdy-Gurdy Music (ASCAP) and Counterpart Music (BMI).

As a producer and consultant for songwriters and recording artists, O'Shea has helped put, to date, 46 newcomers on the national top 10 charts. He has taught courses in radio & television, music production and TV & record production at the University of Cincinnati and Southern Ohio College.

Shad O'Shea, a jack-of-all trades when it comes to the music business, is truly unique in his experience and background.
This Week's Debuts

Vince Wilcox—"The Promise Tree"—(Benson) #29
Gene Reasoner—"I'll Trust In A Mighty God"—(Rising Star) #31
Steve Hamby—"Sowin' Seeds"—(S & K) #34
Susie Luchinger—"There Is A Candle"—(Integrity) #35

Most Active

Dinah & The Desert Crusaders—"I Believe Heaven Is Real"—(Ran) #20
Cleve Francis—"I Ain't Gonna Worry My Mind"—(Liberty) #26
Bruce Haynes—"Wrong Place At The Right Time"—(Cheyenne) #8
Manuel Family Band—"Gloryland Hold On"—(Manuel) #23

Powerful On The Playlist

For the fourth week, Ron David Moore with "No Time Like The Present" holds on to the top of the Cash Box Positive/Country Singles chart. MidSouth and "Give What It Takes" once again holds the #2 position. Jumping two spots to #3 is "There's A New Man" by Southern Chapel. Randy Coward with "Local Call" moves down one spot to #4 and Brush Arbor's "I Wouldn't Miss Heaven" drops to #5. Remaining at #6 this week is Brent Lamb with "Worth It All." Jumping three spots to the #7 position is "All My Dreams" by Lenny LeBlanc. Bruce Haynes takes the biggest leap into the Top 10 this week with "Wrong Place At The Right Time" at #8. Charlie Daniels' "Two Out Of Three" is hanging in at #9, while "In My Father's Eyes" by Don Cox falls 3 spots to finish out the Top 10.

Looking Ahead

Radio's already giving a considerable amount of airplay to Bruce Carroll's "Middle Ages," "Going Off The Deep End" by Kathy Yoder Treat, W.C. Taylor's "Cryin' On Your Shoulder Again" and "Tomorrow" by Monte Stephens.

RADIO PLAYLISTS

Some of what's playing in heavy rotation:

KTII, Lebanon, MO
Ron David Moore—"No Time Like The Present"
Southern Chapel—"There's A New Man"
Heartfelt—"I'll Come And Get You"
Seneca—"Old Book—New Page"
Manuel Family Band—"Gloryland Hold On"

KPIR, Dallas Ft. Worth, TX
Steve Hamby—"Sowin' Seeds"
Cleve Francis—"I Ain't Gonna Worry My Mind"
Gene Reasoner—"I'll Trust A Mighty God"
Bruce Haynes—"Wrong Place At The Right Time"
Don Richmond—"The Smaller The Town"

KNOO, Neosho, MO
Dinah & The Desert Crusaders—"I Believe Heaven Is Real"
Brent Lamb—"Worth It All"
David Patillo—"It's About Time"
Martins—"Out Of His Great Love"
Brush Arbor—"I Wouldn't Miss Heaven"
Ted White: The Lawman

"THE ALBUM is called Lost & Found, and I was lost for an enormously long time," says Ted White, a.k.a. "The Lawman," of his debut Positive/Christian Country album on HeavenSpun. "Thirty-seven years I was lost and I've been found since. I'm 46, so I know a whole lot more about being lost than I do about being found, and I'm showing through the songs what it's like to be lost in a world.

As a singer/songwriter, White garnered the alias "The Lawman" because, in addition to his musical career, he is also a nationally recognized trial lawyer with a practice in Houston. With his current single "Tornado Saloon" at #23 in the Top 40 Positive/Christian Country chart, White's story of how he began his musical career and came to move himself, along with his wife Pamela and their three children, to Nashville four months ago is quite an interesting story.

"There I was three years ago...fretting over what would I get Pam for our 13th wedding anniversary. What should I give her—a car, jewelry, clothes? So He gave me a song to give to her," White says of how he began his music career and ultimately moved to Nashville. "I'd never written a song in my whole life up until that instance...never wanted to, never thought of it, and it never occurred to me. I wrote it on the piano—which, by the way, I don't play the piano...so I decided to play it for her. I got to the piano and sat down and I poured myself into it, and when I finished with the chorus she just burst into tears. I thought 'Oh, how wonderful.' Then she got up, ran out of the room and locked herself in the master bedroom.

"I thought, 'It couldn't have been that bad.' She knew what I didn't—He was planning a big time adventure for us. I didn't see it. I thought he was giving me a killer song for our anniversary. I kept saying, 'That's not true' because she was saying that she was going to be uprooted, and our whole lives were going to change. I kept telling her, 'It's just one song. Calm down.' Well, she was 100 percent right and I was 100 percent wrong.

Over the next 18 months, White says that 25 songs came to him, 10 of which can be found on the album. Although the song he wrote for his wife, entitled "God Made Woman," doesn't appear on the album, he did include the second tune he wrote, "The second song I wrote was 'Sadrach, Meshack and Abednego.' The first song was [from] Jesus and I to Pam, while this one was mine to Jesus. It's my commitment of faith to Him. Like the story of Sadrach, Meshack, and Abednego, if he wanted to throw me into the flames all he had to do was tell me. That's also what this album's about. Let's face it—taking a trial lawyer from Texas, with no singing history, no songwriting history, no desire to be a singer/songwriter even today and throwing him into Nashville, what would you call that? That's being thrown into the flame."

As for his inexperience in the music business, nobody has to quibble with White as to why he should be here. "I'm only here because God ordered me to be here. Nobody has to argue with me about why I shouldn't be here," To be more specific, when asked about his inexperience as a professional singer, he recalls his involvement with his church choir: "Nobody ever picked me to do a solo. In fact, they didn't even pick me to be in a group. Most of my singing experience comes from singing with the radio and shower...I have no credentials at all for doing this, except that I love music, I love Jesus Christ, and I love people. Other than that I have no credentials, and I'm happy to say so."

Although he quickly admits his inexperience in the music world, he does believe it can have its advantages, especially when it comes to getting his record out. "One of the advantages of knowing nothing about the music industry is that you don't know what you can't do," White says jokingly. "I decided early on that my market was women 25 to 55 with families who love Jesus Christ or at least knew of Jesus Christ and wanted to love Jesus Christ. That's the Wal-Mart consumer. So I called my sales rep and said, 'Get me into Wal-Mart.' And he said, 'That's impossible. We've never gotten anybody into Wal-Mart.' I said, 'Well, just get me through the door.' So I flew to Amarillo, Texas, which is home of the marketing group for Wal-Mart, and I got to see the head buyer and the head of marketing. I told them the same story I'm telling you. I said, 'Your customer is my consumer.' They said, 'We'll listen to your album and we'll let you know.' That was on a Thursday. On Monday the head buyer called my rep and said, 'This is the greatest album I've ever heard. How many do you want us to buy?' Not only did Wal-Mart get excited about the project, they literally left it up to us as to how many they bought."

Since that time, White's "inexperience" in the music business has propelled his album into Blockbuster Music, Camelot and Hastings stores throughout the country, "God called me to help the Christian Country music world break into all the major secular markets," says White. "Basically, God said to me, 'Christian music is going out to thousands—I need my word through music to go out to millions, and that's why I picked you.'"

Whether it's a new act or a seasoned veteran, most artists will tell you that the road to making it in the music business is different for everyone—and Ted White, singer/songwriter/trial lawyer, has to be one of the greatest illustrations to date, with his album Lost & Found as a shining tribute to that fact.
News From U.S. & Latin America

By Hector Resendez

ON THE HEELS OF THE LION KING, another star is shining brightly in Walt Disney’s kingdom. This coming Wednesday, December 7, at 10 p.m. (PST), “Navidad En Las Americas” will air on the Spanish channel.

The one-hour TV special is scheduled for viewing almost one month after the release of the Navidad En Las Americas album. The precedent-setting special will feature top Latin talent in the first-ever music compilation of its kind. Headlined by Placido Domingo, Jose Feliciano, Tito Puente, Celia Cruz and Chayanne, among others, the ground-breaking “Navidad En Las Americas” Christmas music television special is scheduled for domestic as well as international broadcast during the 1994 holiday season.

The Navidad En Las Americas album features star performances by 12 of the top Latin American musical talents today: Veronica Castro, Chayanne, Celia Cruz, Placido Domingo, Luis Enrique, Jose Feliciano, Pedro Fernandez, Juan Gabriel, Ricky Martin, Tito Puente, Lucha Villa and Xuxa. Both album and TV special were executive produced by There Goes The Neighborhood Productions. Headed by Dan Guerrero, Michael Dagnery and Lisa Orozco Rosales, There Goes The Neighborhood (or the Park, in this case) is one of the leading producers creating new product for the exploding domestic and international Latino market.

As producers, we always look for unique and challenging projects. As Latinos, our aim is to promote our culture as we exhibit the tremendous potential of this important market,” states Guerrero, executive producer of There Goes The Neighborhood. “Christmas and music seemed the ideal way to celebrate the styles and traditions of the various Latino cultures, and that’s how Disney’s Navidad En Las Americas was born,” he continues.


Produced by Buena Vista Productions International (BVPI), the “Navidad En Las Americas” TV special was recorded live at Disneyland on October 25, 1994. The joint venture represents a great amount of teamwork by Walt Disney Records and BVPI. The former will be donating a portion of the proceeds from “Navidad En Las Americas” album sales to Reading Is Fundamental (RIF) in the United States and Casa Tina (Tina’s House) in Mexico. "Navidad En Las Americas presents a unique opportunity for Walt Disney Records to reach the Latino market," comments Mark Jaffe, vice president of Walt Disney Records. “The quality of talent featured on this album makes it possible for us to share an incredible recording with the world. We’re very pleased to be associated with our two benefitting organizations, Reading Is Fundamental and Casa de Tina, and hope that our Christmas message will inspire music lovers worldwide.”

Similar sentiments were echoed by the eight artists who taped the television special at the Magic Kingdom on that chilly night last October. “I feel privileged to be part of such a noble effort here tonight,” exclaimed singer Chayanne. "This project is dedicated to such an important two-fold cause. I feel so inspired to be here with such great friends." The pop idol also served as the host for the television special. Latin jazz and salsa legend Tito Puente was equally humble about his role. “I am here to spread not only Christmas cheer, but to let everyone know that Latin music is for everyone to enjoy and to understand all year-round!”

The taping of the song at Disneyland was highlighted by the constant comic antics of Jose Feliciano. After his incredible rendition of “Noche De Paz (“Silent Night”),” Feliciano swung into his classic “Feliz Navidad”...an excellent ending to one memorable performance at the happiest place on earth.

REVIEWS By Hector Resendez


This sibling duo began their professional collaboration in 1979, combining the intimacy of the folk traditions learned from their parents with the openness of the North American and British pop music coming to them on the radio. Taking their name from Nicaragua’s national bird, Salvador Cardenal Barquet’s poetic writing combined with Kati’s passionate vocals thrilled visiting cultural workers like Jackson Browne and Holly Near. In 1990, the group represented Nicaragua in the prestigious O.T.I. (“Latin American TV” competition, garnering 2nd prize for “Dame Tu Corazon,” recorded here for the first time. The album contains 12 ballads and pop songs.


Sounds Of The Streets is a collection of 10 poems/lyrics performed by Latin filmmaker Piri Thomas, set to Afro-Latin jazz and featuring the great conga player Carlos “Patato” Valdez. Thomas is the well-known author of Down These Mean Streets, Stories From El Barrio and Seven Long Times, as well as many poems. The master poet recorded his ten readings to the beat of a Latino jazz session led by Valdez. Other illustrious musicians include Greg Landau on guitar and tenor saxophone as well as percussion and timbales.

NAVIDAD EN LAS AMERICANAS: Navidad En Las Americas (Walt Disney Records 67626) Producers: Michael Dagnery, Dan Guerrero, Lisa Orozco Rosales.

The first seasonal compilation of its kind ever, Navidad En Las Americas is the first Latin music album for Walt Disney Records. The album contains 12 recordings by some of the top-notch Latin recording artists in the world. Included in Verónica Castro, Placido Domingo, Juan Gabriel, Ricky Martin, Luis Enrique, Celia Cruz, Tito Puente, Lucha Villa, Jose Feliciano, Chayanne and Xuxa each performing Spanish and English versions of traditional Latin and American Christmas songs. A portion of the the album proceeds will be donated to Reading Is Fundamental (RIF) in the United States and Casa De Tina (Tina’s House) in Mexico. A TV special is slated to air on the domestic market on December 7th.

PICK OF THE WEEK
Konami Releases Lethal Enforcers II—Gunfighters

BUFFALO GROVE, IL—The follow-up game to Lethal Enforcers has arrived for Sega Genesis and Sega CD. Konami (America) Inc. has introduced Lethal Enforcers II—Gunfighters, a direct conversion of the successful shoot-out arcade game.

Lethal Enforcers II—Gunfighters puts participants' shooting prowess to the test battling through five Western stages in the state-of-the-art shoot-out contest.

“The all-out success of Lethal Enforcers paves the way for Gunfighters as the next Konami mega-hit,” stated marketing manager Kay Wolf Jones. “The challenging, realistic gameplay and gritty Western setting combine to make Gunfighters a true contest of skill and stamina.”

Frontiers, showdowns, stage-coaches and sharp-shooters fill Gunfighters with a wild Western feel.

Konami (America) Inc. product manager Randy Severin stated, “We’ve incorporated improved graphics and superior, smooth character movement to make this Lethal Enforcers title an even more realistic, more intense shooting challenge. Coin-op kids who ran out of coins before they could get their fill of the action can now experience the addiction of super-shooting their way through the Old West right in their own homes.”

Headquartered in Buffalo Grove, IL, Konami is a leading third-party supplier of video game software. Konami markets titles for the Super Nintendo Entertainment System, Nintendo Entertainment System, Sega Genesis, Sega CD, Game Boy and LCD hand-held gaming formats.

Valley Promotes Allen

CHICAGO—Bruce D. Allen has been appointed to the position of vice president of manufacturing and engineering at Valley Recreation Products, Inc., of Bay City, Michigan, according to an announcement by Dick Shelton, president of Valley.

In his new position, Allen assumes total responsibilities for manufacturing and engineering operations at all three Valley facilities. This includes the Electronic Products Division at Sycamore, Illinois and the Specialty Wood Products Division at Shakopee, Minnesota, as well as the Bay City operation.


“Valley’s reputation for consistent quality and reliability is a direct result of the dedication of our people,” stated Shelton, “and nobody exemplifies this more than Bruce Allen. For almost 15 years he has been a vital part of our growth and success, repeatedly demonstrating the vision and leadership so necessary in building and maintaining Valley’s high product image.”

Gear Up For VNEA Championships!

CHICAGO—Dates are May 26-June 3, 1995; location is the Riviera Hotel & Casino in Las Vegas, Nevada; occasion is the 15th annual VNEA (Valley National Eight-Ball League Association) International Championships.

The sport of amateur pool takes center stage at this event, which is expected to attract 5,000 participants from throughout the world. There will be 180 Valley pool tables installed in the Riviera’s Grand Ballroom and a cash prize fund totaling an estimated $300,000 offered to competitors in 16 different divisions.

In addition to the United States, players are expected to come in from Australia, the Bahamas, Bermuda, Canada, Germany, the Netherlands, Norway, Spain and the United Kingdom to compete in this international battle royal.

A slated agenda will include a number of social activities such as the Sads & Chips Mixer, live entertainment and the noted Awards Banquet.

Further information may be obtained by contacting VNEA executive director Gregg Elliott at 800-544-1346.

For Juniors

VNEA’s fifth annual International Junior Championships has been scheduled for June 23-25, 1995 at the Mayo Civic Center in Rochester, Minnesota.

Sixty Valley pool tables will be provided for the hundreds of junior pool shooters from the United States and abroad who are expected to participate.

The various teams will be composed of male and female players competing in either the Youth Division (ages 9-13), the Minors Division (ages 14-17) or the Majors Division (ages 18-20). Additionally, there will be an organized 8-Ball Singles competition and an Adult/Youth Scotch Doubles contest, where adult players will join forces with the juniors in heated competition.

AAMA Plans A Full Calendar For 1995

CHICAGO—In its continuing efforts to promote coin-op products and the industry as a whole, both in the U.S. and abroad, the American Amusement Machine Association (AAMA) has already scheduled a number of important events for 1995.

Initially, the association’s annual board meeting will be held January 12-13, at the Arizona Biltmore in Phoenix. Rooms are priced at $225 per night and are available on a first-come, first-served basis. To reserve accommodations, call 800-950-0086 or 602-955-6600 and be sure to specify reference to the American Amusement Machine Association, including the meeting’s starting date.

Hotel '95 will take place during the period of March 29 to April 2 at Hotelex in Shanghai. AAMA has arranged for ten booths. Firms interested in displaying product in the AAMA exhibit should contact AAMA headquarters at 708-290-9088 as soon as possible, since space is limited.

The AAMA Southeast Trade Mission, scheduled for April 1-15, will include visits to Singapore, Malaysia, Indonesia and Thailand, the purpose being to promote coin-op opportunities overseas. Further information may be obtained by contacting the AAMA office at the aforementioned phone number.

AAMA Video Still Available

If you have not as yet ordered your copy of the AAMA industry-wide promotional video, you may still do so. The price is $10.00 per copy. To order contact Angela Orlando at AAMA headquarters.
COIN MACHINES
SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celle) immediately! ATARI: Cyberball 2072 $495; Space Lords. CAPCOM: Knights of the Round; SF II CE Turbo $795. FABTEK: Zero Team $695. DYNAMO: Reconditioned 25" Cabinets Ready For Kits. KONAMI: Lethal Enforcer $1695; Violent Storm $795; Martial Champion. MIDWAY: Mortal Kombat $1295; Terminator II; NBA Jam $1795; NBA Jam T.E. STRATA: Bloomstorm $1695; Time Killer. TAITO: Prime Time Fighter $795. PINBALLS: BALLY: Addams Family $1895. GOTTlieb: Gladiators $1495; Wipe Out. DATA EAST: Rocky & Bullwinkle $1295. PREMIER: Tec’ed 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; Gurrurin. $250 each: Fighter’s history Dynamic; 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 Celle for Games and Kits. New Orleans Novelty Co., 3030 N. Armoult Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

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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.

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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 b-monthly newsletter.

Christian Country Music Association
P.O. Box 100584
Nashville, TN 37224
(615) 321-0366

CASH BOX  DECEMBER 10, 1994  27
Al Teller, chairman and CEO, MCA Music Entertainment Group, recently hosted a celebration for Larry Rosen and Dave Grusin, co-founders of GRP Records. In September, Rosen and Grusin stepped down from the day-to-day operations of the label, handing over the reins of the company to current GRP president Tommy LiPuma. The party, recently held in Manhattan, was attended by friends, family and colleagues of Rosen and Grusin and GRP artists including David Benoit and Dr. John. Pictured (l-r): Teller, Grusin, Rosen, and LiPuma.

As a result of Sony Music Publishing’s artist development efforts, Wild Orchid recently landed a recording contract with RCA Records. Seen here celebrating the signing are (l-r): Jim Velutatuto, director, creative affairs, Sony Music Publishing; Stefanie Ridel; Rene Sandstrom & Stacey Ferguson of Wild Orchid; Kathleen Carey, v.p., A&R, Sony Music Publishing; and Ron Fair, senior v.p., A&R, RCA Records.

Elektra Records recording artist Keith Sweat recently made a cameo appearance on Fox TV’s “New York Undercover.” Sweat performed two songs during the episode entitled “Mate.” He is pictured here with castmember Michael DeLorenzo (r), who portrays Detective Eddie Torres.

Shown celebrating the forthcoming release (Jan. 24) of The Complete Work: Jekyll & Hyde—The Gothic Music Thriller are (l-r, standing): Theatre Under The Stars founder/exec. dir. Frank M. Young; Atlantic v.p./marketing Karen Colmussi; Atlantic v.p. Craig Kallman; composer Frank Wildhorn; Atlantic president Danny Goldberg; Atlantic v.p./product development Vicky Germaine; newly appointed Atlantic president Val Azzoli; (seated): Alley Theatre artistic director Gregory Boyd; lyricist Leslie Bricusse; and Warner Music-U.S. chairman/CEO Doug Morris. The release will be the first to appear on a new imprint, Atlantic Theatre—through which Atlantic will release recordings derived from and for theatrical productions.

Oscar-winning actor Burgess Meredith recently teamed up with Grammy winner Kenny G to shoot a video for “Have Yourself A Merry Little Christmas.” The song is from Kenny’s new holiday album Miracles and is also featured on the Fox/Arista Records soundtrack for Miracle On 34th Street. Shown (l-r): Ken Nahoum, video director; Meredith; Kenny G; and Len Epand, v.p. video production, Arista.

The National Academy Of Recording Arts & Sciences (NARAS) presented the “Pop 20 Breakfast Countdown” seminar hosted by powerhouse producers Kenny “Babyface” Edmonds, David Foster and Bill Bottrell. Pictured at the event, held at L.A.’s House Of Blues, are (l-r): Botrell; Babyface; Andre Fischer, president L.A. Chapter NARAS; Foster; Michael Boddicker, chairman L.A. Chapter Education Committee; and BMI’s Rick Riccobone.