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Three-Stage Variety
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Country Music Week '94 Is Coming



**R.E.M.'s *Monster*—Can R.E.M.
Sell Without Selling Out?**



CASH BOX

THE MUSIC TRADE MAGAZINE

INSIDE THE BOX

COVER STORY

R.E.M.'s *Monster*—Can R.E.M. Sell Without Selling Out?

The appropriately-titled Warner Bros. album *Monster* is R.E.M.'s ninth album of all new studio material (they've yet to put out a live album as fan bootlegs have seemed to suffice) and with it comes the highest expectations. Can they remain to true to their fans—some with them since the beginning "college days," the Hibtone single release of "Radio Free Europe" and *Rolling Stone* fave *Murmur*—and their major-label backing? Stay tuned for this chilling saga to unfold!

—see page 5

Three-Stage Carnival Of Music Offers Variety

This year's Monterey Jazz Festival Presented By MCI offered up a smorgasbord of sights, sounds, tastes and aromas of music, food and otherwise...as sampled by *Cash Box's* M.R. Martinez.

—see page 17

News From The United Kingdom

A recent survey of executives to find the most efficient record companies and music publishers in the U.K. yielded some interesting results.

—see page 18

Country Music Week '94

Nashville readies itself for yet another "Country Music Week," highlighted by "The 28th Annual CMA Awards" on October 5 (live on CBS, 8 p.m. Eastern), which works out quite nicely, as the month of October has been deemed "Country Music Month"...coincidence? We think not.

—see page 26

CONTENTS

COLUMNS

| | |
|---------------|----|
| Country Music | 24 |
| East/West | 4 |
| Rhyme/Rap | 15 |
| Rhythm | 14 |
| Media | 10 |

CHARTS

| | |
|--------------------------|----|
| Top 25 Rap Singles | 15 |
| Top 75 R&B LPs | 14 |
| Top 100 R&B Singles | 12 |
| Top 100 Pop LPs | 8 |
| Top 100 Pop Singles | 6 |
| Top 100 Country Singles | 24 |
| Top 75 Country LPs | 26 |
| Top Positive Country LPs | 22 |
| Contemporary Christian | 21 |

DEPARTMENTS

| | |
|------------------|----|
| News | 3 |
| Country | 24 |
| Positive Country | 22 |
| Coin Machine | 30 |

NUMBER ONES

POP SINGLE

I'll Make Love To You
Boyz II Men
(Motown)

POP ALBUM

I'll Make Love To You
Boyz II Men
(Motown)

COUNTRY SINGLE

Third Rock From The Sun
Joe Diffie
(Epic)

RAP SINGLE

Juicy/Unbelievable
The Notorious B.I.G.
(Bad Boy/Arista)

R&B SINGLES

I'll Make Love To You
Boyz II Men
(Motown)

R&B ALBUM

II
Boyz II Men
(Motown)

COUNTRY ALBUM

Not A Moment Too Soon
Tim McGraw
(Curb)

CONT. CHRISTIAN

Children Of The World
Amy Grant
(Myrrh)

POSITIVE CNTRY.

For Pete's Sake
Susie Luchsinger
(Integrity)

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ON THE MOVE

WB RECORDS PLATINUM: Warner Bros. Records mined Platinum and Multi-Platinum in the recent RIAA certifications: **Dire Straits'** 1985 *Brothers In Arms* and 1976's *The Best Of The Doobie Brothers* led the pack with sales in excess of seven million units each. **Christopher Cross'** 1979 debut album and **Van Halen's** 1986 offering *5150* each reached Quintuple Platinum.

ZZ Top's 1985 smash *Afterburner* landed Quadruple Platinum while Van Halen again made Triple Platinum with *For Unlawful Carnal Knowledge*. Double Platinum included R.E.M.'s 1988 *Green*, *Damn Yankees* (the 1990 debut album from the group of the same name), **Talking Heads'** *Stop Making Sense* and the *Best Of ZZ Top* from 1992. **Paul Simon's** 1989 Best Of collection, *Negotiations And Love Songs*, made Platinum with sales in excess of one million units.

AMERICAN AND BMG AND ?: American Recordings has signed a new long-term license agreement with **BMG International** for American releases outside North America, it was announced by American Recordings' **Rick Rubin** and BMG president/CEO **Rudi Gassner**.

Previously American Recordings releases had been distributed outside North America by **Phonogram Ltd.**, an agreement Rubin contends to have terminated in March of this year. Phonogram, however, never acknowledged the termination and unsuccessfully sought an injunction in U.K. court to prevent the American-BMG marriage.

Commenting on the new arrangement Rubin said, "I'm delighted to be working with Rudi and the entire staff at BMG, and know that an enjoyable and successful relationship will come from it. We have releases from some of our biggest artists coming in the next few months, and look forward to BMG being a part of their huge successes."

INDUSTRY BEHIND BREAST HEALTH: *Women For Women*, featuring **Oleta Adams**, **Sheryl Crow**, **Taylor Dayne**, **Cathy Dennis**, **Melissa Etheridge**, **Julia Fordham**, **Aretha Franklin**, **Amy Grant**, **Annie Lennox**, **Kathy Mattea**, **Carly Simon**, **Lisa Stansfield**, **Tina Turner** and **Vanessa Williams** will be released in October, National Breast Cancer Awareness Month. A portion of the proceeds from the sale of each CD and cassette will benefit NABCO (National Alliance for Breast Cancer Organizations). The featured performers represent widespread entertainment industry support raising nationwide awareness for this crucial cause with the full backing of their record labels, which include **A&M**, **Arista**, **Capitol**, **Island**, **Mercury**, **Polydor** and **Virgin**.

The announcement was made by **Amy Langer**, executive director of NABCO and **Mark Fine**, sr. v.p. of **Hammer & Lace Records** releasing division of **PolyGram Group Distribution**. Major sponsors to provide additional marketing, promotion and distribution through non-music channels for the project will be announced later. The toll-free order number is: **1-800-877-SONG**.

VH-1 ON HEAVENLY PAR: VH-1 will host *Fairway To Heaven*, a celebrity-filled pro-am tournament teaming musical talents with PGA golfers for an 18-hole tournament at **Walt Disney World's Magnolia Golf Course** in Lake Buena Vista, FL, October 9 & 10, announced VH-1 president **John Sykes**.

Talents lined up to participate are **Amy Grant**, **Vince Gill**, **Todd Nichols** of **Toad The Wet Sprocket** and **Mike Mills** and **Bill Berry** of **R.E.M.**, among others. Some of the golfers include: **Payne Stewart**, **Scott Simpson**, **Gary McCord** and **Hal Sutton**.

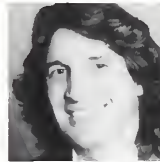
In addition to the tournament, VH-1 will present a private concert for the event's attendees featuring performances by **Sheryl Crow**, **Freddy Johnston** and **Hootie and the Blowfish**, which will be taped and then aired on VH-1 in November. The event will be sponsored by **Honda**, **Walt Disney World** and **Michelob Light**.

METALLICA SUES ELEKTRA: Warner Music Group supergroup **Metallica** has charged WMG arm **Elektra** of being "greedy, selfish and hostile," and says they want out of the current contract. They also claim they and former Elektra chairman **Bob Krasnow** had reached a new joint venture agreement before the latter's recent exit and now, with Krasnow gone, the company's **Robert Morgado** and **Doug Morris** will not honor that agreement.

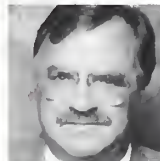
Metallica reportedly has never renegotiated its original contract with the company, which is still a "baby band" (standard) contract giving them only a 14% royalty while other lesser acts earn upward of 20%-25% royalty. **Lars Ulrich**, Metallica's drummer and spokesman, said the group took modest pay in hopes of the company giving them back rights to their masters.



Ferguson



Napoliello



Murphy



Campbell



Levine

■ **Briggs Ferguson** has been appointed senior director, strategic marketing for **EMI Records Group North America**. In August 1991 he served as manager of worldwide strategy & planning; he was promoted to director in 1993. Separately, **Peter Napoliello** will assume the position of vice president, promotion for **EMI Records** (EMI, Chrysalis, SBK). He was formerly the vice president of promotion for **Geffen Records**. ■ **John Murphy** has been promoted to senior vice president, sales and distribution for **Sony Music Distribution**. Murphy had served as senior vice president, national accounts, since June 1993. ■ **Sue Naramore**, **Tracy Skelly** and **Gabrielle Skolnek** have been promoted to adult alternative national director, regional promotion manager/L.A. and adult contemporary/NAC/jazz manager, respectively, for **Geffen** and **DGC Records**. Naramore most recently worked in AOR and metal promotion for Geffen; Skelly joined Geffen in 1989 as an assistant in the AOR department; and Skolnek started her music industry career at **Morgan Creek Music Group** as a music promotion coordinator, joining Geffen in 1993. ■ **Amy Campbell** has been named manager of promotion at **Private Music**. She had previously served as coordinator of the company's radio promotion department. ■ **BMG Distribution** has promoted **Ed Bunker** to the position of Southwest sales & marketing representative. Bunker has been with BMG since 1985, where he began as a field marketing rep. Most recently, Bunker was product development coordinator/mainstream music. ■ **Judy McGrath**, president, **MTV: Music Television**, announced a new organization for MTV, naming a new executive team, two executive vice presidents and a reorganization of the network's music departments. **Rich Eigendorff** was named executive vice president, business operations, MTV; he was most recently chief financial officer of MTV Networks. **Doug Herzog** was named executive vice president, production and programming, MTV; most recently, Herzog was senior vice president, programming of MTV. Also, **John Cannelli** has been named to the newly-created position of senior vice president, music program development, MTV. ■ **Karin Silverstein** has been named to the new post of vice president, talent & creative development of **VH-1**; she joins VH-1 from "The Late Show With David Letterman," where she served as executive in charge of talent, overseeing the program's segment producers, talent bookers and researchers. ■ **Jon Podell** has been named senior vice president and head of the New York concert department of **International Creative Management (ICM)**. Holding a similar position at the **William Morris Agency** for the past 5 1/2 years, Podell also previously ran his own agency, the legendary **BMF Enterprises**, where he represented such rock 'n' roll stalwarts as **Blondie**; **Crosby, Stills, Nash & Young**; **George Harrison**; and **Lou Reed**. ■ **Warner/Chappell Music, Inc.** has promoted **Brad Rosenberger** to vice president, film and television; he previously held the title of director, film and television, and prior to **Warner/Chappell** he held positions at **Jobete Music** and **Richard Perry Productions**. ■ **Danny Benair** has been named senior director, film and television for **PolyGram Music Publishing Group (PMPG)**. Previously, he was creative director, film and television, PMPG, and prior to that was creative manager, film and television. ■ **Eric Levine**, former vice president/business affairs at **Island Records, Inc.**, has joined **Mobile Fidelity** as executive vice president/general manager. ■ **Grace Mauerci** has been appointed copyright manager for **Rondor Music New York**, responsible for handling various administrative and business affairs duties for Rondor's New York writers as well as serving as a liaison between Rondor's U.S. and European offices. She began her career in the music industry in 1989 as copyright assistant at **MCA Music Publishing**. Before Rondor, Mauerci was copyright manager at **MCA Music**.

INDUSTRY BUZZ

By Ted Williams

Cash Box EAST COAST



Mammoth/Atlantic recording group Dillon Fence recently wrapped work on *Living Room Scene*, their third full-length release and first through Mammoth/Atlantic, at the Ardent Studios in Memphis, TN. The album is due to hit stores next week. Pictured at Ardent are, from left: road mgr. Mike Leach; Chris Goode, Greg Humphreys & Kent Alphin of Dillon Fence; producer Mark Freegard; Scott Carle of Dillon Fence; and assistant engineer Jeffrey Reed.

The CMJ CONVENTION roused the alternative music haunts during its 14th annual fest September 22-24th at the New York Hilton. Days strung together seminars and panel discussions like "Women Record Company Owners" and "Alternatives to Nashville Country" while the nights featured some 400 or so bands playing all the hot spots.

Between featured bands and showcase group performances, it had to be the largest influx of alternative music ever. Some of the bands that played the 40-something participating clubs were Courtney Love's group Hole, Weezer, Consolidated and MC 900 Ft. Jesus at The Academy; Meices, Ween and Sunny Day Real Estate at Irving Plaza; Mark Eitzel and Goo Goo Dolls at the Mercury Lounge; Alex Chilton and Concussion Ensemble at the Cooler; St. Etienne, Grant Lee Buffalo and American Music Club at Manhattan Center; Ben Harper at S.O.B.'s; Echobelly and Letters To Cleo at Wetlands; Marilyn Manson at the Limelight; and That Dog at CBGB's.

BARBARA COOK is, simply, the best of the best in cabaret. Her current run at the Carlyle (through October 15th) reasserts that notion. Cook, just back from a triumphant London set where her new DRG Records disc, *Live From London*, was recorded, reminds us what a beautiful instrument the human voice can be. Her voice and delivery seem to have no emotional boundaries; she "becomes" the final element needed to make each song she sings perfect.

On Wednesday, September 21st, she seemed energized, rarin' to go as she led the audience through a journey of myriad emotions. Her voice was gossamer, or strong, or teasing, or heart-breaking, but always pure and on-target with the song's meaning. There was the familiar: "Sunny Side Of The Street," "Accent-tchu-ate The Positive," "I Will Wait For You" and "When Sunny Gets Blue" among them, all sounding newer; and the unfamiliar (to this set of ears, anyway), a haunting Amanda McBroom song titled "Ship In A Bottle" and a heart-wrenching McBroom/Gordon Hunt song called "Errol Flynn" were stand-outs.

Cook paid homage to the wonderful **Jule Styne**, who had passed a day earlier, with a warm rendition of his "Never Never Land," with co-writers **Betty Comden** and **Adolph Green** in the room.

Cook was aided by her longtime accompanist (they're celebrating their 20th year together) **Wally Harper** at piano and bassist **John Beal**. Barbara Cook is, simply, the best.

GREENWICH VILLAGE JAZZ FESTIVAL, sponsored by **Panasonic Electronics**, saturated the downtown community with the sweetest sounds you've ever heard from September 19-25th. The fest also offers a unique discount concept: For \$50 for one person or \$75 for two, you got half off the cover charge at as many performances as you cared to go to throughout the week, up to three a night. Highlights included solid pianist **John Hicks** and his trio at **Bradley's**; hot young alto saxist **Jesse Davis** joining vets **Kenny Barron**, **Ben Riley** and **Buster Williams** at the **Vanguard**; **Roy Meriwether's Trio** at **Zinno**; **Max Roach 4** at the **Blue Note**; and **Mulgrew Miller** and **Antonio Hart** at **Sweet Basil**.

By Steve Baltin

Cash Box WEST COAST



It must be something in the stars, as odd pairings seems to be running rampant. Following Joan Jett's recent show at the Roxy in L.A., Depeche Mode's Dave Gahan stopped in to visit with the original riot grrrl. Jett and her longtime backing band, the Blackhearts, are currently in the midst of a tour that will take them through 1996. The trek is in support of their Warner Bros. debut *Pure And Simple*. Can't wait to see who drops by in London. Seen here (l-r): Tim Carr, Warner Bros. East Coast A&R rep; Gahan; Jett; and Craig Kostich, Warner Bros. vice president of contemporary music.

IT'S BEEN A BUSY WEEK in the Los Angeles clubs, starting with Knoxville, Tennessee's **Judybats**. The Sire recording act, who are in the midst of touring behind their fourth album, *Full Empty*, delivered their superb live set to an enthusiastic crowd at the **Troubadour**. The quintet have an infectious blend of pop and college music that kept many in the crowd dancing throughout, particularly during their encore, where they covered the **Bee Gees'** disco classic "Jive Talking." Be sure to check out this band if you've got the chance...

Two nights after the Judybats saw one of the best unsigned bands on the circuit, **Grin**. The Los Angeles-based power trio, and we do mean power, rocked the Sunset Strip's **Coconut Teazer** with a 40-minute set of heavy alternative tunes that featured a touch of pop for flavor. Judging by the way the all-ages crowd started moshing to the feverish psychedelia of "Beat On A Friend," **Grin** aren't likely to stay unsigned for long...

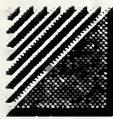
However, there are very few, if any, club acts who can match the performance of **Imago** recording artist **Love Spit Love**. Being a **Psych Furs** fan, I thought I knew what I was in for from **Richard Butler's** new band. I expected well-crafted pop tunes with a new-wave feel. In other words, nice but bland on stage. Instead what the crowd got was a glorious set that rocked the sold-out audience at the **Troub**. Butler was a dazzling frontman, maintaining control of the stage at all times with a reckless abandon that saw him incorporate a bullhorn and kazoo into his act. Drummer **Frank Ferrer** set the tone with kick-ass solos throughout the show.

RCA act **Gigolo Aunts** opened the night with a pleasant set of teen-angst pop that proved nice to listen to but didn't carry a lot of sustenance. However, the way they brought to mind the **Goo Goo Dolls** shows they have room to grow and may still find their niche. And, in fairness to the Aunts, anyone would've paled in comparison to **Love Spit Love** on this night. They put on one of the best shows I've seen this year, if not ever. Don't miss them!!

TOAD THE WET SPROCKET are apparently on the for-sale block. Or at least that's the impression given in the band's satirical new video, "Something's Always Wrong," the second single from the Santa Barbara band's **Columbia Records** release *Dulcinea*. In the clip, the group are being sold on the fictional Cable Shopping Channel for the low, low price of \$399.99. However, the band are outsold by philosophical entities like "God" and "unconditional love." By the end of the vid, the station's #1 seller is "escape," the blissfully ignorant state-of-mind. You've gotta love anything that pokes fun at the numbing mindlessness of certain American institutions.

The band will return to the States in mid-October for more Stateside dates. They are currently wrapping up a European tour.

FUTURE COOL SHOWS: Some unsigned bands worth checking out in the L.A. area have upcoming gigs. Formerly based out of Canada, hard rock outfit **Ana Black** will be playing the **Troubadour** on the 24th of October. **The 39 Steps** will be at **Loyola Marymount University** on October 13. Get out there and enjoy.



Feature

R.E.M.'s *Monster*

Can R.E.M. Sell Without Selling Out?

By Steve Baltin

DESPITE THE CLAIMS, there were not three million R.E.M. fans clued into the band's first album, *Murmur*. The album, which has gone on to become a college music classic, never even made the charts, but it did set in motion the success story that has led to the just-available *Monster*, which is likely to be the band's biggest album ever commercially, and is expected to dominate a competitive fall release season.

The aptly titled *Monster* is the ninth album of all new studio material in the band's illustrious career. And even through the multi-Platinum phase of the band's career that peaked with the powerful combination of 1991's *Out Of Time* and the following year's stark *Automatic For The People*, R.E.M. has managed to hang on to a large portion of the audience that got them started—namely the college crowd, albeit a new generation of students and underground music fans. Now, in the wake of their biggest challenge, how will those same fans respond to the band's rise beyond superstardom to icon status, a point only Springsteen and U2 have reached in the last decade? Even with the record's brilliance (see adjoining review), that's not always enough to halt the cries of "sell-out." Can R.E.M. remain an exception?

According to Kelly McGowan, music director for college station CHSR at Fredrickton, University of New Brunswick, initial fan response has been very strong. "So far people have been very positive," she says. "No one's really freaked out about (our playing) the record yet." She admits that there were some second thoughts about putting the record into heavy rotation, though.

But Chanel Wheeler, music director for Stanford University's station KZSU, says there's been very little interest among her staff, with no one really seeking out the record, whereas a new Bikini Kill record would generate a great deal of curiosity. She adds that there were some listeners who would want to hear the record, and wonder why the station wasn't playing it, but those fans number a small minority of the campus.

Warner Bros. national college promotions manager Rob Goldklaus agrees that there are stations that would never even consider the record, because of its major label affiliation, but says anyone who's listened to it has loved it. "This record has a college feel to it," says Goldklaus. "It's a very accessible record because it's so raw-sounding." The first major test, the CMJ Seminar, which is the biggest gathering of college music experts in the country, was a complete success, according to Goldklaus. During the weekend event there was a tremendous



R.E.M.

buzz about the album. A lot of that, Goldklaus believes, stems from the interest in the band's impending tour, the group's first since 1989's *Green* album.

The prospect of the band's tour, which is set to kick off in Perth, Australia next January and reach the States sometime next spring or summer, is certainly an important reason many experts believe *Monster* will be so successful in the mainstream scene. However, with the group slated to play large arenas, the smallest venues they could reasonably play, a tour may not be that much of an issue to college music fans, many of whom could either not afford arena ticket prices or simply wouldn't choose to spend the money.

Nathan McClintock, a program director at WXYC at the University of North Carolina at Chapel Hill, home to one of the hottest scenes in the college music world, summed it up best. According to McClintock, "There's a high level of anticipation in the mainstream, but not really among students. Maybe after they hear it...but no one's really waiting for it."

There was a time when a new R.E.M. album would be an event, but after all the accolades and millions of albums sold, most students feel R.E.M. doesn't belong to them anymore...and someday the same may be true of Bikini Kill. But among those who have heard the album, and even those who've only heard the single "What's The Frequency, Kenneth?," there are no "sell-out" epithets. There gets to be a point in the finicky world of college music where that's really the most you could ask for, and for a band like R.E.M.—who've worked so hard to handle success on *their* terms—that may be the biggest compliment you could pay them.

Album Review

MONSTER glitters with all the gold of the underground world of the '60s, sparkling with the remnants of Max's Kansas City, Andy Warhol, the Velvet Underground and the art films of the decade, including Antonioni's *Blow-Up*. The result of their

homage is their most rocking record yet, but one that maintains a strong sense of eclecticism, ranging from the fevered tempos of "Star 69" and "Circus Envy" to the quiet ballads "Strange Currents" and "Tongue."

R.E.M. has done *eclectic* before, and they've certainly used a guitar base in the past, most notably with their first big-selling album, *Document*, but they've never done it quite like this. It's that spint of something new that calls to mind the truly subversive side of the '60s. Other than the obviously V.U.-tinged and appropriately named "Crush With Eyeliner," there are no strong references to any particular aspect of pop culture—though there is a certain sense of sarcastic tackiness, a largely '60s trait, in evidence throughout. But the few decipherable lyrics (yes, they're back) are of a very personal nature, especially on the track, "Strange Currents," where Michael Stipe sings in the chorus, "You will be mine all the time."

The unintelligible lyrics found on this record vary from the ones found on the early albums in the sense that they are not a result of Stipe's mumbling but intentional masking. On "Let Me In," Stipe's voice is buried beneath a wall of distortion that would make any grunge act envious, while the frenzy of "Circus Envy" dictates that the vocals be unclear.

Longtime R.E.M. producer Scott Litt and the band, who once again co-produced the album, have brought a sense of continuity, despite each song having a slightly different feel than the other. Though not all the songs vary from each other as much as the soul-flavored "Tongue" or the record's closing track "You" (a neo-psychedelic acid trip that even features the sounds of India as the Beatles' "Within, Without You" did), the remaining numbers have their own lives about them. The melodies bassist Mike Mills, guitarist Peter Dinklage and drummer Bill Berry deliver deserve much of the credit for the record's variety.

R.E.M., like U2, the only other band that resides on their current level, have always had a instantly recognizable sound despite their constant forays into different styles. That premise is challenged on *Monster*, but it ultimately survives. Stipe's voice is the obvious answer to any questions about the consistency of their sound, but it's not the only one. Unlike U2, R.E.M. never quite lose sight of their origins. The song "Bang And Blame" features a "Losing My Religion" backbeat, while "I Don't Sleep, I Dream" calls to mind a time circa *Life's Rich Pageant*.

Monster remains ultimately an R.E.M. record, something only the boys from Athens, GA could deliver. As a result, regardless of how different the record may sound initially, it's what listeners have come to expect, and love, from the band. Or as one young fan put it, "I'm just happy they didn't let me down."

TOP
100 POP
SINGLES

OCTOBER 8, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Bon Jovi



HIGH DEBUT: Madonna

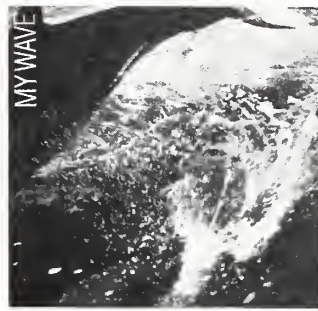
| | | Total Weeks ▼ | Last Week ▼ | | Total Weeks ▼ | Last Week ▼ | |
|-----|---|---------------|-------------|-----|--|-------------|----|
| 1 | I'LL MAKE LOVE TO YOU (Motown 374631) | 1 | 27 | 51 | I'LL REMEMBER (from "With Honors") (Maverick/Sire/Warner Bros. 18247) | 38 | 28 |
| 2 | ALL I WANNA DO (A&M 8298) | 2 | 10 | 52 | BOOTI CALL (Interscope 98255-4) | 52 | 16 |
| 3 | WHEN CAN I SEE YOU (Epic 6173) | 3 | 19 | 53 | TURN THE BEAT AROUND (from "The Specialist") (Crescent Moon/Epic Soundtrax 77630) | 59 | 2 |
| 4 | ENDLESS LOVE (Columbia 57775) | 6 | 5 | 54 | NUTTIN' BUT LOVE (Uptown/MCA 54865) | 53 | 9 |
| 5 | STAY (from "Reality Bites")(RCA 66364) | 4 | 26 | 55 | NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578) | 62 | 9 |
| 6 | 100% PURE LOVE (Mercury 858 485) | 9 | 18 | 56 | THE SIGN (Arista 1-2653) | 55 | 34 |
| 7 | SHINE (Atlantic 87237) | 7 | 21 | 57 | GOOD TIMES (Geffen 19723) | 45 | 10 |
| 8 | WILD NIGHT (Mercury 858 738) | 5 | 21 | 58 | GAMES PEOPLE PLAY (Big Beat/Atlantic 5770) | 51 | 6 |
| 9 | ANOTHER NIGHT (Arista 12724) | 18 | 7 | 59 | BACKWATER (London/PLG 857553-2) | 60 | 20 |
| 10 | STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279) | 13 | 10 | 60 | HUNGAH (Warner Bros. 18121) | 65 | 5 |
| 11 | LUCKY ONE (A&M 58072) | 11 | 9 | 61 | SUMMER BUNNIES (Jive 42238) | 61 | 6 |
| 12 | CAN YOU FEEL THE LOVE TONIGHT (from "The Lion King") (Hollywood/Elektra/Warner Bug.R. 64543) | 8 | 21 | 62 | SUKIYAKI (Next Plateau/London/Island 857 687) | 67 | 3 |
| 13 | DON'T TURN AROUND (Arista 12692-2) | 10 | 23 | 63 | ALWAYS (Mercury) | 73 | 2 |
| 14 | FANTASTIC VOYAGE (Tommy Boy 617) | 14 | 17 | 64 | BREATHLESS (Blizz/Atlantic 5841) | 68 | 5 |
| 15 | BACK & FORTH (Blackground/Jive 42174) | 15 | 21 | 65 | SHORT DICK MAN (DJ World 114) | 69 | 4 |
| 16 | PRAYER FOR THE DYING (Sire/Warner Bros. 18138) | 16 | 19 | 66 | SOMETHING'S ALWAYS WRONG (Columbia) | 76 | 2 |
| 17 | LETITGO (Warner Bros. 18074) | 17 | 8 | 67 | WHAT'S THE FREQUENCY, KENNETH? (Warner Bros. 18050) | 78 | 2 |
| 18 | ANY TIME ANY PLACE/AND ON AND ON (Virgin 38435) | 12 | 21 | 68 | BUT IT'S ALRIGHT (Elektra 64524) | 66 | 4 |
| 19 | IF YOU GO (SBK/ERG 58166) | 19 | 23 | 69 | SELLING THE DRAMA (Radio Active/MCA 54816) | 63 | 16 |
| 20 | THIS D.J. (Violator/RAL/Island 853 236) | 21 | 11 | 70 | GIRLS & BOYS (Food/SBK/EMI 58155) | 64 | 14 |
| 21 | I SWEAR (Blizz/Atlantic 4-87243) | 20 | 25 | 71 | LOVE IS ALL AROUND (London/Island 857 580) | 71 | 12 |
| 22 | DECEMBER 1963 (OH WHAT A NIGHT) (Curb 76917) | 26 | 7 | 72 | HOW MANY WAYS (LaFace 4081) | 84 | 2 |
| 23 | CRAZY (Geffen 19267) | 23 | 21 | 73 | YOU DON'T KNOW NOTHING (A&M 31458) | 80 | 2 |
| 24 | ANY TIME YOU NEED A FRIEND (Columbia 6074) | 24 | 21 | 74 | MAKE IT RIGHT (Giant 7137) | 79 | 3 |
| 25 | COME TO MY WINDOW (Island/PLG 858 028) | 27 | 30 | 75 | GOOD ENOUGH (Arista 12731) | 81 | 2 |
| 26 | FUNKAFIED (So So Def/Chaos/Columbia 77523) | 25 | 16 | 76 | WHAT'S UP (ZYX 6691) | 74 | 14 |
| 27 | I'M THE ONLY ONE (Island 54069) | 30 | 11 | 77 | ACTION (EastWest 98260) | 75 | 4 |
| 28 | I MISS YOU (Silas/MCA 54847) | 28 | 18 | 78 | SENDING MY LOVE (Illtown/Motown 2242) | 70 | 20 |
| 29 | I'LL STAND BY YOU (Sire/Warner Bros. 18160) | 33 | 8 | 79 | AFRO PUFFS (Death Row/Interscope 5759) | 77 | 10 |
| +30 | AT YOUR BEST (Blackground/Jive) | 41 | 5 | 80 | YOUR BODY'S CALLIN' (Jive 41527) | 54 | 20 |
| +31 | CIRCLE OF LIFE (from "Lion King") (Hollywood 64516) | 32 | 6 | 81 | FALL DOWN (Columbia 77474) | 57 | 18 |
| 32 | YOU MEAN THE WORLD TO ME (LaFace/Arista 2-4064) | 29 | 28 | 82 | WILLING TO FORGIVE (Arista 1-2680) | 72 | 18 |
| 33 | I'D GIVE ANYTHING (EastWest 98244) | 31 | 11 | 83 | 5-4-3-2 (YOI TIME IS UP) | DEBUT | |
| 34 | YOU GOTTA BE (550 Epic 6179) | 35 | 12 | 84 | GIVE IT UP (Def Jam/RAL/Island 853 316) | 82 | 12 |
| 35 | SECRET (Maverick 18035) | DEBUT | | 85 | WHAT IF GOD FELL FROM THE SKY (Epic) | 90 | 2 |
| 36 | NEVER LIE (MCA 54850) | 48 | 6 | 86 | YOUR LOVE IS A 1-8-7 (Motown 2253) | 83 | 8 |
| 37 | FAR BEHIND (Maverick/Sire/Warner 18118) | 40 | 6 | 87 | REGULATE (from "Above The Rim") (Death Row/Interscope 92359) | 86 | 25 |
| 38 | RIGHT BESIDE YOU (Columbia 6242) | 39 | 10 | 88 | HERE COMES THE HOTSTEPPER (Columbia 77614) | DEBUT | |
| 39 | WHIPPED (SBK/EMI 19884) | 43 | 7 | 89 | THE PLACE WHERE YOU BELONG (from "Beverly Hills Cop III") (MCA 54807) | 85 | 20 |
| 40 | BODY & SOUL (Elektra 9008) | 42 | 7 | 90 | UNDONE-THE SWEATER SONG (DGC/Geffen 19378) | DEBUT | |
| 41 | THE WAY SHE LOVES ME (Capitol 79376) | 22 | 15 | 91 | YOU LET YOUR HEART GO TOO FAST (ESK 77600) | 58 | 13 |
| 42 | NEW AGE GIRL (Ichiban 2322) | 46 | 5 | 92 | BABY I LOVE YOUR WAY (from "Reality Bites") (RCA 62780) | 87 | 30 |
| 43 | BOP GUN (ONE NATION) (Priority 53161) | 47 | 6 | 93 | SEVEN SECONDS (Chaos 77482) | 93 | 6 |
| 44 | YOU BETTER WAIT (Columbia 77342) | 34 | 13 | 94 | THE RIGHT KIND OF LOVER (MCA 10870) | 94 | 13 |
| 45 | ALWAYS IN MY HEART (Qwest/Warner Bros. 18260) | 36 | 14 | 95 | LOVE IS STRONG (Virgin 14180) | 92 | 10 |
| 46 | DO YOU WANNA GET FUNKY (Columbia 77581) | 37 | 12 | 96 | WHO'S THAT MAN (So So Def/Columbia) | 96 | 6 |
| 47 | FADE INTO YOU (Capitol 98253) | 56 | 5 | 97 | SWEET SENSUAL LOVE (Giant 2-41629) | 88 | 11 |
| 48 | ALWAYS (Elektra/Mute 64552) | 44 | 23 | 98 | I'M NOT OVER YOU (A&M/Perspective 0574) | 91 | 11 |
| 49 | CLOSER (Nothing/TVT/Interscope 98263) | 50 | 14 | 99 | AFTERNOONS & COFFEESPOONS (Arista 2706) | 89 | 15 |
| 50 | BACK IN THE DAY (Giant/Reprise 18217) | 49 | 18 | 100 | BEAUTIFUL IN MY EYES (SBK/ERG 58099) | 95 | 27 |

POP SINGLES

POP SINGLES INDEX

| | |
|---|-----|
| 100% PURE LOVE The Basement Boys (Basement Boys/C Water/Polygram Int./ASCAP/HL) | 6 |
| 5-4-3-2 (YO: TIME IS UP) Jade, M. Rooney, M. Morales (Second Generation, Rooney Tunes/MCA Music) | 83 |
| ACTION D. Kelly (EMI/BMI) | 77 |
| AFRO PUFFS Dat Nigga Daz, The Lady Of Rage (Sage, ASCAP) | 79 |
| AFTERTHOONS & COFFEESPOONS B. Roberts (Polygram Int./Door Number Two, ASCAP/Dunamis, SOCAN) | 99 |
| ALL I WANNA DO W. Cooper, S. Crow, B. Bottrell, D. Barwood, K. Gilbert (WB/Ignorant/Zen Of Iniquity/Alamo/Canvas Matgrass, ASCAP/Warner-Tamerlane/Old Crow, BMI) | 2 |
| ALWAYS M. Ware (Musical Moments/Mimotaur/Sony, ASCAP) | 48 |
| ALWAYS N/A (N/A) | 63 |
| ALWAYS IN MY HEART Babyface, D. Simmons (Sony/Eat/Boobie-Loo/Warner-Tamerlane, BMI/HL/WBM) | 45 |
| ANOTHER NIGHT J. Wind, Quikmix, O. Jeglitz (Maximum Songs) | 9 |
| ANY TIME ANY PLACE/AND ON AND ON J. Jam, T. Lewis, J. Jackson (Flyte Tyme, ASCAP/Black Ice, BMI) | 18 |
| ANYTIME YOU NEED A FRIEND W. Afaniasff, M. Carey (WB/Wallyworld, ASCAP/Sony/Rye Songs, BMI/HL/WBM) | 24 |
| AT YOUR BEST N/A (N/A) | 30 |
| BABY I LOVE YOUR WAY R. Fair (Almo/Nuages Artists Ltd., ASCAP/CFP) | 92 |
| BACK & FORTH R. Kelly (Zomba/R. Kelly, BMI/CFP) | 15 |
| BACK IN THE DAY Kandal (Interscope/Almad/WB/Kendal, ASCAP/WBM) | 50 |
| BACKWATER C. Kirkwood (Polygram Int./Meat Puppets Music, Inc. BMI) | 59 |
| BEAUTIFUL IN MY EYES P. Van, Hooke, R. Argent (Joshua's/Seymour Glass/EMI/Blackwood, BMI/HL) | 100 |
| BODY & SOUL E. Shipley, R. Nowels (EMI Virgin/Future Furniture, ASCAP/EMI Virgin Songs/Shipwreck, BMI) | 40 |
| BOOIT! CALL T. Riley, E. Sermon, L. Silvers, M. Riley, A. Dickey (Dourif Music/Zomba/Eric Sermon Ent./Tadej/MCA, ASCAP) | 52 |
| BOP GUN Q. D. III, Ice Cube (Gangsta Boogie/WB/Deep Technology/Pull Keel, ASCAP) | 43 |
| BREATHLESS J. Jones, G. Sinclair (Song Case Music, BMI) | 64 |
| BUT IT'S ALRIGHT S. Levine (Famous, ASCAP) | 68 |
| CAN YOU FEEL THE LOVE TONIGHT Elton John, T. Rice (C. Thomas) | 12 |
| CIRCLE OF LIFE C. Thomas (Wonderland, BMI) | 31 |
| COME TO MY WINDOW H. Padgham, M. Ederidge (MLE/Almo, ASCAP/CFP) | 25 |
| CLOSER Flood, T. Zentor (Leaving Home/TVT, ASCAP) | 49 |
| CRAZY B. Fairbairn (Sag Song, ASCAP/EMI April, ASCAP/Deamobile, ASCAP) | 23 |
| DON'T TURN AROUND Ektran, Adebisi (Albert Hammond/WB/Realongs/Edition Susael/BMG, ASCAP) | 13 |
| DECEMBER 1963 (OH WHAT A NIGHT) B. Gaudio (Jobete, ASCAP/Seasons, BMI/CFP) | 22 |
| DO YOU WANNA GET FUNKY R. Cirvillas, O. Cole (Cole Cliviles/Dunamin/EMI Virgin, ASCAP) | 46 |
| ENDLESS LOVE L. Richie (PGP Music/Brockman Music (Admin. By Intersong USA, Inc.), ASCAP) | 4 |
| FADE INTO YOU D. Roback (Sakley Gardens, BMI) | 47 |
| FALL DOWN G. Mackillop (Sony/Wet Spricket, ASCAP) | 81 |
| FANTASTIC VOYAGE (T. Boy/Boo Daddy/Portrait Solar/Circle L, ASCAP) | 14 |
| FUNKAFIED J. Dupri, M. Seal (So So Def/EMI April/Air Control, ASCAP) | 26 |
| FAR BEHIND K. Martin, C. C. Brown (Sloppy White Butt Music/Warner Chapel) | 37 |
| GAMES PEOPLE PLAY N/A (Joe South, Lowery Music, BMI) | 58 |
| GIRLS & BOYS S. Street (ASCAP/MCA) | 70 |
| GIVE IT UP G. Wiz, C. Ryder (Suburban Punk/Bring The Noize/Def American, BMI) | 84 |
| GOOD ENOUGH S. McLachlan (N/A) | 75 |
| GOOD TIMES E. Brickell (MCA/Swims, ASCAP) | 57 |
| HERE COMES THE HOTSTEPPE R. I. Kannoze, Kezner, O. Ormino, A. Koolley, K. Nix (Sakam Remi, ASCAP/Longitude, BMI/Pine, PRS) | 88 |
| HOW MANY WAYS V. Herbert, T. Braxton, N. Goring, K. Miller, P. Field (Three Boyz From Newark Music Polygram Music, ASCAP/Lady Aahlee Music/Jay Bird Alley Music, Inc./Blackland Music/Zomba/Rapic Music, BMI) | 72 |
| HUNGARH J. Jam, T. Lewis (Warner-Tamerlane/Flyte Tyme, ASCAP/Kings Kid, BMI) | 60 |
| PD GIVE ANYTHING C. Parren, J. Steele, V. Miland (Pull Keel/c/o Farrenuff/Curb Songs, ASCAP/Parren Curtis/Longitude/c/o August Wind/Albert Paw/Mike Curb, BMI) | 33 |
| IF YOU GO J. Sead, E. Estefan, Jr. (Foreign Imported, BMI) | 1 |
| I'LL MAKE LOVE TO YOU Babyface (Sony Songs/Eat, BMI) | 1 |
| I MISS YOU G. Cuthbert (MCA/Jammi, ASCAP/Sweeties, BMI/HL) | 28 |
| I SWEAR D. Foster (Morgan Active/Rock Hall, ASCAP/WBM/CLM) | 21 |
| I'LL REMEMBER Madonna, P. Lezant (WB/No Tomato/Polygram Int./Global Cooling/Alli-Aja/Webo Girl, ASCAP) | 51 |
| I'LL STAND BY YOU L. Stanley (Hynde House Of Hits/Clive Banks/Jerk Awake/Tom Kelly, ASCAP) | 29 |
| PM NOT OVER YOU S. Hurley (Last Song/Third Coast, ASCAP) | 96 |
| PM THE ONLY ONE M. Ederidge (N/A) | 27 |
| LETTIGO Prince (Controversy Music/Warner Bros. Music, ASCAP) | 17 |
| LOVE IS ALL AROUND Wet Wet Wet (Songs Of Polygram, BMI/HL) | 71 |
| LOVE IS STRONG M. Jagger, K. Richards (Promopub/B.V., PRS) | 95 |
| LUCKY ONE N/A (N/A) | 11 |
| MAKE IT RIGHT R. Lawrence, C. Bernard, S. Benson (Rhet Rhyth/Quet Of Mind, ASCAP/Girl Next Door, BMI/BMG) | 74 |
| NEVER LIE C. Stokes, C. Ocas (Hook/Zomba/Teaspoon, ASCAP) | 36 |
| NEW AGE GIRL C. Guillot (DED Pub, BMI) | 42 |
| NONE OF YOUR BUSINESS/HEAVEN & HELL S. Azor (Souz Of K. Ous/Out Of The Basement/Next Plateau, ASCAP/Uart, BMI/CFP) | 55 |
| NUTTIN' BUT LOVE Heavy D., Kid Capri (ASCAP) | 54 |
| THE PLACE WHERE YOU BELONG C. Martin, D. Van Renssaler, G. Bright, M. Gay, T. Lawrence (Music Corp. Of America/Gasoline Alley/Cameo By Ramess/Vandy/MCA/Petrol Lane/G. Spot/Yppah/Sony Songs/Straity's Son/Famous Music/Euigan Music) | 89 |
| PRAYER FOR THE DYING, A T. Horn (SPZ, BMI) | 16 |
| REGULATE Warren G. (Sage/Warren G., ASCAP) | 87 |
| RIGHT BESIDE YOU S. B. Hawkins, R. Chertoff, S. Lemmon (The Night Rainbow/Broken Plate/Polygram Int./ASCAP/Stimoolite Tunes, BMI) | 38 |
| RIGHT KIND OF LOVER, THE J. Jam, T. Lewis (Flyte Tyme/New Perspective, ASCAP) | 94 |
| SECRET Madonna, D. Austin (Webo Girl/EMI April, ASCAP) | 35 |
| SELLING THE DRAMA Kowalczyk, Live (Loco Oe Amor/Audible Sun, BMI) | 69 |
| SHINE E. Roland (Roland/Lantz, ASCAP) | 7 |
| SENDING MY LOVE Naughty By Nature (9th Town/Naughty, ASCAP/WMB) | 78 |
| SEVEN SECONDS Y. N' Dour, N. Cherry (N/A) | 93 |
| SHORT DICK MAN C. Babie (Tango Rose, ASCAP) | 65 |
| SIGN, THE Pop Joker (Mega Songs, ASCAP/BMG, BMI) | 56 |
| SOMETHING'S ALWAYS WRONG N/A (N/A) | 5 |
| STAY J. Patino (Furious Rose, BMI) | 5 |
| STROKE YOU UP R. Kelly (Zomba, BMI) | 10 |
| SUKIYAKI M. P. Desantis, J. Melillo (Tohshiba/EMI/Beechwood, BMI) | 62 |
| SUMMER BUNNIES R. Kelly (Zomba/R. Kelly/Taking Care Of Business, BMI) | 61 |
| SWEET SENSUAL LOVE Qumo (MLE Music/Alamo, ASCAP) | 97 |
| THIS D.J., Warren G. (Warren G., ASCAP) | 20 |
| TURN THE BEAT AROUND P. Jackson, G. Jackson (Umichappell, BMI) | 53 |
| UNDONE-THE SWEATER SONG R. Ocas (E. O. Smith, BMI) | 90 |
| WAY SHE LOVES ME, THE R. Marx (N/A) | 41 |
| WHAT IF GOD FELL FROM THE SKY N/A (N/A) | 85 |
| WHAT'S THE FREQUENCY, KENNETH? Berry, P. Buck, M. Mills, M. Stupe (Night Garden/Warner-Tamerlane, BMI) | 67 |
| WHAT'S UP DJ Mike (Shuck In The Throat/Famous, ASCAP/CFP/HL) | 76 |
| WHEN CAN I SEE YOU Babyface, L. A. Reid, D. Simmons (Sony/Eat, BMI) | 3 |
| WHIPPED J. Sead, T. McWilliams (Foreign Imported Prod., BMI) | 39 |
| WHO'S THAT MAN? J. Dupri, M. Seal, L. Scott, T. Scott (N/A) | 96 |
| WILD NIGHT J. Mellencamp, M. Winch (WB/Caledonia Soul, ASCAP) | 8 |
| WILLING TO FORGIVE Babyface, O. Simmons (Eat/Sony/Warner-Tamerlane/Boobie-Loo, BMI/WBM) | 82 |
| YOU BETTER WAIT S. Perry, L. Brewster, P. Taylor, M. Lucas, J. Pierce, G. Hawkins (Street Talk Tunes/Boo-A-Lew/Tornes-Ranged, ASCAP/Lincoln Brewster/Paul Taylor, BMI) | 44 |
| YOU DON'T KNOW NOTHING M. Warren, H. Hill (2/29 Music, BMI) | 73 |
| YOU GOTTA BE N/A (N/A) | 34 |
| YOU LET YOUR HEART GO TOO FAST Spin Doctors (N/A) | 91 |
| YOU MEAN THE WORLD TO ME L. A. Reid, Babyface, D. Simmons (Stiff Shirt, BMI/Warner-Tamerlane/Eca/Sony Songs/Boobie-Loo, BMI/HL/WBM) | 32 |
| YOUR BODY'S CALLIN' R. Kelly (Zomba Songs Inc./R. Kelly Publishing Inc., BMI) | 80 |
| YOUR LOVE IS A 1-4-7 K. Whitehead, E. Johnson, D. Dre, Shoop Dogg (Sony Tunes, ASCAP/KNJ, BMI) | 86 |

REVIEWS By Steve Baltin



SOUNDGARDEN: "My Wave" (A&M 8335)

The latest single from the Seattle band's huge *Superunknown* album features a more repetitive melody within the song's grooves, bringing a different side of the group to listeners than the ambient "Black Hole Sun." If one listens carefully enough here, they might even pick up a tinge of soul, which helps bring an air of fun to the tune. The one drawback to the more up-tempo sound is the way singer Chris Cornell's vocals are drowned out at times.

STEEL PULSE: "Bootstraps/Back To My Roots" (MCA 3090)

Steel Pulse are one of those bands who've been making their brand of music since what seems like the beginning of time. As such, you know what to expect from the band—consistently solid reggae tunes, with a dash of their own kind of soul thrown in. Their new two-song single, which features four versions of the former and two of the latter, is more of the same. This time, though, they add a stronger R&B feel that makes the single more contemporary.



HOOTIE & THE BLOWFISH: "Hold My Hand" (Atlantic 5708)

Hailing from South Carolina, where they met in college, this quartet have the potential to be stars in the adult-contemporary, adult-album-alternative and AOR worlds, based on the initial response they've gotten to their debut album. After listening to their strong harmonies, powerful instrumentation and feel-good sound, the reasoning behind the hype becomes clear. In addition, credit must go to producer Don Gehman, who does an excellent job of controlling the tempo and creating just the right intensity.



MONSTER MAGNET: "Negasonic Teenage Warhead" (A&M 8323)

Monster Magnet get the first single from the upcoming soundtrack to the film *S.F.W.* The Boston band make the most of their opportunity with a genuinely angry number, both in its lyrics and hard-hitting music, that should appeal to teens in a big way.

PICK OF THE WEEK

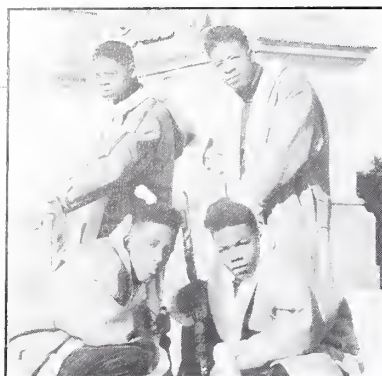
HOLE: "Doll Parts" (DGC 4670)

Six months after its release and the tragedy that accompanied it, causing all promotions to be put aside, the push for the Hole album is finally here with an ongoing headlining tour, selected interviews for Courtney Love and "Doll Parts," the second single from *Live Through This*. "Doll Parts" is the perfect single for this point in Hole's career, showcasing Love's moving songwriting and strongly emotive singing style. Predominantly acoustic, in the way certain Led Zeppelin songs and the best material from Heart in the '70s were acoustic, the song delivers a flurry of emotions behind its hard-hitting softness before moving into a chilling climactic anger as Love repeats over and over, "Someday you will ache like I ache." It's just a great song.



KNOX
TOP
100 POP
ALBUMS

OCTOBER 8, 1994



#1 ALBUM: Boyz II Men



TO WATCH: Liz Phair



HIGH DEBUT: Luther Vandross

| | | | Total Weeks ▼ | | | Total Weeks ▼ |
|----|--|---|---------------|----|-----|---------------|
| | | | Last Week ▼ | | | Last Week ▼ |
| 1 | II (Motown 31453) | Boyz II Men | 2 | 4 | 50 | 22 |
| 2 | FROM THE CRADLE (Reprise 45735) | Eric Clapton | 1 | 2 | 51 | 34 |
| 3 | RHYTHM OF LOVE (Elektra 61555) | Anita Baker | 4 | 2 | 52 | 2 |
| 4 | SONGS (Epic 57775) | Luther Vandross | DEBUT | 53 | 53 | 12 |
| 5 | DOOKIE (Reprise/Warner Bros. 45529) | Green Day | 3 | 32 | 54 | 3 |
| 6 | THE LION KING (Walt Disney 60858) | Soundtrack | 6 | 17 | 55 | 49 |
| 7 | TUESDAY NIGHT MUSIC CLUB (A&M 0126) | Sheryl Crow | 10 | 9 | 56 | 17 |
| 8 | SMASH (Epitaph 86432) | Offspring | 5 | 17 | 57 | 16 |
| 9 | FORREST GUMP (Epic Soundtrax/Epic 66329) | Soundtrack | 7 | 12 | 58 | 49 |
| 10 | PURPLE (Atlantic 82607) | Stone Temple Pilots | 8 | 16 | | |
| 11 | AUGUST & EVERYTHING AFTER (DGC/Geffen 24528) | Counting Crows | 9 | 37 | 59 | 13 |
| 12 | THE SIGN (Arista 18740) | Ace Of Base | 11 | 35 | 60 | 45 |
| 13 | CANDLEBOX (Mavenick/Sire/Warner Bros. 45313) | Candlebox | 13 | 35 | 61 | |
| 14 | THE 3 TENORS IN CONCERT 1994 (Atlantic 82614) | Carreras, Domingo, Pavarotti | 12 | 4 | 62 | 2 |
| 15 | CREEPIN ON AH COME UP (Ruthless/Relativity 5526) | Bone Thugs N Harmony | 19 | 7 | 63 | 14 |
| 16 | REGULATE...G FUNK ERA (Violator/RAL/Island 52335) | Warren G | 14 | 16 | 64 | 5 |
| 17 | VOODOO LOUNGE (Virgin 39782) | Rolling Stones | 15 | 11 | 65 | 2 |
| 18 | SUPERUNKNOWN (A&M 0198) | Soundgarden | 17 | 29 | 66 | 2 |
| 19 | READY TO DIE (Bad Boy 73000) | Notorious B.I.G. | 16 | 2 | 67 | 5 |
| 20 | PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001) | Craig Mack | DEBUT | | 68 | 13 |
| 21 | NATURAL BORN KILLERS (Nothing/Interscope 92460) | Soundtrack | 20 | 5 | 69 | 10 |
| 22 | NOT A MOMENT TOO SOON (Curb 77659) | Tim McGraw | 22 | 27 | 70 | 9 |
| 23 | THE JERKY BOYS 2 (Select/AG 92411) | The Jerky Boys | 23 | 6 | 71 | 34 |
| 24 | YES I AM (Island 848660) | Melissa Etheridge | 24 | 53 | 72 | DEBUT |
| 25 | GROOVE ON (EastWest 92416) | Gerald Levert | 18 | 3 | 73 | 4 |
| 26 | THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346) | Nine Inch Nails | 21 | 30 | 74 | 44 |
| 27 | CHANGING FACES (Spoiled Rotten/Big Beat 92369) | Changing Faces | 27 | 5 | 75 | 6 |
| 28 | ALL-4-ONE (Blitz/Atlantic 82588) | All-4-One | 28 | 24 | 76 | 13 |
| 29 | HOUSE OF LOVE (A&M 0230) | Amy Grant | 29 | 5 | 77 | DEBUT |
| 30 | WHIP-SMART (Matador 92429) | Liz Phair | DEBUT | | 78 | 2 |
| 31 | WHO I AM (Arista 18759) | Alan Jackson | 31 | 13 | 79 | 8 |
| 32 | LIVE AT THE ACROPOLIS (Private Music 82116) | Yanni | 25 | 29 | 80 | 48 |
| 33 | SECRET WORLD LIVE (Geffen 24722) | Peter Gabriel | 26 | 2 | 81 | 9 |
| 34 | AGE AIN'T NOTHING BUT A NUMBER (Background/Jive 41533) | Aaliyah | 33 | 18 | 82 | 3 |
| 35 | SLEEPS WITH ANGELS (Reprise/Warner Bros 45749) | Neil Young And Crazy Horse | 30 | 6 | 83 | 13 |
| 36 | REALITY BITES (RCA 66364) | Soundtrack | 34 | 32 | 84 | 3 |
| 37 | ILL COMMUNICATION (Grand Royal/Capitol 28599) | Beastie Boys | 39 | 17 | 85 | 32 |
| 38 | CONCRETE ROOTS (Death Row/Interscope/Priority 51170) | Dr. Dre | DEBUT | | 86 | 4 |
| 39 | GET A GRIP (Geffen 24455) | Aerosmith | 35 | 59 | 87 | 14 |
| 40 | SO TONIGHT THAT I MIGHT SEE (Capitol 98253) | Mazzy Star | 40 | 9 | 88 | 14 |
| 41 | IT TAKES A THIEF (Tommy Boy 1083) | Coolio | 36 | 10 | 89 | 41 |
| 42 | SHE (Columbia 64376) | Harry Connick Jr. | 38 | 11 | 90 | 18 |
| 43 | SIAMESE DREAM (Virgin 88267) | Smashing Pumpkins | 42 | 47 | 91 | 14 |
| 44 | I SEE IT NOW (Atlantic 82656) | Tracy Lawrence | DEBUT | | 92 | 55 |
| 45 | KICKIN' IT UP (Atlantic/AG 82559) | John Michael Montgomery | 37 | 34 | 93 | DEBUT |
| 46 | HINTS, ALLEGATIONS & THINGS LEFT UNSAID (Atlantic 82596) | Collective Soul | 49 | 23 | 94 | 33 |
| 47 | CHANT (Angel 55138) | Benedictine Monks Of Santo Domingo De Silos | 47 | 28 | 95 | 56 |
| 48 | THE COLOUR OF MY LOVE (550 Music/Epic 57555) | Celine Dion | 45 | 38 | 96 | 13 |
| 49 | UNIVERSAL MOTHER (Ensign/Crysalis/EMI 30549) | Sinead O'Connor | 32 | 2 | 97 | 10 |
| | | | | | 98 | 5 |
| | | | | | 99 | 130 |
| | | | | | 100 | 27 |



REVIEWS by Steve Baltin



■ BRYAN FERRY: *Mamouna* (Virgin 39838)

Bryan Ferry belongs on the cover of every issue of *Q*. The man is just suave in a way that, among pop stars, only David Bowie could ever approach. Ferry's music is the same way as everything he touches has that distinct debonair and sensual quality that made fans worship Roxy Music. His latest album is no different. The presence of former Roxy colleagues Phil Manzanera and Andy Mackay, as well as a reunion with Brian Eno, add to the recognizable sound found on

Mamouna. The bottom line is there's still no one better to put on the CD player late at night with the lights down low to create a mood than the sultan of suave, Bryan Ferry. Among the smoothest of the smooth: "N.Y.C.," "The 39 Steps" and "Your Painted Smile."

■ SWING OUT SISTER: *The Living Return* (Mercury 522 650)

Though they hail from England, Swing Out Sister have a largely American sound, but their English heritage is still very much in evidence. How is that possible? Because S.O.S. have a sound like no one else, bridging the genres to create a gloriously subversive bastardized blend of jazz, soul, pop and alternative that, with a sweet smile, laughs in the face of the conventional. As a result, *The Living Return* is a simply delightful 13-song frolic through the music world.



■ DOUG HOEKSTRA: *When The Tubes Began To Glow* (Back Porch 2828)

This new singer-songwriter, who is based out of Nashville, delivers a touch of the twang on tracks like "The Way The Wind Blows," but more prevalent here is the classic folk-rock sound found on "Bankrupt." Some of the folkier tunes would be a nice fit at AAA stations.



■ WALTER BECKER: *11 Tracks Of Whack* (Giant 24579)

You can take the man out of Steely Dan, but you can't take the Dan out of the man. Despite his long absence from the '70s hitmakers, until last year's reunion tour, Becker's solo album is filled with the jazz/rock sounds that made Steely Dan so unique in their heyday. The fact that he co-produced the album with Steely partner Donald Fagen may help account for the familiar sound found here. There are some moments, filled with a bit more soul, that transcend what we've already

heard. Particularly strong is the track, "Junkie Girl," which masks a serious issue in a very upbeat style.

■ LOVE AND ROCKETS: *Hot Trip To Heaven* (American 945744)

Simply put, the weirdest album of this year by far. If that sounds alluring to you, then you'll love the latest effort from Love & Rockets. "Alluring" being the key word, as the group create a sensual mystique with the opening track "Body & Soul" that carries throughout the hypnotic collection. The enigmatic feeling comes from the detached techno-jazz sounds the band use on songs like "Ugly" and "Voodoo Baby." Also to be found on the eclectic potpourri are world-beat sounds and, of course, a hint of alternative.

■ WOOL: *Box Set* (London Records 828 458)

There is a serious grunge feel to the punk that pervades this album. Not quite fitting into either category, Wool's sound instead falls into the middle, creating a style that has hit potential, though the speed-metal tendencies found in tracks like "Superman Is Dead" may scare off some of the trendier adolescents who have made the new style of punk so popular. Interesting on occasion, but infrequently.

■ COP SHOOT COP: *Release* (Interscope 92424)

Cop Shoot Cop are to music now what heavy metal supposedly was a decade ago...namely, serious in-your-face grooves with enough attitude to make you choke on it. Despite, or maybe because of, their raw edges, the band scored some success on modern-rock stations last year with the track "\$10 bill." In the current climate, where kids want sugar-coated anger, it's hard to foresee a band like Cop Shoot Cop not fading back into the underground. But on tracks like "Interference" and "Any Day Now," the band makes sure everyone knows they're not going down quietly, and they will be taking hostages with 'em.



POP ALBUM INDEX

| | | |
|----------------------------------|------------------------------|--------------------------|
| 69 Boyz /79 | Etheridge, Melissa /24 | O'Connor, Sinead /49 |
| Aaliyah /34 | Enigma /94 | Offspring /8 |
| Ace Of Base /12 | Ferry, Bryan /72 | Pearl Jam /99 |
| Aerosmith /39 | Foxworthy, Jeff /89 | Perry, Steve /97 |
| All-4-One /28 | Gabriel, Peter /33 | Petty, Tom /74 |
| Babyface /81 | Gin Blossoms /80 | Phair, Liz /30 |
| Baker, Anita /3 | Gill, Vince /57 | Pink Floyd /51 |
| Ball, David /87 | Grant, Amy /29 | Prince /75 |
| Barney /82 | Green Day /5 | Public Enemy /61 |
| Beastie Boys /37 | Griffith, Nanci /52 | Raitt, Bonnie /100 |
| Benedictine Monks /48 | Heavy D & The Boyz /90 | Rolling Stones /17 |
| Big Mike /83 | Hootie & The Blowfish /93 | Salt-N-Pepa /58 |
| Blackstreet /91 | Jackson, Alan /31 | Seal /56 |
| Blues Traveler /65 | Jackson, Janet /95 | Smashing Pumpkins /43 |
| Bone Thugs N Harmony /15 | The Jerky Boys /23 | Soundgarden /18 |
| Boyz II Men /1 | Kelly, R. /71 | SOUNDRACKS: |
| Braxton, Toni /55 | Kershaw, Sammy /96 | Crow, The /84 |
| Brooks, Garth /92 | Knight, Gladys /62 | Forrest Gump /9 |
| Candlebox /13 | Lawrence, Tracy /44 | Lion King, The /6 |
| Carey, Mariah /57 | Levert, Gerald /25 | Lion King, The |
| Carreras, Domingo, Pavaratti /14 | Loveless, Patty /86 | Sing-Along(EP) /59 |
| Changing Faces /27 | Mack, Craig /20 | Natural Born Killers /21 |
| Clapton, Eric /2 | Mazzy Star /40 | Reality Bites /36 |
| Collective Soul /46 | Mavericks, The /76 | Stone Temple Pilots /10 |
| Colvin, Shawn /98 | MC Eht Feat. CMW /69 | Sugar /66 |
| Connick Jr., Harry /42 | McEntire, Reba /50 | Sweat, Keith /68 |
| Coolio /41 | McGraw, Tim /22 | Tesla /64 |
| Counting Crows /11 | McLachlan, Sarah /85 | They Might Be Giants /78 |
| Crow, Sheryl /7 | Mellencamp, John /63 | VARIOUS ARTISTS: |
| Da Brat /53 | Miguel, Luis /54 | Carpenter Tribute /77 |
| Diffie, Joe /70 | Montgomery, John Michael /45 | Warren G /16 |
| Dinosaur Jr. /73 | Nine Inch Nails /26 | Weezer /67 |
| Dion, Celine /48 | Nirvana /88 | Yanni /32 |
| Dr. Dre /38 | Notorious B.I.G. /19 | Young, Neil /35 |

PICK OF THE WEEK

■ SOUL COUGHING: *Ruby Vroom* (Slash/Warner Bros. 45752)

"We are all in some way or another going to Reseda, someday, to die." Cool line, huh? That instant classic, from the song "Screenwriter's Blues," is a perfect introduction to Soul Coughing, a band filled with profound witticisms about the world around us. What sets this New York quartet apart from other acts who incorporate a humorous spoken-word feel to their sound is the remarkable musicianship Soul Coughing display. On the tracks "Is Chicago, Is Not Chicago" and "Moon Sammy," the group groove with strong jazz licks, of both the beat and fusion variety. It's difficult in listening to the 14 songs that make up their debut album to not immediately think of beatniks, but Soul Coughing's style transcends one genre. The fact "Screenwriter's Blues" has been picked up by some modern-rock outlets verifies that belief. Also to be found here, like on the number "Supra Genius," is a hip-hop sound. *Ruby Vroom* is just a cool album.



Film Reviews

The Shawshank Redemption Redeems The Season

By John Goff



Tim Robbins and Morgan Freeman connect over checkers in Shawshank prison yard.

CASTLE ROCK ENTERTAINMENT and author Stephen King seem to have a spiritual creativity link when it comes to films. CR doesn't grab what would appear to be King's obvious money-makers, the horror tales, but rather the character- and story-driven pieces the author is less widely known for but writes so wonderfully.

Castle Rock had a creative success with King's short novel *The Body* which became, on screen, the wonderful *Stand By Me*. Now, from the same book of stories, *Different Seasons*, comes *The Shawshank Redemption*, originally titled *Rita Hayworth And The Shawshank Redemption*.

Frank Darabont wrote and directed and he has done a masterful job. He's retained King's spirit, story, and major theme of hope in his adaptation, thereby holding the delicious flavor which makes an audience feel they're watching what was written. That book-to-screen transition is not as easy as some people think. Darabont, it would appear, works without ego in that he has imposed on the original material only that necessary to flesh and fill out the story for screen purposes. He has not imposed anything on the story to stamp it with—in the parlance of today's egomania—*Auteur*ship. A stroke of sensory mood-setting genius is his opening: Tim Robbins in a car with a revolver, sucking on a pint of bourbon, with the Inkspots singing "If I Didn't Care" on the car radio. That's a grabber. If that's *his* stamp then stamp away, Frank. Darabont is almost certain to be Oscar- and WGA-nominated for screenwriting from another medium. Those Awards will truly be suspect if he isn't.

He knows these characters wonderfully according to his direction and if it seems to run a bit long it's worth the extra time for the full effect. Leaving the theatre even the most cynical will have, at least, a few minutes of hope.

While Tim Robbins' Andy is the driving force, it's Morgan Freeman's "Red" who steers our attention as narrator and co-star. Both turn in top-of-the-line performances in developing the friendship, respect and care the roles need. While both actors are very different from the written works—Andy was short and, somehow inferentially, stocky; and Red was, well, red and Irish—they spiritually connect which is more important, and it's dynamite to watch.

Support-wise the casting is as solid as you can get with James Whitmore marvelously illustrating the term "institutionalized" in a wonderful portrayal; Bob Gunton superb as a hypocritical warden; Clancy Brown as a self-absorbed, heavy-handed guard; and William Sadler is exceptional as a fellow inmate in survival mode.

Roger Deakins' photography is better than aces, just as emotion-evoking as the performances and Thomas Newman's music carries the audience along excellently with the varying moods. *Shawshank* is one of '94's class acts.

Executive producers are Liz Glotzer and David Lester. Niki Marvin produced.

The River Wild Is Wild, Wet & Thrilling

By J.G.



That white stuff there isn't in a studio tank and it's not computer-generated, it's the real deal

IF YOU'RE LOOKING FOR AN ADRENALINE RUSH, *The River Wild's* your ticket. You can get a full-body aerobic workout from tossing body English at the action on screen. Now, I'm not talking metal and hi-tech carnage plotted by Ford, Chevy, Nissan and Sony. This is Mother Nature, in-your-face with whitewater rapids saying, "Take it or leave it!" type action.

Writer Denis O'Neill gets some stories in regarding a diverging family re-converging through outside threat and a youngster misplacing affection due to neglect and the Nature-Guide Hero isn't the macho-type, pumped-up Burt Reynolds of *Deliverance* but an attractively buffed Meryl Streep who "woman's the oars" here for Universal Pictures and Turman-Foster Productions.

O'Neill's story is ultimately an opportunity to see some of our country's last remaining pristine areas still protected (for how long?) against society's own greed and destructive nature. It's been filmed entirely on location in Montana and Oregon and cinematographer Robert Elswit has gotten his multiple cameras right out there in it. He literally puts us *on* the raft in the rapids. He shows us the stretch, the dangers, leads us to the water and then tosses us in.

More than supplementing that is some terrific 2nd unit work directed by the best in the business, Max Kleven, who also doubles as stunt coordinator. You can't tell where 1st unit leaves off and 2nd takes up—the level of Kleven's expertise is so filled out. All that has been superbly edited by Joe Hutshing and David Brenner and *THEN* comes master music emotion manipulator Jerry Goldsmith in to score. And Goldsmith knows what to do with it all: he captures the space, beauty, peace and danger of the country and emotions of the people. One helluva package and well worth the money.

Director Curtis Hanson has brought it all together, performances-action-emotion, in a film that is one of the best nature-action features you'll find. He's managed to utilize all these talents as well as what Mother Nature has wrought herself. One damned fine job.

Meryl Streep is totally believable, bringing a strength to the more traditional male-slanted heroic action role of former whitewater river guide without losing her femininity. Her nemesis is bad-guy Kevin Bacon, who manages a charm concealing blackness with style and class. David Strathairn adds another solid portrayal to his list as the architect husband who rises to the occasion, fighting for his family's survival. Young Joseph Mazzello is fine as their son. Elizabeth Hoffman gives a memorable picture of a strong, family woman of today bridging yesterday in a short moment. John C. Reilly is strong also as Bacon's muscleheaded partner.

David Foster and Lawrence Turman produced. Ilona Herzberg and Ray Hartwick executive produced.

Ed Wood

By John Goff



Johnny Depp as Ed Wood selling his masterpiece *Glen Or Glenda*.

WHAT CAN YOU SAY about a film about "the world's worst director" who made some of Hollywood's all-time worst films, the script for which is based upon a little known book, *Nightmare Of Ecstasy? AND*, it's filmed in the same black and white style its subject, Edward D. Wood, used during his period of filming in the '50s. What can you say? Well...it's fun.

It's sometimes fascinating for anyone connected with the making of films, but whether it will appeal to anyone out there after you get the Johnny Depp crowd and Tim Burton group in is a coin-toss call commercially. I have a feeling it's liable to end up

pretty much the way its subject did: with a cult following and as a piece of Hollywood history, re: the making of early, questionable independent films. It's certainly a nostalgic trip for those filmmakers who have traveled through that labyrinth of scrounging money from chiropractors, corner market owners, real estate and car salesmen who want to be "stars," etc. in order to "see their dream come true." They were a hardy breed of filmmaker, shooting short ends, snatching locations without permits, improvising on a moment's notice and not knowing where tomorrow's bologna sandwich was coming from, filming in garages draped with furniture pads...a breed apart and practically extinct now.

About the only difference in most of those people and Ed Wood is that the majority had some sort of realistic eye about what they were doing, according to the portrait painted here of Wood, and they didn't relish in cross dressing—well, not as overtly as Wood anyway. Wood is portrayed here as having a terminal case of wide-eyed, naive Optimism. His glass was always half full, and filling. That, in reality, he died of terminal alcoholism and disappointment would suggest that the lack of success and setbacks took their toll in the years following the '50s. Still, it also suggests that Wood was a man of deep compassion and caring, befriending a down-and-out Bela Lugosi at the end of the former star's career when no one in the industry or his union cared anymore—and this caring, this unquestioning friendship, becomes the character's saving grace in the film, the main reason why we as an audience care for Wood.

The script by Scott Alexander and Larry Karaszewski juggles several characters but keeps its focus on Wood and his quest for success and his relationships with one of the most fascinating groups of characters to put themselves on celluloid.

Burton obviously is fond of these people—and it *is* a fascinating lot of characters. He tones *Ed Wood* like Wood's own films so that everything looks like makeshift sets; even the streets of Hollywood, Steve Boardner's bar and Musso Frank's restaurant. He evokes a Wood film feel rather than an authentic period taste.

Burton also encourages look-alike approaches in some of the performances such as Martin Landau's Lugosi; Jeffrey Jones' Criswell; Lisa Marie's Vampira; George "The Animal" Steele's Tor Johnson and Vincent D'Onofrio's Orson Welles (aided by lighting and editing). Landau turns in an exceptional performance as the morphine-addicted horror film star and brings believability to those erratic mood swings addictive people are possessed of while giving him a dignity throughout. Jones captures the charlatan flavor of Criswell and his outrageous predictions. Bill Murray as homosexual Wood follower Bunny Breckinridge is actually believable in a thought-out, constrained performance. Sarah Jessica Parker and Patricia Arquette turn in solid performances as the questioning and accepting women in Wood's existence. Wood himself is essayed by Johnny Depp who gives us both caricature and human being. It's not an easy road, this Wood character, and Depp manages to evoke a humanity into the more obvious quirkiness with subtlety. Depp is

the kind of actor who plays into the piece rather than calling attention to himself, able to support (as he did in *...Gilbert Grape*) while carrying bulk. A fine job.

It's a fascinating look at '50s' Hollywood, an era populated by characters, situations and opportunities the like of which is not likely to be seen again. The simpler times are gone, folks. This is nostalgia. Denise Di Novi and Tim Burton produced. Michael Lehmann is executive producer and Michael Flynn co-producer.

Video Review

By J.G.

Dwight Yoakam: Pieces Of Time

FROM WARNER REPRISÉ comes *Pieces Of Time*, Dwight Yoakam's second longform video release. The 11 selections feature numbers from his last two Platinum albums, *If There Was A Way* and *This Time*, and display the various styles of music which have made him one of country-rock's more successful crossover musicians. There are also moments spotlighting Yoakam as "actor," but that material is pretty cloudy, and while Yoakam seems sincere in his actions, what do they mean?

The featured music is easy to listen to but the visuals—with what has come to be a trademark with the performer, playing peekaboo with the camera and his choreographed leg posturings—get a bit monotonous. Exception to that is the multiple-camera train ride on "A Thousand Miles From Nowhere," which features some broad scoped, scenic territory with aerial photography. Direction is credited to Carolyn Mayer and Yoakam. "It Only Hurts When I Cry" sports a stylish look from director Piers Plowden.

Other tunes included are "Suspicious Minds," "The Heart That You Own," "Turn It On, Turn It Up, Turn Me Loose," "Takes A Lot To Rock You," "You're The One," "Ain't That Lonely Yet," "Fast As You," "Try Not To Look So Pretty" and his current "Pocket Of A Clown."

TV Concert Review

Peter Gabriel's Secret World

By J.G.

NOT A LOT OF TALK in Peter Gabriel's Disney Channel concert turn, *Peter Gabriel's Secret World*, which was filmed in Modena, Italy during his tour last year. It is what you would expect from Gabriel who is a performer interested not only in the musicality of the creative professions but the visual also.

Here he offers up a light show with the tunes and also some sleight of hand. Maybe David Copperfield consulted. He puts his band members in a suitcase on stage and then brings them back for encores in a space ship. A highly interesting time.

Framed into the 14-song concert are his biggies "Steam," "Sledgehammer" and "Digging In The Dirt." The latter sees Gabriel utilizing a Head Cam, camera attached to his head for the performer's perspective, and he turns it on himself for some distortion viewing. Gabriel's videos have always been on the cutting edge of technology and he's taken it on tour with him. You can't call him dull, by any standard.

In addition to those mentioned he also performs "Come Talk To Me," "Across The River," "Shaking The Tree," near surreal "Blood Of Eden," "Kiss That Frog," "Secret World" and "Don't Give Up" among others. Gabriel is a hard worker with movement also and is well supported by musicians Manu Katche on drums; Tony Levin, bass; David Rhodes, guitar; Shankar, violin; Jean-Claude Naimro, keyboards; Paula Cole, vocals, and Levon Minassian on doudouk.

Producer is Robert Warr; director, Francois Girard. Staging for the concert was done by Robert Lepage from the concept by himself and Gabriel. Real World Films, in association with Picture Music International produced.

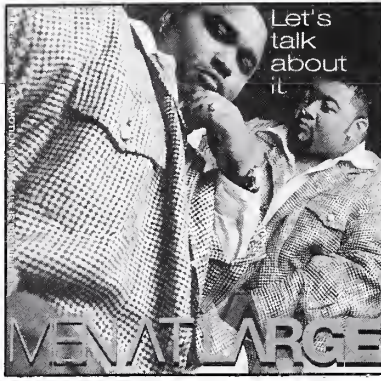


100 R&B SINGLES

OCTOBER 8, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Men At Large



HIGH DEBUT: Da Brat

| | | | | | | | | | |
|----|---|-------------------------------------|----|----|-----|---|--|-------|----|
| 1 | I'LL MAKE LOVE TO YOU (Motown 374631) | Boyz II Men | 1 | 9 | 54 | MAKE IT RIGHT (Giant 7137) | Lisa Stansfield | 62 | 3 |
| 2 | BODY & SOUL (Elektra 9008) | Anita Baker | 3 | 7 | 55 | JOI (Silas/MCA 54871) | London Jones | 55 | 9 |
| 3 | AT YOUR BEST (YOU ARE LOVED)(Blackground/Jive 42239) | Aaliyah | 2 | 11 | 56 | BREATHLESS (Blizz/A&M 5841) | All-4-One | 63 | 3 |
| 4 | I'D GIVE ANYTHING (EastWest 98244) | Gerald Levert | 4 | 11 | 57 | BOP GUN (ONE NATION) (Priority 53161) | Ice Cube feat. George Clinton | 52 | 11 |
| 5 | STROKE YOU UP (Spoiled Rotten/Big Beat/A&M 98279) | Changing Faces | 5 | 12 | 58 | SLOW WINE (Wing/Mercury 853 476) | Tony! Toni! Toné! | 48 | 16 |
| 6 | LETITGO (Wamer Bros. 18074) | Prince | 6 | 8 | 59 | WHEN YOU NEED ME (Silas/MCA 54902) | Aaron Hall | 67 | 3 |
| 7 | NEVER LIE (MCA 54850) | Immature | 7 | 11 | 60 | THUGGISH RUGGISH BONE (Ruthless/Relativity 5527) | Bone Thugs N Harmony | 65 | 6 |
| 8 | I WANNA BE DOWN (Atlantic 87225) | Brandy | 20 | 6 | 61 | WILLING TO FORGIVE (Arista 1-2680) | Aretha Franklin | 47 | 26 |
| 9 | DO YOU WANNA GET FUNKY (Columbia 77582) | C+C Music Factory | 9 | 11 | 62 | BOOTI CALL (Interscope 98255-4) | Blackstreet & Teddy Riley | 58 | 18 |
| 10 | ENDLESS LOVE (Columbia 57775) | Luther Vandross & Mariah Carey | 14 | 5 | 63 | I'M NOT OVER YOU (A&M/Perspective 0574) | Ce Ce Peniston | 59 | 23 |
| 11 | WHERE IS MY LOVE? (Reprise 18140) | El DeBarge feat. Babyface | 12 | 6 | 64 | HERE COMES THE HOTSTEPPER (Columbia 77614) | Ini Kamoze | 75 | 2 |
| 12 | WHEN CAN I SEE YOU (Epic 6173) | Babyface | 10 | 19 | 65 | YOUR BODY'S CALLIN' (Jive 42220) | R. Kelly | 51 | 25 |
| 13 | HUNGAH (Wamer Bros. 18121) | Karyn White | 15 | 5 | 66 | TONIGHT (Street Life 72392) | Sweet Sable feat. Nikke Nikole | 31 | 10 |
| 14 | CAN U GET WIT IT (LaFace/Arista 2-4075) | Usher | 17 | 8 | 67 | FREE (Atlantic 87208) | Debelah | DEBUT | |
| 15 | TURN DOWN THE LIGHTS (Motown 2255) | Shanice | 16 | 10 | 68 | FANTASTIC VOYAGE (Tommy Boy 617) | Coolio | 54 | 22 |
| 16 | 5-4-3-2 (YO! TIME IS UP) (Giant 2-41758) | Jade | 19 | 5 | 69 | MAKE UP YOUR MIND (RCA/PMD 62876) | Veronica Lynn | 60 | 8 |
| 17 | YOUR LOVE IS A 1-8-7 (Motown 2253) | Whitehead Brothers | 18 | 11 | 70 | FO ALL 'YALL (So So Def/Chaos 77593) | Da Brat | DEBUT | |
| 18 | ANY TIME ANY PLACE/AND ON AND ON (Virgin 38435) | Janet Jackson | 8 | 21 | 71 | HIP HOP RIDE (EastWest 98240) | Da Youngsta's | 73 | 6 |
| 19 | FUNKDAFIED (So So Def/Chaos/Columbia 77523) | Da Brat | 13 | 18 | 72 | WEEKEND LOVE/BLACK HAND SIDE (Motown 2246) | Queen Latifah | 69 | 19 |
| 20 | HOW MANY WAYS (LaFace 4081) | Toni Braxton | 30 | 4 | 73 | THE CHOICE IS YOURS (Mercury 1259) | Emage | 64 | 8 |
| 21 | ROMANTIC CALL (Epic 77624) | Patra feat. Yo Yo | 21 | 9 | 74 | WHOSE IS IT? (MCA 54849) | Melvin Riley | 71 | 17 |
| 22 | I MISS YOU (Silas/MCA 54847) | Aaron Hall | 11 | 23 | 75 | WHAT ABOUT US (Uptown/MCA 54861) | Jodeci | 70 | 18 |
| 23 | GET UP ON IT (Elektra 64506) | Keith Sweat | 26 | 5 | 76 | HIT BY LOVE (A&M/Perspective 580768) | Ce Ce Peniston | 85 | 2 |
| 24 | EVERYTHING IS GONNA BE ALRIGHT (Perspective/A&M 8308) | Sounds Of Blackness | 22 | 12 | 77 | EXPERIMENT (Fox 62965) | Jamie Foxx | 78 | 3 |
| 25 | ALWAYS IN MY HEART (Qwest/Wamer Bros. 6975) | Tevin Campbell | 24 | 20 | 78 | I'LL REMEMBER (Tommy Boy 635) | Coolio | 79 | 4 |
| 26 | THROUGH THE RAIN (Polydor/Island 853 314) | Tanya Blount | 27 | 9 | 79 | CHOCOLATE (RAL/Island 853 502) | Y?N-Vee | 88 | 2 |
| 27 | PRACTICE WHAT YOU PREACH (A&M/Perspective 0778) | Barry White | 34 | 3 | 80 | OLD BECOMES NEW (Big Beat/A&M 98236) | Groove U | 80 | 4 |
| 28 | THIS D.J. (Violator/RAL/Island 853 236) | Warren G | 28 | 11 | 81 | I'LL BE AROUND (GRP 3052) | Russ Freeman & The Rippingtons feat. Jeffery Osborne | 86 | 2 |
| 29 | I'VE HAD ENOUGH (EastWest 5727) | Cindy Mizelle | 32 | 6 | 82 | TAKE IT EASY (Vbedded/Nervous 20094) | Mad Lion | 83 | 10 |
| 30 | U WILL KNOW (Mercury 522 915) | Black Men United | 42 | 2 | 83 | NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578) | Salt-N-Pepa | 82 | 8 |
| 31 | HONEY (Arista 2743) | Aretha Franklin | 41 | 5 | 84 | DON'T FRONT (Step Son 7133) | Missjones | 77 | 7 |
| 32 | VIBE (Illtown/Motown 2261) | Zhane | 35 | 6 | 85 | PLAYAZ CLUB (Chrysalis/EMI 58267) | Rappin' 4-Tay | 87 | 3 |
| 33 | BEFORE I LET YOU GO (Interscope 982-144) | Blackstreet | 57 | 4 | 86 | 9TH WONDER (BLACKITOLISM) (Pendulum/EMI 58159) | Digable Planets | DEBUT | |
| 34 | IF ANYTHING EVER HAPPENED TO YOU (Capitol 58241) | BeBe & CeCe Winans | 36 | 5 | 87 | WHAT MAKES A MAN (CHEAT ON A WOMAN) (MCA 54792) | Melvin Riley | DEBUT | |
| 35 | I DON'T WANT TO KNOW (MCA 54919) | Gladys Knight | 37 | 8 | 88 | TASTE YOUR LOVE (Uptown/MCA 54672) | Horace Brown | DEBUT | |
| 36 | FLAVA IN YA EAR (Bad Boy/Arista 7-9001) | Craig Mack | 49 | 6 | 89 | 90'S GIRL (Kaper/RCA 62865) | Blackgirl | 72 | 17 |
| 37 | I'M ON MY KNEES (Mercury 858 968) | Jonathan Butler | 38 | 6 | 90 | FUNKY Y-2-C (Chaos/Columbia 77461) | The Puppies | 74 | 13 |
| 38 | PASS THE LOVIN' (MJJ/Epic 77576) | Brownstone | 40 | 6 | 91 | BRAND NEW (Elektra 64526) | Sista | 76 | 6 |
| 39 | SENDING MY LOVE (Illtown/Motown 2242) | Zhane | 23 | 22 | 92 | BIGGEST PART OF ME (Reprise 18122) | Take 6 | 89 | 16 |
| 40 | THE RIGHT KIND OF LOVER (MCA 10870) | Patti Labelle | 33 | 20 | 93 | SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 2-4070) | Outkast | 81 | 12 |
| 41 | SPEND THE NIGHT (Maverick/Reprise 18194) | N' Phase | 39 | 16 | 94 | GIVE IT UP (Def Jam/RAL/Island 853 316) | Public Enemy | 92 | 12 |
| 42 | WHEN A MAN CRIES (Virgin) | Tony Terry | 66 | 2 | 95 | THE PLACE WHERE YOU BELONG (from "Beverly Hills Cop III") (MCA 54807) | Shai | 93 | 19 |
| 43 | TOOTSEE ROLL (Rip-It 6911) | 69 Boyz | 44 | 9 | 96 | YOU DON'T HAVE TO CRY (Arista 2715) | N II U | 84 | 13 |
| 44 | WITH OPEN ARMS (Capitol 58258) | Rachelle Ferrell | 50 | 5 | 97 | HERE I AM (Atlantic 82513) | Glenn Jones | 91 | 10 |
| 45 | NUTTIN' BUT LOVE (Uptown/MCA 54865) | Heavy D & The Boyz | 43 | 16 | 98 | WHEN I GIVE MY LOVE (Elektra 61550) | Keith Sweat | 90 | 16 |
| 46 | AFRO PUFFS (Death Row/Interscope 5759) | The Lady Of Rage | 29 | 10 | 99 | SWEET FUNKY THING (EMI 58242) | Eternal | 94 | 13 |
| 47 | WHERE DID WE GO WRONG (RCA/Caper 62989) | Blackgirl | 53 | 3 | 100 | NAPPY HEADS (Ruffhouse/Columbia 77643) | Fugees (Tranzlator Crew) | 97 | 9 |
| 48 | SUMMER BUNNIES (Jive 42238) | R. Kelly | 25 | 8 | | | | | |
| 49 | I'LL TAKE HER (Mercury 522 661) | Ill Al Skratz & Brian McKnight | 56 | 5 | | | | | |
| 50 | BACK & FORTH (Blackground/Jive 42173-2) | Aaliyah | 46 | 24 | | | | | |
| 51 | ACTION (EastWest 98260) | Terror Fabulous & Nadine Sutherland | 45 | 10 | | | | | |
| 52 | LET'S TALK ABOUT IT (EastWest) | Men At Large | 68 | 2 | | | | | |
| 53 | JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004) | The Notorious B.I.G. | 61 | 5 | | | | | |

URBAN

BLACK SINGLES INDEX

| | |
|---|-----|
| 5-4-3-2 (YO! TIME IS UP) Jade, M. Rooney, M. Moraka (Second Generation, Rooney Tunes/MCA Music) | 16 |
| 90'S GIRL Christian, T. Riley, Scott Smith | 89 |
| (Troozam) Type Nite/Dorini/Zomba/Mr. Peanut Butter/Smokin' Sound, ASCAP/Louis St./Scrap Pyle, BML/CPP) | 86 |
| 9TH WONDER (BLACKTOLISM) Digable Planets (Wide Grooves/Gitro/EMI Blackwood, BML) | 89 |
| ACTION D. Kelly (EMI, BML) | 51 |
| AFRO PUFFS Dat Nigga Daz, The Lady Of Rage (Suge, ASCAP) | 46 |
| ALWAYS IN MY HEART Babyface (Warner-Tamerlane, BML) | 25 |
| ANY TIME ANY PLACE/ON AND ON J. Jam, T. Lewis, J. Jackson (Flyte Tyme, ASCAP/Black Ice, BML) | 18 |
| AT YOUR BEST R. Kelly (Bovina/EMI April, ASCAP) | 3 |
| BACK & FORTH R. Kelly (Zomba/R. Kelly, BML/CPP) | 50 |
| BEFORE I LET YOU GO T. Riley, L. Stevens, M. Riley, C. Hannibal, D. Hollister (T.A.D.E.T. Pub. Music, ASCAP) | 33 |
| BLACK HAND SIDE/WEEKEND LOVE D. Owens, S. Reynolds, S.I.B. (Queen Latifah, ASCAP/Sneak And A Half, BML) | 72 |
| BIGGEST PART OF ME Windwept Pacific, ASCAP/Longitude, BML (Take 6) | 92 |
| BODY & SOUL E. Shipley, R. Nowels (EMI Virgin/Future Furniture, ASCAP/EMI Virgin Songs/Shipwreck, BML) | 2 |
| BOOTH CALL T. Riley, E. Seman, L. Silvers, M. Riley, A. Dickey (Dorini Music/Zomba/Eric Seman Entertainment/MCA, ASCAP, Tade) | 62 |
| BOP GUN Q.D. Illize Cube (Gangsta Boogie/WB Deep Technology/Pull Keel, ASCAP) | 57 |
| BRAND NEW D. Swing, Tamizond (Mass Communication, ASCAP) | 91 |
| BREATHLESS J. Jones, G. Sinclair (Song Circle Music, BML) | 16 |
| CAN U GET WIT IT D. Swing (DeSway, EMI, ASCAP) | 54 |
| CHOICE IS YOURS, THE S.F. Payne (Almo Irving Pub.) | 73 |
| DO YOU WANNA GET FUNKY R. Clivilla, D. Cole (Cole Clivilla Duranum/EMI Virgin, ASCAP) | 9 |
| DON'T FRONT Tamblin' Dice (Tamblin' Dice, ASCAP/Potential/Mistajones/T'Zah's Wild & Evil, BML) | 84 |
| ENDLESS LOVE L. Richie (PGF Music/Brockman Music Admin. By Intermong USA, Inc.), ASCAP) | 20 |
| EVERYTHING IS GONNA BE ALRIGHT J. Harris III, T. Lewis, B. Bacharach, H. David (Flyte Tyme Tunes/New Hicklen Valley/Cass David, ASCAP) | 14 |
| EXPERIMENT J. Fox (Sly As A Fox Music, BML) | 77 |
| FANTASTIC VOYAGE Dotts (T. Boy/Boo Diddy/Portrait Solar/Circle L, ASCAP) | 68 |
| FLAVA IN YA EAR Easy Mo Bee (For Ya Ear/Jamie Combs/EMI April/Bee Mo Easy, ASCAP) | 36 |
| FO ALL 'FALL J. Dupree, Da Brat (So So De/EMI Music Pub./Air Control, ASCAP) | 70 |
| FREE N Wants J. Williams, S. Green, H. Red (Black Eye, ASCAP/Kee-Drack/Wamer Bros., BML) | 67 |
| FUNKATED J. Dupri, M. Seal (So So Def/EMI April/Air Control, ASCAP) | 19 |
| FUNKY Y-2-C. Mills I.C. Mills (No Haste, ASCAP) | 90 |
| GET UP ON IT K. Sweat, F. Scott (Keith Sweat Pub./E/A Music Inc./Wamer Bros. Music Corp., ASCAP) | 23 |
| Give It Up G.G. Wiz, C. Ryder (Suburban Funk/Bring The Noise/Def American, BML) | 94 |
| HERE COMES THE HOTTEST PEPER I. Kemoze, Kerner, Domino, A. Konley, K. Xia (Salham Remi, ASCAP/Longitude, BML/PRS) | 64 |
| HERE I AM G. Jones, C. King (Lu Elb Music/EMI Music/Kamit, ASCAP) | 97 |
| HIP HOP RIDE M. Marl (Marley Marl/EMI April/Top Jam/Supreme, C, ASCAP) | 71 |
| HIT BY LOVE N/A (N/A) | 76 |
| HONEY Babyface (Soy Songs, Inc. ECAF Music, BML) | 1 |
| HOW MANY WAYS V. Herbert, T. Braxton, N. Goring, K. Miller, P. Field (Three Boyz From Newark Music) | 20 |
| HUNGAR J. Jam, T. Lewis (Warner-Tamerlane/Flyte Tyme, ASCAP/King's Kid, BML) | 13 |
| IF I GIVE ANYTHING C. Farris, J. Steele, V. Mizmod (Full Keel/60 Farrariff/Carb Song, ASCAP/Farris Curta/Longitude/60 August Wind/Albert Paw/Mike Carb, BML) | 4 |
| I DON'T WANT TO KNOW Babyface (Soy Songs, Inc./Ecaf, BML) | 35 |
| IF ANYTHING EVER HAPPENED TO YOU A. Martin (PSO Ltd. Music By Candlelight, ASCAP/Music Corp. Of America/MCA/Nelana, BML) | 34 |
| I'LL BE AROUND T. Bell, P. Muru (Warner-Tamerlane, BML) | 81 |
| I'LL MAKE LOVE TO YOU Babyface (Soy Songs, Inc./Ecaf, BML) | 1 |
| I'LL REMEMBER R. Ayers, R. Itley, R. Itley, M. Itley, J. Itley, O. Itley, C. Jasper (Tuff Boy Music) | 79 |
| 'Boo Diddy, ASCAP/Irving Music Inc./Warner-Tamerlane/Mega Music/EMI Blackwood, BML) | 1 |
| I'LL TAKE HER LK. Loniker (Cable/Brian/Paul/Jc/Deep Soul/III, ASCAP) | 49 |
| I MISS YOU G. Caubren (MCA/Jamiro/Sweetness, ASCAP) | 22 |
| I'M NOT OVER YOU S. Hurley (Last Song/Third Coast, ASCAP) | 63 |
| I'M ON MY KNEES G. E. Brown, J. Butler (Zomba, ASCAP, CPP) | 37 |
| I'VE HAD ENOUGH V. Benford (Ye! RAHC/Almo Irving, BML/CPP) | 29 |
| I WANNA BE DOWN K. Crouch, Kipper Jones (Young Legend Songs, ASCAP/Human Rhythm Music, BML) | 8 |
| LETTING GO Prince (Comeremy Music/Wamer Bros. Music, ASCAP) | 6 |
| LETS TALK ABOUT IT N/A (N/A) | 6 |
| JOI L. Jones, C. "Tricky" Stewart, S. "Sep" Hall (Young Bob Pub. Inc./Mo Better Grooves Music/Ginane Some Hot Sauce Music) | 55 |
| (Times On The Verge Of Insanity/Famous Music Corp., ASCAP) | 55 |
| JUICY UNBELIEVABLE S. Combs, Fats (Tee Tee/Jamie Combs, ASCAP) | 53 |
| MAKE UP YOUR MIND M. Morala, M. C. Rooney, V. Whitaby (N/A) | 59 |
| MAKE IT RIGHT R. Lawrence, C. Bernard, S. Bernon (Rhet. Rhyme/Quest Of Mind, ASCAP/Girl Next Door, BML/BMG) | 64 |
| NAPPY HEADS Live (Tote San Ko/Obscene Creation/Sony, ASCAP/EMI Blackwood, BML/HL) | 100 |
| NEVER LIE C. Skoza, C. Cuzen (Hook/Zomba/Teaspoon, ASCAP) | 7 |
| NONE OF YOUR BUSINESS S. Azor (Sons Of K. Oxy/Oxy Of The Basement/Next Plateau, ASCAP/Unart, BML/CPP) | 83 |
| NUTTIN' BUT LOVE Heavy D., Kid Capri (ASCAP) | 45 |
| OLD BECOMES NEW T. Taylor, C. Farrar (Khanatroy/Chrysalis, ASCAP) | 80 |
| PASS THE LOVIN' K. Keane (Night Rainbow/Brown Girl/Keakwan/Neas, Nitty & Capone/WB/Dam Whittington, ASCAP) | 38 |
| PLACE WHERE YOU BELONG, THE C. Martin, D. Van Renssler, G. Bright, M. Gay, T. Lawrence (Music Corp. Of America/Gasoline Alley/Cameo By Ramona/Vandy/MCA/Petrol Lane/ G. Spox/Yppah/Sony Songs/Smitty's Son/Famous Music/Trautman Music) | 95 |
| PLAYAZ CLUB A. Forte (Rag Top, BML) | 85 |
| PRACTICE WHAT YOU PREACH B. White, G. Levert, E. "Tony" Nicholas (Seven Songs Super Songs/Divided Music/Zomba/Wamer-Tamerlane/Ramal Music, BML) | 27 |
| RIGHT KIND OF LOVER, THE J. Jam, T. Lewis (Flyte Tyme/New Perspective, ASCAP) | 40 |
| ROMANTIC CALL Howie Tee (Howie Tee/Irving Zomba/Aunt Hilda/Street Knowledge, ASCAP) | 21 |
| SENDING MY LOVE Naughty By Nature (9th Town/Naughty, ASCAP) | 39 |
| SLOW WINE D. Wiggins, The Whole Nine (Polygram Publishing) | 58 |
| SOUTHERNPLAY ALIISTICADILACMUZIK Organized Noise (Gnat Boote/Chrysalis, ASCAP/Stiff Shirt/Organized Noise, BML) | 93 |
| SPEND THE NIGHT R. Kelly (Zomba/R. Kelly, BML) | 41 |
| STROKE YOU UP R. Kelly (Zomba, BML) | 5 |
| SUMMER BUNNIES R. Kelly (Zomba/R. Kelly/Taking Care Of Business, BML) | 46 |
| SWEET FUNKY THING T. Faragher, L. Golden (EMI 18242) | 99 |
| TAKE IT EASY KRS-ONE (Mama, ASCAP) | 82 |
| TASTE YOU LOVE H. Brown, Butterized Tim Dawg, D. Hall (Zomba/Horace Brown/My Two Sons/Vanessa/Clyde Otis/WB/Stone Jam, ASCAP) | 88 |
| THIS D.J. Warren G. (Warren G, ASCAP) | 28 |
| THROUGH THE RAIN K. Jackson, E. White, P. Lawrence (K-Jack Top 10/Nerosca, ASCAP) | 26 |
| THUGGISH RUGGISH BONE DJ Uwekk (Ruthless Attack, ASCAP/Dollarz N-Sense/Keema, BML) | 60 |
| TOOTSEE ROLL 95 South (Downlow Quad, BML) | 43 |
| TONGHT Nikke Nicole (Nikke Diz It Music/MCA Music Pub., ASCAP) | 66 |
| TURN DOWN THE LIGHTS B. Watson, N. McArthur (Bobizz/Melrose/Eza/Sony Songs, BML) | 15 |
| U WILL KNOW N/A (N/A) | 30 |
| VIBE Naughty By Nature (9th Town/Naughty/Rodrigos/Almo, ASCAP) | 32 |
| WHAT ABOUT US (April DeSway Mob/Saja/Trouzant/Devell-Up-Mo, BML) | 75 |
| WHAT MAKES A MAN... M. Riley (N/A) | 87 |
| WHERE DID WE GO WRONG D. Allen (ATV Music/Penny Punk, BML) | 87 |
| WHERE IS MY LOVE? Babyface (Rambush/MCA, ASCAP/Ecaf/Sony, BML) | 11 |
| WHEN A MAN CRIES N/A (N/A) | 42 |
| WHEN CAN I SEE YOU Babyface, L.A. Reid, D. Simmons (Sony/Ecaf, BML) | 12 |
| WHEN I MY GIVE MY LOVE K. Sweat, F. Scott, J. Jefferson (Keith Sweat/E/A/WB, ASCAP/Scottville/EMI Blackwood, BML) | 96 |
| WHEN YOU NEED ME V. Benford (MCA/Geffen/Romne Onyx, ASCAP) | 59 |
| WHOSE IS IT? M. Riley (MCA Music Pub./Deedee Dee Music, ASCAP) | 74 |
| WILLING TO FORGIVE Babyface, D. Simmons (Ecaf/Sony/Wamer-Tamerlane/Boobie-Loo, BML/WBM) | 61 |
| WITH OPEN ARMS R. Pennell, D. Robinson (Feel The Beat Music/Stone Diamond Music Corp., BML) | 44 |
| YOU DON'T HAVE TO CRY V. Herbert, J. Thomas (3 Boyz From Newark/Polygram Int'l/Zomba/Black Hand, ASCAP) | 96 |
| YOUR BODY'S CALLIN' R. Kelly (Zomba/R. Kelly, BML/CPP) | 65 |
| YOUR LOVE IS A 1-8-7 K. Whitehead, E. Johnson, Dr. Dre, Snoop Dogg (Soy Tunes, ASCAP/KN, BML) | 17 |

REVIEWS by M.R. Martinez



GERALD VEASLEY: *Signs* (Heads Up 3027). Producers: G. Veasley & Mark Knox.

This album fits deftly into the NAC format pantheon of sounds. Bassist Veasley performs on a variety of basses, including a fretless and six-string that bring broader voicings to the arrangements. He also assembles stellar guests such as Grover Washington, Jr., Russell Ferrante, George Jinda and Juanita Johnson. Tracks like "Marvin's Mood," "Highway Home," "Signs," "Salamanca" and "Soul Seduction" can find their way into adult, jazz and progressive R&B radio formats.

K-SQUAD: *Realms Of Da Bushez* (Atlantic 82617). Producers: Various.

Dramatic, funky and groove-driven, this trio is carving out some of the territory abandoned by gangsta rap and some of the ground left open by freestylers gone horror-rap. In fact, this group has a touch of all these sub-genres in it approach, which is tied together with some dancehall flavor. Several tracks combine deep groove, spacy textures with each mic style. Major case in point is "Haul & Pull It." Other tracks of note include "Flatlina," "Fatal Attraction," "Realmz Of Da Bushez" and "Genesis."



TERRIE GANZIE: *Heavy Like Lead* (Profile 1453). Producer: Donovan Germain.



Ganzie brings some traditional reggae blue beat and dub sensibilities to his dancehall dirges. The best example of this past-present fusion is the title track, "Heavy Like Lead." Ganzie's style is patois thick and at times it's the sway and rhythm that is more appealing than trying to understand the lyrics. But he gets the best of both worlds on cuts like "King of Kings," "Working Class" and "Mek Me Talk."

PICK OF THE WEEK

LUTHER VANDROSS: *Songs* (Epic/LV 57775). Producers: Walter Afanasieff & L. Vandross.

Luther Vandross continues to demonstrate his pop power with this album, which debuts at #4 with a phat bullet this week on the *Cash Box* Pop Albums chart. The success of this album was presaged by the success of Vandross' duet with songbird Mariah Carey. But this album demonstrates the ample stylistic repertoire that the singer can wield. The opening track, "Love The One You're With," is an optimistic celebration of love and music as Vandross is backed by an all-star choir that includes Lisa Fischer, Tawatha Gee, Jim Gilstrap and others. He moves from this Stephen Stills classic to the song made famous by Roberta Flack, "Killing Me Softly." And the litany of hits that follow—"Reflections," "Hello," "Always And Forever," "Going In Circles," "All The Woman I Need" and others—make evident this is an aptly-titled collection.



URBAN

TOP 75 R&B ALBUMS

CASH BOX • OCTOBER 8, 1994

| | | | |
|----|--|--------------------------|-------|
| 1 | Boyz II Men | 1 | 4 |
| 2 | RHYTHM OF LOVE (Elektra 61555) | Anita Baker | 3 3 |
| 3 | GROOVE ON (EastWest 92416) | Gerald Levert | 2 3 |
| 4 | SONGS (Epic 57775) | Luther Vandross | DEBUT |
| 5 | READY TO DIE (Bad Boy 73000) | The Notorious B.I.G. | 12 2 |
| 6 | AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 41533) | Aaliyah | 4 18 |
| 7 | CREEPIN ON AH COME UP (Ruthless/Relativity 5526) | Bone Thugs N Harmony | 6 12 |
| 8 | CHANGING FACES (Big Beat 92369) | Changing Faces | 5 5 |
| 9 | PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001) | Craig Mack | DEBUT |
| 10 | WE COME STRAPPED (Epic Street/Epic 57696) | MC Eht feat. CMW | 8 10 |
| 11 | SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907) | Big Mike | 7 13 |
| 12 | BLACKSTREET (Interscope 92351) | Blackstreet | 11 14 |
| 13 | GET UP ON IT (Elektra 61550) | Keith Sweat | 10 13 |
| 14 | REGULATE...G-FUNK-ERA (Violator/RAL/Island 52333) | Warren G | 9 16 |
| 15 | JUST FOR YOU (MCA 10946) | Gladys Knight | 17 3 |
| 16 | GEMS (MCA 10870) | Patti Labelle | 14 16 |
| 17 | FUNKAFIED (So So Def/Chaos/Columbia 66164) | Da Brat | 13 13 |
| 18 | NUTTIN' BUT LOVE (Uptown/MCA 10998) | Heavy D & The Boyz | 16 18 |
| 19 | NINETEEN NINETY QUAD (Rip-It 6901) | 69 Boyz | 15 15 |
| 20 | SUPERTIGHT (Jive 41524) | U.G.K. | 18 3 |
| 21 | 12 PLAY (Jive 41527) | R. Kelly | 20 38 |
| 22 | COME (Paisley Park/Warner Bros. 45700) | Prince | 22 6 |
| 23 | GREATEST HITS 1980-1994 (Arista 18722) | Aretha Franklin | 23 29 |
| 24 | MUSE SICK-N-HOUR MESS AGE (Def Jam/RAL/Island 314 523 362) | Public Enemy | 24 5 |
| 25 | CREEP WIT' ME (Mercury 522661) | Ill Ai Skratz | 25 7 |
| 26 | 6 FEET DEEP (Gee Street 524016) | Gravediggaz | 21 7 |
| 27 | USHER (LaFace/Arista 26008) | Usher | 28 3 |
| 28 | SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 26010) | Outkast | 27 21 |
| 29 | PLAYTIME IS OVER (MCA 11068) | Immature | 19 7 |
| 30 | ON THE OUTSIDE LOOKING IN (Suave 40002) | Eightball & MJG | 30 16 |
| 31 | UNCLE SAM'S CURSE (Ruthless/Relativity 5524) | Above The Law | 29 11 |
| 32 | THE TRUTH (Silas/MCA 10810) | Aaron Hall | 26 39 |
| 33 | GHETTO LOVE (MCA 11016) | Melvin Riley | 31 12 |
| 34 | I'M READY (Qwest/Warner Bros. 45388) | Tevin Campbell | 32 39 |
| 35 | ANYTHING GOES! (Columbia 66160) | C+C Music Factory | 36 6 |
| 36 | IT TAKES A THIEF (Tommy Boy 1083) | Coolio | 37 10 |
| 37 | QUEEN OF THE PACK (Epic 53763) | Patra | 33 32 |
| 38 | SOMETHIN' TO BLAZE TO (TraK/Solar 72576) | Top Authority | 39 30 |
| 39 | TONI BRAXTON (LaFace/Arista 26007) | Toni Braxton | 41 45 |
| 40 | FOR THE COOL IN YOU (Epic 53558) | Babyface | 38 43 |
| 41 | PEEP THIS (Fox 64364) | Jamie Foxx | 34 10 |
| 42 | DOGGY STYLE (Death Row/Interscope/AG 92279) | Snoop Doggy Dogg | 40 37 |
| 43 | HEART MIND & SOUL (Reprise/Warner Bros. 45375) | El Debarge | 35 16 |
| 44 | DADDY'S HOME (MCA 11102) | Big Daddy Kane | 50 2 |
| 45 | PRONOUNCED JAH-NAY (Illtown/Motown 6369) | Zhane | 43 30 |
| 46 | ILLMATIC (Columbia 57684) | NAS | 42 22 |
| 47 | SERIOUS (Motown 0346) | Whitehead Brothers | 52 3 |
| 48 | BANGIN ON WAX 2...THE SAGA CONTINUES (Dangerous/Quality 6715) | Bloods & Crips | DEBUT |
| 49 | STRESS: THE EXTINCTION AGENDA (Hollywood Basic/Elektra) | Organized Konfusion | 49 4 |
| 50 | RACHELLE FERRELL (Manhattan/Capitol 93769) | Rachelle Ferrell | 53 23 |
| 51 | AFRICA TO AMERICA: THE JOURNEY OF THE DRUM (Perspective/A&M 90062) | Sounds Of Blackness | 44 23 |
| 52 | AFTER THE STORM (Mojazz/Motown 0301) | Norman Brown | 45 15 |
| 53 | JOIN THE BAND (Reprise/Warner Bros. 45497) | Take 6 | 51 13 |
| 54 | ABOVE THE RIM (Death Row/Interscope/AG 92359) | Soundtrack | 46 27 |
| 55 | ALL-4-ONE (Blitz/Atlantic/AG 82588) | All-4-One | 54 23 |
| 56 | janet. (Virgin 87825) | Janet Jackson | 56 55 |
| 57 | ANGELA WINBUSH (Elektra 61591) | Angela Winbush | 47 27 |
| 58 | MUSIC BOX (Columbia 53205) | Mariah Carey | 58 42 |
| 59 | NO MERCY (Atlantic 92370) | Da Youngsta's | DEBUT |
| 60 | YAGA YAGA (EastWest/AG 92327) | Terror Fabulous | 57 9 |
| 61 | ILL COMMUNICATION (Grand Royal/Capitol 28599) | Beastie Boys | 63 16 |
| 62 | DIARY OF A MAD BAND (Uptown/MCA 10915) | Jodeci | 48 34 |
| 63 | VERY NECESSARY (Next Plateau/London/Island 828392) | Salt-N-Pepa | 64 38 |
| 64 | ENTER THE WU-TANG (36 CHAMBERS) (Loud/RCA 66336) | Wu-Tang Clan | 55 38 |
| 65 | LETHAL INJECTION (Priority 53876) | Ice Cube | 67 36 |
| 66 | FUNKIFIED (Vrap/Ichiban 8133) | MC Breed | 65 16 |
| 67 | SAME AS IT EVER WAS (Tommy Boy 1089) | House Of Pain | 60 13 |
| 68 | 1-800-NEW FUNK (NPG/Bellmark 71006) | Various Artists | 70 8 |
| 69 | 21...WAYS TO GROW (Motown 0302) | Shanice | 62 12 |
| 70 | BREATHLESS (Arista 18646) | Kenny G | 73 75 |
| 71 | 'N GATZ WE TRUSS (G.W.K./Chaos/Columbia 57294) | South Central Cartel | 68 20 |
| 72 | BLUNTED ON REALITY (Ruffhouse/Columbia 57462) | Fugees (Tranzlator Crew) | 71 6 |
| 73 | YOU STAY ON MY MIND (ICH 1170-2) | Tyrone Davis | 59 11 |
| 74 | OK (Chaos/Columbia 64281) | The Puppies | 61 11 |
| 75 | JEWEL OF THE NILE (RAL/Island 52336) | Nice & Smooth | 66 12 |

THE RHYTHM

By M.R. Martinez



MCA Records artist Gladys Knight unveiled a star-studded audience selections from her second MCA solo collection *Just For You*, at labelmate B.B. King's Blues Club on Universal CityWalk. Guests such as Dionne Warwick, Gerald Levert, TV personality Byron Allen and fresh MCA Records vocal trio Front Page were on hand to imbibe Southern cooking, sounds by the Blues Club's house band The Blue Knights and Knight songs with major producers Jimmy Jam & Terry Lewis, Babyface, George Duke, Rhett Lawrence with BeBe Winans and Attala Zane Giles. "I Don't Want to Know," written and produced by Babyface Edmunds, is the first single from *Just For You*, which debuted last week on the *Cash Box* Pop Albums chart at #55. In its fourth week of release, MCA already expects Gold. Pictured at Knight's release party at B. B. King's Blues Club on Universal Walk are (l-r): Richard Palmese, president, MCA Records; Al Teller, chairman/CEO, MCA Music Entertainment Group; Knight; Ernie Singleton, president of MCA's Black Music Division; Jimmy Newman, Knight's manager; and A.D. Washington, sr. v.p., promotion & marketing, MCA black music division.

SAMPLES: So new jack hitmeister R. Kelly, with very little announcement, has tied the knot with his 15-year-old female protege Aaliyah, who's *Age Ain't Nothing But A Number* is ensconced in the *Cash Box* R&B Albums list at #6. While the marriage has been widely reported, nobody at Jive Records, the company that has both artists, can supply details. Jive media relations representative Leslie Pitts refused comment. And R. Kelly representative Dan Klores in New York, while refusing to comment on "details of Mr. Kelly's personal life," did confirm reports in *USA Today* that the duo did hitch up, but would not comment on rumors and sketchy reports that the marriage is as much a business arrangement as a love/romance thing. We'll try to stay tuned....

Pioneering black radio personality Jerry Bledsoe, who most recently served as evening air personality at Detroit's WMXD—"The Mix," died Sept. 26 of natural causes, according to a station spokesman. Bledsoe, who started his broadcast career in New York at WWRL, celebrated his 51st birthday on Aug. 31. He leaves two daughters and one son.



"Stroke You Up," the first single from the self-titled album by Spoiled Rotten/Big Beat/Atlantic recording duo Changing Faces, recently earned Gold for its performance as a pop and R&B item. Pictured at a New York party honoring the comely females are (l-r): Richard Nash, Atlantic sr. v.p.; Atlantic president Danny Goldberg; Cassandra Lucas of the duo; Big Beat president Craig Kallaman; Charisse Rose of the group; Michael Canter, Big Beat v.p. of national sales; Atlantic Group Vice chairman Mel Lewinter; Heidi Jo Spiegel, Big Beat v.p. of promotion/GM; and Changing Faces manager Kenny Smoove.

By M.R. Martinez

THE
RHYME

Blunt Recordings continues to be one of the most aggressive indie-oriented labels on the scene. Mic Geronimo has been getting props from peers, radio and the streets with the track "It's Real." The Queens, NY native recently appeared with Biggie Smallz and Craig Mack during a mic turn at The Club House in Los Angeles. The current single is an outgrowth of Geronimo's collaboration with longtime friend producer DJ Irv, who hustled the track "Shit's Real" on the streets of Gotham. Mic Geronimo is currently putting the finishing flourishes on his album with guest producers The Large Professor and Chy Skills. Geronimo is also set to make an appearance in the forthcoming Spike Lee movie titled *Clockers*.

ROACH ON RAP: At the recent Monterey Jazz Festival Presented by MCI, jazz drummer, educator, composer and soon-to-be author Max Roach smoothly sidestepped a press conference question about the current proliferation of jazz and hip-hop hybrid projects...well, he sort of sidestepped it. Roach, who was appearing at the Festival with his innovative percussion ensemble M' Boom, told reporters at the MCI press tent that rap was the art of the spoken word and that he didn't see it in the same light as jazz. But he added that rap was like jazz because it was a "sociological phenomena." He noted that rap was created to fill a void of cultural expression for African-American youth living in the Bronx, Brooklyn and other areas under socio-economic siege during the early '70s. He added that it was a form of expression that has evolved into a popular art form, that people liked to dance to it. While jazz, he said, in its early stages was the popular dance music during the greening years of another generation. Roach, who won a MacArthur Foundation Fellowship award in 1988 and used it to compose and refocus his prodigious experience in music, plans to have his book ready next year for publishing by Simon & Schuster.

SHOW TIME: Artists like Warren G., Run D.M.C., Naughty By Nature, The Dogg Pound and The Wu-Tang Clan are among the artists whose private lives will be illuminated on the silver screen in the feature film *The Show*, a Russell Simmons Prods. in association with Tollin/Robbins Prods. being produced for Rysher Entertainment. The film is due out next spring. Former *Head Of The Class* cast member Brian Robbins is directing, with Michael Tollin producing and Def Jam Records/Rush Artists Management CEO Simmons executive producing with TV/film veteran Stan Lathan. Robbins says, "The Show will be the *Truth Or Dare* of hip-hop."



EastWest recording artist Supernatural was on hand at the recent Superman Inc. MC Battle For World Supremacy at the New Music Seminar held in New York this summer. Supernatural (left) is seen with hip-hop O.G. Kool Herc (center) congratulating this year's winner Judgemental.

TOP 25 RAP SINGLES

CASH BOX • OCTOBER 8, 1994

| | | | | |
|-----------|---|---|-------|----|
| 1 | JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004) | The Notorious B.I.G. | 1 | 6 |
| 2 | TOOTSEE ROLL (Down Low/Rip-It 6911) | 69 Boyz | 2 | 15 |
| 3 | FLAVA IN YA EAR (Bad Boy 7-9001) | Craig Mack | 3 | 8 |
| 4 | THIS D.J. (Violator/RAL/Island 853 236) | Warren G | 7 | 10 |
| 5 | THUGGISH RUGGISH BONE (Ruthless/Relativity 5527) | Bone Thugs N Harmony | 15 | 6 |
| 6 | BOP GUN (ONE NATION) (Priority 53161) | Ice Cube | 6 | 10 |
| 7 | FUNKDAFIED (So So Def/Chaos/Columbia 77523) | Da Brat | 4 | 17 |
| 8 | NUTTIN' BUT LOVE (Uptown/MCA 54865) | Heavy D & The Boyz | 8 | 12 |
| 9 | I SAW IT CUMMIN' (PMD/RCA 62952) | PMD | 5 | 4 |
| 10 | AFRO PUFFS (Death Row/Interscope 5759) | The Lady Of Rage | 10 | 9 |
| 11 | I'LL TAKE HER (Mercury 856 124) | III AI Skratch feat. Brian McKnight | 17 | 2 |
| 12 | ROMANTIC CALL (Epic 77624) | Patra feat. Yo Yo | 11 | 8 |
| 13 | TAKE IT EASY (Weeded/Nervous 20094) | Mad Lion | 14 | 12 |
| 14 | HIP HOP RIDE (EastWest 98240) | Da Youngsta's | 18 | 4 |
| 15 | BACK IN THE DAY (Giant/Reprise/Wamer Bros. 18217) | Ahmad | 13 | 20 |
| 16 | HERE COMES THE HOTSTEPPER (Columbia 77614) | Ini Kamoze | 19 | 2 |
| 17 | FUNKY Y-2-C (Chaos/Columbia 77461) | The Puppies | 9 | 13 |
| 18 | ACTION (EastWest/AG 98260) | Terror Fabulous feat. Nadine Sutherland | 16 | 7 |
| 19 | FANTASTIC VOYAGE (Tommy Boy 617) | Coolio | 12 | 18 |
| 20 | I GOT A LOVE (Elektra 64513) | Pete Rock & C.L. Smooth | 23 | 2 |
| 21 | SOUTHERNPLAYALISTICADILLACMUZIC (LaFace/Arista 2-4070) | Outkast | 21 | 13 |
| 22 | PLAYAZ CLUB (Chrysalis/EMI 58267) | Rappin' 4-Tay | 22 | 3 |
| 23 | I USED TO LOVE HER (Relativity 1209) | Common Sense | DEBUT | |
| 24 | NAPPY HEADS (Ruffhouse/Columbia 77431) | Fugees (Tranzlator Crew) | 25 | 17 |
| 25 | I THOUGHT I SAW A PUSSY CAT (Lynch Mob 0001) | K-Dee | DEBUT | |

RAP REVIEWS

By Dr. Bayyan

■ DA BRAT: "Fa All Y' All" (So So Def/Chaos 77594).

A great, big phat groove propelled by a bumpin' synth groove and some weird keyboard vibes make this record a great release from this female rap artist. The track offers three remixes, including the Remix which features some stony rock guitar. The record debuts this week at #70 on the R&B singles chart.

■ PRINCE RAHEIM: "Rock Wit' It" (4th & B'Way 447 597).

This so-called "Bass Mechanics" edit is designed to appeal to the Southeastern radio and club crowd as well as those that like Raheim's mic flow. The track contains a sample of Afrika Bambaata & Soul Sonic Force's "Planet Rock." Rappers Total Kaos and Jammin'G join the proceedings.

■ NO FACE: "No Brothas Allowed" b/w "Smashin' Fruit" (Interscope 95865).

Combining some smoothed-out grooves, a clicking wah-wah R&B rhythm guitar and some straight-ahead mic work, this record has the potential for some airplay. The Afrocentric message employs a minimum of profanity to get the message across. The LP version is more than seven minutes long, but the shorter Radio Mix is still strong.

JAZZ

TOP 25 JAZZ ALBUMS

CASH BOX • OCTOBER 8, 1994

| | | | | |
|----|--|--------------------------------|----|----|
| 1 | AFTER THE STORM (Mojazz/Motown 0301) | Norman Brown | 1 | 9 |
| 2 | A HOME FAR AWAY (GRP 9780) | George Howard | 2 | 3 |
| 3 | BREATHLESS (Arista 18646) | Kenny G | 3 | 63 |
| 4 | COMMON GROUND (Blue Note/Capitol 89297) | Everette Harp | 5 | 5 |
| 5 | HEARSAY (Elektra 61620) | David Sanborn | 4 | 7 |
| 6 | TENDERNESS (Reprise/Warner Bros. 45422) | Al Jarreau | 6 | 8 |
| 7 | UNDERCOVER (Verve Forecast/Verve 523 356) | Art Porter | 7 | 3 |
| 8 | SAHARA (GRP/GRD 9781) | Russ Freeman & The Rippingtons | 11 | 2 |
| 9 | SAX BY THE FIRE (GTS 34573) | John Tesh Project | 9 | 10 |
| 10 | BACKBONE (Warner Bros. 45611) | Boney James | 10 | 7 |
| 11 | MOVE (Warner Bros. 45596) | Earl Klugh | 8 | 6 |
| 12 | POSITIVITY (Verve Forecast/Verve 522 036) | Incognito | 12 | 3 |
| 13 | SMOOTH (Atlantic 82552) | Gerald Albright | 13 | 12 |
| 14 | HARDCASTLE (JVC 2033) | Paul Hardcastle | 14 | 12 |
| 15 | LIVE AT THE GREEK (Epic 57506) | Stanley Clarke And Friends | 15 | 5 |
| 16 | DOLL (White Cat/Unity 77716) | Keiko Matsui | 17 | 4 |
| 17 | RHYTHM STORIES (Atlantic/AG 82590) | Bobby Lyle | 19 | 3 |
| 18 | SPIRITS (TVT 4310) | Gil Scott-Heron | 16 | 10 |
| 19 | LOVE, NANCY (Columbia 57425) | Nancy Wilson | 20 | 10 |
| 20 | RESTLESS (Warner Bros. 45536) | Bob James | 18 | 15 |
| 21 | THE QUIET REVOLUTION (4th & Broadway/Island 444060) | Ronny Jordan | 21 | 17 |
| 22 | BETWEEN THE SHEETS (Warner Bros. 45340) | Fourplay | 22 | 22 |
| 23 | LUCKY MAN (Capitol 98892) | Dave Koz | 23 | 30 |
| 24 | THE BENOIT/FREEMAN PROJECT (GRP 9739) | The Benoit/Freeman Project | 24 | 15 |
| 25 | SAX-A-GO-GO (RCA 66248) | Candy Dulfer | 25 | 17 |

Jazz Reviews

By M.R. Martinez



Blue Note Records recently signed pianist Jacky Terrasson to an exclusive worldwide recording agreement. Terrasson recently won the Seventh Annual Thelonius Monk Piano competition, and concluded final studio prep for his Blue Note debut scheduled for release January 10, 1995. The self-titled debut album will also feature bassist Ugonna Okegwo and drummer Leon Parker. Pictured are (l-r): Bruce Lundvall, president of Blue Note; Pamela Haylock, Terrasson's manager; Terrasson; and Gary Gersh, president of Capitol Records.



Bulgarian-born, classically-trained composer/keyboardist Mario Grigorov recently served a command performance at the atrium of the Warner Bros./Reprise Records Burbank headquarters featuring material from his debut Reprise release *Rhymes With Orange*, set for release in late October. Reprise labelmate Bob James, who heard Grigorov riffing in a Los Angeles music store, brought the pianist to the label. Grigorov has worked extensively in Australia and has developed a style that deftly melds his classical music skills with the improvisational energy of jazz. Pictured at the noontime mini-concert are (l-r): the head of Randall Kennedy, national director of marketing for jazz & progressive product, Warner Bros.; Peter Standish, product manager; Chris Jonz, national director of promotion for jazz & progressive product; Ricky Shultz, v.p. of jazz & progressive; Larry Butler, v.p. of artist relations, Warner Bros.; Michael Davenport, Merlin Management; and (seated) Grigorov.

■ **SHIRLEY HORN: *I Love You, Paris* (Verve/PolyGram 523 486).** Producers: S. Horn, Joel E. Siegel, Shelia Mathis.

Shirley Horn's intimate stylings on piano and as a vocalist have rarely been in more seductive form than on this live collection recorded one night in March, 1992 at Paris' Theatre du Chatlet. Joined by Charles Ables on bass and Steve Williams on the drum kit, Horn's music is largely introspective and deals with the joys and perils of romance. Evergreen material such as "Wouldn't It Be Lovely?," "He Was Good To Me," "Do It Again" and "Old Country" are magnetic.



■ **REGGIE WORKMAN: *Summit Conference* (Postcards 1003).** Producer: Ralph Simon.

This album from the newly-bowed New York-based label Postcards is phat with rich playing that seems to transcend the normal dimensions of time and space into a cathartic space and time created by the remarkable musicians assembled. This music is immediately experimental and familiar courtesy of group leader/bassist Workman, pianist Andrew Hill, drummer Pheeroan Aklaff, reedman Sam Rivers and trombonist Julian Preister, who with Rivers create some engaging horn harmonies like on the tracks "Conversation" and "Meteor."

■ **GINGER BAKER TRIO: *Going Back Home* (Atlantic 82652).** Producer: Chip Stern.

There's a lot of post-swing and post-bop power on this record, which texturally is as progressive as any trio has a right to be. Baker brings in the cream of progressive players in acoustic bassist Charlie Haden and multi-dimensional electric guitarist Bill Frisell. The group give fresh life to Thelonius Monk's "Straight No Chaser," bring articulate dimension to tempo on "Ginger Blues" (by Haden), get even blusier on Baker's "Ain Temouchant" and are folksy on "Spiritual" (also by Haden).

Monterey Jazz Festival

Three Stage Carnival of Music Offers Variety



Bassist Marcus Miller made his first appearance at the Monterey Festival Presented by MCI this year.

By M.R. Martinez

NEW JACKS AND O.G.'S WERE ALL IN FULL EFFECT during the recent 37th Annual Monterey Jazz Festival, presented for the 10th year by MCI, the long distance phone company that has helped expose this venerable event and consequently attract a wider, more demographically diverse audience.

Current general manager Tim Jackson may be gaining more respect from those who felt he was encroaching on the exclusive preserve of the late founder/general manager Jimmy Lyons, who died early this year. Jackson has successfully assumed command status over the once-again vital, two-and-a-half-day event. But some among the near-capacity audience felt the spectre of Lyons lingered over the Monterey, CA Fairgrounds like the cornucopia of savory food aromas wafting forth from the many vendors. "Some of these acts may not have been what Jimmy would have had booked here this year," said an attendee that has made the annual pilgrimage since the mid-'60's and who asked to remain anonymous, "but the spirit of adventure that really made this a special event has been retained."

Artists that have plied the waters called jazz for multiple decades—such as J.J. Johnson, Max Roach, Ray Brown, Milt Jackson, Ornette Coleman, Sonny Rollins, Shirley Horn and Grover Washington, Jr.—mixed on the bill (on various stages) with burgeoning superstars like Marcus Miller, Billy Childs, Terence Blanchard, the Black/Note Quartet, David Sanchez, Charlie Hunter and Josh Johnson & Human Flavor.

Friday night's proceedings were a prime example of how various audiences were able to imbibe a variety of music drifting forth from the three stages—the Garden Stage and Night Club (which audiences could attend with grounds-access tickets) and the Fairgrounds Main Arena stage, which requires a more expensive investment. It also required some stamina to run to each stage and hear the music. About the same time as the Charlie Hunter Trio was kicking acid jazz-flavor in the Nightclub, Josh Johnson & Human Flavor were serving up samples of its sax-driven, hip-hop spiced music. While in the Main Arena, Marcus Miller, who has become somewhat of a torch-bearer for classic fusion strains, held forth successfully.

On Saturday, a similar abundance and dilemma emerged with the "Columbia Jazz Jam" the focus in the Night Club with label acts Black/Note, Sanchez, Nneena Freelon and Blanchard's Quartet featuring Jeanie Bryson doing *The Billie Holiday Songbook*. In the Main Arena, highlights were supplied by the calmly compelling Joe Henderson Trio, the angular and

adventurous fusion group Ornette Coleman & Prime Time and the saucy John Santos & The Machete Ensemble.

The best bargain over the two-day, three-night fest was the traditional Blues matinee Saturday when several of the Main Arena acts also performed sets on the Garden Stage. While the performance turned in by Joe Louis Walker & The Bosswalkers was a revelatory highlight on the Garden Stage, performances by Anson Funderburgh & The Rockets, Angela Strehli & Lou Ann Barton with Antone's House Band and The Blind Boys of Alabama featuring Clarence Fountain gave those with ground tickets a taste of their vibe from the Main Arena where they also appeared. It was a more picnic-like atmosphere, with people freely sampling food from the many vendors' booths, sitting on the lawn around the stage and digesting the food, music and sun. The only thing missed by those with grounds tickets was the bustling rock/blues of Main Arena headliner Etta James and her band.

Sunday afternoon's shows on all three stages were paced by high school, college and all-star youth bands. Grover Washington, Jr. closed the matinee set with some introspective selections mixed with some energetic bows to his previous work. Sunday night provided a wealth of powerhouse performances, including a pulse-quickening set by Max Roach and his M'Boom percussion ensemble, Shirley Horn performing some selections from her latest recorded work and Rollins providing an expansive sonic dialectic of his stylistic growth. Billy Childs played with rhythm, horn and string sections on a sometimes compelling piece, "Concerto For Piano And Jazz Chamber Orchestra," that was commissioned by the Monterey Jazz Festival Presented by MCI.

The resources of MCI have expanded the festival management's outreach to a wider audience, something reflected by the audience demographics, and nailed shut by the rangy bill offered this year.



The Charlie Hunter Trio, featuring the San Francisco-based guitarist/bassist who first gained wide attention as a player in the Disposable Heroes of Hiphoprisy, debuted this year on the Monterey Jazz Festival Nightclub stage.



San Francisco-based Josh Johnson & Human Flavor sang, rapped and played a melange of contemporary sounds that strayed from jazz, but not far from excitement.

INTERNATIONAL

Good From The United Kingdom

By David Courtney

TOP BOOKING AGENTS JOIN FORCES: Two of the U.K.'s top booking agents have joined forces to form a new international venture representing premier live acts such as **U2**, **Guns N' Roses** and **Metallica**. **ICM**, the huge U.S. talent agency who acquired **Fair Warning** in 1991, have now purchased **Wasted Talent**. According to ICM chairman **Jeff Berg**, artists will be offered "unprecedented global representation" as a result of the deal.

FIRST R&B CHART FOR U.K.: The U.K. will have its first R&B chart in the new year. The **Chart Supervisory Committee** agreed last week to approve the introduction of the chart.

AFRICAN AMERICAN MUSIC: The **International Association of African American Music** is staging its second annual conference in London from October 3-8. The honorary chairmen will be songwriting and production team **Kenneth Gamble & Leon Huff**, and Princeton attorney **Walter R. Tucker**. All three will make presentations at a gala dinner at London's **Park Lane Hotel** on October 8, which will be attended by **Gabrielle**, **China Black** and **Sheila Ferguson**.

NEW H.Q. FOR CHRYSALIS: **Chrysalis Records** moves to new premises from Monday 26th September. Their new address is 131/133 Holland Park Avenue, London W11 4UT. Tel: 44-171-605-7000.



Minister for Arts & Communications Michael Lee delivered the keynote speech at the National Entertainment Industry Conference in Sydney, Australia and was presented with this twin Gold Master for the upcoming **GF4 CD-ROM** single "Sooner Or Later." Aussie group **GF4** is seen in the picture inside this picture.

ABBEY ROAD 25TH ANNIVERSARY: Ardent **Beatles** fans flocked to the famous **Abbey Road Studios** this week to celebrate the 25th anniversary of the **Beatles** album *Abbey Road*.

ESP GET VIRGIN CASH INJECTION: **ESP**, the pioneering interactive music production company, is to turn publisher after a cash injection from

Virgin Interactive Entertainment. **Blockbuster**, who own **VIE**, has bought the four-year-old company which it plans to make as big a force in the burgeoning interactive music market as **VIE** is itself in games.

EMAP & BBC SCOOP ITC AWARDS: **Emap Metro** and the **BBC** shared top honours in the second **In The City Music Media Awards**, presented on Wednesday night. **Emap's Se-**



Virgin Records: Voted best in the biz to work for in the U.K.

lect picked up the award for Best Magazine for the second year running with **Q** and **Mojo** journalist **David Cavanagh** taking the Best Writer award. The **BBC** received awards for the Best TV Programme, "Top Of The Pops," and Best Radio Programme, "Mancunian Mark Radcliffe's Radio One" show.

HOW THEY SHAPE UP IN THE INDUSTRY SURVEY: Here is the list of the most efficient record companies and music publishers in the U.K., according to a new survey of leading industry executives. The 960-page report brings together the opinions of hundreds of retailers, record company executives, distributors, publishers and artist managers.

RECORD COMPANIES:

- Best company to work for **Virgin Records**
- Best at charting albums **WEA**
- Best at charting singles **EMI Records**
- Best at developing U.K. acts **Island**
- Best at international exploitation **WEA**
- Best at creative marketing **Virgin Records**
- Best at getting airplay **EMI Records**
- Best at making compilations **Telstar**
- Best at marketing spoken-word **BBC**
- Company with the toughest artist contracts **Columbia/Epic**
- Company with the most reliable accounting **WEA**
- Best record company overall **WEA**

MUSIC PUBLISHERS:

- Best for A&R **EMI Music**
- Best for placing songs **Rondor Music**
- Strongest management **EMI Music**
- Best writer relations **Warner Chappell**
- Best roster **Warner Chappell/EMI Music**
- Best at international exploitation **Warner Chappell**
- Best at getting sync work **EMI Music**
- Best company to work for **EMI Music**
- Best publisher overall **Warner Chappell**

U.K. SINGLES CHART: #1 is **Whigfield's** "Saturday Night." #2 is "The Rhythm Of The Night" by **Corona**. Up two places to #3 is "Always" from **Bon Jovi**. #4 is "Endless Love" by **Luther Vandross & Mariah Carey**.



Luther leads the U.K. albums

Highest climber of the week is at #5: **Cyndi Lauper's** "Hey Now (Girls Just Want To Have Fun)." Up six places to #6, "Stay" from **Lisa Loeb**. The highest entry this week is at #7: "Steam" from **East 17**. **Wet Wet Wet's** "Love Is All Around" is #8. At #9 is **Boyz II Men's** "I'll Make Love To You." #10 is "Incredible" from **M-Beat**.

U.K. ALBUM CHART: Yet another new #1 this week, it's **Songs** by **Luther Vandross**. Up five places to #2, **Cyndi Lauper's 12**



Deadly Cyns, And Then Some. Only one week at the top and now down to #3, *From The Cradle* from Eric Clapton. New in at #4, *Kylie Minogue*. #5 is *The 3 Tenors In Concert 1994*. #6 is *Definitely Maybe* from Oasis. *ParkLife* from Blur drops down to #7. *Wet Wet Wet* are at #8 with *End Of Part One*. #9 is *Elvis Presley, The Essential Collection*. #10 is *Music For A Jilted Generation*, *The Prodigy*. Re-entry and the week's highest climber at #49: *Everybody Else Is Doing It, So Why Can't We* from *The Cranberries*.

U.K. MUSIC VIDEO CHART: Still at #1: *Carreras, Domingo & Pavarotti, In Concert 1994*. #2 is *Take That's Everything Changes*. #3 is *Peter Gabriel's Secret World Live*. Highest entry this week at #4: *Tina Turner's What's Love Live*. *Joe Longthorne's Live* is #5. #6 is *Paul Weller's Live Wood*. *Wet Wet Wet's Greatest Hits* is #7. At #8, *Elvis Presley's This Is Elvis*. *Queen* remain at #9 with *Live In Budapest*. #10 is *Take That's The Party (Live At Wembley)*.

THE U.K. TOP 10 RENTAL VIDEOS

1. *Blink* (Guild)
2. *Malice* (PolyGram)
3. *Shadowland* (CIC)
4. *In The Name Of The Father* (CIC)
5. *The Three Musketeers* (Buena Vista)
6. *Mother's Boys* (Guild)
7. *A Perfect World* (Warner Home Video)
8. *Free Willy* (Warner Home Video)
9. *Wayne's World* (CIC)
10. *Demolition Man* (Warner Home Video)

—courtesy Titles Video, for the week ending October 1, 1994.

News From Japan

By Sachio Saito

THE TOTAL SALES of the video software oriented industry in Japan for the first six months of 1994 showed, according to a survey conducted by *Cash Box Tokyo*, clear recovery from the prior two year's drop with \$1,292 million, up 6.6% over the comparable six months of the prior years, down 17.4% from the prior six months. Cassettes made \$694.87 million, 565% of the total, down 20.4% from the prior six months while 6.1% up over the comparable period of the prior year. Video disks were \$366.58 million, 29.6% of the total, down 21% from the prior six months and down 11.5% from the comparable six months of the prior year. LD, VHD, LD-Single, LD-ROM, MUSE-LD and VSA are included in this category. CD-oriented items, VIDEO-CE, CE-G, CD-ROM, CD-I, CD-IFMV, CD-V, were \$178.27 million, 14.4% of the total, down 2.2% from the prior six months and up 84% over the comparable six months of the prior year. Of the total sales of video softwares, cassette sales for individual customers were \$242.32 million, 34.9% of the total, down 32.9% from prior six months while up 1.2% over the comparable six months of the prior year. Sales for rental shops were 430, \$68 million, 62% of the total and down 12.7% from the prior six months, an increase of 12% over the comparable six months of the prior year.

LOCAL 45s TOP 10

TW LW

- 1 1 KOISHISATO SETSUNASATO KOKOROZUYOSATO
(Epic Sony) Ryoko Shinohara

- 2 - GANBARIMASHOU (Victor)..... SMAP
- 3 3 SPY (WEA Japan) Takayuki Makihara
- 4 - MARIA (Zain) T-Bolan
- 5 5 HELLO, MY FRIEND (Toshiba EMI)..... Yumi Matsutoya
- 6 4 HEART (Pony Canyon) Chage & Aska
- 7 2 VIRGIN BEAT (Toshiba EMI) Kyosuke Himuro
- 8 6 KONNA SOBANI IRUNONI (Bgram) Zard
- 9 8 MISS YOU (For Life)..... Miki Imai
- 10 9 INNOCENT WORLD (Toys Factory) Mr. Children

LOCAL CDs TOP 10

- 1 1 ATOMIC HEART (Toys Factory) Mr. Children
- 2 2 A PLACE IN THE SUN (For Life) Miki Imai
- 3 4 BAD FAITH (Epic Sony) Misato Watanabe
- 4 3 IMPRESSIONS (EastWest Japan) Mariya Takeuchi
- 5 - EXPOSE (Pony Canyon) Shizuka Kudo
- 6 4 LIFE (Toshiba EMI) Kenji Ozawa
- 7 5 YIN & YANG (Pony Canyon)..... Chage & Aska
- 8 6 BILLIONAIRE BOY MEETS GIRL (Avex) Trf
- 9 - COUPLET (Victor)..... Mariko Takahashi



- 10 - CYNDI LAUPER GREATEST HITS (Epic Sony) ... Cyndi Lauper

LATIN

From U.S. & Latin
America

By Hector Resendez

THE LATIN LOWDOWN

THE QUEEN OF SALSA, Celia Cruz, was honored on Sunday, September 25th, by the Student Association for the Appreciation of Latin Culture and the Arts at Cal Polytechnic University in Pomona, CA. Cruz was presented with an inaugural medal named in her honor. Actor **Andy Garcia** was on hand to present Cruz with the gold medallion.

The day-long festivities at the **Carnaval Azucar** featured comparsa dancing by **Los Bailerines del Club de Monterey Park** accompanied by **Long John Oliva** and his congeros. There was an impressive lineup of local Southern Californian talent. Of particular note was fellow **Cubana Candi Sosa's** beautiful musical medley of Cruz' most popular hits. Cruz was so inspired that she stood and enthusiastically applauded Sosa.

Other artists at the festival included **Poncho Sanchez**, **Hispanic Musicians' Association Latin Jazz and Salsa Orchestra**, **Bobby Matos** and the **Heritage Ensemble**, **Dandy Beltran** with **Linda Sanchez**, **Super Banda Azucar** and **Orquesta Caribe**. **KPFK, 90.7 FM** and the **Canto Tropical Salsa Show** was the sponsoring radio station. Its promotional campaign helped to sell tickets from Santa Barbara to San Diego. **KPFK** has 112,000 watts of power and is based in North Hollywood....

The newest Salsa diva, **India**, held a record release party on September 29th in Studio City near Los Angeles. She will follow this up with another press junket on



Celia Cruz

October 4th at the **Copacabana** in New York. **RMM** and **Soho Records** have been elated over the strong response to India's *Dicen Que Soy* album. Fellow labelmate **Jose Alberto "El Canario"** will be debuting his latest project, *De Pueblo Y Con Clase*. India performed last week at the club **Pepper's** in the City of Industry....

Out of Sante Fe, NM hails an acclaimed Latin Jazz quartet named **Yobosó**. Their new recording, *Yobosó Ya Llego!* (Trialog MR 343), has been garnishing them the well-deserved status and recognition of a world-standard touring ensemble.

Bert Dalton (piano, keyboards, vocals) began playing at age eight. Dalton became interested in jazz in high school, studied music at Northern Illinois and has been a career pianist and arranger for 23 years. **Ricky Malichi** (drums, percussion, vocals) is originally from Detroit and began drumming at age 11. **Danny Olaizola** (lead vocals, congas, percussion) was raised in Puerto Rico and New York. His group **Banshee** is found on the **Polydor** label. **John Belzaguy** (bass, vocals) has freelanced in New York City for the last 12 years.

The group blends Latin Jazz with Caribbean Salsa rhythms. The opening number is "Oye Mama," originally recorded by the group **Malo**. There are a number of covers mixed with some original compositions. From an incredible interpretation of the classic "En Mi Viejo San Juan" to well-crafted originals like Olaizola's "Homenaje," this album is certain to draw strong interest....

Mexican singer **Guadalupe Pineda** has long been an interpreter of romantic ballads. With the resurgence of "Musica Ranchera," Pineda is launching a "Mariachi" album entitled *Enamorase asi*. The album will include traditional numbers like **Juan Gabriel's** "Mi mas bello error" as well as compositions by the late mariachi icon **Jose Alfredo Jimenez** and other less-known writers. The album was produced by **Pepe Aguilar**....

Another Mexican crooner **Luis Miguel** continues to dominate first place on the charts with "El dia que me quieras" from his *Segundo Romance* ("Second Romance") album. The song is holding fast at the #1 slot in Los Angeles as well as in other cities throughout Latin America. Miguel recently played to a sold-out house at the **Universal Amphitheatre**....

What about those artists who made famous those songs that Miguel today is popularizing? **Lucho Gatica** of Chile and **Olga Guillot** of Cuba are pioneers of the romantic Latin ballad or "bolero" genre. Both are premiering at the gala opening of a nightclub in Miami the first weekend in October. Both artists headlined the "100th Anniversary Commemoration of Ballads" in February of 1990 at the **National Theatre of Santo Domingo** in the Dominican Republic. An album of this concert is slated to be released to Latin America and Spain by February of 1995.

REVIEWS By Hector Resendez



EDSEL JULIET W/ ORCHESTRA SALJUCO: *Salsa & Merengue* (JCD 050)

Producer: Edsel Juliet.

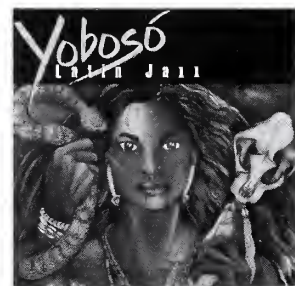
Edsel Juliet is from a prominent and musical family in Curacao where he played there as a samll boy. He came to Holland in his late teens about 1976. Juliet takes you from son montuno, to mambo, to a pambiche curacao, and back. All of the selections are well executed and performed. Of particular interest will be the son montunos which may have even

made the Cuban group, **Los Papines**, stand up and notice. The introduction by **Dr. Salsa** (Ira Goldwasser) is out of this world. There is over an hour of music on the CD. Although based in Amsterdam, Juliet will have no problem in finding his way here.

AZUCAR MORENO: *El Amor* (Sony Latin 81365)

Producer: Emilio Estefan, Jr.

The Spanish female duo **Azucar Moreno's** latest album, *El Amor*, is produced by the renowned Emilio Estefan, Jr. This project is a step ahead of previous material. The vocals are more distinctive yet sufficiently subdued when called for. It was refreshing to see Gloria Estefan's composition, "No Sera Facil," since it is simply a beautiful song. Estefan/Kiko Santander's title theme, "El Amor," is surely a disco dance classic by now.



YOBOSO LATIN JAZZ: *Ya Llego* (Trialog Records MR 343)

Producers: Ricky Malichi and Bert Dalton
Recorded in Sante Fe, New Mexico
this year, **Yobosó** is an eclectic mix of talented musicians. The Latin Jazz quartet has already been receiving strong attention across the country. The group blends Latin Jazz with Caribbean Salsa rhythms. The opening number is "Oye Mama," originally recorded by the Latin rock group **Malo** headed by **Jorge Santana**,

Carlos' brother. There are a number of covers mixed with some original compositions. From an incredible interpretation of the classic "En Mi Viejo San Juan" to well-crafted originals like Olaizola's "Homenaje," **Yobosó** has been playing steadily in New Mexico. Dalton states that they are looking forward to traveling to Los Angeles and other major cities.

PICK OF THE WEEK

TANIA MARIA: *Africa En America* (Sony Latin 81368)

Producer: Sony Music Entertainment Mexico S.A. de C.V.

The sultry songstress **Tania Maria** never ceases to amaze her fans. She has recorded a number of diverse albums, from romantic ballads to Mariachi music. With *Africa En America*, Maria steps into a whole new frontier. The material embraces not only African rhythms, melodies and lyrics, but it seems to cast the artist into another dimension. **Aleks Syntek** helps to not only direct, but to perform and sing with Maria. Others are **Michael Rojkind** and **Leon Chiprout** of **EMI Capitol**, **Ruben Rada** and **BMG Ariola's Sabo Romo**.



CONTEMPORARY CHRISTIAN

News

THE FIRST ANNUAL "America's Christian Music Awards" took place at Disney-MGM Studios in Lake Buena Vista, FL with the pre-taped, live awards show airing on **The Family Channel**. The following is a summary of the awards presented:

- Favorite Male Artist: **Steven Curtis Chapman**
- Favorite Female Artist: **Amy Grant**
- Favorite Pop Group or Duo: **DC Talk**
- Favorite Rock Group or Duo: **Petra**
- Favorite New Artist: **Point of Grace**
- Favorite Pop CD: *Free At Last*—DC Talk (ForeFront Communications)
- Favorite Rock CD: *Wake Up Call*—Petra—Word Records
- Favorite Short Form Video: "Jesus Is Just Alright"—DC Talk
- Favorite Long Form Video: *Addicted To Jesus*—Carman (Sparrow)
- Favorite Live Concert: DC Talk
- Favorite Local Christian Video Show: "Joyful Noise," Huntsville, AL
- Favorite Local Christian Radio Station: **KLTY-FM, Dallas, TX**

POINT OF GRACE, Dove Award and America Christian Music Award "New Artist of the Year" recipients, are in the studio recording their sophomore album, expected to be released in late spring of 1995. Point of Grace is joining the cast of "The Young Messiah Tour" this fall.



Sparrow recording artist Lisa Bevell recently went back to work with producer Tommy Sims to film a music video for their duet. The tune, "Hold On," is featured on Bevell's new recording *All Because Of You*. Pictured (l-r): Craig Forrest; Sims; Bevell; Nancy Knox, director, Sparrow Home Video; and Jeff Roberts, Jeff Roberts & Associates.



Dick & Mel Tunney have signed an exclusive agreement with Grand Rapids, MI-based Free A Family, an international outreach that assists communities in developing regions of Latin America, Asia and Africa. The agreement marks the launch of an aggressive campaign by Free A Family to raise awareness of their life-changing ministry that works with nationals and local agencies to help improve the life of families and present the message of Christ.

CONTEMPORARY CHRISTIAN

OCTOBER 8, 1994

| | | | | |
|----|---|---------------------------------|-------|----|
| 1 | CHILDREN OF THE WORLD (Myrrh 901277215X) | Amy Grant | 3 | 5 |
| 2 | NO CONDEMNATION (Sparrow) | Lisa Bevell | 5 | 6 |
| 3 | WHERE ARE THE BROKEN HEARTS (Reunion) | Gary Chapman | 7 | 5 |
| 4 | TRACES OF HEAVEN (Myrrh) | Bryan Duncan | 4 | 7 |
| 5 | WATCH AND PRAY (Star Song) | Twila Paris | 1 | 7 |
| 6 | THAT'S WHEN I'LL KNOW I'M HOME (ForeFront) | Geoff Moore & The Distance | 9 | 5 |
| 7 | KING OF THE JUNGLE (Sparrow 51408-2) | Steven Curtis Chapman | 15 | 4 |
| 8 | BE STILL (Star Song) | Newsboys | 10 | 5 |
| 9 | WILL YOU COME TO JESUS (Benson) | Pam Thum | 11 | 5 |
| 10 | HARD (Reunion) | Rich Mullins | 12 | 5 |
| 11 | LITTLE BIT OF LOVE (ForeFront) | Rebecca St.James | 14 | 5 |
| 12 | ONE MILLION REASONS(Star Song) | Aaron-Jeffrey | 5 | 7 |
| 13 | WHEN I LET IT GO (Star Song) | Sierra | 18 | 3 |
| 14 | MY PLACE IS WITH YOU (Reunion) | Clay Crosse | 2 | 8 |
| 15 | MISSION OF LOVE (Reunion) | Kathy Troccoli | 22 | 2 |
| 16 | OPEN MY HEART (Sparrow) | Cheri Keaggy | 8 | 10 |
| 17 | YOU CAN'T PUT OUT THE FIRE (Benson) | Larnelle Harris | 13 | 8 |
| 18 | SAY THE WORDS (ForeFront) | D.C. Talk | 29 | 2 |
| 19 | ALONG THE ROAD (Sparrow) | Ashton,Becker, Denton | DEBUT | |
| 20 | THE BEST IS YET TO COME (New Haven 07537) | Glen Campbell | 16 | 4 |
| 21 | MY LIFE (Myrrh) | Eric Champion | 19 | 9 |
| 22 | ARIZONA HIGHWAY (Urgent) | Phillip Sandifer | DEBUT | |
| 23 | IF I KNOW YOU (Sparrow) | Out of The Grey | 23 | 14 |
| 24 | I GO TO THE RIVER (Vbrd) | Ray Boltz | 17 | 7 |
| 25 | WE CAN LIVE TOGETHER (Vbrd) | Cindy Morgan | 20 | 9 |
| 26 | FAITH, HOPE, & LOVE (Vbrd) | Point of Grace | 24 | 11 |
| 27 | JESUS WILL STILL BE THERE (Vbrd) | Point of Grace | 27 | 28 |
| 28 | BRIDGE OF LOVE (StarSong) | Phillips, Craig & Dean | DEBUT | |
| 29 | SAY WHAT YOU SAY (Vbrd) | Wayne Watson | 28 | 6 |
| 30 | I WILL BE FAITHFUL (Star Song) | Two Hearts | 25 | 13 |
| 31 | GOOD LIFE (Vbrd) | Bruce Carroll | 21 | 9 |
| 32 | BIGGEST PART OF ME (Reprise) | Take 6 | 26 | 12 |
| 33 | WHEN HEARTS ARE TURNING (Urgent) | Catherine King | 30 | 7 |
| 34 | EVERY LITTLE STEP (StarSong) | David Meece | 31 | 12 |
| 35 | TEACH ME TO LOVE (Sparrow) | Steve Green and Larnelle Harris | 33 | 12 |
| 36 | SWEET GLOW OF MERCY (Reunion) | Gary Chapman | 36 | 17 |
| 37 | UNIMPORTANT THINGS (InterSound) | Paul Smith | 32 | 9 |
| 38 | I WANT TO BE JUST LIKE YOU (Star Song) | Phillips, Craig & Dean | 34 | 15 |
| 39 | HEY NOW (Reunion) | Amy Grant | 37 | 12 |
| 40 | HEAVEN IN THE REAL WORLD (Sparrow) | Steven Curtis Chapman | 37 | 16 |

POSITIVE / CHRISTIAN COUNTRY

POSITIVE / CHRISTIAN COUNTRY

OCTOBER 8, 1994

| | | | | |
|----|---|------------------------------|-------|----|
| 1 | FOR PETE'S SAKE (Integrity) | Susie Luchsinger | 1 | 11 |
| 2 | ROSE OF SHARON (Ransom/Brentwood) | Ken Holloway | 2 | 10 |
| 3 | NEVER WILL I GIVE UP (Rouder) | Alison Krauss | 4 | 8 |
| 4 | OLD BOOK-NEW PAGE (Ransom/Brentwood 5488J) | Seneca | 6 | 8 |
| 5 | JESUS SET ME FREE (Cheyenne) | Paula McCulla | 5 | 11 |
| 6 | HAVE A LITTLE FAITH (Cheyenne) | White River | 3 | 10 |
| 7 | SUNDOWN (Sundown REF-09) | The Reffeitts | 8 | 9 |
| 8 | ADAM'S SIDE (Tall Texan) | Billy Walker | 11 | 7 |
| 9 | AMAZING GRACE (Atlantic) | The Maverick Choir | 9 | 5 |
| 10 | DON'T WANT TO HURT ANYMORE (Cheyenne) | Bruce Haynes | 7 | 11 |
| 11 | IN THE NEXT WORLD (Star Song) | Brian Barrett | 24 | 4 |
| 12 | NOTHIN' NEXT TO NOTHIN' (Independent) | Cross Country | 13 | 6 |
| 13 | JESUS SEEKS YOU (Heaven Spun) | Ted White | 12 | 18 |
| 14 | WHERE'S THE FAMILY (Landmark MFB-CD3) | Manual Family Band | 14 | 13 |
| 15 | GOOD LIFE (Wbrd 701938160X) | Bruce Carroll | 15 | 5 |
| 16 | THE SAVIOR WHO WEEPS (Benson) | Vince Wilcox | 10 | 11 |
| 17 | (LOVE IS) DEEPER THAN TOUCH (Star Song) | Andy Landis | 17 | 9 |
| 18 | TIL YOU CAME ALONG (Cheyenne 9092) | Steve Gatlin | 16 | 15 |
| 19 | HERE COMES THE CALVARY (Cheyenne 9094) | The Days | 19 | 9 |
| 20 | LOVE WILL FIND A WAY (MorningStar) | Fox Brothers | 18 | 11 |
| 21 | A LITTLE ROCK (Heartwrite) | David Patillo | 20 | 12 |
| 22 | I'D RATHER BE IN DIXIE (Circuit Rider) | W.C. Taylor | 22 | 5 |
| 23 | LOCAL CALL (Expression) | Randy Coward | 23 | 3 |
| 24 | COMIN' HOME (DoveSong) | Scott & Kim Coner | 26 | 2 |
| 25 | THREAD OF HOPE (Chapel) | Jeff & Sherri Easter | 25 | 20 |
| 26 | TWO OUT OF THREE (Sparrow) | Charlie Daniels | DEBUT | |
| 27 | CARPENTER'S SON (Integrity 610-PR1) | Lenny LeBlanc | 21 | 14 |
| 28 | WATER THE DESERT (Rain) | Dinah & The Desert Crusaders | 27 | 18 |
| 29 | THE CROSS ROAD (StarSong) | Brian Barrett | 28 | 22 |
| 30 | LIVE FOREVER (Pranis) | Billy Jo Shaver | 30 | 17 |
| 31 | LOVE IN YOUR EYES (AME) | Rick Revel | 29 | 14 |
| 32 | I WOULDN'T MISS HEAVEN (Benson) | Brush Arbor | DEBUT | |
| 33 | WHEN THE WORLD TURNS ON ME (Homeland) | Margo Smith & Holly | 33 | 23 |
| 34 | THE TRIAL (Independent) | Billie Jean Knight | 34 | 16 |
| 35 | A LIGHT OF MY OWN (Ransom Brentwood 5458J) | Seneca | 35 | 19 |
| 36 | LOVE WILL (Reunion) | Micahael James | 36 | 14 |
| 37 | WHEN WE FINALLY MAKE IT HOME (Heartlook) | Rivers & Owens | 31 | 20 |
| 38 | GRANDMA'S COMFORTER (Cheyenne 9094) | The Days | 32 | 20 |
| 39 | THE DREAM (RopeBurn) | Randy Coward | 37 | 25 |
| 40 | I'M A FANATIC (Giart) | Crystal Lyons | 38 | 17 |

**POSITIVE
COUNTRY
RADIO**

This Week's Debuts

CHARLIE DANIELS—"Two Out Of Three"—(Sparrow)—#26

H ARBOR—"I Wouldn't Miss Heaven"—(Benson)—#32

Most Active

BRIAN BARRETT—"In The Next World"—(StarSong)—#11

BILLY WALKER—"Adam's Side"—(Tall Texan)—#8

Powerful On The Playlist

The #1 spot on the *Cash Box* Top 40 Positive/Christian Country Singles chart still belongs to **Susie Luchsinger** with "For Pete's Sake." **Ken Holloway** continues to remain at #2 with "Rose Of Sharon." **Alison Krauss & The Cox Family** with "Never Will I Give Up" move up one to #3. Coming in at #4 is **Seneca** with "Old Book—New Page." **Paula McCulla's** "Jesus Set Me Free" remains at #5. **White River** with "Have A Little Faith" drops to #6. "Sundown" by **The Reffeitts** takes over #7. Jumping into the top ten at #8 is **Billy Walker** with "Adam's Side." **The Maverick Choir** stays at #9 and **Bruce Haynes** drops to #10 with "Don't Want To Hurt Anymore."

Looking Ahead

Pam Walker with "God Ain't Finished With Me Yet," **Kathy Yoder Treat** with "Closer Walk" and **Tim Fields** with "Jesus Is My Hero" are gaining momentum. **Claire Lynch** with "Friends For A Lifetime (Song For Kegan)," **Craig Crowder** with "Once More With Feeling," **Steve Grace** with "Crazy Road Of Life" and **Crystal Lyons** with "Showdown" are also receiving considerable play time."

Featured Pick



■ **DON COX**: "In My Father's Eyes" (Step One 0083)

Artist Don Cox brings us a '90s country sound and a positive message of "all men are equal in my Father's eyes." It's a timely message and an excellent tune destined to climb high on the charts.

POSITIVE / CHRISTIAN COUNTRY

Buddy Lee Attractions Joins The Positive/Christian Country Movement with MidSouth

By Gary Keplinger



MidSouth is the first group to sign with Buddy Lee Attractions, Inc. of Nashville. The group, consisting of brothers Kent and Darren Humphrey and Bobby Bowen, have been one of the mainstays in Positive/Christian Country music.

NASHVILLE-BASED COUNTRY BOOKING AGENCY Buddy Lee Attractions, Inc. recently opened its new Christian department with the signing of Positive/Christian recording group **MidSouth**. Buddy Lee Attractions has been one of the premier booking agencies for country music for several years working with such artists as Garth Brooks, Mark Chesnutt, Waylon Jennings, Sammy Kershaw and Willie Nelson. The signing of MidSouth represents still another indication that the music industry is sitting up and taking notice of Positive/Christian Country music.

This newest expansion for Buddy Lee Attractions has been in the works since June of 1993 when **Brian Jones**, the newest addition to the agent staff, began his internship while a senior at Nashville's Belmont University. Jones spent the next year researching and educating himself and the agency about "positive country"—country music with a positive message. Jones was consequently appointed by president **Tony Conway** to head the agency's new department.

The commitment to MidSouth came just as the group finished up an extensive tour of the western United States and Canada. They (MidSouth) will begin a tour next month in conjunction with the release of the **Warner Alliance** debut album *Give What It Takes*.

Although it is their debut album with Warner Alliance, MidSouth has been "in business" for several years and has been a big influence in the increasing popularity of Positive/Christian Country music. When several of the original band members retired in 1984 and new members were recruited, the band shifted its musical direction from Southern gospel to Positive/Christian Country. Since that time they have been nominated for numerous awards and are dedicated to bring a positive message of hope to their fans. As Kent Humphrey says, "We're going to entertain them, uplift them and try to make them feel better than when they came in."

With the talent of MidSouth and Buddy Lee Attractions combined, there's going to be an awfully lot of people being reached. It is another positive step for Positive/Christian Country.

News



DALLAS—Positive/Christian Country artist Susie Luchsinger recently helped distribute 360,000 pounds of food, the equivalent of 240,000 meals, to the Dallas needy. Luchsinger's involvement in Dallas was part of Operation Blessing's 17-city food distribution tour from coast to coast in 1994. Pictured (l-r): Dan Haby, professional roper; T-bone, the longhorn steer; Ted Pressley, president and founder of Cowboys for Christ; Mr. T; Cheryl Prewitt Salem, Miss America 1980; Pat Robertson, founder of 700 Club and Operation Blessing; and, sitting atop T-Bone, Integrity Music artist Susie Luchsinger.



Colorado Springs, CO—Focus On The Family, Brentwood Music and Western singing group The Flying W Wranglers have joined forces to present a special family radio broadcast, "Christmas At The Ranch," featuring traditional Christmas and cowboy-themed music and plenty of comedy. The broadcast will be available to the 900 affiliates of Focus On The Family, mainstream country and all other Christian radio stations beginning December 1.

Radio Playlists

Some of what's playing in heavy rotation:

WDBL/Springfield, TN

KEN HOLLOWAY—"Rose of Sharon"
BRUCE HAYNES—"Don't Want To Hurt Anymore"
ALISON KRAUSS—"Never Will I Give Up"
MICHAEL JAMES—"Love Will"
SUSIE LUCHSINGER—"For Pete's Sake"

WOLD/Marion, VA

W.C. TAYLOR—"I'd Rather Be In Dixie"
TED WHITE—"Jesus Seeks You"
BILLY WALKER—"Adam's Side"
JOY ELLIS—"Payne Country"
JIM CARRUTHERS—"Love In Daddy's Eyes"

WKID/Vevay, IN

WHITE RIVER—"Have A Little Faith"
CLEVE FRANCIS—"Love Or The Lack Thereof"
NITTY GRITTY DIRT BAND—"Cupids Got A Gun"
BRIAN BARRETT—"In The Next World"
BRUCE CARROLL—"Good Life"

Correction: In the September 10 issue of *Cash Box*, the current single as reported in the Positive/Christian Country Spotlight on Lisa Dagg's should have been "Leave Your Bags At The Door."

100 COUNTRY SINGLES



#1 SINGLE: Joe Diffie



TO WATCH: John Montgomery #27



HIGH DEBUT: Faith Hill #39



#1 INDIE: Willie Nelson #52

OCTOBER 8, 1994

| | | Total Weeks ▼ | | Last Week ▼ | | | | Total Weeks ▼ | | Last Week ▼ | |
|----|--|-------------------------|-------|-------------|-----|--|--------------------------|---------------|----|-------------|--|
| 1 | THIRD ROCK FROM THE SUN (Epic 77577) | Joe Diffie | 3 | 13 | 50 | THE MAN IN LOVE WITH YOU (MCA 54854) | George Strait | 37 | 14 | | |
| 2 | SHE DREAMS (Decca 11094) | Mark Chesnutt | 5 | 11 | 51 | DRIVE (Arista 2744) | Steve Wariner | 52 | 4 | | |
| 3 | DOWN ON THE FARM (Curb 1092) | Tim McGraw | 1 | 12 | 52 | ONCE YOUR PAST THE BLUES (Step One) | Willie Nelson | 54 | 23 | | |
| 4 | WHO'S THAT MAN (Polydor 853 358) | Toby Keith | 9 | 10 | 53 | HEART LIKE A HURRICANE (Columbia 66411) | Larry Stewart | 34 | 7 | | |
| 5 | I TRY TO THINK OF ELVIS (Epic 64188) | Patty Loveless | 11 | 10 | 54 | SHE CAN'T SAY I DIDN'T CRY (Columbia 77535) | Rick Trevino | 39 | 18 | | |
| 6 | CALLIN' BATON ROUGE (Liberty 80857) | Garth Brooks | 8 | 8 | 55 | RED, WHITE & BLUE COLLAR (Epic 57627) | Gibson Miller Band | DEBUT | | | |
| 7 | SHE'S NOT THE CHEATIN' KIND (Arista) | Brooks & Dunn | 12 | 6 | 56 | OH WHAT A THRILL (MCA 54780) | The Mavericks | 48 | 21 | | |
| 8 | SHE THINKS HIS NAME WAS JOHN (MCA 54899) | Reba McEntire | 10 | 10 | 57 | MAMA DIDN'T RAISE NO FOOL (Song-1) | Amy Leigh Presley | 57 | 11 | | |
| 9 | WHAT'S IN IT FOR ME (Liberty 79035) | John Berry | 4 | 13 | 58 | PUT MY HEART WHERE IT BELONGS | | | | | |
| 10 | WHEN YOU WALK IN THE ROOM (Arista 2726) | Pam Tillis | 15 | 9 | | (Spring River V&nd) | Spring River Wind | 58 | 11 | | |
| 11 | NOBODY'S GONNA RAIN ON OUR PARADE | | | | 59 | MATILDA (JMC) | Larry Hamilton | 63 | 6 | | |
| | (Mercury 314518) | Kathy Mattea | 16 | 10 | 60 | PUNCHIN' THE OLD TIME CLOCK (Song-1) | Jim Fullen | 60 | 11 | | |
| 12 | THE CITY PUT THE COUNTRY BACK IN ME | | | | 61 | ROXANNA LEE (Platinum Plus) | Bert Southwood | 61 | 10 | | |
| | (Atlantic) | Neal McCoy | 14 | 10 | 62 | THERE GOES MY HEART AGAIN (MCA 10961) | Mavericks | DEBUT | | | |
| 13 | WATERMELON CRAWL (MCA 10991) | Tracy Byrd | 17 | 8 | 63 | WILLIAM & MARY (Polydor 518815) | Davis Daniel | 49 | 6 | | |
| 14 | MAN OF MY WORD (Epic 77632) | Collin Raye | 20 | 9 | 64 | IN MY FATHER'S EYES (Step One 0083) | Don Cox | 51 | 6 | | |
| 15 | LIVIN' ON LOVE (Arista 2745) | Alan Jackson | 21 | 4 | 65 | SHEER STROKE OF LOVE (Platinum Plus) | Lewis Stark | 68 | 6 | | |
| 16 | THIRD RATE ROMANCE (Mercury 1270) | Sammy Kershaw | 23 | 6 | 66 | EVER CHANGING WOMAN (Asylum) | Brother Phelps | 50 | 6 | | |
| 17 | TEN FEET TALL AND BULLETPROOF (Warner Bros.) | Travis Tritt | 19 | 9 | 67 | IF I EVER LOVE AGAIN (Giant 24527) | Daron Norwood | 55 | 9 | | |
| 18 | I SURE CAN SMELL THE RAIN (Arista 2718) | Blackhawk | 22 | 8 | 68 | MAMA'S RING (Starcut) | Jamie Harper | 72 | 5 | | |
| 19 | SHUT UP & KISS ME (Columbia 77696) | Mary Chapin Carpenter | 25 | 4 | 69 | LINDA LABELLE (Song-1) | Todd Pulse | 74 | 3 | | |
| 20 | KICK A LITTLE (Warner Bros. 45739) | Little Texas | 24 | 6 | 70 | FISH AIN'T BITIN' (MCA 11044) | David Lee Murphy | 56 | 6 | | |
| 21 | JUKEBOX JUNKIE (Epic 77579) | Ken Mellons | 27 | 10 | 71 | POCKET OF A CLOWN | | | | | |
| 22 | I SEE IT NOW (Atlantic) | Tracy Lawrence | 28 | 4 | | (Reprise/Warner Bros. 45241) | Dwight Yoakam | 59 | 14 | | |
| 23 | IF I COULD MAKE A LIVIN' (Giant 24582) | Clay Walker | 38 | 3 | 72 | WHISPER MY NAME (Warner Bros.) | Randy Travis | 62 | 17 | | |
| 24 | HAS ANYBODY SEEN AMY | | | | 73 | DON'T GET BEHIND IN YOUR LOVIN' (Western Trails) | C.D. McCloud | 77 | 3 | | |
| | (Mercury 518853) | John & Audrey Wiggins | 26 | 9 | 74 | GIRLS WITH GUITARS (Curb/MCA 54875) | Wynonna | 66 | 17 | | |
| 25 | WE CAN'T LOVE LIKE THIS ANYMORE (RCA 66410) | Alabama | 31 | 4 | 75 | DREAMING WITH MY EYES OPEN (Giant) | Clay Walker | 65 | 18 | | |
| 26 | WHERE THERE'S SMOKE (Atlantic) | Archer/Park | 29 | 7 | 76 | WAITIN FOR THE PHONE TO RING (SOR) | Rhonda Hart | DEBUT | | | |
| 27 | IF YOU'VE GOT LOVE (Atlantic) | John Michael Montgomery | 47 | 2 | 77 | ONE GOOD MAN (Arista) | Michelle Wright | 64 | 7 | | |
| 28 | WHEN THE THOUGHT OF YOU CATCHES UP WITH ME | | | | 78 | HALF THE MAN (RCA) | Clint Black | 67 | 18 | | |
| | (Warner Bros. 7045) | David Ball | 35 | 4 | 79 | HANGIN' IN (Liberty 89048) | Tanya Tucker | 69 | 18 | | |
| 29 | UNTANGLIN' MY MIND (RCA 66419) | Clint Black | 41 | 2 | 80 | COWBOY BAND (Liberty 27760) | Billy Dean | 70 | 18 | | |
| 30 | HEART OVER MIND (BNA) | Lorrie Morgan | 30 | 9 | 81 | DEEPER WATERS (Platinum Plus) | Mona Lisa Poorman | DEBUT | | | |
| 31 | _XXX'S AND OOO'S (MCA 54898) | Trisha Yearwood | 2 | 13 | 82 | BIG HEART (MCA) | Rodney Crowell | 71 | 5 | | |
| 32 | NOW I KNOW (RCA 62896) | Lari White | 33 | 5 | 83 | COUNTRY MAN (Platinum Plus) | Ruth Van Noy | 87 | 2 | | |
| 33 | MORE LOVE (Epic 77549) | Doug Stone | 6 | 16 | 84 | COUNTRY STAR (Round Robin) | Llowell McDowell | DEBUT | | | |
| 34 | BABY LIKES TO ROCK (Arista 07822) | The Tractors | 36 | 6 | 85 | FIRE'S GOING OUT (Platinum Plus) | Paula Inman | DEBUT | | | |
| 35 | HARD TO SAY (Curb 77626) | Sawyer Brown | 7 | 15 | 86 | INDEPENDENCE DAY (RCA 66288) | Martina McBride | 73 | 21 | | |
| 36 | YOU JUST WATCH ME (Liberty 89048) | Tanya Tucker | 43 | 2 | 87 | I'LL GO DOWN LOVING YOU (RCA 66267) | Shenandoah | 76 | 15 | | |
| 37 | TEARDROPS (Liberty 79045) | George Ducas | 40 | 5 | 88 | DOING GOOD FEELIN' BAD (T & A) | Amber Lane | DEBUT | | | |
| 38 | WHAT THE COWGIRLS DO (MCA 10047) | Vince Gill | 13 | 12 | 89 | BEEN THERE (MCA 11049) | Terry McBride & The Ride | 75 | 14 | | |
| 39 | TAKE ME AS I AM (Warner Bros. 7079) | Faith Hill | DEBUT | | 90 | SHE LOVES ME LIKE SHE MEANS IT | | | | | |
| | | | | | | (Giant 24561) | Orrall and Wright | 78 | 13 | | |
| 40 | COUNTRY TILL I DIE (BNA) | John Anderson | DEBUT | | 91 | SUMMERTIME BLUES (Arista 18759) | Alan Jackson | 81 | 16 | | |
| 41 | HARD LOVIN' WOMAN (MCA 11055) | Mark Collie | 46 | 5 | 92 | RENEGADES, REBELS AND ROGUES (Atlantic) | Tracy Lawrence | 82 | 19 | | |
| 42 | GIVE ME A RING SOMETIME (Patriot 89252) | Lisa Brokop | 42 | 5 | 93 | MADE IN TEXAS (Cafe Records 10012) | Stephen Bruce | 83 | 10 | | |
| 43 | YOU NEVER EVEN CALL ME BY MY NAME | | | | 94 | BE MY BABY TONIGHT (Atlantic) | John Michael Montgomery | 80 | 15 | | |
| | (BNA 66396) | Doug Supernaw | 45 | 4 | 95 | NATIONAL WORKING WOMAN'S HOLIDAY | | | | | |
| 44 | A REAL GOOD WAY TO WIND UP LONESOME | | | | | (Mercury 1213) | Sammy Kershaw | 85 | 20 | | |
| | (Epic 77610) | James House | 44 | 6 | 96 | ONE NIGHT A DAY (Liberty 79032) | Garth Brooks | 89 | 21 | | |
| 45 | THAT'S WHAT I GET (Curb) | Hal Ketchum | 53 | 2 | 97 | BUT I WILL (Warner Bros 45389) | Faith Hill | 90 | 18 | | |
| 46 | WHATEVER SHE IS (Columbia 66153) | Ricky Van Shelton | DEBUT | | 98 | STOP ON A DIME (Warner Bros. 45276) | Little Texas | 91 | 20 | | |
| 47 | ELVIS AND ANDY (Atlantic) | Confederate Railroad | 18 | 13 | 99 | LOVE A LITTLE STRONGER (Arista) | Diamond Rio | 95 | 19 | | |
| 48 | THE POWER OF LOVE (Arista) | Lee Roy Parnell | DEBUT | | 100 | I TAKE MY CHANCES (Columbia 77476) | Mary Chapin Carpenter | 97 | 22 | | |
| 49 | WESTERN FLYER (Step One) | Western Flyer | 32 | 13 | | | | | | | |

COUNTRY MUSIC

COUNTRY SINGLES INDEX

| | |
|--|-----|
| A REAL GOOD WAY TO WIND UP LONESOME J. House, D. Dodson, J. Jarrard (Sony Tree Pub. Co., Inc., BMI /Sony Cross Keys Pub. Co., Inc., ASCAP/Alabama Band Music (division of Wilkcountry, Inc., BMD)) | 44 |
| BABY LIKES TO ROCK IT'S Ripley, W. Richmond (Warner-Tamela Pub. Corp./Boy Rocking Music/Cunguapm Music, BMI) | 34 |
| BE MY BABY TONIGHT E. Hill, R. Fagan (New Haven Music Inc./Music Hill Music, BMI/Of Music, ASCAP) | 94 |
| BEN THERE D. Schlitz, B. Livsey (New Don Songs/New Hayes Music, ASCAP/Irving Music, Inc., BMI) | 89 |
| BIG HEART R. Crowell (Sony Music, ASCAP) | 82 |
| BUT I WILL T. Swartz, E. Setzer, L. Stewart (WB Music Corp./East 64th Music, ASCAP/Warner-Tamela Pub. Corp./Larry Stewart Music/Yasa Music, BMI) | 97 |
| CALLIN' BATON ROUGE D. Line (Combine Music Corp., BMI) | 6 |
| COUNTRY MAN (N/A) | 83 |
| COUNTRY STAR (N/A) | 84 |
| COUNTRY 'TIL I DIE J. Anderson, T. Seals, E. Setzer (Almo Music Corp./Holmes Creek Music, ASCAP/Irving Music, Inc./Baby Dumplin' Music, BMI) | 40 |
| COWBOY BAND M. Powell, J. Medders (Carreras-BMG Music Pub., Inc./Conasaugo Troubadours Music, BMI) | 80 |
| DEEPER WATERS (N/A) | 81 |
| DOING GOOD FEELIN' BAD B. Horton, G. Hawthorne (Bobby Horton Music, ASCAP) | 88 |
| DON'T GET BEHIND IN YOUR LOVIN' D. Chamberlain, R. Lane (Opryland Music/Nashville, ASCAP/BMI) | 73 |
| DOWN ON THE FARM K. Phillips, J. Lasezer (Texas Wedge Music, ASCAP/Noots Heads Music, Inc., BMI) | 3 |
| DREAMIN' WITH MY EYES CLOSED J. Farris (Tennessee Music Corp./Fookie Bear Music, ASCAP) | 75 |
| DRIVE'S WARMER B. LaBoony (Steve Warner Music/Steakly Moon Music, BMI) | 51 |
| ELVIS AND ANDY C. Wiseman (Almo Music Corp., ASCAP) | 47 |
| EVER CHANGING WOMAN D. Kirby, C. Putnam (Sony Tree Pub., BMI/Sony Cross Keys Pub. Co., Inc., ASCAP) | 66 |
| FIRE'S GOING OUT (N/A) | |
| FISH AIN'T BITIN' D. L. Murphy (N2D Publishing Co., ASCAP) | 70 |
| GIRLS WITH GUITARS M. C. Carpenter (EMI April Music Inc./Getarealjob Music, ASCAP) | 74 |
| GIVE ME A RING SOMETIME K. Berganes, B. Moulds, S. Anderson (Blake Eyed Susan Music/Glitterfish Music, Inc./Songs of All Nations, BMI) | 42 |
| HALF THE MAN C. Black, H. Nicholas (Blackened Music, BMI) | 78 |
| HANGIN' IN S. Bogard, R. Giles (WB Music Corp./Rancho Bogardo Music/Great Cumberland Music/Diamond Struck Music, ASCAP/BMI) | 79 |
| HARD LOVIN' WOMAN M. Collie, D. Cook, J. Jarvis (Music Corp. of America, Inc./Mark Collie Music /Sony Tree Pub. Co., Inc./Don Cook Music/Zomba Enterprises, Inc./Inspector Barlow Music) | 41 |
| HARD TO SAY M. Miller (Travelin' Zoo Music, ASCAP) | 35 |
| HAS ANYBODY SEEN AMY J. Vezzer, D. Henry (Reynolds Pub. Corp./Howe Sound Music, Sony Cross Keys Pub. Co., Inc., BMI/ASCAP) | 24 |
| HEART LIKE A HURRICANE T. Bruce, C. Wiseman (WB Music Corp./Big Tractor Music/Almo Music Corp., ASCAP) | 53 |
| HEART OVER MIND S. Mussey, B. Alan (Roytaven Music Inc./Starstruck Angel Music, Inc., BMI) | 30 |
| I SEE IT NOW P. Nelson, L. Boone, W. Lee (Sony Tree Pub. Co., Inc., BMI/Sony Cross Keys Pub. Co., Inc./WB Music Corp., ASCAP) | 22 |
| I SURE CAN SMELL THE RAIN J. Jarrard, W. Aldridge (Alabama Band Music, BMI/Rick Hall Music, Inc., ASCAP) | 18 |
| IF I COULD MAKE A LIVIN' K. Stegall, R. Murray & A. Jackson (Tom Collins Music Corp./Murray Music Corp., BMI/Seventh Son Music/Morne Rub Music, ASCAP) | 23 |
| IF I EVER LOVE AGAIN C. Wright, B. Spencer (David 'N' Will Music/WB Music Corp./Two Sons Music, ASCAP) | 67 |
| IF YOU'VE GOT LOVE S. Seaks, M. Saxena (Love This Town Music/MCA Music Pub., ASCAP) | 27 |
| I'LL GO DOWN LOVING YOU C. Hartford, S. Hogen, M. Powell (Sony Tree Pub. Co., Inc./Carreras-BMG Music Pub., Inc., BMI) | 87 |
| IN MY FATHER'S EYES T. Barnes (Edge O' Woods Music/Taguchi Music Corp., ASCAP) | 64 |
| INDEPENDENCE DAY G. Peters (Sony Cross Keys Pub. Co., Inc., ASCAP) | 86 |
| I TAKE MY CHANCES M. Carpenter, D. Schlitz (EMI April Music Inc./Getarealjob Music/Don Schlitz Music/Almo Music Corp., ASCAP) | 100 |
| I TRY TO THINK ABOUT ELVIS G. Burr (MCA Music Pub./Gary Burr Music, Inc., ASCAP) | 5 |
| JUKEBOX JUNKIE K. Melloni, J. Cupti, J. Honeycutt (Cupti Menzana, ASCAP/Cupti Music, BMI) | 21 |
| KICK A LITTLE P. Howell, D. O'Brien, B. Seals (Square West Music, Inc./Howlin' Hita Music, Inc., ASCAP) | 20 |
| LINDA LAYELLE D. Goodman, A. Masters, S. Azar (Circle South Music/On The Wall Music/Steve Azar Music, BMI) | 19 |
| LIVIN' ON LOVE K. Stegall, K. Stegall (WB Music, ASCAP) | 69 |
| LOVE A LITTLE STRONGER C. Jones, B. Crittenden, G. Smith (Great Cumberland Music/Diamond Struck Music /Circle of Life Music/Heart Doctor Music/Angela M. Deluge Music, BMI) | 99 |
| MADE IN TEXAS S. Bruce, S. Swan (Flat-Out Publishing, BMI) | 93 |
| MAMA DIDN'T RAISE NO FOOL (N/A) | 57 |
| MAMA'S RING (N/A) | 68 |
| MAN OF MY WORD A. Shamblin, G. Burr (Hayes Street Music, Inc./Almo Music Corp./Allen Shamblin Music/MCA Music Pub./Gary Burr Music, Inc., ASCAP) | 14 |
| MATILDA L. Hamilton (Joe Myers Publishing, BMI) | 59 |
| MORE LOVE D. Stone, G. Burr (That's a Smash Pub., Inc., BMI/MCA Music Pub./Gary Burr Music, Inc., ASCAP) | 33 |
| NATIONAL WORKING WOMAN'S HOLIDAY R. Murray, P. Perry, J. Hicks (Murray Music Corp./Cattle Co. Music, Inc./Ears Last Music/On The Mantel Music, BMI/ASCAP) | 95 |
| NOBODY'S GONNA RAIN ON OUR PARADE B. Parker, W. Rambeau (Longitude Music Co./Rio Zan Music, Reynolds Pub. Corp./Howe Sound Music, BMI) | 11 |
| NOW I KNOW C. Rama, C. Greene, D. Cook (Sony Tree Pub. Co., Inc./Don Cook Music, BMI) | 32 |
| ONCE YOU'RE PAST THE BLUES M. Holt (Lyn Pen Pub., Inc., BMI) | 52 |
| ONE NIGHT A DAY G. Burr, P. Warner (MCA Music Pub./Gary Burr Music, Inc./Foreshadow Songs, Inc./Uncle Pete Music, ASCAP/BMI) | 96 |
| ONE GOOD MAN R. Giles, S. Bogard (WB Music Group/Rancho Bogardo Music, ASCAP) | 77 |
| O WHAT A THRILL J. Winchester (Musique Chanteclair, ASCAP) | 56 |
| POCKET OF A CLOWN D. Youkam (Coal Dust West Music, BMI) | 71 |
| PUNCHIN THE OLD TIME CLOCK (N/A) | 60 |
| PUT MY HEART WHERE IT BELONGS I. Flowers (Spring River Wind, BMI) | 58 |
| RED, WHITE AND BLUE COLLAR D. Gibson, B. Miller (Sony Tree Pub. Co., Inc./Jorned At The Hip Music/Song Sang Bhe, BMI) | 85 |
| RENEGADES, REBELS, AND ROGUES P. Nelson, L. Boone, E. Clark (Sony Tree Publishing Co., Inc., BMI/Sony Cross Keys Pub. Co., Inc./Tracy Lawrence Enterprises, ASCAP) | 92 |
| ROXANNA LEE (N/A) | 61 |
| SHE CAN'T SAY I DIDN'T CRY T. Martin, T. Martin, R. Wilson (Starstruck Angel Music, Inc./Stroukaster Music, BMI) | 54 |
| SHE DREAMS G. Harrison, T. Menay (Warner-Tamela Pub. Corp./Patrick Joseph Music, Inc., BMI /Sony Cross Keys Pub. Co., Inc./Mia Dot Inc., BMI/Brass Ring Music, ASCAP) | 2 |
| SHE LOVES ME LIKE SHE MEANS IT R. Orrall, B. Spencer, Angelo (EMI April Music Inc./Kids Music/Stroudvarious Music/PolyGram International Pub., Inc., ASCAP) | 90 |
| SHE THINKS HIS NAME WAS JOHN S. Knox, S. Rosen (Baah Music/Mighty Nice Music, ASCAP/BMI) | 8 |
| SHEER STROKE OF LOVE (N/A) | 65 |
| SHE'S NOT THE CHEATIN' KIND R. Dunn (Tree Publishing Co., Inc./Showbilly Music, BMI) | 7 |
| SHUT UP AND KISS ME M. Carpenter (Sony Music Entertainment, Inc.) | 19 |
| STOP ON A DIME P. Howell, D. O'Brien, B. Seals (Square West Music, Inc./Howlin' Hita Music, Inc., ASCAP) | 98 |
| SUMMERTIME BLUES E. Cochran, J. Capelhart (Warner-Tamela Pub. Corp., BMI) | 91 |
| TAKE ME AS I AM B. DiPiero, K. Stanley (Little Big Town Music/American Made Music/All Over Town Music/Sony Tree Pub. Co., Inc.) | 39 |
| TEN FEET TALL & BULLETPROOF T. Tritt (Post Oak, BMI) | 17 |
| TEARDROPS G. Ducas, T. McBride (PolyGram Int'l Pub., Inc./Veg-O-Music/Songs of PolyGram Int'l, Inc./Songs of McBride, ASCAP/BMI) | 37 |
| THAT'S WHAT I GET FOR LOSIN' YOU A. Anderson, H. Ketchum (Baah Music, ASCAP/Songs of PolyGram International, Inc./Foreshadow Songs, Inc., BMI) | 45 |
| THE CITY PUT THE COUNTRY IN ME M. Geiger, W. Mullis, M. Huffman (Sutton Stars Music, BMI/Dixie Stars Music, ASCAP) | 12 |
| THE MAN IN LOVE WITH YOU S. Dorff, G. Hary (Boosa And Spurs Music/Spurs And Boots Music, BMI/ASCAP) | 48 |
| THE POWER OF LOVE D. Cook, G. Nicholson (Cross Keys Pub. Co., Inc., ASCAP) | 50 |
| THERE GOES MY HEART R. Malo, Kosta (Sony Tree Pub. Co., Inc./Raul Malo Music/Songs of PolyGram Int'l, Inc./Seven Angela Music, BMI) | 62 |
| THIRD RATE ROMANCE R. Smith (Fourth Floor Music, Inc., ASCAP) | 16 |
| THIRD ROCK FROM THE SUN J. Greenbaum, S. Whipple, T. Martin (Major Bob Music Co., Inc., ASCAP/Rio Bravo Music, Inc./Stroukaster Music/Baby Mae Music, BMI) | 1 |
| UNTANGLIN' MY MIND C. Black, M. Haggard (Blackened Music/Sony Tree Pub. Co., Inc./Sierra Mountain Music, BMI) | 29 |
| WAITIN' FOR THE PHONE TO RING J. Tassi, B. Tassi (Tri' Spectra Music/Mastman Music, ASCAP) | 76 |
| WATERMELON CRAWL B. Brock, Z. Turner (Acuff Rose Music, Inc./Columbia Music, BMI) | 13 |
| WE CAN'T LOVE LIKE THIS ANYMORE J. Jarrard, W. Mobley (Alabama Band Music, ASCAP/Warner-Tamela Pub. Corp./New World Music Co., BMI) | 25 |
| WESTERN FLYER D. Miller, T. West (BMG Songs, Inc., ASCAP/Carreras-BMG Music Pub., Inc., BMI) | 49 |
| WHAT THE COWGIRLS DO V. Gill, R. Nielson (Bonfire Music/Englistown Music, BMI) | 38 |
| WHAT'S IN IT FOR ME J. Jarrard, G. Burr (WB Music Corp./The New Crew/New John Music/MCA Music Pub./Gary Burr, Inc., ASCAP) | 9 |
| WHEN THE THOUGHT OF YOU CATCHES UP WITH ME D. Ball (EMI Blackwood Music, Inc., BMI) | 28 |
| WHEN YOU WALK IN THE ROOM J. DeShannon (EMI, Unart Catalog Inc., BMI) | 10 |
| WHEREVER SHE IS J. House, J. Jarrard (Sony Tree Pub. Co., Inc., BMI/Alabama Band Music, ASCAP) | 46 |
| WHERE THERE'S SMOKE B. Barker, M. Collie (Tom Collins Music Corp., BMI/Hi-Deb Music, ASCAP) | 26 |
| WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP) | 72 |
| WHO'S THAT MAN T. Keith (Songs of PolyGram Int'l, Inc./Tokoco Tunes, BMI) | 4 |
| WILLIAM AND MARY G. McCorkle, R. Williamson (Kicking Bird Music, Inc./Sixteen Star Music, BMI) | 63 |
| XXX'S & OOO'S A. Randall, Matraca Berg (Sony Music Inc./Mother Dixie Songs, ASCAP /August Wind Music/Great Broad Music/Longitude Music Co., BMI) | 31 |
| YOU JUST WATCH ME R. Giles, B. Regan (Dixie Stars Music, ASCAP) | 36 |
| YOU NEVER EVEN CALL ME BY MY NAME S. Goodman (Tumplee Tom Music/Pink Sky Music, ASCAP) | 43 |

Radio Playlists

Some of what's playing in heavy rotation:

KFMS/Las Vegas

- TIM MCGRAW—"Down On The Farm"
- JOE DIFFIE—"Third Rock From The Sun"
- VINCE GILL—"What The Cowgirls Do"
- GARTH BROOKS—"Callin' Baton Rouge"
- MARK CHESNUTT—"She Dreams"

WVAR/Richmond, WV

- TIM MCGRAW—"Down On The Farm"
- JOHN BERRY—"What's In It For Me"
- CONFEDERATE RAILROAD—"Elvis & Andy"
- JOE DIFFIE—"Third Rock From The Sun"
- TRISHA YEARWOOD—"XXX's And OOO's"

KZOC/Osage City, KS

- JOE DIFFIE—"Third Rock From The Sun"
- TOBY KEITH—"Who's That Man"
- GARTH BROOKS—"Callin' Baton Rouge"
- PATTY LOVELESS—"I Try To Think About Elvis"
- BROOKS & DUNN—"She's Not The Cheatin' Kind"

KKIX/Fayetteville, AR

- JOE DIFFIE—"Third Rock From The Sun"
- TIM MCGRAW—"Down On The Farm"
- MARK CHESNUTT—"She Dreams"
- TOBY KEITH—"Who's That Man"
- PATTY LOVELESS—"I Try To Think About Elvis"

KVOX/Moorhead, MN

- TIM MCGRAW—"Down On The Farm"
- JOE DIFFIE—"Third Rock From The Sun"
- JOHN BERRY—"What's In It For Me"
- TOBY KEITH—"Who's That Man"
- MARK CHESNUTT—"She Dreams"

KBJM/Lemmon, SD

- VINCE GILL—"What The Cowgirls Do"
- TRISHA YEARWOOD—"XXX's And OOO's"
- MARK CHESNUTT—"She Dreams"
- REBA MCENTIRE—"She Thinks His Name Was John"
- HARY BERRY—"What's In It For Me"

WYXC/Cartersville, GA

- JOE DIFFIE—"Third Rock From The Sun"
- JOHN BERRY—"What's In It For Me"
- MARK CHESNUTT—"She Dreams"
- GARTH BROOKS—"Callin' Baton Rouge"
- TOBY KEITH—"Who's That Man"

COUNTRY MUSIC

1994 COUNTRY ALBUMS

OCTOBER 8, 1994

| | | | Last Week | Total Weeks |
|----|---|-------------------------|-----------|-------------|
| 1 | NOT A MOMENT TOO SOON (Curb 77659)(P2) | Tim McGraw | 1 | 27 |
| 2 | WHAT A CRYING SHAME (MCA 10961) | The Mavericks | 3 | 33 |
| 3 | THIRD ROCK FROM THE SUN (Epic 64357)(G) | Joe Diffie | 5 | 8 |
| 4 | WHO I AM (Arista 18759)(P) | Alan Jackson | 6 | 13 |
| 5 | WHEN LOVE FINDS YOU (MCA 11047)(P) | Vince Gill | 2 | 16 |
| 6 | KICKIN' IT UP (Atlantic 82559)(P2) | John Michael Montgomery | 4 | 35 |
| 7 | WHEN FALLEN ANGELS FLY (Epic 64188) | Patty Loveless | 7 | 4 |
| 8 | THINKIN' PROBLEM (Warner Bros. 45562)(G) | David Ball | 8 | 15 |
| 9 | IN PIECES (Liberty 80857)(P4) | Garth Brooks | 11 | 96 |
| 10 | FEELIN' GOOD TRAIN (Mercury 522125) | Sammy Kershaw | 14 | 13 |
| 11 | THE TRACTORS (Arista 18728) | The Tractors | 12 | 8 |
| 12 | WHAT A WAY TO LIVE (Decca 11094) | Mark Chesnutt | 33 | 2 |
| 13 | TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(G) | Travis Tritt | 22 | 20 |
| 14 | NO ORDINARY MAN (MCA 10991) | Tracy Byrd | 16 | 16 |
| 15 | THE WAY THAT I AM (RCA 66288) | Martina McBride | 9 | 49 |
| 16 | BLACKHAWK (Arista 18708) | BlackHawk | 15 | 31 |
| 17 | HARD WORKIN' MAN (Arista 18716)(P2) | Brooks & Dunn | 18 | 80 |
| 18 | YOU MIGHT BE A REDNECK IF (Warner Bros. 45314) | Jeff Foxworthy | 20 | 5 |
| 19 | THIS IS ME (Warner Bros. 45501)(G) | Randy Travis | 10 | 22 |
| 20 | DOUG SUPERNAW (BNA 07863) | Doug Supernaw | 35 | 2 |
| 21 | THIS TIME (Reprise/Warner Bros. 45241)(P2) | Dwight Yoakam | 17 | 76 |
| 22 | READ MY MIND (MCA 10994)(P) | Reba McEntire | 19 | 22 |
| 23 | COME ON COME ON (Columbia 48881)(P2) | Mary Chapin Carpenter | 29 | 110 |
| 24 | GREATEST HITS VOL. II (MCA 10906)(P2) | Reba McEntire | 23 | 49 |
| 25 | RED HOT + COUNTRY (Mercury 522639) | Various Artists | 40 | 2 |
| 26 | KEN MELLONS (Epic 53746) | Ken Mellons | 42 | 2 |
| 27 | ROPIN' THE WIND (Liberty 96330)(P9) | Garth Brooks | 54 | 150 |
| 28 | NO FENCES (Liberty 93866)(P10) | Garth Brooks | 28 | 205 |
| 29 | RHYTHM COUNTRY AND BLUES (MCA 10965)(P) | Various Artists | 13 | 30 |
| 30 | EASY COME, EASY GO (MCA 10907)(P) | George Strait | 21 | 49 |
| 31 | FLYER (Elektra 61681) | Nanci Griffith | DEBUT | |
| 32 | AMERICAN RECORDINGS (American 45520) | Johnny Cash | 32 | 22 |
| 33 | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P3) | Alan Jackson | 24 | 97 |
| 34 | HAYWIRE (Liberty 28770) | Chris LeDoux | DEBUT | |
| 35 | GARTH BROOKS (Liberty 90897)(P5) | Garth Brooks | 61 | 261 |
| 36 | RICK TREVINO (Columbia 53560) | Rick Trevino | 34 | 31 |
| 37 | LOVE A LITTLE STRONGER (Arista 18745) | Diamond Rio | 27 | 9 |
| 38 | WAR PAINT (BNA 66379) | Lorrie Morgan | 25 | 20 |
| 39 | I SEE IT NOW (Atlantic) | Tracy Lawrence | DEBUT | |
| 40 | JOHN BERRY (Liberty 80472) | John Berry | 41 | 25 |
| 41 | SWEETHEART'S DANCE (Arista 18758) | Pam Tillis | 39 | 22 |
| 42 | PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3) | George Strait | 44 | 100 |
| 43 | WAYMORE'S BLUES (PART II) (RCA 66409) | Waylon Jennings | DEBUT | |
| 44 | SOON (Liberty 89048)(G) | Tanya Tucker | 26 | 46 |
| 45 | EXTREMES (Epic 53952)(G) | Collin Raye | 31 | 35 |
| 46 | MEN'LL BE BOYS (Liberty 27760) | Billy Dean | 43 | 15 |
| 47 | BIG TIME (Warner Bros. 45276)(P) | Little Texas | 30 | 67 |
| 48 | NO DOUBT ABOUT IT (Atlantic 82568)(G) | Neal McCoy | 53 | 33 |
| 49 | CHEAP SEATS (RCA 66296) | Alabama | 56 | 46 |
| 50 | TAKE ME AS I AM (Warner Bros. 45389)(G) | Faith Hill | 59 | 39 |
| 51 | ON THE ROAD (Arista 18739) | Lee Roy Parnell | 47 | 43 |
| 52 | WALKING AWAY A WINNER (Mercury 518852) | Kathy Mattea | 48 | 19 |
| 53 | CLAY WALKER (Giant 24511)(G) | Clay Walker | 37 | 55 |
| 54 | TOBY KEITH (Mercury 514421)(G) | Toby Keith | 36 | 70 |
| 55 | LET THE PICTURE PAINT ITSELF (MCA 11042) | Rodney Crowell | 49 | 19 |
| 56 | CALL OF THE WILD (RCA 66251)(G) | Aaron Tippin | 50 | 55 |
| 57 | LIFE'S A DANCE (Atlantic 82420)(P) | John Michael Montgomery | 58 | 81 |
| 58 | ONLY WHAT I FEEL (Epic 53226)(G) | Patty Loveless | 70 | 71 |
| 59 | UNDER THE KUDZU (RCA 66267) | Shenandoah | 55 | 36 |
| 60 | NOTORIOUS (Atlantic 82505)(G) | Confederate Railroad | 45 | 26 |
| 61 | EVERY LITTLE WORD (Curb 77660) | Hal Ketchum | 52 | 16 |
| 62 | RED, WHITE AND BLUE COLLAR (Epic 57627) | Gibson/Miller Band | 46 | 9 |
| 63 | SHE'D GIVE ANYTHING (Curb 77656) | Boy Howdy | 60 | 36 |
| 64 | CONFEDERATE RAILROAD (Atlantic 82335)(P) | Confederate Railroad | 38 | 82 |
| 65 | NO TIME TO KILL (RCA 66239)(P) | Clint Black | 51 | 59 |
| 66 | READ MY LICKS (Columbia 53756) | Chet Atkins | 65 | 12 |
| 67 | IN MY WILDEST DREAMS (Capricorn 42023) | Kenny Chesney | 68 | 17 |
| 68 | I STILL BELIEVE IN YOU (MCA 10630)(P2) | Vince Gill | 63 | 102 |
| 69 | WILD LOVE (Columbia 57444) | Joy Lynn White | 57 | 5 |
| 70 | COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3) | Various Artists | 66 | 46 |
| 71 | ALIBIS (Atlantic 82483)(P) | Tracy Lawrence | 67 | 77 |
| 72 | GREATEST HITS (Liberty 28357) | Billy Dean | 71 | 28 |
| 73 | MAVERICK (MOVIE SOUNDTRACK) (Atlantic 82595) | Various Artists | 62 | 17 |
| 74 | WISHES (RCA 66395) | Lari White | 73 | 13 |
| 75 | TELL ME WHY (Curb/MCA 10822)(P) | Wynonna | 72 | 68 |

Country Music Week '94

By Richard McVey



Vince Gill will serve as the sole host for "The 28th Annual CMA Awards," the height of Country Music Week.

NASHVILLE IS SET ONCE AGAIN to roll out the red carpet to honor its country music artists, songwriters and the entire industry during Country Music Week and October, also deemed Country Music Month.

Events both big and small are scattered throughout this busy week. Country songwriters will receive their praise during the week with award banquets to be hosted by songwriting organizations such as NSAI, BMI, ASCAP and SESAC. On a less dynamic scale, country artists Mark Collie, Holly Dunn, Sammy Kershaw, Ronna Reeves and Wynonna will be inducted into the Country Music Hall of Fame Walkway of Stars.

In what is considered the hallmark event of the week, "The 28th Annual CMA Awards" on October 5, with Gill serving as the lone host for the three-hour telecast, will air live on CBS at 8 p.m. (Eastern) from the Grand Ole Opry. It will mark the third consecutive year Gill has hosted the show, with this being his first solo run. Nominees for the event were first announced by George Jones and Pam Tillis in mid-August (see 8-27 issue for nominees). Some of the most often-heard names were Reba McEntire with six nominations, Gill and Alan Jackson both with five, and Brooks & Dunn, who garnered four nominations. Some of the first-time nominees include Linda Davis, Little Texas, Brother Phelps and Orrall & Wright, as well as those who participated on the three multi-artist albums, such as Huey Lewis, Aaron Neville, Sam Moore, B.B. King, The Staple Singers, Natalie Cole, Little Richard, Gladys Knight and Riders In The Sky. Sure to be one of the night's highlights, Merle Haggard will be this year's inductee to the Country Music Hall of Fame.

The event is not only about the presentation of awards—with more than 35 artists scheduled to perform, it should make for quite a show. Some of those you can expect to see include Dolly Parton, Alison Krauss, Brooks & Dunn, George Strait, Alan Jackson, Little Texas, Trisha Yearwood, Patty Loveless, Pam Tillis, Confederate Railroad, Clint Black, Mary Chapin Carpenter, Lyle Lovett, Gill, Tanya Tucker with Little Richard, Asleep At The Wheel, Reba McEntire and Horizon nominees Faith Hill, Martina McBride, Tim McGraw, John Michael Montgomery and Lee Roy Parnell.

As a bit of trivia, The CMA Awards were the first music awards special carried on network television. How popular is the show? According to A.C. Nielsen, last year's telecast won the night for CBS in the ratings race and was the highest-rated music special of the 1993-94 television season.

Finishing up the week's busy schedule is SRO '94, the international entertainment expo on October 6-8 at the Nashville Convention Center, where 29 of today's hottest country acts will perform. Also part of SRO is a full-service exhibit marketplace, a panel discussion focusing on the current state of the country music industry, an expanded international conference and the SRO Awards presentation and show at the Wildhorse Saloon.

Look for news, results and pictures from award presentations and surrounding events during Country Music Week in Nashville in the October 22 issue of *Cash Box*.



Pictured (l-r): Atlantic Records' Jim West, RCA Records Mike Wilson, KNIX/Phoenix Radio's Larry Daniels and Dene Hallum of KKBQ/Houston enjoy the festivities at the recent CRS-Southwest mini-convention held at the Harvey Hotel in Dallas/Ft. Worth.



Alan Jackson celebrated sales of over 10 million albums at a party held in his honor at the Wildhorse Saloon in Nashville. Pictured (l-r): Tim DuBois, Arista/Nashville president; Jack Weston, v.p. of promotion & artist development; Jackson; Mike Dungan, senior v.p. of sales and marketing; and Gary Overton, Jackson's manager.



Liberty Records introduced four of Nashville's premier musical poets and their debut Liberty albums at a special showcase at Tower Records in Nashville September 6. Pictured (l-r): Pat Alger, Jon Vezner, Jill Colucci and Kostas. Each performed songs from their individual albums that contain both new cuts and songs written by songwriters of hits for other artists.



Pictured at the world-premiere of "The Road," which was developed by Tribune Entertainment Company, at The Museum of Broadcast Communications (MBC) in Chicago is (l-r): Bruce DuMont, MBC president/founder; Dean Balice, senior v.p. and head of National Banking of Credit Agricole; Arista recording artist Lee Roy Parnell; and Gerald W. Agema, v.p. of operations and CFO of Tribune Entertainment Company.

Ruth Van Noy



Check out the new single
"Country Man"

Produced by Steven Brown
 on Platinum Plus Records

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COUNTRY MUSIC

Cash Box COUNTRY RADIO

High Debuts

1. FAITH HILL—"Take Me As I Am"—(Warner Bros.)—#39
2. JOHN ANDERSON—"Country 'Til I Die"—(BNA)—#40
3. RICKY VAN SHELTON—"Wherever She Is"—(Columbia)—#46
4. LEE ROY PARNELL—"The Power Of Love"—(Arista)—#48

Most Active

1. JOHN MICHAEL MONTGOMERY—"If You've Got Love"—(Atlantic)—#27
2. CLAY WALKER—"If I Could Make A Living"—(Giant)—#23
3. CLINT BLACK—"Untanglin' My Heart"—(RCA)—#29
4. HAL KETCHUM—"That's What I Get For Losin' You"—(Curb)—#45

Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is topped off this week by Joe Diffie's "Third Rock From The Sun." The chart this week displays some big movers with four debuts breaking into the Top 50. John Michael Montgomery leads the way in the most-movement category, up a big 20 spots to #27 with "If You've Got Love." Clay Walker follows, up a quick 15 spots to #23 with "If I Could Make A Living." Clint Black edges up 12 spots to #29 with "Untanglin' My Heart." Finally, Hal Ketchum works his way closer to the top, moving up eight to #45 with "That's What I Get For Losin' You" to finish out the big movers this week. Four big acts debut on the chart in this week's Top 50. Faith Hill leads for the highest debut position with "Take Me As I Am" at #39. Coming in a close second is John Anderson at #40 with "Country 'Til I Die." Ricky Van Shelton hits the chart at #46 with his latest "Wherever She Is." The remaining debut is Lee Roy Parnell with "The Power Of Love" at #48.

Songwriters Of The Week: John Greenebaum, Sterling Whipple and Tony Martin penned Diffie's #1 hit "Third Rock From The Sun."

Looking Ahead

(Listed are major-label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)

1. SUZY BOGGUSS—"Souvenirs"—(Liberty)
2. MARC BEESON—"A Wing And A Prayer"—(BNA)
3. MARTY STUART—"That's What Love's About"—(MCA)

CMT Top Twelve Video Countdown

1. SAWYER BROWN "Hard To Say" (Curb)
2. TIM MCGRAW "Down On The Farm" (Curb)
3. PATTY LOVELESS "Think About Elvis" (Epic)
4. MARK CHESNUTT "She Dreams" (MCA)
5. JOE DIFFIE "Third Rock From The Sun" (Epic)
6. DWIGHT YOAKAM "Pockets Of A Clown" (Reprise)
7. CONFEDERATE RAILROAD "Elvis & Andy" (Atlantic)
8. BROOKS & DUNN "She's Not The Cheatin' Kind" (Arista)
9. TOBY KEITH "Who's That Man" (Polydor)
10. TRACY BYRD "Watermelon Crawl" (MCA)
11. KATHY MATTEA "Nobody's Gonna Rain On Our Parade" (Mercury)
12. PAM TILLIS "When You Walk In The Room" (Arista)

—Compliments of CMT video countdown, week ending Sept. 28, 1994.

REVIEWS By Richard McVey

■ DOUG STONE: "Little Houses" (Epic 77716)

A pretty easy-going tune with great lyrics, but with an awkward melody and Stone's superb vocals held back, this only makes for an average, at best, release. This one's off his forthcoming *Greatest Hits* project, which is sure to offer up anything but average songs.



■ GEORGE STRAIT: "The Big One" (MCA 54938)

Honky-tonk intro in full force, Strait offers up an upbeat tune that's basically a fun dance song. Lyrically, don't expect too much, but if you're in the mood to tap your toes and sing along, then "The Big One" is for you. You can find it on Strait's upcoming album *Lead On*.

■ JOHN BERRY: "You And Only You" (Liberty 80472)

The umpteenth and hopefully last cut off this incredible newcomer's debut album (simply because we deserve a new album!) should be used in a training film for "How To Sing Your Ass Off." While the build-up to the chorus is a bit slow, it's more than worth the wait when Berry gets his vocals warmed up and brings this song to life.



■ JOY LYNN WHITE: "Bad Loser" (Columbia 77699)

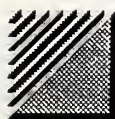
As the latest release off *Wild Love*, this single follows in much the same personality as her previous title track release, which for some reason, radio wasn't very generous to. As usual, White's vocal prowess is the standout on this tune that brings out some spirited musical accompaniment. Good luck and let's hope she's not a bad loser.

PICK OF THE WEEK

■ DIAMOND RIO: "Night Is Fallin' In My Heart" (Arista 2764)

This six-member group comes out swingin' with their vocal mastery and will have you flat on your back before the chorus is over. The second release off *Love A Little Stronger* is the epitome of an average song that's brought to life with superb production. Produced by Monty Powell and Tim DuBois with associate producer Mike Clute. Don't miss this one.





Cash Box COUNTRY INDIE

INDIE CHART ACTION—This was another busy week for the independents. Twelve independents in all are finding their way up the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for the second week is **Willie Nelson** on the **Step One** label with "Once You're Past The Blues." The single climbs two spots to #52 on the chart. In the second highest spot for the movers is **Larry Hamilton** at #59 with "Matilda." **Lewis Stark** with "Sheer Stroke Of Love" moves to #65. To finish out the movers **Jamie Harper** moves to #68, **Todd Pulse** moves to #69, **C.D. McCloud** moves to #73, and finally **Ruth Van Noy** moves to #87. A whopping five independents break into the chart this week with **Rhonda Hart** leading the way with "Waitin' For The Phone To Ring" at #76. **Mona Lisa Poorman** follows close behind at #81 with "Deeper Waters." Other debuts include **Llewellyn McDowell** at #84 with "Country Star," **Paula Inman** with "Fire's Going Out" at #85, and finally **Amber Lane** at #88 with "Doing Good Feelin' Bad."

Top Ten Rising Independents

1. WILLIE NELSON—"Once You're Past The Blues"
2. LARRY HAMILTON—"Matilda"
3. LEWIS STARK—"Sheer Stroke Of Love"
4. JAMIE HARPER—"Mama's Ring"
5. TODD PULSE—"Linda Lavelle"
6. C.D. MCCLOUD—"Don't Get Behind In Your Lovin'"
7. RHONDA HART—"Waitin' For The Phone To Ring"
8. MONA LISA POORMAN—"Deeper Waters"
9. RUTH VAN NOY—"Country Man"
10. LLOWELL MCDOWELL—"Country Star"

Out-Of-The-Box Independent Releases

DANNY DUVALL—"I Don't Feel As Good"

WESTERN FLYER—"She Should've Been Mine"

BILLY T. MIDNIGHT—"Hello, Miss Heartache"

CORRECTION: Inadvertently, Mike Shepherd of Shepherd Marketing at (615) 824-0300 was left off an advertisement for Larry Hamilton in our 9/24 issue.



CashBox promoter Chuck Dixon (right) congratulates Todd Pulse (left) and Amy Leigh Presley following a performance at the Coliseum in Corinth, MS on September 13.

Eddie Bond: Then And Now



Eddie Bond

FOR OVER 40 YEARS NOW, Eddie Bond had been completely immersed in the Southern musical culture that spawned the likes of Elvis Presley, Johnny Cash and Roy Orbison. Whether he's performing in Tennessee or England, Bond continues to radiate the traditional sounds of country and authentic rockabilly music.

Born in Memphis, Eddie James Bond grew up, oddly enough, in an essentially non-musical family, where at the age of eight, he scraped together enough nickels and dimes to buy his first guitar. His initial interest had been aroused by listening to Roy Acuff and Ernest Tubbs, and

he spent much of his teenage years playing beer joints around Memphis in an effort to develop his on-stage performance.

After leaving school in 1950, he held down a variety of jobs. It wasn't until following an 18-month stint in the Navy and a few more odd jobs that he formed his band The Stompers in 1952. Bond and his band, along with Roy Orbison and the "Teen Kings" and Narvel Felts with Jerry Mercer's "Rhythm and Blues Boys," soon hit the South and Southwest areas of the U. S. playing on top of concession stands at local drive-ins.

Following failed auditions at Sun and Meteor Records, Bond secured a recording deal with Ekko Records, which, although an L.A. company, had a Memphis office. His first session resulted in two single releases at the tail-end of 1955. Although no fabulous sales were achieved, it did form the basis for the next session, which saw Eddie move further towards the big-time and a major label deal with Mercury Records.

Other developments during this time include appearances on the Louisiana Hayride with Johnny Horton, Elvis Presley and Sonny James and further touring with Carl Perkins, Johnny Cash, Conway Twitty and Charlie Feathers. Concurrently a move to develop links with radio were set up when the "Eddie Bond Show" was transmitted on KWEM. Also at the same time, Bond signed with Bob Neal's "Star Inc.," then looking after the interests of Carl Perkins and Johnny Cash.

Four sessions were recorded for Mercury, although only two of the songs recorded were issued: "I Got A Woman" and "Rockin' Daddy." The remaining two songs, "Sister Jenny Won't You Pray For Me" and "Blue Suede Shoes," were never released.

Nashville was the location of the next session that produced Bond's strongest rockabilly performances ever with "Boppin' Bonnie," "Flip Flop Mama," "Slip Slip Slippin' In" and "Baby Baby Baby (What Am I Gonna Do)," which were used by Mercury on two singles in June and September of 1956 and sold well enough for Mercury to organize two more sessions in Houston in 1957. Since Bond's natural inclination was towards country, these two sessions focused more on country material than the previous two ventures. It was then that he cut such tunes as "You're Part Of Me," "They Say We're Too Young," "Lovin' You," "Hershey Bar" and "Backslidin'."

Following the Mercury deal, Bond began label-hopping through the South, particularly around Memphis. In early 1962 he recorded nearly 30 sides, most of which were a selection of gospel items that were eventually used on an album in 1963, plus a mixture of country standards and a couple of Bond revivals. Although not strictly recorded by Sun or Phillips International, these recordings were all bought in and have been embraced as 'Sun' tracks as a result of the Phillips International album release.

Further label stops along the way led him to record for Pen, Diplomat, Millionaire and a host of other labels, including his work with Tab in 1969. The following years saw more country sessions on Tab in the U.S. and, following the first U.K. visit in 1982, rockabilly recordings were issued on Rockhouse Records in Holland.

Bond, through his many years of recording of country, rockabilly and gospel music, has stood the test of time with his musical ingenuity and style...all of which is evident on a two-CD project titled *Rockin' Daddy*, released overseas, which contains a whopping 51 of Bond's best tunes.

COIN MACHINE

AMOA Jukebox, Games Awards Winners Announced At Expo '94

CHICAGO—**Mariah Carey** and **Meat Loaf** were the top winners of the 1993-94 "AMOA Jukebox Awards," as determined by the members of the **Amusement & Music Operators Association**, who own/operate approximately one-half of the nation's estimated 250,000 CD and 45-rpm jukeboxes. Additionally, **Midway Manufacturing Company** scored high in the Games Awards, with **Bally's *The Addams Family*** winning AMOA's Most Played Pinball Game award for the third year in a row, and **Midway's *Mortal Kombat II*** taking Most Played Video Game honors.

Award winners in both of the above categories were announced on September 23, at the awards show, in San Antonio, Texas during the annual AMOA convention.

Inducted into the Jukebox Legends Hall of Fame this year were **Jimmy Buffett** and **Marvin Gaye**.

Recipients of this year's Jukebox Songwriter of the Year awards were **Kenneth "Babyface" Edmonds**, designated by **BMI** for his "Never Keeping Secrets," and **Frank Myers** and **Gary Baker**, designated by **ASCAP** for co-writing "I Swear." The song has topped the Pop and R&B charts as performed by **All-4-One** as well as the Country chart as performed by **John Michael Montgomery**. Both of these winners were nominated by the performing rights societies and voted upon by AMOA members.

Following is a complete recap of the winners in all of the various categories:

JUKEBOX AWARDS

Jukebox Pop Single of the Year: "I'll Do Anything For Love (But I Won't Do That)," **Meat Loaf (MCA)**

Country Single of the Year: "Chattahoochee," **Alan Jackson (Arista)**

R&B Single of the Year: "Hero," **Mariah Carey (Columbia)**

Jukebox Pop CD of the Year: *Bat Out Of Hell II, Back Into Hell*, **Meat Loaf (MCA)**

Country CD of the Year: *In Pieces*, **Garth Brooks (Liberty)**

R&B CD of the Year: *Music Box*, **Mariah Carey (Columbia)**

Latin CD of the Year: *Mi Tierra*, **Gloria Estefan (Epic)**

Jukebox Rising Star Award (Male): **Tim McGraw**

Rising Star Award (Female): **Toni Braxton**

Jukebox Rising Star Award (Group): **Ace Of Base**

1994 Jukebox Legend Inductees: **Jimmy Buffett** and **Marvin Gaye**

Jukebox Songwriters of the Year: (determined by the performing rights societies) **ASCAP**: **Frank Myers** and **Gary Baker**, co-writers of "I Swear." **BMI**: **Kenneth "Babyface" Edmonds**, writer/performer of "Never Keeping Secrets."

GAME AWARDS

Most Played Videogame (Dedicated): *Mortal Kombat II*, **Midway Manufacturing, Chicago.**

Most Played Pinball Game: *Addams Family*, **Midway Manufacturing (Bally Games), Chicago.**

Most Played Conversion Kit: *Mortal Kombat II*, **Midway Manufacturing, Chicago.**

Most Innovative New Technology: **Pit Boss Supertouch 30, Merit Industries, Bensalem, PA.**

Most Played Dart Game: **Galaxy Darts, Arachnid, Rockford, IL.**

Most Played Pool Table: **Valley Cougar by The Valley Co., Bay City, MI.**

Most Played Jukebox: **Rowe Laser Star CD 100 by Rowe International, Whippany, NJ.**

Most Played Redemption Game: **Skee Ball by Skee-Ball, Chalfont, PA.**

Most Popular Other Game: **Air Hockey by Dynamo Corp., Richland Hills, TX.**

ON-SITE AWARDS

New Equipment Award: **TBD**—This award was voted on on-site by operators.

Best Display Awards: These awards were given in three categories based on booth size. Judging was based on product display, attractiveness of booth, etc. Winners are: **TBD.**

Winner of the **AMOA Cigarette Vending Machine Promotion Award** was **R.J.R. Sales, Winston-Salem, NC.** The Jukebox, Games and Cigarette Vending Machine Promotion Award nominees and recipients were voted on by AMOA members. In the jukebox and games categories, winners reflect top revenue producers between June 1993 through June 1994.

AMOA is a non-profit trade association whose 1,700 members are owner/operators, distributors and manufacturers of coin-operated amusement, music and vending equipment.

Tami Norberg-Paulsen Is New AMOA President



Tami Norberg-Paulsen

CHICAGO—**Tami Norberg-Paulsen**, secretary/treasurer of family-owned **C & N Sales Company** of Mankato, MN, officially took office as 1994-95 president of the **Amusement & Music Operators Association** at AMOA Expo '94, the association's annual convention and trade show, which took place September 22-24 in San Antonio, TX. She is the association's second female president in its 46-year history.

During the past year, Norberg-Paulsen served as AMOA first vice president as well as chairperson of AMOA's Expo planning and government relations committees. The Norberg family has been in the amusement business since 1928.

Norberg-Paulsen was elected president at a winter 1994 meeting of the AMOA board, with her term officially starting September 23. She succeeds **R.A. Green III**, president of **Rosemary Coin Machines** in Myrtle Beach, SC.

Other 1994-95 officers taking office were: **Randy Chilton (Chilton Vending-Wichita, KS)**, as first vice president; **Jerry Derrick (Derrick Music Co.-Charleston, WV)** as treasurer; and **Don Hesch (A.H. Entertainers-Rolling Meadows, IL)** as secretary.

The following three AMOA vice presidents, each elected for a three-year term, are also taking office: **Jim Hayes (Gem Music & Vending-Dayton, OH)**; **Anthony Parina (Parina Enterprises-Stockton, CA)** and **William Treger (Betson Enterprises-Carlstadt, NJ).**

Also elected were ten new directors to the board, each for a three-year term.

Space Selling Fast For IMA '95!

CHICAGO—With 83% of total exhibit space already sold, the 1995 IMA convention could rank as one of the most successful since the show's inception.

The largest proportion of new participants presently account for 21 percent of all exhibitors. Newcomers are predominantly from Europe but also include companies from Taiwan and Australia.

According to IMA organizers, **Blenheim Heckmann GmbH** of Dusseldorf, the overall proportion of foreign companies taking part in the convention is currently higher than 31%.

Further information may be obtained by contacting **Blenheim Heckmann GmbH** Messen Und Ausstellungen, Postfach 10 16 42, D-40007 Dusseldorf, Neusser Strasse 111, D-40219 Dusseldorf. Phone number is (02 11) 90 191-33/34. FAX number is (02 11) 90 191-27.



COIN MACHINES

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PROMOTION

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

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Please mark type of membership desired and include check or money order for the indicated amount payable to CCMA.

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- ___ Broadcast Media

Please briefly describe your activities concerning Christian Country music _____

SCHMOOZE



After 3 1/2 years of anticipation, Capitol Records will release *Beat The Retreat: Songs By Richard Thompson* on October 4. The album is perhaps the most eclectic tribute set yet, featuring Thompson cover songs by Bonnie Raitt, R.E.M., X, Dinosaur Jr. and David Byrne among others. The album was assembled and produced by John Chelew, talent booker at McCabe's Guitar Shop in Santa Monica, CA. Shown in Ocean Way Studios in Hollywood recording X's version of "Shoot Out The Lights" are (l-r): Chelew; John Doe from X; and Tim Devine, Capitol Records v.p. of A&R.



Bobby Womack joined the Rolling Stones' Charlie Watts, Ron Wood and Keith Richards backstage at Chicago's Soldier Field. Watts and Wood are both on the Continuum record label, which distributes *Resurrection*, Womack's new album. All four artists appear on *Resurrection*.



Chicago's Hard Rock Cafe featured a free concert with Atlantic Records' Platinum recording artists Collective Soul. The band performed to a full house where fans moshed inside the cafe while over 2,000 more fans watched the show on a specially designed video wall which broadcasted the show live in the parking lot. Pictured in the photo are Hard Rock staffers with Collective Soul.



In celebration of the recent release and phenomenal success of *Carreras, Domingo, Pavarotti With Mehta: The Three Tenors In Concert 1994*, Atlantic Records and A*Vision Entertainment, in conjunction with Tower Records on Los Angeles' Sunset Boulevard, erected 24-foot likenesses of the tenors and conductor Mehta. The audio recording is the highest-charting classical album in the history of the rock era, having already surpassed the Platinum sales mark, and the home video release is also a chart-topper.



Hollywood Records recording artist Brian Setzer and his 17-piece big band recently took the Bay Area swing scene by storm, captivating crowds with two sold-out shows at San Francisco's Bimbo's 365 Club. Setzer has been rocking jam-packed venues across the country performing songs from his latest album, *The Brian Setzer Orchestra*, but this time he got a little help from notable friends when he was joined on stage by Chris Isaak and the Reverend Horton Heat. Shown trading looks, licks and haircare secrets at Bimbo's are Setzer and Isaak.



Multi-Grammy winner Bonnie Raitt capped the second leg of her U.S. tour with a sold-out performance at the Hollywood Bowl in L.A. recently and received an award for her album *Longing In Their Hearts*, which has been RIAA-certified Platinum, signifying more than 1,000,000 in sales. Raitt performed the singles "Storm Warning" and "Love Sneakin' Up On You" on "Saturday Night Live" on October 1, and she will kick off the third leg of her tour on October 19 in Richmond, VA. Backstage at the Hollywood Bowl (l-r): Capitol Records' John Fagot, senior v.p., promotion and Tom Corson, v.p., marketing; Jeffrey Hersh, co-manager, Gold Mountain Entertainment; Capitol Records' Lou Mann, senior v.p., sales; Raitt; Capitol Records' Ralph Simon, exec. v.p., Gary Gilbert, v.p., business affairs and Tim Devine, v.p., A&R; and Ron Stone, co-manager, Gold Mountain Entertainment.