Sky Cries Mary

Luscious Jackson’s Winter Of Contentment
INSIDE THE BOX

Cover Story

Luscious Jackson’s Winter Of Contentment

The all-girl group Luscious Jackson may have gotten their break by their association with Grand Royal labelmates the Beastie Boys, but they’ve generated their own critical raves with the full-length effort *Natural Ingredients*, which followed the buzz-making ep *In Search Of Manny*. Luscious Jackson’s Kate Schellenbach spoke to *Cash Box* before their appearance at L.A. radio station KROQ’s annual Christmas benefit concert.

—see page 5

Sky Cries Mary: Seattle’s Dawning Of A New Age

The first group ever to perform on the Internet, preceding the Rolling Stones by a week, World Domination’s Sky Cries Mary may not be as famous—yet—but they’re making a name for themselves and “ambient-improv.”

—see page 5

22nd Annual AMA Poll Nominations

Nominees for the 22nd annual “American Music Awards” have been announced and, not surprisingly, Boyz II Men lead the way.

—see page 15

Media: Film Reviews

The holiday season brings with it a slate of cinematic offerings—some Oscar-caliber, like Paramount’s *Nobody’s Fool* or Jodie Foster in *Nell*, and some with less lofty ambitions, such as TriStar’s *Mixed Nuts* or Walt Disney’s live-action *Jungle Book*.

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### NUMBER ONES

**POP SINGLE**

- On Bended Knee
- Boyz II Men
  - (Motown)

**R&B SINGLES**

- On Bended Knee
- Boyz II Men
  - (Motown)

**COUNTRY SINGLE**

- Untangling My Heart
- Clint Black
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**COUNTRY ALBUM**

- The Tractors

**R&B ALBUM**

- The Icon Is Love
- Barry White
  - (A&M)

**CONT. CHRISTIAN**

- Children Of The World
- Amy Grant
  - (Myrrh)

**POP ALBUM**

- Vitalogy
- Pearl Jam
  - (Epic)

**POSITIVE CNTY.**

- Give What It Takes
- MidSouth
  - (Warner Alliance)
POLYGRAM AND ISLAND EXTEND TO 2000: PolyGram has extended the length of its working agreement with Island's Chris Blackwell until the year 2000. Blackwell's relationship with PolyGram began when PolyGram acquired Island Records in July 1989. The arrangement also expands PolyGram's film interests with the acquisition of Island Pictures. The music and film companies will comprise Island Entertainment Group, which will function as an independent entity within the larger structure of PolyGram and PolyGram Filmed Entertainment.

Alain Levy, PolyGram president/CEO said, "We are delighted to be continuing our relationship with Chris. Island represents the best of independent spirit and we intend to continue and reinforce that as we expand from music into film with Island. The past five years with Chris and Island have been extremely successful and Island has contributed significantly to the PolyGram culture. We look forward to more of the same in the future."

BMI AND MUZAK RENEW AGREEMENT: Broadcast Music Inc. (BMI), a performing rights organization, and Muzak Limited Partnership announced that they have renewed their Video Music Services Performance Agreement for Muzak's ZTV Video Services Program. The agreement expires Dec. 31, 1995 and grants ZTV subscribers authorization to use music from BMI's 3 million-song catalog. Financial terms of the agreement were not disclosed.

In announcing the agreement, Tom Annastas, BMI's General Licensing v.p., commented, "BMI and Muzak have had a long, successful relationship. BMI's affiliates appreciate Muzak's efforts in recognizing the importance of music as a product beneficial to business."

John R. Jester, Muzak L.P. president said, "It was crucial for Muzak to be able to continue the performing rights to BMI's extensive catalog to our clients. Muzak has recognized BMI music for nearly 30 years and acknowledges the contribution their affiliates make to our business."

SNOW WHITE THE FAIREST OF XMAS: Consumer sales of Walt Disney's Snow White And The Seven Dwarfs have exceeded 200 million copies, making it the #1 selling video this Christmas and outpacing Aladdin sales for the same period last year. The Disney classic is on track to become the #1 selling video cassette of all time.

N.Y. NARAS ARM SALUTES A&R PRODUCERS: The eighth in the series of A&R/Producers Luncheons sponsored by the New York Chapter of the National Academy of Recording Arts & Sciences will be held January 24, 1995 at The Supper Club in N.Y.C. This year, NARAS will salute Mike Berniker, Richard Mohr, Larry Rosen and Dave Grusin as its honorees. Bruce Lundwall will receive the Russ Sanjek Award, given to non-A&R individuals who have made a significant contribution to the recording industry. The awards are for producers who have done the majority of their work in, or are from, the New York Metropolitan area.

NETWORK ONE LAUNCHES MOD: Network One has set the New Year for the debut of "Music On Demand," a daily consumer-driven, viewer-interactive three-hour block of music video programming scheduled to air 4-7 p.m. weekdays, announced N1 president Gary Passon.

"Music On Demand" will originate from N1's Woodland Hills, CA headquarters and feature a live VH1 hosting the top hit music videos, as well as segments devoted to music news, concert information, reviews, trivia, new albums released, in-studio guests and more. "MOD" will also enable viewers to interact with the program via their telephone to receive their favorite music videos, participate in viewer call-in contests and vote for the top video picks of the day.

Albert Crane, Crane Media Sales president, national advertising rep for Network One said, "MOD" offers advertisers a fast-moving, state-of-the-art platform to focus their message to the key 18- to 24-year-old demographic. Advertisers will be able to sponsor segments, place traditional and direct response commercials throughout the 'MOD' music block and reach a highly focused audience. The programming block is a perfect vehicle for music promotion and record sales.

DIGITAL MUSIC ZONE LAUNCHES JANUARY 1: Digital Music Zone will launch a worldwide one-stop music service through the Internet beginning January 1, 1995, according to Myint Tin, DMZ president.

DMZ will offer a total caputalized service including a mix of music, merchandise and paraphernalia and concert-ticket ordering and will transmit to 73 countries on a 24-hour basis, stated Richard Boshall, executive v.p.

The interactive system will be available to PC and MAC owners employing DOS, Windows and UNIX operating systems. It will offer music digital imagery, including 5-10 seconds from charted music videos, and a merchandise catalog containing over 200,000 items including CDs, laser discs, videos, T-shirts, posters, etc.

Jay Boberg has been appointed president of MCA Music Publishing worldwide. Boberg was previously president of I.R.S. Records, where Miles Copeland will now combine roles of chairman and president. John McKellen will retire as MCAP president at the end of his term in March 1995 and will become a consultant to the company. EMI Records has appointed Dave Rosas vice president, R&B promotion and Marcus Morton vice president, rap promotion for the company. Rosas joined EMI in 1993 as national director, R&B promotion, and Morton joined in 1992 as national director of rap/cross-over promotion.

Bryan Reid has been appointed vice president of A&R, black music for Atlantic Records. Prior to joining Atlantic, Reid served as A&R director at Atlanta's LaFace Records from 1992 to 1994. Warner Music Group has appointed Deane J. Marcus new president, marketing and business development. Since 1992, Marcus has been director, corporate finance for Alpine Capital Group. MCA Records has named Lisa Derketsch director of marketing, special projects. She was most recently marketing director at Williams Television Time, Inc. Chris Wheat has been named director, publicity for The RCA Records Label. Wheat, formerly associate director, publicity for the label, will continue to be based in New York. Francis X. Hammond has been promoted to director, corporate purchasing for Sony Music Entertainment. He had been associate director, corporate purchasing since joining Sony Music Entertainment in 1993.

Jessica Sowin has been named associate director, marketing development and administration and Patti Matheny has been appointed manager, new releases for Legacy. Sowin joined Legacy at the department's inception in 1990, and Matheny joined Sony Music in the A&R administration department. Sony Wonder has appointed Loris Kramer senior director, creative affairs. She had served as director, marketing for Sony Wonder since August 1993.

Rhino Records has promoted Dave Newberg to director of financial planning and royalties. He was previously manager of financial planning and royalties.

Capricorn Records has announced two new appointments in their radio promotion and publicity & media relations departments: Harvey Schwartz has been named director of college promotion and Jeremy Much has been named publicist.

Schwartz joins Capricorn from Steam Records, an independent record company he founded in 1992; Much spent the last two-and-a-half years as a publicist with the Warner Bros. Records/Nashville progressive music department. Andrew Rosenthal has been appointed director of marketing and A&R for Del-Fi Records. He previously worked with the publication Hits and is also an Emmy-nominated musician/composer. Arnold Robinson has been promoted to senior account executive at Rogers & Cowan. He formerly held the position of account executive and joined the public relations firm in September of 1993.

Ann Booth has been promoted to assistant vice president, executive administration at BMI. She was previously executive assistant to the president and has been with BMI since 1983. Warner/Chappell Music, Inc. has promoted Greg Sowders to director, film and television. He previously held the title of manager, film and television. Notting Hill Music, one of Europe's leading independent music publishers, continues its rapid expansion with the announcement of two new senior executive appointments: In New York, Chris Remy becomes general manager. In London, Andrew Jackson has joined the company as copyright manager.
During a recent stop in New York for a performance on "The Late Show With David Letterman," to promote his new album *Music For The Native Americans*, Robbie Robertson took the opportunity to meet with the local retailers and Capitol/CEMA staff members. Pictured (rear, l-r): Joy Rosenberg, v.p./merchandising, Nobody Beats The Wiz; Joe Paznek, regional sales mgr., CEMA; Sue Vovsi, record division mgm., J&R Music World; Dominic Pandiscia, CEMA sales rep; John Espósito, CEO music division, Nobody Beats The Wiz; John Fonvielle, Tower Records Paramus, N.J.; Kathy Aderman, CEMA regional director; Robertson; Barbara Schwartz, Capitol Records label director; Mike Tannen, 86th St. Tower Records g.m.; Geoff Gibbs, CEMA sales rep.; (front, l-r): Paul Lanning, CEMA sales rep.; and Doug Diaz, J&R Music World music merchandise mgr.

THE BEST OF BROADWAY, many theater-goers feel, is off-Broadway these days. An intriguing new entry is found in playwright Anne L. Thompson-Schecting’s new offering titled "Looking For Love In Darkness" at N.Y.C.’s ATA Theatre. The play is an up-to-the-minute up-close look at the havoc the AIDS virus is wreaking on our society. Directed by Mark Anthony Thomas with original music by Kevin Dixon and lyrics by Thompson-Schecting, the drama explores the searing effect the disease has on two urban families and their community.

A stellar cast of young actors—Joy Foster, Danielle Barbara, Orran Farmer, Debra Beyd, Monique Berkeley, Sonja Sohn, Lawrence Winslow and Monique Enix—breathe fire into the characters as they struggle to come to terms with some of life’s harsher realities. Also finding love in darkness is not an insurmountable task. Writers write best what they know, and Thompson-Schecting brings the heart-swelling experience of having lost two sisters and one brother to the heartbreaking virus... intriguing theater.

DEAR SANTA...appreciate any assistance you can give to the effort to re-open the N.Y.C. landmark jazz club The Village Gate. Sec. Santa, the club closed earlier this year and there hasn’t been even one trumpet solo since. Recently, however, real estate developer Irwin Stillman inked a multi-million dollar deal for much of the Bleeker Street block housing the club from the bank that held the mortgages. Stillman says he would like to find some savvy cabaret operators who can restore the Village Gate to its glory days. Any help you can give, Santa.

SWV GOES TO THE HOOP: RCA Records’ SWV hosted the first annual “Our Dream” celebrity basketball game last Sunday (18) at Long Island University’s Brooklyn campus. The game is being established as a fund-raising vehicle, with proceeds going to benefit the Sickle Cell Network.

The gathering featured the Hot 97 FM air personalities and staff versus SWV guest hosts, including Epic Records’ Terri & Monica, Motown’s 7669, TriBeCa/Epic’s Tali Harris, Uptown/MCA’s Horace Brown, who sings his hit “Taste Your Love,” and plenty more “surprise” guests.

BELINDA CARLISLE AND THE GO-GO’S sold out the Academy for their December 7th concert. Following the concert, the group (Carlisle, Vicki Peterson, Gina Schock, Kathy Valentine and Jane Wiedlin, for those keeping score) guests at a private reception to benefit LifeBeat, the music industry’s AIDS-fighting organization, at the Food Bar.

BOSTON’S BACK: Platinum recording artists Boston performed together for the first time in six years at an invitation-only benefit show at the House of Blues in Cambridge, MA on December 12th and an open to the public show on the 13th. Proceeds from both shows go to local children’s charities Operation Christmas and The Globe Santa. The group’s new LP is *Walk On* with the current single “Surrender To Me.”...

By Steve Balbin

Newly signed Capitol act Dink recently invaded the Whisky in L.A. as part of their national tour with Pop Will Eat Itself and Compulsion. The band is out in support of their self-titled debut record, which, let’s face it—if your name was Dink, it was possible also. The name aside, it’s kind of hard to get past (Dink) the first single from the album *Dink* called “Green Mind,” which is getting strong response at Modern Rock radio. Seen here (l-r): Paddy Spinka, v.p. international; Dave Downey, director, rock radio promotion; Mary Sturgeon, mgm., Tour M Management; Perry Watts-Russell, v.p. & R; Ralph Simon, exec. v.p.; Dink’s Sean Garlin and Jer Herring; Tom Gorson, v.p. marketing; Gary O’Regan, president and CEO; Jay Feuer, label director, West Coast; Dink’s Ian Eddy Van der Kuil and Rob Lightbody; Gary Gilbert, sr. v.p. business management; (back row): John Fatot, sr. v.p. promotion; Dink’s Jeff Finn; and Gary Gilbert, v.p. promotion.

THE OPEN AIR THEATRE AND AVALON ATTRACTIONS have extended their agreement, which will continue Avalon’s current exclusive booking arrangement with the venue. The announcement was made recently by Brian F. Murphy, president of Avalon, and Dan Cohn, executive director of the Associated Students of San Diego State University.

The Open Air Theatre, capacity 4841, is located on the campus of S.D.S.U. and has become the preeminent outdoor concert site since Avalon took over exclusive booking rights in 1983. It has managed to hold on to that distinction despite recent formidable competition from other promoters and the rise of another outdoor venue in the marketplace. To continue to maintain their hold over the marketplace, this season’s plans call for expansion of both the variety and number of concerts offered as well as innovative new marketing strategies designed to enhance the Open Air Theatre’s versatility and popularity. Among the acts who’ve played there in the past couple of summers are Kenny G, the Reggae Sunsplash Tour, Harry Connick Jr., Melissa Etheridge, Roger Daltrey, Cionics, Crosby, Stills & Nash, Spin Doctors and Steve Miller.

Said Murphy: “While we have a tremendously successful relationship with the Associated Students for many years, each negotiation makes us more and more aware that we must constantly strive to improve the quality and service we provide to the University and the community. Therefore, we are especially gratified that the Associated Students have once again selected us to watch over the future of the OAT and the concert program here. I think this year will see Avalon striving to entrench itself even more strongly in San Diego, and our success will rest in large part on our association with this university.”

SECRET SHOW NEWS: A couple of very well known acts recently tried to sneak in club dates in the L.A. area. Perry Farrell’s band Porno For Pyros played a surprise gig at the Dragonfly club. The show marked the group’s first public appearance since their set at Woodstock ’94. During their nine-song set, the group played four songs from their forthcoming Warner Bros. album, which is currently being recorded at Shangri-La Studio in Malibu. In addition, they closed the set with Iggy Pop’s “I Got A Right.” Among the packed audience were celebs Juliette Lewis, Stone Temple Pilots’ Weiland, Bob Forrest of Thelonious Monster and model Zoe Cassavettes. Also there were members of Pop Will Eat Itself and MIC 900 Foot Jesus.

More than a week later, a group of guys calling themselves The O.D. Jubilee Band packed the Whisky on the infamous Sunset Strip. The reason for the crush was that the O.D. Jubilee Band were none other than the Black Crowes. Chris Robinson and mates treated those in attendance to an hour-and-forty-minute set, covering material from all three of their studio albums including the band’s latest American release *Amorica*.
Cover Story

Luscious Jackson’s Winter Of Contentment
By Steve Baltin

IN THE ENTERTAINMENT WORLD, who you know can be the difference between painting houses your whole life and getting to make music. However, the right connections can only get you the opportunity—it’s up to the artist to make the most of that chance. New York’s Luscious Jackson have certainly done that, parlaying their signing with the Beastie Boys’ Grand Royal label a couple of years ago into their buzz-making e.p. of 1993 In Search Of Mann and this year’s successful Natural Ingredients full-length album.

Born in the lower East Side of Manhattan, Luscious Jackson—comprised of Jill Cunniff, Gabby Glaser, Kate Schellenbach and Vivian Trimble—wear their New York roots like a badge of honor in their blend of hip-hop/rock/funk and alternative music. Starting with Natural Ingredients opening track and first single “City Song,” Glaser and Cunniff, who write all the group’s lyrics, depict with wide-open eyes the style of city life. Sample lyric: “When I’m about to go crazy/Cause, I’m still living here/I just get my friends together/And we dance, dance, dance/Cause this is the state of the world/This city tells me/what it’s like to live.”

Another large part of the women’s musical background is vinyl, a subject Schellenbach was more than happy to talk about when we sat down in a suite at The Mondrian Hotel in West Hollywood during one of the press days set up between the band’s own headlining appearance and the opening spot on L.A. radio station KROQ’s “Almost Acoustic Christmas” benefit. The members of Luscious Jackson are obviously old vinyl fans, a style which is apparently now coming back in vogue thanks to Pearl Jam, Nirvana and many other groups who recognize what the industry didn’t. A sample lyric from Natural Ingredients last track, “L. P. Retreat,” shows where the band’s loyalty lies. “Forget how the culture/We come from divides us/This is the culture of/Dusty old vinyl/This is the tribal/Record of love.” The group are so much vinyl devotees that Schellenbach, who was the original drummer for the Beastie Boys, admits, “I just got a CD player last year—and someone gave it to me.”

The grooves the band create would indicate a knowledge of music beyond the average, as Cunniff and Glaser co-produced the album with Tony M Anglicus. But Schellenbach, who co-produced the track “Strongman” with the other three, takes that insight one step further. When a reference was made to the difference in sound between CDs and vinyl, Kate offers, “Vinyl has that compression in the sound, while CDs...are much cleaner and have that digital sound.”

For a group whose sound is based so much in the studio, the idea of being involved in these national Christmas shows (the band participated in four, including one in their hometown of N.Y.) might sound a bit odd. When asked about them, Schellenbach conceded that Luscious Jackson were not going to be acoustic for their performances. As for how they got involved, they were invited to do them and they had the time—a surprising commodity for Luscious Jackson of late, a band whose connections and early critical acclaim have had them blitzed by the media. While the group is grateful for the recent accolades, they are not above saying no. But then again, as music fans themselves, they would’ve missed all the bands they wanted to see at these shows.

One thing is clear when talking to Luscious Jackson—as much as they are musicians, and they know what it’s like to be saddled with the responsibilities of that job, they love what they do.

Feature

Sky Cries Mary: Seattle’s Dawning Of A New Age
By Steve Baltin

SINCE THE RELEASE OF THEIR new album This Timeless Turning, out in August on World Domination, Seattle “space rock” band Sky Cries Mary have appeared on “Late Night With Conan O’Brien,” toured the United States and Japan, and been the first group ever to do a concert on the Internet, preceding the Rolling Stones by a week.

Co-lead singer and lyricist Roderick Romero, who shares the vocal duties with his wife Amica, said of the Internet experience, “It was weird. 37,000 people were responding while we were playing. People from New Zealand were saying ‘Hey, I’d like to hear more guitar. Could you mix the guitar a little higher?’”

It might sound a little heady for a relatively unknown band, but Sky Cries Mary have been building to this for some time, thanks to their live show. Since the band’s beginnings, which stem from an Einsturzende Neubauten show, their very theatrical and visual performances have garnered them a devoted and eclectic following in the underground world.

However, it’s only recently that all the pieces have come together for this next step. Between 1993’s A Return To The Inner Experience and This Timeless Turning, the five-member family of Sky Cries Mary grew to seven with the additions of bassist Juano and former Shriekback guitarist Michael Cozzi. The group has had somewhat of a revolving-door policy in the past, but when asked if this was the group’s incarnation for some time to come, Romero replied without hesitation, “I sure hope so...all I can do is really hope that everyone is enjoying this as much as I am and getting as much out of it. We share everything. We share all our publishing; any financial thing that comes our way, we split seven ways.”

In the usually cut-throat world of the music business, the sharing of profits might seem foreign to some, but even though they’ve only been in this line-up short time, Sky Cries Mary are very much like a family. As Romero says, “We’re starting to look like each other. We are so together. Since we did This Timeless Turning, the band has completely come together. Before we were a bit at-odds with each other, I felt, musically and spiritually and psychically. We weren’t sure where we were going. We knew we were making something that we liked, but there were some elements that were battling. I think we kind of worked through that. And on stage, when we go off into kind of our ‘ambient-improv’ things...we’re communicating on another level.”

“Ambient-improv” is a good way to describe much of Sky Cries Mary’s blend of college and psychedelic rock. Never is that more evident than on the 14-minute-plus instrumental song “4:00 a.m.” A swirling haze of psychedelic guitars, it is the cornerstone of the second half of the album. And there is a definite division of styles, with a literal bridge to be found on the CD’s eighth track “Sister Ship Twenty Three.” An one-minute muddled spoken-word piece, the track carries the album from the more accessible pop sensibilities of early songs like “Shipwrecked,” “Stretchled” and “These Old Bones” to the space-age acid trip of the aforementioned “4:00 a.m.” and “Deep Sunless Seas.”

It’s remarkable that any label would allow a band to place a 14-minute-plus instrumental these days, until one learns that that was a compromise. During the same session that produced “4:00 a.m.” and the record’s closing track “Walk Of Nothingness,” the group laid down “Death Of A Star,” a 26-minute improv with basically no vocals. Romero said the band will try to release that one on a ten-inch vinyl record at some point.

A 26-minute song on vinyl...that pretty much sums it up for Sky Cries Mary.
THE FORCE M.D.'S: "It's a Funk Thing" (NUWR/Onyx Records 0283)

The second single from this band's album is as infectious in composition and soul as the hit single. For those that missed the band after their surprise hit of last year, "Dizz Knee Land," built as a standard pop song with a catchy chorus and a solid but subtle hook, the track will likely continue the trio's recent success on AAA radio.

THE STONE ROSES: "Love Spreads" (Geffen 4715)

"Love Spreads" is a good song, with a strong intro and catchy bass hook thrown in the middle, but after all this time, a good song may not be enough to put them back at the front of the line.

CHRIS JASPER: "Forever" (Gold City 9401)

During his tenure with the Isley Brothers as the band's keyboardist, Chris Jasper helped define the group's sound. Fans of the group's many hits in the 70s will love this new single, which also features the tracks "Nobody But Me" and "Deep Inside," as it brings his sound in a big way. However, the crux of this single is "Forever," a strong but sweet soulful number.

JIMMY PAGE & ROBERT PLANT: "Thank You" (Atlantic 6017)

"If the sun refused to shine, I would still be loving you. If mountains came to the sea, there would still be you and me." It may look corny and cheesy, but sung with the heartfelt sincerity Plant gives these words, "Thank You" is a Zeppelin classic. A song that was originally very sparse in its lush overtones, there were little changes made to this live remake. Page's guitar solo in the middle of the tune is drawn out and given room to breathe in this new live format, but fans of the band will recognize the indulgent jams and welcome back that approach. As Page and Plant show themselves to still be in perfect sync. With the Page and Plant names on it and the fan familiarity factor, this song is a monster in the AOR and Classic Rock formats.
#1 ALBUM: Pearl Jam

TO WATCH: Vanessa Williams

HIGHEST: The Beatles

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**WAINT'N ON SUNDOWN** (Arista 18765) 50 10

**CREEPIN' ON AH COME UP** (Rhino/Rhino/Rhino 5026) 48 10

**VOODOO LOUNGE** (Epic 30752) 48 52

**FORREST GUMP** (Epic Soundtrack/Epic 66329) 52 53

**YOUTHANASIA** (Capitol 20004) 34 6

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**WEEZER** (DGC/Geffen 24929) 63 3

**WHO I AM** (Arista 18769) 57 24

**MTV: THE UNPLUGGED COLLECTION VOLUME ONE** (Warner Bros. 45774) 60 4

**Benedictine Monks Of Santo Domingo De Silos** 60 3

**THROWING COPPER** (Radioactive/MCA 10997) 58 3

**HOLLY & IVY** (Elektra 61704) 73 2

**THE CONCERT** (Columbia 66109) 66 57

**SUPERKNUCKLE** (A&M 0198) 59 39

**PISCES ISCAROT** (Virgin 38914) 48 10

**BRANDY** (Atlantic 82610) 61 10

**THE BLACK ALBUM** (Warner Bros. 45793) 24 2

**CRACKED REAR VIEW** (Atlantic 82512) 56 12

**REGULATE...G Funk Era** (Radiotape/RAL/Island 52355) 62 3

**A LOW DOWN DIRTY SHAME** (Hollywood Live 41506) 67 4

**WHEN LOVE FINDS YOU** (MCA 10547) 68 27

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**Benedictine Monks Of Santo Domingo De Silos** 75 39

**THIRD ROCK FROM THE SUN** (Epic 64357) 70 20

**STEET FIGHTER** (Priority 53847) 72 28

**LIVE AT THE ACROPOLIS** (Private Music 82164) 79 21

**YOU MIGHT BE A REDNECK IF...** (Warner Bros. 45514) 74 22

**THE CHRISTMAS ALBUM VOLUME III** (Columbia 66505) 64 22

**THE DOWNWARD SPIRAL** (Nothing/TNT/Intersect/AG 92346) 61 2

**WOODSTOCK 94** (A&M 540289) 49 2

**SINGIN' WITH THE BANDS** (Atlantic 18771) 77 17

**HOUSE OF LOVEM** (EMI 4000) 45 76

**AMERICAN THIGHS** (MCA 55206) 79 17

**KICKIN IT UP** (Atlantic/AG 82559) 85 45

**MTV PARTY TO GO VOLUME 6** (Tommy Boy 1109) 80 27

**THE BEATLES** 84 3

**HIT-WAVE** 91 8

**STORM IN THE HEARTLAND** (MCA 11603) 88 4

**VERY NEEDED** (MCA 522663) 90 60

**SALT-N-PAPPA** 90 27

**BLACK SHEEP** 90 27

**PROUD PROMISES** (EM 4000) 55 27

**QUEENSRYCHE** 98 85

**SHE** (Atlantic 64739) 80 22

**BARRY MANN** 91 44

**STICK RICK** 94 43

**THE MOST BEAUTIFUL THING IN THIS WORLD** (Live 41555) 66 19

**KEITH MURRAY** 66 4

**NINETEEN NINETY QUAD** (RCA 60001) 69 19

**TONI BRAXTON** (LaFace/Arista 26007) 66 90

**AMERICAN BOY** 102 17

**CLINT BLACK** 100 10

**GERALD LEVERT** 89 14

**SHAQUILLE O'NEAL** 96 5
**REVIEWs by Steve Batten**

**BUSH: Sixteen Stone (Trauma Records 71011)**

Bush are an English quartet who for some odd reason have drawn comparisons to Pearl Jam, thanks mostly to their first single "Everything Zen." Vocalist Gavin Rossdale may sound a bit like Eddie Vedder, it’s little more than a tad, and the band’s music and subject matter are worlds away from Pearl Jam. And while I know the powers that be want the comparisons for record sales, Bush will be a lot better off if they are allowed to find their own niche because they do demonstrate that capability here.

"Everything Zen" is a gloriously raw track, and the band transcend the one-note mentality on the slower "Bomb" and the repetitive grooves of "Body." An impressive debut effort that deserves to be heard...for Bush, though.

**EMERSON, LAKE & PALMER: In The Hot Seat (Victory 0034)**

What can be said about Emerson, Lake & Palmer? They’ve been at it for over two decades, with intermittent hiatuses and various incarnations. Who can forget Emerson and Lake teaming with Cozy Powell? Imagine the lack of finding another drummer with the last initial of “I.” And during their two-decade run they’ve remained true to their overproduced, grandiose hearts, making maybe more noise than any other band in history. Their latest record captures on the tradition made famous with such works as Brain Salad Surgery, Tarkas and Pictures At An Exhibition. And what other band would think to include a nearly 15-minute version of "Pictures At An Exhibition," this time presented in Doby Surround sound (just in case you missed any of their truly important incarnations the first time around)? And they were important. Just listen to the music.

**VARIOUS ARTISTS: Pret-A-Porter: Music From The Motion Picture (Columbia 66791)**

Though it may not have seemed possible at first, the soundtrack to Robert Altman’s look at Parisian high fashion is every bit as hip as the lifestyle the movie depicts. By crossing musical boundaries to include acts from soul, rock and hip-hop, album music supervisors Happy Wagner and Pilar McCurry have created a soundtrack that defies categorization, except for belonging in the world of "cool." Starting off with Ini Kamoze’s smash single "Here Comes The Hotstepper," the record instantly establishes a tone of festive flippancy. The up-tempo grooves continue with Supercat’s "My Girl Josephine," then Slick in "Hope We Come," leaving the mood embedded in stone before shifting into various speeds, like Janet Jackson’s seductive “70s Love Groove.” From the realm of rock they’ve brought in two of the biggest hitters in the Rolling Stones and U2.

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**PICK OF THE WEEK**

**VARIOUS ARTISTS: The Unplugged Collection, Volume One ( Warner Bros. 45714)**

In the hit-and-miss universe of music, one of the few sure-fire ways over the last couple of years to guarantee a successful album has been to attach the “MTV Unplugged” name to it. Artists as diverse as Nirvana, who are currently in the top ten, and with their Unplugged In New York, and Rod Stewart, whose career was practically resurrected by his “Unplugged” effort, have proven the formula to be nearly fail-safe. Keeping that in mind, the only question about this compilation of performances from the MTV series is why it took so long. It’s here now, though, and with the holiday season in full bloom, please clear a spot near the top of the charts for this one. To ensure the series of a successful start (it’s called “Volume One”), the parties responsible have gone the safe route here, placing some of the biggest names in the history of the industry on the album, including Paul Simon, Paul McCartney, Elton John and Eric Clapton. Even the so-called alternative acts that made the cut are proven sellers, like R.E.M. and Elvis Costello. Maybe the most unexpected artists—and that’s only because of the overwhelming name value of everyone else on the record—are Stevie Raymond Vaughan and Lenny Kravitz. And Kravitz does the most unique take of anywhere here, turning his up-tempo rocker “Are You Gonna Go My Way?” into a slow, grinding blues number. As for Vaughan, what can be said? It’s Stevie Ray doing “Pride And Joy,” and the opportunity to hear the live, great guitarist do something you haven’t heard before is a beautiful gift.
TO WATCH: Shanice

HIGH DEBUT: Aaliyah

#1 SINGLE: Boyz II Men

1. ON BENDED KNEE (Motown 9024) Boyz II Men 1 6
2. CREEP (Arista 40523) TLC 2 8
3. BEFORE I LET YOU GO (Interscope 92244) Blackstreet 3 16
4. BE HAPPY (Uptown/MCA 3148) Mary J. Blige 5 8
5. PRACTICE WHAT YOU PREACH (A&M/Perspective 0775) Barry White 4 14
6. HERE COMES THE HOTSTEPPER (Columbia 77614) Ini Kamoze 6 13
7. IF YOU LOVE ME (Mal/Epix 77753) Brownstone 12 9
8. HOW MANY WAS BORN TO YOU? (LaFace 0681) Toni Braxton 8 15
9. SHAKE (Jive 42289) Zhané 10 16
10. HELLO MYSELF (EastWest 90280) Gerald Levert 9 7
11. I WANNA BE DOWN (Atlantic 87225) Brandy 11 17
12. YOU WANT THIS?S GROOVE (Virgin 14120) Janet Jackson 7 10
13. I APOLOGIZE (Eeeka 44497) Anita Baker 18 3
14. FOOLIN AROUND (Big Beat 57293) Changing Faces 15 8
15. THE MOST BEAUTIFUL THING IN THIS WORLD (Jive 42249) Keith Murray 21 5
16. ALWAYS AND FOREVER (Epix/LV 77735) Luther Vandross 17 7
17. OLD SCHOOL LOVIN (Glas/MCA) Chante Moore 14 9
18. LET S TALK ABOUT IT (EastWest 98821) Men At Large 14 9
19. I WILL KNOW (from "Jason s Lyric") Black Men United 16 13
20. I JUST WANT TO SAY (Arista 12773) N II U 22 17
21. I CAN GO DEEP (from "A LOW DOWN DIRTY SHAPE") Silk 19 8
22. THE SWIESTEES DAYs (Mercury 851113) Vanessa Williams 24 7
23. CAN I STAY WITH YOU? (Warner 18007) Karyn White 25 6
25. EVERY DAY OF THE WEEK (Giant 17598) Jade 27 6
26. BLACK COFFEE (Uptown/MCA 54931) Heavy D & The Boyz 20 8
27. WHY NOT TAKE ALL OF ME (Warner Bros. 18150) Cassperine feat. Cato 23 11
28. TURN IT UP (Perspective 47472) Raja Nee 29 10
29. FLAVA IN YA EAR (Bad Boy/Arista 7-9001) Craig Mack 28 17
30. END OF THE ROAD MEDLEY (MCA 54967) Gladys Knight 57 3
31. FORGET I (Motown 2271) Whitehead Brothers 36 7
32. TASTY (Perspective 47476) Lo-Key 33 8
33. DON T SAY GOODBYE GIRL (Warner Bros. 18651) (Walter Baker) 40 6
34. AGE AIN T NOTHING BUT A NUMBER (Blackground/Jive 42227) Aaliyah DEBUT
35. I M GONNA MAKE YOU (Motown 374631) Boyz II Men 30 20
36. WHEN A MAN CRIS/CAN T LET GO (Virgin 38450) Tony Terry 37 13
37. WHY YOU WANNA PLAY ME OUT? (Columbia 77299) Trisha Covington 41 5
38. CONSTANTLY (MCA 54949) Immature 44 6
39. BODY & SOUL (Earth, Wind Fire) Anita Baker 34 16
40. DO YOU SEE (R/L/Volator 001) Warren G 63 5
41. AT YOUR BEST YOU ARE LOVED (Blackground/Jive 42227) Aaliyah 34 22
42. GET UP ON IT (Eeeka 44496) Keith Sweat 32 16
43. CAN U GET IT (LaFace/Atlantic 2-4076) Usher 42 16
44. THIS IS FOREVER (Caliber 21008) Howard Hewett 47 7
45. FA ALL YALL (So So Def/Chaos 77993) Da Brat 42 12
46. TAKE A TOKE (Columbia 77742) C+C Music Factory 52 6
47. I M GONNA PLAY YOU (LaFace/Jive 42227) Aaliyah 54 22
48. BACK IN THE GAME (Uptown/MCA 3148) Mary J. Blige 5 8
49. PRACTICE WHAT YOU PREACH (A&M/Perspective 0775) Barry White 4 14
50. HERE COMES THE HOTSTEPPER (Columbia 77614) Ini Kamoze 6 13
51. IF YOU LOVE ME (Mal/Epix 77753) Brownstone 12 9
52. THINKING ABOUT YOU (Motown 37493) Felicia Adams 53 8
53. THUGGHISH RUGGHISH BONE (Ruthless/Ralativity 5527) Bone Thugs N Harmony 46 17
54. SLIDE (Warner Bros. 16407) El Debarge 59 5
55. WHERE I WANNA BE (Stepson 0144) Missjones 62 5
56. SPACE (Warner Bros. 18012) Prince 39 7
57. COME TO ME (MCA 54937) Kansas City Original Sound 81 3
58. STAY THE NIGHT (Streetlife/Scott Bros. 75393) Gerald Alston 60 6
59. JUICYUNBELIEVABLE (BadBoy/Arista 7-0004) The Notorious B.I.G. 48 16
60. WHERE DID WE GO WRONG (RCA/Caper 02059) Black Girl 50 14
61. STROKE YOU UP (Spotted Rotten/Big Beat/Atlantic 87279) Changing Faces 56 23
62. TIC TOC (Pendulum/EMI) Lords Of The Underground 68 4
63. TASTE YOUR LOVE (Uptown/MCA 54962) Horace Brown 55 12
64. TRYTTY KITTY (Rhop 16921) 69 Boyz 70 4
65. TOOSEE ROLL (Rhop 85911) 69 Boyz 20 11
66. THE HUMP IS ON (Atlantic 57201) J. Litle 61 6
67. THIS LIL GAME WE PLAY (Bur/Xtreme 16 800 252) Subway 85 2
68. THROUGH THE RAIN (Polydor/Island 553 316) Tanya Blount 39 20
69. 5-4-3-2-1 (YO TIME IS UP) (Giant 2-41758) Jade 68 16
70. BRING THE PAIN (Def Jams/RAL 553 964) Method Man 78 2
71. BIOLOGICAL, DIDN T BOTHER (Jive 42247) Shaquille O Neal 73 4
72. GROOVE OF LOVE (Gasoline Alley 54192) Ebony Vibe Everlasting (EVE) 72 10
73. DREAM AWAY (FROM "THE PAGEMASTER") (Fox 10020) Babyface & Lisa Stansfield 84 2
74. HOLD ON (Island 85 904 4) Tonya Blount 86 2
75. GIT UP, GIT OUT (LaFace/Arista 2-4085) Outkast 88 2
76. ALL I NEED (Reprise 15064) Take 6 76 6
77. CANDY RAIN (Uptown/MCA 54996) Soul For Real DEBUT
78. I DIVE ANYTHING (EastWest 98244) Gerald Levert 66 22
79. NERIE LIE (MCA 54950) Immature 67 22
80. SLIDE (Vay 2 Funky 30001) Cameo 83 4
81. ECSTASY (Atlantic 87179) Angela Moore 89 2
82. BEHIND BARS (JAM/RAL/Island) Slick Rick 82 4
83. NO MORE BLUE CHRISTMAS (Eeeka 9044) Natalie Cole DEBUT
84. STRAIGHT TO MY FEET (Priority 50355) Hammer & Deion Sanders 90 2
85. DISTANT LOVER (Solar 76057-4) Betty Wright 87 2
86. I WISH (Motown 1241) Shanice DEBUT
87. BREAKDOWN (Jive 42249) Fu-Schnickens 76 9
88. ALL THIS LOVE (MCA 54925) Patti Labelle 49 11
89. SHE S GOTT SKILLZ (Blizt/Atlantic 5738) All 4 One DEBUT
90. I TOLD YOU THAT (Eeeka N/A) Pete Rock & C.L. Smooth DEBUT
91. ONE TOUCH (MCA/GAP 3504) Phil Perry 58 9
92. 8TH WONDER (BLACKTOMUS) (Pendulum/EMI 5519) Digable Planets 71 12
93. HIT BY LOVE (A&M/Perspective 50786) Ce Ce Peniston 80 13
94. I DON T WANT TO KNOW (MCA 54919) Gladys Knight 91 19
95. YOUR LOVE IS A 1-8-7 (Motown 2263) Whitehead Brothers 93 22
96. WHERE DID THE LOVE GO (WHAT, SAY WHAT, WHAT, WHAT?) (Tommy Boy 640) Sabella 74 9
97. IF ANYTHING EVER HAPPENED TO YOU (Capitol 92141) BeBe & CeCe Winans 94 16
98. WHERE IS MY LOVE? (Reprise 18146) El Debarge feat. Babyface 96 17
99. PLAYA/Z CLUB (Chrysalis/EMI 52637) Rappin 4-Tay 95 4
100. WHEN CAN I SEE YOU (Epic 6173) Babyface 77 30

While there is a fragrant Gerald Levert vibe throughout, Little does bring his own brand of groove to the title. "Puttin' It Down," is a tongue-in-cheek homage to hustlers, pimp's and G's no matter where they are. So it's easy to believe that the "Hump Is On," a sniveling midtempo groover, has been a successful first single. But there are other gems, like "Break U Off," "The Way We Used To Roll" and "Flex & Sex." You surely get the checky picture.


Some things seem perennial, like the marvelous harmonies and lush production. The Whispers have always been a trademark of The Whispers. While this is a seasonal season, the album has a clean, crisp quality that makes it a pleasure to listen to. The arrangements are well-crafted and the vocals are tight.

VICIOUS: "Destination Brooklyn" (Epic Street 57857). Producers: Various.

Latch-key rappers are all the rage. And this youngster could be the picture in the dictionary next to the word raggamuffin. The dancehall vibe is raw, rubbed down with beats and a groovy undertow. "Freaks" with Doug E. Fresh, "Life Of A Shortie" featuring Shyheim, "Nika" and "The Glock" are all alternately engaging, exciting and frightening. This manchild is indeed vicious.


If Robert Altman's film about fashion has nearly as many peaks and valleys as this kaleidoscopic soundtrack, then you might have to pursue therapy, seek thorazine protocol, or just pop open a bottle of Dom. The album leans heavily to urban, dancehall and groove-oriented music, although some rockers are represented (see pop album review). "Get Wild" from the New Power Generation is the first single and just the tip of the iceberg. If you want an example of this fashion runway to dance on, then the soundtrack has succeeded.

SAL-T-N-Pepa gift-rap a spicy condiment to the collection; M People bring down some house on "Natural Thing;" Janet Jackson's "70s Love Groove" is a satiny sequence; "Where Do You" by The Brand New Heavies provide some easy-going retro-soul flavor; and CeCe Peniston's David Morales-produced track "Keep Givin' Me Your Love (West End Mix)" is a quaint twist on the movie's theme.
CASH BOX • DECEMBER 24, 1994

THE RHYTHM

A coalition of colored girls with New Jack girls—namely (from left to right) Street Life/Uprising Bros, recording artist Sweet Sable, Uptown/MCA hit artist Mary J. Blige and Mercury recording artist Jamelia, whose "Rodeo Style" single from the Jason's Lyric soundtrack has done well—got together for a wow-postaw bash at Honeycuckie West.

SAMPLES: Youthful vocal sensation Brandy Norwood continues to get down with her break-out single "I Wanna Be Down," which was recently re-released in The Human Rhythm [sic] Hip Hop Remix featuring nic music and inspiration by folks like MC Lyte, Queen Latifah and Yo- Yo. An already hot track that has given this young Caron, CA-based singer actress a solid profile in the recording business was improved and should provide additional juice to her self-titled debut album on EastWest Records...Big Beat/Atlantic Records' comedy duo Changing Faces snuck back up to the top 20 of the Cash Box Top 100 R&B Singles Chart with their "Floorin' Around" single, which sits at #14 on the list...STEPSON Records is on a chart-rising jag with the success of "Where I Wanna Be, Boy" by Missines. The single has made some steady jumps since debuting over a month ago, and is now at #55 on the Cash Box R&B Singles list...Although the movie might not do much to help the soundtrack or the single from it is cued, the Babycase & Lisa Stanfield duet of "Dream Away," the first single from the box-office poor Pagemaster soundtrack, has jumped on the chart with some verve and should excel for a few weeks on the strength of the performers...As if the soundtrack to the runaway hit Disney film The Lion King hasn't already enjoyed enough success (it is listed at quintuple Platinum, or more than five million copies sold), the collection has in part inspired another album. South African performer Lebo M, who lent a vivid sonic authenticity to the soundtrack, has written, performed and is co-producing a follow-up album, Rhythm of the Pridelands, set for February 28 release by Walt Disney Records. The 12-track album features inspirations from The Lion King soundtrack, original songs and a reggae version of the hit "Hakuna Matata" featuring guest Jimmy Cliff. Lebo also has created music for Michael Crichton's upcoming Paramount Pictures release Congo and performed the song "Welcome To Our World" for the Disney Channel's upcoming special titled "People."

By Michael Martinez

While they couldn't have been ready for the sudden political change that occurred during the recent mid-term elections that swept the Republican party into power in both houses of Congress, EastWest recording act Sudden Change lent a hand to the recent voter registration rally at the Riverbank State Park in Harlem. Among the politicos stumping about was Malala Cuomo, wife of Mario Cuomo, outgoing governor of New York State. While trying to get young people attending the rally to vote and participate in the political process, Sudden Change performed their songs "Comin' On Strong" and "Nodd Your Head" from their debut album All Of The Sudden, due out in spring of next year.
By M.R. Martinez

THE RHYME

Sean "Puffy" Combs, the svengali behind Bad Boy Entertainment and a former A&R rep for Uptown Entertainment, recently signed a co-publishing-co-venture deal with EMI Music Publishing, which will include signings made by Combs to the Bad Boy roster. Having learned at the elbow of Uptown impresario Andre Harrell, Combs is credited with development and signing of Mary J. Blige and Jadakie. He has also excelled as a producer and executive producer, having co-written and co-produced portions of the latest Mary J. Blige album on Uptown/MCA Records My Life and executive produced the current usher album on LaFace/Arista. Combs has a relationship with Arista through his Bad Boy Entertainment company, whose first two signings have yielded near-Gold hits by Craig Mack and The Notorious B.I.G. Picture following the signing at EMI Music Publishing headquarters in New York are (l-r): Evan Lamberg, v.p. creative, EMI Music Publishing, East Coast; Robert Fxaz, executive v.p., EMI Music Publishing Worldwide; Coombs; and Martin Bandier, chairman/CEO, EMI Music Publishing Worldwide.

REACT: London-based indie label React Music, which has carved out a successful niche as a dance, techno and rave music company, has opened a U.S. division, React Recordings, in Los Angeles where it will develop a street-oriented roster of hip-hop, rap and acid-jazz acts. The first signing to the label is the consistently popular rap group Rodney O & Joe Cooley, who've joined a large-scale venture deal with React. The U.K. company was founded in 1990 by Gray Jones, James Horrocks and Steve Edgcumbe and has logged success with a number of street music compilations, including the techno series Reactivate Ones Through Nine. The U.S. operation will be helmed by Jones, who at press time was in negotiations with two major record companies for distribution of the new label.

React Recordings has jumped into the U.S. marketplace in a pair of phases, the first being recent releases of a pair of singles by artists on the label. Rodney O and Joe Cooley's "It Bumps" and "How We Do It" b/w "Nayborhood Man," the debut single by Da Nayborhoodz, will be dropped in January. Another single, "You Better Ask Somebody" from Insane Poetry, will be released during the same period. Insane Poetry was known for its 1992 precursor to horrorcore "How You Gonna Reason With Psycho?" A greatest hits compilation by Rodney and Joe and the debut album by Nayborhoodz, After Dark, are due out in the first quarter of 1995. Insane Poetry's album debut for the label, Ain't Got No Brain Cells, will be out next spring. As part of the second phase of the company's U.S. launch, React Recordings has unleashed Best of U.K. Street Soul Vol. 1, a compilation featuring tracks by shakers such as Femi of acid-jazz group Young Disciples and Orlando Aguillen, a DJ/promoter of Brass in Los Angeles.

The company also plans release of a special American version of Masterscarts, a retro series of music that brings together separate volumes of classic jazz, funk, soul and R&B. The "Colonies version will be renamed MVP (Most Valuable Plays), and in January four volumes will be released with a total of 14 to be released through the coming year.

TOP 25 RAP SINGLES

CASH BOX • DECEMBER 24, 1994

1 NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot) Tylor 35461 Scarface 2 6
2 FLAVA IN YA EAR (Bad Boy 7-9000) Craig Mack 1 37
3 BRING THE PAIN (Def Jam/RCA/Legacy 653 965) Method Man 4 6
4 HERE COMES THE HOTSTEPPER (Columbia 77514) Ini Kamoze 6 13
5 THE MOST BEAUTIFUL THING IN THIS WORLD (Rap-A-Lot 42249) Keith Murray 5 9
6 ROCKAFELLA (Polygram 853 907) Redman 7 6
7 TOOTSEE ROLL (Down Low/Reptile 6911) 69 Boyz 8 26
8 BEHIND BARS (Def Jam/RCA/Legacy 651 061) Slick Rick 9 3
9 BLACK COFFEE (Uptown/MCA 3169) Heavy D & The Boyz 3 8
10 THUGGIS RUGGIS BONE (Ruthless/Relativity 55277) Bone Thugs N Harmony 10 17
11 PLAYAZ CLUB (Chrysalis/EMI 52867) Rappin' 4-Tay 12 10
12 FA ALL YALL (So So Def/Chaos 77593) Da Brat 11 11
13 KITTY-KITTY (Rap-A-Lot 6901) 69 Boyz 18 5
14 JUICY/UNBELIEVABLE (Bad Boy/Arista 7-0004) The Notorious B.I.G. 15 17
15 PARTY (Epic/Epic/Epic 77408) Dis-N-Dat 14 9
16 PIMP OF THE YEAR (Relativity 1223) Dru Down DEBUT
17 BREAK DOWN (Rap-A-Lot 42244) Fu-Schnickens 17 11
18 DO YOU SEE (Violator/RCA/Legacy 853 962) Warren G 19 3
19 TIC TOC (Waxhead/EMI 58246) Lords Of The Underground 20 7
20 STRAP ON THE SIDE (Rap-A-Lot 42232) Spice 1 13
21 I'LL TAKE HER (Mercury 856 124) Ill Al Skratch feat. Brian McKnight 16 13
22 BIOLOGICAL DON'T BOTHER (Rap-A-Lot 2767) Shaquille O'Neal 22 5
23 TAKE IT EASY (Virgin/Universal 26004) Mad Lion 21 23
24 LOVE SONG (Salmon 4001) Michael Wall Love Foundation 23 5
25 WHUTCHA WANT? (Pindoe 5426) Nine DEBUT

Lo-Rider, who has made a mark co-writing and producing with Mercury recording act III Al Skratch, recently signed an exclusive worldwide publishing deal with Zomba Music Publishing. As a partner in Trackworkz, Lo-Rider had a hand in III Al Skratch's hit single "I'll Take Her," which featured soul singer Brian McKnight, as well as the current album's first single "Where My Homeie?" He's also recently produced a track for the upcoming sound track to the film New Jersey Drive, and co-produced Shaquille O'Neal's current single "Biological Don't Bother." Pictured standing around Lo-Rider (seated) at the signing are (l-r): Michael Patalano, Esq.; Richard Blackstone, v.p. business affairs; Zomba Music; David Renzer, sr. v.p./g.m.; Zomba Music; Rob Cavichio, Trackworkz partner; and Rachelle Greenblatt, senior v.p., Zomba.
World Domination’s Dave Allen
By Steve Baltin

AS A FORMER MEMBER of Gang Of Four and Shriekback, as well as a current recording artist with the Elastic Parejo, Dave Allen could be considered another in the line of artists trying to stretch themselves into the business side of the industry. But with the success the label has had in breaking new bands on the college level, a practice they are likely to take even further with the early 1995 releases of new records from Low Pop Suicide and Stanford Prison Experiment, it becomes easy to think of Allen as a factor in the business realm.

Though he has a personal assistant, Allen currently serves as the only A&R rep for the five-year-old company. Given the way that he goes about signing artists, the success that World Domination acts have had is cause for celebration. Allen says, “The whole criteria for signing any band to the label is if I genuinely like the music...the other side of the coin is I want to be able to get on with the band. I see it as a symbiotic relationship.”

Obviously this is a perspective colored by the artist’s point of view, something that is also a factor once the courting stage of signing is over and the working relationship begins. Especially for first albums, Allen often ends up producing the records himself. He says he’s always by the band’s request, as he wouldn’t “force himself” upon anyone. That same attitude permeates his views on producing once they are in the studio. Allen says, “Producing to me is just being there and helping. It’s not about just taking points and putting your ego all over it.”

It’s exactly that way of looking at things that has enabled World Domination to put together the roster it has. In addition to Stanford Prison Experiment and Low Pop Suicide, the new year will likely see new efforts from Latimer and Pycelon Rangers, as well as the continued development of Sky Cries Mary.

Indie News: On The Cutting Edge
By Steve Baltin

CORE ENTERTAINMENT LABEL RELOCATES HEADQUARTERS: Keith Dressel, president and founder of CORE Entertainment Corporation, has announced the opening of the company’s Nashville-based headquarters.

CORE Entertainment relocated its headquarters to Nashville from Austin, TX, where the company was named Independent Record Label of the Year by the Texas Music Association in 1993. With an anticipated public offering slated for early 1995, CORE is finalizing plans for releases by CORE recording artists The Hardliners, Podunk, Moon Martin, Fontaine Brown and others.

The company’s past successes include the discovery and original signing of Ed E Roland, now the lead singer and chief songwriter for the multi-million-selling group Collective Soul. Dressel also originally signed the Vigilantes of Love, who now record for Capricorn.

Dressel has been on medically-imposed hiatus since October 1993, and as such CORE has not released any new projects in 1994. Dressel’s involvement in a Los Angeles chemical spill resulted in a lengthy but full recovery from a sophisticated set of medical problems, culminating in the extraction of his 22-pound spleen in May 1994.

Noted Dressel, “Everything was totally put on hold for over a year...but I have pulled through and now we’re back on chart and ready to take CORE Entertainment to the next level.”

ROYALTY RECORDS RECORDING ARTIST, Po’Boy Swing announced their signing to Talent Consultants International (TCI) booking agency. Inspired by the band’s rave reviews, TCI signed the band and immediately secured their first-ever U.S. tour to begin on January 21 in Springfield, Virginia. Following that, Po’Boy Swing, who will be opening for Dangerous Toys, will be working their way through cities east of the Mississippi.

Prior to their upcoming tour, Po’Boy Swing had been selling out venues with their brand of heavy, alternative rock throughout the New York area, playing with the likes of Blind Melon and Joan Jett.

REVIEWS

By Steve Baltin and M.R. Martinez

KEVIN SALEM: Soma City (Roadrunner Records 8979)
An impressive debut effort to say the least. The singer/songwriter comes out swinging with the attention grabbing opener “Lighthouse Keeper” and carries forward triumphantly from there, mixing his moods with the near-psychodelic “Diviner” and the ballad “Shot Down.” It’s hard to tell where Salem’s strength as a songwriter comes from, as his lyrics and melodies are equally strong. In the Dylan mode, Salem portrays intangibles like betrayal and nowhere as physical entities to create fascinating stories. However, it’s his confessional moments, such as the pop-tinged “Falter,” that are likely to elicit the most response from fans. Soma City goes beyond being a good debut to simply being a good record. (S.B.)

JASON & ALISON: Woodshed (Whitehouse 1004)
A lovely little acoustic record from this duo, Jason & Alison seem to be trying to bring back the folk movement on their own. Not quite traditional folk, their album doesn’t qualify as country or rock, and the harmonies lend themselves to the earliest days of the Byrds. While the songs are nice enough, this type of a record depends very much on the lyrics, an area the two need to work on. Still, fans of the genre who’ve missed it might delight in their nostalgic harmonies. (S.B.)

BAZOOKA: Blowhole (SST Records 0308)
Though the band’s name and the album’s packaging might lead you to a different conclusion, the foundation of this trio’s sound is Tony Atherton’s work on both the alto and tenor saxophones. Atherton and his bandmates—Vince Meghrouni on drums and flute and Bill Crawford on bass—have created a hybrid of standard jazz and more New Age material that helps give this band a slightly unique fusion sound. (S.B.)

THE MUNDHKS: Tropical Update (Trumpeter 21146)
The Mundhks are a trio from an island off the coast of South Carolina. Their debut record reflects their somewhat unusual place of origin, as the 11 songs here qualify as “beach psychedelia,” a label they press release places on them. But the beautiful thing about this record is the diversity the band show, whether it be on the poppy “Similin’,” the blues-based hook of “Splash Casino,” or the darker-edged “Here.” While nothing here is likely to blow people away, the group have made a consistent record with few, if any, down moments, a noteworthy feat. (S.B.)

PICK OF THE WEEK

DJ MAGIC MIKE: Bass Bowl (Magic/CDG 9427)
If you’re considered the progenitor of the deep bass effect that was spawned in the Southeast, and you’ve mined five Gold and one Platinum album from the deep bottom, then you might be expected to find another sonic vein to exploit. But not DJ Magic Mike. While the deep bottom, rump-shakin’, frenetic groove is still in effect, Mike has merely added fresh textures atop the main attraction. There’s more R&B, funk, old school scratch-dub and house attitude on this record than on some of the earlier efforts, but Mike spreads them evenly over a 16-track collection that is mainly an instrumental hip-hop mutation. “Kick It On The One” will probably be sampled and become a click track for nappers, “Bassin’ After Midnight” is an ambient retro-soul instrumental ballad with just the proper amount of bass flow, and “Pump It Loud” is a slick celebration. (M.R.M.)
Nominees In 22nd Annual AMA Poll Announced

The nominees are:

**POP/ROCK**
- Favorite Male Artist—Bryan Adams, Michael Bolton, Meat Loaf.
- Favorite Female Artist—Mariah Carey, Janet Jackson, Bonnie Raitt.
- Favorite Band, Duo or Group—Ace of Base, Pink Floyd, Stone Temple Pilots.
- Favorite Single—“I’ll Make Love To You,” (Boyz II Men); “The Power Of Love,” (Celine Dion); “The Sign,” (Ace of Base).
- Favorite Album—August & Everything After, (Counting Crows); The Lion King (soundtrack); Music Box, (Mariah Carey).
- Favorite New Artist—Ace of Base; All-4-One; Counting Crows.

**SOUL/RHYTHM & BLUES**
- Favorite Male Artist—Babyface; Tevin Campbell; The Artist Formerly Known As Prince.
- Favorite Female Artist—Anita Baker; Toni Braxton; Janet Jackson.
- Favorite Band, Duo or Group—Boyz II Men; Jodeci; Salt-N-Pepa.

Winners of the American Music Awards are selected by the public. A national sampling of approximately 20,000, taking into account age, sex, geographical location and ethnic origin, have been sent ballots by the National Family Opinion, Inc. firm under the supervision of Broadcast Research and Consulting, Inc. Results of the voting, tabulated by the KPMG Peat Marwick accounting firm, are kept secret until envelopes are opened during the presentation ceremonies.

Nominations for the 22 awards were announced by Tom Jones and Queen Latifah at a press conference at the Beverly Hilton Hotel. Jones and Latifah will be joined by country singer Lorrie Morgan in hosting this year’s telecast.

Also to be presented on the AMA telecast will be the annual “Award Of Merit,” which is for “outstanding contributions to the musical entertainment of the American public.” Previous winners of this award have been Bing Crosby, Berry Gordy, Irving Berlin, Johnny Cash, Ella Fitzgerald, Perry Como, Benny Goodman, Chuck Berry, Stevie Wonder, Kenny Rogers, Michael Jackson, Loretta Lynn, Paul McCartney, Elvis Presley, The Beach Boys, Willie Nelson, Neil Diamond, Merle Haggard, James Brown, rock promoter Bill Graham and Whitney Houston.

Additionally, the “International Artist Award,” which recognizes artists whose popularity and impact cross national boundaries, and is only given when there is a deserving recipient of outstanding stature and accomplishments, will be presented. Previous recipients of this award have been Michael Jackson and Rod Stewart.

The “American Music Awards” special is a presentation of dick clark productions, inc., with Clark serving as executive producer. Producers are Al Schwartz and Larry Klein, with Jeff Margolis directing. Writers are Robert Arthur and Fred Bronson. Executive in charge of production is Don Wollman. Music director is Lenny Stack. Ray Klausen is production designer. Talent executive is Susan Abramson. Talent coordinator is Brandon Bates. Executive in charge is Fran La Maina.
RIO DE JANEIRO, BRAZIL—With the death in New York on December 8 of the country’s most popular and loved musician, Antonio Carlos Brasileiro de Almeida Jobim, Brazil’s musical year ends on a sad note.

Jobim, 67, who normally avoided his apartment in New York during the winter months, was in America to treat a small tumor in his bladder and to have what had been expected to be some relatively simple surgery to unobstruct a coronary artery. Jobim had successfully undergone the surgery on his bladder December 6 and was recovering at Mount Sinai Medical Center in New York awaiting the second surgery, expecting to be back in his beloved Rio de Janeiro for the Christmas holidays. It was not to be, as on the morning of Thursday, December 8, he suffered two heart attacks, the second of which was fatal.

A national institution, Jobim was Brazil’s best-known musician and composer, standing comfortably alongside Lennon & McCartney as one of the most recorded composers of all time. He was revered by his fellow musicians, especially in jazz circles, and few artists came to Brazil who did not want to spend some time with the maestro. In 1993, the Free Jazz Festival organized a special tribute to Jobim but in essence every Free Jazz Fest had been a tribute to the Brazilian as few artists did not include at least one of his works in their repertoire.

And what a repertoire the “father of bossa nova” has left—a repertoire of over 500 compositions that spread over 40 years from his first album *Symphony In Rio* with Billy Blanco in 1954 to *Antonio Brasileiro*, recently released worldwide by Sony Columbia. Along the way were “One Note Samba,” “Chega da Saudade,” “Aguas de Marco, “ “Dindi,” “Corcovado,” “Desafinado,” “How Insensitive” (which he re-recorded with Sting for his new album *Wave*) and the most famous of them all, “The Girl From Ipanema,” a song which has been recorded by over 180 artists and received over one million airplays since its release in 1964.

His very last recording was not his own composition, but a duet with longtime friend Frank Sinatra on “Fly Me To The Moon” for *Duets II*. In 1967, the album *Francis Albert Sinatra & Antonio Carlos Jobim* was outsold that year only by the Beatles’ *Sergeant Pepper’s Lonely Hearts Club Band*.

New albums from Jobim came around as infrequently as Brazil winning the World Cup. It was seven years between *Passarinho* in 1987 and *Antonio Brasileiro* in 1994. When *Cash Box* last spoke to Jobim in Rio at the end of July, he was in no particular hurry to finish the new album and seemed willing to talk about just anything except the album. “I’m an expert in useless information,” he said at the time by way of an explanation.

Jobim was very much a man at peace with himself. He was devoted to his large family and Rio de Janeiro, a city that was very special, both to him and because of him. He was not bothered by stardom or its trappings, given the many years he had worked out of the spotlight as a composer and arranger. In Rio, he woke and went to bed early, trying to take full advantage of the light of day. “I think it is a reaction to the number of years I spent playing the nightclubs of Rio,” he told *Cash Box*.

Jobim appreciated that at times he was expected to carry the weight of Brazil musically on his shoulders. “What is often forgotten is that we in the Americas had to invent ourselves. When the countries were settled, we didn’t have our own culture; we brought other cultures from Europe and Africa with us. We had to invent Brazil, we had to invent Brazilian music. One of the results was bossa nova. Today it does not matter what I produce, I could write a prelude and they would still call it bossa nova.”

As his recent album clearly shows, Rio and Brazil inspired Jobim to the end, as did the country’s women. “The girl from Ipanema still exists,” he told *Cash Box*, “I’ve seen her on the streets of Rio, on the beaches, and in the interior. The daughters of my generation are every bit as beautiful as their mothers were.”

He joked in July that he was “decomposing” faster than he was composing. He continued to work, he said, to pay for those “little extras” like taxes, restaurant bills and the odd whiskey or two. “People often assume that we artists are very rich,” he said, “but in reality there are not many around who are. When I was young, I happily signed any contract they put in front of me and never read them. It turns out that I have been earning less than one U.S. cent for every record sold. At that rate, you have to sell many millions of records to make any decent money.” Jobim had also joked on another occasion that when he died there was bound to be someone who would say he did it just to avoid income tax.

Jobim was not a man in a hurry. With a young family with his second wife, Ana, he had many plans. He had waited patiently to see the reaction to his new album, but even before its release was pleased to see the popularity today in the U.S. of Sinatra, Tony Bennett and Barbra Streisand. In Brazil, *Antonio Brasileiro* was close to sales of 100,000 units in its first month of release, and in 1995 he had expected to do a number of shows both in and outside of Brazil in support of the new album. He was also excited that Oscar Castro Neves was working on a project on which other artists would cover his compositions in an AIDS benefit similar to *Red, Hot And Blue*.

Jobim had promised to talk again to *Cash Box* about the new album and his plans for 1995 just as soon as he had recovered from surgery. Back in July, when told that he would not be allowed to escape from the interview until he had said something about the new album, he offered, “Just tell them that it is another album of 15 new Jobim classics.” He smiled and was gone, off to meet his younger children both lunchtime.

Rio won’t be the same without Antonio Carlos Jobim. He will be greatly missed, and not just by his fellow Brazilians.

## RIAA Pre-Holiday Anti-Piracy Program In N.Y., L.A.

The Recording Industry Association of America (RIAA), in cooperation with the New York City Police Department, has once again launched an extensive campaign to combat music piracy during the holiday season, the most important retail period for the recording industry. This year’s pre-holiday anti-piracy enforcement program has so far yielded nearly 40 arrests and the seizure of more than 80,000 alleged counterfeit cassettes in the New York City area.

Also, law enforcement officials, assisted by the RIAA, recently raided four residences and two storage facilities in the Los Angeles area, resulting in the seizure of more than nine million alleged counterfeit insert cards, nearly 15,000 alleged counterfeit cassettes, approximately 58,000 additional cassettes in progress and duplication equipment. Latin music accounted for approximately 98 percent of the product seized.

According to Steven D’Onofrio, RIAA’s executive vice president and director of anti-piracy, “At this time of the year, the bulk of pirated product has moved from the factories and distributors out onto the streets. Consequently, we focus more of our resources on shutting down the retail market for counterfeit cassettes.”

The New York regional office of the RIAA’s anti-piracy unit has provided comprehensive training in counterfeit product identification to NYPD peddler task force units throughout the city.

From November 1 through December 8, as a result of the pre-holiday enforcement program, 35 street vendors have been arrested for the sale of illegal product, including 11 on felony charges. In addition, three individuals have been arrested for manufacturing illegal product, and one individual has been arrested as a distributor. A total of 80,220 alleged counterfeit cassettes have been seized during this period, consisting of approximately 70 percent Latin music titles and 30 percent R&B titles.

The RIAA represents companies that create, manufacture or distribute more than 90 percent of the sound recordings sold in the U.S. The RIAA’s anti-piracy unit investigates the illegal production and distribution of pirated sound recordings, which cost the U.S. music industry between $400 and $600 million a year domestically, and approximately $4 billion worldwide. The anti-piracy unit operates a toll-free hotline, 1-800-BAD-BEAT, which can be used by consumers and retailers to report suspected music piracy.
News From U.S. & Latin America

THE TELEVISION SPECIAL, "Navidad En Las Americas," aired last Wednesday evening on the Spanish-language network Univision. The one-hour special was filmed entirely at Disneyland in Anaheim, CA this past October. This highly unique event was produced in conjunction with Walt Disney Records and Buena Vista Productions International in association with producers Michael Dagnery and Dan Guerrero of There Goes the Neighborhood Productions. The well-paced musical extravaganza marks a milestone for all who were involved. "We have been extremely pleased with the tremendous support from Disney and Buena Vista on the TV special as well as the album," said Guerrero.

The album, Navidad En Las Americas, features 12 internationally known Latin artists singing Christmas-themed selections. Celia Cruz, Lucha Villa, Placido Domingo, Jose Feliciano, Tito Puente, Chayanne, Xuxa, Juan Gabriel, Veronica Castro, Pedro Fernandez and Ricky Martin took part in the album. A portion of the proceeds are slated for an AIDS hospice, Casa Tina, in Mexico City and for the RIF (Reading Is Fundamental) program in the U.S.

The TV special, which featured all but Gabriel, Xuxa, Domingo and Castro, was aired two days after the anniversary of Walt Disney's birthday.... Coincidentally, the date also marks the birth of a very special baby girl called Emily Marie Estefan. Congrats are in order to Gloria and Emilio Estefan. The Epic label superstar and daughter rested comfortably in a Miami hospital while papa Emilio was recuperating at home after nearly fainting during the delivery (who says being a father is easy?).

ON OTHER FRONT: Six million issues of the Spanish-language monthly magazine TV's Novedades were sold recently. The reason: the entire issue was dedicated to Spanish crooner Julio Iglesias. Currently residing in Miami, the 51-year-old pop singer describes how his physician father cared for him after an auto accident at age 20 left him a semi-invalid. Years later, Iglesias can boast of a personal fortune worth over $500 million, not including the $15-18 million he receives for appearances and album sales worldwide. The magazine profiled Iglesias' daughter, who also sings and is featured on his album. His upcoming Miami concert promises to draw a large crowd, as Iglesias is known for his dynamic stage presence and ability to engage his audience.

No expense was spared in the making of this first merengue album for the RMM network. With the fierce competition from smaller independent labels, Mereganzo will have lots of work in store this coming year.

**REVIEW**

GUADALUPE PINEDA: Enamorarse Asi (BMG Ariola 22501) Producer: Pepe Aguilar...

Guadalupe Pineda continues with her mariachi sound in her latest album Enamorarse Asi. The Mexican romantic stylings of Pineda have earned her an enduring place in the public's heart. With this latest effort, Pineda delivers a good deal of impeccably produced material. The title track is a Join Sebastian number. Pineda follows it up with a sure-hit medley of romantic ballads. A tribute to Javier Solis can only be termed as "way too brief." All in all, Pineda's latest endeavor captures the nostalgia of yesteryear's romance with a dash of contemporary flavor.

LA SONORA MARGARITA: Coro de Espinas (Peerless 422) Producers: Victor M. Nanni

Hailing from her native land of Medellin, Colombia, Vargas heads her band on their latest album called Coro de Espinas. The production has strong production values with an array of well-selected material. Known as the "godfather of the cumbia," Vargas sings easily through some rhythmic samples. She really starts to shine with other eclectic numbers. For example, her ballad "Temas," written by Puerto Rican composer Caret Alonso, is simply ingenious. Vargas even throws in the salsa cover number "Huasme el Amor," for good measure. Her 1991 compilation album has sold over 100,000 units.

MANNY MANUEL: Rey de Corazones (Mereganzo/Sony 51453) Producer: Luisin Marti

The debut recording artist for the Mereganzo label, Manny Manuel has the distinction of being one of the first non-Dominican Republic artists to penetrate the merengue market. Manuel is no stranger to this musical genre. Before his solo album, the 20-something singer recorded with such other merengue bands as Mayra & Celine and Los Sabrosos Del Merengue. The first single, "Para Que Necessidad," is a Juan Gabriel composition and arranged by Manuel Tejada. His latest single "Hija" is a true masterpiece. From his signature bachata stylings to some of the most romantic works in contemporary Latin music bar none, Victor's songs are sincere, mature and beautiful inspirations. But beware the unsuspected might of his sharp wit and sarcasm—Victor bares his soul on this album. The production values are simply sublime. The duet with Maria Mercado is sensually delightful. Victor mixes in a couple of reggae- and salsa-flavored cuts, but the real treats are the ballads, especially with "La Ultima Tanda" (a bolero-song), the duet piece and "Quiero Saber," which has that love lounge feel. This album will appeal to consumers who can come to appreciate Victor's creative musical style as well as simply great quality music.

**PICTURE OF THE WEEK**

VICTOR VICTOR: Un Chin de Veneno (BMG 24349) Producer: Manuel Tejada and Victor Victor...

Dominican singer/songwriter Victor Victor must first of all be described as a poet. His latest album will undoubtedly stand as a true masterpiece. From his signature bachata stylings to some of the most romantic works in contemporary Latin music bar none, Victor's songs are sincere, mature and beautiful inspirations. But beware the unsuspected might of his sharp wit and sarcasm—Victor bares his soul on this album. The production values are simply sublime. The duet with Maria Mercado is sensually delightful. Victor mixes in a couple of reggae- and salsa-flavored cuts, but the real treats are the ballads, especially with "La Ultima Tanda" (a bolero-song), the duet piece and "Quiero Saber," which has that love lounge feel. This album will appeal to consumers who can come to appreciate Victor's creative musical style as well as simply great quality music.
News From England & The United Kingdom

By David Courtney

PRS PROBE CONTINUES: The MMC inquiry into PRS got underway last week with the announcement of the men who will lead the probe. Included is competition law specialist Dan Goyder, who sat on the MMC study of the U.K. record industry. The others are ex-Unigate International chairman Ian Barter, British Alean managing director John Bridgeman, the ex-chairman of Thomson Travel Roger Davies, economics specialist Professor Stanley Metcalfe and Throckmorton Estates head Clare Tritton QC. The MMC will invite industry views on the year-long inquiry next week via advertisements in various magazines.

R&B CHART FOR THE U.K.: The U.K. is to get the first R&B chart next month following a successful three-month trial period. The first R&B singles rundown will be published in January, based on CIN data and compiled by Milward Brown.

CD SALES SET TO BOOST SEASON: Music retailers are predicting Christmas 1994 will prove to be one of the best ever, with boosted CD sales turnover and customer numbers. Sales have increased by up to 25% on last year, with two big shopping weekends to go before the Christmas break.

BEAUTIFUL SOUTH MAKE HISTORY: Go Discs' Beautiful South compilation Carry On Up The Charts, currently at #1 in the U.K. album charts, is one of the hottest selling albums in history, certified triple Platinum last week after four weeks on sale. This rivals Michael Jackson's Dangerous, which reached triple Platinum in two-and-a-half weeks in 1991, and Phil Collins' But Seriously..., which went four times Platinum in five weeks in November 1989.

TOLHURST MUSIC TO PAY LEGAL COSTS: Lol Tolhurst's Tolhurst Music company has earned more than £1.5 million in royalties since the drummer left The Cure in 1987, the High Court has heard. The figures emerged as manager Chris Parry and band frontman Robert Smith won a ruling that Tolhurst Music should bear the costs of the recent legal action between Tolhurst and the band. Legal costs are estimated at around £1 million.

NEGATIVE RESULTS FOR PICKWICK: Pickwick had a "disappointing year," according to the annual report of parent company Carlton Communications. The report offers no detailed financial breakdown for Pickwick, but Carlton managing director John De Moller says, "Pickwick's audio sales suffered from a decline in the availability of catalogue from major record companies."

DEMAND FOR BEATLES STRETCHES EMI: EMI Records is still having trouble trying to keep up with the demand for the Beatles' Live At The BBC album. As Beatlemania continued last week, the major was able to satisfy only 50% of retail demand with re-orders adding up to 350,000 units by Monday. Staff at EMI's Lemington Spa distribution plant were on increased shifts and are working over Sundays in a bid to satisfy demand.

REGGAE MOURNS PIONEER: The U.K. reggae music industry has lost one of its founding fathers following the death of George Price, better known as Daddy Peckins, at the age of 67. Peckins founded the country's oldest surviving reggae shop Sir Peckins' Studio One in London's Shepherds Bush in 1974. He was probably the first man to import Jamaican music into the U.K. and became a mentor to many leading reggae figures.

MASSIVE LOTTERY PAY-OUT: (A little bit of non-music news.) Last week saw a £18 million to a single winner in the U.K.'s new lottery. The individual concerned insisted that his identity not be revealed. However, this did not deter the Fleet Street tabloids from trying to search out the winner and went about it by offering a reward of £10,000 to anyone who could supply the name. Camelot, the lottery organisers, managed to get a court injunction against the newspapers concerned and the reward was consequently withdrawn. All that is known about the winner is that he is a factory worker from the north of England, married with three children. (Congratulations, whoever you are.)

U.K. SINGLES CHART:
1. "Stay Another Day" ............ East 17
2. "All I Want For Christmas Is You" ...... Mariah Carey
3. "Power Rangers" ............ The Mighty Morphin Power Rangers
4. "Love Me For A Reason" ...... Boyzone
5. "Crocodile Shoes" .......... Jimmy Nail
6. "We Have All The Time In The World" ...... Louis Armstrong
7. "Please Come Home For Christmas" ...... Bon Jovi
8. "Think Twice" ............ Celine Dion
9. "Let Me Be Your Fantasy" ...... Baby D
10. "Another Day" ............ Whigfield

Highest climber of the week at #4 is "Love Me For A Reason" by Boyzone; highest entry is Power Rangers; and new in is "Please Come Home For Christmas" at #7.

U.K. ALBUM CHART:
1. Carry On Up The Charts ............ The Beautiful South
2. Live At The BBC ................ The Beatles
3. Cross Road (Best Of) ............ Bon Jovi
4. Second Coming ................ The Stone Roses
5. Steam ................................ East 17
6. Crocodile Shoes ............ Jimmy Nail
7. Always And Forever ......... Eternal
8. Fields Of Gold .............................. Sting
9. Bizarre Fruit ................ M People
10. 2 (The Best Of) .......... New Order

Highest climber of the week at #39 is Hell Freezes Over by The Eagles; highest entry at #4, Second Coming.

U.K. MUSIC VIDEO CHART:
1. Berlin ............................... Take That
2. In Concert 1994 ............... Carreras, Domingo & Pavarotti
3. Daniel O'Donnell ............ Just For You
4. The Hit List .................. Cliff Richard
5. The Concert ............. Barbra Streisand
6. Cross Road-Best Of ....... Bon Jovi
7. Live Tonight Sold Out ........ Nirvana
8. Psyche—Whose Video Is It Anyway? ...... PJ and Duncan
9. Songs We Love To Sing .... Foster & Allen
10. Interpretations ................ The Carpenters

Highest entry at #10, The Carpenters.

THE U.K. TOP 10 RENTAL VIDEOS
1. Four Weddings And A Funeral .......... (Columbia)
2. Mrs. Doubtfire ........................ (Fox)
3. Jurassic Park ....................... (CIC)
4. Cool Running ........................ (Buena Vista)
5. Ace Ventura, Pet Detective ........... (Warner Home Video)
6. The Crow ............................. (Ent In Video)
7. Striking Distance ................... (Warner Home Video)
8. The Pelican Brief .................... (Warner Home Video)
9. Naked Gun 33 1/3 ........................ (CIC)
10. Sister Act 2 .......................... (Buena Vista)

—courtesy Titles Video, for the week ending December 17, 1994.
News From Japan And The Orient

By Sachio Saito

THE TOTAL WHOLESALE SHIPMENTS of audio and video softwares in Japan for October 1994 amounted to $707.72 million, up 9% over the comparable month of the prior year. In volume that was 48,491 million units, up 11%. Audio softwares showed $543,14 million, 77% of the total and up 7%; video softwares were $140.7 million, 20% of the total and 6% up while in volume they were 3,852 million units, 8% of the total, up 9%. Audio softwares, discs were $515.85 million, 8% up with 39.015 million units, up 8%; audio discs, CDs shared almost 100%; audio tapes were $27.29 million, a 14% drop while 2,722 million units in volume, down 8%; video softwares, discs were $45.44 million, 32% of the total and 28% down with 1,531 million units in volume, 40% of the total and a 16% drop. Video tapes were $95.27 million, 68% of the total, up 36% with 2,321 million units volume, 60% of the total, up 36%.

THE TOTAL REVENUES OF PONY CANYON RECORDS for the first six months of fiscal 1994 (March to September 1994) amounted to $404 million, up 14.77% over the comparable period of fiscal ’93. Audio softwares accounted for $201 million, up 21.39% while video softwares were $160 million, up 7.3%. In the audio section, Chage & Aska, Miyuki Nakajima, Fumiya Fujii, Shizuka Kudo, Tunnels, Hikaru Genji The Alfie and Hidetaka Yoshiohka (local artists) together with 14 Carat Soul have contributed to increase sales.

LOCAL 45s TOP 10

1 1 Tomorrow Never Knows (Tos Factory) Mr. Children
2 2 Meguriri (Pony Canyon) Chage & Aska
3 3 Haruto Koi (Toshiba EMI) Yumi Matsutoya
4 4 Koibitotachi No Christmas (Sony) Mariah Carey
5 5 Aini Tamen (Sony) Tamio Okuda
6 6 Suki Kizuete (Epic/Sony) Dreams Come True
7 7 Days (Pony Canyon) Fumiya Fujii
8 8 Eien No Hateni (Apollon) Hideaki Tokunaga
9 9 Tsuki Hitoshibizu (Victor) Kyoko Koizumi
10 10 Matsuri No Ato (Victor) Keisuke Kuwata

LOCAL CDs TOP 10

1 - Melodies & Memories (Sony) Tube
2 1 Merry Christmas (Sony) Mariah Carey
3 1 Eien No Yumemi Muku (Bagram) Maki Daikoku
4 4 Max (Sony) Various Artists
5 5 Now 2 (Toshiba EMI) Various Artists
6 6 Pharmacy (WEA) Takayuki Makihara
7 7 Hel Ice Frites Over (MCA Victor) Eagles
8 8 7 Days Girl (Pony Canyon) Airi Matsuda
9 9 Fields Of Gold (Pony Canyon) Sting
10 10 Mega Hits (BMG Victor) Various Artists

Talent Review

Bryan Ferry

By Karen Allen

THE PANTAGES, HOLLYWOOD, CA—As the golden voice behind Roxy Music, the coolest, suavest, smoothest band of the '70s and early '80s, Bryan Ferry has to be accorded a special place in the music world. Though not a superstar in terms of sales, a phenomenon that makes no sense, Ferry is still very much a name presence. The ease with which he sold out his three-night engagement at the Pantages verifies his name stature. And as a performer with a certain amount of mystique left, part of which comes from how infrequently he tours, an appearance by Ferry should be cause to rejoice. However, joy was not the emotion of the evening at the opening night of Ferry's L.A. run.

It started out that way, as Ferry's eight-piece backing band came on stage to be followed by Ferry's entrance, an occasion that prompted a standing ovation before he ever sang a note (one thing is true of Ferry—he has some of the most rabid fans in the world). Working the crowd immediately, Ferry performed "Slave To Love," his biggest solo hit, two songs into the set. An atmospheric and romantic track, "Slave..." is the type of song that Ferry became famous for. Given that, logic follows that Ferry's ambient songs are what the fans came to see.

Yet, that is hardly what they were treated to, as Ferry at times looked like the ringmaster of a circus, an impression furthered by the stage's big-top set-up. After so long between tours, it's understandable that Ferry would be uncomfortable on stage, but to see Ferry in a hot pink vest dancing around, clapping his hands and throwing glitter over himself shattered the illusion of many a fan who listened to Avalon late at night with the lights way down low.

At the infrequent moments where he did have the opportunity to redeem himself, he only fueled disappointment by relinquishing too much of the stage to his band. A perfect example came with his cover of John Lennon's "Jealous Guy," a song he's been doing in concert for years. One of the most beautiful songs in rock, Ferry has in past tours maintained the sparse beauty of the song while adding his own trademark touch, but this time around he sacrificed a little of both by adding unnecessary sax solos. And while the audience did go into near ecstasy during Melvin Davis' grueling bass solo near the middle of the set, it was a far too theatrical and obvious move designed for cheap applause...something not befitting rock's equivalent of Clark Gable.

Adding to the problems was poor pacing. When Ferry appeared on "The Late Show With David Letterman" a couple of weeks ago, he made the very odd move of performing "Love Is The Drug," one of Roxy Music's biggest hits, rather than something off Mama, his new Virgin album. True, it was no mystery that Ferry was going to perform material from Roxy Music. But for whatever reason, Ferry tried to keep up the air of suspense, waiting until late in the set to delve into Roxy music. By waiting he cheaply acquired the obligatory end-of-the-set momentum, especially by placing "Additions Of You" near the end and closing with "Love Is The Drug."

By the time he and his band came back for the encore of "Avalon," a wonderful song that they performed true to the original in tone, what should have been joy was replaced with disillusionment. Still, there was a great pleasure in watching the master perform "Avalon," one of his trademark tunes. Unfortunately, that was followed in the encore by "Do The Strand," one of the group's most undeserving hits.

As the lead vocalist of Roxy Music, Bryan Ferry has brought so much pleasure to fans it would be nice to be able to like everything he does. And the saddest part of all is the fans would've if he hadn't tried so hard.
Paramount's Nobody's Fool, Everybody's Gem

Paul Newman's character is definitely the focal point of Nobody's Fool, but there's so much more to it than the individualist character he portrays. It's a glimpse of small-town life that is, unfortunately and sadly, a disappearing way of life. Each person here is unique and whether they like one another or not, at least they care. Nobody's Fool is also bittersweet in that it is the last Jessica Tandy's final performance. The film carries the legend—For Jessica Tandy.

Robert Benton wrote the script from Richard Russo's novel and directed with a loving hand. Not only does he know and care about these characters, he makes sure we do, too. From Thanksgiving to Christmas we learn to love and admire the people of this cold, snowy little upstate New York town, intertwine in their relationships and root for them to come together, succeed, and pray for their hopes. Nobody's Fool is a rich and enriching experience in living and caring.

Newman is a man who learns to be both father and grandfather in a role that is complex but made simple and comprehensible by the actor's depth of understanding and direct playing of it. Melanie Griffith is touching as Bruce Willis' cheated-on wife. Willis is the philandering husband and small-town legend in his own mind is solid. Dylan Walsh as Newman's son captures a small-town concern. Town character Rub, a dim-witted worker Newman books after, is excellently essayed by Pruitt Taylor Vince, and one-legged forever loving lawyer is Gene Saks is understanding and touching.

And a chill goes through as we watch Jessica Tandy witness a frozen tree limb wipe out a bird bath then remark, "I think God's zeroing in on me." But if she had to go out on a property, she must have been proud of this one.

The heartbeat of a small town is its people. Those few heartbeats that remain are constantly encroached upon by the money-mad's "progress." Benton seems to know that, feels and projects it with a proposed development project to the town. It may have failed, but we have the feeling it only failed for the moment and will push in to take over somewhere else down the line. But it didn't here, and for the moment the people can still leave their doors unlocked.

Howard Shore's music is filling and touching, wonderfully mood-evocative and John Bailey's photography is rich.

Executive producer is Michael Hausman; Scott Rudin and Arlene Donovan produced.

20th and Egg's Nell One Of '94's Best

Jodie Foster's looking for a third Oscar in a role that's sort of, but not quite, the female Forrest Gump—Nell only appears to be dysfunctional, initially—and she's marvelous. It's a multi-layered role and multi-layered story, completely engrossing and exquisitely packaged and presented by Foster's Egg Pictures production company and 20th Century Fox. It may not do Gump box-office because it's for a thinking-sensitive-emotional audience (an almost-as-endangered species as the virgin North Carolina territory filmed in), but it will haunt those who do care enough to see it and will be a solid hit.

William Nicholson and Mark Handley lovingly fashioned the script from Handley's play Idioglossia and Michael Apted directed his expert cast with insight, allowing and encouraging them to dig and explore emotionally. What emerges is a beautiful film concerned with humanity and touching of the unseen, inner soul of troubled beings relating to one another on an invisible but nonetheless real level.

Nell is the remaining half of identical twins, one of whom died around six, kept away from civilization by her just-deceased mother. She has her own language, a cross between twin-speak and that gleaned from the dialect of her stroke-garbled mother, and possesses a highly developed inner sense which allows her to run and play with her deceased twin and communicate with others on an almost telepathic plain. Nell is a soul-healing character.

Foster's performance is full even without the benefit of understandable lines of dialogue. She is, at once, a child, a woman, fearful and strong, combustible and introspective, land-bound and ephemeral in the moonlight. Liam Neeson as the local doctor who discovers, befriends, protects and is ultimately guided by Nell is solid on all levels. Natasha Richardson, clinical psychologist working with Neeson—the pair become a secondary love story, the love first realized and brought together by their subject—makes up the central trio of stars and is totally convincing as a compassionate being putting the person above the science.

Also turning in solid performances are Richard Libertini as the hospital head more interested in research than living, Nick Searcy in an understated turns the local small-town officer; and Robin Mullins as his disturbed wife who is helped and befriended by Nell.

Dante Spinotti's photography captures the mystique and beauty of the deep woods territory, making you feel the isolation while giving the feeling that God lives here. Mark Isham's score is haunting, beautiful and totally in synch with the mood of the story. Jim Clark's editing moves the mind back and forth with Nell's inner and outer visions without confusing the audience.

Renée Missel and Jodie Foster produced.

Disney's Jungle Book Is Colorful Tale

Rudyard Kipling's Material is the source for Walt Disney's live action Jungle Book. It's all there: the stiff-upper-lip Brits; elephants, camels, tigers, panthers, bears; a treasure hunt the plot of which looks to be skimmed from an old Tarzan movie—bad guys capture Jane, Tarzan fall in love, take to elephant graveyard—and Mowgli the jungle boy, takes on a Tarzan-esque persona in Jason Scott Lee. There's even more of the Tarzan appearance, as well as a racing line-crossing, with a love story between Mowgli and the daughter of the fort's head.

Written by Stephen Sommers and Ronald Yanover & Mark D. Goldman from a story by Yanover & Goldman, based on characters from Kipling's The Jungle Book, it's a fantasy-harm blend with some pretty violent scenes that...
Columbia's Immortal Beloved: Immortal Music, Mortal Story

THE SINGLE BEST sequence of Immortal Beloved is the young Beethoven fleeing from another beating by his brutal father, floating in a reflective pond and looking up at the stars in the heavens, backed with the composer's stirring Ninth Symphony. It said it all—no explanatory dialogue... visuals, and music that, as Beethoven himself said, shows you what is inside the person. The commercial prospects for Immortal Beloved aren't plentiful, but it deserves a good look for those visuals, the music and Gary Oldman's central performance.

Writer/director Bernhard Rose is a marvelous illustrator, and when he's done that the film sours—though one is struck with the hystera of Ludwig Van’s death as being a parallel to today's rock star adulation; this one was like the 1800s Elvis funeral procession—but the story of the search for the cryptic Immortal Beloved the composer left his estate to at his death becomes confusing in the writer's attempt to solve the mystery in a non-linear time-frame. But Rose entertains constantly, with the help of Jimi Hlup's excellent production design and Peter Suschitzky's magnificent photography of the incredible period settings representing 1800 Germany and Hungary. And, at times, the Beethoven music.

Gary Oldman not only gets into the soul of Beethoven, conveying the torment of being deaf to the music he writes, but he also convinces during keyboard fingering. One absolutely memorable moment is deaf artist alone, head on piano, loving the instrument, search desperately for the music, longing for the sound... a moving moment and a moving portrayal overall. Jeroen Krabbe adds to an ever-growing list of solid and impressive portrayals as Beethoven's devoted servant. Isabella Rossellini as one of Beethoven's primary lovers is touching and, momentarily eerie through lighting and a camera angle, looks as though her mother has inhabited her. Valeria Golino and Johanna Ter Steege complete the triangle of lovers whose alliances with the composer cross and interweave to the point of confusion in the search for The one love. Rose attempts to answer the who question scholars have wondered about for years.

The bottom line here is, the man created some of the world's most beautiful, recognizable and lasting music. And Sir Georg Solti fills the screen with that music.

Bruce Davey produced and Steve McEveety executive produced the Icon Production.

TriStar's Mixed Nuts, A Mixed Bag

NORA EPHRON STRUCK A NERVE across the romantic comedy country with Sleepless In Seattle. There's romance in Mixed Nuts and comedy but they're not blended to tap into that same nerve. This one's more on the farce-fantasy side with a nothing-is-what-it-seems theme—nothing and nobody and no place—set in Venice, CA (doubled, except for some exterior filming, in Astoria, NY), taking place Christmas Eve at a suicide prevention hotline center run by borderline suicidals. Ephron's assembled a talented troop of performers and penned (computered?) a couple good gags, but don't look for Mixed Nuts to become a seasonal perennial. Possibly paired with Nightmare Before Christmas as a video duo, though. Hmmm.

Sisters Nora and Delia Ephron wrote the screenplay based on Le Pere Noel Est Une Ouche, with which I can't claim familiarity, so what I saw is what I got. And I got a few laughs. Setting of Venice with rollerblading couples toting home their "perfectly symmetrical" Christmas tree, sand snowmen... a good setting since even kooky Californians look at Venice Beach as being kooky. This looks like it was fun to make. It's fun to watch. But it's quickly forgettable.

Madeleine Kahn as a rather staid, virginal phone person at the suicide center is a delight; has a marvelous sequence stuck in an elevator. Robert Klein, who delivers her from her singular sexual state during a romp in the sand, shows what timing's all about. Steve Martin underplays except in a dance sequence with cross-dressing Liev Schreiber. Adam Sandler has perfected the dippy persona and works it to perfection here, especially during a ukelele-accompanied, self-penned tune "Grape Jelly." Funny bit. Now, can he break out of this and the Airheads area? Juliette Lewis reprises her walt character, putting a nice comedy-pregnancy spin on it. Anthony LaPaglia as her doofus boyfriend and father of her Christmas child reels around after being bopped on the head for some fun. Rob Reiner is always a delight and brings a nice human touch to a vet treating humans and delivering babies on the boardwalk. Schreiber makes his debut with a deft comedy touch under the wig and make-up. Garry Shandling as a Scrooge-like landlord evoking the suicide group is fun. And Rita Wilson is both touching and fun as Martin's love interest.

You know you're not in for a conventional Christmas when a film opens with The Drifers doing "White Christmas," and the rest of the score, including Fats Domino doing "I'll Be Home For Christmas," Eartha Kitt, "Santa Baby," "The Chipmunk Song," all add to the tone delightfully.

Producers are Paul Junger Witt, Tony Thomas and Joseph Hartwick.
Carl Perkins (l) and Chuck Berry (r) joined legendary Beatles producer George Martin and others at an intercontinental, interactive press conference to formally announce the release of Capitol Records' Live At The BBC, the first release of studio recordings from the Beatles in over 20 years. Unpublished photos and rare Beatles footage were unveiled at the release party at the Hard Rock Cafe in N.Y.C.

Also at the Hard Rock, Grammy award-winning SBK/EMI singer/songwriter Jon Secada (center, receiving a Hard Rock jacket) appeared at a National Academy of Recording Arts & Sciences luncheon to speak with N.Y.C. junior high school students about the importance of staying in school, making it in the music business and other topics. The program was the second installment of the New York Hard Rock Cafe Grammy Education Outreach Program. The first program, held in November, was a phenomenal success with L.L. Cool J as the featured speaker.

Magnapop took a break from their national tour with Sugar recently to do an in-store performance at Tower Records. Magnapop's album Hot Boxing was produced by Sugar's Bob Mould and has garnered international critical acclaim. The tour also stopped at Hollywood's Palladium, and in January Magnapop will start their own headlining club tour. The group is also scheduled to perform on Lollapalooza's second stage in the summer of 1996. Pictured here backstage are (l-r): Dino Parades, director of A&R, Priority Records; guitarist Ruthe Morris, drummer David McNair & vocalist Linda Hopper, Magnapop; Bob Mould, vocals and guitar & Malcolm Travis, drummer, Sugar; Shannon Mulvany, bass, Magnapop; and Michelle St. Clair, director of rock & alternative radio promotion, Priority.

GRP recording artist Arturo Sandoval (l) is pictured with NARAS executive director Jim Berk (r) at the recent USC/Notre Dame football game, where he was presented with the inaugural NARAS Foundation Award for Excellence in Music Education. Sandoval also performed with his trumpet before a sold-out crowd during the halftime festivities at the L.A. Coliseum.

Luscious Jackson recently kicked off their second leg of a U.S. tour by performing and signing copies of their Grand Royal/Capitol release Natural Ingredients at Tower Records in New York City. After their successful in-store, the band were greeted by Tower Records and Capitol folks. Shown here (l-r): Capitol Records' Markie Mangano, marketing manager; Tower Records' Dave Benzine, record sales manager; Tim Devin, general manager, and Russ Soloman, president; Luscious Jackson's Jill Cunniff; Capitol Records' Barbara Schwartz, label director; and Luscious Jackson's Gabby Glaser, Kate Schellenbach and Vivian Trimble.

West Coast daytime soap opera stars gathered at O'Henry Studios in L.A. to shoot a video for "Merry Christmas Wherever You Are," the single from RCA Records' A Soap Opera Christmas. Pictured (l-r): Brooks Arthur, producer; Marilyn Arthur, senior director, publicity, West Coast, RCA Records Label; Louise Sorel & Paul Kersey, Days Of Our Lives; Sharon Wyatt & Brad Maule, General Hospital; Arthur Gorson, video director; Scott Thompson-Baker, The Bold & The Beautiful; Diana Barton, The Young & The Restless; Monika Schnarr, The Bold & The Beautiful; Victoria Rowell, The Young & The Restless; Marilyn Lipsius, v.p., publicity, RCA Records Label; Scott Reeves, The Young & The Restless; Matthew Ashford, formerly of Days Of Our Lives; and John Gabriel, executive producer.
This Week's Debut

MONTIE STEPHENS—“Tomorrow”—(Freedom) #13
BRUCE CARROLL—“Middle Ages”—(Word) #36
KARA-LEE—“He Even Loves Me”—(King’s Day) #37

Most Active

W.C. TAYLOR—“Cryin’ On Your Shoulder Again”—(Circuit Rider) #26
DON RICHMOND—“The Smaller The Town”—(Time) #11
CLEVE FRANCIS—“I Ain’t Gonna Worry My Mind”—(Liberty) #14

Powerful On The Playlist

MidSouth’s “Give What It Takes” holds on tight to the #1 spot on this week’s Cash Box Positive/Christian Country Singles chart with labelmate Ron David Moore and “No Time Like The Present” right behind at #2. “Wrong Place At The Right Time” by Bruce Haynes moves up one to the #3 position. Southern Chapel’s “There’s A New Man” drops to #4. After just five weeks on the chart, Judy Deramus and “Be A Beacon” is at #5. “Local Call” by Randy Coward drops down one spot to #6. David Patillo leaps four spots into the Top 10 this week, taking it’s About Time’ to #7. Hanging on to the #8 position is Brush Arbor and “I Wouldn’t Miss Heaven.” Dropping to #9 is Lenny LeBlanc with “All My Dreams” followed by Brett Lamb’s “Worth It All!” to finish off this week’s Top 10.

Looking Ahead

It’s going to be a close race for next week’s debuts. Bobby Miller’s “Christian Outlaw,” Herman Truelove’s “Rock-A-Bye Daddy,” Mark Hampton’s “Fairweathered Friends,” Deborah Kay with “Love Makes It Right” and “He Was Thinking Of Me” by Del Way are all receiving a considerable amount of airplay.

RADIO PLAYLISTS

Some of what’s playing in heavy rotation:

WJCR: Upton, KY
RON DAVID MOORE—“No Time Like The Present”
MIDSOUTH—“Give What It Takes”
BILLY WALKER—“Adam’s Side”
JUDY DERAMUS—“Be A Beacon”
RANDY COWARD—“Local Call”

WTWZ: Clinton, MS
MIDSOUTH—“Give What It Takes”
JUDY DERAMUS—“Be A Beacon”
LENNY LEBLANC—“All My Dreams”
K. YODER TREAT/K. HOLLOWAY—“Worth It All”
VINCE WILCOX—“The Promise Tree”

KLT:Denver, CO
CLEVE FRANCIS—“I Ain’t Gonna Worry My Mind”
BRUCE HAYNES—“Wrong Place At The Right Time”
SUSIE LUCHINGER—“There Is A Candle”
MIDSOUTH—“Give What It Takes”
DAVID PATILLO—“It’s About Time”

POSITIVE/CHRISTIAN COUNTRY

DECEMBER 24, 1994

1 GIVE WHAT IT TAKES (Warner Alliance) ................. MidSouth 1 7
2 NO TIME LIKE THE PRESENT (Warner Alliance) ................. Ron David Moore 2 11
3 WRONG PLACE AT THE RIGHT TIME (Cheyenne) ................. Bruce Haynes 4 7
4 THERE'S A NEW MAN (Vandall) ................. Southern Chapel 3 9
5 BE A BEACON (Time) ................. Judy Deramus 6 5
6 LOCAL CALL (Ropebum) ................. Randy Coward 5 14
7 IT'S ABOUT TIME (Heartwrite) ................. David Patillo 11 6
8 I WOULDN'T MISS HEAVEN (Benson) ................. Brush Arbor 8 12
9 ALL MY DREAMS (Integrity) ................. Lenny LeBlanc 7 6
10 WORTH IT ALL (Gift) ................. Brent Lamb 10 7
11 THE SMALLER THE TOWN (Time) ................. Don Richmond 17 5
12 I BELIEVE HEAVEN IS REAL (Rae) ................. Dinah & The Desert Crusaders 15 5
13 WHEN I LET IT GO (Star Song) ................. Sierra 13 5
14 IT AIN'T GONNA WORRY MY MIND (Liberty) ................. Cleve Francis 20 4
15 TWO OUT OF THREE (Spawor) ................. Charlie Daniels 9 12
16 GLORYLAND HOLD ON (Manuel) ................. Manuel Family Band 16 4
17 IN MY FATHER'S EYES (DDR) ................. Don Cox 12 11
18 I NEED YOU (Chapel) ................. Jeff & Sheri Easter 18 10
19 OLD BOOK-NEW PAGE (Ransom/Brentwood) ................. Seneca 14 19
20 TORNADO SALOON (Heaven Spun) ................. Ted White 22 6
21 OUT OF HIS GREAT LOVE (Chapel) ................. The Martins 21 7
22 THERE IS A CANDLE (Integrity) ................. Susie Luchings 25 3
23 I'LL TRUST A MIGHTY GOD (Rising Star) ................. Gene Reasoner 26 3
24 I'LL COME AND GET YOU (Current) ................. Heartfelt 19 10
25 HEART OF A SINNER (Psalm) ................. Billy Arnett 29 4
26 CRYIN' ON YOUR SHOULDER AGAIN (Circuit Rider) ................. W.C. Taylor 34 2
27 ADAM'S SIDE (Tel Texan) ................. Billy Walker 27 18
28 THE PROMISE TREE (Benson) ................. Vince Wilcox 28 3
29 SOWIN' SEEDS (S & K) ................. Steve Hamby 30 3
30 LEAVE YOUR BAGS AT THE DOOR (Pakaderm) ................. Lisa Dagg 23 10
31 THERE IS A LINE (Spawor) ................. Susan Ashton 24 8
32 GOING OFF THE DEEP END (Crosses) ................. Kathy Yoder Treat/Ken Holloway 36 2
33 TOMORROW (Freedom) ................. Monte Stephens DEBUT
34 ONLY CHRISTIAN COUNTRY (Circuit Rider) ................. Marvell 37 2
35 CRAZY ROAD OF LIFE (Odyryl) ................. Steve Grace 31 11
36 MIDDLE AGES (Oryl) ................. Bruce Carroll DEBUT
37 HE EVEN LOVES ME (King’s Day) ................. Kara-Lee DEBUT
38 FRIENDS FOR A LIFETIME (Brentwood) ................. Claire Lynche 33 11
39 ROSE OF SHARON (Ransom/Brentwood) ................. Ken Holloway 35 21
40 I KNOW (Star Song) ................. Brian Barrett 32 9
### TOP 100 COUNTRY SINGLES

**DECEMBER 24, 1994**

<table>
<thead>
<tr>
<th>#1 SINGLE: Clint Black</th>
<th>TO WATCH: Mary Chapin Carpenter #56</th>
<th>HIGH DEBUT: Neal McCoy #48</th>
<th>#1 INDIE: Amber Lane #59</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Clint Black</td>
<td>Tanraynelle McCollum</td>
<td>Shelly West</td>
<td>Lee Ann</td>
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<tr>
<td>2. Faith Hill</td>
<td>Joe Diffie</td>
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<tr>
<td>3. Randy Travis</td>
<td>Lari White</td>
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<td>4. Vince Gill</td>
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<td>5. John Travolta</td>
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<td>7. The Mavericks</td>
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<td>8. floppy disk</td>
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### Chart Positions

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<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Peak Position</th>
</tr>
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<tbody>
<tr>
<td>Untangle My Mind (RCA 66419)</td>
<td>Clint Black</td>
<td>1</td>
</tr>
<tr>
<td>Take Me As I Am (Warner Bros 7079)</td>
<td>Faith Hill</td>
<td>4</td>
</tr>
<tr>
<td>Pick Up Man (Epic 77715)</td>
<td>Joe Diffie</td>
<td>5</td>
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<tr>
<td>This Is Me (Warner Bros 7127)</td>
<td>Randy Travis</td>
<td>8</td>
</tr>
<tr>
<td>Now I Know (RCA 62996)</td>
<td>Lari White</td>
<td>9</td>
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<tr>
<td>When Love Finds You (MCA 11047)</td>
<td>Vince Gill</td>
<td>10</td>
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<tr>
<td>Bend the Rules (BNA)</td>
<td>David Ball</td>
<td>7</td>
</tr>
<tr>
<td>Eat It Like You Catches Up With Me</td>
<td>John Berry</td>
<td>10</td>
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<tr>
<td>Till You Love Me (MCA 10994)</td>
<td>Reba McEntire</td>
<td>12</td>
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<tr>
<td>Goin' Through the Big D (Decca 11094)</td>
<td>Mark Chesnutt</td>
<td>11</td>
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<tr>
<td>Doctor Time (Columbia 53560)</td>
<td>Rick Trevino</td>
<td>13</td>
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<tr>
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### Additional Notes

- **High Debut**: Neal McCoy #48
- **#1 Indie**: Amber Lane #59
- **Tender When I Want to Be**: By Mary Chapin Carpenter
- **Upstairs Downtown**: By Toby Keith
- **Southbound**: By Sammi Kershaw
- **Bend It Until It Breaks**: By John Anderson
- **Little by Little**: By James House
- **A Good Year for the Roses**: By George Jones/Alan Jackson
- **She's in the Bed Room Crying**: By John & Audrey Wiggins
- **Can't Love Like This Anymore**: By Alabama
- **True to His Word**: By Boy Howdy
- **Take That**: By Lisa Brokop
- **If You've Got Love**: By John Michael Montgomery
- **Losing Your Love**: By Larry Stewart
- **For a Change**: By Neal McCoy
- **You Gave Me a Mountain**: By Gene Watson
COUNTRY SINGLES INDEX

COUNTRY PLAYLISTS

Some of what's playing in heavy rotation:

WIKE: Newport, VT
WINCE GILL—"When Love Finds You"
FAITH HILL—"Take Me As I Am"
RANDY TRAVIS—"This Is Me"
TIM MCGRAW—"Not A Moment Too Soon"

K*GKJ/Lancaster, TX
GEORGE STRAIT—"The Big One"
LARI WHITE—"Now I Know"
TIM MCGRAW—"Not A Moment Too Soon"
MARC CHESNUTT—"Goin' Through The Big D"
RICK TREVINO—"Doctor Time"

KAJArdmore, OK
DAVID BALL—"When The Thought Of You Catches Up With Me"
JEFF DIEFF—"Pickup Man"
FAITH HILL—"Take Me As I Am"
COLLIE MOLLIE—"Hard Livin' Woman"

WKCNJ/Columbus, GA
CLINT BLACK—"Unangin' My Mind"
JOHN MICHAEL MONTGOMERY—"If You've Got Love"
LARI WHITE—"Now I Know"
FAITH HILL—"Take Me As I Am"

K*QFBoise, ID
DAVID BALL—"When The Thought Of You Catches Up With Me"
CLINT BLACK—"Unangin' My Mind"
MARC CHESNUTT—"Goin' Through The Big D"
JOE DIEFF—"Pickup Man"
VINCE GILL—"When Love Finds You"

WKJCT/Craws, MS
JOHN MICHAEL MONTGOMERY—"If You've Got Love"
ALLEY BLACK—"Can't Lose My Mind"
CLINT BLACK—"Unangin' My Mind"
**COUNTRY CHRISTMAS**

By Richard McVey

IT SEEMS THAT it's that time of year once again—a time for peace, a time for caring, and a time for country artists to release CHRISTMAS MUSIC. If you're a country music fan and even like Christmas then get ready, because there's a lot—a whole lot of music and programming to choose from. Expect to hear a dozen or so albums, singles and radio specials offered up for your listening pleasure throughout this holiday season. Whether it's the re-issuing of Garth Brooks' singles from Beyond The Season, the Sammy Kershaw Christmas Time's A Comin' Radio Special or a two-song sampler from the Nitty Gritty Dirt Band, it appears that country artists are ready to deliver.

Also ready to deliver is TNN: The Nashville Network, which has an abundance of Christmas specials to look forward to during mid- to late December. Here's what you can expect: "A Phyllis George Christmas Special," which features Vice President Al Gore; "Christmas In Dixie," a yuletide special featuring Alabama; "The Statler Brothers Christmas," a Christmas special featuring—who else?—The Statler Brothers; "American Music Shop Christmas Show," which features Kathy Mattea and Aaron Neville; "A Wrangler Cowboy Christmas," which stars Charlie Daniels and Chris LeDoux; "A Riders In The Sky Christmas"; "Barbara Mandrell & The Mandrell Sisters Christmas Show," which features the trio of sisters; and what holiday would be complete without "Christmas With Vince Gill," featuring Gill with the 70-piece Tulsa Philharmonic Orchestra.

And although it would be practically impossible to review every country Christmas album out or coming out, here are three of the most recent that seem to represent some of the best of the projects out this year.

**REVIEWS**

**VARIOUS ARTISTS: Giant Country Christmas Volume 1 (Giant 24573)**

Great vocals and original tunes are the hallmark of this album. Carlene Carter, who co-wrote the first cut, kicks things off with an uptempo "Rockin' Little Christmas." Other tunes on the album include "Rein In The Season" by Robert Ellis Orrall of Orrall & Wright, the humorous "Santa's On Vacation" by Dennis Robbins and a little bluesy-style "Walk All The Way To Memphis" by Deborah Allen. Overall, this Christmas project offers up a great culmination and variety of giant recording artists highlighting some great voices as well as inspired songwriting.

**JOHN ANDERSON: Christmas Time (BNA 66411)**

Even though his signature Elvis-version back up band singers are missing on "Blue Christmas," this is still a great Christmas album. Anderson's vocals are well-suited for the Christmas tempo on much of the project. With James Stroud co-producing as well as helping out on the percussion, the album comes to life with a couple of Anderson-penned tunes, "Christmas Time" and "Jesus Our Savior." As usual, the collection is full of classics like "Silent Night," "The Christmas Song" and "I'll Be Home For Christmas." For the most part, the album is made up of mostly slow-tempo, easy-paced cuts, so don't expect to have a rockin' little Christmas with this one. By the way, "Silent Night" is found on the CD only.

**SAMMY KERSHAW: Christmas Time's A Comin' (Mercury 522638)**

With 12 songs to choose from, Kershaw fans will love this one as it includes the classics "White Christmas," a country-styled "Rudolph The Red-Nosed Reindeer," a vocal duet with the young Erin Kershaw on "Up On The Housetop" and a great Cajun-flavored version of "Christmas Time's A Comin'." According to Kershaw, "I wanted this album to be fun because Christmas now is a very happy time for me." And it seems that Kershaw has done just that.
RIAA Applauds GATT

By Richard McVey

THE RIAA (Recording Industry Association of America), a trade group representing companies that create, manufacture or distribute approximately 90 percent of the sound recordings sold worldwide, hailed the Senate’s recent passage of the GATT.

“Simply put, ratification of the GATT means that the creativity of American sound recording artists will be protected abroad,” said Jason Berman, RIAA chairman and CEO. “We can safeguard existing markets for American music and create new ones as we now have greater legal protection and more weapons to employ in the fight against piracy—a fight currently costing the industry more than $2 billion per year worldwide.

“In one fell swoop, this agreement commits more than 120 nations to a level of intellectual property protection that we have spent a decade trying to achieve on a country-by-country basis through bilateral negotiations. Now, we are free to concentrate our negotiating efforts where they are really needed—in China and Mexico, where piracy is rampant.”

The GATT agreement and the implementing legislation contain several critical points of benefit to the U.S. recording industry:

—All GATT members are required to protect sound recordings for at least 50 years, including protection in 60 countries for the first time;
—Record producers will have the exclusive right to prohibit rental;
—Record producers will have the legal means to require enforcement against piracy; and
—Performers will have the ability to prohibit bootlegging of their performances, creating protection for U.S. performers for the first time in virtually every country.

Gibson Leaves Gibson/Miller Band

STAN MOORES of Moress Nanas Entertainent announced that Dave Gibson has left the two-year-old Gibson/Miller Band, which won this year’s Academy of Country Music’s New Vocal Group of the Year award.

Management went on to say that Gibson’s departure is due strictly to personal reasons and released the following statement from Gibson concerning the situation:

“I’ve had a great time performing with the band, and am very grateful for the success we’ve obtained. The high point for me was winning the ACM award earlier this year. That experience is something I’ll never forget. However, we’ve spent two hard years on the road performing about 250 dates this year alone. As a result, I’ve had to be away from my family. My writing, which is my first love, has also suffered. As a group, our current tour was winding down, so I thought now was the best time to make some decisions. I’ll miss the guys, and I certainly wish them only the very best.”

As for the remaining members of the band—Blue Miller, Mike Daly, Steve Grossman and Doug Kahan—they will continue and plan a name change in the near future.

“Naturally, we are shocked by Dave’s decision,” says Miller, “but we must each follow our own paths in life. That path brought us together and we shared some great musical moments—now that path is leading Dave in a different direction. What’s important to us now is that four of the five original members remain and we’re ready to go make more great music.”

According to Gibson’s publicist, he plans to put more emphasis on his songwriting and is considering recording sometime in the future.

Top Ten Country Songs of ’94 Announced

FOR THE FOURTH STRAIGHT YEAR, Vince Gill has multiple nominations in The Top Ten Country Songs of 1994, to be performed on TNN’s live telecast of the “12th annual Music City News Country Songwriters Awards.” The two-hour awards program, airing from the Grand Ole Opry House on March 8 at 9 p.m. (Eastern), will salute the composers of the ten songs as voted by the readers of Music City News. The top vote-getter, named Song of the Year, will be revealed during the live telecast.

Although hosts and performers have yet to be announced, the nominees for the top honor look like this:

“Does He Love You”—Writers: Sandy Knox/Performers: Reba McEntire with Linda Davis

“Don’t Take The Girl”—Writers: Larry Johnson and Craig Martin/Performer: Tim McGraw


“I Swear”—Writers: Gary Baker and Frank Myers/Performer: John Michael Montgomery

“Independence Day”—Writers: Gretchen Peters/Performer: Martina McBride

“Summertime Blues”—Writers: Jerry Capehart and Eddie Cochran/Performer: Alan Jackson

“Thinkin’ Problem”—Writers: David Ball, Allen Shamblin and Stuart Ziff/Performer: David Ball

“T’ryin’ To Get Over You”—Writers: Vince Gill/Performer: Vince Gill

“When You Come Around”—Writers: Vince Gill and Pete W atom/Performer: Vince Gill

“You’re Love Amazes Me”—Writers: Amanda Hunt and Chuck Jones/Performer: John Berry

In Other News...

BOBBY ROBERTS, manager for John Anderson, will resign as Tracy Lawrence’s manager.

IT WAS QUITE A WEEK for Epic Records as Joe Diffie’s “Honky Tonk Attitude,” Patty Loveless’ “Only What I Feel” and Collin Raye’s “All I Can Be” each surpassed the Platinum sales mark in the same week.

CONGRATULATIONS GO OUT to Mark Chestnutt and his wife Tracie on the birth of their first child, Waylon Nelson Chesnutt, who was born December 8.

THE MOST RECENT ADDITIONS to the never-ending changes at BNA look like this: Chuck Thagard is director of East Region promotion. He will be based in Nashville and oversee all activity concerning Northeast country radio. Scott Michaels will be based in Dallas as director of West Region promotion.

LIBERTY AND PATRIOT RECORDS president Jimmy Bowen is recovering from an operation for removal of a cancerous tumor of the thyroid. The prognosis for a complete recovery is excellent.

WHO SAYS THE OLDER ARTISTS DON’T APPEAL? “Merle Haggard: An American Story,” a two-part music documentary telecast on TNN, November 22 and 23, achieved outstanding ratings to become the second and third highest-rated music specials on TNN this year, excluding live awards shows.

FOR THOSE WHO LIKE SONGS and their creators, there’s a new book on the market titled Looking For #1, which is collection of photographs and biographies of 60 Nashville songwriters (some have some big hits, but most are still looking).
High Debuts
1. NEAL MCCOY—“For A Change”—(Atlantic)—#48
2. KEN MELLONS—“I Can Bring Her Back”—(Epic)—#50

Most Active
1. MARY CHAPIN CARPENTER—“Tender When I Want To Be”—(Columbia)—#36
2. LARRY STEWART—“Losing Your Love”—(Columbia)—#47
3. LISA BROKOP—“Take That”—(Patrons)—#45
4. JOHN ANDERSON—“Bend It Until It Breaks”—(BNA)—#39
5. BOY HOWDY—“True To His Word”—(Curb)—#44

Powerful On The Playlist
The Cash Box Top 100 Country Singles chart is topped off this week by the Clint Black single “Untangling My Mind.” The chart this week displays several big movers with only two debuts breaking into the Top 50. Mary Chapin Carpenter leads the way in the most-movement category, up a quick 10 spots to #36 with “Tender When I Want To Be.” Larry Stewart follows, also up 10 spots to #47 with “Losing Your Love.” Newcomer Lisa Brokop continues to move, as she jumps nine places to #45 with “Take That.” John Anderson heads up the chart, moving eight spots to #39 with “Bend It Until It Breaks.” Finally, Boy Howdy work their way up the chart, moving up seven to #44 with “True To His Word” to finish out the big movers this week.

Two acts debuted on the chart in this week’s Top 50. Neal McCoy leads the way for the highest debut position with “For A Change” at #48. Finally, Ken Mellons falls into the Top 50 at #50 with “I Can Bring Her Back.”

Songwriters Of The Week: Congratulations go out to Clint Black and Merle Haggard, who penned the #1 hit “Untangling My Mind.”

CMT Top 12 Video Countdown
1. FAITH HILL “Take Me As I Am” (Warner Bros.)
2. LARI WHITE “Now I Know” (RCA)
3. JOE DIFFIE “Pickup Man” (Epic)
4. TIM MCGRAW “Not A Moment Too Soon” (Curb)
5. RANDY TRAVIS “This Is Me” (Warner Bros.)
6. VINCE GILL “When Love Finds You” (MCA)
7. THE MAVERICKS “There Goes My Heart” (MCA)
8. DAVID BALL “When The Thought Of You Catches Up With Me” (Warner Bros.)
9. REBA MCENTIRE “Till You Love Me” (MCA)
10. CLINT BLACK “Untangling My Mind” (RCA)
11. GARTH BROOKS “The Red Strokes” (Liberty)
12. RICK TREVINO “Dr. Time” (Columbia)

Indie Chart Action

This was another busy week for the independents. A total of 16 independent artists are finding their way up the Top 100 Cash Box chart. After eight straight weeks, Western Flyer finally peaked at #15, making way for a new indie leader this week. Leading the Cash Box independents for her first week is Amber Lane on the T&A label with "Done Good Feelin' Bad." The single climbs up one spot to #5 on the chart. In the second highest spot for the movers is Paula Inman at #60 with "Fire's Going Out." To finish out the movers, Shad O'Shea moves to #61. Stephen Bruce moves to #62, Danny Duvall moves to #63, Steve Free moves to #64, Jeff Roberts moves to #65, Michael Grande moves to #66. Will LeBlanc moves to #67. H.J. Bonow moves to #68. David Young moves to #69. W.C. Taylor, Jr. moves to #70, Bobby Ross moves to #71. Delia Charlene moves to #81 and finally Todd Cordle moves to #83. As for debuts, only one indie breaks onto the chart this week: Michael Copeland comes in at #85 with "Friends Behind Bars."

Top Ten Rising Independents
1. AMBER LANE—"Done Good Feelin' Bad"
2. PAULA INMAN—"Fire's Going Out"
3. SHAD O'SHEA—"McLove Story"
4. STEPHEN BRUCE—"Sante Fe"
5. DANNY DUVALL—"I Don't Feel As Good"
6. STEVE FREE—"Siege At Lucasville"
7. JEFF ROBERTS—"When We First Met"
8. MICHAEL GRANDE—"Hey Friend"
9. WILL LEBLANC—"Let It Swing"
10. H.J. BONOW—"Undercover King Of France"

Out-Of-The-Box Independent Releases
MICHAEL GRANDE—"Mike's Bike"

Indie Spotlight

Spending "Quality Time" with Gary Lee Kirkpatrick

SINGER/SONGWRITER Gary Lee Kirkpatrick has devoted his life to perfecting his creative writing skills. He has further seasoned his talents with studio experience and by performing an all-original show at fairs and festivals throughout the Midwest. As a result, he has developed a style of musical storytelling that's new and refreshing yet comfortably familiar.

Born in rural Southern Illinois, Kirkpatrick spent much of his childhood in East Texas. His love for music started at an early age and he was motivated by his musical family, one that played and sang country and gospel in church and on radio stations in Illinois, Kentucky and Missouri. His early musical influences varied, ranging from the Texas swing sound of Bob Wills to the lyrical genius of Hank Williams and Bob Dylan. He currently lives in the Chicago area, where he and his band have been winning local and state competitions for years.

Kirkpatrick’s clever lyrics, coupled with an honest and energetic country vocal style, bring his music to life. He manages to hit on a shared human struggle in “Quality Time” when he promises a disenchanted lover.

We'll make up for the time we lost/
No matter the price or what it costs/
And if we never save a dime/
We'll spend some quality time.

"Quality Time" is the title cut for Kirkpatrick’s new album, due for release in February. Produced and engineered by Grammy award-winner Tom Pick, the album features ten of Kirkpatrick’s original songs.

It seems that Gary Lee Kirkpatrick has taken the time to hone his skills. His experience has given him enough insight and confidence to be his own person and follow his own style. This, along with a strong commitment to excellence, makes him a thrilling addition to the field of country music.
Register Now—For ACME '95

CHICAGO—Under the theme “Power Play,” representing the powerful changes occurring in all sectors of the coin-op community, the 1995 American Coin Machine Exposition will get underway on Thursday, March 23 and continue through Saturday, March 25 at the Reno Sparks Convention Center in Reno, NV.

This noted trade event is sponsored by the American Amusement Machine Association (AAMA).

In late November, AAMA issued a preliminary mailing, including an exhibitor prospectus and full guidelines for participating in ACME '95. Space is being assigned according to a point system, with reduced space rates for AAMA members.

Firms interested in joining AAMA may apply for membership applications by contacting association headquarters at 708-270-9088. The address is 450 E. Higgins Road, Suite 201, Elk Grove Village, IL 60007-1417.

All convention-related inquiries, pertaining to space applications, hotel reservations, etc. should be directed to ACME's management firm, William T. Glasgow, Inc., 16066 South Park Ave., South Holland, IL 60473-1500. Phone and FAX numbers are 708-333-9292 and 708-333-4086, respectively.

$100,000 Raised For Hesch Foundation

CHICAGO—During last September's Amusement & Music Operators Association (AMOA) convention, more than $100,000 was raised for the Wayne E. Hesch Foundation, which, among other activities, awards annual Hesch scholarships.

Part of these funds resulted from an on-site daily drawing for equipment and supplies donated by manufacturers and distributors/suppliers. A "grand prize" award of a $2,000 travel gift certificate was presented each day.

The Hesch Scholarship Program, which is administered by AMOA's Education Foundation, was established in memory of AMOA's 1978-79 president. A total of 181 Hesch scholarships, including 45 this year, have been awarded since the program's inception in 1985.

Further information regarding this program may be obtained by contacting AMOA headquarters, 401 N. Michigan Ave., Chicago, IL 60611-4267 or phoning 312-245-1021.

BEATING AEROSMITH AT THEIR OWN GAME—When supergroup Aerosmith stopped by the Rock 103.5 (WRX) studios of “Mancow's Morning Madhouse” in Chicago for a surprise visit, on-air personality Mancow Muller played Steven Tyler and Joe Perry at their own arcade game and won! The rock group's Generation X is one of the hottest games in the world right now, and Mancow even has one in his studio.

Williams’ Red & Ted’s Road Show

CHICAGO—Country music fans and pinball players alike will surely gravitate to this exciting new pin from Williams Electronics, Inc. It's called Red & Ted's Road Show and it features the voice of country music star Carlene Carter as Red, boss of the Road Crew from Hell.

Red and her partner Ted, both the second generation of the PinMation characters, provide constant entertainment throughout game play as they “watch the ball” and comment on shots. As the scenario goes, the two are bound for California in a runaway bulldozer, breaking up road and creating havoc in their wake. In all, they travel through 18 cities, smashing taxis in New York, partying in New Orleans' Mardi Gras and meeting monsters in San Francisco.

Excitement abounds in Road Show. The game actually shakes when the road crew enters the blasting zone; and Williams' DCS Sound System never sounded better than when Red sings Carlene Carter's hit “Every Little Thing.”

Developed by noted pinball designer Pat Lawlor, this new model is designed for players of all skill levels. The wide-body game boasts four flippers and two plungers—one for a skill shot that sends the ball flying toward Ted's hard hat. Players aim to cycle through the days of the week by hitting Ted's bulldozer. After that, they can shoot into Ted's mouth to start high-speed, three-ball multi-ball.

"Road Show represents another step in the evolution of pinball," said Lawlor. "This piece combines a number of original concepts for an incredibly entertaining and challenging game. There's always more to 'see' in Road Show," he added.

Further information may be obtained through factory distributors or by contacting Williams Electronics Games, Inc., 3401 N. California Ave., Chicago, IL 60618.
COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! ATARI: Cyberball 2072; Space Lords. CAPCOM: Knights of the Round; Street Fighter CE Turbo; Dungeons & Dragons; Slam Masters; Quiz & Dragons. DATA EAST: Fighters History; Night Slashers. FABTEK: Zero Team. DYNAMO: Reconditioned 25" Cabinets For Kit Installation. KONAMI: Lethal Enforcers; Violent Storm; Polygonet Commanders. MIDWAY: Mortal Kombat; Mortal Kombat II; NBA Jam; NBA Jam T.E. SMART: Shoot To Win. STRATA: Bloomstorm. TAITO: Prime Time Fighter.

PINBALLS: BALLY: Popeye; Twilight Zone. GOTTIEB: Gladiators. DATA EAST: Rocky & Bullwinkle; Last Action Hero. PREMIER: Street Fighter II; Tee'd Off. WILLIAMS: Dracula; Star Trek.

USED KITS: Mortal Kombat II $1795; Super Street Fighter Turbo $550 (B-Board); Slam Masters $100; Street Fighter II CE $195; High Impact $75.

NEW KITS: Dark Stalkers (B-Kit) $875; Dungeons & Dragons $895; Super Street Fighter II Turbo (B-Kit) $550; Slam Masters $200.

NEO GEO PAKS: Samurai Showdown II $430; Street Slam $415; Aero Fighter II $385; Agress. Of The Dark $375; King Of Fighters $325; Super Sidekicks $300; Samurai Showdown $200; World Hero 2 Jet $200; Fighter History $200; Top Hunter $150; Gururin $150; Art Of Fighting II $100; World Heroes $5.

For all your parts needs—old and used PC boards, overlays and back glasses—call Darren, Parts Dept. Call Celie or Mark for Games and Kits. New Orleans Novelty Co., 3030 N. Arnould Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

* * *

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CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $80.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12:00 noon, of preceding week to appear in the following week's issue.

CCMA Membership Application

Types of CCMA Membership:

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

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

Christian Country Music Association

P.O. Box 100584
Nashville, TN 37224
(615) 321-0366

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