Cash Box
THE ENTERTAINMENT TRADE MAGAZINE

Extreme—
Waiting For The Punchline

PFR: Going To Great Lengths
INSIDE THE BOX

Cover Story

PFR: Going To Great Lengths

It never hurts to be compared to the Beatles, and in the case of contemporary Christian recording artists PFR, while they may not consciously try to resemble the Fab Four (especially since there’s only three members in the group), their harmonies and their participation in Liberty Records’ tribute to the Beatles certainly leave them wide-open to comparison. Cash Box’s Richard McVey spoke with them about their new album Great Lengths and other Beatlesque notions.

—see page 22

Extreme—Waiting For The Punchline

Would ‘twere that A&M’s Extreme could stick to one style, like the softness of their hit “More Than Words” or the frenzy of “Get The Funk Out”… but much to the consternation of their label, MTV or anyone that likes categorization, the latest effort, Waiting For The Punchline, has the boys following their own muses once again.

—see page 3

Film Reviews

Warner Bros.’ Murder In The First is at the head of the class of ’95 (but then again, it is only January).

—see page 15

News

The end-of-the-year informal survey conducted by the record retail marketing company Macey Lipman Marketing and dubbed “a collective voice from the music retailing community” highlights trends of 1994 as 1995 begins to unfold, while Geffen Records counts and crows about their banner year.

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NARAS TO RELEASE GRAMMY NOM LIST: The National Academy of Recording Arts & Sciences (NARAS) in partnership with The NARAS Foundation, has formed Grammy Recordings, which will release yearly compilation CDs containing nominees in major Grammy categories, as well as produce Hall of Fame and Archival releases on an ongoing basis throughout the year.

The label's first release, 1995 Grammy Nominees, is due in stores late this month and will feature nominees in three major categories: Record of the Year—Boyz II Men, Mary Chapin Carpenter, Sheryl Crow, Bonnie Raitt and Bruce Springsteen; Best Male Vocal Performance—Michael Bolton, Elton John, Seal and Luther Vandross; and Best Female Vocal Performance—Mariah Carey, Sheryl Crow, Celine Dion, Bonnie Raitt, and Barbara Streisand.

The package also includes a 12-page full-color booklet which details the Grammy nominating process, describes the various categories and lists past winners. Michael Grene, NARAS president/CEO said, "The Grammy Nominee compilation is designed as a membership voting tool as well as a method of exposing the Grammy process to the general public. Proceeds will benefit the NARAS Foundation to support its nationally recognized music education and Archive and Preservation programs, all of which are aimed at preserving our rich, cultural legacy and increasing access to music for all children."

B&J TELECARD CALLS MUSICALES: Helping to raise money for the music industry's less fortunate individuals is the goal of B&J Telecard's newest limited-edition phonecard, it was announced by Joseph Meeraman, B&J Telecard president.

The New Jersey-based company specializing in the production and sales of pre-paid phone debit cards, is teaming up with MusicAid, the fundraising arm of the National Academy of Recording Arts & Sciences (NARAS), on a special fund-raising phonecard campaign. The card will carry the logo of a red heart and a music note on the front.

A portion of the proceeds will benefit MusicAid, an organization devoted to helping people in the music industry. Meeraman stated, "Because of the worthiness of the Foundation, the importance of their work, the popularity of the design of the card and the value we are offering, not only will we give all NARAS members a chance to join this program, but we also will make the cards available to the public on a limited basis."

MILLER BEER POURS ON PAGE & PLANT: Miller Brewing Co. officials announced that Miller Genuine Draft will serve as the presenting sponsor of the Jimmy Page and Robert Plant 1995 North American concert tour, which benefits Second Harvest.

The tour begins February 26 in Pensacola, Fl. and will reach 35 cities in the U.S. and Canada before moving to Europe in June. Miller guarantees that a minimum of $100,000 will be raised for Second Harvest, a nationwide network of nearly 200 food banks that supply almost 50,000 local food pantries, soup kitchens and homeless shelters.

RADIO EXPRESS LAUNCHES WORLD COUNTDOWN: Radio Express, the world's largest distributor of radio programs and services, announces the debut of "The World Chart Show." With an initial launch on 569 radio stations worldwide, and many others clearing daily, the four-hour radio program will count down the world's most popular songs of the week and is premiering the weekend of February. The World Chart Show is based on exclusive tabulation of airplay on nearly 400 radio stations in 67 counties. The English language version of the program will be co-hosted by Joe Ciripiano and Adrienne "Ace" Walker.

BLUES BROTHERS IN THE HOUSE: The House Of Blues in Los Angeles will host a benefit concert billed as "The Belushi Blues Birthday" to commemorate John Belushi's birthday on January 24. The Blues Brothers, Elwood and Z (Dan Aykroyd and Jim Belushi), Clint Black, Blues Traveler, James Brown, Stewart Copeland, John Goodman and an eclectic group of top musicians will perform and record their favorite blues songs at the star-studded event, which benefits the Artists Rights Foundation, whose mission is to educate the public about the importance of protecting film art and artists rights. Film director Robert Zemeckis serves as co-chairman with Aykroyd, who is master of ceremonies for the evening.

Atlantic Records has appointed Janet Billig senior vice president. Immediately prior to joining Atlantic, Billig was an artist manager at Gold Mountain Entertainment. Nancy Jeffries has been promoted to head of A&R for the Elektra Entertainment Group. She joined Elektra in 1990 as senior vice president, A&R after four years as vice president of A&R at Virgin Records. MCA Records has named Mickey Eichner senior vice president. Eichner began his career in the mailroom at Jubilee/Jske Records and eventually worked his way up to executive vice president. In 1972 he moved to Columbia Records (now Sony Music) and held a variety of positions, capped by his appointment as senior vice president, A&R, in 1986. In 1990 he left Sony to form his own management, publishing and production company. Capitol Records has promoted Frank Murray to national director, promotion for the label. Formerly, Murray served as director, promotion and marketing for Capitol in New York.

RCA Records Label has made the following appointments: Elise Kolesky has been named vice president, field marketing; Hugh Surrau has been appointed vice president, artist development, and Kim Hughes has been promoted to national director, pop/crossover promotion for the label. Kolesky was director of sales at Sony Music Entertainment prior to joining RCA. Surrau was most recently senior director, artist development. RCA Records Label; and Hughes was previously promotion manager for seven years for RCA based in San Francisco.

Arista Records has named Rhoda Lawrence urban marketing manager. She comes to the label after being a member of the BMI family since 1990, most recently as mainstream product development coordinator. Motown Records has upped Vida Dyson-Nash to the position of national video/promotions director. In addition to her new role, she also continues to serve as Northeast regional promotion manager for Motown’s R&B radio promotions department, a position she has held since 1993. David Harleston has been named president of Flavor Unit Records And Entertainment, sister company to Flavor Unit Management. Harleston moves over to Flavor Unit after his tenure at Def Jam Records, Inc./Rush Associated Labels, where he served as president. Queen Latifah and Shae-Kei formed Flavor Unit Management in 1989. Sony Wonder has promoted Alan Winikoff to vice president, media relations and appointed Deborah Stratfield manager, public relations. Winikoff had served as senior director, media relations since October 1993. Stratfield joins Sony Wonder after spending the past year as an independent communications consultant.

Janet Scardino has been promoted to the newly created position of vice president, international marketing, MTV. Most recently, she was director, international programming. Also, Bryan L. Knapp has been named senior vice president, human resources and administration, MTV Networks. He was previously a principal with CSC's change management practice, assisting organizations to successfully implement their strategic initiatives. Permanent Press Recordings has been launched by former artist and industry veteran Ray Paul Klincek, who will serve as president of the new label. Exclusive distribution will be handled nationally by INDI, and the first signing to the label is The Carpet Frogs from Toronto, whose debut album is scheduled for a Feb. 7 release. Deborah Walker has returned full-time to her marketing communications firm DAVS Enterprises. The company, established in 1985, had suspended operations while Walker developed and nurtured to fruition the marketing communications department of Bellmark Records from 1989 until the present. Pavement Music has added Janny Crutchfield to their staff. She is handling all national media relations including publicity, video promotion and tour promotion.
Atlantic recording group Hootie & The Blowfish recently raised a $10,000 donation to the Carolina Children's Home, following their participation in VH1's "Fairway To Heaven" charity golf tournament. The independently-run Carolina Children's Home provides secure and supportive homes for up to 100 homeless, desperate or unwanted children each year. The band's 22nd anniversary and its Raise A Child campaign caused over $160,000 worth of damage to the Home's Columbia campus. The South Carolina-based band's Gold debut Cracked Rear View continues to climb the pop charts and is quickly closing in on Platinum. Shown during the national anthem of the 2000 Superbowl are: CCH director Jonathan Holmes; Darius Rucker of the band; CCH executive director Dr. Suzanne Sipe; group manager Rusty Harmon; and bandmates Jim "Son" Sonfeld, Mark Bryan & Dean Felber.

**LYRICS & LYRICISTS**, the acclaimed series of "Evenings With..." many of our greatest composers, presented at N.Y.C. 's 92nd Street Y, is entering its 25th anniversary season. The series, under the artistic direction of Maurice Levine, showcases the songwriter's in an informal structure where they can relate anecdotes, perform their music and discuss the craft. This season was set to begin on January 22nd & 23rd with "An Evening with Alan & Marilyn Bergman." The duo have co-authored numerous gems including "The Way We Were," "The Windmills Of Your Mind" and "Nice 'N' Easy," and Ms. Bergman is now president of ASCAP. Also scheduled is an evening in tribute to the late Julie Styne ("...The Party's Over," "...Diamonds Are A Girl's Best Friend," etc.) Feb. 26th & 27th: Burton Lane ("Old Devil Moon," "None But The Lonely Heart," "Mora," April 9th & 10th: Charles Strouse ("Put On A Happy Face," "Tomorrow," "All In The Family" theme "Those Were The Days" and "Bye Bye Birdie"). May 7th & 8th; and a 25th anniversary party to recall some of the L & L highlights from the last 24 years. Guests throughout the series will be some of the finest pop and cabaret voices, including KT Sullivan, Ann Hampton Callaway, Phillip Officer, Marilyn Caskey and Nancy LaMotta. AAIJAH, after her Gold and Platinum and chart-filled 1994, begins the new year on the East Coast. The Backyard/Jive Records artist has already left samples at the Civic Center in Roanoke, VA on Jan. 11th, Wilcomico Civic Center in Salisbury, MD on the 13th, N.Y.C. 's Apollo Theatre on the 14th, and Newark's Symphony Hall on the 15th. **MENTORS & PROTEGES**—Jazz Mentors and Mentees, a concert series at the Metropolitan Museum of Art, featured GRP Records' Dr. Billy Taylor & Trio with guest artist saxist/composer Benny Golson on Friday the 13th; G1 Scott-Heron, whom many now feel helped pave the way for today's rap and hip-hop soldiers, celebrated Martin Luther King, Jr.'s birthday with a show at S.O.B.'s on the 15th; the NARAS Protege Showcase series will present Curtis Minor, Marcia Ball, Albert King, the Bottom Line on Jan. 23rd. Flack will spotlight her discovery Jarreese. JANUARY JAZZ SOUNDS abound in the Apple. Jazz at Lincoln Center's artistic director Wynton Marsalis hosted the latest in his Jazz For Young People series with a "What Is Improvisation?" concert at Alice Tully Hall on the 14th...David Murray, one of the most prolific tenor sax players to come along in the last decade and a co-founder of the World Saxophone Quartet, led his Octet through spirited sessions at the Knitting Factory Jan. 11-14th. The Octet's latest CD is Picasso Suite on DIW Records...Eric Reed is an outstanding pianist, and he & his trio played with stunning technique and fire at a one-night-only set at the Iridium Room on the 16th. The gig was in support of his new Mojazz CD The Swing A And I.

By Steve Baltin

**Cash Box WEST COAST**

Bush performed their first U.S. gig at the end of last year. The buzz-generating U.K. band played at Dragonfly in L.A. to an audience filled with radio people. Not surprising, given the fact that the show was presented by KROQ, who are one of many Modern Rock stations all over the first single "Everything's Zen" from Bush's debut record on Trauma/Islands/Geffen. It's called Sixteen Stone, the album is the first to benefit from the new joint venture between Trauma and Interscope. Pictures (l-r, seated): Willobee Garlin, KEDJ Phoenix; Gavin Rossdale, Bush; (standing): Paul Palmer, Trauma Records; David Dorrell, manager of Bush; Sean Zebart, KRRK Salt Lake City; Mike Jacobs, Blaze KIZZ Reno; and Bush's Nigel Pulsford, Robin Goodridge and Dave Parsons.

SEAN MCDONNELL, the lead singer for the up-and-coming Atlantic recording act Surgery, passed away recently at the age of 29. McDonnell died in Brooklyn, N.Y. the morning of January 11 after slipping into an asthma-related coma. Atlantic Records president Val Azzoli commented: "Everyone at Atlantic is deeply saddened by the loss of this talented musician and warm person. Although Sean had only been with the label for a short period of time, he quickly became a much loved and cherished member of the Atlantic family. We extend our deepest sympathies to his family, friends, and bandmates."

Surgery released their debut album for Atlantic, Shimmer, last April to strong reviews and word-of-mouth. Though it passed with little fanfare in the mainstream, many critics recommended it and thought of Surgery as a band who were going to make a lot of noise in the future.

MTV'S NEW SERIES FOR '95: MTV is taking to heart the part of the cliché that says "in with the new" with a slew of new programming. The first of these new shows to premiere will be "Superrock," a weekly music series reflecting the changing face of rock music in the '90s. Set to debut February 18 at 12:00 P.M., "Superrock" will combine rock, hard-edged alternative and alternative rap music and look at the lifestyle trends of today's music fans and the bands they follow. The show will be shot on remote locations around the country, with the host joining bands behind-the-scenes. The series will air regularly on Saturday nights from midnight to 2 a.m.

If your show is interested in the new MTV programs will be "Interact," where MTV viewers are the news. The network will invite viewers to call a toll-free 800 number with their story ideas. MTV will then provide selected viewers with the camera to get their story on the air. Among the stories in the opening episode, set to debut in May, is a report on unsafe body-piercing practices told by a professional body piercer as well as the story of a heart smoker who turns his habit into a good cause to help the homeless. The show will be hosted by current MTV News correspondent Alison Stewart. MAY CONCERT NEWS: In the you-can-never-plan-too-far-ahead category comes news of two of the biggest tours of '95 both hitting the Los Angeles area in May. Tickets just went on sale for R.E.M.'s three announced dates this weekend. R.E.M. will be joined by Sonic Youth for their May 9 Forum show, May 12 at Arrowhead Pond in Anaheim and May 14 at Blockbuster Pavilion. Jimmy Page and Robert Plant will hit the forum the week after R.E.M. do, with a May 16 date set. Jim Mitchell will make a very rare in concert/Online appearance as part of a promotional campaign for her new highly acclaimed Reprise album Turbulent Indigo. The singer/songwriter will perform at the 240-seat Wells Fargo Theater at the Gene Autry Western Heritage Museum in L.A. on January 26. The audience will be made largely of radio contest winners. In addition to winners from the host station, L.A.'s AAA outlet KSCA 101.9, winners will be flown in from Boston, Minneapolis, Seattle, Denver, Portland and San Francisco. Following her hour-long performance, which will be broadcast over 150 stations nationwide, Mitchell will converse with fans on Cyber-Talk, Warner Bros. Records' interactive interview program on America Online.
Feature

Extreme: More Than Words And Waves

By Adrienne Stone

FEW BANDS CAN BOAST a versatility as rich as Extreme. During their decade together, the Boston-based outfit has consistently created songs from a wide variety of genres including jazz, funk, hard rock and cabaret. Best known for the enchanting acoustic tune “More Than Words” from their A&M album Pornograffiti, Extreme still remains, at heart, a rock ‘n’ roll band with a penchant for trying the untried.

Perhaps this is why their latest effort, Waiting For The Punchline, is so smack-full of the unusual. It boasts funky rhythms (“Cynical”), Indian vibes layered with fine acoustic fretwork (“Midnight Express”), an extreme version of punk anger which has vocalist Gary Cherone spitting his lyrics (“No Respect”), bluesy folk (“Shadow Boxing”) and beautiful acoustic tunes (“Unconditionally”)... but all the tunes are aggressively performed with driving melody, bearing the guitar virtuoso stamp of Nuno Bettencourt, the powerful bass beat of Pat Badger and the potent percussion of new addition Mike Mangini.

The band convened at A&M Records in Hollywood, site of the old Charlie Chaplin studios, to discuss Waiting For The Punchline, their history as a band and their status in the ever-changing music world....

Cash Box: Your lyrics have so much more depth than the sex-drugs-rock-‘n’-roll simplicity of many of your peers. Was “There Is No God” questioning the truth of God’s existence?

Gary: It’s more a song about faith, and taking a leap of faith in anything, whether it’s religion or science or anything else.

There’s a running theme of dissatisfaction on the album.

Nuno: Misery plays a big part in what we do. Not that we want to be miserable, but if you actually sold 20 million records every time, you’d be getting up in the morning thinking everything was so damn good and writing songs like “Baby I’m a want you/Baby I’m a need you....”

Well, you have sold multi-millions...

Nuno: Yeah, but you’re constantly being pushed down. It just keeps you thinking and looking and inquiring, which is healthy.

You’re painting a picture of the suffering artist.

Nuno: No, not really. Because everybody’s suffering. It’s just life. That’s the way it is.

Gary: I don’t think we’re any different than anyone else. This is how we communicate our emotions. Some people can, some people can’t, some people play music, some people bang on things their whole life (gestures toward Mike).

Nuno, you once said that songwriting is like giving birth and that you have to go through pain. Is it still painful?

Nuno: (laughing) It hurts. It really hurts. If it feels too easy, then you start questioning yourself whether it’s actually good or you’re just getting lazy, I’m not saying it has to be hard all the time, but it is like birth in that it’s one of your own. You watch it grow and once it’s done, it’s really close to you and it’s very hard to deal with. These guys saw me dealing with some songs [Bettencourt produced the disc]. It’s hard to decide what kind of hair style it’s gonna have and how tall it’s gonna grow and how long its schlone is gonna be.

So it’s a male child?

Nuno: Sometimes it’s born, but we are the side that has to be circumcised. And circumcision hurts.

“Hip Today” seems to be about the music scene, fashion and the lamb’s that follow blindly.

Nuno: Yeah, it’s like, “Gun N’ Roses is big. I gotta get one. I gotta find me that jacket he wears.” It’s human nature. It’s the classic version of someone telling you, “This is what’s happening now.” Extreme has always been the sort of thing that hasn’t been hip at all with anything except for doing what we do.

Gary: Yeah, we’ve definitely been left-of-center. People have tried to label us, but they’ve had their misconceptions. In the ’80s, a lot of bands were novelties. They were hip today, gone tomorrow. We came from this class of ’89, but we certainly never fit in that. We’re not the new kid, we’re not the class of ’90 or ’91, the alternative. We’re from the older school, so we survived the transition during Three Sides [their last album].

Nuno: But the difference is if we only sold 10,000 copies of our record, we wouldn’t disappear. We’re not concerned with proving we can exist on MTV or radio or whatever. That’s not our barometer.

But you did get heavy rotation on MTV and radio.

Gary: Yeah, but we hit a wall with Pornograffiti. The record was out nine months. It was dead in the water, we had no tour, we sold just about as much as our first record—300,000. And it was over. Then all of the sudden, here comes “More Than Words,” and the resurrection had begun. But then certain powers-that-be didn’t want anything else from us [but that kind of song].

You mean at A&M? ...MTV?

Gary: No, the perception was they didn’t want us to do our funky stuff or our heavy stuff because they had other bands doing that. They wanted us to represent this little category.

Nuno: They said, “If that worked for you, then why not just continue with it?” But we just wrote that song as a song, just like “Get The Funk Out” happened. And we immediately got compared to the Red Hot Chili Peppers after that video came out because Gary looked like their singer. That’s the whole thing about “Hip Today.” It’s also the visual and the image that’s so stamped it becomes more important than what comes out of your mouth.

So a lot of your tunes are autobiographical.

Gary: It’s a commentary. But sometimes that’s a disguise.

Nuno: Actually, the album should actually be called I Have A Friend Who... (laughs)

Evidently, one of the reasons the album took so long to record was that you decided to go back in and write with Mike.

Nuno: It was a combination of things. We were going through changes with management and Paul [ex-drummer Paul Gayr] and there’s an aura around the whole thing, with the label and everything. Then we went out to [tour with] Aerosmith in-between all that. Mike’s being in the band isn’t like we have a new drummer. I mean, we do, but he isn’t like a new member because we’ve known Mike for a long time and he just fit in. He toured with us and it was very natural.

Mike: We met about eight years ago when Extreme started.

Nuno: Yeah, so it was an obvious decision. It wasn’t like we had a million people audition. Mike was definitely in.

Is your greatest strength in your honesty and musicianship? Is that what kept you together when the ’80s were over?

Nuno: They one word is “sincerity.” It has nothing to do with waves of music that go in and out. It has to do with an individual band wanting to be here.
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**KITCHENS OF DISTINCTION:** "Cowboys And Aliens" (A&M 6377)

Kitchens Of Distinction are one of those bands whose name may have heard but probably don't know. After hearing this song, fans will want to find out all they can about this group. "Cowboys And Aliens" has a rock riff that can only be described as amazing. Guitar- and drum-driven, this is one of those songs that makes you bang on the steering wheel with reckless abandon. 1995 might be the year for Kitchens to become famous for a national radio hit.

**LUTHER VANDROSS:** "Always And Forever Live At Royal Albert Hall" (Epic/LV 6664)

Well, this song already holds one record—the longest single title of all time. It's quite a mouthful. This song summarizes perfectly why Luther's Songs album has been such a smash. There is some serious hard-core crooning on this track that does the original proud. Destined to once again be a romantic anthem.

**BETTIE SERVEERT:** "Ray Ray Rain" (Madar/Atlantic 6009

This is getting to be a familiar refrain—an alternative rock band fronted by a female vocalist with a young voice. That wouldn't be a problem if they weren't all starting to sound alike. Right now, originality is a scarce commodity in the alternative world. But what the hell, you can't blame Betty Serveert for this problem, as they had some success two years ago, proving they aren't a one-hit wonder, and this is a very infectious and catchy song. So, "Ray Ray Ray" a chance—but after this...

**SOPHIE B. HAWKINS:** "As I Lay Me Down" (Columbia 77890)

Where Hawkins' breakthrough hit "Dann, I Wish I Was Your Lover" listeners attacked, this second single from her sophomore Whaler album is a lovely song, gentle as its title indicates. The keyboard music that drives the song behind Hawkins' vocals calls to mind the Every Little Thing She Does Is Magic. As "As I Lay Me Down" is a refreshing change of pace for the singer-songwriter, who has not received the same attention for this album as for her first simply because she doesn't fit nicely into any category. While this single doesn't necessarily change that, its airy and吉面ted charm may help Hawkins to re captures some of the magic as A C And Top 40 should have a place for this one.
REVIEWs by Steve Batten

THROWING MUSES: University (Sire/Reprise 45796)
Following last year's acclaimed Hips & Makers solo album, Throwing Muses vocalist Kristen Hersh has returned to the style that made the Muses one of the major influences on the underground scene in the '80s. The Muses, along with the Pixies, were the bands that anyone who was hip in the late '80s was a fan of. From the rocking opening of "Bright Yellow Gun," though, it becomes apparent the trio are now out for something more. Through the uptempo strains of "Start" to the almost violently intense "No Way In Hell," this is an album that's out for blood. Thanks to the angry rhythms supplied by David Narcizo and Bernard Georges and Herah's moody images, University hits its mark, nailing the jaguar squarely. The track to watch out for is "Shimmer," the song that will finally put them into heavy rotation at Modern Rock radio everywhere, as this song is guaranteed to be a staple at those outlets.

WAX: 13 Unlucky Numbers (Side One/Cargo 61302)
Wax are a new quartet who straddle the line between punk and pop, and as a result have already started to receive Modern Rock airplay. The album's title and the group's tendency for short songs make their debut CD a rather innocuous one. While punk may be the order of the day, Wax are at their best when flexing their pop muscles—namely in the record's first single, "California," a whimsical tune that mixes its pop with a distinctly SoCal sound, and in the surprisingly strong ballad "Knot." Based on initial support, and the band's ability to mix the two hot styles, Wax's 15 minutes might be starting right about now. Tick, tock, tick.

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| EXTREME: Waiting For The Punchline (A&M 0327)
Extreme's new record has the chance to be the first big release of 1995, and immediately brings to mind some interesting questions. Extreme are a band who have had success in the past, but this is their first album in three years, and the musical scene has changed a lot since then. Is there room for them? The band do their part to make it back to the top of the charts, coming up with a record that will continue to appeal to the band's loyal fans by showcasing guitarist Nuno Bettencourt's highly acclaimed playing. The songs could be a little more interest-
ing, and closing the album with the cheesy ballad "Unconditionally" doesn't say a lot about their daring, but fans of the band will delight in the record's opening track, "There Is No God," as well as "Hip Today" and "Shadow Boxing." With the changing climate at AOR radio, out of necessity Extreme get to be the guinea pig.

VARIous ARTISTS: The Jerky Boys Original Motion Picture Soundtrack (Atlantic/Select 82708)
The mixing of dialogue and music on motion picture soundtracks was invented for this album, which starts off with a typical Jerky Boys bit, "Accordions & Keyboards." Almost all alternative, with the exception of appearances from Coolio and The Wu-Tang Clan, among others, the compilation receives its biggest boost from the seemingly infallible Green Day, who provide their typical sound on "2,000 Light Years Away." But even they can't compete to Lohagaloza mates L7's kick-ass version of Blondie's "Hangin' On The Telephone," which reaffirms that Blondie could write great songs. Also featuring Tom Jones doing Lenny Kravitz's hit "Are You Gonna Go My Way," the Jerky Boys soundtrack is exactly what it should be—fun.

THREE MIle PILOt: The Chief Assassin To The Sinister (DGC 24726)
Three Mile Pilot's debut album arrived without much hype; it came as a simple advance cassette without any packaging or media hype. After listening to the record a couple of times, it becomes clear Three Mile Pilot aren't the type of group that can be served by hype. This is a record fans are either down for good or finding overwhelmingly irritating. Rather than being filled with melodies, The Chief Assassin To The Sinister is a delicate mix of tribal styles and noise. The result is fascinating, and with the lack of originality being pushed forward everyday, a fascinating record can go a long way. Three Mile Pilot may not be for everyone, but they deserve to be heard by as many people as possible. And maybe, just maybe, they'll find their audience and listeners won't be served the "catch of the day" without any say in the matter.

PICK OF THE WEEK

THE STONE ROSES: Second Coming (Geffen 24503)
Much has been made about "the decline of the British pop empire," but the end of '94 saw a slight resurgence with Oasis and Portishead leading the way. The reason being those bands are doing something different. With the crème de la crème of the American scene being victimized by sound-alike bands, the time might be right for a British coup. Many thought Stone Roses would be out in front of the firing line after their debut record, but that was back in the '80s. And while the times have changed, so have Stone Roses. Their ever so-lightly Brittelese pop is backed by a defiant attitude that comes across in the brief spoken-word portion of "Daybreak." However, just prior to that, they are achingly lovely with "Ten Storey Love Song," a song that melds into "Daybreak," with no pause. Also of note is the '60s-styled pop tune "Your Star Will Shine" and the meditational/foolky "Tightrope." After six years off, there was really only one album Stone Roses could've made to recapture what was seemingly lost, and amazingly enough, in one hell of a comeback; Second Coming is that record.
BLACK SINGLES INDEX

REVIEWS by M.R. Martinez

(Editor's note: Cash Box contributor Dr. Bayyan wrote these reviews in this space last week and didn’t receive proper recognition...so sorry for the mistake.)

PAPA LEVI: Back To Basics (RAS 103). Producer: Mad Professor.

Papa Levi has always been one of the most important dancehall artists. He was a chancer before chanting was cool in Kingston. The thing that has always distinguished this artist is his Rastafariist attitude and social consciousness. Sonically, Papa Levi permits the Mad Professor to rub-a-dub, fust it and get spacey—and that's just in the first three tracks ("Jah Rastafari Scasselian I," "Nuff Said" and "One Night Stand"). Papa fosters the spirit of dancehall without mixing music or mic techniques from the rap movement that is encroaching in the American styles. The mixture of good-times, music and consciousness comes together on "Can't Impress.""}


The melange of sound that is Soca is fairly represented on this collection. While some artists that should be on this record are omitted, the folks at Ice Music had the good sense to includeわ soca progenitors Calypso Rose ("Jammmin' In Jamaica"), Mighty Sparrow ("Both Of Them") and Eddy Grant ("Ten To One Is Murder"). But lesser-known names provide a cornucopia of Caribbean风味, including Black Stalin ("Black Woman Lament"), the rhythm-pulsing Grynnar ("Don't Push Me Ross") the dancehall-influenced calypso of Preacher ("Ratlaksnake") and the march-a-long funk of Gabby ("Boots").

PICK OF THE WEEK

TRISHA COVINGTON: Call Me (Co-lumbia 57324). Producers: Various.

This Cleveland native brings a catchy quality to the proceedings. But that doesn't mean she can't play. In fact, the current single from the album, "Why You Wanna Play Me Out," is a testament to the funk. That song is a funky introduction to the 12-track album debut. The New Jack styles of Mary J. Blige and Sweet Sable come to mind when you hear this young woman, who benefits from a lianny of producers. But her vocal identity remains a constant. She glides and works through a series of midtempo grooves and ballads. Tracks like "Slow Down," "All In Love Is Fair," "So Tight" and the title track (produced by her brother, Clarence Covington, Jr.) bring an alluring noise and attracts the listener to her universe. Like another track on her albums says, "Let's Get It On."
IT WAS HIS HOUSE. That’s what Stevie Wonder told the sold-out crowd Jan. 14 at the Universal Amphitheatre in L.A., that ignored storm warnings and packed the venue for The Wonder Man’s ode to hunger.

Ultimately this two-and-a-half-hour show was a testament to the ubiquitous skill of Wonder as a R&B/pop composer, musician and singer. And throughout the show, the Motown Records label made the audience (remarkable for its ethnic and age diversity) dance at his fingertips with a litany of recognizable songs and lyrics dating from the mid-’60s hit “My Cherie Amour” to the swooning pop standard “Overjoyed.”

So significantly does his show change from night to night that his tour director Dan Leake was overheard saying, “I have to improvise like one of the musicians.”

The 44-year-old soulman doesn’t need to cover anybody else’s tunes as his songbook for the concert was a history lesson providing a magnificent display of showmanship. In fact, the only offering from his forthcoming new album Conversation Peace was the funky, modern-spirited “Sensuous Whisper.”

Billed as the “Natural Wonder/Charge Against Hunger Tour,” what made the show work during most of the lengthy set was the pacing and mixture of up-tempo songs with love ballads that underscored the theme of the tour (sponsored in part by American Express). He moved easily from the song “Master Blaster (Jammint)” through an interlude featuring a bluesy tribute to Stevie Ray Vaught and then segued to the upbeat “Higher Ground.”

In another display of astute pacing, Wonder took a solo turn at his baby grand piano to soulfully perform “You And I,” before moving into a swooning reading of the song “If It’s Magic” from the 1976 classic Song In The Key Of Life, where he was tastefully backed by a full orchestra. As the show began to wind down, Wonder moved through a medley of hits ranging from “Your Are The Sunshine Of My Life” and “Isn’t She Lovely” to “Superstition” and “Living For The City.”

The ever-playful Wonder enthralled the audience to celebrate, and during the last 15 minutes of the show they abandoned their seats all together in favor of dancing and singing along with Wonder.

Wonder also provided a spotlight for Perspective Records act For Real, who delivered a credible a cappella version of their breakout single “You Don’t Know Nothing,” which was patiently received by the audience. But they ultimately wanted Wonder to sign, seal and deliver his soul through Priority Ear-Mail...and the carrier obliged them.
Jacksonville, FL-based Attitude Records tapped L.A.-based Hands On Prods. to do the video shoot for its breakout artist DJ Trans' single "Ride Out." Shot in and around Jacksonville, the video was lensed by Russ Brandt and directed by Craig Mclene from Hands On. Trans brought along his crew and radio personalities from local station WHJX (101.5) to participate in the video shoot. Pictured are (l-r): Mickey Johnson from WHJX; TJ Stafford, Attitude promotion exec.; DJ Rock Me, WHJX; Gee-Whiz, a member of DJ Trans' Shakesomething Crew; Melone; Hitman Hayes, WHJX; DJ Trans; and Brandt.

CATHODE RAY RAP: Perhaps one of the most important television series to promote African-American music successfully and still maintaining some dramatic perspective is the program "New York Undercover," which relies on up-and-coming musician/composer/producer James Mtume (son of jazz icon Jimmy Heath). What's he's managed to do is bring to a hip (hop) TV audience a cornucopia of sounds by various artists, including Gladys Knight (a recurring character), Nancy Wilson, Mary J. Blige and Billy Paul, who have all been featured performers in the fictitious nightclub Natalie's run by Knight.

Foremost, Mtume—who has played with a plethora of great artists and produced his own self-named aggregation in the early '90s—has exposed rap's story-telling to mass audiences through the show. (More on this in a subsequent column). Yo Yo, the female rapper who comes from the Ice Cube posse, has a significant role on the Feb. 2 episode of the show. She plays the boyfriend of a suspected murderer, and later plays a major role in the plot's conclusion. Tune in. (Add Yo Yo: she is also set to appear in the upcoming Melvin Van Peebles-directed film Panthers). ...A show that might not attract as many hip-hop viewers is "The Watcher," the third United Paramount Network that debuted on the studio's fledging web, that features Seattle-based rapper Sir Mix-a-Lot. The rapper hosts an anthology series in the Las Vegas-set show, and is essentially a voyeur who has the whole town wired. From his high-rise, totally-wired control room, he peeps the foibles of a litany of people whose stories intermingle in a mixture of San Town madness in the spirit of horror, mystery and silly shit a la "The Love Boat." Mix undoubtedly will gain wider exposure for himself (a colleague informs that he did an interview about the show on Los Angeles station KROQ-FM, although that station would be hard-pressed to play his breakout hit "Baby Got Back"). It's obvious UPN threw some money at the Mixx.

Ice Cube, who soon will make his directorial debut with the film Friday's, recently directed his Priority Records labelmate and long-time homies Da Lench Mob in a video story to their second single, "Chocolate City," b/w the track "Environmental Terrorists." Both are from the trio's second album, Planet Of Da Apes. Shot among the high-rise district of Century City, CA, streets had to be blocked off so that director and crew could successfully complete shooting the video, Ice Cube's sixth. Pictured are (l-r): Maukite, Mr. Woody, T-Bone and Shorty, all part of the Da Lench Mob crew; and Ice Cube.

**TOP 25 RAP SINGLES**

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<td>1</td>
<td>I Never Seen A Man Cry (Aka I Seen A Man Die)</td>
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<td>Flava In Ya Ear</td>
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<td>Big Poppa Warning</td>
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<td>Bring The Pain</td>
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<td>Rockafella</td>
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<td>Too See Roll</td>
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<td>Here Comes The Hotstepper</td>
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<td>Black Coffee</td>
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<td>Playaz Club</td>
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<td>The Most Beautiful Thing In This World</td>
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<td>Awake</td>
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<td>Thuggish Ruggish Bone</td>
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<td>Take It Easy</td>
<td>Mad Lion</td>
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Rap Single Reviews

By Dr. Bayran

- **COOLIO & THE 40 THEVZ: "Dial A Jam" (Atlantic 6030).**
  - Coolio has fresh mic for this record which is drenched in sports metaphors about the physical prowess of said mic skills. The groove doesn't stop on the radio mix and only gets mellower with the aging of the Money Miles track. Coolio drives the groove with his Thex 4, and the instrumental version is a dance hit. Cutted from the soundtrack to the Gen-X film Jerky Boys.

- **THE B.U.M.: "Elevation (Free My Mind)" b/w "6 Figures And Up" (Priority 50831).**
  - Serious R&B soul wafts forth from this slow-drag cap tone. The romantic undertow of the music belies a message aimed attention at inner-city madness. "Elevation..." might be the lead track, but the record is really a hit because of the backing track. The mike work and groove are neat. From the forthcoming The B.U.M.'s Unda Madness: Life & Times.

- **MINDS OF THE HOOD: "Ivory" (Solar 4406).**
  - This unique rap group has done a good job in relaying their street-smart message to the masses in a R&B/gospel-inspired single. The track is a tale of a woman who is corrupted and destroyed by the ill's of society. The strongest aspect of the track would have to be the interlude, sung beautifully by a female singer. This is not an anti-human track; radio programmers take note.
Indie News: On The Cutting Edge

By Steve Balin

DADA RETURNS TO L.A.: After breaking out of the club scene to sell 300,000 copies of their debut I.R.S. album Puzzle, thanks to the hit single “Dizz Knee Land,” the L.A. trio Dada have failed to meet high expectations with their sophomore effort American Highway Flower. While the record has picked up support from AAA radio, the album has not been embraced by the Modern Rock outlets who helped bring the band into the limelight a few years ago. And let’s face it, it’s Modern Rock radio that sells records these days. However, that didn’t keep the Roxy on the Sunset Strip from filling up to the point of being uncomfortable for the group’s homecoming gig last week.

The enthusiastic response at the Roxy certainly helped to make up for the lackluster reception their second album has received, as the trio plus guest guitarist Rob Rule, smoked their way through a hour-plus virtuoso set. From the opening number “Dim,” the second single off Puzzle, the group took control of the stage immediately, displaying the stage presence of a band that’s been at it for years. Throughout their set, the band maintained that control with excellent pacing. There were enough solos to show off their tight musicianship, but they were kept short enough to maintain the enthusiastic crowd response. Working their way through a program balanced between the two albums, as well as a few surprises—like an extended intro and closing of the Kinks’ song “Tired Of Waiting For You,” which Green Day currently has a hit with (Kinks tribute album coming soon?)—Dada sent the place into ecstasy with a soaring version of “Dizz Knee Land.”

It was a fitting way to cap the night, as the song’s good-time feel (albeit a very sarcastic good time) captured the celebratory atmosphere of one hell of a show.

CAPRICORN TO DISTRIBUTE FAT POSSUM BLUES LABEL: Phil Walden, president of Capricorn Records, recently announced the signing of an agreement to license and distribute the back catalogue and future releases of critically acclaimed blues label Fat Possum. To celebrate the new venture, Capricorn will release four records on January 24 and four additional titles on March 21. The agreement calls for Fat Possum to continue the creative process of selecting and recording the blues musicians, with Capricorn handling the promotion, marketing, publicity and sales.

REVIEWS

By Steve Balin and M.R. Martinez

LIR: Magico Magico (What Are Records? 60006)

Lir is a five-member group from Dublin who split up the writing duties liberally, as four of the five have lyric credits. The result is a lot going on this record. The high points, including the tender “Some Folk Are Truly Evil” and the Led Zeppelin “No Quarter”-sounding “Not To Be Overlooked” shine. The problems stem from inconsistency, namely the failure of much of the rest of the album to live up to the peak moments. However, those songs where they do excel set pretty high standards. If Lir do put it all together, they could be an impressive musical unit. (S.B.)

THE RESIDENTS: Hunters: Original Soundtrack Recording From The Discovery Channel TV Series (Milan 35701)

If the point of a soundtrack from a nature show is to capture the feel of the jungle, then The Residents were apparently the right group for the project, as they do an effective job of creating moods. What’s most impressive is the way they relegate themselves to the background, acting as subservients to the incredible auditory treats nature has to offer. While this is not an everyday CD, it’s a very nice change of pace, and the Residents provide an intriguing alternative to put on after a hard day at work or late in the evening. Worth finding. (S.B.)

NATE FITZGERALD: Champagne Sketches (Monad 133)

Anybody that calls their tenor sax “The Low Horn” is laying out a smooth dialectic that goes down easy. But Fitzgerald manages not to stereotype himself texturally or rhythmically. He finds a variety of New Adult Contemporary niches that he could fill if people turn him on. Each track offers a dimension of his skill. But the funky, Carribean tinged “I Love Having You Around,” the belt-buckle-polishing slow drag “Only You” and the reggae tinged “Caribbean Night Crossing” demonstrate the width of possibilities. (M.R.M)

LOST BREED: Save Yourself (Hellbound Records 30332)

One of the first releases from the Noise Records company gives a good indication of what their sound is likely to be about. While it’s fairly standard hard-edged music, Lost Breed rise a cut above others by throwing a lot more rhythm into their songs. There is something interesting in the music, but the vocals leave room for improvement, as Pat Lydon tries to trick of making his vocals sound like they are coming from Hell. Unless you’re a porn star, a deep throat is not necessarily a good thing. (S.B.)

PICK OF THE WEEK

WAYNE KRAMER: The Hard Stuff (Epitaph 86447)

For those of you unaware, Wayne Kramer is as legendary in punk circles as Keith Richards is in the classic rock world, simply because the M.C.S were the punk band, right alongside the Stooges. Current icon Henry Rollins explains all this in the album’s liner notes. That’s what kind of firepower Epitaph and Kramer are bringing to the table, hoping one of the genre’s revolutionaries can capitalize on the success of the resurgent punk scene. Fans of M.C.S will not be disappointed as Kramer attacks with the same fierce sensibilities that earned him his reputation, but prepubescent fans of pop punk may be scared into hiding behind the bed by the rage of “Incident On Stock Island” and “Junkie Romance.” While you’ve gotta love Kramer for frightening the kids, what you really have to admire about this album is that it’s thinking man’s punk. Yes, there is such a thing and it’s right here. (S.B.)
Film Reviews

Warner's Murder In The First, '95's First First Class Film

By John Goff

THE PRISON SYSTEM, a target of controversy since its beginning—whenever that was—provides the piece-piece for a film once again. Alcatraz. The Rock. Where Capone spent time. The Birdman of... There are as many stories on that island cum-prison-cum-tourist-attraction off San Francisco as there are in the Neverland of any city, it seems with Murder In The First is another, and also based on a true story, the case which brought cruelty in Alcatraz to public light.

If this were meant as an indictment against the penal system, it's a little dated, set in the early 40s. And if the solitary confinement and punishment were as nasty and extreme today as shown here, it would turn up on "60 Minutes" or '20-20,' or any number of talk shows, not to mention a considerable number of lawsuits. You can bet that the current prison citizenry wouldn't stand for such treatment. In indelible respect, it has little relation to the bleeding-heart present. But it's damned well done as entertainment.

The story, written by Dan Gordon, looks at a man who spent three years in the hell of solitary and was regularly beaten by the warden after an escape attempt. The script has moments of profundity, chilling moments and moments of insight, but it also has a few moments which seem to jump out of vaudeville—unfortunately in the courtroom, which tends to wash the seriousness of that setting with a near coyishness. It can take an audience aback. (Perhaps Gordon and director Marc Rocco were attempting to draw a realistic parallel to '90s courtrooms and judicial system.)

Rocco begins the film hard and hooks the audience with a rare poetic/artistic brutality. You're drawn in almost beyond your desires simply to see how the Kevin Bacon character can survive after being so broken physically, mentally and emotionally. He emerges, pathetically scarred outside and inside and in the film is allowed to die after being returned to Alcatraz following the trial. In reality the prisoner, Henry Young, was later paroled, disappeared into California and has never been heard from since. Perhaps that interpretation could be construed as a prelude to an interpretation statement since it was obvious that Young (in the film, at least) would never be able to function outside of a prison environment.

Rocco, however, causes distinction with some pretentious camera movements early on. DP Fred Murphy's camera work is wonderful but in that cell instance calls attention to itself. The location work captures the forbidden prison territory with chilling verisimilitude and Murphy's hues are period enhancing.

What Murder In The First truly accomplishes is to move Kevin Bacon up a rung on the acting ladder and puts him into a character expansion arena and, therefore, contention for more challenging roles in the future. He moves totally away from the pre-conceivable image he's been in and into the interior shadows of disturbance, and he displays a depth capable of handling it. Christian Slater is solid as the idealistic, compassionate lawyer. Gary Oldman brings forth another twisted creation as the sadistic, brutality-oriented family man/warden and is successful in making the audience hate him.

Executive producers are David L. Wolper and Rocco. Marc Frydman and Mark Wolper produced. The film is a Le Studio Canal+ in association with the Wolper Organization production for Warner Bros. release.

Universal's TFC Presents Demon Knight Is Expanded TV

By J.G.

THE OPENING'S EXPANDED BUT THE SAME as on HBO-TV, meeting The Crypt Keeper on his in-credit studio set. And we see he's a demanding film director. The ending expanded but the same as on TV, TCK putting a wrap to the story, at a Westwood premiere here.

Point is, you get the same on the big screen as on the home screen, just with a little larger budget and a longer, single story. Demon Knight expands itself, time-wise, back to the beginning of Genesis and implies the struggle's headed farther on into the future. If you like the Tales From The Crypt series, you'll like Demon Knight, but it's likely to draw only those fans—which will give it a strong enough base. Don't look for it to expand outward much more.

Ethan Reiff & Cyrus Voris & Mark Bishop's script relates the tale of demons descending to earth, the work of the "darkness and void" which was theirs before God came along and said "let there be light." And since then there's been a single protector of the world as we know itwarding off these monsters. You can find some themes in there if you're a mind to, or not. There are instances of Cryptian dark humor pioneered by William M. Gaines, from whose comic books Tales From The Crypt the series was taken, is based on and is used in the series. This plot also touches on the old Ten Little Indians—stick 'em all in one place and off 'em one by one play.

Touchstone's Bad Company Entertains and Titillates

By M.R. Martinez.

Michael Beach, Ellen Barkin and Laurence Fishburne watch a prissy, rich client (Spalding Gray, prone) write in the agony of defeat.

ALL THE BAD GUYS DIE IN THIS FILM. And that's a good thing. It makes this post-Cold War espionage thriller entertaining. And because of the various performances in Bad Company, the jingoistic patriot games that formed the hardcore centerpiece of its preceding cinema offerings took a back seat to old-fashioned frivolities like greed and alternately provocative and checky sex.

Already attracting box office as a sensitive and insightful professor in John Singleton's Higher Learning, Laurence Fishburne does a 180-degree in this stylish pseudo-spy who-d-who's who in which he plays a deposed CIA agent forced to infiltrate a private espionage company in order to regain favor and cash in on good graces. At The Grimes Organization, a company that is fondly known as "The Tool Shed" and is a scummy mixture of ex-spooks who have skills in blackmail, bribery and "wet-work," Fishburne's Nelson Crowe meets the ambitious and sexual indefatigable Margaret Wells (Ellen Barkin).

Wells, played by Barkin with the unabashed whorishness that made her a riveting figure in the police who-d-who's Sea Of Love, is the right and left hand of Vic Grimes (Frank Langella), who is the designer industrial-strength spy that serves major Fortune 500 clients that need a little help to maintain the status quo. When they attempt to bribe a state supreme court judge to obtain a favorable ruling that could save a client $25 million, things get sticky and get stuck.

But this doesn't happen before Wells and Crowe engage in vigorous sex, which opens Crowe's nose for the ponytail and a larger bank account. Wells also does the nasty with Grimes before he succumbs. All the while, Crowe's gay back up on the operation, Ted Stapp (Michael Beach), works to best position himself for better than middle-class fortunes.

It is the performances by Beach, Daniel Hugh Kelly as the mercenary friend of the fallen judge (David Ogden Stiers) and Gina Carlees' portrayal of the judge's mistress Julie Ames that provide the dimension and texture to this standard story-telling. Wonderfully photographed, set decorated and wardrobe, the action stepped into the screen universe only created by director Danny Harris, screenwriter Ross Thomas and cinematographer Jack N. Green and made the ordinary entertaining.

Amedeo Urzini and Jeffrey Chernov produced the film.
Jazz Reviews

By M.R. Martinez

**JACK DEJOHNETTE: Extra Special Edition**
(Blue Note 304942), Producer: J. DeJohnette.

DeJohnette has always been a composition-driven percussionist-cum-pianist. And on this collection he relies on his rhythmic identity as a drummer, giving underpinning while his young sidemen explore sonic territory familiar and fresh. Joined by vocalist Bobby McFerrin and fellow percussionist Paul Grasili, DeJohnette modernizes swing, hop and cool sensibilities with his by-now patented introspections. It's evident that the drummer likes the keyboard work of Michael Cain and that Lonnie Plaxico can provide the proper pulse for his music. It's a listening-intensive album. If you can't find the sweep of emotionalism, you're listening for someone on this cascading sonic trip to tell you what step is next. Don't hold your breath. "Inside The Kaleidescope" captures open stylings and rhythmic and melodic tradition with equal ease; "Ha Chik Kahi" is an open call to the funky; and the cover of Gershwin's "Summertime" belongs in the music library of Star Trek Voyager.

**TOP 25 JAZZ ALBUMS**

**CASH BOX • JANUARY 28, 1995**

1. **BREATHTLESS** (Arista 10046) .................. Kenny G 7 75
2. **SHARE MY WORLD** (EMI 78029) ............ Najee 2 18
3. **THE BEST OF DAVID SANBORN** (Warner Bros. 45768) .................. David Sanborn 8 6
4. **AFTER THE STORM** (Majestic/Motonow 3031) .................. Norman Brown 3 20
5. **SAHARA** (GRP/GRP 9781) .................. Russ Freeman & The Rippingtons 5 14
6. **POSITIVITY** (Verve Forecast/Verve 522 036) .................. Incognito 9 15
7. **A HOME FAR AWAY** (GRP 9700) .................. George Howard 10 15
8. **L.A.** (Cord 45601) .................. Hiroshima 6 12
9. **HEAD TO HEAD** (Mercury 22682) .................. Jonathan Butler 4 12
10. **DID YOU FEEL THAT?** (Warner Bros. 45729) .................. Joe Sample & Soul Committee 12 12
11. **BACKBONE** (Warner Bros. 45611) .................. Boney James 11 20
12. **SAX BY THE FIRE** (GTS 34573) .................. John Tesh Project 14 22
13. **TRUTH (Jive)** .................. Warren Hill 13 10
14. **REFLECTIONS** (Strobe 1006) .................. Peter White 17 10
15. **PURE PLEASURE** (GRP 4506) .................. Phil Perry 20 5
16. **AGAINST THE GRAIN** (GRP 9782) .................. Acoustic Alchemy DEBUT
17. **AFTER DARK** (Blue Note/Capitol 27383) .................. Richard Elliot 18 10
18. **WEST SIDE STORIES** (Verve Forecast/Verve 523738) .................. Jeff Lorber DEBUT
19. **MOVE** (Warner Bros. 45596) .................. Earl Klugh 16 18
20. **TENDERNESS** (Reprise/Warner Bros. 45422) .................. Al Jarreau 22 20
21. **COMMON GROUND** (Blue Note/Capitol 82907) .................. Everette Harp 21 17
22. **LUCKY MAN** (Capitol 98920) .................. Dave Koz 24 42
23. **UNDERCOVER** (Verve Forecast/Verve 523 356) .................. Art Porter 15 15
24. **HARDCORE** (JVC 2003) .................. Paul Hardcastle 19 26
25. **LOVE, NANCY** (Columbia 57 425) .................. Nancy Wilson 23 22

**BILLY CHILDS: I've Known Rivers**
(Stretch/GRP 1114), Producer: B. Childs.

Billy Childs has always had a penchant for drama, something he demonstrated as a structured composer and opportunistic performer-playe at last year’s Monterey Jazz Festival Presented by MCI, which commissioned “Concerto and Jazz Chamber Orches- tra.” But the sparkling piano glissandos, the shifting tempos and contrapuntal melodic statements are ap- plied here with different focus. Opening the album with the Langston Hughes poem “I’ve Known Rivers” and following it with a composition it inspired, Childs later moves through a free-flowing fall of music that is immediately in the spirit of what’s come before him and fresh, vital interpretation. While the aforementioned Hughes-inspired piece demonstrates some of his classical training as player and composer, the song “Lament” (titled after a poem by Rilke) is a lyrical excursion that is remarkably paced and measured but bulging with energy. Childs is becoming a proven voice in the idiom.

**GARY BARTZ: The Red And The Orange**
Poems (Atlantic Jazz 82720), Producers: G. Bartz & Eulis Cathey.

Bartz employs jazz’s classical approach of capitation and improvisation, mixing lyrical establishment with swing-out introspection. Each performance on this eight-song collection by the alto saxophonist brings with it a taste of bluesy sensibilities stirred liberally in the red hot cauldron that is the historical legacy closely associated with the New York experience. Pianist Mulgrew Miller, Eddie Henderson on trumpet and flugelhorn and the rhythm section of bassist Dave Holland, drummer Greg Bandy and Steve Koon on percussion augment his intoxicating sonic qualities. While Bartz is the primary composer on many selections, he finds a forlorn yet alluring blues on “I’m Gonna Laugh You Right Out Of My Life,” an assertive flourish on Jon Lucien’s “Soulmate” and playful tags on nostalgic music on the Gershwin tune “But Not For Me.” This is for anyone who needs a reminder that it is.

**GONZALO RUBACABA TRIO: Diz**
(Blue Note 30490), Producer: G. Rubacaba.

Yes, Dizzy Gillespie and Frank Grillo (the erst-while Machito) are credited with bringing jazz music to new dimensions. And the fusion of young pianist Gonzalo Rubacaba, bassist Julio Barreto and o.g. bassist Ron Carter puts a fresh face on the notion that this fusion was historically correct and is still valid today. There are a number of compositions covered on this record, which brings to mind the best of the this fusion without hammering the listener. That is not to say that Rubacaba is not percussive and doesn’t employ the notes as a barrage of rhythmic messages.

Rubacaba is a talented musician, but Carter and Barreto give his interpretable skills, especially on the Charlie Parker extended vamp “Ah-Leu-Cha” and Gillespie and Frank Paparelli’s always engaging standard “Night In Tunisia.”

**GEORGE CABLES: At Maybeck**
(Concord 4630), Producer: Carl E. Jefferson.

George Cables has always been a melodically playful pianist. He’s transformed standards into introspective quips, he’s turned the most bombastic arrangements into accessible short stories, and his rhythmic dexterity within the context of one song is unceasing when he is allowed to stretch. He did all of that at the Berkeley-based, 50-seat Maybeck Recital Hall. Part of a live recording series, Cables’ album is an open book to his skills and to his sense of selecting material so that he can best display them. The integration of his musical wizardry and sense of humor is evident on the opening composition, “Over The Rainbow.” He shows two-handed dexterity on the Gershwin Brothers and Dubose Heyward tracks “My Man’s Gone Now.” The folks that got to see this live didn’t applaud enough.
News From U.S. & Latin America
By Hector Resendez

PIANIST RAUL DI BLASIO'S album Piano De America 2 has been dominating the Latin music charts for the past six months. Now the talented instrumentalist is scheduled to appear in concert at the Universal Amphitheatre on Saturday, February 4. The concert will mark Di Blasio's Los Angeles concert debut.

Hailing from the Neuenau province of Southern Argentina, Di Blasio is still reveling in the excitement of his featured performance at the "Concert of the Americas," the star-studded gala presented by the Kennedy Center in honor of the 34 Presidents of the democracies of the Western Hemisphere who attended the "Summit of the Americas" in Miami in early December. The show, which featured, along with Di Blasio, celebrities and performers such as Michael Douglas, Liza Minnelli, Paul Rodriguez, Sonia Braga, Celia Cruz, Arturo Sandoval, Tito Puente, the Ballet Gran Fandolico de Mexico and host Quincy Jones—aired nationally on the PBS network in mid-December. Di Blasio and his eight-piece band also performed a more intimate set at the luncheon that marked the closing of the historic Summit.

The upcoming Los Angeles concert is in support of Piano De America 2, Di Blasio's highly-acclaimed and most visible recording to date, and the Raúl Di Blasio—Live In Concert home video culled from his recent series of sold-out concerts at Miami's Jackie Gleason Theatre, both available from BMG U.S. Latin. Di Blasio, already a million-selling artists in Latin America, continues to steadily expand his American following through his consistently winning recordings and his supremely entertaining and dynamic live shows. Critics continue to give Di Blasio rave reviews for his ability to connect with an audience, which is not surprising given his totally engaging stage charisma and the passion he pours into his performances. "I want to make my piano available to all people," Di Blasio has said, and with each performance, each recording, each new segment of the world's audience he reaches, that wish gets closer and closer...

Other BMG artists, such as Juan Gabriel, Juan Luis Guerra and Los Caifanes, continue to soar on the charts. New releases for the label for January include such acts as the international pop/rock male/female duo from Spain, Complices, with Basico. There's the third album by the Colombian Salsa group Suprema Corte called Envidiable. Hot single releases for BMG include Corazon Gitano's "Sandia" from the album Pablo Ginato, Grupo Bemto's "No Supe Conquistarte" from the album Sangre Nueva, Victor Victor's "Solo Bachata," Tony Rosario's "Dejala" from the album Me Olvide De Vivir, and Vico-C with two singles, "Cut It Up Baron" and "Pump It Up Baron."

THE LION & HIS LIONESS: RMM Records & Video announced the latest project by Venezuelean Salsa giant Oscar D'Leon. The swinging bassist and singer has combined forces with Brazilian vocalist Elba Ramalho on the single "Que Pesas (Elas Ya No Me Querem Mais)," a composition by Jorge Ben of Brazil. Ramalho sings in Portuguese while D'Leon renders his performance in Spanish. RMM is calling this project "Brazilian Salsa." As a bonus track on the single CD, D'Leon interprets a Gilberto Gil classic, "Soy Loco Por Ti, America." Both Salsa arrangements were made by RMM's Sergio George. The album was set to be released late last month.

ON OTHER FRONTS: EMI Latin's promo rep Carlos Perez, recently launched an effort to reinforce the label's Latin media resources. This aggressive move is simply smart business. The L.A.-based label has issued a single CD promo featuring three of their artists: Mijares with "Alma Fria" from the Vive En Mi album, Edinna Nazario's "Como Antes" from her album Pasiones, and Angel Javier's "Suenos Perdidos" from his album Historias De Azul O Gris.

REVIEWS
By Hector Resendez

PEDRO FERNANDEZ: Mi Forma De Sentir (Mercury 526175) Producer: Mariane Somonte.

The latest recording by Mexican marimba sensation Pedro Fernandez incorporates an eclectic mix of material. The popular vocalist treats new ground with two compositions by country icon Willie Nelson: "Loco" and "Crazy." Along similar lines, the tune "Release Me" will invoke an interesting response from die-hard Fernandez fans. A star since early childhood, Fernandez' new album is certain to attain the kind of success that earlier works have reached. Included in the collection of 14 songs, the album also showcases "Si te vas," one of Fernandez' own compositions.

TOÑO ROSARIO: Me Olvide De Vivir (BMG U.S. Latin 24481) Producer: Jorge Ogundo.

This new album by Toño Rosario is his third for the BMG label. The superstar Merengue artist in Puerto Rico and throughout the East Coast has been enjoying relatively good success as a soloist since his debut in 1990. The young Dominican singer's second album, Atado A Ti, remained in the charts for 31 consecutive weeks. That album went on to receive a Platinum record. Rosario was one of the founding members of the internationally popular merengue group Los Hermanos Rosario. The current hit single is "Dejala."

LOS TRES ASES, VOL. 1: Contigo En La Distancia (BMG Tropical Series 23869) Producer: Domingo Echevarria.

This is a compilation of classic tropical ballads from one of the most famous of all Mexican trios, Los Tres Ases. The 13 selections were digitally remastered from the original master tapes by Domingo Echevarria, the genius behind the Tropical series for BMG. All of the featured selections were originally recorded in Mexico and Cuba between the years 1953 through 1958. Coómniores of Mexico's famed and influential trio era will welcome the arrival of this product and others in this historical series.

PICK OF THE WEEK

GILBERTO SANTA ROSA: De Cara Al Viento (Sony Tropical 81462) Producer: Gilberto Santa Rosa.

This is the latest album by Puerto Rican singer Gilberto Santa Rosa. The popular Salsa vocalist renders another superb and flawless performance. Santa Rosa has been recording with Sony since 1990. He has received numerous Gold and Platinum awards during that period. The first was for Punto De Vista, followed by Perspectiva, a homage to the late Tito Rodriguez, and NiMi Aquí. Santa Rosa is surely to continue his well-deserved line of success for this outstanding production.

**The image contains a text about Latin music news and reviews, discussing various artists and albums.**
News From England & The United Kingdom

By David Courtney

GLOBAL EXPOSURE FOR BRITS: "The Brits '95" are set to achieve the biggest international success in the 13-year history of the awards. Already 53 countries around the world have signed up to broadcast the initial TV show, which will include live appearances from Madonna and Elton John, with another seven deals close to being finalised. Some of the territories covered are Latin America, the Middle East and Japan.

FORMER ISLAND MAN Launches LABEL: Former Island Records marketing director David Steele is launching his own label, Organic, and marketing consultancy, Sound Advice, a month after quitting Island following 10 months as director.

NEW V.P. AT SONY: Sony Music has announced the appointment of Guy Brulez as vice president, European Repertoire Division, Sony Music Entertainment Europe. (He's going to need a large door to put all that on.)

Brulez will report direct to Paul Russell, president of Sony Music Entertainment Europe. Brulez joins the company from Capitol Records International in Los Angeles, where he was vice president international marketing since January 1993.

THE BIG SPENDERS OVER CHRISTMAS: Record companies spent around a third more on TV advertising in the run up to Christmas 1994 compared with the previous year.

Overall, around £28 million was spent on advertising 144 albums during November and 184 albums in December on ITV, Channel Four and satellite stations. The figure, which includes expenditure on retailers co-op ads, compares with the £21 million spent over the same period in 1993.

VIRGIN PLAN MAGAZINE: The radio station Virgin 1215 is working with Haymarket Consumer magazine on plans to launch a music magazine aimed at its listeners. Haymarket is conducting market research to examine the market for a title aimed at 25- to 45-year-old men to rival Emap Metro's Q and Mojo titles.

ARTIST TO SUE ACCOUNTANTS: The ongoing saga regarding "The John Goldring Affair" is beginning to hot up and is set to be blown wide open. Rock bassist John Wetton is about to issue a lawsuit against the company Casson Beckman. Goldring, a highly respected music industry figure, resigned his partnership from Casson Beckman last month after the company's board launched an investigation into "apparent financial irregularities" concerning millions of pounds belonging to nine clients including Wetton, Robert Palmer and Manfred Mann.

PINNACLE EXPANDS SOFTWARE DIVISION: Distributor Pinnacle is expanding its three-year-old software division after striking a deal with leading computer game producer Microprose. The company's telesales department will be tripled in size from February 1 to cope with extra demand, says divisional managing director Peter Sleeman. Microprose produce titles including Star Trek, The Next Generation and Top Gun and is estimated to generate around 10% of the U.K. computer game sales.

U.K. SINGLES CHART:

1. "Cotton Eye Joe" .............................................. Redmax
2. "Think Twice" ................................................. Celine Dion
3. "Set You Free" .................................................. N-Trance
4. "Here Comes The Hotstepper" .............................. Ini Kamoze
5. "Love Me For A Reason" ...................................... Boyzone
6. "Tell Me When" ................................................. The Human League
7. "Total Eclipse Of The Heart" ................................. Nick French
8. "Stay Another Day" ............................................ East 17
9. "Whatever" ..................................................... Oasis
10. "Bump N Ride" ................................................. R Kelly

Highest climber of the week at #13 is "Change" by Lightning Seeds; highest entry is #10, R Kelly's "Bump N Ride."

U.K. ALBUM CHART:

1. Carry On Up The Charts ...................................... The Beautiful South
2. Always And Forever .......................................... Eternal
3. The Colour Of My Love ....................................... Celine Dion
4. Dummy ............................................................ Portishead
5. Definitely Maybe .............................................. Oasis
6. ParkLife ........................................................... Blur
7. Crocodile Shoes ................................................ Jimmy Nail
8. Cross Road (Best Of) ........................................... Bon Jovi
9. Steam .............................................................. East 17
10. No Need To Argue ............................................... The Cranberries

Highest climber of the week at #40 is Dookie by Green Day. Highest entry at #73, The Time Has Come by Unkle.

U.K. RAP SINGLES CHART:

1. "Nuttin But Flavor" ............................................ Funkmaster Flex & The Ghetto Celsels
2. "Bring The Pain" ............................................... Method Man
3. "Super Star" ..................................................... Group Home
4. "Mad 12M" ......................................................... Channel Live
5. "Warning" ........................................................... The Notorious B.I.G.
6. "Shook Ones Part Two" ......................................... Mobb Deep
7. "Get Down" ....................................................... Craig Mack Featuring Q-Tip
8. "Get The Girl" ..................................................... Souls Of Mischief
9. "The Most Beautiful Thing In The World" ............... Keith Murray
10. "You Can't Stop The Prophet" .............................. Jeru The Damaja

(courtesy of Son Schneider U.K.)

U.K. MUSIC VIDEO CHART:

1. Berlin ............................................................. Take That
2. Cross Road (Best Of) .......................................... Bon Jovi
3. The Concert ..................................................... Barbra Streisand
4. Live Tonight Sold Out ......................................... Nirvana
5. Always & Forever ............................................... Eternal
6. Just For You ...................................................... Daniel O'Donnell
7. Psyche—Whose Video Is It Anyway ....................... PJ And Duncan
8. Everything Changes ............................................ Take That
9. In Concert '94 ................................................... Carreras, Domingo, Pavarotti
10. Lening Off Steam Live ......................................... East 17

THE U.K. TOP 10 RENTAL VIDEOS

1. Four Weddings And A Funeral ................................ (Columbia)
2. Fortress ........................................................ (Columbia)
3. Mrs. Doubtfire .................................................. (Fox)
4. Cool Runnings ................................................... (Buena Vista)
5. Ace Ventura, Pet Detective ................................. (Warner Home Video)
6. True Romance ................................................... (Warner Home Video)
7. Intersection ...................................................... (CIC)
8. The Crow .......................................................... (Ent In Video)
9. Striking Distance ................................................ (20/20)
10. The Pelican Brief ................................................ (Warner Home Video)

—courtesy Titles Video, for the week ending January 21, 1995.
News From Japan And The Orient

By Sachio Saito

“TOMORROW NEVER KNOWS” (Mr. Children, Toys Factory) has been certified at two million by RIAJ (Record Industries Association of Japan) for December 1994 in the Singles section. Quadruple-Platinum went to “Koishto Setsumatsuto Koko-zuoyostu” (Ryoko Shinohara with T. Komuro, Epic Sony). “Motel” (B’z, BMG Rooms) and “It’s Only Love” (Masaharu Fukuyama, BMG Victor) acquired a million each. “Haruyu Koi” (Yumi Matsutoya, Toshiba EMI) hit double-Platinum. Platinum went to “Everybody Goes” (Mr. Children, Toys Factory) and “Shiwaase O Tsukamitai” (Kouni Hirose, Victor).


“Merry Christmas” (Mariah Carey, Sony) made quadruple-Platinum in the International section.

In the Album section, a two million award went to Atomic Heart (Mr. Children, Toys Factory) while The Dancing Sun (Yumi Matsutoya, Toshiba EMI) made quadruple-Platinum. Elan No Yumen Mukatte (Maki Daikoku, Bgram) has been awarded triple-Platinum and a million-seller was Pharmacy (Takayuki Makihira, Warner Music Japan).

Double-Platinum went to Melodies & Memories (Tube, Sony). Platinum winners included Itashino Yosen (Gou Nagabuchi, Toshiba EMI), Phi II (Kome Kome Club, Sony), Colors (Mr. Kurihiko Kubo, Epic Sony), Versus (Mr. Children, Toys Factory), She See Sea (Masayuki Suzuki, Epic Sony) and Singles (Keizo Nakanishi, Pioneer Lde) were included.

At the same time, Gold went to eight works. They were: Color (Nooko, Sony), Super Best Box (Chage & Aska, Pony Canyon), Anytime (Koiko Komumi, Victor), Harvest (Kouni Hirose, Victor), Orange Sunshine (Judy and Mary, Sony), A Place Of Happiness (Yumi Taninura, Sony), Rebecca Singles (Rebecca, Kune Sony) and Prism (Yumi Taninura, Sony). In the International Albums section, two million was certified for The Bodyguard (Whitney Houston, BMG Victor).

LOCAL 45s TOP 10

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LOCAL CDs TOP 10

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<td>The Beatles—Live At The BBC (Toshiba EMI)</td>
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BMG’s "FAST FORWARD": BMG Music Publishing held its first worldwide managing directors’ conference in December at the Hyatt Newport in Newport Beach, CA. The theme for the rapidly-growing multinational’s conference was “fast forward.”

The six-day conference was hosted by BMG Music Publishing Worldwide president Nicholas Firth. The over 50 attendees included managing directors representing 25 countries, presidents such as Strauss Zelnick, president and CEO BMG Entertainment North America; Rudi Gassner, president and CEO BMG International; and representatives of associated companies including Bill Lowery, president of The Lowery Group; Kuni Mural, president of NEM Entertainment; David Renzer, senior vice president/general manager of Zomba Enterprises; Michael Sandoval, senior vice president, creative for MGMT/UA Music; and Sam Trust, president of Killer Tracks.

In his remarks, Firth cited BMG Music Publishing’s exceptional growth over the last seven years, during which time it had been the fastest-growing music publishing group in the industry throughout the world. Noting the conference logo, "fast forward," he said that the company’s goal was "at a minimum to double our business worldwide within the next five years."

Major presenters included Zelnick, who spoke on the topic of "The Digital Revolution" and the impact and opportunities of new technology on the music business, and Gassner, who discussed "BMG Vision 2000," the growth and expansion of BMG in the future.

Other highlights included talent showcases featuring noted songwriter/artist John Hiatt, Mary Lou Lord and Zachary Richard and new development band Thrush Hermit, a gala dinner for attorneys, managers and other industry icons at DC3 at the Santa Monica airport, and a boat trip on Newport Beach Harbor.

Warner-Chappell Music celebrated the recent signing of musician-composer GRP/MCA recording artist Rob Wasserman as an exclusive songwriter. This agreement makes Warner-Chappell the first major music publishing company to form an in-house "jingle house." Pictured (l-r): Diane Connal (Steep Management); Allan Tepper, dir. creative services, Warner-Chappell Music; Wasserman; Kenny MacPherson, sr. v.p., creative, WIC; and Patrick Consell, intl. creative services dir., WIC.

PolyGram Music Publishing Group (PMG) have signed Barry Eastmond, whose writing and production credits include the current Anita Baker single "I Apologize." Eastmond has had songs recorded by Billy Ocean, Freddie Jackson, Jonathan Butler, Barry White, Keith Washington, Tom Jones, Regina Belle and Dionne Warwick. Pictured (l-r): David Simons, president, PMG; Eastmond; Claude Mitchell, sr. creative dir., PMG; Dolly Eastmond; and Holly Greene, v.p./g.m. East Coast operations, PMG.
STV Joins BMG, EMI, SPE & WMG in Channel [V] Expansion

HONG KONG—Star TV has announced a new joint venture with BMG, EMI Music, Sony Pictures Entertainment and Warner Music Group as equity partners for the future development of STV’s Pan-Asian music channel, Channel [V], Asia’s leading music service.

The partners have signed an agreement that will provide greater China, India and markets across the region unprecedented access to the best international and locally-produced music television. The four entertainment companies generate product featuring some of the world’s most highly acclaimed musical talent, while Channel [V] offers the region’s premier platform for Asia’s popular music artists.

Channel [V] will continue to be independently managed. Its production and management headquarters will remain in Hong Kong and all current staff based in the territory and other Star TV production centers throughout the region will be retained.

Announcing the agreement, Star TV chief executive Gary Davey said, “We are delighted to have these leading entertainment companies join the Channel [V] success story. We will be drawing on the creative strengths of all the partners to build on the tremendous progress we have achieved in Channel [V]’s first seven months of operations.”

Don Atyeo, general manager of Channel [V] agreed, saying, “This union of the most prominent providers of entertainment software and Asia’s leading broadcaster of international and domestic music programming will redefine music television for all of Asia. Through our strong partnership and diverse resources, we will now be even better equipped to respond to the tastes of our culturally diverse audiences. Ultimately the greatest beneficiaries of this new partnership are music fans themselves.”

For three of the four entertainment companies, the Channel [V] partnership represents their second operating venture into music channel entertainment. EMI, Sony and WMG are already partners in VIVA, a highly successful German-language music video channel in Germany.

In a joint statement, the entertainment partners said, “Channel [V] will be a major force in presenting music in an exciting format to a region of the world that has unparalleled potential for growth. We also look forward to giving Asian artists a unique venue to shine in the video field and disseminate their music to a potentially huge audience.”

Channel [V] was launched in May of 1994 and provides non-stop music video and other youth entertainment programming to more than 50 million homes across Asia, India and the Middle East. For eight hours each day, Channel [V] transmits two distinct services: one offers customized programming for audiences of greater China; the other is an international channel targeted at viewers in the rest of the Star TV footprint.

CRI Launches Aladdin

CALTEX RECORDS INTERNATIONAL (CRI) has launched Aladdin Records, which will introduce new artists with diverse musical backgrounds in the world music arena to the American market. The new label’s plans call for initial focus on the release of instrumental music—world music, light jazz and New Age products—with a release schedule of 12 albums this year.

The initial release will be a compilation CD Bazaar Of Dreams, which will be used first as a promotional tool to introduce their artist roster to the media as well as to radio and retail. Featured on the sampler will be such artists as violin virtuoso Bijan, Persian composer Babak, saxophonist Farzin, composer/arranger/producer SiaVash, pianist Rohani, cellist Farhad and Tar virtuoso Paris. The sampler is scheduled for January send-out with the full compilation reaching the market in August.

Heading Aladdin’s A&R department is Suzanne Doucet, who will also coordinate and oversee the label’s marketing campaigns and overall presentation.

The announcement was made by CRI founder and president Mehrdad Pakravan from CRI headquarters in Canoga Park, CA.

BMG’s Global Moves

BMG INTERNATIONAL has announced that Peter Jamieson has resigned as senior vice president, Asia Pacific region to seek other challenges and Michael Smelle has been named to replace him.

Jamieson joined the company in 1986 as chairman, RCA/Ariola - U.K. In July 1989, he was appointed to the position of senior vice president, Asia Pacific region based in Hong Kong and was responsible for establishing and developing the region, which is currently comprised of Japan, Australia, New Zealand, Hong Kong, Malaysia, Singapore, Thailand, The Philippines, Taiwan, Korea, Indonesia, Africa, India and the Middle East.

A veteran of the industry, Smelle had served as managing director of BMG Australia since October 1993. Before joining BMG, he was CEO of MMA/RooArt, an Australian independent label, management company and music publisher. Previously, he spent 12 years with PolyGram.

Also, BMG International has opened a wholly-owned affiliate in Turkey. The new company will be managed by Tim Schindel, who has been named general manager, BMG Turkey. He was previously director of international relations at the record company RAKS Muzik.

Brits Hit Vegas NATPE Convention

TEN BRITISH COMPANIES involved in the production and distribution of television programs, films and videos will be exhibiting for the first time at NATPE International—the National Association of Television Program Executives Conference and Exhibition at the Sands Expo and Convention Center in Las Vegas, NV, January 23-26.

In all there will be 16 (the largest number ever) British exhibitors showing under the umbrella of the U.K.’s Producers Alliance for Cinema and Television (PACT), with support from the Department of Trade and Industry. Eleven will be in the British national pavilion, where there will also be a general information booth. Another five will share the ITV space. Beckman Communications of the Isle of Man will show separately.

Previously, only a relatively small number of Britain’s leading independent television companies have attended NATPE, their combined exhibit conspicuously marked by a red double-decker London bus.

Fenix To Release $7 Billion Moscow Classical Archive

FOLLOWING THREE YEARS of negotiations, Los Angeles-based Fenix Entertainment now exclusively represents the classical recordings from the official Archives of the Russian State TV and Radio Company (Ostankino) and will make them available to the U.S. and world markets. The recordings feature major Russian and international classical musical artists and composers. Fenix begins its initial release program this month with both a full and mid-price line. With few exceptions, the material has never been licensed for exploitation outside the former Soviet Union.

Russian media has estimated the collection to be valued in excess of $7 billion, comparable in artistic and historical significance with the works contained in the Ermitage and the Tretyakov Gallery.

"Discovering this collection was like finding the Dead Sea Scrolls of recorded music," noted critic Martin Booksman.

Fenix is partnered in The Collection venture with the SIDI Corporation, a multi-national business organization with diversified holdings in the international communications industry. SIDI Corp. is providing Fenix with additional financing and full use of its state-of-the-art CD manufacturing facility.

The Collection features orchestral works, virtuoso performances by individual musicians and works by great composers and includes performances by Mstislav Rostropovich, Sviatoslav Richter, Leonid Kogan, Dumitry Shostakovich, Vladimir Ashkenazy, David Oistrakh, Lucchiano Pavarotti, Eugene Ormandy, Glenn Gould, Paul Robeson, Emile Gilels, Gennady Rozhdestvensky, Vladimir Safronitzky and many more.

CASH BOX JANUARY 28, 1995 20
'94 Lipman Survey Indicates Music Retail Good News/Bad News

WHILE THE RECORD INDUSTRY’S robust sales figures—estimated up 11% from last year, with a holiday season boost of 9.6% over 1993—continue to be consistent with general reports of an overall U.S. economic upswing, an end-of-the-year survey by L.A.-based record retail marketing company Macey Lipman Marketing (MLM) indicates that record retailers should “be on alert” that more aggressive, creative marketing strategies could be needed.

The informal 12th annual survey, dubbed “a collective voice from the music retailing community,” points to the growing impact of super discount stores such as Circuit City and Best Buy, which carry hit music product at loss-leader prices, creating intense competition which dilutes the customer sales base of music product and cuts deeply into profit margins.

Commenting on results of the survey, culled from a telephone poll of more than 200 retailers representing over 1,000 major chains, independents, consignment and rack retailers, MLM's founding president Macey Lipman noted, “The bottom line appears to be that while demand is high for music product, more stores are selling more music, but making less money.

“Some traditional record retailers are beginning to face this problem head-on—such as Detroit’s local chain Harmony House—with significant success. They launched a very creative campaign which highlighted the advantages of shopping at Harmony House over a super discounter, and saw holiday business go up nearly 11%.”

The Harmony House multi-media campaign features music business luminaries well-known in the Detroit area—producer Don Was, artists Alexander Zonjic and Earl Klugh, local DJ Arthur Penhallow and conductor Neeme Jarvi. The TV spots show one of these asking a rude, “nerdy” salesperson at a hypothetical super discounter a typical customer music-related question. The “celebrity” inevitably gets a distracted, unsatisfactory response to his question, and then says, “Forget it, I’m going to Harmony House.”

The focal point of the campaign is: “Music is all we do.”

Other local retail chains (such as Streetside Records in St. Louis and Title Wave in Minneapolis) have adopted a price-matching policy on hit product to go head-on with the super discounter. This tactic appears to have increased store traffic somewhat, but overall profit margins are down.

Further, there appears to be a trend toward record stores—such as the Sam Goody at Universal City Walk in L.A.—toward becoming one-stop entertainment centers. Many stores feature clothing, a wide range of magazines and a large selection of books. Many offer customers an in-store snack or espresso bar.

Other highlights of the 1994 MLM survey reveal that the year was relatively “even” from an artistic standpoint; i.e., there were no trends-setting “breakthrough” groups or acts—such as Nirvana a few years back—to shake up the status quo. “Alternative” has been mainstream for the last couple years, and no particular genre of music appeared to dominate 1994. Product by Pearl Jam, Green Day, Eagles, Mariah Carey, Kenny G, Boyz II Men and Garth Brooks, in addition to The Lion King soundtrack, did especially big volume.

In addition, the emergence of the CD-ROM format, hinted at in the 1993 survey, continues to show tremendous potential, as most stores report that customers (CD-ROM) are “on the rise.” MLM predicts this trend will continue, as more interactive titles become available and the penetration of CD-ROM players continues to rise.

Listening posts have grown increasingly common in record stores, as 86% of respondents noted a positive impact on sales. Further, TV appearances independent of music videos—by artists on specials or talk shows such as “Late Night With David Letterman”—are perceived to have a significant impact on sales. Most notable examples: PBS specials by Yanni and “The Three Tenors” are credited with generating huge movement of product by these artists.

Other music industry trends cited by survey respondents—which do not necessarily reflect the views of MLM—include the “return of vinyl” as a viable format; the “shake-out” of independent mom-and-pop stores; downloading of music into the home; the continued success of the AAA radio format; and the growing impact of direct-to-consumer marketing via television.

Concluded Lipman: “1994 was a very significant, transitional year for the music retailing industry. While I think it’s safe to say it’s a good thing to be optimistic about the business as a whole, I believe it will be the visionary retailers who look for pro-active approaches of adapting to the realities of the changing marketplace who will ultimately prosper.”

1994 A $505 Million Geffen Year

FOR GEFFEN RECORDS, 1994 was a dream year. With only 33 new titles released domestically, and 24 of them internationally, the label grossed $505 million worldwide for the year, its biggest since its founding 15 years ago.

The Eagles’ Hell Freezes Over and Nirvana’s MTV Unplugged In New York albums both debuted at #1 on the Cash Box Pop Album Chart and scored Quadruple and Triple Platinum by the end of the year. They were joined in the Top Ten by Aerosmith’s Double Platinum greatest hits collection Big Ones, but perhaps an even better indicator of success are the new artists established in ’94 on Geffen/DGC Records.

Counting Crows’ debut August and Everything After certified Quintuple Platinum in the U.S. alone and was one of the biggest-selling albums of the year. Weezer earned Platinum certification while Beck and Hole sold well past Gold certifications. Hole also captured a host of Album of the Year awards from local and national publications and Beck from Entertainment Weekly.

Geffen began ’94 with four albums in the Top 20: Aerosmith’s Get A Grip; Nirvana’s In Utero, Guns N’ Roses’ The Spaghetti Incident?; and The Beavis and Butthead Experience.

The company’s domestic accomplishments have been matched overseas as well. The Aerosmith and Nirvana albums have each sold more than two million outside North America; the Counting Crows and Eagles albums both passed the million mark. Guns N’ Roses’ Spaghetti forked up more than 4 million outside of the U.S. and Canada. Beck racked up 400,000 units as a base establishment for future growth. Aerosmith took Best Rock Group award at the first “MTV Europe Awards.”

Critical acclaim wasn’t lacking either. Geffen won three Grammy-Aerosmith’s “Livin’ On The Edge” for Best Rock Performance by a Duo or Group with Vocal, Peter Gabriel’s “Steam” for Best Music Video (short form) and the Pat Metheny Group’s “The Road To You” for Best Contemporary Jazz Performance (instrumental).

At the “MTV Video Music Awards,” Geffen and DGC artists won seven categories. Aerosmith, which had been nominated more than any other group in history (28 times), won three, giving the band a career total to date of seven VMA awards. Nirvana took home two awards and Peter Gabriel and Counting Crows took one each.

All four longform home videos released late in ’94 charted in the Top 10 of the national video charts. Nirvana’s Live! Tonight! Sold Out! was certified Platinum 60 days following its release; Aerosmith’s Big Ones You Can Look At is a Gold seller; the Eagles’ Hell Freezes Over was certified Platinum Jan. 22, and Gabriel’s Secret World Live continues to sell well.

Widely praised was the late Ted Hawkins’ The Next Hundred Years. 1995 also looks bright for Geffen/DGC, Veruca Salt’s “Seether” single from their American Thighs debut album has already broken into the Alternative Top 10. Stone Roses’ Second Coming sold more than 300,000 in the U.K. in December and was certified Platinum before the end of the year while the first single, “Love Spreads,” was touted as a major hit. Guns N’ Roses lead guitarist Slash will release a solo album and White Zombie is mastering the follow-up to their Platinum major label debut. Lisa Loeb and Nine Stories will present a debut album in the spring and a debut album from U.K.-based Elastica has been dubbed a “Face To Watch in ’95.”

Geffen will also enter the hip-hop arena with debut albums from The Roots (see review this issue) and Genius, a rapper in the Platinum Wu-Tang Clan
PFR: Going To Great Lengths

By Richard McVey

THEY SAY THE THIRD TIME is the charm, but for Joel Hanson, Patrick Andrew and Mark Nash, a trio of Minnesotans collectively known as PFR, their third Sparrow album Great Lengths is only the latest chapter in this band’s ongoing growth.

Since their first album Pray For Rain in 1991 and their sophomore project, Goldie’s Last Day in 1993, the band has garnered a Grammy and Dove Award nomination, nettled a Dove Award for their debut album, toured with Petra and were recently asked to cut a single for Liberty’s Beatles tribute album. Not bad for a band that first came together at a youth camp.

As for their invitation to be part of The Beatles’ tribute, it takes only a brief listen to their music to justify why. The band has been heralded by many as “what The Beatles would sound like if they made contemporary Christian music in the 90s.” However, the band says that the resemblance isn’t an intentional one. “Concerning going for a Beatles sound, I don’t know if we really do that,” says bass player/vocalist Patrick Andrew. “I listened to The Beatles a lot when I was in high school. I think it just comes through in the songs that we write sometimes. It’s just a heavy influence.”

Their choice of a Fab Four classic to cover comes in the form of “We Can Work It Out.” “We had always wanted to play that song live just for fun,” says drummer Mark Nash. “We kind of tossed the idea around, but...when it was brought to us it was a natural ‘yes.’”

Their current album, Great Lengths, which hit music stores at the beginning of the year, is a leap ever-forward according to the band. “We want to do something different on each record; we want to continue growing musically and lyrically in every facet. We don’t want to put out the same record twice,” explains Nash.

“I just think it’s a little bit more diverse with the songs on there. All the albums have had definite sides to them, but this one is a little bit wider,” adds Hanson.

Unlike so many bands out today, all three members of the group write most of their own material, with all but three cuts penned by at least one member of the band on the new album. According to the band, the final choice of songs is made by their producer Jimmie Lee Sloas and executive producer Brown Bannister. Says Andrew, “We had to kind of scrounge to write this album because we didn’t have any backlog of material...which was true for the first two albums. All the lyrics were pretty close to our hearts and were really where we were at that time.”

Hanson also offers, “A lot of times we play songs before they’re ever on an album and kind of work out live arrangements.”

Long-time fans of the group may notice growth in other areas outside their music. One look at their current album cover in comparison to their former—more wildly colored, teen-type image—and you’ll see there is a definite image change. According to Andrew, “It’s what we wanted to go for. It’s more us I think than the first two. We didn’t want any jumping, clown colors or dogs.”

Adds Hanson, “The first one, I think...we were so new to what we were doing. We didn’t know the process and weren’t sure of how we were going to capture our identity on film, but by the time we got to this third record, we all had a chance to think about it and talk about it together. It became much easier for us to lay out a format and say, ‘This is the direction we would like to go. Can we pursue this?’”

And they did just that. Drawing a bit from their Beatles’ comparison, the band scheduled their photo shoot for the album while they were in England playing at a festival. “It was just great and the photos turned out incredible,” says Andrew, “just because of the look over there.” In fact, things went so well while they were there that EMI/UK’s Strategic Marketing Division plans on releasing Great Lengths in the U.K. However, the album won’t be the same as the Stateside version. The U.K. version will boast one cut from their first album and two cuts from their second. In support of the album, the band plans on making various promotional appearances as well as a U.K. college tour this May.

Now that much of their current goings-on have been addressed, it’s time to address a question of the past—How did this trio get their big break? According to Nash, it was being at the right place at the right time. “There’s a club in Minneapolis where Christian bands play. We started playing there quite regularly and opening up for national acts that came in. We opened up for a guy named Steve Camp. Our producer Jim Sloas and the other producer on the first record, Bobby Blazier, were playing with Steve and they liked us, so we gave them a tape. They took it to Brown Bannister, another producer, and he liked it, so we came down [to Nashville] and did a showcase. A couple of weeks later we came back down again and did a demo and that was it. They offered us a recording contract.”

Andrew relates, “We never really tried to get into the business. It just happened. We played a lot and we opened for the right person.”

Although their career has really only begun, each member of the band says that their profession has brought forth many highlights, like “going to the Grammys the first year” and playing at a club in Minneapolis called First Avenue, says Nash. As for Hanson, he remembers “the first record. Being a new band, not having any idea that we were going to be nominated for awards. We never expected anything. We were hoping just to get a little attention by putting so much effort into a record that at least someone would say, ‘Hey, that was alright.’ Also, we’ve had a chance to play all over the country, and a little bit out of the country now, and we’re just doing things that I didn’t really know if I would ever really do in my lifetime. I’m not even 30 yet and I’ve done a lot...” As for Andrew, “I think for me, my family all became Christians, and my sister just did. I would say that’s the most important thing to me that this band has meant...I think [given] the small amount of success we’ve seen, definitely God has used that in their lives.”

Despite downplaying their success and their Fab Four likeness, this tremendously talented trio have certainly blazed a trail in contemporary Christian music. With the release of PFR’s third album, their involvement on The Beatles’ tribute album, and their scheduled upcoming U.S. and U.K. tour, it seems likely that this young band could spread the gospel like few have before.
WARNER BROS. recording artist Faith Hill will undergo laser surgery to seal the tears in her throat. As part of the treatment, she has been ordered to take off several weeks following the surgery for rest and rehabilitation, prompting the cancellation of concert dates through April 26.

The procedure is expected to both substantially strengthen Hill's voice as well as aid in preventing future throat problems from reoccurring. Country artists Patty Loveless and Kathy Mattea both underwent similar surgery during their careers and were both highly successful in resuming singing without any long-term ill effects.

It has been theorized that Hill's present condition was caused by the heavy work schedule she has maintained since the release of her platinum debut album Take Me As I Am. Since that time, Hill has toured with Reba McEntire, Brooks & Dunn and Alan Jackson, with whom she will again tour this year as well as appear on future bills with George Strait.

In Other News...

ARISTA RECORDING ARTISTS Diamond Rio are now part of the Winston-Cup Team of Wilson-Inman Motorsports. The driver of the 690 Horse Power V8 Ford Thunderbird will be Jay Hedgesock, Jr. "...This is an exciting venture..." says lead vocalist Marty Roe. "Starting up Diamond Rio Racing is our way to support something that both we and our fans love...our goal for 1995 is to run a minimum of five races in high-impact exposure markets and possibly a complete schedule, depending on the future commitment from additional primary and associate sponsorships."

SOME OF THE COUNTRY ACTS making appearances as presenters on the 22nd annual "American Music Awards" special, airing on ABC-TV January 30, include Clint Black, Brooks & Dunn, Mark Chesnutt, Vince Gill, Faith Hill, Kathy Mattea, Reba McEntire, John Michael Montgomery, Randy Travis, Ricky Van Shelton and Tammy Wynette. In addition, Lorrie Morgan will share hosting duties with Tom Jones and Queen Latifah.

IN THE WORLD OF RADIO PROMOTION, Polydor Nashville joined forces with Boomtown Hotel and Casino and the Gary Group, a Los Angeles-based marketing and promotions company, to create a radio contest for 30 major country radio markets in an effort to promote Toby Keith's sophomore album and the Western-themed resort of the same name—Boomtown. The result of the one-week campaign that aired Dec. 25-Jan. 1 was radio promotions worth nearly $600,000.

THE COUNTRY MUSIC ASSOCIATION will publish a newsletter, "Communique," which will report on music, media and artist news from Nashville. The three-page newsletter will be faxed simultaneously worldwide to more than 1,000 entertainment, media and marketing professionals.

SAWYER BROWN HAS BEEN SELECTED as the February Showcase Artist for CMT, CMT Europe and CMT Pacific.

BOBBY ROBERTS ANNOUNCED the signing of Waylon Jennings to exclusive booking representation.

ASYLUM RECORDING ARTIST BRYAN WHITE will lead a helping hand to "Star-thon '95: A Weekend With The Stars," the United Cerebral Palsy Association's annual telethon January 21-22. Look for White on January 22 at 1:30 p.m. (EST).
COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

JANUARY 28, 1994

The square bullet indicates upward chart movement

(G) = Gold (RIAA) Certified (P) Platinum (RIAA) Certified

1. THE HITS (Liberty 29689) Garth Brooks 1 3
2. THE TRACTORS (Arista 1872) The Tractors 2 22
3. WHO AM I? (Arista 18759)(P) Alan Jackson 3 27
4. STONES IN THE ROAD (Columbia 64237)(P) Mary Chapin Carpenter 5 12
5. WAITIN' ON SUNDOWN (Arista 1876)(P) Brooks & Dunn 6 13
6. LEAD ON! (Arista 18797)(P) George Strait 4 8
7. READ MY MIND (MCA 10994)(P) Reba McEntire 7 36
8. NOT A MOMENT TOO SOON (Curb 78059)(P) Tim McGraw 9 41
9. THIRD ROCK FROM THE SUN (Epic 64387)(G) Joe Diffie 8 22
10. WHEN LOVE FINDS YOU (MCA 11047)(P) Vince Gill 10 30
11. TAKE ME AS I AM (Warner Bros. 45507)(G) Faith Hill 13 53
12. ONE EMOTION (RCA 66149) Clint Black 12 12
13. KICKIN' IT UP (Arista 83525)(P) John Michael Montgomery 11 57
15. THINKIN' PROBLEM (Warner Bros. 45527)(G) David Ball 15 29
16. HEALING HANDS OF TIME (Liberty 30402) Willie Nelson 16 8
17. JOHN BERRY (Liberty 69742)(G) John Berry 21 26
18. LOVE A LITTLE STRONGER (Arista 18745) Diamond Rio 11 7
19. YOU MIGHT BE A REDNECK IF (Warner Bros. 45314)(G) Jeff Foxworthy 22 19
20. I SEE IT NOW (Atlantic) Tracy Lawrence 23 15
21. SKYNYRD FRYNS (MCA) Various Artists 19 9
22. LOOKIN' BACK AT MYSELF (RCA 64239)(P) Aaron Tippin 20 7
23. I LOVE EVERYBODY (Curb/MCA 10808) Lyle Lovett 24 13
24. WHAT A CRYING SHAME (MCA 10961)(G) The Mavericks 25 47
25. GREATEST HITS VOL II (MCA 10906)(P) Reba McEntire 26 64
26. WISHES (RCA 66379) Lari White 17 27
27. GREATEST HITS (Epic 66003) Doug Stone 27 6
28. WHEN WE WAS HANDS FLY (Atlantic) Patty Loveless 28 26
29. GREATEST HITS II (RCA 70863) Alabama 31 12
30. KICK A LITTLE (Warner Bros. 45739) Little Texas 28 14
31. OLD ENOUGH TO KNOW BETTER (Columbia) Wade Hayes DEBUT
32. MAMA'S MARIJUANA (Atlantic) Various Artists 33 11
33. BOOMTOWN (Polydor 523407)(G) Toby Keith 32 14
34. IN PIECES (Liberty 80867)(P) Garth Brooks 30 109
35. NO ORDINARY MAN (MCA 10991)(G) Tracy Byrd 36 30
36. BLACKHAWK (Atlantic) Blackhawk 35 45
37. SWEETHEART'S DANCE (Arista 18750)(G) Pam Tillis 39 36
38. WHAT A WAY TO LIVE (Decca 11094) Mark Chesnutt 34 16
40. IN THE VICINITY OF THE HEART (Liberty 31109) Shenandoah 40 5
41. THE WAY THAT I AM (RCA 60286)(G) Martina McBride 43 63
42. STORMY WEATHERLAND (Mercury 52681) Billy Ray Cyrus 41 31
43. RICK TREVINO (Columbia 53562) Rick Trevino 44 45
44. SIMPATICO (Liberty 29066) Suzy Bogguss & Chet Atkins 45 9
45. FLYER (Elektra 61681) Nancy Griffith 46 15
46. NO FOLS (Curb 93061)(P) Garth Brooks 36 9
47. COUNTRY TILL I DIE (RCA 66417) John Anderson 47 10
48. A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18717)(P) Various Artists 53 60
49. DEEP THOUGHTS FROM A SHALLOW MIND (BNA 70863) Doug Supernaw 48 16
50. HEARTSONGS (blue Eye/Columbia 60123) Dolly Parton 42 12
51. KEN HELLOWS (Epic 53746) Ken Mellons 50 16
52. HARD WOIN MAN (Arista 187892)(P) Brooks & Dunn 54 94
53. EASY COME, EASY GO (ACA 1007)(P) George Strait 56 64
54. COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24517)(P) Various Artists 53 60
55. THIS IS ME (Warner Bros. 45501)(G) Randy Travis 66 36
56. COME ON COME ONE (Columbia 45827)(P) Various Artists 52 124
57. HAYMERE (Liberty 38770) Mary Chapin Carpenter 52 124
58. PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10655)(P) Various Artists 52 124
59. CHEAP SEATS (RCA 66296) Alabama 51 60
60. FEELIN' GOOD TRAIN (Mercury 522125)(G) Sammy Kershaw 59 27
61. NO DOUBT ABOUT IT (Atlantic 53568) Neal McCoy 67 47
62. TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(G) Travis Tritt 68 34
63. LOVE AND HONOR (Columbia 66153) Ricky Van Shelton 64 7
64. KEITH WHITLEY: A TRIBUTE ALBUM (RCA 64416) Various Artists 64 14
65. ROPIN' THE LEGEND (Liberty 90359)(P) Garth Brooks 63 164
66. GARTH BROOKS (Liberty 90373)(P) Garth Brooks 61 275
67. RED HOT * COUNTRY (Mercury 522609) Various Artists 60 16
68. MEN WILL BE BOYS (Liberty 27780) Billy Dean 57 29
69. WALKING AWAY A WINNER (Mercury 51882) Kathy Mattea 69 33
70. RHYTHM AND COUNTRY AND BLUES (MCA 10965)(P) Various Artists 70 44
71. NOTORIOUS (Atlantic 82055)(G) Confederate Railroad 71 40
72. ON THE ROAD (Atlantic 18736) Aaron Tippin 73 69
73. CALL OF THE WILD (Curb 66215)(G) Hal Ketchum 74 30
74. EVERY LITTLE WORD (Curb 77600) Hal Ketchum 74 30
75. BIG TIME (Warner Bros. 45260)(P) Various Artists 75 81

REVIEWS By Richard McVey

- JOE DIFFIE: "So Help Me Girl" (Epic 77868)

Written by a couple of Diffie's oft-chosen composers, Howard Perlew and Andy Sponer, this is a kinder, gentler Diffie cut. A soft piano intro, Diffie's classic vocals and an easy going tempo make this one shine.

- DIAMOND RIO: "Bubba Hyde" (Arista 2787)

This one certainly makes for a colorful video. This novelty-styled single is just that. Taken in the fun-spirited context it was recorded in, Diamond Rio and most country fans will love it, but it seems doubtful it will reach the success of previous releases.

- RICKY VAN SHELTON: "Lola's Love" (Columbia 77792)

Uptempo, catchy, fiery at times, and certainly not a Van Shelton tender ballad...is the best way to describe this one. With some wild production, this cut offers some interesting musical accompaniment and arrangement. If you're looking for something different, check this one out.

- RHETT AKINS: "I Brake For Brunettes" (DECCA 54974)

An artificial, stupid, pointless tune with a great melody that's impossible to get out of your head...don't expect too much lyrically, but if fun and up tempo is your passion, then look no further. This one could find its way up the chart and on playlists fast.

PICK OF THE WEEK

- THE MAVERRICKS: "I Still Have It True" (MCA 54975)

With his Ordinio-styled vocals leading the way, Raul Malo stands at the core of this loosely-termed "country" tune. While this slow-paced cut might sound a bit out of place following a George Strait tune, it nevertheless is one hell of a cut that shouldn't be passed up.
High Debuts
1. DOUG SUPERNAW—“What’ll You Do About Me”—(BNA)—#40
2. DAVID BALL—“Look What Followed Me Home”—(Warner Bros.)—#42
3. SHANIA TWAIN—“Whose Bed Have Your Boots Been Under?”—(Mercury)—#47
4. RUSSELL TAFF—“Love Is Not A Thing”—(Reprise)—#50

Most Active
1. TRISHA YEARWOOD—“Thinkin’ About You”—(MCA)—#32
2. LARRY STEWART—“Losing Your Love”—(Columbia)—#38
3. LITTLE TEXAS—“Amy’s Back In Austin”—(Warner Bros.)—#27
4. CLINT BLACK—“Wherever You Go”—(RCA)—#28

Powerful On The Playlist
The Cash Box Top 100 Country Singles chart is topped off this week by the Reba McEntire single “Till You Love Me.” The chart this week displays moderate movement with four debuts breaking into the Top 50. Trisha Yearwood leads the way in the most-movement category, up nine spots to #32 with “Thinkin’ About You.” Larry Stewart follows, up seven spots to #38 with “Losing Your Love.” Little Texas work their way up the chart, moving up five spots to #27 with “Amy’s Back In Austin.” Finally, Clint Black continues to move, as he also jumps five places to #28 with “Wherever You Go” to finish out the big movers this week.

As for debuts, four acts hit this week’s Top 50. Doug Supernaw leads the way for the highest debut position with “What’ll You Do About Me” at #40. David Ball falls close behind at #42 with “Look What Followed Me Home.” Shania Twain comes in at #47 with “Whose Bed Have Your Boots Been Under?” Finally, Russ Taff slides into the Top 50 at #50 with “Love Is Not A Thing.”

Songwriters Of The Week: Congratulations go out to Bob DiPiero and Gary Burr penned the Reba McEntire #1 hit “Till You Love Me.”

CMT Top 12 Video Countdown
1. GARTH BROOKS “The Red Strokes” (Liberty)
2. PAM TILLIS “Mi Vida Loca (My Crazy Life)” (Arista)
3. REBA McENTIRE “Till You Love Me” (MCA)
4. ALAN JACKSON “Gone Country” (Arista)
5. JOHN BERRY “You And Only You” (Liberty)
6. PATTY LOVELESS “Here I Am” (Epic)
7. TIM McGRaw “Not A Moment Too Soon” (Curb)
8. DOUG STONE “Little Houses” (Epic)
9. SAWYER BROWN “This Time” (Curb)
10. RICK TREVI NO “Dr. Time” (Columbia)
11. MARY CHAPIN CARPENTER “Tender When I Want To Be” (Columbia)
12. WADE HAYES “Old Enough To Know Better” (Columbia/DKC)


Curb recording artist Junior Brown (l) is pictured backstage with Vince Gill at a taping for “Austin City Limits” 20th anniversary premiere show, airing on PBS.

Liberty recording artist Chris LeDoux receives lessons in “air guitar” from producer Bryan Bateeman while on the set of his latest video for his current single, “Tougher Than The Rest.” Filmed in Albuquerque, NM, the single is the second release of LeDoux’s latest album, Haywire.
Indie Chart Action

This was yet another busy week for the independents. A total of 13 independent artists are currently finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for his first week is Will LeBlanc on the Deep South label with “Let It Swing.” The single climbs up four spots to #58 on the chart. In the second highest spot for the movers is H.J. Bonow with “Undercover King Of France.” To finish out the movers, W.C. Taylor Jr. moves to #63, David Young moves to #64, Bobby Ross moves to #67, Delia Charlene moves to #69, Todd Cordle moves to #71, Michael Copeland moves to #74, Michael Grandé moves to #79, Gary Lee Kirkpatrick moves to #82, and finally Jim Fullen moves to #85. As for debuts, two indies breaks into the chart this week: Buddy & Kaye Bain come in at #88 with “Ballad Of Patsy Montana” and Ruthie Steele comes in at #90 with “The Drifter.”

Top Ten Rising Independents

1. WILL. LEBLANC—“Let It Swing”
2. H.J. BONO—“Undercover King Of France”
3. W. C. TAYLOR—“Crying On Your Shoulder Again”
4. DAVID YOUNG—“Livin’ On The Edge”
5. BOBBY ROSS—“The Voice Of America”
6. DELIA CHARLENE—“Somebody Once Told Me”
7. TODD CORDLE—“Hide & Seek”
8. MICHAEL COPELAND—“Friends Behind Bars”
9. MICHAEL GRANDE—“Mike’s Bike”
10. GARY LEE KIRKPATRICK—“Quality Time”

REVIEW

DON COX: “Honey, Don’t Pay The Ransom” (SOR 486)

A comical look at the latest excuse for staying out late with the boys produced by Ray Pennington, this cut has the upbeat drive and hot licks to make any country fan stand up and take notice. With Cox’s great vocals and country’s best indie label behind it, expect to hear this soon. Check out the single on Cox’s debut album, All Over Town.

STEVE KOLANDER: “Black Dresses” (River North 1098)

The follow-up tune to Kolander’s moderately successful “Listen To Your Woman” is certainly built from a similar style as its predecessor. With a mixture of honky-tonk vocals and hillbilly guitar licks, Kolander (who penned this tune) has put out another quality product on his new (to Nashville) label.

Indie Spotlight

W.C. Taylor, Jr.: Hitting Both Charts

W.C. TAYLOR, JR. is currently finding his way up the Cash Box Top 100 Country Singles chart as his single “Crying On Your Shoulder Again” jumps up three spots to #63 this week. And the same song can also be found at #17 on Positive/Christian Country charts.

As for the man behind this crossover song, W.C. (William Clifford) was born in Grenada, Mississippi, where his love of music started when he was only 14 years old. That’s when he made his first public performance, singing “When The Roll Is Called Up Yonder” for a community gathering. According to Taylor, no one has been able to shut him up since.

It was during the hot Mississippi summers that W.C. learned to play the guitar. During work breaks, while more hay was being brought from the field, he practiced the blues sound which dominated black radio stations at the time. While in high school, he devoted most weekends to teenage canteens, where he and his band, The Blasters, got their first taste of the stage. W.C. went on to spend many years on the club circuit and in dance halls. At one point, his band was booked by National Artistic Attractions of Memphis, TN, who booked such artists as B.J. Thomas, Jerry Lee Lewis, Charlie Rich and Ace Cannon.

His devotion to music kept him on the country circuit for years, but the longing to sing wholesome country music grew considerably stronger.

Early one Sunday morning, his life changed forever. After leaving a club one night, Taylor happened upon an accident involving some youths who had left the nightclub earlier. According to W.C., he could no longer, in good conscience, involve himself in that type of setting.

In addition to the previous incident, the loss of his younger brother, also a singer/songwriter, pushed him towards a more positive country style of music. Then, one night at his church, some members of one of his old bands performed, and according to W.C., God spoke to his heart and he decided from then on to focus on Positive/Christian Country music. Although he’s stuck to that focus, it seems that many of those in the secular country world have also taken notice.

Other songs from W.C. Taylor, Jr. that have appeared on previous Cash Box charts include “Pray Pray Pray” and “Go Down Moses,” which both peaked in the top 15 Positive/Christian Country chart.

News

Western Flyer Performs At King Birthday

STEP ONE RECORDS’ Western Flyer was asked to perform at the Martin Luther King, Jr. Birthday Bash in Atlanta on January 13. The black-tie fundraiser, attended by numerous celebrities, elected officials and other dignitaries, is part of King Week held each year by The King Center. Western Flyer, the only country recording act to perform, was invited by members of the King family after hearing the group’s upcoming single, “Cherokee Highway.”

The song, co-written by lead singer Danny Myrick, opens with the friendship of two Mississippi boys—one white and one black—and ends with the chilling consequences of racism and hatred in the 1960s.

According to King Week coordinator Wanda Rylander, the song “promotes what Dr. King’s philosophy is all about and that is non-violence. We are honored to have Western Flyer perform at this special event honoring his birthday.”
This Week’s Debut

GLEN CAMPBELL—“The Boy In Me”—(New Haven)—#25
RON DAVID MOORE—“What Then”—(Warner Alliance)—#28
RANDY TRAVIS—“I’m Gonna Have A Little Talk”—(Warner Bros.)—#30
THIRD TYME OUT—“Across The Miles”—(New Haven)—#34

Most Active

MARTINS—“Out Of His Great Love”—(Chapel)—#10
BRUCE HAYNES—“Jesus & John”—(Cheyenne)—#16
ANDY LANDIS—“Watch Me Run”—(Star Song)—#17

Powerful On The Playlist

The Cash Box Positive/Christian Country Singles chart is topped off for the second week by Judy Deramus and “Be A Beacon.” Swiftly making her way up the chart to #2 is Susie Luchsinger with "There Is A Candle." The Manuel Family Band drops one spot, putting "Gloryland Hold On" at #3. "I'll Trust A Mighty God" by Gene Reasoner takes another leap this week to take the #4 position. "Give What It Takes" by MidSouth drops to #5, followed by Don Richmond and "The Smaller The Town" at #6. Bruce Haynes with "Wrong Place At The Right Time" falls to #8. "It Ain’t Gonna Worry My Mind" by Cleve Francis makes it into the Top 10 at #9, and taking a nine-spot jump to grab the #10 position is The Martins’ “Out Of His Great Love.”

Looking Ahead

This week the latest from Brush Arbor, “Swingin’ Bridge,” is receiving a lot of adds. Also getting a good amount of play is “Christian Outlaw” by Bobby Miller, Jason Campbell’s “The Narrow Path” and Herman Trulove’s “Rock-A-Bye Daddy.”

POSITIVE / CHRISTIAN COUNTRY

POSITIVE COUNTRY RADIO

POSITIVE/CHRISTIAN COUNTRY

JANUARY 28, 1994

RADIO PLAYLISTS

Some Of What's Playing In Heavy Rotation

KLTJ/Denver, CO

ANDY LANDIS—“Watch Me Run”
RON DAVID MOORE—“What Then”
BRUCE HAYNES—“Jesus & John”
DAVID PATILLO—“It’s About Time”
JASON CAMPBELL—“Narrow Path”

LKLJ/Council Bluffs, MO

SUSIE LUCHSINGER—“There Is A Candle”
BRUCE HAYNES—“Jesus & John”
ANDY LANDIS—“Watch Me Run”
BRUSH ARBOR—“Swingin’ Bridge”

GLEN CAMPBELL—“The Boy In Me”

WDJI/Indianola, MS

LENNY LEBLANC—“All My Dreams”
JUDY DERAMUS—“Be A Beacon”

MARGO SMITH & HOLLY—“Don't Kill The Wounded”
MIDWEST—“Give What It Takes”

MANUEL FAMILY BAND—“Gloryland Hold On”

1 BE A BEACON (Time) ............ Judy Deramus 1 8
2 THERE IS A CANDLE (Integrity) .... Susie Luchsinger 6 6
3 GLORYLAND HOLD ON (Manuel) .... Manuel Family Band 2 7
4 I’LL TRUST A MIGHTY GOD (Rising Star) .... Gene Reasoner 10 6
5 GIVE WHAT IT TAKES (Warner Alliance) .... MidSouth 3 10
6 THE SMALLER THE TOWN (Time) .... Don Richmond 5 8
7 IT’S ABOUT TIME (Heartwrite) .... David Patillo 7 9
8 WRONG PLACE AT THE RIGHT TIME (Cheyenne) .... Bruce Haynes 4 10
9 IT AIN’T GONNA WORRY MY MIND (Liberty) .... Cleve Francis 12 7
10 OUT OF HIS GREAT LOVE (Chapel) .... The Martins 19 10
11 GOING OFF THE DEEP END (Crosstex) .... Kathy Yoder Treat/Ken Holloway 11 5
12 SOWN SEEDS (S & K) ............ Steve Hamby 16 6
13 CRYIN’ ON YOUR SHOULDER AGAIN (Circuit Rider) .... W.C. Taylor 17 5
14 I BELIEVE HEAVEN IS REAL (Rain) .... Dinah & The Desert Crusaders 14 8
15 TORNADO SALOON (Heaven Span) .... Ted White 15 9
16 JESUS & JOHN (Cheyenne) .... Bruce Haynes 33 2
17 WATCH ME RUN (Star Song) .... Andy Landis 30 2
18 HEART OF A SINNER (Psalm) .... Billy Arnett 18 7
19 THERE’S A NEW MAN (Vanguard) .... Southern Chapel 8 12
20 ALL MY DREAMS (Integrity) .... Lenny LeBlanc 10 9
21 ONLY CHRISTIAN COUNTRY (Circuit Rider) .... Marvell 25 5
22 WORTH IT ALL (Genesis) .... Brent Lamb 22 10
23 THE PROMISE TREE (Benson) .... Vince Wilcox 26 6
24 HE EVEN LOVES ME (King's Day) .... Kara-Lee 24 4
25 THE BOY IN ME (New Haven) .... Glen Campbell DEBUT
26 TOMORROW (Freedom) .... Monte Stephens 29 4
27 NO TIME LIKE THE PRESENT (Warner Alliance) .... Ron David Moore 9 14
28 WHAT THEN (Warner Alliance) .... Ron David Moore DEBUT
29 DON'T KILL THE WOUNDED (Homeland) .... Margo Smith & Holly 35 3
30 I'M GONNA HAVE A LITTLE TALK (Warner Bros.) .... Randy Travis DEBUT
31 FAIRWEATHER FRIENDS (Hilltop) .... Mark Hampton 32 3
32 MIDDLE AGES (Vard) .... Bruce Carroll 34 4
33 ADAMS SIDE (Tall Texan) .... Billy Walker 28 21
34 ACROSS THE MILES (New Haven) .... Third Tyme Out DEBUT
35 LOCAL CALL (Ropeburn) .... Randy Coward 13 17
36 I NEED YOU (Chapel) .... Jeff & Sheri Easter 36 13
37 I WOULDN'T MISS HEAVEN (Benson) .... Brush Arbor 27 15
38 IN MY FATHER'S EYES (SOR) .... Don Cox 31 14
39 WHEN I LET IT GO (Star Song) .... Sierra 21 8
40 TWO OUT OF THREE (Sparrow) .... Charlie Daniels 23 15
Fast Draw Showdown
Tourney Test A Big
Success For American
Laser Games

CHICAGO—American Laser Games has successfully tested a tournament program that operators can hold on the factory’s Fast Draw Showdown live-action video game. The eight-week tournament culminated in a finals contest, which brought together the top weekly winners from the eight-week competition for a showdown to win $500 plus all the weekly entry fees for a total of $954.

In the Fast Draw Showdown tournament, contestants tried to get the quickest time possible out of the number of draws allowed, working from 60 showdown scenarios with filmed gunfighters. Participants won $100 each week, and the grand prize was $500 plus all entry fees for the entire tournament. The tournament entry fee was $2 per entry and participants entered as many times as they wished.

"Fast Draw Showdown is a game that gets players hooked," stated Stan Jarocki, vice president of marketing and sales for American Laser Games. "And we learned that they get especially interested when there’s $100 or more to be won for playing. By working closely with an appropriate venue, operators can use this tournament program to bump up interest and game play."

The tournament was held in cooperation with Midnight Rodeo, a country-western nightclub in Albuquerque, New Mexico, which brings in patrons on Thursday nights with a regular slate of contests. In addition to a line-dancing contest, they hold a mechanical calf-roping contest for real and would-be cowboys. The two-month Fast Draw Showdown tournament rounded out the program. The finals winner was Mark Ramsey, who won with a fast-draw time of 25, one-fourth of a second. Ramsey, who is attending the University of New Mexico in the pharmacy and pre-med program, said he will use his winnings to pay for Spring semester tuition.

The fastest overall time for the finals competition was a score of .20, made by Luis Brito in the quarter finals. He was awarded a bonus $100 for being the fastest in the finals.

Wes Flowers, a real-life cowboy who holds three world records in fast-draw, was in Albuquerque to preside over the tournament finals. He served as a consultant to American Laser Games during the design and filming of Fast Draw Showdown and presents the most difficult challenge in the game. His time to shoot is about one-third of a second.

Flowers, a gunslinger and former stunt man, has trained actors such as Stephen Baldwin, Judge Reinhold and Mickey Rourke in gun use. The game also features three of Flowers’ children—Clint, Clayton and Crystal, ages 14, 15 and 17.

While the regular tournament can be held with no alteration of the game’s programming, a repeating configuration of scenarios was used in the finals to provide a level playing field for all finalists.

For information on how to set up a Fast Draw Showdown tournament, contact Jim Jarocki at 505-890-1718.


PAPA Championships Set
For February 3-5

CHICAGO—The Professional and Amateur Pinball Association’s fifth annual World Pinball Championships will be staged at the Park Central Hotel in New York City February 3-5 with over 1,000 players participating. Contenders will be coming from 11 European and Pacific countries to compete in nine divisions for over $35,000 in cash and prizes and the title of “World’s Greatest Pinball Player.”

According to PAPA president Steve Epstein, whose Broadway Arcade spawned the PAPA championship, the 1995 challenge will “break the mold and outdo what we did at PAPA 4.” Last year’s tournament brought together over 800 competitors from 25 states and five countries, and gained worldwide media attention. And for the first time, top American players got a serious swipe at the international competition. “Since then,” said Epstein, “all I’ve heard is, ‘invite the rest of the world, bring on Germany, give me Japan.’ Well, here it is; I’ve extended invitations to 18 countries and at this point, I’m expecting teams from Great Britain, Spain, Sweden, Denmark, Germany, Italy, Australia, Japan and more,’” he continued. “With that much foreign talent in the field, and the strongest American slate ever assembled, PAPA 5 will be a war. I have no idea who’ll be left standing—it’ll be Judgment Day!”

Competitive divisions at PAPA 5 include three levels of singles (A, B and C), doubles, juniors (under 16) and the rapidly growing women’s division. Although secrecy surrounds the choice of games, both to confound the players and because PAPA is considered the pinball industry’s launch pad for new products, recent hit games such as Freddy: Nightmare On Elm Street (Premier Technology), Guns ‘N’ Roses (Sega Pinball) and World Cup Soccer (Williams) may make an appearance. As Epstein pointed out, PAPA 5 is “totally ‘90s” to reflect today’s sophisticated technology. “This ain’t the game your daddy played down at the diner.”

Nostalgia will play a role, however, inasmuch as PAPA will introduce a competitive bank of the games of the ’60s and ’70s. Also new this year, PAPA’s longtime sponsor Amtech Software will conduct Cyber Clash, a full-ringed tournament on its award-winning computer pinball games. Amtech is the leading maker of computer software pinball games and has produced a series of challenging, fast-paced and true-to-life games utilizing the art and play features of classics such as 8-Ball Deluxe. Cyber Clash will feature the world premiere of its version of the 1957 masterpiece, Royal Flash, and will carry a purse of $7,500 in cash and prizes.

Current reigning World’s Greatest Pinball Player is 19-year-old Bowen Kerins; the women’s division title is held by Ellen “Naibs” Frankel.

Dramatic rivalries will be renewed at FlipperMania 2, the second Broadway Cares/Equity Fights AIDS pinball benefit party on Sunday, February 5. BC/EF is a national organization which represents the theater community’s response to the AIDS crisis. Last year’s party not only raised over $15,000, but also uncovered a healthy pinball competition among eight participating Broadway shows, with The Who’s Tommy emerging as the evening’s wizards. Plans call for the usual array of PAPA celebrities to appear as well as a roster of current Broadway stars.

Further information may be obtained by contacting Sharon Kahn or Susan Jacobs at Kahn & Jacobs Public Relations, 212-647-1850.

AAMCF Seeks Sponsors
For ’95 Appreciation Dinner

CHICAGO—This year’s annual American Amusement Machine Charitable Foundation Appreciation Dinner will take place on Friday, March 24 at the Reno Hilton. Honoree is Jerry Gordon of Rowe International.

The foundation is looking for sponsors to help fund the event and ensure its success. A table of ten may be secured for $3,500 and the cost will include two full-page ads in the dinner program, a discount on extra tables and other special accommodations.

Companies may also participate by purchasing ads in the official program in honor of Jerry Gordon. Ad prices are $500 for a full page and $300 for a half page.

Further information may be obtained by contacting Angela Orlando at 708-290-9088.
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* * *

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* * *

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Please briefly describe your activities concerning Christian Country music

DATA # D-1001
The Rolling Stones were congratulated after their recent performance in Seattle, WA. Pictured here (l-r): Steve Walker, Northwest mgr., promotion & marketing, Virgin Records; Ron Wood; Mick Jagger; Dean Carlson, KMTT Seattle; Keith Richards; Chris Mays, KMTT; Cathy Faulkner, KISW Seattle; Al Scott, KUFO Portland; Steve Young, KISW; John Soules, v.p. promotions, Virgin Records; Charlie Watts; and Dave Numata, KUFO.


Bonnie Raitt teamed up with actresses Whoopi Goldberg, Drew Barrymore and Mary-Louise Parker on the set for her new video & single "You Got It" (produced by Don Was). Raitt covers the Roy Orbison classic on the much-anticipated Arista Records soundtrack of Regency/Warner's film Boys On The Side. The CD will be released on January 24th. (Front row, l-r): Was; Parker; Barrymore; Goldberg; Raitt; Jerry Wenner, video director; (back row): Mitchell Leib, v.p. music, Regency Film, music supervisor for the soundtrack; S.A. Baron, director video production, Arista Records; and Vicky Mayer, video producer.

In support of the next single from RCA Records' Dumb And Dumber soundtrack, triple-Grammy nominee Crash Test Dummies shot a video for "The Ballad Of Peter Pumpkinhead" on location in Toronto recently. Pictured (l-r, sitting): Ellen Reid, Crash Test Dummies; Daniels; Benjamin Darvill, CTD; Jim Campbell, dir. artistic and int. marketing, BMG Music Canada; (standing): Dan Roberts, CTD; Brad Roberts, CTD; Hugh Surratt, v.p. artist development, RCA Records Label; Mitch Dorge, CTD; Ria Lewerke, v.p. creative and video promotion, RCA; Lou Robinson, dir. video promotion, RCA; and Tim Hamilton, video director.

Fox Records has reserved a remix to radio this week of "Welcome To Robbinsville" from the Golden Globe-nominated score and film Neil. Mark Isham's beautiful score album was recently released by Fox Records, distributed by Arista. Pictured (l-r) at the movie's premiere are: Geoff Bywater, sr. v.p. marketing and promotion, Fox Records; Mark Isham, Neil score composer; Jodie Foster, Neil starring actress/co-producer; Robert Kraft, exec. v.p. Fox Music Group; Renee Musel, Neil film producer; and Michael Apted, Neil director.

MCA Records execs recently joined with the artists and producers of Cambridge, MA's Fort Apache Studio to celebrate the first release from Fort Apache/MCA Records, a new label in partnership with MCA, for which the studio's producers will now sign, develop and produce artists. The first release on the imprint is This Is Fort Apache, an alternative rock sampler of 13 hits, B-sides and previously unreleased tracks from the Lemonheads, Belly, Dinosaur Jr. and others. Pictured (standing, l-r): Fort Apache producers Sean Slade & Gary Smith; Randy Miller, exec. v.p., mktg., MCA; Robbie Snow, v.p., product mgmt., MCA; Ron Oberman, exec. v.p., A&R, MCA; Billy Bragg, recording artist and co-owner, Fort Apache Studio; Ted Silva from Fort Apache/MCA artists Cold Water Flat; (kneeling): David Fleishman, v.p., album promotion, MCA; and Paul Janovitz & Paul Harding, Cold Water Flat.