

# CASH BOX™

THE ENTERTAINMENT TRADE MAGAZINE

Tracy Lawrence  
On...  
Tracy Lawrence



*Youthanasia - A Melodic  
Megadeth?*



# CASH BOX

THE ENTERTAINMENT TRADE MAGAZINE

## INSIDE THE BOX

### COVER STORY



## Youthanasia—A Melodic Megadeth?

A kinder, gentler Megadeth? Well, maybe, but just because Dave Mustaine & Co. have matured as a metal band in specific and as musicians and as people in general doesn't mean their newest Capitol album is full of tender, poignant ballads...they can still "clomp" you over the head, as writer Adrienne Stone so eloquently puts it. She talked to Mustaine and bassist Dave Ellefson just before the Halloween release of *Youthanasia*, by early accounts the most accessible Megadeth disc yet.

—see page 17

## Tracy Lawrence On... Tracy Lawrence

Atlantic recording artist Tracy Lawrence is eager to "please every facet of music listener out there"...and in that spirit, the country singer expounded on all sorts of topics in a conversation with *Cash Box's* Richard McVey, among them his new album *I See It Now*, the ups and downs of his career, the videomaking process and many others things on his mind.

—see pages 20-21

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Bone Thugs N' Harmony  
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Murder Was The Case  
Soundtrack  
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I Wanna Be Down  
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### R&B ALBUM

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## ON THE MOVE

**SME & MTV COVER THE WORLD:** Sony Music Entertainment, Inc. and MTV Networks, a division of Viacom, Inc., have signed a global music video license deal, announced **Thomas D. Mottola**, Sony president/CEO and MTV Net chairman/CEO **Tom Freston**.

The agreement marks the first-ever multi-year deal to give MTV Networks' music services worldwide rights to air videos by Sony Music recording artists.

Mottola said, "This agreement is just one example of the strong spirit of cooperation existing between our two companies. MTV and the newly restructured **VH-1** have always been key factors in the planning of every artist development campaign at Sony Music. Now, working together on a worldwide basis, we can enhance and expand our mutual interests by reaching out to viewers who have come to expect the most innovative and finest production values from both Sony Music and MTV Networks."

Freston added, "MTV is now truly a worldwide network and VH-1 is just beginning its international growth, so a worldwide rights agreement makes a lot of sense for both parties. We've had a long and increasingly productive relationship with Sony Music and are pleased to enter this first-ever worldwide agreement. Sony Music artists are a cornerstone to our programming efforts around the world, so our audiences are the real winners in this deal."

**CAPITOL RELEASING NEW OLD BEATLES:** Capitol Records plans a new **Beatles** album for the holidays.

The album, compiled by **George Martin** with the cooperation and agreement of **Apple** and the **BBC**, brings together for the first time as an authorized release 56 songs recorded by the Beatles for broadcast by the BBC in the early '60s.

Titled *Live At The BBC*, the double CD, double cassette and double vinyl album will be released December 6 in the U.S.

Thirty of the tunes were never studio recorded for Capitol and the majority are from their pre-1963 stage appearances.

The music has been digitally remastered using the "Sonic Solutions" facilities and has a running time in excess of 130 minutes.

In addition to the music, the album includes dialogue between the Beatles and BBC disc jockeys **Brian Matthew** and **Alan Freeman**, among others. The package will also contain extensive information about the recordings, a background on the Beatles and the BBC and rare photographs taken during the various sessions.

**STARS WORKING RETAIL:** LIFEbeat, the music industry-fights-AIDS organization, kicks off its largest fundraiser of the year from December 1-7 with Counter AID "It's About Change," bringing together major record retail chains and music, TV and film stars to help raise money for those living with AIDS and HIV.

On December 3rd, MTV's **Kennedy** (honorary spokesperson), **Jon Secada**, **Roseanne Cash**, **Onyx**, **Johnette Napolitano**, **Gerardo**, **Katey Sagal**, **Tommy Lee** and **Joey Lawrence** are among those artists who've volunteered their services thus far to staff cash registers at various retail chains in New York, Los Angeles and Nashville. Participating retailers will be asking their customers to round their purchases up to the nearest dollar, with the extra monies being donated to LIFEbeat.

Artists who may be unable to participate but have offered to help by posing in Counter AID t-shirts to spread the word include **Melissa Etheridge**, **Sheryl Crow**, **Jesus & Mary Chain** and **L7's Suzi Gardner**. For further information about artist participation, contact **Michelle Posner** at (212) 245-3240.

**MO' BETTER BLUES:** In the wake of the highly successful **Eric Clapton** all-blues **Reprise** album *From The Cradle*, **Warner Bros. Records** has announced the worldwide release of *One Foot In The Blues*, a collection of 17 classic blues originals from **ZZ Top**.

The album, which contains tracks culled from the band's **London** and **Warner Bros. Records** years, will be in stores in the U.S. on November 22. Internationally, it will be released in Germany, Spain and Italy on Nov. 11; England on Nov. 14; Holland on Nov. 18; Sweden on Nov. 21; France, Nov. 22; Australia, December 5; Canada, Dec. 6; and Japan on Dec. 21.



Azzoli



Anderle



Olyphant



Heller



Johantgen



Weyner



Rogers

■ **Danny Goldberg** has been named chairman and chief executive officer of **Warner Bros. Records**, effective January 1st. Goldberg was most recently president of **Atlantic Records**, a position he had held since January of this year. He joined the company in 1992 as senior vice president, bringing with him a wealth of music industry experience. Additionally, **Val Azzoli** has been named president of **Atlantic Records**. Prior to this appointment, he was the label's executive vice president/general manager. He joined **Atlantic** in June 1990. ■ **David Anderle** has renewed his association with **A&M Records** as senior vice president of A&R. Anderle began his music industry career three decades ago at **MGM Records**, where as **West Coast** head of talent he brought to the label **Frank Zappa & The Mothers Of Invention**. He joined **A&M** in 1971 when he brought his own **Willow Productions** to the label, and in 1991 he accepted the position of head of **A&M's A&R** department. ■ **Almo Sounds**, the new label formed by **Herb Alpert** and **Jerry Moss**, has appointed **Andy Olyphant** **West Coast** director of A&R. He was formerly creative manager of A&R for **Rondor Music International**. ■ Industry veteran and independent producer **Liz Heller** has joined **Capitol Records** in the newly-created position of senior vice president, new media. Heller most recently produced the film adaptation of **Jim Carroll's The Basketball Diaries** and was involved in the production of two other feature films for **Island Pictures**. She began her music industry career at **MCA Records**, where she served as vice president of artist development from 1982-1990. ■ **Lisa Swill** has been promoted to director of human resources for **Atlantic Records**. She was most recently manager of human resources, a position she had held since September 1993. She joined **Atlantic** in May 1992 as a coordinator in the department. ■ **Columbia Records** has promoted **E.J. Johantgen** to associate director, hard rock/metal promotion. He began his career at **Sony Music** in 1991, spending one year as metal college representative. In 1992, he was named coordinator, hard rock/metal, **Columbia**. ■ **David Weyner** has been appointed vice president, marketing and product management for **Sony Classical USA**. He joins **Sony Classical** after more than 13 years at **PolyGram**, the last three years as president, **PolyGram Classics and Jazz**. ■ **Avenue Records** has appointed **Nick Testa** to the position of director, national promotion. He began

his career in the music industry at **Scotti Bros. Entertainment**, where he ascended to the position of vice president, promotion. ■ **American Recordings** has named **Steve Rogers** director of new media promotions. In his post, Rogers will oversee all of the label's activities at its Internet site and will develop innovative ways to expand **American's** on-line profile.

■ **George Pryce** has joined **Death Row Records** as director, communications and media relations. He was most recently an independent media consultant in **New York** and **Los Angeles**. ■ **John Van Zeebroeck** has been promoted to the position of vice president, operations, **MCA Concerts Inc.** He was previously vice president, finance and has been with **MCA Concerts** since 1982. ■ **Bernard Carbonez** has resigned as president of **Bertelsmann Music Group (BMG) France**. He originally joined **BMG** in 1978 as sales manager for **Ariola** in **Belgium**. ■ **Fred Cannon** has been appointed legislative liaison for **Broadcast Music Inc. (BMI)**. For the last several years, Cannon has been event coordinator of the **World Music Awards** held in **Monte Carlo**. Most recently, he served as event coordinator for the 39th **World Congress of the International Confederation of Societies of Authors and Composers (CISAC)** in **Washington, D.C.**

# INDUSTRY BUZZ

By Ted Williams

## Cash Box EAST COAST



Shown celebrating the imminent release of Jimmy Page & Robert Plant's *No Quarter* at the New York headquarters of Atlantic Records are (l-r): Atlantic Records Danny Goldberg; Warner Music-U.S. exec. v.p. Mel Lewinter; Plant; Atlantic Group chairman/CEO Ahmet Ertegun; Page; and Atlantic Records exec. v.p./g.m. Val Azzoli.

**BUT IS IT ART?** Not only is it art, it's rock & roll art and it's collectible memorabilia. Here's the story—Musicom International, Inc. out of Havertown, Pennsylvania, has produced signed, limited-edition lithographs of classic album cover and tour poster art from a number of top rock acts including the **Rolling Stones** and the **Beatles**. The Rolling Stones prints highlighted an exhibit that traveled with the group's *Voodoo Lounge* tour. The museum-quality collectibles include art from six of the group's album covers (*Sticky Fingers*, *Exile On Main Street*, *It's Only Rock & Roll*, *Some Girls*, *Undercover* and *Voodoo Lounge*) and five original tour posters (1972 American Tour, 1973 Australian Tour, 1976 European Tour, Cardiff & Pembroke Castles and 1978 American Tour).

**Denny Somach**, Musicom International president, said, "In just the past 10 years, autographed baseball cards, bats, balls and other sports memorabilia is now a \$2 billion industry. We expect that rock & roll collectibles will have even greater appeal to the millions of Baby Boomers who grew up listening to the Rolling Stones, the Beatles and other classic music."

The company previously released The Record Album Art Collection, lithographs of cover art from **Bob Dylan**, *Self Portrait*; the **Eagles**, *Hotel California*; **Santana**, *Abraxas*; and **Cream**, *Disraeli Gears*. And last August, to help commemorate the 30th anniversary of the Beatles' first U.S. tour (August 19th, 1964), it issued The Beatles Album Art Collection, reproductions of 12 album covers including art from *Let It Be*, *The White Album*, *A Hard Day's Night* and *Abbey Road*.

Only a limited number of each print is being manufactured worldwide, giving collectors a chance of owning museum-quality reproductions.

The art is beautifully framed in wood, with a double mat, and each is individually hand-numbered and accompanied by a certificate of authenticity. This is classy, classic stuff.

**TELLING FORTUNE:** Jazz stalwart **Sonny Fortune**, commercially quiet for a while now, is in top form with the release of his new **Blue Note Records** album *Four In One*. Fortune and Blue Note celebrated the release with a cocktail party on opening night of his stint at **Sweet Basil** in N.Y.'s Greenwich Village on October 25th. Fortune turned in a spirited set with plenty of music from the album, which is a tribute to **Thelonious Monk**. His alto sax and flute work is supported on the album by the tireless **Buster Williams** or **Santi DeBriano** on bass, **Billy Hart** or **Ronnie Burrage** on drums and **Kirk Lightsey** on piano...fresh interpretations of Monk's book.

**HARD ROCK CAFE** in N.Y.C. was the setting for **WNEW-FM's** 27th Anniversary Special. **Arista Records' Jeff Healey Band** performed at the club as part of the station's "Live at Five" broadcast series. The live broadcast was hosted by rock radio legend **Scott Muni**.

By Steve Baltin

## Cash Box WEST COAST



Proving that to know **Carla Olson** is to love her, a bunch of her friends dropped by to help the former **Textone** celebrate her tenth album, *Reap The Whirlwind*, released on **Watermelon Records**. The shindig was held at one of L.A.'s trendy new clubs, the **Derby**. It's a good thing Olson has a sense of humor as well, as the power in the entire **Los Feliz** area, where the club is located, went out during the middle of her set. But proving all good things come to those who wait, the fans were treated to a surprise appearance by the **Knack's Doug Feiger**. Seen here (l-r) Feiger; **Go-Go Kathy Valentine**, who played with Olson in the **Textones**; Olson; and **Mark Lindsay** and **Keith Allison**, both of **Paul Revere & The Raiders**.

**ONE OF THE BEST SHOWS** of a busy end of November/beginning of December glut of concerts will also be the one of the quietest. **Los Angeles** radio station **KSCA** will be presenting the fifth annual **Gimme Shelter** benefit, an all-acoustic evening to aid the homeless of L.A. Among the artists already confirmed for the show, to be held November 21st at **The Palace**, are **Michael Penn**, **Ted Hawkins**, **Maria McKee** and **Peter Himmelman**.

This is the fourth year in a row that **Himmelman**, who moved out to **Santa Monica** from his native **Minneapolis** six years ago, has been a part of the line-up. According to **Himmelman**, his involvement with the show is easy to trace back. He was invited by **Gary Spivack** of **MCA Records** promotions department to participate. As someone who has some very well thought-out ideas on people's involvements with charities, many of which come from **Himmelman's** religious beliefs (he is, in his words, "an observant Jew"), it wasn't difficult to convince him to come on board.

Some of the other top shows that will contribute to the craziness of a hectic couple of weeks include: **The Wedding Present** at the **Roxy** on November 21; **American Music Club** at the **Roxy** the next night; **The Cranberries** with **MC 900 Foot Jesus** and **The Gigolo Aunts** November 29 and 30 at **The Wiltern Theater**; **Shwan Colvin**, also at the **Wiltern**, on December 3; **Seal**, who will be at the **Wiltern**, December 7 and 8; **The Jesus and Mary Chain** with guests **Mazzy Star** and **The Velvet Crush** at the **Hollywood Palladium** November 26; **Offspring** with **Face To Face** at the **Palladium** on December 8; **Sugar** and **Magnapop** at the **Palladium** on the 9th; and **Bryan Ferry** at the **Pantages** December 7-9. Damn, I'm tired.

**A COUPLE OF BANDS** from the **Champaign** area of **Illinois** recently invaded the **Troubadour** in **West Hollywood**. As part of a night of college music, **Champaign's Lovecup** and **Poster Children** shared the stage with the **dambuilders** and **Silkworm**. Proving there must be something in the water in **Illinois**, the **Children** and **Lovecup** put on great sets, with the **Children** rocking the crowd, thanks to the dynamic **Rose Marshack**. The **Poster Children** bassist/vocalist had an unquestionable charisma that added a real touch to her frenzied movements.

**BOO HOO:** In sad news, drummer **Stan Lynch** has parted ways with **Tom Petty And The Heartbreakers**. **Lynch**, who was the band's original drummer, has been with the **Heartbreakers** for 19 years. Like many of the **Heartbreakers**, who've found ways to occupy themselves while **Petty** experiments with solo records, **Lynch** has been successful as a producer/songwriter, working with the likes of **Don Henley** and **Leonard Cohen**.

**CROSBY, STILLS & NASH** will be honored with the **National Academy of Songwriters' Lifetime Achievement Award** at the ninth annual "Salute To The American Songwriter," to be held this year at **The Wilshire Ebell Theater** in **L.A.** The date of the show, which benefits the educational programs of the **N.A.S.**, is **December 9**. Past recipients of the award include **Stevie Wonder**, **Holland/Dozier/Holland** and **Carole King & Gerry Goffin**.

# TALENT REVIEW / FEATURE

## Talent Review

### Big Star

By Steve Baltin

HOUSE OF BLUES, WEST HOLLYWOOD, CA—"I'm in love with that song/what's that song?" (from "Alex Chilton" by Paul Westerberg, 1985)....

For most people, their first indoctrination into the world of Alex Chilton and Big Star came with the Replacements' college music hit of a decade ago. Of course, that's the irony of the song. Big Star were to the '70s what the Velvet Underground were to the '60s, only more so. But while the Underground eventually got their due, thanks to the bands they inspired, Big Star remain one of the best-kept secrets in the annals of rock, maintaining their legacy as the premier cult band. An example of this: the occasionally reunited band's recent shows at House Of Blues—the quartet's 9:00 show sold-out almost instantly, prompting a midnight show that so few people purchased tickets for, fans at the first show were invited to stay for the second performance.



Big Star

However, those who are finally tuning in to the group were rewarded with a glorious hour-plus of pure pop heaven from Chilton, Jody Stephens and current Posies Jon Auer and Ken Stringfellow. Playing before a largely 23-30 year-old audience, that bordered on worshipful, all four members took their turn in the spotlight, with everyone, including drummer Stephens, handling lead vocals on occasion. Stephens did a particularly noteworthy job on the very slightly country-tinged "Way Out West," which Chilton introduced as a "country & Western yodeling thing."

Given his long self-induced hiatus from the public eye, Chilton's status as a frontman was a question mark. But he was a gregarious sort, even getting off a hilarious one-liner. When someone from the crowd asked him what sign he was, Chilton answered Capricorn, which prompted another comment from the peanut gallery, leading to Chilton's retort, "just like Howard Hughes." Part of the charm of Big Star's set was the easygoing manner in which they handled themselves, including being able to poke fun at their tour, referring to themselves as a "70s revival band."

But that is all just an added bonus to the songs. Whether it be on the ballad "Big Black Car" or the rocking closer "Slut," the group showed why songwriters as great as Westerberg have written odes to them as they demonstrated a mastery over all tempos of pop. The control extended beyond their own material to include a sterling cover of the Kinks' "Til The End Of The Day" as well as a little tease of the Who's "Substitute."

Seeing Big Star perform pop tunes is akin to watching Magritte paint or listening to Byron read poetry—there's nothing quite like the pleasure of watching a master practice his art, and in the hands of Chilton, pop is an art.

## Artist Profile

### Dillon O'Brian

By Steve Baltin

AS A SONGWRITER, RCA recording artist Dillon O'Brian has written tunes for acts as big as Ringo Starr, an overwhelming honor for a childhood Beatles fan. In fact, O'Brian could only shake his head in amazement and laugh when asked about having one of his tunes recorded by Starr. But that still wasn't quite enough for O'Brian, who realized the best vehicle for expressing his ideas was himself, hence his debut album, *Scenes From My Last Confession*.

Right from the start, O'Brian displays the songwriting talent that made his services so in demand. However, that opening number, "Something Almost Sacred," is a double-edged sword for other artists. The intensely personal nature of the song, which was written about his son, is what prompted O'Brian to branch out into a singing career, thus drying up the well for other artists somewhat. Though "Something Almost Sacred" is such a milestone song in his songwriting career, it is likely to be overshadowed by other material, notably "Catholic Boys," which O'Brian says "takes a rather heavy-handed look at religion." O'Brian says of the possibility of one song pushing another into the background, "One thing I've discovered is that if you get 10 people in a room at random and ask them to pick their favorite album, you're not likely to get the same response. People gravitate towards songs that reflect, in some way, their own feelings or life experiences."

Experience is something O'Brian has plenty of. As a native of Baltimore, O'Brian's story is almost as interesting as his music. Following his oldest brother out West from a strict Irish-Catholic family—which explains the album's title as well as many of the songs which deal with religious themes—O'Brian is one of the rare success stories, someone who came out to L.A. to make it in music...and did.

His L.A. story began when he submitted a tape to legendary songwriter Barry Mann, who was teaching a songwriting course at UCLA. "When I heard Dillon's tape," says Mann, "I not only knew I could teach him nothing about songwriting, but I asked him to take me on as his student." Putting his money where his mouth was, Mann and his wife Cynthia Weil (who co-wrote "You've Lost That Loving Feeling" and "On Broadway," among many other hits), hired O'Brian as a staff writer for the publishing company the two of them ran. As someone who is

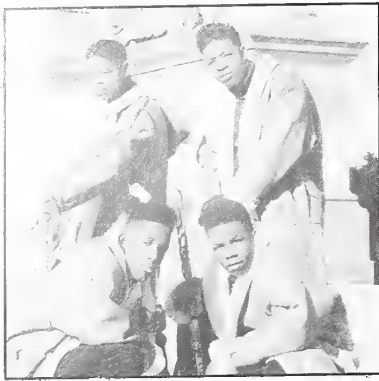


Dillon O'Brian

hard on his writing, as most writers are, O'Brian says of all the praise and songwriting in general, "I just thought that it was very nice of them to say that...I think that people who like good honest songs that becomes the criterion, and it's so rare that people are truthful. A song rings of truth, you can tell it a mile away. You don't have to say much, and you can say the same thing as someone else says and it just has that spark...that's why "Stand By Me" is such a great song. You look at the song and go, 'Yeah, okay.' You can start to dissect it and say, 'Yeah, what is it?', but the magic lies in the honesty of it."

# POP SINGLES

NOVEMBER 12, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Sting



HIGH DEBUT: Barry White

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼	
1	I'LL MAKE LOVE TO YOU (Motown 374631)	11	1	49	GOOD ENOUGH (Arista 12731)	53	7
2	SECRET (Maverick 18035)	6	2	50	OUT OF TEARS (Virgin 38459)	56	4
3	ALL I WANNA DO (A&M 8298)	15	3	51	BOP GUN (ONE NATION) (Priority 53161)	40	11
4	ANOTHER NIGHT (Arista 12724)	12	4	52	BLIND MAN (Geffen 19377)	68	2
5	100% PURE LOVE (Mercury 858 485)	23	6	53	FA ALL 'YALL (So So Def/Chaos 77593)	64	4
6	ENDLESS LOVE (Columbia 57775)	10	5	54	WHEN WE DANCE (A&M 8464)	76	3
7	I'M THE ONLY ONE (Island 54069)	16	8	55	JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	67	5
8	ALWAYS (Mercury 856 227)	7	9	56	PLAYAZ CLUB (Chrysalis/EMI 58267)	65	5
9	HERE COMES THE HOTSTEPPER (Columbia 77614)	6	23	57	DO YOU WANNA GET FUNKY (Columbia 77581)	43	17
10	LIVING IN DANGER (Arista 12754)	5	10	58	LETITGO (Warner Bros. 18074)	48	13
11	DECEMBER 1963 (OH WHAT A NIGHT) (Curb 76917)	12	11	59	RIGHT BESIDE YOU (Columbia 6242)	49	15
12	NEVER LIE (MCA 54850)	11	18	60	I'D GIVE ANYTHING (EastWest 98244)	50	16
13	YOU WANT THIS/70'S GROOVE (Virgin 14212)	11	20	61	WHIPPED (SBK/EMI 19884)	54	12
14	I WANNA BE DOWN (Atlantic 87225)	4	31	62	CLOSER (Nothing/TVT/Interscope 98263)	55	20
15	I'LL STAND BY YOU (Sire/Warner Bros. 18160)	13	16	63	HUNGAH (Warner Bros. 18121)	57	10
16	WHEN CAN I SEE YOU (Epic 6173)	24	7	64	YOU DON'T KNOW NOTHING (A&M 31458)	60	7
17	TURN THE BEAT AROUND (from "The Specialist") (Crescent Moon/Epic Soundtrax 77630)	7	19	65	ALWAYS IN MY HEART (Qwest/Warner Bros. 18260)	61	19
18	WHAT'S THE FREQUENCY, KENNETH? (Warner Bros. 18050)	7	28	66	UNDONE-THE SWEATER SONG (DGC/Geffen 19378)	66	6
19	STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279)	15	12	67	YOU MEAN THE WORLD TO ME (LaFace/Arista 2-4064)	37	33
20	WILD NIGHT (Mercury 858 738)	15	12	68	BREATHLESS (Blizz/Atlantic 5841)	62	11
21	AT YOUR BEST (Blackground/Jive)	26	14	69	PRACTICE WHAT YOU PREACH (A&M/Perspective 0778)	DEBUT	
22	STAY (from "Reality Bites")(RCA 66364)	10	17	70	NUTTIN' BUT LOVE (Uptown/MCA 54865)	63	14
23	LUCKY ONE (A&M 58072)	10	13	71	BUT IT'S ALRIGHT (Elektra 64524)	69	9
24	DON'T TURN AROUND (Arista 12692-2)	14	15	72	CREEP (Arista 40824)	80	2
25	SHINE (Atlantic 87237)	28	21	73	CAN U GET WIT IT (LaFace/Arista 2-4075)	79	3
26	NEW AGE GIRL (Ichiban 2322)	26	22	74	BEFORE I LET YOU GO (Interscope 982-144)	87	3
27	SOMETHING'S ALWAYS WRONG (Columbia 77639)	10	29	75	FUNKDAFIED (So So Def/Chaos/Columbia 77523)	70	21
28	LUCAS WITH THE LID OFF (Big Beat 98219)	7	30	76	GET UP ON IT (Elektra 64506)	83	3
29	FANTASTIC VOYAGE (Tommy Boy 617)	7	24	77	SPIN THE BOTTLE (RCA 64207)	82	3
30	THIS D.J. (Violator/RAL/Island 853 236)	2	25	78	THE SWEETEST DAY (Mercury 851113)	DEBUT	
31	YOU GOTTA BE (550 Epic 6179)	16	25	79	5-4-3-2 (YO! TIME IS UP) (Giant 2-41758)	73	6
32	CIRCLE OF LIFE (from "Lion King") (Hollywood 64516)	17	26	80	ACTION (EastWest 98260)	75	9
33	FADE INTO YOU (Capitol 98253)	11	26		Terror Fabulous feat. Nadine Sutherland	75	9
34	HOW MANY WAYS (LaFace 4081)	10	36	81	LOVE IS ALL AROUND (London/Island 857 580)	78	17
35	GET OVER IT (Geffen 19376)	7	38	82	(I COULD ONLY) WHISPER YOUR NAME (Columbia 77718)	88	3
36	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	5	58	83	HIT BY LOVE (A&M/Perspective 580768)	DEBUT	
37	NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578)	5	41	84	MOTHERLESS CHILD (Reprise 18044)	81	5
38	SUKIYAKI (Next Plateau/London/Island 857 687)	14	42	85	IF I ONLY KNEW (Interscope 98203)	90	2
39	U WILL KNOW (from "Jason's Lyric") (Mercury 856 200)	8	42	86	HIP HOP RIDE (EastWest 98240)	86	3
40	CAN YOU FEEL THE LOVE TONIGHT (from "The Lion King") (Hollywood 64543)	5	51	87	BE HAPPY (Uptown/MCA 3148)	94	2
41	IF YOU GO (SBK/ERG 58166)	26	27	88	ALWAYS AND FOREVER (Epic/LV 77735)	DEBUT	
42	DANCE NAKED (Mercury 56343)	26	32	89	SPACE (Warner Bros. 18012)	DEBUT	
43	SHORT DICK MAN (DJ World 114)	3	59	90	MAKE IT RIGHT (Giant 7137)	74	8
44	COME TO MY WINDOW (Island/PLG 858 028)	9	47	91	YOU BETTER WAIT (Columbia 77342)	72	18
45	I SWEAR (Blizz/Atlantic 4-87243)	35	34	92	WHAT'S UP (ZYX 6691)	77	19
46	FAR BEHIND (Maverick/Sire/Warner 18118)	30	46	93	PRAYER FOR THE DYING (Sire/Warner Bros. 18138)	71	24
47	HOLD MY HAND (Atlantic 87230)	11	52	94	WHAT IF GOD FELL FROM THE SKY (Epic)	84	7
48	BODY & SOUL (Elektra 9008)	5	52	95	THE WAY SHE LOVES ME (Capitol 79376)	85	12
		12	39	96	CRAZY (Geffen 19267)	89	26
				97	SEVEN SECONDS (Chaos 77482)	91	11
				98	YOUR LOVE IS A 1-8-7 (Motown 2253)	92	13
				99	I MISS YOU (Silas/MCA 54847)	93	23
				100	THE SIGN (Arista 1-2653)	95	39



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AT YOUR BEST E. Isley, M. Isley, R. Isley, C. Jasper (Bovina/EMI April, ASCAP/HL)	21
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SIGN, THE Pop Joker (Mega Songs, ASCAP/BMG, BMI)	40
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SPACE Prince (WB, ASCAP)	29
SPIN THE BOTTLE J. Hatfield (Juliana Hatfield Music/Zomba, BMI)	77
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SUKIYAKI M. P. Desantis, J. Melillo (Toshiba/EMI/Beechwood, BMI)	19
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WHEN CAN I SEE YOU Babyface, L. A. Reid, D. Simonous (Sony/Eas/BMI)	16
WHEN WE DANCE Stung (Regatta Music/Irving, BMI/Magnetic Pub. Ltd., PRS)	54
WHIPPED J. Seash, T. McWilliams (Foreign Imported Prod., BMI)	61
WILD NIGHT J. Mellencamp, M. Wanchuk (WB/Caledonia Soul, ASCAP/20)	96
YOU BETTER WAIT S. Perry, L. Brewster, P. Taylor, M. Lucas, J. Pierce, G. Hawkins (Street Talk/Tunes/Bo-A-Lew/Jonnes Ragged, ASCAP/Lincoln Brewster/Paul Taylor, BMI)	91
YOU DON'T KNOW NOTHING M. Warren, H. Hill (729 Music, BMI)	64
YOU GOTTA BE De'ne, A. Ingram (Sony, BMI/HL)	31
YOU MEAN THE WORLD TO ME L. A. Reid, Babyface, D. Simonous (Suff Start, BMI/Warner-Tamerlane/Eas/Sony Songs/Boobie-Loo, BMI/HL/WBM)	67
YOUR LOVE IS A 1-8-7 K. Whitehead, E. Johnson, Dr. Dre, Snoop Dogg (Sony Tunes, ASCAP/KNJ, BMI)	98
YOU WANT THIS J. Jackson, J. Harris III, T. Lewis (Flyte Tyne/Tunes/Jobete, ASCAP/Ke/Stone Agate, BMI)	20

## REVIEWS By Steve Baltin



**JOHN MELLENCAMP: "Dance Naked" (Mercury 56343)**  
 Though Mellencamp has been somewhat inconsistent with his albums over the past few years, following an amazing run in the mid-'80s, the man still has great songs within him, which explains his singles success this year. The follow-up to his smash duet with Me'shell Ndegeocello, "Wild Night," should continue the run. Using a subtle groove, Mellencamp creates a very sensual tune that slithers into the listener's consciousness. A definite

for AOR and a good bet for Top 40.

**GERALD LEVERT: "Can't Help Myself" (Eastwest Records 5919)**



Levert has enjoyed crossover success in the past, and this song demonstrates why. While many of his competitors sing in a voice so high it's hard to tell what gender they are, Levert brings to mind Teddy Pendergrass in his authoritative vocals. And you've gotta love the end when Levert goes off in an emotional rant the way men used to. A definite hit.

**GLADYS KNIGHT: "End Of The Road" (MCA 3230)**

On her version of the Boyz II Men smash, Knight shows she can still wail with the best of them. Fans of her '70s hits "Midnight Train To Georgia" and "The First To Say Goodbye" will be ecstatic to hear the way she runs with this song, exploding in dynamic Knight fashion for a spine-tingling conclusion. It's good to have her back.

**TONY BENNETT & K.D. LANG: "Moon-glow" (Columbia 6653)**



While you may not be caught up in the Tony Bennett mania sweeping through America, this song, taken from his performance on MTV's *Unplugged*, makes the craze a little easier to understand. This is just classic crooning, a style that Lang can do better than any of her peers and that Bennett remains unequalled at. The resulting combination of the old and new guard is a timeless standard that may make people see that "they just don't make 'em like they used to." After listening to this beauty, you wonder why they ever stopped.

## PICK OF THE WEEK

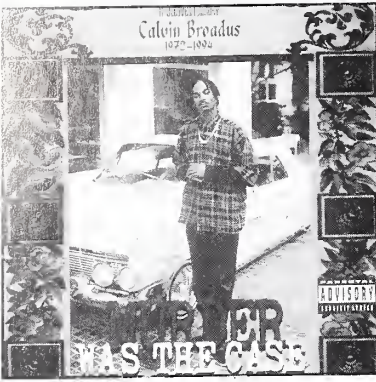


**SAMIAM: "Capsized" (Atlantic 5884)**

Remember when you were younger and you had no idea why you liked what you did, only that it was cool? That's the case with this song, taken from the Northern California quintet's debut album *Clumsy*. If one were to analyze it, you might look at the band's catchy but aggressive pop hook, which explodes with their chorus...or their witty lyrics...but why analyze? There was a time when it was enough to be cool and 'why' didn't matter, and this is just a cool song. But then again, maybe that's what makes it so great.

# TOP 100 POP ALBUMS

NOVEMBER 12, 1994



**#1 ALBUM: Murder Was The Case Soundtrack**



**TO WATCH: Gloria Estefan**



**HIGH DEBUT: Madonna**

		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼
<b>1</b>	<b>MURDER WAS THE CASE</b> (Death Row/Interscope/AG 92484)	21	22	Soundtrack		
<b>2</b>	<b>BEDTIME STORIES</b> (Maverick/Sire 45767)			Madonna	<b>DEBUT</b>	
3	II (Motown 530323)	2	9	Boyz II Men		
4	SMASH (Epitaph 86432)	4	22	Offspring		
5	MONSTER (Warner Bros 45740)	1	5	R.E.M.		
6	FROM THE CRADLE (Duck/Reprise 45735)	3	7	Eric Clapton		
7	DOOKIE (Reprise/Warner Bros. 45529)	5	37	Green Day		
<b>8</b>	<b>THE DIARY</b> (Rap-A-Lot/Noo Trybe 39946)	29	2	Scarface		
9	TUESDAY NIGHT MUSIC CLUB (A&M 0126)	7	14	Sheryl Crow		
10	NO NEED TO ARGUE (Island 524050)	9	4	The Cranberries		
<b>11</b>	<b>GREATEST HITS</b> (Capitol 30334)			Bob Seger	<b>DEBUT</b>	
12	STONES IN THE ROAD (Columbia 64327)	10	4	Mary Chapin Carpenter		
13	SONGS (LV/Epic 57775)	13	6	Luther Vandross		
<b>14</b>	<b>HOLD ME, THRILL ME, KISS ME</b> (Epic 66205)	65	2	Gloria Estefan		
15	RHYTHM OF LOVE (Elektra 61555)	8	7	Anita Baker		
16	THE LION KING (Walt Disney 60858)	14	22	Soundtrack		
<b>17</b>	<b>CROSS ROAD</b> (Mercury 26013)	74	2	Bon Jovi		
18	JASON'S LYRIC (Mercury 522915)	18	5	Soundtrack		
19	YES I AM (Island 848660)	19	58	Melissa Etheridge		
20	PURPLE (Atlantic 82607)	12	21	Stone Temple Pilots		
21	PROMISED LAND (EMI 30711)	6	2	Queensryche		
22	CANDLEBOX (Maverick/Sire/Warner Bros. 45313)	20	40	Candlebox		
23	PISCES ISCARIOT (Virgin 39834)	11	4	Smashing Pumpkins		
24	THE SIGN (Arista 18740)	24	40	Ace Of Base		
25	ICON IS LOVE (A&M 540115)	25	4	Barry White		
26	FORREST GUMP (Epic Soundtrax/Epic 66329)	26	17	Soundtrack		
27	WAITIN' ON SUNDOWN (Arista 18765)	15	4	Brooks & Dunn		
28	NOT A MOMENT TOO SOON (Curb 77659)	23	32	Tim McGraw		
29	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	16	12	Bone Thugs N Harmony		
30	THE CONCERT (Columbia 66109)	30	51	Barbra Streisand		
31	AUGUST & EVERYTHING AFTER (DGC/Geffen 24528)	28	42	Counting Crows		
32	THE TRACTORS (Arista 18728)	35	5	The Tractors		
<b>33</b>	<b>PULP FICTION</b> (MCA 11103)	77	2	Soundtrack		
34	WHO I AM (Arista 18759)	27	18	Alan Jackson		
35	REGULATE...G FUNK ERA (Violator/RAL/Island 52335)	22	21	Warren G		
36	VOODOO LOUNGE (Virgin 39782)	33	16	Rolling Stones		
37	WHEN LOVE FINDS YOU (MCA 11047)	37	21	Vince Gill		
38	SUPERUNKNOWN (A&M 0198)	32	34	Soundgarden		
39	BLOWOUT COMB (Pendulum/EMI 30654)	17	2	Digable Planets		
40	THE 3 TENORS IN CONCERT 1994 (Atlantic 82614)	34	9	Carreras, Domingo, Pavarotti		
41	THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)	31	35	Nine Inch Nails		
<b>42</b>	<b>TURBULENT INDIGO</b> (Reprise 45786)			Joni Mitchell	<b>DEBUT</b>	
43	GROOVE ON (EastWest 92416)	36	8	Gerald Levert		
44	KICKIN' IT UP (Atlantic/AG 82559)	41	39	John Michael Montgomery		
45	CRACKED REAR VIEW (Atlantic 82613)	52	6	Hootie & The Blowfish		
46	READY TO DIE (Bad Boy 73000)	39	7	Notorious B.I.G.		
47	I SEE IT NOW (Atlantic 82656)	43	6	Tracy Lawrence		
<b>48</b>	<b>BRANDY</b> (Atlantic 82610)	57	4	Brandy		
49	THE JERKY BOYS 2 (Select/AG 92411)	47	11	The Jerky Boys		
<b>50</b>	<b>THROWING COPPER</b> (Radioactive/MCA 10997)	61	27	Live		
51	ONE EMOTION (RCA 66419)	38	4	Clint Black		
52	ALL-4-ONE (Blitz/Atlantic 82588)	48	29	All-4-One		
53	READ MY MIND (MCA 10994)	53	27	Reba McEntire		
54	AGE AIN'T NOTHING BUT A NUMBER (Background/Jive 41533)	45	23	Aaliyah		
55	SO TONIGHT THAT I MIGHT SEE (Capitol 98253)	55	14	Mazzy Star		
56	HOUSE OF LOVE (A&M 0230)	56	10	Amy Grant		
<b>57</b>	<b>SKYNYRDS FRYNDS</b> (MCA 11097)			Various Artists	<b>DEBUT</b>	
58	VOLUME 1 (Interscope/AG 92360)	40	3	Thug Life		
<b>59</b>	<b>BLACKSTREET</b> (Interscope/AG 92351)	71	19	Blackstreet		
60	LIVE AT THE ACROPOLIS (Private Music 82116)	67	34	Yanni		
61	I LOVE EVERYBODY (Curb/MCA 10808)	42	5	Lyle Lovett		
62	CHANT (Angel 55138) ..... Benedictine Monks Of Santo Domingo De Silos	66	33			
63	GET A GRIP (Geffen 24455)	63	64	Aerosmith		
64	ILL COMMUNICATION (Grand Royal/Capitol 28599)	62	22	Beastie Boys		
65	NATURAL BORN KILLERS (Nothing/Interscope 92460)	46	10	Soundtrack		
66	YOU MIGHT BE A REDNECK IF... (Warner Bros. 45314)	79	6	Jeff Foxworthy		
67	IF I COULD MAKE A LIVING (Giant/Warner Bros. 24582)	60	4	Clay Walker		
68	IT TAKES A THIEF (Tommy Boy 1083)	70	15	Coolio		
<b>69</b>	<b>SHE</b> (Columbia 64376)	82	16	Harry Connick Jr.		
70	CHANGING FACES (Spoiled Rotten/Big Beat 92369)	51	10	Changing Faces		
71	BOOMTOWN (Polydor/A&M 523407)	49	4	Toby Keith		
<b>72</b>	<b>VERY NECESSARY</b> (Next Plateau/London/Island 828392)	95	54	Salt-N-Pepa		
73	FUNKDAFIED (So So Def/Chaos/Columbia 66164)	68	17	Da Brat		
<b>74</b>	<b>NERVOUS BREAKDOWN</b> (Jive 41519)			Fu-Schnickens	<b>DEBUT</b>	
75	JUST FOR YOU (MCA 10946)	76	7	Gladys Knight		
<b>76</b>	<b>FOREST</b> (Dancing Cat/Windham Hill 11157)	81	3	George Winston		
<b>77</b>	<b>SEAL</b> (ZTT/Sire/Warner Bros. 45415)	96	22	Seal		
78	KICK A LITTLE (Warner Bros. 45739)	50	4	Little Texas		
<b>79</b>	<b>SINGIN' WITH THE BIG BANDS</b> (Arista 18771)	84	2	Barry Manilow		
80	DIVINE INTERVENTION (American/WEA 45522)	54	5	Slayer		
81	THE CROW (Atlantic/Interscope 82519)	89	8	Soundtrack		
82	SIAMESE DREAM (Virgin 88267)	58	52	Smashing Pumpkins		
83	TONI BRAXTON (LaFace/Arista 26007)	86	54	Toni Braxton		
84	THIRD ROCK FROM THE SUN (Epic 64357)	75	14	Joe Diffie		
85	WEEZER (DGC/Geffen 24629)	85	10	Weezer		
86	REALITY BITES (RCA 66364)	98	37	Soundtrack		
87	THE DIVISION BELL (Columbia 64200)	90	39	Pink Floyd		
<b>88</b>	<b>LIVE THROUGH THIS</b> (DGC/Geffen 24631)			Hole	<b>RE-ENTRY</b>	
89	NINETEEN NINETY QUAD (Rip-it 6901)	69	13	69 Boyz		
90	AMERICAN THIGHS (Minty Fresh/Geffen 24732)	78	3	Veruca Salt		
91	GREATEST HITS III (RCA 66410)	80	3	Alabama		
92	HEARTSONGS (Columbia 66123)	92	3	Dolly Parton		
<b>93</b>	<b>WHIP-SMART</b> (Matacor/Atlantic/AG 92429)			Liz Phair	<b>RE-ENTRY</b>	
94	THINKIN' PROBLEM (Warner Bros 45562)	99	19	David Ball		
95	PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001)	44	6	Craig Mack		
96	STRATEGEM (Giant/Warner Bros. 24580)	72	5	Big Head Todd & The Monsters		
97	IN PIECES (Liberty 80857)	97	60	Garth Brooks		
98	SECRET WORLD LIVE (Geffen 24722)	87	7	Peter Gabriel		
99	NATIVITY IN BLACK: A TRIBUTE TO BLACK SABBATH (Concrete/Columbia 66335)	88	4	Various Artist		
100	HINTS, ALLEGATIONS & THINGS LEFT UNSAID (Atlantic 82596)	93	28	Collective Soul		



# POP ALBUMS

## REVIEWS by Steve Baltin



### ■ TOM PETTY: *Wildflowers* (Warner Bros. 45759)

Tom Petty has always been one of the more interesting figures on the rock scene. Though he's never shown the moments of greatness of the people he's been associated with, from Neil Young to Bob Dylan, his longevity has earned him a certain stature. And his best songs are classic American pop and rock tunes, including "American Girl" and "Southern Accents." But those best songs have always sparked with a vitality that sadly is not there on this new album. Petty can write a great pop tune in his sleep, and maybe because of his past achievements, the expectations are unjust, but the 15 tracks found here lack any kind of spark. One would've thought the teaming of Petty with producer Rick Rubin would've brought that youthful edge back, but it's not to be. There are some strong moments, such as "Crawling Back To You" and "To Find A Friend," but nothing worthy of his past glories. Petty is one of those people that you want to like everything he does, but it's hard to care when he doesn't seem to.

### ■ THE CRAMPS: *Flamejob* (The Medicine Label/Giant 24592)

There are three things you can count on: death, taxes and the Cramps making a Cramps album. With the opening track, "Mean Machine," the quartet show they are still the same loud, raucous punk/party band fans have come to love. Infusing their aggressive punk tendencies with a rockabilly edge throughout, the band create the perfect soundtrack for the wild side of America's early pop culture. Of course, if that's more than you're looking for, *Flamejob* will have you moshing with a smile. Among the standout tracks are: "Ultra Twist," which is even more demented than you imagine, "Let's Get Fucked Up," self-explanatory, and "Sinners."



### ■ MEGADETH: *Youthanasia* (Capitol 29004)

On their eagerly awaited follow-up to the multi-Platinum *Countdown To Extinction*, Megadeth spokesman Dave Mustaine takes over a lot of the vocal duties. The result is an album that sounds a lot like Guns N' Roses. As one of the more literate voices on the metal scene, Mustaine can normally be counted on for something beyond the routine heavy-metal formula of loud music and angry lyrics. However, expectations are a funny thing and can just as normally be counted on

to disappoint. Such is the case here. Fans of the band will be ecstatic, and this is easily Platinum and beyond, but with the building resurgence of metal, it'd be nice to have a voice with something to say...something Mustaine is not on this album.

### ■ DAG: *Righteous* (Columbia 57341)

The packaging may give the impression of a cerebral college-rock album, but this is a band that strives for the gut with their very funky '70s-styled soul. The quartet do bring a slight hippie edge to their soul grooves, though it's in tone only. What makes this record such a blast is the fun the band seems to be having with it. It's hard not to get swept up in their enthusiasm on the song "Plow." Also of note, "Home" and "Lovely Jane." A guaranteed good time for all.



### ■ BOB SEGER: *Greatest Hits* (Capitol 30334)

Once thought of in the same league as Bruce Springsteen and Jackson Browne, Seger's inactivity and inconsistency have dropped him from that lofty perch. But, as this new greatest-hits collection proves, Seger's peak moments are second to none. Though some of the material seems dated in today's market, there's still a *je ne sais quoi* to "Old Time Rock & Roll" and "Night Moves." In addition to 12 of his best-known hits, which span from *Live Bullet* in '76 to *Like A Rock* in the late '80s, there are two new tracks—a remake of Chuck Berry's "C'est La Vie," a very true to the original version, and "In Your Time," a somewhat sweet, though overly sentimental song Seger wrote for his son. A fun bit of nostalgia.

### ■ BON JOVI: *Cross Road* (Mercury 526 013)

Despite what the title might lead you to believe, there isn't a great deal of depth to be found here. In fact, it's the best of the fluff, as the New Jersey boys have released a greatest-hits collection. In fairness, Bon Jovi are a decent singles band, capable of turning out a catchy anthem like "Livin' On A Prayer" or "Keep The Faith." And much to the amazement of all, one of the new tracks, "Always," has enjoyed a great deal of success on the singles charts. For die-hard fans only, though.

### ■ NIRVANA: *Unplugged In New York* (DGC 24727)

There are oh-so-many ways to approach this record. However, the only one that really matters is musically. And musically this album is a glorious legacy, celebrating the band's diverse influences and a growing tendency for experimentation. Six of the 14 songs found here are covers, and while three of them come from the *Meat Puppets*, there is also the gospel-tinged "Jesus Doesn't Want Me For A Sunbeam" or blues-flavored "Where Did You Sleep Last Night?" In fact, the only well-known Nirvana hits found here are "Come As You Are" and "All Apologies." But that's the point of a project like this. Everyone's heard "Smells Like Teen Spirit" approximately a million times, but not the trio's version of David Bowie's "The Man Who Sold The World." It's hard to not be taken aback at times by the revealing nature of this format in light of Cobain's suicide, making this a difficult listening experience, but one that is tremendously worthwhile.



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## PICK OF THE WEEK

### ■ BLACK CROWES: *Amorica* (American 43000)



Granted, there was no way the Crowes' second album could live up to the group's explosive debut *Shake Your Melody Maker*, but the band's inaccessibility and in-your-face attitude threatened to drive them out of the limelight. After seemingly being on the verge of becoming one of the bands of the '90s, they slipped to being only the third most recognizable Crow or Crows on the music scene. As a result, this third album is crucial. The Crowes have answered the skepticism in a major way, not only meeting their prior success, but leaving it in the dust with a triumphant rock 'n' roll album. Taking their Southern-influenced sound in new directions, the group constantly top themselves throughout the record. As good as the first single "A Conspiracy" is, it pales in comparison to "Gone" or "Descending." And even those are not the best tracks on the record. Chris Robinson's emotive singing style has always lent itself well to ballads, this album being no exception. As a result, the song "Non Fiction" rises above the rest. No easy feat in an album filled with this many winners.

LATIN

By Hector Resendez

**LATIN JAZZ LEGEND** Eddie Palmieri hosted a seminar this past week on the origins and present status of Latin music. The lecture/performance seminar, "The Evolution of the Afro-Caribbean Rhythm Section," was sponsored by the New York Chapter of NARAS (National Academy of Recording Arts & Sciences, Inc.) at Manhattan's LaGuardia High School of Music and Performing Arts. The free seminar took place last Tuesday, November 1st.

The five-time Grammy award-winner traced the history of Latin rhythms from their African origins through various Caribbean transmutations, including the critical slave era to today's grooves and musical styles. Palmieri discussed the musical instruments used to replicate specific Latin rhythms. He and members of his band performed as well. They were joined by GRP's Latin Jazz artist Dave Valentin as special guest.

A child prodigy, pianist, bandleader, composer and recording artist, Palmieri was once called the "Thelonious Monk of Latin music." His latest album recording, *Palmas* (a part of the Elektra/Nonesuch American Explorer series), unites musicians from both

Latin and non-Latin disciplines. Palmieri was a major activist on behalf of Latin music last year. He became a Governor of the NARAS chapter in New York. Palmieri was a key factor in creating a new category for Latin music.

Valentin has recorded 16 albums for the GRP label, including his latest, *Tropic Heat*, the flautist's first all-Latin jazz recording. Industry observers will note that the new label, *Sony Latin Jazz*, recently released *Burning Whispers* by flautist Nestor Torres, a younger contemporary of Valentin's.

"The Evolution of the Afro-Caribbean Rhythm Section" is the latest in a series of educational seminars being offered to the public under the auspices of the New York NARAS/Lena Horne Education Program. Other topics of interest to members of the recording industry have included such subjects as record labeling, CD-ROM, children's music and independent record labels. For more information, contact Jon Marcus, NARAS/NY Chapter, at 212/245-5440.

Palmieri also performed in Los Angeles this past Friday at the **Grand Avenue Nightclub** (formerly the Shark Club) with local Salsa band *Los Costenos*...

This particular venue was also the setting for a press reception on October 20th that introduced **Bebo Moré**, son of the late Cuban singer **Beny Moré**. Due to the Castro regime, the five-year-old Moré fled to Caracas, Venezuela in 1961 with his famous mother, singer **Noraida Rodríguez**, and older brother **Beny**. His father, one of Cuba's most revered singers, died two years later.

The reception was hosted by **Roberto Rivera**, president of **POW (Promotions Of The World)**. The young artist's band is called *Los Barbaros Del Ritmo*. Moré and **Elio Pacheco** plan to release their first production entitled *La Leyenda Continua*, containing songs written by **Luis Acala** and Moré. The first release, "Canto Al Mejor De Cuba," is an homage to his father. It will be released under the **Solar Records** label in early '95, according to **Jose Rota**, president of **Hines Co.**'s Latin Division, the distribution arm for Solar.

Moré is no stranger to the international arena. He has performed along with **Billo's Caracas Boys**, **Los Melodicos**, **Oscar D'Leon**, **Celia Cruz**, **Joe Arroyo**, **Tito Puente**, **El Binomio De Oro** and **Emmanuelle**. Moré has appeared in important national and international fairs and carnivals as well as on numerous TV shows in Venezuela and Puerto Rico.



Bebo Moré

## THE LATIN LOWDOWN

## REVIEWS By Hector Resendez



■ **JOCELYN ENRIQUEZ:** *Lovely* (Classified Records 0210) Producers: Glenn Gutierrez, Mario L. Augustin, Jr., Elvin Reyes.

This young dance diva hails from the San Francisco Bay area. Her debut album *Lovely* ranges from freestyle to house to R&B/mainstream. Enriquez has an impressive versatile voice. The 19-year-old has a hit single, "I've Been Thinking About You," with another, "Make This Last Forever," trailing close behind on the charts and climbing. The artist started her first national tour this past August. Enriquez certainly has all the ingredients to cook up a tasty Top 40 entrée.

■ **RENE TOUZET:** *Lo Mejor De Rene Touzet—Su Piano Y Su Orchestra* (GNP Crescendo Records 2230) Producer: Gene Norman.

Compiled from a dozen albums released over a period of ten years, this is a valuable compilation of 22 numbers by the master Cuban pianist Rene Touzet. The versatile repertoire features romantic ballads, the original "tipic" feel of the Cuban *conjunto* (combo), as well as mambos, pachangas, and cha cha chas mixed in with American covers. A sure delight for true connoisseurs of Cuban classics.



■ **SERGIO ARAU Y LA VENGANZA DE MOCTEZUMA:** *Mi Frida Sufrida* (SDI 81383) Producer: Ricardo Ochoa.

The rock-in-Spanish movement has been gaining noticeable momentum in recent years. One of its greatest proponents has been Mexican singer/composer/painter Sergio Arau. His first album for the SDI label is the eclectic *Mi Frida Sufrida*. Arau's "guaguanrock" style incorporates hard rock with traditional Mexican rhythms. The painter/recording artist effectively creates visual and surreal images. In fact, when performing, Arau virtually acts out his songs, props and all. An act guaranteed to either shock you or rock you! Latin rockers will embrace Arau and his creative efforts.



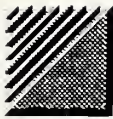
## PICK OF THE WEEK

■ **VIKKI CARR:** *Recuerdo A Javier Solis* (Sony 81393) Producer: Chuck Anderson.

This is an incredible tribute to one of the most idolized singers of Mexico, Javier Solis. Carr herself is recognized as a popular international icon of the romantic ballad. Her first entry into the Spanish-language market came in 1972 with *Vikki Carr En Espanol*. Her first album with a Mariachi was the 1985 release *Simplemente Mujer*, which earned her a Grammy. The 12 numbers are certain to invoke waves of nostalgia for millions of Solis fans. The rich mariachi sound was arranged, produced and directed by Chuck Anderson, who worked closely with Solis before the artist's untimely death in 1964.

VIKKI  
CARR  
RECUERDO A  
JAVIER SOLIS





## News From The United Kingdom

By David Courtney

### U.K. SINGLES CHART:

1. "Baby Come Back"..... Pato Banton
2. "Always"..... Bon Jovi
3. "Saturday Night"..... Whigfield
4. "Sweetness"..... Michelle Gayle
5. "She's Got That Vibe"..... R. Kelly
6. "Welcome To Tomorrow"..... Snap (featuring Summer)
7. "Oh Baby I..."..... Eternal
8. "Hey Now (Girls Just Want To Have Fun)"..... Cyndi Lauper
9. "Some Girls"..... Ultimate Kaos
10. "Stay"..... Lisa Loeb

Eternal's entry at # 7 marked the highest entry of the week, while Ultimate Kaos' "Some Girls" is this week's highest climber.

### U.K. ALBUM CHART:

1. *Cross Road (Best Of..)*..... Bon Jovi
2. *Bedtime Stories*..... Madonna
3. *The Best Of...*..... Chris Rea
4. *Monster*..... R.E.M.
5. *12 Deadly Cyns, And Then Some*..... Cyndi Lauper
6. *Youthanasia*..... Megadeth
7. *The Return Of The Space Cowboy*..... Jamiroquai
8. *Hold Me, Thrill Me, Kiss Me*..... Gloria Estefan
9. *Steam*..... East 17
10. *No Need To Argue*..... The Cranberries

New arrivals this week were Madonna, Chris Rea and Megadeth, while Madonna's *Immaculate Collection* was the highest climber of the week at # 49.

### U.K. MUSIC VIDEO CHART:

1. *The Concert*..... Barbra Streisand
2. *Cross Road (Best Of)*..... Bon Jovi
3. *In Concert 1994*..... Carreras, Domingo & Pavarotti
4. *Everything Changes*..... Take That
5. *The Hit List*..... Cliff Richard
6. *Songs We Love To Sing*..... Foster & Allen
7. *Letting Off Steam - Live*..... East 17
8. *Memories Of Ireland*..... Various
9. *Live*..... Joe Longthorne
10. *Dancing With The Shands*..... Shand Family

The week's highest entry is La Streisand's, while the Irish compilation jumps in new at # 8 and the Shands are new at # 10.

### THE U.K. TOP 10 RENTAL VIDEOS

1. *Jurassic Park*..... (CIC)
2. *Sister Act 2*..... (Buena Vista)
3. *Philadelphia*..... (Columbia)
4. *On Deadly Ground*..... (Warner Home Video)
5. *Beethoven's 2nd*..... (CIC)
6. *Sugar Hill*..... (Ent In Video)
7. *Backbeat*..... (Columbia)
8. *Snow White*..... (Buena Vista)
9. *Serial Mom*..... (Guild)
10. *Fearless*..... (Warner Home Video)

—courtesy Tiles Video, for the week ending November 5, 1994.

## News From Japan And The Orient

By Sachio Saito

ACCORDING TO A SURVEY conducted by RIAJ (Record Industries Association of Japan), the total shipments of audio and video-sofwares for September 1994 here were \$603.374 million and 40.766 million volume units. In comparison with the same month of 1993, the value was up 6% and 4% higher. Audio softwares were \$472.265 million, 78% of the total and up 8% over the comparison period. The 34.999 million units volume was up 1% while 86% of the total. Video softwares showed \$109.39 million, 18% of the total and down 9% while 3.392 million units in volume, 8% of the total and up 7%. Of the total audio softwares, CDs showed \$448.19 million, up 9% while 32.283 million units

in volume, up 3% over the period. Audio tapes were \$22.95 million, an 18% drop and 2.629 million units, down 21%. Of the total, audio tapes and cassettes \$22.95 million, an 18% drop, and 2.629 million units, a 21% drop.

RIAJ IS ALSO SETTING UP a campaign to saturate sell-through video practices for record users at the record retailer's level with co-operation of 27 major record manufacturers affiliated with RIAJ. For the purpose of increasing sell-through video sales, campaign posters are now being put up on retail stands throughout the country while a user message is printed on the manufacturer's retail booklet.

HORI MUSIC PRODUCTION has instituted a unique label. This label is a special one for Asian music and its users called Sound Asia. A person concerned



During a recent six-night stand at Caesar's Palace in Las Vegas, Julio Iglesias played host to key TV, radio and press people from nine Asian countries (China, Hong Kong, Indonesia, Korea, Malaysia, Phillipines, Singapore, Taiwan and Thailand) to celebrate the success of his latest Columbia release *Crazy in Asia*. Iglesias is seen here being presented with a Gold record for sales of *Crazy in Singapore* (l-r): Iglesias; Deborah Lien of Singapore National Television; and Joseph Loo of Sony Music, Singapore.

said, "Our purpose of this label is in exchange and promoting understandings between many countries in Asia through musics."

### LOCAL 45s TOP 10

- | TW | LW | Artist  | Label             |
|----|----|---|-------------------|
| 1  | 1  | Eien No Yumeni Mukatte (Bgram)                    | Maki Daikoku      |
| 2  | 2  | Koishisato Setsunasato Kokorozuyosato (Epic Sony) | Ryoko Shinohara   |
| 3  | -  | Sutekina Tanjyoubi (One Up)                       | Chisato Moritaka  |
| 4  | 3  | Oreironi Somare (Sony)                            | Kome Kome Club    |
| 5  | -  | Melodies & Memories (Sony)                        | Tube              |
| 6  | 4  | Maria (Zain)                                      | T-bolan           |
| 7  | 6  | Spy (WEA Music)                                   | Takayuki Makihara |
| 8  | 7  | Happy Wake Up (Nippon Columbia)                   | Arisa Kangetsu    |
| 9  | 8  | True Blue (MCA Victor)                            | Luna Sea          |
| 10 | 9  | Gekka (MCA Victor)                                | Akina Nakamori    |

### Local Cds Top 10

- |    |   |                               |                      |
|----|---|-------------------------------|----------------------|
| 1  | 3 | Cross Road (Nippon Phonogram) | The Best Of Bon Jovi |
| 2  | - | Suna Dokei (Zain)             | Keiko Udoku          |
| 3  | 2 | Kodokuno Taiyuu (Victor)      | Keisuke Kuwata       |
| 4  | 1 | Deen (Bgram)                  | Deen                 |
| 5  | - | Happy Toy (Epic Sony)         | Chara                |
| 6  | 7 | Atomic Heart (Toys Factory)   | Mr. Children         |
| 7  | 6 | Impressions (East West Japan) | Mariya Takeuchi      |
| 8  | - | Awake (East West Japan)       | Dream Theater        |
| 9  | 5 | Shake The Fake (Toshiba EMI)  | Kyosuke Himuro       |
| 10 | 4 | Beyond The Light (Sony)       | To Be Continued      |

# 100 R&B SINGLES

NOVEMBER 12, 1994



#1 SINGLE: Brandy



TO WATCH: Lo-Key?



HIGH DEBUT: Gerald Levert

1	I WANNA BE DOWN (Atlantic 87225)	Brandy	1	11	49	TOOTSEE ROLL (Rip-It 6911)	69	Boyz	49	14
2	PRACTICE WHAT YOU PREACH (A&M/Perspective 0778)	Barry White	5	8	50	WITH OPEN ARMS (Capitol 58258)		Rachelle Ferrell	40	10
3	U WILL KNOW (from "Jason's Lyric") (Mercury 856 200)	Black Men United	3	7	51	THROUGH THE RAIN (Polydor/Island 853 314)		Tanya Blount	51	14
4	HERE COMES THE HOTSTEPPER (Columbia 77614)	Ini Kamoze	4	7	52	WHEN CAN I SEE YOU (Epic 6173)		Babyface	48	24
5	BEFORE I LET YOU GO (Interscope 982-144)	Blackstreet	14	9	53	I'VE HAD ENOUGH (EastWest 5727)		Cindy Mizelle	28	11
6	I'LL MAKE LOVE TO YOU (Motown 374631)	Boyz II Men	2	14	54	LETITGO (Vamer Bros. 18074)		Prince	52	13
7	BODY & SOUL (Elektra 9008)	Anita Baker	7	12	55	TASTE YOUR LOVE (Uptown/MCA 54672)		Horace Brown	63	6
8	AT YOUR BEST (YOU ARE LOVED) (Blackground/Jive 42239)	Aaliyah	8	16	56	TURN DOWN THE LIGHTS (Motown 2255)		Shanice	53	15
9	GET UP ON IT (Elektra 64506)	Keith Sweat	9	10	57	THIS D.J. (Violator/RAL/Island 853 236)		Warren G	54	16
10	YOU WANT THIS/70'S GROOVE (Virgin 14212)	Janet Jackson	15	4	58	ROMANTIC CALL (Epic 77624)		Patra feat. Yo Yo	57	14
11	HOW MANY WAYS (LaFace 4081)	Toni Braxton	10	9	59	PLAYAZ CLUB (Chrysalis/EMI 58267)		Rappin' 4-Tay	65	8
12	5-4-3-2 (YOI TIME IS UP) (Giant 2-41758)	Jade	6	10	60	VIBE (Illtown/Motown 2261)		Zhane	55	11
13	I'D GIVE ANYTHING (EastWest 98244)	Gerald Levert	11	16	61	THE RIGHT KIND OF LOVER (MCA 10870)		Patti Labelle	58	25
14	STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279)	Changing Faces	12	17	62	EVERYTHING IS GONNA BE ALRIGHT (Perspective/A&M 8308)		Sounds Of Blackness	61	17
15	BE HAPPY (Uptown/MCA 3148)	Mary J. Blige	69	2	63	I'M ON MY KNEES (Mercury 858 968)		Jonathan Butler	56	11
16	LET'S TALK ABOUT IT (EastWest 98221)	Men At Large	18	7	64	ALWAYS IN MY HEART (Qwest/Warner Bros. 6975)		Tevin Campbell	62	25
17	CAN U GET WIT IT (LaFace/Arista 2-4075)	Usher	16	13	65	GROOVE OF LOVE (Gasoline Alley 54912)		Ebony Vibe Everlasting (E.V.E.)	75	4
18	I'LL TAKE HER (Mercury 522 661)	Ill Al Skcratch & Brian McKnight	22	10	66	WHAT MAKES A MAN (WANNA CHEAT ON HIS WOMAN) (MCA 54792)		Melvin Riley	71	6
19	BLACK COFFEE (Uptown/MCA 54931)	Heavy D & The Boyz	33	2	67	ACTION (EastWest 98260)		Terror Fabulous & Nadine Sutherland	64	15
20	FLAVA IN YA EAR (Bad Boy/Arista 7-9001)	Craig Mack	21	11	68	NUTTIN' BUT LOVE (Uptown/MCA 54865)		Heavy D & The Boyz	66	21
21	I CAN GO DEEP (from "A LOW DOWN DIRTY SHAME") (Hollywood/Jive 42264)	Silk	23	2	69	ANY TIME ANY PLACE/AND ON AND ON (Virgin 38435)		Janet Jackson	59	26
22	FA ALL 'YALL (So So Def/Chaos 77593)	Da Brat	25	6	70	ALWAYS AND FOREVER (Epic/LV 77735)		Luther Vandross	DEBUT	
23	FOOLIN' AROUND (Big Beat 5929)	Changing Faces	24	3	71	ONE TOUCH (MCA/GRP 3054)		Phil Perry	77	3
24	CREEP (Arista 40824)	T.L.C.	27	2	72	SPEND THE NIGHT (Maverick/Reprise 18194)		N' Phase	72	21
25	WHEN A MAN CRIES (Virgin 38450)	Tony Terry	26	7	73	TASTY (Perspective 7476)		Lo-Key	83	2
26	WHEN YOU NEED ME (Silas/MCA 54902)	Aaron Hall	34	8	74	BOP GUN (ONE NATION) (Priority 53161)		Ice Cube feat. George Clinton	70	16
27	WHERE DID WE GO WRONG (RCA/Caper 62989)	Blackgirl	29	8	75	FUNKDAFIED (So So Def/Chaos/Columbia 77523)		Da Brat	60	23
28	HUNGAH (Vamer Bros. 18121)	Karyn White	17	10	76	WHERE DID THE LOVE GO (SAY WHAT, SAY WHAT, SAY WHAT?) (Tommy Boy 640)		Sabelle	84	3
29	JUICY/UNBELIEVABLE (Bad Boy/Arista 7-9004)	The Notorious B.I.G.	30	10	77	ERROR OF OUR WAYS (Motown 2269)		The Temptations	79	5
30	OLD SCHOOL LOVIN' (Silas/MCA)	Chante' Moore	36	3	78	BREAKDOWN (Jive 42244)		Fu-Schnickens	80	3
31	CHOCOLATE (RAL/Island 853 502)	Y?N-Vee	35	7	79	THINKING ABOUT YOU (Motown 37463)		Felicia Adams	88	2
32	WHY NOT TAKE ALL OF ME (Warner Bros. 18101)	Cassérine feat. Cato	44	5	80	THE SWEETEST DAY (Mercury 851113)		Vanessa Williams	DEBUT	
33	IF ANYTHING EVER HAPPENED TO YOU (Capitol 58241)	BeBe & CeCe Winans	31	10	81	PARTY (Epic Street/Epic 77400)		Dis-N-Dat	78	5
34	IF YOU LOVE ME (MJJ/Epic)	Brownstone	38	3	82	SPACE (Vamer Bros. 18012)		Prince	DEBUT	
35	THUGGISH RUGGISH BONE (Ruthless/Relativity 5527)	Bone Thugs N Harmony	39	11	83	HIP HOP RIDE (EastWest 98240)		Da Youngsta's	82	11
36	WHERE IS MY LOVE? (Reprise 18140)	El Debarge feat. Babyface	20	11	84	DOWN 4 WHATEVER (Jive/Hollywood 42260)		Nuttin' Nyce	DEBUT	
37	MAKE IT RIGHT (from "Beverly Hills, 90210/College Years") (Giant 7137)	Lisa Stansfield	37	8	85	I REMEMBER (Tommy Boy 635)		Coolio	90	9
38	9TH WONDER (BLACKITOLISM) (Pendulum/EMI 58159)	Digable Planets	41	6	86	FORGET I WAS A "G" (Motown 2271)		Whitehead Brothers	DEBUT	
39	ALL THIS LOVE (MCA 54925)	Patti Labelle	43	5	87	YOUR BODY'S CALLIN' (Jive 42220)		R. Kelly	76	30
40	HIT BY LOVE (A&M/Perspective 580768)	Ce Ce Peniston	42	7	88	I NEVER SEEN A MAN CRY (AKA I SEEN A MAN DIE) (Rap-A-Lot/Noo Trybe 38461)		Scarface	DEBUT	
41	CAN'T HELP MYSELF (EastWest 98208)	Gerald Levert	DEBUT		89	THIS LOVE IS FOREVER (Caliber 2008)		Howard Hewitt	DEBUT	
42	NEVER LIE (MCA 54850)	Immature	45	16	90	I MISS YOU (Arista 12773)		N II U	DEBUT	
43	HONEY (Arista 2743)	Aretha Franklin	19	10	91	BLACK SUPERMAN (Ruthless/Relativity 5516)		Above The Law	81	5
44	ENDLESS LOVE (Columbia 57775)	Luther Vandross & Mariah Carey	13	10	92	BREATHLESS (Blizz/Atlantic 5841)		All-4-One	67	8
45	TURN IT UP (Perspective 7472)	Raja-Nee	50	4	93	TAKE IT EASY (Weeded/Nervous 20094)		Mad Lion	95	15
46	I DON'T WANT TO KNOW (MCA 54919)	Gladys Knight	32	13	94	BACK & FORTH (Blackground/Jive 42173-2)		Aaliyah	68	29
47	YOUR LOVE IS A 1-8-7 (Motown 2253)	Whitehead Brothers	46	16	95	SLOW WINE (Ving/Mercury 853 476)		Tonyl Tonil Tonel	87	21
48	DO YOU WANNA GET FUNKY (Columbia 77582)	C+C Music Factory	47	16	96	AFRO PUFFS (Death Row/Interscope 5759)		The Lady Of Rage	86	15
					97	NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578)		Salt-N-Pepa	99	13
					98	WHAT ABOUT US (Uptown/MCA 54861)		Jodeci	93	23
					99	PASS THE LOVIN' (MJJ/Epic 77576)		Brownstone	73	11
					100	FREE (Atlantic 87208)		Debelah	74	6

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I NEVER SEEN A MAN CRY B. Jordan, J. Johnson, M. Dean (N-The Water, ASCAP/EMI Blackwood, BMI)	88
IF ANYTHING EVER HAPPENED TO YOU A. Martin (PSO Ltd. Music By Canlight/ASCAP Music Corp. Of America/MCA/Nelana, BMI)	33
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I'VE HAD ENOUGH V. Beaford (Yel!RAHC/Almo Irving, BMI/CPP)	53
I WANNA BE DOWN K. Crouch, Kipper Jones (Young Legend Songs, ASCAP/Human Rhythm Music, BMI)	1
LETTIGO Prince (Controversy Music/Warner Bros. Music, ASCAP)	54
LET'S TALK ABOUT IT G. Levert, E. Nicholas (Dreaded/Zomba/Ramal/Warner-Tamerlane, BMI/WBM)	16
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MAKE IT RIGHT R. Lawrence, C. Bernard, S. Benson (Rhet Rhythmic/Quet Of Mind, ASCAP/Girl Next Door, BMI/BMG)	37
NEVER LIE C. Stehler, C. Cuan (Hook/Zomba/Teaport, ASCAP)	42
NONE OF YOUR BUSINESS S. Azor (Sons Of K-Oss/Out Of The Basement/Next Plateau, ASCAP/Unart, BMI/CPP)	97
NUTTIN' BUT LOVE Heavy D, J. Kid Capri (ASCAP)	68
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ONE TOUCH J. Statler, B. Eastmond (WB Music/Zomba, ASCAP)	71
PARTY J. McGowan, N. Orange, V. Bryant, H. W. Casey, R. Finch (Potatburg/Harnick/Longtude, BMI)	81
PASS THE LOVIN' K. Kessie (Night Rainbow/Brown Girl/Kwakwami/Neas, Nitty & Capone/WB/Dann Whittington, ASCAP)	99
PLAYAZ CLUB A. Fone (Rag Top, BMI)	59
PRACTICE WHAT YOU PREACH B. White, G. Levert, E. "Tony" Nicholas (Seven Songs/Super Songs/Divided Music/Zomba/Warner-Tamerlane/Ramal Music, BMI)	2
RIGHT KIND OF LOVER, THE J. Jam, T. Lewis (Flyte Tyme/New Perspective, ASCAP)	61
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SLOW WINE D. Wiggins, The Whole Nine (Polygram Publishing)	95
SPACE Prince (WB, ASCAP)	92
SPEND THE NIGHT R. Kelly (Zomba/R. Kelly, BMI)	72
STROKE YOU UP R. Kelly (Zomba, BMI)	14
SWEETEST DAY, THE J. Lind, W. Waldman, P. Vladston (Famous Music/Kazoom Music, ASCAP/EMI Virgin/Big Mystique/Longtude Music/Spirit Line, BMI)	80
TAKE IT EASY KRS-ONE (Musam, ASCAP)	93
TASTE YOU LOVE H. Brown, Butkaded Tin Dawg, D. Hall (Zomba/Horace Brown/My Two Sistas/Vanessa/Clyde Otis/WB/Stone Jam, ASCAP)	55
TASTY L. Alexander, T. Tolbert, J. Wright (New Perspective, ASCAP)	73
THINKING ABOUT YOU F. Adams, D. Wittington (Nyctasia/Neas, Nitty & Capone/Warner Chapel, ASCAP/P. Man, BMI)	79
THIS D.J. Warren G. (Warren G, ASCAP)	57
THIS LOVE IS FOREVER C. Cowan, N. Kaniel (Lakava/Warner Chapel, ASCAP/Power Players/Balanga, BMI)	59
THROUGH THE RAIN K. Jackson, E. White, P. Laurence (K-Jack Top 10/Nerosca, ASCAP)	35
THUGGISH RUGGISH BONE DJ Unek (Ruthless Attack, ASCAP/Dollaz-N Sense/Keena, BMI)	35
TOOTSEE ROLL 95 South (Downlow Quad, BMI)	49
TURN DOWN THE LIGHTS B. Watson, N. McArthur (Bobuzz Melrose/Ecaf/Sony Songs, BMI)	56
TURN IT UP J. Harris III, T. Lewis, Raja Nee, R. Riley, M. Riley, O. Riley, E. Riley (Flyte Tyme/EMI April, ASCAP/Ten-eight Tunes & Help The Bear, BMI)	45
U WILL KNOW Polygram/Polygram Inc./Ab-doo/12 AM/Melodies Made, ASCAP (N/A)	3
VIBE Naughty By Nature (9th Town/Naughty/Rodriguez/Almo, ASCAP)	60
WHAT ABOUT US (April DeSwing/Mob Saja/Trouman/Devell-Up, Mo, BMI)	96
WHAT MAKES A MAN... M. Riley (MCA/Deadle Dec, ASCAP)	66
WHERE DID THE LOVE GO S. Sable (The Lady Roots/Amplified/Isvart/T-girl/Warner-Tamerlane, BMI)	76
WHERE DID WE GO WRONG D. Allen (ATV Music/Penny Funk, BMI)	27
WHERE IS MY LOVE? Babyface (Rambush/MCA, ASCAP/Ecaf/Sony, BMI)	36
WHEN A MAN CRIES J. Barnes, K. Barnes (Jareese, BMI)	25
WHEN CAN I SEE YOU Babyface, L. A. Reid, D. Simmons (Sony/Ecaf, BMI)	52
WHEN YOU NEED ME V. Beaford (MCA/Geffen/Romeo Onyx, ASCAP)	26
WHY NOT TAKE ALL OF ME Cato (Alvin's House, BMI)	32
WITH OPEN ARMS R. Ferrell, D. Robinson (Feel The Beat Music/Stone Diamond Music Corp., BMI)	50
YOU WANT THIS J. Jackson, J. Harris III, T. Lewis (Flyte Tyme Tunes/Jobete, ASCAP/Ice/Stone Agate, BMI)	87
YOUR BODY'S CALLIN' R. Kelly (Zomba, R. Kelly, BMI/CPP)	10
YOUR LOVE IS A 1-8-7 K. Whitehead, E. Johnson, Dr. Dre, Snoop Dogg (Sony Tunes, ASCAP/KJ, BMI)	47

## REVIEWS by M.R. Martinez



### ■ MEN AT LARGE: *One Size Fits All* (East West 92459). Producers: Various.

Smooth yet hearty vocals against a backdrop of pristine, seamless productions make this album a bet to stick it out and crossover to the pop arena with gusto. Under the overall guidance of production wunderkind Gerald Levert's Trevel Productions, these hefty soul singers blend traditional vocal values with modern attitude. The collection's first single "Let's Talk About It" has propelled the album to the upper reaches of the chart and track like "Don't Cry" (with Keith Sweat and Levert guesting) will give this album cachet.

### ■ MYSTERME & DJ 20/20: *Let Me Explain* (Gee Street 444 062). Producers: Various.

This entry from the Gee Street stable rides out strong with some hard beats and some harder rhymes. But these guys can laugh hard, too. "Can't Fuck With The Record" is a prime example of this. This track's groovelicious attitude, shifting textures and fluid mic play are among the cornerstones of this record. There's a little Wu-Tang Clan on some tracks. Among the best of them are "Platime's Over," "Unsolved Mysterme" and the quirky groove of "Call Myster." A different kind of hardcore.



### ■ DIONNE FARRIS: *Wild Seed-Wild Flower* (Columbia 57359). Producers: Various.

Dionne Farris has travelled a long way from "Tennessee," the Grammy-winning song on which she sang with Arrested Development. Don't expect this album to be anywhere near that state of mind. This is a rich diverse melange of contemporary sounds laced with blues, jazz, rock and soul. From the edgy guitar riffs of the opening track "I Know" through the introspective "Food 4 Thought" and "Human," Farris combines a great voice with style and consciousness.



### ■ BAABA MAAL: *Firin' In Fouta* (Mango 539 944). Producer: Simon Emmerson.

After hearing this album you *still* won't care that you can't understand one word of what Baaba Maal is singing. The music is so infectious, so visceral, that the music transcends the petty barrier of language. Like fellow African international star Salif Keita, Maal builds the music from the roots up and let's pop pundits figure it out. Tracks like "African Woman," the funky-bop-er "Swing Yela" and the horn-driven "Mbaye" are but a trio of gems here.

## PICK OF THE WEEK

### ■ LO-KEY?: *Back 2 Da Howse* (Perspective 54 9010). Producers: Lance Alexander & prof.t.

Like labelmates Mint Condition, this group blends the old school soul with New Jack sensibilities, traversing a void that is frequently gaping in the urban/pop landscape. Combining live instruments with programmed tracks (the latter courtesy of Lance Alexander), the core quartet has refined the sound first forged on their debut album. Tracks like "Back 2 Da Howse," the bombastic boogie of "Don't Trip On Me!" and the sassy backbeat of "Li'I Shumpin Shumpin'" provide a mosaic of sounds, yet remain distinctly Lo-Key?



# URBAN

## TOP 75 R&B ALBUMS

CASH BOX • NOVEMBER 12, 1994

1	MURDER WAS THE CASE (Death Row 92484)	Soundtrack	1	2
2	JASON'S LYRIC (Mercury 522915)	Soundtrack	2	4
3	THE DIARY (Rap-A-Lot 39946)	Scarface	4	3
4	THE ICON IS LOVE (A&M 31454)	Barry White	5	4
5	RHYTHM OF LOVE (Elektra 61555)	Anita Baker	3	8
6	II (Motown 31453)	Boyz II Men	6	9
7	READY TO DIE (Bad Boy 73000)	The Notorious B.I.G.	10	7
8	CREEPIN ON AH COME UP (Ruthless/Relativity 5526)	Bone Thugs N Harmony	11	17
9	GROOVE ON (EastWest 92416)	Gerald Levert	7	8
10	SONGS (Epic 57775)	Luther Vandross	8	6
11	BRANDY (Atlantic/AG 82610)	Brandy	9	4
12	BLACKSTREET (Interscope 92351)	Blackstreet	12	19
13	JUST FOR YOU (MCA 10946)	Gladys Knight	14	8
14	PROJECT: FUNK DA WORLD (Bad Boy/Arista 73001)	Craig Mack	13	6
15	CHANGING FACES (Big Beat 92369)	Changing Faces	15	10
16	VOLUME I (Interscope 92360)	Thug Life	19	3
17	AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 41533)	Aaliyah	17	23
18	GEMS (MCA 10870)	Patti Labelle	18	21
19	NINETEEN NINETY QUAD (Rip-It 6901)	69 Boyz	22	20
20	FUNKDAFIED (So So Def/Chaos/Columbia 66164)	Da Brat	20	18
21	CREEP WIT ME (Mercury 522861)	Ill Ai Skratch	21	12
22	SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907)	Big Mike	16	18
23	GET UP ON IT (Elektra 61550)	Keith Sweat	24	18
24	PLAYTIME IS OVER (MCA 11068)	Immature	25	12
25	MIND, BODY & SONG (Giant/Warner Bros. 24558)	Jade	30	4
26	SERIOUS (Motown 0346)	Whitehead Brothers	26	8
27	ONE SIZE FITS ALL (Atlantic 92459)	Men At Large	27	2
28	BLOWOUT COMB (Pendulum 30654)	Digable Planets	42	2
29	GUERRILLA FUNK (Priority 53882)	Paris	29	4
30	NUTTIN' BUT LOVE (Uptown/MCA 10998)	Heavy D & The Boyz	32	23
31	USHER (LaFace/Arista 26008)	Usher	34	8
32	SUPERTIGHT (Jive 41524)	U.G.K.	23	8
33	WE COME STRAPPED (Epic Street/Epic 57696)	MC Eiht feat. CMW	33	15
34	MAKE HIM DO RIGHT (Warner Bros. 45400)	Karyn White	31	4
35	SHARE MY WORLD (EMI 30789)	Najee	35	3
36	BUMPIN' (Columbia 57625)	Dis-N-Dat	37	3
37	SHADE BUSINESS (RCA 66475)	PMD	28	4
38	REGULATE...G-FUNK-ERA (Violator/RAL/Island 52333)	Warren G	38	21
39	UNCLE SAM'S CURSE (Ruthless/Relativity 5524)	Above The Law	39	16
40	NERVOUS BREAKDOWN (Jive 41519)	Fu-Schnickens	DEBUT	
41	12 PLAY (Jive 41527)	R. Kelly	41	43
42	RESURRECTION (Relativity 1208)	Common Sense	36	3
43	CONCRETE ROOTS (Triple X 51170)	Dr. Dre	43	3
44	6 FEET DEEP (Gee Street 524016)	Gravediggaz	44	12
45	BANGIN ON WAX 2...THE SAGA CONTINUES (Dangerous/Quality 6715)	Bloods & Crips	45	6
46	GREATEST HITS 1980-1994 (Arista 18722)	Aretha Franklin	40	34
47	TONI BRAXTON (LaFace/Arista 26007)	Toni Braxton	47	50
48	HEAD TO HEAD (Mercury 522662)	Jonathan Butler	48	3
49	RELATIONSHIPS (Capitol 28216)	BeBe & CeCe Winans	51	4
50	RACHELLE FERRELL (Manhattan/Capitol 93769)	Rachelle Ferrell	53	28
51	THE TRUTH (Sitas/MCA 10810)	Aaron Hall	50	44
52	BOW WOW (Wilma/Bellmark 71007)	Johnny "Guitar" Watson	52	2
53	FOR THE COOL IN YOU (Epic 53558)	Babyface	49	48
54	ANOTHER LEVEL OF THE GAME (No Limit/SMG 7187)	West Coast Bad Boys	54	3
55	SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 26010)	Outkast	55	26
56	COME (Paisley Park/Warner Bros. 45700)	Prince	56	11
57	NATURAL THING (Island 521514)	Tanya Blount	DEBUT	
58	Y?N-VEE (PMP/RAL/Island 523585)	Y?V-VEE	DEBUT	
59	BACK 2 DA HOWSE (Perspective 9010)	Lo-Key?	DEBUT	
60	BETWEEN A ROCK & HARD PLACE (Atlantic 92397)	Artifacts	DEBUT	
61	janet. (Virgin 87825)	Janet Jackson	64	60
62	DOGGY STYLE (Death Row/Interscope/AG 92279)	Snoop Doggy Dogg	57	42
63	IT TAKES A THIEF (Tommy Boy 1083)	Coolio	60	15
64	ON THE OUTSIDE LOOKING IN (Suave 40002)	Eightball & MJG	46	21
65	HEART MIND & SOUL (Reprise/Warner Bros. 45375)	El DeBarge	68	21
66	PEEP THIS (Fox 64364)	Jamie Foxx	66	15
67	QUEEN OF THE PACK (Epic 53763)	Patra	58	37
68	VERY NECESSARY (Next Plateau/London/Island 828392)	Salt-N-Pepa	65	43
69	ILL COMMUNICATION (Grand Royal/Capitol 28599)	Beastie Boys	69	21
70	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM (Perspective/A&M 90062)	Sounds Of Blackness	70	28
71	BREATHLESS (Arista 18646)	Kenny G	72	80
72	AFTER THE STORM (MoJazz/Motown 0301)	Norman Brown	71	20
73	LETHAL INJECTION (Priority 53876)	Ice Cube	67	41
74	ANYTHING GOES! (Columbia 66160)	C+C Music Factory	63	11
75	GHETTO LOVE (MCA 11016)	Melvin Riley	59	17

### THE RHYTHM

By M.R. Martinez



Singer/actress Brandy Norwood's self-titled debut album for Atlantic Records is swinging upward aboard the single "I Wanna Be Down," but the album is full of songs for nearly every taste. The youthful singer has been on a brisk promotion tour pace and has even performed a special segment for BET's "Video Soul." She's pictured here during a shoot for her debut video. Pictured with Brandy (seated in swing) are (l-r): Michelle Webb, director of video production, EastWest/Atlantic; Michael Williams, Tracy Baker, video producer for West Side Story; Willie and Sonja Norwood, Brandy's father and mother; and Keith Ward, the video's director.

**GOOD NEWS ON A CHILLY HALLOWEEN NIGHT:** While ghouls and goblins, witches and zombies and other assorted horror manifestations prepared to go forth, there's was a joyful noise coming from the Greek Theatre in Los Angeles. BeBe & CeCe Winans and the Sounds of Blackness made gospel music only in the sense that they sing the praises of God and spread the good news of peace and brotherhood. Otherwise, these modern spiritual revivalists serve up some of the most compelling and soulful R&B to be heard. During this show, both acts inspired the audience to wave their hands in the air like they really *did* care.

Performing selections primarily from their latest Capitol Records album *Relationships*, the brother and sister Winans siblings were tag-team lead vocalists, with each performing a favorite song and then joining each other in the kind of harmonies only family members can effect. Backed by a marvelously tight band, the Winans were able to emote like they were in church while the music sounded like a slice of black radio. The dichotomy was invigorating and generated a warmth from that stage that took the edge off the crisp night air. There were hardly any moments when the performance on stage got bogged down by the superfluous chatter one has come to expect at concerts featuring pop and urban artists. Unless you count the occasional "Can I get an 'Amen'?", the Winans siblings made it evident that their mission was to provide a little joyful noise for the needy on a night when most were out celebrating Halloween.

One of the most divine moments of the evening came when the Sounds of Blackness returned to the stage and performed the finale with the Winans. The stripped-down traveling unit of this choir provided sonic dimension that is rarely heard outside a place of worship or some tent revival meeting. Earlier in the show, the Sounds of Blackness sang selections from their current Perspective Records album *Africa To America: The Journey Of The Drum*. Although accompanied by a small combo, the power of this choir is demonstrated through the diversity of the material and versatility of the singers.

If there was one oddity to this show, it was the abrupt ending. As the Winans and the Sounds of Blackness finished what would be the closing number, the lights immediately came on and the audience swiftly moved toward the exits. It wasn't clear whether the chilly air prevented an encore or if the performers sensed they had inspired those who attended to rush home and get ready for church in the morning.



## THE RHYME

By M.R. Martinez



Battlecat, one of the hottest producers in the business today, is pictured standing over Kaos (left) and Smoov, the youthful duo that is the MJJ/Epic recording group Quo. He was in the studio recording the pair's single "Quo Funk," just released last week. But Battlecat is also busy readying his debut album on Lifestyles/Maverick Records, which is tentatively titled, *Gumbo Roots*. (see item below in SOUND NIBBLES).

**P.C.— PROPER "CAUCUS":** Nearly everyone who attended or who is queried about the recent hip-hop caucus "Working Toward a United Hip-Hop Nation," the first event hosted by rap's newspaper *Rap Sheet*, says that it took a major step toward enduring success. Headquartered at the Hollywood Roosevelt Hotel but holding special events throughout the Los Angeles area, the three-day gathering attracted a mix of established industry and those who are hopeful of clockin' dollars in the music. Panels, performances by some established artists and unsigned acts and plenty of schmoozing highlighted the event, which was capably produced by Andy Anderson & Associates.

Although *Rap Sheet's* publisher/editor Darryl James and record promotions chief Dorsey Fuller were running about wearing several hats, the stars at this conference were the conferees themselves, who conducted themselves, for the most part, in a business-like manner. The criticism that black music conferences are merely social gatherings was largely avoided. If there was one consistent knock on the proceedings it was that the panels, many of which were well-intentioned, could not hold the focus. Conferees frequently took the floor to discuss problems but not permit a series of solutions to such problems to emerge. This was not the case in each panel or forum, but it's something that the Caucus organizers will want to be mindful of next time out. **BIG** ups for the newspaper, its organizers and the people who attended....

**SOUND NIBBLES:** While he's known for his work on the multi-Platinum debut album by **Domino** and has produced songs by acts like **Dana Dane**, **Kam**, **Spice 1**, **Po Broke & Lonely** and even **Tom Jones**, producer/song-writer **Battlecat** has lined up a fairly eclectic list of guests for his forthcoming debut album on **Lifestyles/Maverick/WB Records**. Tentatively titled *Gumbo Roots*, the aptly named collection will feature artists as diverse as jazzist **Patrice Rushen**, R&B legend **Johnny "Guitar" Watson**, pop giant **Donald Fagen** and spoken-word artist **MeShell NdegeOcello**. "My album is very instrumental," Battlecat, who is a devotee of the voicebox made famous by **Roger Troutman**. "My style is like a pot of gumbo, filled with all the different flavors I grew listening to."...MCA recording act **Justice System** will perform along with **George Clinton** and **Bootsy Collins** Nov. 13 at the "Zulu Nation 20th Anniversary" celebration to be held at New York's **7th Regiment Armory**. The Justice crew and Zulu nation founder and seminal rap figure **Afrika Bambaataa** have been down with each other for years, and the group has included the single "Dedication to Bambaataa" on their debut album *Rooftop Soundcheck*. MCA plans release of the single Nov. 22.

## TOP 25 RAP SINGLES

CASH BOX • NOVEMBER 12, 1994

<b>1</b>	<b>THUGGISH RUGGISH BONE</b> (Ruthless/Relativity 5527)	Bone Thugs N Harmony	2	11
<b>2</b>	<b>FLAVA IN YA EAR</b> (Bad Boy 7-9001)	Craig Mack	1	13
<b>3</b>	<b>BREAK DOWN</b> (Jive 42244)	Fu-Schnickens	5	5
<b>4</b>	<b>FA ALL 'YALL</b> (So So Def/Chaos 77593)	Da Brat	7	5
<b>5</b>	<b>TOOTSEE ROLL</b> (Down Low/Rip-It 6911)	69 Boyz	3	20
<b>6</b>	<b>JUICY/UNBELIEVABLE</b> (Bad Boy/Arista 7-9004)	The Notorious B.I.G.	4	11
<b>7</b>	<b>THE MOST BEAUTIFULLEST THING IN...</b> (Jive 42249)	Keith Murray	8	3
<b>8</b>	<b>I'LL TAKE HER</b> (Mercury 856 124)	III AI Skratch feat. Brian McKnight	9	7
<b>9</b>	<b>WITHOUT A DOUBT</b> (Mercury 856171)	Black Sheep	DEBUT	
<b>10</b>	<b>HERE COMES THE HOTSTEPPER</b> (Columbia 77614)	Ini Kamoze	6	7
<b>11</b>	<b>BLACK COFFEE</b> (Uptown/MCA 3169)	Heavy D & The Boyz	11	2
<b>12</b>	<b>9TH WONDER (BLACKITOLISM)</b> (Pendulum/EMI 58159)	Digable Planets	12	5
<b>13</b>	<b>TAKE IT EASY</b> (Veeded/Nervous 20094)	Mad Lion	13	17
<b>14</b>	<b>WORD IS BOND</b> (Elektra 66191)	Brand Nubian	10	2
<b>15</b>	<b>PARTY</b> (Epic Street/Epic 77400)	Dis-N-Dat	15	3
<b>16</b>	<b>PLAYAZ CLUB</b> (Chrysalis/EMI 58267)	Rappin' 4-Tay	16	4
<b>17</b>	<b>GIT UP, GIT OUT</b> (LaFace/Arista 2-4085)	Outkast	25	2
<b>18</b>	<b>TIC TOC</b> (Penulum/EMI 58246)	Lords Of The Underground	24	2
<b>19</b>	<b>BUCK EM DOWN</b> (V-neck/Nervous 20100)	Black Moon	19	4
<b>20</b>	<b>BOP GUN (ONE NATION)</b> (Priority 53161)	Ice Cube	20	15
<b>21</b>	<b>NONE OF YOUR BUSINESS</b> (Next Plateau/London/Island 857 578)	Salt-N-Pepa	14	4
<b>22</b>	<b>THIS D.J.</b> (Violator/RAL/Island 853 236)	Warren G	17	15
<b>23</b>	<b>AFRO PUFFS</b> (Death Row/Interscope 5759)	The Lady Of Rage	21	14
<b>24</b>	<b>HIP HOP RIDE</b> (EastWest 98240)	Da Youngsta's	18	9
<b>25</b>	<b>NUTTIN' BUT LOVE</b> (Uptown/MCA 54865)	Heavy D & The Boyz	22	17

## RAP REVIEWS

By Dr. Bayyan

### ■ NAS: "One Love" (Columbia 6477).

Nas' *Illmatic* album continues to have strong legs, especially after release of singles like this one. The music is smoothed-out, jazz-influenced and expertly produced by Q-Tip of A Tribe Called Quest. And the rap is gritty like a real-life story. All three remixes are heavily edited for radio.

### ■ FUGEES (TRANZLATOR CREW): "Vocab" (Ruffhouse/Columbia 6404).

This single firmly establishes Fugees as an innovative rap crew that defies definition. Each of the four remixes offers a different character, including the Remix Radio Edit, which employs a guitar and forlorn vocal refrain that might remind you of a spaghetti Western. Refugees Hip-Hop Mix stands out.

### ■ SHAQUILLE O' NEAL: "Biological Didn't Bother" (Jive 42267).

This autobiographical tale, featuring a G-Funk Version remixed by Warren G, is a slow-bopping rap that tells the story of Shaq's upbringing by step-father Philip Arthur Harrison after being abandoned by his biological dad. It's a sensitive reading with a balance of praise for ol' Phil and disdain for bio dad.

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EMI Music Publishing has just inked a deal with alternative break-out band the dambuilders. The band's new single, "Smell," is the follow-up to its Top 10 smash "Shrine" from the EastWest album *Encendedor*. Shown here after a "Late Night With Conan O'Brien" taping are (l-r): Steve Patch, EMI Music Publishing creative manager, A&R East Coast; the dambuilders' manager Melissa Allen; dambuilder Kevin March; O'Brien; and dambuilders Eric Masunagi, Joan Wasser and Dave Derby.



Atlantic recording artist Brandy Norwood kicked off a unique tour of the nation's high schools recently. In conjunction with each performance by the 15-year-old R&B singer, the California-based environmental group Earth Jam will provide educational materials and promote discussion on such topics as recycling, energy conservation and eco-friendly buying habits. "I Wanna Be Down," her debut single, remains a #1 smash on the *Cash Box* Top 100 R&B Singles chart for a second consecutive week and the video is #1 on BET, in heavy rotation on *The Box* and in active rotation on MTV. Brandy is shown here enjoying a moment with students following a recent performance at her alma mater, Ambler Elementary School, in Carson, CA.



Innovative keyboardist Danny Wright, who consistently ranks Top 10 on music charts, performed at the cocktail reception of the Anderson Merchandisers Convention (formerly Western Merchandisers) in Amarillo, TX last month. Wright performed selections from his newly-released CD *Merry Christmas* on Moulin D'Or Recordings, distributed nationally by Navarre Corporation. Pictured (l-r): Frank Mooney, Navarre West Coast branch manager; Wright; and John Marmaduke, president/CEO of Hastings Retail Stores.





## Youthanasia ---A Melodic Megadeth?

By Adrienne Stone

**BEST KNOWN FOR THEIR SOCIO-POLITICAL DIATRIBES** set to riveting, guitar-heavy tones, multi-Platinum metal mavens Megadeth are back with another solid disc to break us out of our otherwise monotonous inertia.

However, *Youthanasia* (Capitol), their fifth album, takes the quartet to the next logical level of musicianship and lyrical concentration. Dave Mustaine's vocals have greater clarity and strength, guitarist Marty Friedman and Mustaine's fretwork is far more emotional, and the rhythm section of bassist Dave Ellefson and drummer Nick Menza supports the melody line solidly. And this time, the various themes explored are of a far more personal nature, though they still do touch upon political themes.

Just released this past week on Halloween, the disc's first single is "Train Of Consequences," a well-penned track that draws the listener in with a driving melody about a swindler (no music-industry references as far as we can tell!).

Recorded in Phoenix, AZ with co-producer Max Norman, *Youthanasia* is, by far, the most accessible Megadeth disc. Whether this will broaden their already huge fan base or threaten the die-hards remains to be seen. The two Daves discussed that and other imponderables just a few days before its release....

**Cash Box:** Well, congratulations...*Youthanasia* is real melodic and emotional, but it still manages to clomp you over the head.

Mustaine: Did you say "clomp"?

Yeah, I did.

Mustaine: (laughing) Thank you.

**Is that a result of your longevity or experimentation?**

Mustaine: I think it's just serendipity. When you're permeable to your surroundings, you can allow certain things to take place and not be so tight-assed about everything. One of the worst things about being in this particular genre of music is that acts tend to become parodies of themselves, they get so damn serious.

Ellefson: It's been [a matter of] exposing ourselves. Taking the chance of melding melody with metal is something that not too many people get away with doing. And we've been very diligent about that. It's been a process over the last couple of records. The song "Train Of Consequences," for instance, has a lot of melody, especially in the chorus. And we'd think, "What would the guy who bought *Peace Sells...* think about this?" But it's just about staying true to what we've always wanted to do, but making it better and hoping the music evolves. We never had that one record that just blew out of the box and was just so unbelievably huge that we freaked and panicked and didn't know how to follow it up...or let the road or excess destroy us.

**You've also matured as a band and as people.**

Ellefson: Yeah. In the early days, we'd see our contemporaries put out one record and fly right into superstardom and we'd scratch our heads and go,



"Well, what about us?" But we're still around and a lot of them have fallen by the wayside.

**(joking) Where's the irony there?**

Mustaine: (laughing) Yeah, go figure! I don't know if it's that we're successful or we're just too dumb to go away.

Ellefson: That instant success, I don't know if it's such a good thing. If nothing else, we've been able to live to tell about it.

**(To Mustaine) Does being a dad influence your writing?**

Mustaine: To a certain degree, it influences everything. It's 24 hours a day for the rest of your life. My parents are both deceased and they did a real shitty job of bringing me up. I was living on my own at 15 on the street. I identify with the young people that listen to our music because they are me. I am you. We are all the same. When they listen to the music, they don't hear me singing, they hear themselves singing. They hear me singing their song. It's really important to me that they have somebody to identify with. I mean, granted, the altitude in-between where they perceive me and who I really am is a bit of vapor and a myth. I am very much in touch with where I come from. I got two dogs, and guess who picks up after 'em! (laughs)

**The vocals, both lead and back-up, are much stronger.**

Ellefson: I remember being very blown away when I heard the back-up vocals on "Elysian Fields." Once we got the rhythm tracks down, Dave went in and started singing lyrics and on a daily basis, I'd hear new lyrics that he put down and I was amazed. We wrote a lot of the songs and played 'em in tunings so that they would accommodate his vocal range, rather than trying to write things that were just too far out of his range.

**The album cover depicts an old woman hanging babies on a laundry line. Is that your way of saying**

**the youth of America have been literally hung out to dry by the older generation?**

Ellefson: Wow! You're one of the first people to finally understand that! It's the line in the chorus of the [title track], "We've been hung out to dry." It describes how there's so much focus being shifted onto outside issues...especially in a country like the United States. We spend so much time playing world police, rather than just taking care of the matters at home. It's one of the only political songs on the whole record. *Euthanasia* (correctly spelled) is a mercy killing.

**...the slow, gentle killing of our youth.**

Ellefson: Right. Of course, on the other hand, you can look at it like, "That's exactly what's gonna happen to everybody after they hear our new record. They can die peacefully from a slow, gentle death." (laughs)

**You're in a position where the kids will listen to you before they listen to their parents or teachers.**

Mustaine: No kidding. Our music has always been political to some degree, whether it's personal, spiritual, intellectual, emotional, mental or physical. But you know what the secret is? This is probably gonna sound like I'm some theological kind of evangelist or something, but I'm not. But I read the Bible a lot. The Bible is tomorrow's news today. And that's pretty much where I base everything. When I wrote "Holy Wars" (from 1990's *Rust In Peace*), it was after I had a political carrying-on of sorts in Northern Ireland. Then, Saddam Hussein decided to use it as the soundtrack in his tanks when he invaded Kuwait. We put out *Countdown To Extinction* next (in 1992) and two records later, Saddam decides he's gonna go in again. Every other record, this idiot decides to go in and invade Kuwait. So we're gonna make only one more record, to save the people of Kuwait! (laughs)

**That's so kind and generous of you!**

Mustaine: I thought so.

## Film Reviews

TriStar's *Mary Shelley's Frankenstein*

By John Goff



Kenneth Branagh produces, directs, stars and, here, searches for the secret of life in the latest *Frankenstein* creation.

etc. in order to entertain. But within that sphere of entertainment, the filmmaker has the obligation to combine themes, times and appearances into enough of a connecting whole to allow the audience to suspend belief of total reality in order to accept *as reality* that which they are watching. Branagh fails to do that here. He's so wrapped up in showing us he's making a movie that he forgets what he's making the movie about.

The screenplay by Steph Lady and Frank Darabont (who managed to invest an incredible amount of humanity in *The Shawshank Redemption*) plays with dark humor and melodrama here (several unintentional pockets of laughter erupt when the two are combined). The look is bloody, cold and often visually repulsive—and I'm not talking about the Creature—these are the settings and surroundings. In addition, Branagh becomes overly fond of having photographer Roger Pratt's camera endlessly circle (indeed, the Circle—university lecture theatre, camera work, lives—seems to be central to the overall design) his subjects until it calls attention to itself, thereby setting the audience outside the action rather than involving them.

While time carries on normally outside Victor Frankenstein's (Branagh) laboratory, the life-creating doctor electrifies life into his creations faster than a microwave thaws bacon.

Make-up transforms Robert De Niro into a map of scars, but it is uncertain why the majority of those scars are there—except that Branagh and special make-up effects designer Daniel Parker simply wanted to create a hare-lipped Creature from a hanging victim. Same for that done on Helena Bonham Carter (Victor decapitates her then grafts her head on another body after the Creature has ripped her heart out with his hand. Yes, you get to see that). After meat-cleaving her head at the neck, why the stitches and scars over the forehead and through the eyes?

It appears often, too often, that Branagh desires to repulse rather than involve or entertain. O.K., maybe that's how a cholera plague looks and maybe people didn't take baths regularly in the 1700s but OdorVision hasn't been perfected yet. (He's not the only filmmaker caught up in that, however.)

Performances range from the naturalistic to the overly melodramatic. De Niro, slathered head-to-toe in prosthetics, still manages to let us know that it's De Niro under there and he works hard to bring a sympathy to the Creature, but just when we begin to sway with him the script breaks the trend. (I have a feeling some transitions were left on the cutting-room floor.) Branagh chews enough scenery that should leave him with a good year of heartburn. Carter is the love interest and has little more to do than show up for that and make-up. John Cleese presents a complete portrayal of one of Frankenstein's scientific mentors. His work is excellent and gets so far away from *Cleese* you're going to have to look at him in another light from here on. Ian Holm is solid as Frankenstein senior. Aidan Quinn bookends the piece as a driven ship's captain listening to Frankenstein's tale.

Patrick Doyle's music captures the melodramatic aspects and adds to that.

Branagh and David Parfitt co-produced; Fred Fuchs executive produced; Francis Ford Coppola, James V. Hart and John Veitch produced the TriStar Pictures presentation in association with Japan Satellite Broadcasting, Inc., and The IndieProd Company and American Zoetrope production.

**FOR A PIECE OF WORK** that talks a lot about "humanity," *Mary Shelley's Frankenstein* is curiously lacking in it. Yes, the design of the project is set as an entertainment, beginning with Shelley explaining how the book came to be written, so that gives maker Kenneth Branagh li-

cence to take license with reality, time sequence, appearance,

MGM's *Stargate*

By J.G.

Kurt Russell and James Spader at the other end of the *Stargate*.

**IN A GALAXY BEYOND EARTH'S GALAXY** there is a corresponding world—same climate, same air, same everything, another earth. Hey, I accept that. Somewhere here on *this* earth, there's a Star Gate which permits access to that other world if certain things are lined up correctly. Lead me to it, I'm ready to step through—even if the corridor *does* resemble the color-slucing trek from *2001: A Space Odyssey*.

Even if everything SFX-wise seems derivative in Roland Emmerich's *Stargate*, it's still an audience pleaser and should rack up some good numbers at the box-office.

The premise of the story by co-writers Emmerich and Dean Devlin—that the ancient Egyptian civilization's great pyramids were not only built by visitors from outer space but workers were taken to another galaxy to continue working for Ra, the Sun God, and left a way there, a Star Gate—is a fascinating one and will appeal to audiences. There are some terrific visual effects but nothing audiences haven't seen before. A lot of *Stargate* has an *Indiana Jones* meets *Star Wars* feel to it with a little *Star Trek* beamed in. Ra's space fighters look like Klingon war planes; Ra and his castle keepers morph their appearances and armor like *Batman's* car and a Michael Jackson music video; and the aforementioned *2001* journey teams with the water effect from *The Abyss* for the initial gate opening.

This isn't to say *Stargate* isn't fun, exciting or enjoyable. It *is*. Not to say either that it isn't good. It is. It's just that there's a constant sense of *deja vu* about the sights we see and the digital sounds we hear.

And Emmerich and Devlin's story itself is slight: one man falls in love and wants to live on the other world and one man doesn't give a damn whether he lives or dies but overcomes the demons and acquires a desire to return.

Kurt Russell and James Spader, as a military man with a deep sadness and an out-of-place archaeologist respectively, give two disparate looks at men and their environs, even two disparate acting styles which work nicely together... Russell on the visceral, hands-on level and Spader on a more ethereal plain. Russell is one of a handful of solid actors working in film today, willing to take chances, and knows how to put a dimensional character together for the camera with seemingly no effort, absolute presence and great attitude. That's what *all* the great *film* actors had and Russell's got it. Spader's approach can get a bit too "thoughtful" sometimes—Stop marveling and get on through the gate, professor, we've got a million light years to go—so that you want to shake him. But then, *you're* not the director.

Emmerich is, and he's very concerned with the thousands of people he's expertly maneuvering in front of the camera, the crunching walls, life chamber and transmorphing guards and Ra (Jaye Davidson in another gender-bending performance in another language and digitally re-mastered voice). The youthful homo-erotic overtones of his character and surroundings aren't played up but are there. Emmerich balances his elements well and still keeps a semi-epic feel to most of the film. David Arnold's music is expansive, also with a *deja vu* feel along *Lawrence Of Arabia* lines.

But it's all entertainment and fun as executive produced by Mario Kassar; produced by Joel B. Michaels, Oliver Eberle & Devlin; and co-produced by Ute Emmerich for Le Studio Canal+/Centropic Film Productions in association with Carolco Pictures Inc.

## Columbia's *The Professional* Impressive U.S. Besson Debut

By J.G.

IN THE MIDDLE OF SQUALOR AND VIOLENCE Luc Besson finds love, compassion and growth for *The Professional*. He also gives his audience credit for having a brain, reasoning powers and enough concentration to follow a story line without being pounded on the head with a hammer. Not something you find in a film with this much weaponry and firepower. Sort of like a French John Woo with character sensitivity.

This is Besson's American filmmaking (writing and directing) debut after garnering attention, both critical and where it counts, with his 1992 success *La Femme Nikita*. He also brings with him actor Jean Reno, in something of an extension of his role from that film, and composer Eric Serra, both longtime Besson collaborators and both just as impressive as their director. He also has discovered a sparkling new talent in young Natalie Portman.

*The Professional* is small and large at the same time; private and open; touching and lovely—harsh and brutal. It's also a love story and a coming-of-age piece and as well as an indictment of present-day society—though perhaps unintentionally on the last, it appears that it just turned out that way—which sees our world become so violent that the youth must learn at a pre-pubescent age to arm themselves, and accepts it as a right-of-passage.

Besson sets his piece in New York where a 12-year-old girl, Portman (with slight echo-memories of a young Jodie Foster from *Taxi Driver*), is thrown together with a professional "cleaner" (hit man), Reno, after her family is killed by corrupt DEA men headed by pill-popping Gary Oldman. She wants to become a "cleaner" to extract her vengeance. He agrees to teach her. Sounds like it could get dicey, doesn't it? And in lesser hands it undoubtedly could and would, but Besson is in wonderful control of his story, characters and action. He creates characters with real character and situations you think you're familiar with but then suddenly, aren't. He illustrates his characters with richness and simplicity, gives them traits and feelings which endear or repel you to or from them at *that* moment but pay off for the whole story later. And all this is done in a manner which gives not only the filmmaker and the film integrity but the audience is imbued with a good measure of it also. A *truly* refreshing change.

Reno's performance as the cleaner is wonderfully understated, thoughtful in a simplistic manner, complicated yet understandable. It is superbly layered and touching. Oldman offers up another bravura characterization, extracting sardonic and even sadistic humor as the DEA head who kills without compunction. Danny Aiello, the controller of Reno's cleaner—sort of his mentor-agent—plays down from his operation in NY's Little Italy location with a sincere approach. And watch out for Natalie Portman. She makes her acting debut here. This young lady has it *all*. Behind those eyes lurks an old soul, hardened human being. We're going to hear a lot more from her.

While the firepower is there: we get automatic weapons, knives, bazookas and grenades; it's not simply tossed in to blow up the budget or to give a slick looking one-sheet if the human angle doesn't sell. Besson integrates it within the story to the point it's not offensive—and violence simply for the sake of violence offends me—here you learn of the character of its practitioners through it.

The Columbia Pictures release is a Gaumont/Les Films Du Dauphin Production (Besson's production company), and was produced by Patrice Ledoux. It'll take some special selling perhaps, but will be well worth the effort.

### Video Review

## James A. Michener's TEXAS, A Sprawling TV Epic Going Home-Vid First

By J.G.

THIS IS GOING TO BE AN INTERESTING experiment. A \$12 million epic by Spelling Entertainment, Republic Pictures and ABC-TV filmed in Texas earlier this year is debuting on a three-hour, two-cassette home video (Nov. 9) Republic Pictures release *before* being broadcast on ABC in the spring of '95 as a mini-series.

Executive producers Aaron Spelling, E. Duke Vincent and John Wilder feel this pattern has the possibility of becoming a model for large-scale productions of

the future. And there's no reason to discount that theory. People said TV movies wouldn't make it but Aaron Spelling was the pioneer of that genre back in the late 1960s—and look where that got him!

Any of Michener's books contain enough fodder for a mini-series. Indeed, Michener's works are almost perfect examples of what *should* be mini-series, along with Harold Robbins, Jackie Collins and most of Larry McMurry (look at *that* Western success) and Stephen King. A mini-series is the only way to get all those writers' elements into perspective on film. And *Texas* should follow in the grand tradition of other Alamo epics (though the Alamo isn't really a centerpiece here—the *heart* of Texas and is from both Texans and Mexicans).

Michener follows history—as a pop historian he's done this with other states and countries over the years—as interestingly as any writer. Here he follows it from Stephen Austin's experimentation of early Americans and Mexicans living harmoniously in that region known as *Tejas*, which became a noble experiment which went awry. He humanizes history by making it personal, and writer Sean Meredith has kept it that way using Rick Schroeder's character from childhood and moving into the territory to manhood and the war for Texas statehood to show both sides. It's totally engaging.

They also have some of history's most colorful characters to work with, whom they've populated with sterling television casting; Stephen Austin (Patrick Duffy), Sam Houston (Stacy Keach), David Bowie (David Keith), William Barret Travis (Grant Show); mighty egos and good ol' fightin' and whiskey-drinkin' boys filled out by instantly recognizable names. Then there's Charlton Heston to narrate it all. All of them turn in above-standard performances—Keach in particular with a very human rendition of Houston, bringing him with dignity from a falling-down and disgraced drunk to one of Texas' heroes. Duffy gets himself saddled with a hacking cough in Austin's downfall and winds up on a pity pot for most of the second half. Rick Schroeder seems to be feeling at home in Westerns after *Lonesome Dove I & II* and turns in a fine performance here. Chelsea Field as Shroeder's mother and pioneer woman Mattie Quimper turns in a shimmering performance, torn between love of her new country and two men, Austin and Mexican Benito Garza, a former aristocrat. Garza is essayed by Benjamin Bratt, who turns in probably the best performance of the piece. The role is wonderfully balanced as written, running the gamut from sympathy to desipitation, loving to hating, and Bratt (an actor to watch, grown from last year's *Bound By Honor* and *Demolition Man*) brings it all together with the dignity, inherent and lost, of an aristocrat.

It's all directed with an eye to epic proportions for the TV screen by Richard Lang. The battle of the Alamo is there though not *the* focal point, and Lang gets the most action possible out of the encounter. There are some semi-nude scenes (women's breasts) which are pretty gratuitous for the Home Video and cable market but able to be edited out for network home consumption without getting anyone in an uproar over it.

### Video News

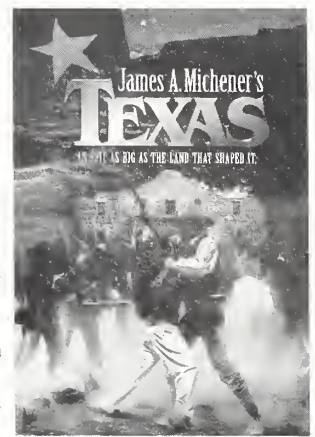
## Grading And Fogelman Named To Best Board

BEST FILM & VIDEO president Roy Winnick announced the addition of Edward Gradinger and Louis C. Fogelman to its board of directors.

Fogelman founded *Music Plus* in 1974 and built it into a 91-store chain before selling it in 1992. He was inducted into the *Video Hall of Fame* in 1989 and has served as a board member and president of the *National Association for Recording Merchandisers* (NARM) and was an officer and founding member of the *Video Software Dealers Association* (VSDA).

Gradinger was most recently president of *Worldwide Television Productions* at *MGM Television* and has served also as president of *New World Entertainment*. He is currently an independent consultant and recently negotiated a deal between Best and New World for the domestic video rights to the *Marvel* library.

Winnick, in making the announcement, stated, "We are extremely pleased to welcome both Ed and Lou as new members on our board of directors. They bring a broad range of expertise and talent to our team as well as extensive experience in the industry."



# COUNTRY MUSIC

## Tracy Lawrence On...

By Richard McVey

### ...The New Album

"I WAS TRYING TO PLEASE every facet of music listener out there," says Atlantic recording artist Tracy Lawrence of his new album, *I See It Now*, which shipped Gold just weeks ago. "It has everything from very hard-core traditional country to Southern rock 'n' roll to a little R&B to some mid-tempo pop-type stuff."

From the looks of things, pleasing his listeners is one thing Lawrence knows about. At the mere age of 26, he has already achieved success with his Gold-selling debut album *Sticks And Stones* and the Platinum-selling follow-up *Alibis*, which have spawned a combined seven #1 singles. And what makes the highly successful release of this third album even more impressive is that it comes during a time when some of country's biggest and hottest acts—Mary Chapin Carpenter, Brooks & Dunn, Clint Black, Mark Chesnutt, Dolly Parton, Little Texas, Clay Walker and Lyle Lovett—have all put out projects within the last month or so.

As for songs on the album, Lawrence treaded a little deeper into this project than his previous two efforts by co-producing three out of the 10 tracks. "I got the opportunity to produce the single ('Renegades, Rebels and Rogues') on *The Maverick* soundtrack. It did so well for us, the label thought I might be able to do a little bit better job on the album, so they gave me the opportunity to do some of my own music. I co-produced a couple of the tracks with my piano player Flip Anderson... 'Texas Tornado' and a song called 'As Any Fool Can See.' On the third one Flip and I did, 'Hillbilly With A Heartache,' we did the track and my vocal on it and James Stroud produced John Anderson's vocal. Actually, the next single off the album is one of ours, 'As Any Fool Can See.'"

Although he's had incredible success with mid-tempo melodic cuts like "Alibis," "Sticks And Stones" and "Break It To My Heart," Lawrence says it can have its problems. "I have to beg them (Atlantic Records) into putting out some uptempo things off the album because it helps balance out my live show. Even if it doesn't do as well in the charts, it keeps the show flowing a lot better." Not surprisingly, the only cut on the album penned by Lawrence is an upbeat number entitled "If The World Had A Front Porch." He attributes the lack of his own material on the album to his personal life. "I got married and really settled down personally with my life and felt like my writing was reflecting that. I didn't want to make that drastic a change with my music right now because I didn't think that was where I was going with my career. I've tried to keep that separation as good as possible."

In much the same way his personal life has evolved, so has his music. "I

keep wanting to progress and do better vocally, with my material selection, and by being able to stretch out style-wise and cover new ground that maybe I wasn't able to do or comfortable doing the first time around," admits the 1992 Academy of Country Music's Top New Male Vocalist. "There's a lot of things on this album that I wouldn't have even considered cutting on the *Sticks And Stones* album. You just have to grow."

Another aspect of growing, Lawrence says, is to not be overly critical of your own work. "There's no way you could ever make it perfect. I think if you get that critical over it and try to make it too perfect, then you lose the soul of it. So once you cut it and you're happy with it, just live with it."

### ...His Ups And Downs

**IN WHAT HAS BEEN A ROAD OF UPS AND DOWNS**, Lawrence's career success and (un)-luck has been amazing. Growing up in southwest Arkansas, Lawrence drove to Nashville in mid-1990 in a ten-year-old Toyota Corolla with expired tags, no insurance and 250,000 miles on the odometer. "They [his family] were really ready to see me go," admits Lawrence. "They had heard me whine about coming here [Nashville] for so long. They wanted to see me come down here and either get it out of my system or do good. They figured I had better get on with my life because they thought I was wasting it away." Although he may not have impressed his family, he did

manage to impress someone at Atlantic Records, which signed the young artist less than a year after he arrived in Nashville. "I never went to Music Row and knocked on doors or pitched my songs. I never did that, I just went out and worked. I went out and sang a lot and happened to be at the right place at the right time."

As for the pressure of cutting his first album so quickly after coming to town, Lawrence says, "I think I was so dumb I didn't know any better. I didn't have sense enough to be scared. I had these big stars in my eyes and you just want to sing when you get that first shot." On the unlucky side of things, on the very day in 1991 Lawrence completed that first album *Sticks And Stones*, he was the victim of a robbery attempt that resulted in his being shot several times. Although he later recovered from the incident, Lawrence was dealt another blow when he discovered during his second album, *Alibis*, that he was being cheated by business associates, an incident which prompted him to take over his own career in almost every facet. "I was with Music Matters [Management] for a long time, and there was some parting of the ways. I just got to the point where I was so frustrated with everything because





things weren't being done the way that I wanted them that I took over a whole lot of it. I feel like I did pretty good with it for a while and I think if I wasn't trying to be an artist that I could handle being a manager...you have to have somebody there watching your back for you." The person watching Lawrence's back now is Bobby Roberts [of Bobby Roberts Company], who recently took over managerial duties for the entertainer.

"It was a situation with Tracy where I had admired his music for quite some time," says Roberts of how the two came together. "I also manage John Anderson, and he and Tracy are good friends and it had become common knowledge that Tracy was managing himself. I was in the studio one day when John and Tracy were cutting the duet 'Hillbilly With A Heartache.' I told Tracy back then, 'If you ever decide to bring on a manager, give me a call.' A few more months went by and it looked like Tracy was getting so busy between the road and the new album coming out that it seemed to be the right time to bring a manager on. So we hooked up and had a meeting and decided it was right for the both of us.

"Right now, I think he's one of the very top artists in country music today," adds Roberts. "His business ability is great and he is a very sharp young man. As for his future, I think the sky's the limit. It's our goal to see him go to that next level in the industry, which he's very rapidly achieving. The new single, the new album and everything going on around him is very positive and we are extremely thrilled to be a part of his team."

### ...His Videos

LAWRENCE HAS ALSO BECOME QUITE A HIT with his videos, which take from the idea of the now-syndicated TV show "Quantum Leap" that displays a time traveler leaping into new times and places. So who was the marketing genius that came up with idea for the video concept? "The 'Quantum Leap' idea was mine," Lawrence is quick to admit. He also says that his ultimate goal with the multiple videos that are linked through leaps is a possible longform video encompassing all of the videos into one.



*"There's a lot of things on this album that I wouldn't have even considered cutting on the Sticks And Stones album you just have to grow."*

**—Tracy Lawrence on his album *I See It Now.***

### ...Touring, His Marriage, And His Future

"RIGHT NOW WE'RE ON THE CROWN ROYAL TOUR with Marty Stuart and we're alternating the headlining," says Lawrence. "I love the multi-artist thing. I enjoy it better than working by myself. You pump each other up more to do a better show." As an admitted lover of the road, Lawrence says that he expects to work some 200 dates in 1995, following the 175 dates he did this year. And how much of a strain does this grueling touring schedule put on his recent marriage to his wife Frances? "Well, she spends a lot of time with me on the road. We have a real good relationship and it balances out real well. She spends about half the time at home and about half the time on the road with me. Usually, I'm home at least one or two days a week."

As with any recent marriage, the event has changed his life. "It's made me more responsible, more determined, more aggressive. Before, I did a lot of reckless, rebellious things, like young people do. I can't explain it exactly, but somehow it feels easier now to sing something like 'God Made Woman On A Good Day.'" As for the possibility of a little Tracy running around the house or tour bus in the near future, he says, "A lot of people have asked me about that. We would like to have a family...hopefully real soon, but nothing is definite yet."

Although his own career is soaring right now, Lawrence admits that a more behind-the-scenes career in management or production also has interests. "That's kind of what I'm trying to do now is dabble in it a little bit and get some of those doors open for me. I do enjoy the business side of the industry and like the challenge and the competitiveness of it...I really want to find an outside artist to produce. I'm going into the studio with Kenny Beard, one of my band members, in January and do four or five masters on him and try to pitch him for a deal." However, when asked about the future of his own music career, it's not hard to tell that Tracy Lawrence is loving every minute of it. "If I could stay just like I am now I couldn't ask for any more—I'm really enjoying myself, my career and my life."

# TOP 100 COUNTRY SINGLES



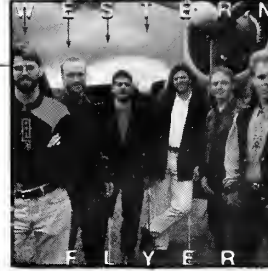
#1 SINGLE: Sammy Kershaw



TO WATCH: Tim McGraw #26



HIGH DEBUT: Reba McEntire #48



#1 INDIE: Western Flyer #38

NOVEMBER 12, 1994

			Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼	
1	THIRD RATE ROMANCE (Mercury 1270)	Sammy Kershaw	4	11	51	MATILDA (JMC)	Larry Hamilton	51	11
2	THE CITY PUT THE COUNTRY BACK IN ME (Atlantic)	Neal McCoy	5	15	52	TIL I WAS LOVED BY YOU (Polydor 225)	Chely Wright	54	3
3	MAN OF MY WORD (Epic 77632)	Collin Raye	6	14	53	LINDA LAVELLE (Song-1)	Todd Pulse	55	8
4	LIVIN' ON LOVE (Arista 2745)	Alan Jackson	1	9	54	CALLIN' BATON ROUGE (Liberty 80857)	Garth Brooks	26	13
5	SHUT UP & KISS ME (Columbia 77696)	Mary Chapin Carpenter	7	9	55	SUMMER IN DIXIE (Atlantic)	Confederate Railroad	DEBUT	
6	I SEE IT NOW (Atlantic)	Tracy Lawrence	9	9	56	RED, WHITE & BLUE COLLAR (Epic 57627)	Gibson/Miller Band	44	6
7	I SURE CAN SMELL THE RAIN (Arista 2718)	Blackhawk	8	13	57	WHERE THERE'S SMOKE (Atlantic)	Archer/Park	50	12
8	IF I COULD MAKE A LIVIN' (Giant 24582)	Clay Walker	11	8	58	THE RUNNING KIND (Arista)	Radney Foster	DEBUT	
9	KICK A LITTLE (Warner Bros. 45739)	Little Texas	10	11	59	MAMA'S RING (Starcut)	Jamie Harper	60	10
10	JUKEBOX JUNKIE (Epic 77579)	Ken Mellons	12	15	60	NOBODY'S GONNA RAIN ON OUR PARADE (Mercury 314518)	Kathy Mattea	39	15
11	IF YOU'VE GOT LOVE (Atlantic)	John Michael Montgomery	13	7	61	WAITIN' FOR THE PHONE TO RING (Step One 477)	Rhonda Hart	61	6
12	WE CAN'T LOVE LIKE THIS ANYMORE (RCA 6410)	Alabama	15	9	62	DON'T GET BEHIND IN YOUR LOVIN' (Western Trails)	C.D. McCloud	62	8
13	UNTANGLIN' MY MIND (RCA 66419)	Clint Black	18	7	63	THAT'S WHAT LOVE'S ABOUT (MCA 10880)	Marty Stuart	56	4
14	THE BIG ONE (MCA 11092)	George Strait	16	5	64	SHE DREAMS (Decca 11094)	Mark Chesnutt	59	16
15	WATERMELON CRAWL (MCA 10991)	Tracy Byrd	2	13	65	WHO'S THAT MAN (Polydor 853 358)	Toby Keith	58	15
16	WHEN LOVE FINDS YOU (MCA 11047)	Vince Gill	20	4	66	DEEPER WATERS (Platinum Plus)	Mona Lisa Poorman	67	6
17	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (Warner Bros. 7045)	David Ball	19	9	67	COUNTRY MAN (Platinum Plus)	Ruth Van Noy	69	7
18	TAKE ME AS I AM (Warner Bros. 7079)	Faith Hill	22	6	68	COUNTRY STAR (Round Robin)	Llowell McDowell	71	6
19	BABY LIKES TO ROCK (Arista 07822)	The Tractors	23	11	69	SHE THINKS HIS NAME WAS JOHN (MCA 54899)	Reba McEntire	57	15
20	YOU JUST WATCH ME (Liberty 89048)	Tanya Tucker	25	7	70	TEN FEET TALL AND BULLETPROOF (Warner Bros.)	Travis Tritt	65	14
21	NOW I KNOW (RCA 62896)	Lari White	24	10	71	DOING GOOD FEELIN' BAD (T & A)	Amber Lane	74	6
22	THIS IS ME (Warner Bros. 7127)	Randy Travis	27	4	72	FIRE'S GOING OUT (Platinum Plus)	Paula Inman	75	6
23	THERE GOES MY HEART (MCA 10961)	The Mavericks	29	6	73	BABY IN DISGUISE (Fraternity)	Marilyn Allen	76	5
24	PICKUP MAN (Epic 77715)	Joe Diffie	31	3	74	DOWN ON THE FARM (Curb 1092)	Tim McGraw	64	17
25	DOCTOR TIME (Columbia 53560)	Rick Trevino	33	5	75	PLAY IT BACKWARDS (Step One 0082)	The Geezinslaws	77	3
26	NOT A MOMENT TOO SOON (Curb)	Tim McGraw	49	2	76	HELLO, MISS HEARTACHE (Promise)	Billy T. Midnight	80	4
27	THAT'S WHAT I GET (Curb)	Hal Ketchum	28	7	77	I'VE BEEN MISSING YOU JUST FINE (Platinum Plus)	Tami Taylor	79	5
28	TEARDROPS (Liberty 79045)	George Ducas	30	10	78	I DON'T FEEL AS GOOD (Platinum Plus)	Danny Duvall	82	4
29	COUNTRY 'TIL I DIE (BNA)	John Anderson	32	6	79	McLOVE STORY (Fraternity)	Shad O'Shea	85	2
30	HARD LOVIN' WOMAN (MCA 11055)	Mark Collie	34	10	80	SEIGE AT LUCASVILLE (Fraternity)	Steve Free	83	3
31	NIGHT IS FALLIN' IN MY HEART (Arista)	Diamond Rio	36	4	81	SANTE FE (Cafe Records)	Stephen Bruce	84	2
32	WHEN YOU WALK IN THE ROOM (Arista 2726)	Pam Tillis	3	14	82	THIRD ROCK FROM THE SUN (Epic 77577)	Joe Diffie	66	18
33	I GOT IT HONEST (RCA 66420)	Aaron Tippin	41	5	83	WHEN WE FIRST MET (Platinum Plus)	Jeff Roberts	86	3
34	GOIN' THROUGH THE BIG D (Decca 11094)	Mark Chesnutt	48	2	84	HEART OVER MIND (BNA)	Lorrie Morgan	68	14
35	THE POWER OF LOVE (Arista)	Lee Roy Parnell	35	6	85	HEY FRIEND (Beacon)	Michael Grande	88	4
36	EUGENE (YOU GENIUS) (Asylum)	Bryan White	37	4	86	XXX'S AND OOO'S (MCA 54898)	Trisha Yearwood	72	18
37	WHEREVER SHE IS (Columbia 66153)	Ricky Van Shelton	38	6	87	LET IT SWING (Deep South)	Will LeBlanc	DEBUT	
38	SHE SHOULD'VE BEEN MINE (Step One 485)	Western Flyer	45	3	88	GIVE ME A RING SOMETIME (Patriot 89252)	Lisa Brokop	73	10
39	YOU AND ONLY YOU (Liberty 80472)	John Berry	43	4	89	SHEER STROKE OF LOVE (Platinum Plus)	Lewis Stark	70	11
40	WHAT THEY'RE TALKIN' ABOUT (Decca 11098)	Rhett Akins	40	5	90	YOU NEVER EVEN CALL ME BY MY NAME (BNA 66396)	Doug Supernaw	78	9
41	I TRY TO THINK ABOUT ELVIS (Epic 64188)	Patty Loveless	14	15	91	DRIVE (Arista 2744)	Steve Wariner	81	9
42	STORMS IN THE HEARTLAND (Mercury 1344)	Billy Ray Cyrus	46	3	92	ONCE YOUR PAST THE BLUES (Step One 480)	Willie Nelson	63	28
43	HEART TROUBLE (RCA 66288)	Martina McBride	47	3	93	MORE LOVE (Epic 77549)	Doug Stone	89	21
44	SHE'S NOT THE CHEATIN' KIND (Arista)	Brooks & Dunn	21	11	94	WHAT THE COWGIRLS DO (MCA 10047)	Vince Gill	91	17
45	HAS ANYBODY SEEN AMY (Mercury 518853)	John & Audrey Wiggins	17	14	95	ELVIS AND ANDY (Atlantic)	Confederate Railroad	90	18
46	LONG LEGGED HANNAH (BNA)	Jesse Hunter	46	3	96	THE MAN IN LOVE WITH YOU (MCA 54854)	George Strait	93	19
47	LITTLE HOUSES (Epic 66803)	Doug Stone	52	2	97	HEART LIKE A HURRICANE (Columbia 66411)	Larry Stewart	94	12
48	TILL YOU LOVE ME (MCA 10994)	Reba McEntire	DEBUT		98	A REAL GOOD WAY TO WIND UP LONESOME (Epic 77610)	James House	92	11
49	MAYBE SHE'S HUMAN (Mercury 518852)	Kathy Mattea	DEBUT		99	OH WHAT A THRILL (MCA 54780)	The Mavericks	95	26
50	MEN WILL BE BOYS (Liberty 27760)	Billy Dean	42	4	100	WILLIAM & MARY (Polydor 518815)	Davis Daniel	96	11

# COUNTRY MUSIC

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(Sony Cross Keys Pub. Co., Inc./Miss Dot Inc., BMI/Brass Ring Music, ASCAP)	64
SHE SHOULD'VE BEEN MINE K. Blazy, R. Crosby, J. Dowell	35
(Songs of Grand Tradition, BMI/Songs of Grand Alliance/Hooper Music, ASCAP)	35
SHE THINKS HIS NAME WAS JOHN'S Knox, S. Rosen (Bash Music/Mighty Nice Music, ASCAP/BMI)	69
SHEER STROKE OF LOVE (N/A)	49
SHE'S NOT THE CHEATIN' KIND R. Dunn (Tree Publishing Co., Inc./Showbilly Music, BMI)	5
SHUT UP AND KISS ME M. Carpenter (Sony Music Entertainment, Inc.)	80
SIEGE AT LUCASVILLE (N/A)	52
STORM IN THE HEARTLAND B. Hewkerson, D. Burns, C. Ryle (Her Five Music, Inc./Athan Ryle Music, BMI)	42
SUMMER IN DIME J. Robbin, G. Levine (Sony Cross Keys Pub. Co., Inc., ASCAP)	55
TAKE ME AS I AM B. DiPiero, K. Stanley	18
(Little Big Town Music/American Made Music/All Over Town Music/Sony Tree Pub. Co., Inc.)	18
TEN FEET TALL & BULLETPROOF T. Tritt (Post Oak, BMI)	70
TEARDROPS G. Duas, T. McBride	28
(PolyGram Int'l Pub. Inc./Veg-O Music/Songs of PolyGram Int'l, Inc./Songs of McBride, ASCAP/BMI)	28
THAT'S WHAT I GET FOR LOSIN' YOU A. Anderson, H. Ketchum	17
(Bash Music, ASCAP/Songs of PolyGram International, Inc./Forestation Songs, Inc., BMI)	17
THAT'S WHAT LOVE'S ABOUT M. Stuart (Songs of PolyGram International, Inc./Tubb's Bus Music, BMI)	23
THE BIG ONE G. House, D. O'Day (Hollywood Music, BMI)	64
THE CITY PUT THE COUNTRY IN MEM. Geiger, W. Mullis, M. Huffman	2
(Sixteen Stars Music, BMI/Dixie Stars Music, ASCAP)	2
THE MAN IN LOVE WITH YOU S. Dorff, G. Harju (Boots And Spurs Music/Spurs And Boots Music, BMI/ASCAP)	36
THE POWER OF LOVE D. Cook, G. Nicholson (Cross Keys Pub. Co., Inc., ASCAP)	95
THE RUNNING KIND M. Haggard (Sony Tree Pub. Co., Inc., BMI)	58
THERE GOES MY HEART R. Malo, Kostas	23
(Sony Tree Pub. Co., Inc./Raul Malo Music/Songs of PolyGram Int'l, Inc./Seven Angels Music, BMI)	23
THIRD RATE ROMANCE R. Smith (Fourth Floor Music, Inc., ASCAP)	1
THIRD ROCK FROM THE SUN J. Greenbaum, S. Whipple, T. Marton	82
(Major Bob Music Co., Inc., ASCAP/Rio Bravo Music, Inc./Stroudcaster Music/Baby Mae Music, BMI)	22
THIS IS ME T. Shapiro, T. McHugh (Great Cumberland Music/Diamond Struck Music/Kicking Bird Music, Inc., BMI)	22
THL I WAS LOVED BY YOU M. Irwin, A. Jackson	52
(Ten Ten Tunes/Mattie Ruth Music/Seventh Son Music, Inc., ASCAP)	52
TILL YOU LOVE ME B. DiPiero, G. Burr	13
(Little Big Town Music/American Made Music/MCA Music Pub./Gary Burr Music, BMI/ASCAP)	13
UNTANGLIN' MY MIND C. Black, M. Haggard (Blackened Music/Sony Tree Pub. Co., Inc./Sierra Mountain Music, BMI)	61
WAITIN' FOR THE PHONE TO RING J. Tassi, B. Tassi (Tri-Spectra Music/Mastrom Music, ASCAP)	15
WATERMELON CRAWL B. Brock, Z. Turner (Acuff-Rose Music, Inc./Coturn Music, BMI)	15
WE CAN'T LOVE LIKE THIS ANYMORE J. Jarrard, W. Mobley	12
(Alabama Band Music, ASCAP/Warner-Tamerlane Pub. Corp./New Works Music Co., BMI)	12
WHAT THE COWGIRLS DO V. Gill, R. Nielson (Benefit Music/Englishman Music, BMI)	94
WHAT THEY'RE TALKIN' ABOUT L. Boone, P. Nelson, R. Atkins	40
(Sony Cross Keys Pub. Co., Inc./Sony Tree Pub. Co., Inc./Tenise Music/Fire Hall Music, BMI/ASCAP)	40
WHEN LOVE FINDS YOU V. Gill, M. Omartan (Benefit Music/Edward Grant, Inc./Mudkie C Music, BMI/ASCAP)	16
WHEN THE THOUGHT OF YOU CATCHES UP WITH ME D. Ball (EMI Blackwood Music Inc., BMI)	17
WHEN WE FIRST MET (N/A)	83
WHEN YOU WALK IN THE ROOM J. DeShannon (EMI, Unart Catalog Inc., BMI)	37
WHEREVER SHE IS J. House, J. Jarrard (Sony Tree Pub. Co., Inc., BMI/Alabama Band Music, ASCAP)	57
WHERE THE RAIN'S SMOKIN' B. Barker, M. Collier (Tom Collins Music Corp., BMI/Hi-Deb Music, ASCAP)	65
WHO'S THAT MAN? T. Keith (Songs of PolyGram Int'l, Inc./Telos Music, BMI)	100
WILLIAM AND MARY G. McCorkle, R. Williamson (Kicking Bird Music, Inc./Sixteen Stars Music, BMI)	100
XXX'S & OOO'S A. Rankhill, Matraca Berg (Sony Trees Inc./Mother Dixie Songs, ASCAP)	56
(August Wind Music/Great Broad Music/Longitude Music Co., BMI)	56
YOU AND ONLY YOU C. Jones, J. Martin	39
(Great Cumberland Music/Diamond Struck Music/WB Music Corp./Might Be Music, BMI/ASCAP)	39
YOU JUST WATCH ME R. Giles, B. Regan (Dixie Stars Music, ASCAP)	30
YOU NEVER EVEN CALL ME BY MY NAME S. Goodman (Turnpike Tom Music/Pink Sky Music, ASCAP)	90

# WESTERN flyer

the  
vocal  
group  
of  
the  
Nineties  
presents:

she

should

have

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mine

a  
single  
everyone  
can  
relate  
to

from the CD/CASS:  
"Western Flyer"  
SOR-0085  
produced by:  
Western Flyer &  
Ray Pennington

**SOE**  
STEP ONE RECORDS

GENE

Watson

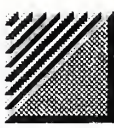
YOU  
GAVE  
ME  
A  
MOUNTAIN

*Gene's voice climbs to  
the highest peaks in this  
emotional classic. Hear  
why Gene Watson's  
voice is called a "great  
American treasure."*



from the Step One Records'  
CD/CASSETTE:  
UNCHARTED MIND SOR-0079

produced by: Ray Pennington



COUNTRY MUSIC

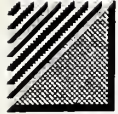
TOP 75 COUNTRY ALBUMS

NOVEMBER 12, 1994

The square bullet indicates upward chart movement  
(G) = Gold (RIAA) Certified (P) Platinum (RIAA) Certified

		Last Week	Total Weeks
1	STONES IN THE ROAD (Columbia 64327)(P)		1 3
2	THE TRACTORS (Arista 18728)(G)		3 13
3	WHO I AM (Arista 18759)(P)		4 18
4	WAITIN' ON SUNDOWN (Arista 18765)		2 4
5	NOT A MOMENT TOO SOON (Curb 77659)(P3)		6 32
6	ONE EMOTION (RCA 66419)		7 3
7	BOOMTOWN (Polydor 523407)		8 5
8	I SEE IT NOW (Atlantic)		5 6
9	WHAT A CRYING SHAME (MCA 10961)(G)		9 38
10	WHEN LOVE FINDS YOU (MCA 11047)(P)		12 21
11	KICKIN' IT UP (Atlantic 82559)(P2)		13 40
12	KICK A LITTLE (Warner Bros. 45739)		10 5
13	GREATEST HITS III (RCA 07863)		15 3
14	IF I COULD MAKE A LIVING (Giant 24582)		16 4
15	I LOVE EVERYBODY (Curb/MCA 10808)		17 4
16	THIRD ROCK FROM THE SUN (Epic 64357)(G)		14 13
17	WHEN FALLEN ANGELS FLY (Epic 64188)		22 9
18	THINKIN' PROBLEM (Warner Bros. 45562)(G)		23 20
19	READ MY MIND (MCA 10994)(P)		38 27
20	HEARTSONGS (Blue Eye/Columbia 66123)		21 3
21	WHAT A WAY TO LIVE (Decca 11094)		11 7
22	MAMA'S HUNGRY EYES (Arista 18760)		30 2
23	FLYER (Elektra 61681)		19 6
24	HARD WORKIN' MAN (Arista 18716)(P2)		34 85
25	TAKE ME AS I AM (Warner Bros. 45389)(G)		37 44
26	IN PIECES (Liberty 80857)(P4)		18 101
27	NO ORDINARY MAN (MCA 10991)		28 21
28	KEITH WHITLEY: A TRIBUTE ALBUM (RCA 66416)		20 5
29	YOU MIGHT BE A REDNECK IF (Warner Bros. 45314)(G)		26 10
30	GEORGE JONES: THE BRADLEY BARN SESSIONS (MCA 11096)		32 2
31	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3)		52 51
32	NO FENCES (Liberty 93866)(P11)		36 210
33	BLACKHAWK (Arista 18708)(G)		24 36
34	THE WAY THAT I AM (RCA 66288)(G)		29 54
35	COUNTRY 'TIL I DIE (BNA 66417)		DEBUT
36	FEELIN' GOOD TRAIN (Mercury 522125)		25 18
37	CHEAP SEATS (RCA 66296)		47 51
38	SWEETHEART'S DANCE (Arista 18758)(G)		42 27
39	RHYTHM COUNTRY AND BLUES (MCA 10965)(P)		35 35
40	EASY COME, EASY GO (MCA 10907)(P)		44 55
41	RED HOT + COUNTRY (Mercury 522639)		27 7
42	JOHN BERRY (Liberty 80472)(G)		43 30
43	COME ON COME ONE (Columbia 4881)(P2)		41 115
44	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P4)		49 102
45	MEN'LL BE BOYS (Liberty 27760)		45 20
46	DEEP THOUGHTS FROM A SHALLOW MIND (BNA 07863)		31 7
47	THIS TIME (Reprise/Warner Bros. 45241)(P2)		48 81
48	KEN MELLONS (Epic 53746)		40 7
49	HAYWIRE (Liberty 28770)		33 6
50	THIS IS ME (Warner Bros. 45501)(G)		39 27
51	EXTREMES (Epic 53952)(G)		60 40
52	ON THE ROAD (Arista 18739)		54 48
53	GARTH BROOKS (Liberty 90897)(P5)		53 266
54	GREATEST HITS VOL. II (MCA 10906)(P2)		46 55
55	AMERICAN RECORDINGS (American 45520)		55 27
56	LOVE A LITTLE STRONGER (Arista 18745)		51 14
57	RICK TREVINO (Columbia 53560)		56 36
58	NO DOUBT ABOUT IT (Atlantic 82568)(G)		71 38
59	I STILL BELIEVE IN YOU (MCA 10630)(P2)		69 107
60	LET THE PICTURE PAINT ITSELF (MCA 11042)		63 24
61	WISHES (RCA 66395)		50 18
62	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)(G)		57 25
63	TOBY KEITH (Mercury 514421)(P)		65 75
64	EVERY LITTLE WORD (Curb 77660)		62 21
65	BIG TIME (Warner Bros. 45276)(P)		61 72
66	WAYMORE'S BLUES (PART II) (RCA 66409)		66 6
67	WALKING AWAY A WINNER (Mercury 518852)		58 24
68	WAR PAINT (BNA 66379)(G)		64 25
69	RED, WHITE AND BLUE COLLAR (Epic 57627)		68 14
70	SOON (Liberty 89048)(G)		70 51
71	ROPIN' THE WIND (Liberty 96330)(P9)		59 155
72	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)		67 105
73	NOTORIOUS (Atlantic 82505)(G)		74 31
74	CALL OF THE WILD (RCA 66251)(G)		73 60
75	WILD LOVE (Columbia 57444)		75 10





## The Constantly Changing Staff at BNA, RCA and RLG

RANDY GOOMAN, g.m./senior v.p. of the newly-created RCA Records Nashville Labels Group (RLG), announced key staff for the RCA and BNA labels as well as a new core marketing structure for RLG.

Here's what happened:

—**Dale Turner**, current v.p., promotion, RCA Records, will head BNA in the new position of v.p., BNA Records Label. **Ken Van Durand**, long-time RCA Records promo rep, moves back to BNA as v.p., promotion, BNA Records Label, reporting to Turner. **Tom Sgro** has returned to BNA as director of national promotion, reporting to Durand.

—**Tommy Daniel**, current senior director, sales & marketing, BNA, moves to the top spot at RCA as v.p., RCA Records Label. **Mike Wilson**, current senior director, promotion, RCA, moves into the top RCA promotion spot as v.p., promotion, RCA Records Label. Wilson will report to Daniel.

Goodman has outlined a new core marketing structure under the new RLG banner that will support both BNA and RCA labels via sales, media, creative services and production.

—**Ron Howie** is v.p., sales, RLG. **Mary Hamilton** has been upped to senior director, creative services, RLG. And **Glenda Break** has also been upped to director, production/scheduling, RLG.

## In Other News...

**BROOKS AND DUNN HAVE CONFIRMED PLANS** for the first six months of their 1995 tour, which includes over 50 dates and a stellar supporting cast with **David Ball** and **The Tractors**. The tour once again is sponsored by **Miller Lite** and kicks off in Tucson, AZ on February 15. On an additional note: congratulations are in order for **Ronnie and Janine Dunn**, who became the parents of a seven-pound baby girl, **Haley Marie Dunn**, October 28.

**WHILE CHANNEL-HOPPING THROUGH YOUR DAY-TIME SOAPS**, don't be surprised to see **Martina McBride** as she appears on "General Hospital" November 9. McBride will play a role she's very familiar with—herself.

**RCA ARTIST AARON TIPPIN** took the trip of his life as he flew with the **Thunderbirds** of the U.S. Air Force in Sanford, FL. According to Tippin, "The high was almost as great as performing."

**TRISHA YEARWOOD CELEBRATED HER 30TH BIRTHDAY** at **Country Star Hollywood** recently by becoming the sixth recipient of a permanent star on the restaurant's "Boot Walk."

**SHELBY LYNN, WHO WAS FEATURED ON "THE ROAD,"** saw her album sales increase 140 percent the week following her appearance on the show, according to **SoundScan**.

**KATHY MATTEA** has been named **CMT** and **CMT Europe** December Showcase Artist.



Nashville's music community gathered at the home of Sony Music Publishing/Nashville President **Donna Hilley** (left) to present President **George Bush** with an autographed guitar in appreciation for his support of country music. More than 60 artists signed the guitar made by **Gibson**. Among the celebrities attending the event were **Brooks & Dunn**, **Chet Atkins**, **William Lee Golden**, **Eddie Rabbitt**, **Reba McEntire**, **Bill Monroe**, **Bill Anderson**, **Marty Stuart**, **Bobby Bare**, **Tracy Lawrence**, **Lari White**, **Michael W. Smith**, **George "Goober" Lindsey**, **Ralph Emery** and many others.



**Randy Travis** (right) recently filmed the video for his forthcoming single "The Box." The video, Travis' fourth from the gold album *This Is Me*, was directed by **Planet Inc.'s Jim Shea** (left) in Austin, TX.



**Lee Roy Parnell** makes a stop at **KVET/KASE** in Austin, his hometown, to tape an edition of "The Road." Pictured (l-r): **Brad Hansen**, program director; **Bob Cole**, operations manager; **Steve Gary**, Music Director; **Parnell**; and **Sammy Allred**, morning man and one-half of **The Geezinslaws**.

## Paula Inman



Check out her hot new single!  
"Fire's Going Out"

Produced by **Robert Metzgar**  
for **Platinum Plus Records**

FOR MORE INFORMATION CONTACT:  
**CAPITOL MANAGEMENT**  
1300 DIVISION STREET  
NASHVILLE, TN 37203  
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NATIONAL PROMOTION BY:  
**CHUCK DIXON**  
PHONE: (615) 754-7492

# COUNTRY MUSIC

## Cash Box COUNTRY RADIO

### High Debuts

1. REBA MCENTIRE—"Till You Love Me"—(MCA)—#48
2. KATHY MATTEA—"Maybe She's Human"—(Mercury)—#49

### Most Active

1. TIM MCGRAW—"Not A Moment Too Soon"—(Curb)—#26
2. MARK CHESNUTT—"Goin' Through The Big D"—(Decca)—#34
3. RICK TREVINO—"Doctor Time"—(Columbia)—#25
4. AARON TIPPIN—"I Got It Honest"—(RCA)—#33

### Powerful On The Playlist

The *Cash Box* Top 100 Country Singles chart is topped off this week by the **Sammy Kershaw** single "Third Rate Romance." The chart this week displays a few big movers with two debuts breaking into the Top 50. **Tim McGraw** leads the way in the most-movement category, up an incredible 23 spots to #26 with "Not A Moment Too Soon." **Mark Chesnutt** follows, up a big 14 spots to #34 with "Goin' Through The Big D." **Rick Trevino** jumps eight places to #25 with "Doctor Time." Finally, **Aaron Tippin** works his way a little closer to the top, moving up eight to #20 with "I Got It Honest" to finish out the big movers this week. Only two acts debuted on the chart in this week's Top 50. **Reba McEntire** leads the way for the highest debut position with "Till You Love Me" at #48 as **Kathy Mattea** just makes the Top 50 at #49 with "Maybe She's Human."

**Songwriter Of The Week:** Congratulations go out to **Russell Smith**, who penned Sammy Kershaw's #1 hit "Third Rate Romance."

### 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. TERRY MCBRIDE & THE RIDE—"High Hopes And Empty Pockets"—(MCA)
2. TRISHA YEARWOOD—"It Wasn't His Child"—(MCA)

### CMT Top Twelve Video Countdown

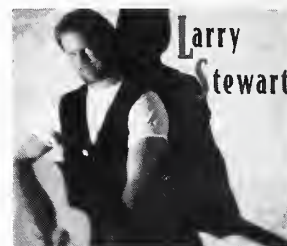
1. SAMMY KERSHAW . . . . . "Third Rate Romance" (Mercury)
2. MARY CHAPIN CARPENTER . . . . . "Shut Up & Kiss Me" (Columbia)
3. TRACY LAWRENCE . . . . . "I See It Now" (Atlantic)
4. BLACKHAWK . . . . . "I Sure Can Smell The Rain" (Arista)
5. LITTLE TEXAS . . . . . "Kick A Little" (Warner Bros.)
6. THE TRACTORS . . . . . "Baby Likes To Rock It" (Arista)
7. ALAN JACKSON . . . . . "Livin' On Love" (Arista)
8. GARTH BROOKS . . . . . "Callin' Baton Rouge" (Liberty)
9. CLAY WALKER . . . . . "If I Could Make A Living" (Giant)
10. NEAL MCCOY . . . . . "The City Put The Country Back In Me" (Atlantic)
11. DAVID BALL . . . . . "When The Thought Of You Catches Up With Me" (Warner Bros.)
12. VINCE GILL . . . . . "When Love Finds You" (MCA)

—Compliments of CMT video countdown, week ending Nov. 2, 1994.

## REVIEWS By Richard McVey

### ■ LARRY STEWART: "Losing Your Love" (Columbia 77753)

Stewart can vocally hang with the best of them. His high, sweet, smooth voice again shines on this mid-tempo cut, co-written by Vince Gill. As the second release off *Heart Like A Hurricane*, expect to see this one outdo its predecessor, "Heart Like A Hurricane," which only received moderate airplay.



### ■ JAMES HOUSE: "Little By Little" (Epic 77752)

Co-written by House, this tune is the second release off House's forthcoming album *Days Gone By*. Pardon the pun, but although it didn't grab me the first time, it does grow on you (here it comes) *little by little*. Certainly not the song that's going to launch House into stardom, it's nevertheless a solid tune that shows off House's talents and the potential this newcomer has.

### ■ TRACY BYRD: "The First Step" (MCA 54945)

As the third release off *No Ordinary Man*, this upbeat, cute tune with a honky-tonk beat will continue Byrd's string of commercially safe songs. Expect this one to flourish more on the merits of "Watermelon Crawl" rather than its own. A good song, but one heard a hundred times before.



### ■ PATTY LOVELESS: "Here I Am" (Epic 77734)

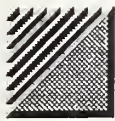
A far cry from her previous release, "I Try To Think About Elvis," this easy-paced, guitar-/vocally-driven tune is classic Loveless. She pours out emotions through her vocals like few can and "Here I Am" is no exception.

## PICK OF THE WEEK



### ■ BROOKS & DUNN: "I Never Forgive My Heart" (Arista 2779)

As the second release off *Waitin' For Sundown*, this is a much more traditional sounding cut for the duo. An easy, slow-paced, steel guitar-, fiddle- and piano-licked hard-core country tune with Dunn's amazing vocals, this may disappoint the dance crowd but will certainly fire up radio airwaves. An easy Top-10, if not #1.



Follow the advice of BNA artist Marc Beeson (right), Peter Cetera came to Nashville to work on his new album. Cetera will include a song on the album titled "One Clear Voice" that was co-written by Beeson. Beeson made a trip to Chicago to put the guitar on it, and ended up talking Cetera into heading to Nashville.



MCA/Nashville artist Mac McAnally recently performed for the MCA staff at a special showcase at Nashville's Bluebird Cafe. McAnally performed highlights from his just-released album, *Knots*, including his new single "Down The Road." Pictured (l-r): Ronnie Brown, associate manager of A&R, MCA/Nashville; McAnally; T.K. Kimbrell, McAnally's manager; and Tony Brown, president, MCA/Nashville.



RCA artist Aaron Tippin (left) is pictured in the studio with new producer Stever Gibson while working on his upcoming fourth RCA album, *Lookin' Back At Myself*, set for release November 8.

## RADIO PLAYLISTS

### Some of what's playing in heavy rotation:

#### WJMA/Orange, VA

- ALAN JACKSON—"Livin' On Love"
- PAM TILLIS—"When You Walk In The Room"
- SAMMY KERSHAW—"Third Rate Romance"
- COLLIN RAYE—"Man Of My Word"
- TRACY BYRD—"Watermelon Crawl"

#### KLMX/Clayton, NM

- PATTY LOVELESS—"I Try To Think About Elvis"
- NEAL MCCOY—"The City Put The Country Back In Me"
- BLACKHAWK—"I Sure Can Smell The Rain"
- TRACY BYRD—"Watermelon Crawl"
- JOHN & AUDREY WIGGINS—"Has Anybody Seen Amy"

#### KTLO/Mountain Home, AR

- ALAN JACKSON—"Livin' On Love"
- TRACY BYRD—"Watermelon Crawl"
- SAMMY KERSHAW—"Third Rate Romance"
- NEAL MCCOY—"The City Put The Country Back In Me"
- COLLIN RAYE—"Man Of My Word"

#### WMDH/New Castle, IN

- ALAN JACKSON—"Livin' On Love"
- SAMMY KERSHAW—"Third Rate Romance"
- TRACY LAWRENCE—"I See It Now"
- COLLIN RAYE—"Man Of My Word"
- NEAL MCCOY—"The City Put The Country Back In Me"

#### WDXC/Pound, VA

- PAM TILLIS—"When You Walk In The Room"
- ALAN JACKSON—"Livin' On Love"
- SAMMY KERSHAW—"Third Rate Romance"
- TRACY BYRD—"Watermelon Crawl"
- COLLIN RAYE—"Man Of My Word"

#### WVAR/Richmond, WV

- ALAN JACKSON—"Livin' On Love"
- NEAL MCCOY—"The City Put The Country Back In Me"
- KEN MELLONS—"Jukebox Junkie"
- JOHN & AUDREY WIGGINS—"Has Anybody Seen Amy"
- DAVID BALL—"When The Thought Of You Catches Up With Me"

#### WQIK/Jacksonville, FL

- BLACKHAWK—"I Sure Can Smell The Rain"
- COLLIN RAYE—"Man Of My Word"
- SAMMY KERSHAW—"Third Rate Romance"
- KEN MELLONS—"Jukebox Junkie"
- ALAN JACKSON—"Livin' On Love"

# COUNTRY MUSIC

## Cash Box COUNTRY INDIE

### Indie Chart Action

This was another busy week for the independents. Eighteen independents are finding their way up the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for their third week is **Western Flyer** on the **Step One** label with "She Should've Been Mine." The single climbs up seven spots to #38 on the chart. In the second highest spot for the movers is **Todd Pulse** at #53 with "Linda Lavelle." To finish out the movers, **Jamie Harper** moves to #59, **Ruth Van Noy** moves to #67, **Llowell McDowell** moves to #68, **Amber Lane** moves to #71, **Paula Inman** moves to #72, **Marilyn Allen** moves to #73, **The Geezinslaws** move to #75, **Billy T. Midnight** moves to #76, **Tami Taylor** moves to #77, **Danny Duvall** moves to #78, **Shad O'Shea** moves to #79, **Steve Free** moves to #80, **Stephen Bruce** moves to #81, **Jeff Roberts** moves to #83, and finally, **Michael Grandé** moves to #85. Only one independent breaks into the chart this week as **Will LeBlanc** comes in at #87 with "Let It Swing" on the **Relentless Pursuit** label.

### Top Ten Rising Independents

1. **WESTERN FLYER**—"She Should've Been Mine"
2. **TODD PULSE**—"Linda Lavelle"
3. **JAMIE HARPER**—"Mama's Ring"
4. **RUTH VAN NOY**—"Country Man"
5. **LLOWELL MCDOWELL**—"Country Star"
6. **AMBER LANE**—"Doing Good Feelin' Bad"
7. **PAULA INMAN**—"Fire's Going Out"
8. **MARILYN ALLEN**—"Baby In Disguise"
9. **THE GEEZINSLAWS**—"Play It Backwards"
10. **BILLY T. MIDNIGHT**—"Hello Miss Heartache"

### Out-Of-The-Box Independent Releases

- H.J. BONOW**—"Undercover King Of France"  
**W.C. TAYLOR, JR.**—"Crying On Your Shoulder Again"



**Step One Records' Western Flyer** recently released their second single and video, "She Should've Been Mine." To generate radio airplay and give listeners an opportunity to win prizes, the group came up with the "Should've Been Mine" Love Stories Contest. Listeners will call in and tell their "Should've Been Mine" story and the best one of the day wins Western Flyer CDs and T-shirts as well as additional prizes from the radio station. A national winner will be selected to win a trip to see the group in concert. Pictured (l-r) at a recent video shoot are: lead singer **Danny Myrick**; **Chris Marion**; **Roger Helton**; **T.J. Klay**; **Bruce Gust**; and **Steve Charles**.

### Indie Spotlight

## Stephen Bruce: Doing It On His Own



**STEPHEN BRUCE IS** one artist who is committed to making music. With the early influences of Nat King Cole, Hank Snow, Johnny Paycheck, Sons of the Pioneers and Eddie Arnold, Bruce took up the guitar and began writing songs at the mere age of 16. At 18, he packed up his guitar and sleeping bag and hitchhiked across the U.S. "I just wanted to get out, take a look around and see what other people were doing," Bruce told *Cash Box*. By 21, he had put together his first band.

By the time he turned 33, he had a world of musical band knowledge under his belt, not to mention having catalogued 60 original songs, later dumping 50 of them feeling they compromised who he had become. "I became a Christian when I was 18 and I was just into living out life like everybody else," admits Bruce. "By the time I hit 24, I was beginning to have some pretty concrete ideas about what life was about as far as right and wrong...I decided that a lot of the material I had written was about compromising situations and that I was writing because it was catchy or I thought was saleable. Finally, I just stepped back and said, 'This isn't who I am, so why am I playing it?'" To me, my lyrics are really important. It doesn't matter if I'm playing a country, blues or gospel tune, the message is the same. It's got to have a positive message." He has since re-built his folio to include some 150 songs.

In 1990, Bruce took to the studio, and in support founded Café Records Flat-Out Booking and Publishing in 1991. His current album, *Stephen Bruce*, originally started out as a four-song cassette called *Cruisin'*. He then recorded seven additional tunes and expanded the cassette to ten songs and titled it *Lonestar Cowboy*. In the spring of 1993, after receiving considerable airplay and favorable reviews, Bruce was approached by an industry agent who arranged connections for a major-label deal. Unfortunately, after six months of negotiations and some hard lessons learned, the deal fell through.

In a weird twist of fate, Bruce called up a former musician friend he hadn't seen in over 17 years—Phil Jeffery. "I had a pretty good idea that Phil was somewhere in the same area," says Bruce. "So after making some calls I got hold of him. I asked Phil what he was doing and he said, 'Nothing.' So I told him I needed a guitar player and he said, 'I'll be right up.' In a week or two he came up and took a look at the area that we're living at here on the coast and flew down with my brother and moved here. He and I had started playing music together when we were 19, and the last time I saw Phil he was about 24, and it was like a day hadn't past—things were just like they were."

The newly reunited duo quickly went into the studio and added four new tunes to the first 10. Jeffery then spent the next six months putting together the business that is now Café Records Flat-Out Booking and Publishing—building relationships within the industry to get manufacturing, promotion, distribution and marketing in place. "You get tired of knocking on all the doors when you believe that you've got a viable product and people tell you, 'Well, we're not interested.' So I figured the best way to do it is to do it yourself," relates Bruce on how he started the label.

On his self-titled album Bruce's many influences and his musical diversity can be heard. "What I tried to do was get a real cross-section of the kind of material I write and perform," says Bruce. "I definitely get into the country thing, [and] we throw down a little blues and a little rock 'n' roll on it." Following on the heels of his first release off the album, "Made In Texas," Bruce has found himself on the *Cash Box* Top 100 Singles chart once again, this time with "Santa Fe." It has currently climbed its way up to #81 with little let-up in sight.



# POSITIVE / CHRISTIAN COUNTRY

## POSITIVE COUNTRY RADIO

### This Week's Debuts

- MIDSOUTH—"Give What It Takes"—(Word)—#23
- W.C. TAYLOR—"I Believe"—(Circuit Rider)—#25
- BRUCE HAYNES—"Wrong Place At The Right Time"—(Cheyenne)—#28
- BRENT LAMB—"Worth It All"—(Genesis)—#30

### Most Active

- SOUTHERN CHAPEL—"There's A New Man"—(Windfall)—#15
- CHARLIE DANIELS—"Two Out Of Three"—(Sparrow)—#7
- LISA DAGGS—"Leave Your Bags At The Door"—(Pakadern)—#13
- BRUSH ARBOR—"I Wouldn't Miss Heaven"—(Benson)—#6

### Powerful On The Playlist

The *Cash Box* Positive/Christian Country singles chart is topped off by Seneca's "Old Book—New Page" for the second week. "In My Father's Eyes" by Don Cox moves up to #2. Ron David Moore's "No Time Like The Present" jumps three spots to #3. Moving up to the #4 position is Randy Coward with "Local Call." Ken Holloway and "Rose Of Sharon" drops down to #5. Moving up four spots to #6 is Brush Arbor and "I Wouldn't Miss Heaven." One of the big movers this week is Charlie Daniels with "Two Out Of Three," up five spots to #7. Steve Grace with "Crazy Road Of Life" breaks into the Top 10 at #8. Holding on to the #9 position is "I Need You" by Jeff & Sheri Easter and finishing off the Top 10 is Bruce Carroll with "Good Life."

### Looking Ahead

Lenny LeBlanc takes the lead in adds this week with "All My Dreams." Also receiving reports is Ted White's "Tornado Saloon," "Out of His Great Love" by The Martins, Kathy Yoder Treat's "Closer Walk," Steve Hamby with "Sowin' Seeds" and "The Promise Tree" by Vince Wilcox.

## POSITIVE/CHRISTIAN COUNTRY NOVEMBER 12, 1994

1	OLD BOOK-NEW PAGE (Ransom/Brentwood 5488J)	Seneca	1	13
2	IN MY FATHER'S EYES (SOR)	Don Cox	3	5
3	NO TIME LIKE THE PRESENT (Warner Alliance)	Ron David Moore	6	5
4	LOCAL CALL (Ropeburn)	Randy Coward	5	8
5	ROSE OF SHARON (Ransom/Brentwood)	Ken Holloway	2	15
6	I WOULDN'T MISS HEAVEN (Benson)	Brush Arbor	10	6
7	TWO OUT OF THREE (Sparrow)	Charlie Daniels	12	6
8	CRAZY ROAD OF LIFE (Storyville)	Steve Grace	11	5
9	I NEED YOU (Brentwood)	Jeff & Sheri Easter	9	4
10	GOOD LIFE (Vbrd 701938160X)	Bruce Carroll	7	10
11	IN THE NEXT WORLD (Star Song)	Brian Barrett	4	9
12	FOR PETE'S SAKE (Integrity)	Susie Luchsinger	8	16
13	LEAVE YOUR BAGS AT THE DOOR (DoveSong)	Lisa Daggs	19	4
14	AMAZING GRACE (Atlantic)	The Maverick Choir	14	10
15	THERE'S A NEW MAN (Windfall)	Southern Chapel	25	3
16	I'LL COME AND GET YOU (Brentwood)	Heartfelt	18	4
17	ADAM'S SIDE (Tall Texan)	Billy Walker	17	12
18	JESUS SET ME FREE (Cheyenne)	Paula McCulla	15	16
19	FRIENDS FOR A LIFETIME (Brentwood)	Claire Lynche	20	5
20	THERE IS A LINE (Sparrow)	Susan Ashton	21	2
21	NEVER WILL I GIVE UP (Rounder)	Alison Krauss	13	13
22	HAVE A LITTLE FAITH (Cheyenne)	White River	16	15
23	GIVE WHAT IT TAKES (Vbrd)	Midsouth	DEBUT	
24	I KNOW (Star Song)	Brian Barrett	26	3
25	I BELIEVE (Circuit Rider)	W.C. Taylor	DEBUT	
26	SUNDOWN (Sundown REF-09)	The Reffeitts	22	14
27	OUT OF HIS SIDE (DoveSong)	Monte Stephens	28	4
28	WRONG PLACE AT THE RIGHT TIME (Cheyenne)	Bruce Haynes	DEBUT	
29	DON'T WANT TO HURT ANYMORE (Cheyenne)	Bruce Haynes	29	16
30	WORTH IT ALL (Genesis)	Brent Lamb	DEBUT	
31	WHERE'S THE FAMILY (Landmark MFB-CD3)	Manual Family Band	24	18
32	HERE COMES THE CALVARY (Cheyenne 9094)	The Days	23	13
33	(LOVE IS) DEEPER THAN TOUCH (Star Song)	Andy Landis	32	21
34	NOTHIN' NEXT TO NOTHIN' (Independent)	Cross Country	34	11
35	I'D RATHER BE IN DIXIE (Circuit Rider)	W.C. Taylor	31	10
36	A LITTLE ROCK (Heartwrite)	David Patillo	30	17
37	COMIN' HOME (DoveSong)	Scott & Kim Coner	35	7
38	THE SAVIOR WHO WEEPS (Benson)	Vince Wilcox	37	16
39	'TIL YOU CAME ALONG (Cheyenne 9092)	Steve Gatlin	36	20
40	JESUS SEEKS YOU (Heaven Spun)	Ted White	33	23

## RADIO PLAYLISTS

### Some of what's playing in heavy rotation:

#### KJIM/Denison, TX

- KEN HOLLOWAY—"Rose of Sharon"
- SENECA—"Old Book, New Page"
- DON COX—"In My Father's Eyes"
- ALISON KRAUSS—"Never Will Give Up"
- PAULA MCCULLA—"Jesus Set Me Free"

#### KTTK/Lebanon, MO

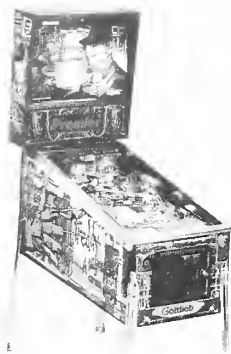
- THE MAVERICK CHOIR—"Amazing Grace"
- RANDY COWARD—"Local Call"
- BRUSH ARBOR—"I Wouldn't Miss Heaven"
- DON COX—"In My Father's Eyes"
- RON DAVID MOORE—"No Time Like The Present"

#### WBTX/Broadway, VA

- KEN HOLLOWAY—"Rose Of Sharon"
- THE MAVERICK CHOIR—"Amazing Grace"
- SUSIE LUCHSINGER—"Have A Little Faith"
- ALISON KRAUSS—"Never Will Give Up"
- REFFEITTS—"Sundown"

# COIN MACHINE

## Gottlieb's *Freddy: A Nightmare On Elm Street*



Gottlieb's *Freddy: A Nightmare On Elm Street*

**CHICAGO**—It's frightening...it's chilling...it's Freddy Krueger, making his return in a pinball environment!

*Freddy: A Nightmare On Elm Street* is the latest Gottlieb pinball machine currently being produced by Premier Technology and it captures all of the scary elements that made the movie series such a resounding success.

This highly interactive game has Freddy challenging players from beginning to end. Taunting from his perch on the upper left hand corner of the playfield, he invites them to enter the sliding boiler door by timing the plunger shot. From there, players experience a series of nightmares, the objective being to kill Freddy. However, as moviegoers throughout the world already know and pinball players will quickly discover, Freddy won't stay dead for long!

With six movies under his belt, and a seventh released in October, Freddy Krueger has gained a reputation as one of the most recognized horror film characters since Frankenstein. *The Nightmare On Elm Street* series has earned over \$210 million in box-office receipts in the U.S. alone. Video sales have generated another \$90 million domestically. More than 50% of the actor's film audience is between 18 and 24 years old.

In this Gottlieb pin, Premier has captured the spirit and comedy of Freddy with digitized film footage, audio samples recorded from the *Nightmare* movies and, of course, Freddy himself, as he goads players on the pinball soundtrack. Players can collect "Kruegerands" and shop with him to purchase souls, activate multi-ball, or save up to buy their way into the "Dream Warrior" mode, where they can earn hundreds of millions of points.

Features include a replica of Freddy's head mounted on the playfield, which not only moves its mouth to talk to players, but also spits the ball out

if he gets indigestion. A glove flipper, which knocks the ball off a ramp and back into the main playfield, can also be activated by entering the mystery hole. The game would not be complete without Freddy's signature claw save, which slices between the flippers from beneath the playfield and keeps the ball in play.

Here again, you have a pinball package with built-in appeal and all of the scoring elements to go with it.

Further information may be obtained through factory distributors or by contacting Premier Technology, 759 Industrial Drive, Bensenville, IL 60106-1304.

## Data East Introduces New Dot Matrix Display

**CHICAGO**—The introduction of HDHQ-3 by Data East Pinball, Inc., heralds the factory's latest and most impressive Dot Matrix Display to date. The high-definition, high-quality, generation-3 wide-screen display is reportedly over 75% larger than current displays used by competitors, according to factory spokesmen.

The release of the highly regarded *Checkpoint* marked Data East's initial introduction of dot matrix displays to the pinball world. A few years later came *Lethal Weapon 3*, which featured the HDHQ-2, a larger dot matrix display which, up until now, was considered the industry standard. *Lethal Weapon 3* went on to become the most successful pinball run in Data East Pinball history.

The factory's newest model *Maverick*, the 4-C (Cards, Country, Cowboys and Classic theme) pinball, boasts graphic capabilities that are expected to shatter all previous sales records.

## "What's Hot In Coin-Op" Update

**CHICAGO**—The American Amusement Machine Association (AAMA) regularly surveys industry distributors throughout the nation to compile a "What's Hot In Coin-Op" chart, based on earnings in three equipment

categories: Video, Pinball and Variety Piece (or Other). These charts have been appearing in *Cash Box* since their inception. Following is the latest update, representing the month of September.

Listed below are the top earning pieces in Pizza Parlors and Restaurants:

**Video:**  
Mortal Kombat II (Midway)  
Dark Stalkers (CAPCOM)  
Revolution X (Midway)

**Redemption:**  
Wheel 'M In (Bromley)  
Dino Rally (Bromley)

**Pinball:**  
Star Trek - The Next Generation (Williams)  
World Cup Soccer (Bally)

**Other:**  
Candy Crane  
CD Jukebox

Listed below are the top earning pieces in Bowling Centers:

**Video:**  
Primal Rage (Atari)  
Daytona (SEGA)  
Mortal Kombat II (Midway)  
Virtua Fighter (SEGA)

**Pinball:**  
Star Trek - The Next Generation (Williams)  
World Cup Soccer (Bally)

**Other:**  
Candy Crane  
Air Hockey

National survey of distributors of coin-operated amusement equipment  
September, 1994

National survey of distributors of coin-operated amusement equipment  
September, 1994

Listed below are the top earning pieces in Night Clubs and Bars:

**Video:**  
Lethal Enforcer II (Konami)  
Mortal Kombat II (Midway)  
Solitaire Challenge (Dynamo)

**Pinball:**  
Star Trek - The Next Generation (Williams)  
World Cup Soccer (Bally)

**Other:**  
CD Jukebox  
Pool Table

National survey of distributors of coin-operated amusement equipment  
September, 1994

Listed below are the top earning pieces in Convenience Stores:

**Video:**  
Dark Stalkers (CAPCOM)  
Mortal Kombat II (Midway)  
King of Fighters '94 (SNK)  
Aliens vs. Predators (CAPCOM)  
Raiden DX (Fabtek)

**Pinball:**  
Star Trek - The Next Generation (Williams)  
Addams Family (Bally)

**Other:**  
Candy Crane

National survey of distributors of coin-operated amusement equipment  
September, 1994



### COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! ATARI: Cyberball 2072 \$495; Space Lords. CAPCOM: Knights of the Round; SF II CE Turbo \$795. FABTEK: Zero Team \$695. DYNAMO: Reconditioned 25" Cabinets Ready For Kits. KONAMI: Lethal Enforcer \$1695; Violent Storm \$795; Martial Champion. MIDWAY: Mortal Kombat \$1295; Terminator II; NBA Jam \$1795; NBA Jam T.E. STRATA: Bloomstorm \$1695; Time Killer. TAITO: Prime Time Fighter \$795. **PIN-BALLS**: BALLY: Addams Family \$1895. GOTTLIEB: Gladiators \$1495; Wipe Out. DATA EAST: Rocky & Bullwinkle \$1295. PREMIER: Tee'd Off \$1495. WILLIAMS: Dracula \$1695; Hot Shot \$1195; White Water. **USED KITS**: Aero Fighters \$295; Capt. Commando \$95; Final Star Force \$95; Knuckle Bash \$95; Knuckle Head \$95; Rampart \$50; SF CE Turbo \$295; Dungeons & Dragons (call); Dark Stalkers (call); Slam Masters \$250; Violent Storm (call). **NEO GEO PAKS** Slightly used (cartridges): \$5 each: World Heroes. \$15 each: Fatal Fury II. \$125 each: Art Of Fighting II. \$175 each: Top Hunter; Gururin. \$250 each: Fighter's history Dynamite; Samurai Showdown; World Heroes Jet. \$325 each: Super Sidekicks 2. For all your parts needs—old and used PC boards, overlays and back glasses—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnoult Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

•••  
**PROMOTION**

CHUCK DIXON PROMOTIONS: #1 *Cash Box* promoter 8 years in a row. "Hard work always makes the difference." Documented chart history. Production—Promotion—Career Development. (615) 754-7492.

•••  
**CHRISTIAN COUNTRY**

W.C. TAYLOR JR.: Top 30 *Cash Box* Positive & Christian Country artist. Circuit Rider Records. Product available from New Day Christian Dist., Hendersonville, Tenn. For booking, etc. call (601) 226-7299 or P.O. Box 118, Grenada, MS 38901.

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



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___ Organization / Group	\$50.00
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- For Professional Memberships, please choose one category in which you are most active.
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  - \_\_\_ Artist and Composer
  - \_\_\_ Association
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  - \_\_\_ Record Companies, Music Publishers, and Merchandisers
  - \_\_\_ Talent Buyers
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Please briefly describe your activities concerning Christian Country music \_\_\_\_\_

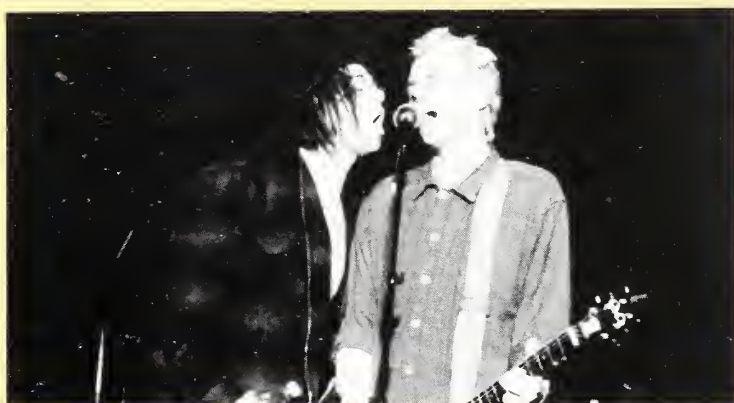
# SCHMOOZE



Epic Records execs congratulate Epic/OKeh recording group G. Love And Special Sauce following the band's sold-out headlining show at Tramps in New York. G. Love And Special Sauce are currently on tour with Violent Femmes, playing songs from their self-titled debut album including the current radio and video track "Cold Beverage." Shown (l-r): Michael Caplan, Epic v.p. of A&R; Jonathan Block, artist manager; Dan Beck, Epic v.p. of product development; Jimmy Prescott, Special Sauce; Laura Curtin, Epic dir. of album promotion; Jeffrey Clemens, Special Sauce; John McL. Doelp, Epic senior v.p. of marketing; G. Love; Mark Klein, Epic mgr. of video promotion; Stu Bergen, Epic dir. of alternative promotion; Dave Bouchard, Epic local promotion mgr./N.Y.; and Harvey Leeds, Epic v.p. of promotion.



Just who is Roseanne's new guy? None other than musician/singer Pete Drobe, who sang for the lady recently at Hollywood's famed Viper Room (and no, she didn't join him onstage for a "Star-Spangled Banner" encore). Drobe's unique "Residency Tour" brought him to L.A. for five consecutive Tuesday nights, and the buzz created has helped to draw industry insiders, media and celebrities such as Tom Petty, Jakob Dylan, Pearl Jam's Mike McCready and actor Woody Harrelson. In further support of his American Recordings debut *Necktie Second*, Drobe is set to hit the road this month with Melissa Etheridge.



Tom Barnes (r) and Adam Duritz recently shared the stage at the Greek Theatre for a special rendition of "Barbarossa," the current single from Sordid Humor's Capricorn album *Light Music For Dying People*. The reunion took place during the late September Counting Crows tour, for which Barnes and his new group Engine opened several shows in L.A. and San Francisco. Originally founded in 1987 by the songwriting team of Barnes and Jim Gordon, Sordid Humor became one of the most soulful, creative bands of their day. In addition to Duritz, other Sordid Humor members included former Camper Van Beethoven drummer Chris Pedersen and Toby Hawkins, current lead singer for Bay Area favorites Laundry. Seven of the tracks from *Light Music For Dying People* were produced and engineered by Dave Bryson, who now occupies the guitarist slot for Counting Crows.



Rob Halford and his band Fight began pre-production in June and tracking in September for their upcoming second release for Sony/Epic Records. They set-up shop just outside of Phoenix, AZ at Phase Four Studios in Tempe where Attie Bauw, producer of their first record, was enlisted as producer/engineer. After finishing drum and rhythm tracks, the band recorded and mixed a new Christmas song, tentatively entitled "Christmas Ride," to be released as a single. Pictured is Halford at Phase Four after recording the Harley for use on the song.



Before an acoustic set at the Mercury Lounge in N.Y., RCA Records artist Dillon O'Brian surrounded himself with label supporters. Pictured (l-r): Ken Krasner, mgr., artist development, RCA Records Label; Ross Elliott, O'Brian's manager; Joe Galante, president, RCA; Randy Goodman, senior v.p., marketing, RCA; O'Brian; Dave Novik, senior v.p., A&R, RCA; David Fitch, v.p., sales, RCA; and Hugh Surratt, senior director, artist development, RCA.



Wildcat Recording artist Michael Damian made his first public appearance since being attacked while performing onstage in Boise this past August. Damian signed autographs for fans at the Universal CityWalk Sam Goody's in Universal City, CA on Saturday, October 16th. For over two hours, a steady stream of fans lined up to pose for photos and have the singer sign copies of his latest release, *Time Of The Season*. A new single, "Think About Me," will be out this month and also appear in the upcoming film *The Raffle*.