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Country Music Week '94 Is Coming



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



CASH BOX

THE MUSIC TRADE MAGAZINE

INSIDE THE BOX

COVER STORY

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

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

—see page 5

Three-Stage Carnival Of Music Offers Variety

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

—see page 17

News From The United Kingdom

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

—see page 18

Country Music Week '94

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

—see page 26

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POP SINGLE

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

POP ALBUM

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

COUNTRY SINGLE

Third Rock From The Sun
Joe Diffie
(Epic)

RAP SINGLE

Juicy/Unbelievable
The Notorious B.I.G.
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R&B SINGLES

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

R&B ALBUM

II
Boyz II Men
(Motown)

COUNTRY ALBUM

Not A Moment Too Soon
Tim McGraw
(Curb)

CONT. CHRISTIAN

Children Of The World
Amy Grant
(Myrrh)

POSITIVE CNTRY.

For Pete's Sake
Susie Luchsinger
(Integrity)

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ON THE MOVE

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

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

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

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

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

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

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

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

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

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

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

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



Ferguson



Napoliello



Murphy



Campbell



Levine

■ **Briggs Ferguson** has been appointed senior director, strategic marketing for **EMI Records Group North America**. In August 1991 he served as manager of worldwide strategy & planning; he was promoted to director in 1993. Separately, **Peter Napoliello** will assume the position of vice president, promotion for **EMI Records** (EMI, Chrysalis, SBK). He was formerly the vice president of promotion for **Geffen Records**. ■ **John Murphy** has been promoted to senior vice president, sales and distribution for **Sony Music Distribution**. Murphy had served as senior vice president, national accounts, since June 1993. ■ **Sue Naramore**, **Tracy Skelly** and **Gabrielle Skolnek** have been promoted to adult alternative national director, regional promotion manager/L.A. and adult contemporary/NAC/jazz manager, respectively, for **Geffen** and **DGC Records**. Naramore most recently worked in AOR and metal promotion for **Geffen**; Skelly joined **Geffen** in 1989 as an assistant in the AOR department; and Skolnek started her music industry career at **Morgan Creek Music Group** as a music promotion coordinator, joining **Geffen** in 1993. ■ **Amy Campbell** has been named manager of promotion at **Private Music**. She had previously served as coordinator of the company's radio promotion department. ■ **BMG Distribution** has promoted **Ed Bunker** to the position of Southwest sales & marketing representative. Bunker has been with **BMG** since 1985, where he began as a field marketing rep. Most recently, Bunker was product development coordinator/mainstream music. ■ **Judy McGrath**, president, **MTV: Music Television**, announced a new organization for **MTV**, naming a new executive team, two executive vice presidents and

a reorganization of the network's music departments. **Rich Eigendorff** was named executive vice president, business operations, **MTV**; he was most recently chief financial officer of **MTV Networks**. **Doug Herzog** was named executive vice president, production and programming, **MTV**; most recently, Herzog was senior vice president, programming of **MTV**. Also, **John Cannelli** has been named to the newly-created position of senior vice president, music program development, **MTV**. ■ **Karin Silverstein** has been named to the new post of vice president, talent & creative development of **VH-1**; she joins **VH-1** from "The Late Show With David Letterman," where she served as executive in charge of talent, overseeing the program's segment producers, talent bookers and researchers. ■ **Jon Podell** has been named senior vice president and head of the New York concert department of **International Creative Management (ICM)**. Holding a similar position at the **William Morris Agency** for the past 5 1/2 years, Podell also previously ran his own agency, the legendary **BMF Enterprises**, where he represented such rock 'n' roll stalwarts as **Blondie**; **Crosby, Stills, Nash & Young**; **George Harrison**; and **Lou Reed**. ■ **Warner/Chappell Music, Inc.** has promoted **Brad Rosenberger** to vice president, film and television; he previously held the title of director, film and television, and prior to **Warner/Chappell** he held positions at **Jobete Music** and **Richard Perry Productions**. ■ **Danny Benair** has been named senior director, film and television for **PolyGram Music Publishing Group (PMPG)**. Previously, he was creative director, film and television, **PMPG**, and prior to that was creative manager, film and television. ■ **Eric Levine**, former vice president/business affairs at **Island Records, Inc.**, has joined **Mobile Fidelity** as executive vice president/general manager. ■ **Grace Mauerci** has been appointed copyright manager for **Rondor Music New York**, responsible for handling various administrative and business affairs duties for **Rondor's** New York writers as well as serving as a liaison between **Rondor's** U.S. and European offices. She began her career in the music industry in 1989 as copyright assistant at **MCA Music Publishing**. Before **Rondor**, **Mauerci** was copyright manager at **MCA Music**.

INDUSTRY BUZZ

By Ted Williams

Cash Box EAST COAST



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

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

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

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

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

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

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

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

By Steve Baltin

Cash Box WEST COAST



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

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

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

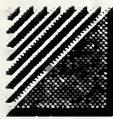
However, there are very few, if any, club acts who can match the performance of **Imago** recording artist **Love Spit Love**. Being a **Psych Furs** fan, I thought I knew what I was in for from **Richard Butler's** new band. I expected well-crafted pop tunes with a new-wave feel. In other words, nice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

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

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

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

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



Feature

R.E.M.'s *Monster*

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

By Steve Baltin

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

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

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

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

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



R.E.M.

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

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

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

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

Album Review

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

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

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

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

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

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

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

BOX
PLAYS

TOP 100 POP SINGLES

OCTOBER 8, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Bon Jovi



HIGH DEBUT: Madonna

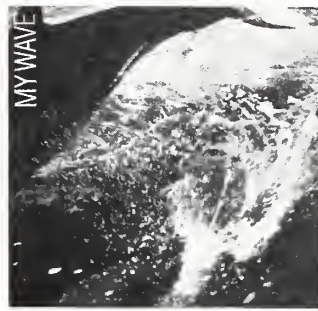
		Total Weeks ▼	Last Week ▼		Total Weeks ▼	Last Week ▼	
1	I'LL MAKE LOVE TO YOU (Motown 374631)	1	27	51	I'LL REMEMBER (from "With Honors") (Maverick/Sire/Warner Bros. 18247)	38	28
2	ALL I WANNA DO (A&M 8298)	2	10	52	BOOTI CALL (Interscope 98255-4)	52	16
3	WHEN CAN I SEE YOU (Epic 6173)	3	19	53	TURN THE BEAT AROUND (from "The Specialist") (Crescent Moon/Epic Soundtrax 77630)	59	2
4	ENDLESS LOVE (Columbia 57775)	6	5	54	NUTTIN' BUT LOVE (Uptown/MCA 54865)	53	9
5	STAY (from "Reality Bites")(RCA 66364)	4	26	55	NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578)	62	9
6	100% PURE LOVE (Mercury 858 485)	9	18	56	THE SIGN (Arista 1-2653)	55	34
7	SHINE (Atlantic 87237)	7	21	57	GOOD TIMES (Geffen 19723)	45	10
8	WILD NIGHT (Mercury 858 738)	5	21	58	GAMES PEOPLE PLAY (Big Beat/Atlantic 5770)	51	6
9	ANOTHER NIGHT (Arista 12724)	18	7	59	BACKWATER (London/PLG 857553-2)	60	20
10	STROKE YOU UP (Spoiled Rotten/Big Beat/Atlantic 98279)	13	10	60	HUNGAH (Warner Bros. 18121)	65	5
11	LUCKY ONE (A&M 58072)	11	9	61	SUMMER BUNNIES (Jive 42238)	61	6
12	CAN YOU FEEL THE LOVE TONIGHT (from "The Lion King") (Hollywood/Elektra/Warner Bug.R. 64543)	8	21	62	SUKIYAKI (Next Plateau/London/Island 857 687)	67	3
13	DON'T TURN AROUND (Arista 12692-2)	10	23	63	ALWAYS (Mercury)	73	2
14	FANTASTIC VOYAGE (Tommy Boy 617)	14	17	64	BREATHLESS (Blizz/Atlantic 5841)	68	5
15	BACK & FORTH (Blackground/Jive 42174)	15	21	65	SHORT DICK MAN (DJ World 114)	69	4
16	PRAYER FOR THE DYING (Sire/Warner Bros. 18138)	16	19	66	SOMETHING'S ALWAYS WRONG (Columbia)	76	2
17	LETITGO (Warner Bros. 18074)	17	8	67	WHAT'S THE FREQUENCY, KENNETH? (Warner Bros. 18050)	78	2
18	ANY TIME ANY PLACE/AND ON AND ON (Virgin 38435)	12	21	68	BUT IT'S ALRIGHT (Elektra 64524)	66	4
19	IF YOU GO (SBK/ERG 58166)	19	23	69	SELLING THE DRAMA (Radio Active/MCA 54816)	63	16
20	THIS D.J. (Violator/RAL/Island 853 236)	21	11	70	GIRLS & BOYS (Food/SBK/EMI 58155)	64	14
21	I SWEAR (Blizz/Atlantic 4-87243)	20	25	71	LOVE IS ALL AROUND (London/Island 857 580)	71	12
22	DECEMBER 1963 (OH WHAT A NIGHT) (Curb 76917)	26	7	72	HOW MANY WAYS (LaFace 4081)	84	2
23	CRAZY (Geffen 19267)	23	21	73	YOU DON'T KNOW NOTHING (A&M 31458)	80	2
24	ANY TIME YOU NEED A FRIEND (Columbia 6074)	24	21	74	MAKE IT RIGHT (Giant 7137)	79	3
25	COME TO MY WINDOW (Island/PLG 858 028)	27	30	75	GOOD ENOUGH (Arista 12731)	81	2
26	FUNKAFIED (So So Def/Chaos/Columbia 77523)	25	16	76	WHAT'S UP (ZYX 6691)	74	14
27	I'M THE ONLY ONE (Island 54069)	30	11	77	ACTION (EastWest 98260)	75	4
28	I MISS YOU (Silas/MCA 54847)	28	18	78	SENDING MY LOVE (Illtown/Motown 2242)	70	20
29	I'LL STAND BY YOU (Sire/Warner Bros. 18160)	33	8	79	AFRO PUFFS (Death Row/Interscope 5759)	77	10
+30	AT YOUR BEST (Blackground/Jive)	41	5	80	YOUR BODY'S CALLIN' (Jive 41527)	54	20
+31	CIRCLE OF LIFE (from "Lion King") (Hollywood 64516)	32	6	81	FALL DOWN (Columbia 77474)	57	18
32	YOU MEAN THE WORLD TO ME (LaFace/Arista 2-4064)	29	28	82	WILLING TO FORGIVE (Arista 1-2680)	72	18
33	I'D GIVE ANYTHING (EastWest 98244)	31	11	83	5-4-3-2 (YOI TIME IS UP) (Giant 2-41758)	DEBUT	
34	YOU GOTTA BE (550 Epic 6179)	35	12	84	GIVE IT UP (Def Jam/RAL/Island 853 316)	82	12
35	SECRET (Maverick 18035)	DEBUT		85	WHAT IF GOD FELL FROM THE SKY (Epic)	90	2
36	NEVER LIE (MCA 54850)	48	6	86	YOUR LOVE IS A 1-8-7 (Motown 2253)	83	8
37	FAR BEHIND (Maverick/Sire/Warner 18118)	40	6	87	REGULATE (from "Above The Rim") (Death Row/Interscope 92359)	86	25
38	RIGHT BESIDE YOU (Columbia 6242)	39	10	88	HERE COMES THE HOTSTEPPER (Columbia 77614)	DEBUT	
39	WHIPPED (SBK/EMI 19884)	43	7	89	THE PLACE WHERE YOU BELONG (from "Beverly Hills Cop III") (MCA 54807)	85	20
40	BODY & SOUL (Elektra 9008)	42	7	90	UNDONE-THE SWEATER SONG (DGC/Geffen 19378)	DEBUT	
41	THE WAY SHE LOVES ME (Capitol 79376)	22	15	91	YOU LET YOUR HEART GO TOO FAST (ESK 77600)	58	13
42	NEW AGE GIRL (Ichiban 2322)	46	5	92	BABY I LOVE YOUR WAY (from "Reality Bites") (RCA 62780)	87	30
43	BOP GUN (ONE NATION) (Priority 53161)	47	6	93	SEVEN SECONDS (Chaos 77482)	93	6
44	YOU BETTER WAIT (Columbia 77342)	34	13	94	THE RIGHT KIND OF LOVER (MCA 10870)	94	13
45	ALWAYS IN MY HEART (Qwest/Warner Bros. 18260)	36	14	95	LOVE IS STRONG (Virgin 14180)	92	10
46	DO YOU WANNA GET FUNKY (Columbia 77581)	37	12	96	WHO'S THAT MAN (So So Def/Columbia)	96	6
47	FADE INTO YOU (Capitol 98253)	56	5	97	SWEET SENSUAL LOVE (Giant 2-41629)	88	11
48	ALWAYS (Elektra/Mute 64552)	44	23	98	I'M NOT OVER YOU (A&M/Perspective 0574)	91	11
49	CLOSER (Nothing/TVT/Interscope 98263)	50	14	99	AFTERNOONS & COFFEESPOONS (Arista 2706)	89	15
50	BACK IN THE DAY (Giant/Reprise 18217)	49	18	100	BEAUTIFUL IN MY EYES (SBK/ERG 58099)	95	27

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POP SINGLES INDEX

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YOU GOTTA BE N/A (N/A)	34
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YOU MEAN THE WORLD TO ME L. A. Reid, Babyface, D. Simmons (Suff Shirt, BMI/Warner-Tamerlane/Eca/Sony Songs/Boobie-Loo, BMI/HL/WBM)	32
YOUR BODY'S CALLIN' R. Kelly (Zomba Songs Inc./R. Kelly Publishing Inc., BMI)	80
YOUR LOVE IS A 1-8-7 K. Whitehead, E. Johnson, Dr. Dre, Shoop Dogg (Sony Tunes, ASCAP/KNJ, BMI)	86

REVIEWS By Steve Baltin



■ SOUNDGARDEN: "My Wave" (A&M 8335)

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

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

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



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

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



■ MONSTER MAGNET: "Negasonic Teen-age Warhead" (A&M 8323)

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

PICK OF THE WEEK

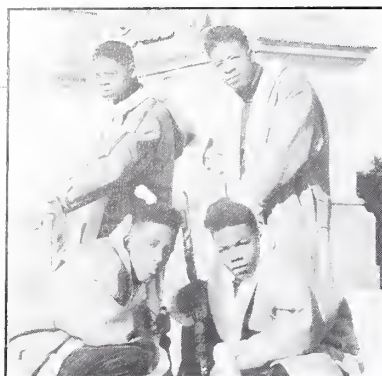
■ HOLE: "Doll Parts" (DGC 4670)

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



KNOX
TOP
100 POP
ALBUMS

OCTOBER 8, 1994



#1 ALBUM: Boyz II Men



TO WATCH: Liz Phair



HIGH DEBUT: Luther Vandross

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



REVIEWS by Steve Baltin



■ BRYAN FERRY: *Mamouna* (Virgin 39838)

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

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

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

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



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

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



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

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

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

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

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

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

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

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

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



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PICK OF THE WEEK



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

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

Film Reviews

The Shawshank Redemption Redeems The Season

By John Goff



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

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

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

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

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

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

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

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

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

The River Wild Is Wild, Wet & Thrilling

By J.G.



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

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

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

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

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

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

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

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

Ed Wood

By John Goff



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

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

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

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

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

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

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

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

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

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

Video Review

By J.G.

Dwight Yoakam: Pieces Of Time

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

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

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

TV Concert Review

Peter Gabriel's Secret World

By J.G.

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

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

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

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

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

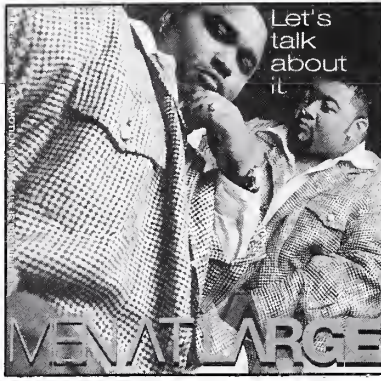


100 R&B SINGLES

OCTOBER 8, 1994



#1 SINGLE: Boyz II Men



TO WATCH: Men At Large



HIGH DEBUT: Da Brat

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

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CHOICE IS YOURS, THE S.F. Payne (Almo Irving Pub.)	73
DO YOU WANNA GET FUNKY R. Clivilla, D. Cole (Cole Clivilla Duranum/EMI Virgin, ASCAP)	9
DON'T FRONT Tamblin' Dice (Tamblin' Dice, ASCAP/Potential/Misajones/T'Zah's Wild & Evil, BMI)	84
ENDLESS LOVE L. Richie (PGF Music/Brockman Music Admin. By huzong USA, Inc.), ASCAP)	10
EVERYTHING IS GONNA BE ALRIGHT J. Harris III, T. Lewis, B. Bacharach, H. David (Flyte Tyme Tunes/New Hickin' Valley/Cass David, ASCAP)	24
EXPERIMENT J. Fox (Sly As A Fox Music, BMI)	77
FANTASTIC VOYAGE Dotz's Wink (T. Boy/Boo Diddy/Portrait Solar/Circle L, ASCAP)	68
FLAVA IN YA EAR Easy Mo Bee (For Ya Ear/Jamie Combs/EMI April/Bee Mo Easy, ASCAP)	36
FO ALL 'FALL J. Dupree, Da Brat (So So De/EMI Music Pub./Air Control, ASCAP)	70
FREE N Wants J. Williams, S. Green, H. Red (Black Eye, ASCAP/Kee-Drack/Wamer Bros., BMI)	67
FUNKATED J. Dupri, M. Seal (So So Def/EMI April/Air Control, ASCAP)	19
FUNKY Y-2-C. Mills I.C. Mills (No Haste, ASCAP)	90
GET UP ON IT K. Sweat, F. Scott (Keith Sweat Pub./E/A Music Inc./Wamer Bros. Music Corp., ASCAP /Scottville Pub./EMI-Blackwood Inc., BMI)	23
GIVE IT UP G.G. Wiz, C. Ryder (Suburban Funk/Bring The Noise/Def American, BMI)	94
HERE COMES THE HOTTEST PEPER I. Kamoz, Kerner, Domino, A. Konley, K. Xia (Salham Remi, ASCAP/Longitude, BMI/Pre, PRS)	64
HERE I AM G. Jones, C. King (Lu Elb Music/EMI Music/Kamit, ASCAP)	97
HIP HOP RIDE M. Marl (Marley Marl/EMI April/Top Jam/Supreme, C, ASCAP)	71
HIT BY LOVE N/A (N/A)	76
HONEY Babyface (Soy Songs, Inc. ECAF Music, BMI)	1
HOW MANY WAYS V. Herbert, T. Braxton, N. Goring, K. Miller, P. Field (Three Boyz From Newark Music /Polygram Music, ASCAP/Lady Ahdle Music/Jay Bird Alley Music, Inc./Blackhand Music/Zomba/Rapha Music, BMI)	20
HUNGAR J. Jam, T. Lewis (Warner-Tamerlane/Flyte Tyme, ASCAP/King's Kid, BMI)	13
ID GIVE ANYTHING C. Farnen, J. Steele, V. Mizoned (Full Keel/No Farnen/Curb Songs, ASCAP/Farren Curta/Longitude/No August Wind/Albert Paw/Mike Curb, BMI)	4
I DON'T WANT TO KNOW Babyface (Soy Songs, Inc./Ecaf, BMI)	35
IF ANYTHING EVER HAPPENED TO YOU A. Martin (PSO Ltd. Music By Candlelight, ASCAP/Music Corp. Of America/MCA/Nelara, BMI)	34
I'LL BE AROUND T. Bell, P. Muru (Warner-Tamerlane, BMI)	81
I'LL MAKE LOVE TO YOU Babyface (Soy Songs, Inc./Ecaf, BMI)	1
I'LL REMEMBER R. Ayers, R. Itley, R. Itley, M. Itley, J. Itley, O. Itley, C. Jasper (Tuff Boy Music /Boo Diddy, ASCAP/Irving Music Inc./Warner-Tamerlane/Migae Music/EMI Blackwood, BMI)	79
I'LL TAKE HER LK. Loniker (Cable/Brian/Paul/Jc/Deep Soul/III, ASCAP)	49
I MISS YOU G. Caubon (MCA/Jamiro/Sweetness, ASCAP)	22
IM NOT OVER YOU S. Hurley (Last Song/Third Coast, ASCAP)	63
IM ON MY KNEES G. E. Brown, J. Butler (Zomba, ASCAP, CPP)	37
I'VE HAD ENOUGH V. Benford (Ye! RAHC/Almo Irving, BML/CPP)	29
I WANNA BE DOWN K. Crouch, Kipper Jones (Young Legend Songs, ASCAP/Human Rhythm Music, BMI)	8
LETTIGO Prince (Comeremy Music/Wamer Bros. Music, ASCAP)	6
LETS TALK ABOUT IT N/A (N/A)	6
JOI L. Jones, C. "Tricky" Stewart, S. "Sep" Hall (Young Bob Pub. Inc./Mo Better Grooves Music/Ginane Some Hot Sauce Music /Times On The Verge Of Insanity/Fanana Music Corp., ASCAP)	55
JUICY/UNBELIEVABLE S. Combs, Fats (Tee Tee/Jamie Combs, ASCAP)	53
MAKE UP YOUR MIND M. Moraka, M. C. Rooney, V. Whitaby (N/A)	59
MAKE IT RIGHT R. Lawrence, C. Bernard, S. Bernon (Rhet Rhyme/Quest Of Mind, ASCAP/Girl Next Door, BMI/BMG)	64
NAPPY HEADS Live (Tote San Ko/Obscene Creation/Sony, ASCAP/EMI Blackwood, BML/HL)	100
NEVER LIE C. Skolza, C. Cuzon (Hook/Zomba/Teaspoon, ASCAP)	7
NONE OF YOUR BUSINESS S. Azor (Sons Of K. Oxy/Oxy Of The Basement/Next Plateau, ASCAP/Unart, BMI/CPP)	83
NUTTIN' BUT LOVE Heavy D., Kid Capri (ASCAP)	45
OLD BECOMES NEW T. Taylor, C. Farrar (Khanatroy/Chrysalis, ASCAP)	80
PASS THE LOVIN' K. Keane (Night Rainbow/Brown Girl/Keakwani/Neas, Nitty & Capone/WB/Dam Whittington, ASCAP)	38
PLACE WHERE YOU BELONG, THE C. Martin, D. Van Renssler, G. Bright, M. Gay, T. Lawrence (Music Corp. Of America/Gasoline Alley/Cameo By Ramona/Vandy/MCA/Petrol Lane/ G. Spox/Yppah/Sony Songs/Smitty's Son/Famous Music/Tasgin Music)	95
PLAYAZ CLUB A. Forte (Rag Top, BMI)	85
PRACTICE WHAT YOU PREACH B. White, G. Levert, E. "Tony" Nicholas (Seven Songs Super Songs/Divided Music/Zomba/Wamer-Tamerlane/Ramal Music, BMI)	27
RIGHT KIND OF LOVER, THE J. Jam, T. Lewis (Flyte Tyme/New Perspective, ASCAP)	40
ROMANTIC CALL Howie Tee (Howie Tee/Irving Zomba/Aunt Hilda/Street Knowledge, ASCAP)	21
SENDING MY LOVE Naughty By Nature (9th Town/Naughty, ASCAP)	39
SLOW WINE D. Wiggins, The Whole Nine (Polygram Publishing)	58
SOUTHERNPLAY ALIISTICADILACMUZIK Organized Noise (Gnat Boote/Chrysalis, ASCAP/Stiff Shirt/Organized Noise, BMI)	93
SPEND THE NIGHT R. Kelly (Zomba/R. Kelly, BMI)	41
STROKE YOU UP R. Kelly (Zomba, BMI)	5
SUMMER BUNNIES R. Kelly (Zomba/R. Kelly/Taking Care Of Business, BMI)	46
SWEET FUNKY THING T. Paragher, L. Golden (EMI 18242)	99
TAKE IT EASY KRS-ONE (Musa, ASCAP)	82
TASTE YOU LOVE H. Brown, Buttricked Tim Dawg, D. Hall (Zomba/Horace Brown/My Two Sons/Vanessa/Clyde Otis/WB/Stone Jam, ASCAP)	88
THIS D.J. Warren G. (Warren G, ASCAP)	28
THROUGH THE RAIN K. Jackson, E. White, P. Laurence (K-Jack Top 10/Nerosca, ASCAP)	26
THUGGISH RUGGISH BONE DJ Uwek (Ruthless Attack, ASCAP/Dollarz N-Sense/Keema, BMI)	60
TOOTSEE ROLL 95 South (Downlow Quad, BMI)	43
TONGHT Nikke Nicole (Nikke Diz It Music/MCA Music Pub., ASCAP)	66
TURN DOWN THE LIGHTS B. Watson, N. McArthur (Bobizz/Melrose/Ezaf/Sony Songs, BMI)	15
U WILL KNOW N/A (N/A)	30
VIBE Naughty By Nature (9th Town/Naughty/Rodrigos/Almo, ASCAP)	32
WHAT ABOUT US (April DeSwing Mob/Saja/Trouznan/Devell-Up-Mo, BMI)	75
WHAT MAKES A MAN... M. Riley (N/A)	87
WHERE DID WE GO WRONG D. Allen (ATV Music/Penny Punk, BMI)	87
WHERE IS MY LOVE? Babyface (Rambuth/MCA, ASCAP/Ecaf/Sony, BMI)	11
WHEN A MAN CRIES N/A (N/A)	42
WHEN CAN I SEE YOU Babyface, L.A. Reid, D. Simmons (Sony/Ecaf, BMI)	12
WHEN I MY GIVE MY LOVE K. Sweat, F. Scott, J. Jefferson (Keith Sweat/E/A/WB, ASCAP/Scottville/EMI Blackwood, BMI)	98
WHEN YOU NEED ME V. Benford (MCA/Gelfin/Romie Onyx, ASCAP)	56
WHOSE IS IT? M. Riley (MCA Music Pub./Deedee Dee Music, ASCAP)	74
WILLING TO FORGIVE Babyface, D. Simmons (Ecaf/Sony/Wamer-Tamerlane/Boobie-Loo, BMI/WBM)	61
WITH OPEN ARMS R. Pennell, D. Robinson (Feel The Beat Music/Stone Diamond Music Corp., BMI)	44
YOU DON'T HAVE TO CRY V. Herbert, J. Thomas (3 Boyz From Newark/Polygram Int'l/Zomba/Black Hand, ASCAP)	96
YOUR BODY'S CALLIN' R. Kelly (Zomba/R. Kelly, BML/CPP)	65
YOUR LOVE IS A 1-8-7 K. Whitehead, E. Johnson, Dr. Dre, Snoop Dogg (Soy Tunes, ASCAP/KN, BMI)	17

REVIEWS by M.R. Martinez



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

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

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

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



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



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

PICK OF THE WEEK

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

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



URBAN

TOP 75 R&B ALBUMS

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

THE RHYTHM

By M.R. Martinez



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

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

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



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

By M.R. Martinez

THE
RHYME

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

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

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



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

TOP 25 RAP SINGLES

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

RAP REVIEWS

By Dr. Bayyan

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

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

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

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

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

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

JAZZ

TOP 25 JAZZ ALBUMS

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

Jazz Reviews

By M.R. Martinez



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



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

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

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



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

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

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

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

Monterey Jazz Festival

Three Stage Carnival of Music Offers Variety



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

By M.R. Martinez

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

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

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

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

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

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

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

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

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



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



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

INTERNATIONAL

Good From The United Kingdom

By David Courtney

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

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

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

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



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

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

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

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

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



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

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

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

RECORD COMPANIES:

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

MUSIC PUBLISHERS:

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

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

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



Luther leads the U.K. albums

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



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

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

THE U.K. TOP 10 RENTAL VIDEOS

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

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

News From Japan

By Sachio Saito

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

LOCAL 45s TOP 10

TW LW

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

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

LOCAL CDs TOP 10

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



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

LATIN

From U.S. & Latin
America

By Hector Resendez

THE LATIN LOWDOWN

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

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

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

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



Celia Cruz

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

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

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

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

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

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

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

REVIEWS By Hector Resendez



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

Producer: Edsel Juliet.

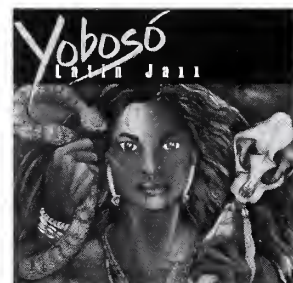
Edsel Juliet is from a prominent and musical family in Curacao where he played there as a samll boy. He came to Holland in his late teens about 1976. Juliet takes you from son montuno, to mambo, to a pambiche curacao, and back. All of the selections are well executed and performed. Of particular interest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

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

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

Producer: Emilio Estefan, Jr.

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



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

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

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

PICK OF THE WEEK

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

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

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



CONTEMPORARY CHRISTIAN

News

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

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

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



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



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

CONTEMPORARY CHRISTIAN

OCTOBER 8, 1994

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

POSITIVE / CHRISTIAN COUNTRY

POSITIVE / CHRISTIAN COUNTRY

OCTOBER 8, 1994

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

**POSITIVE
COUNTRY
RADIO**

This Week's Debuts

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

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

Most Active

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

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

Powerful On The Playlist

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

Looking Ahead

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

Featured Pick



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

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



POSITIVE / CHRISTIAN COUNTRY

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

By Gary Keplinger



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

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

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

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

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

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

News



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



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

Radio Playlists

Some of what's playing in heavy rotation:

WDBL/Springfield, TN

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

WOLD/Marion, VA

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

WKID/Vevay, IN

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

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

100 COUNTRY SINGLES



#1 SINGLE: Joe Diffie



TO WATCH: John Montgomery #27



HIGH DEBUT: Faith Hill #39



#1 INDIE: Willie Nelson #52

OCTOBER 8, 1994

		Total Weeks ▼		Last Week ▼				Total Weeks ▼		Last Week ▼	
1	THIRD ROCK FROM THE SUN (Epic 77577)	Joe Diffie	3	13	50	THE MAN IN LOVE WITH YOU (MCA 54854)	George Strait	37	14		
2	SHE DREAMS (Decca 11094)	Mark Chesnutt	5	11	51	DRIVE (Arista 2744)	Steve Wariner	52	4		
3	DOWN ON THE FARM (Curb 1092)	Tim McGraw	1	12	52	ONCE YOUR PAST THE BLUES (Step One)	Willie Nelson	54	23		
4	WHO'S THAT MAN (Polydor 853 358)	Toby Keith	9	10	53	HEART LIKE A HURRICANE (Columbia 66411)	Larry Stewart	34	7		
5	I TRY TO THINK OF ELVIS (Epic 64188)	Patty Loveless	11	10	54	SHE CAN'T SAY I DIDN'T CRY (Columbia 77535)	Rick Trevino	39	18		
6	CALLIN' BATON ROUGE (Liberty 80857)	Garth Brooks	8	8	55	RED, WHITE & BLUE COLLAR (Epic 57627)	Gibson Miller Band	DEBUT			
7	SHE'S NOT THE CHEATIN' KIND (Arista)	Brooks & Dunn	12	6	56	OH WHAT A THRILL (MCA 54780)	The Mavericks	48	21		
8	SHE THINKS HIS NAME WAS JOHN (MCA 54899)	Reba McEntire	10	10	57	MAMA DIDN'T RAISE NO FOOL (Song-1)	Amy Leigh Presley	57	11		
9	WHAT'S IN IT FOR ME (Liberty 79035)	John Berry	4	13	58	PUT MY HEART WHERE IT BELONGS (Spring River V&nd)	Spring River Wind	58	11		
10	WHEN YOU WALK IN THE ROOM (Arista 2726)	Pam Tillis	15	9	59	MATILDA (JMC)	Larry Hamilton	63	6		
11	NOBODY'S GONNA RAIN ON OUR PARADE (Mercury 314518)	Kathy Mattea	16	10	60	PUNCHIN' THE OLD TIME CLOCK (Song-1)	Jim Fullen	60	11		
12	THE CITY PUT THE COUNTRY BACK IN ME (Atlantic)	Neal McCoy	14	10	61	ROXANNA LEE (Platinum Plus)	Bert Southwood	61	10		
13	WATERMELON CRAWL (MCA 10991)	Tracy Byrd	17	8	62	THERE GOES MY HEART AGAIN (MCA 10961)	Mavericks	DEBUT			
14	MAN OF MY WORD (Epic 77632)	Collin Raye	20	9	63	WILLIAM & MARY (Polydor 518815)	Davis Daniel	49	6		
15	LIVIN' ON LOVE (Arista 2745)	Alan Jackson	21	4	64	IN MY FATHER'S EYES (Step One 0083)	Don Cox	51	6		
16	THIRD RATE ROMANCE (Mercury 1270)	Sammy Kershaw	23	6	65	SHEER STROKE OF LOVE (Platinum Plus)	Lewis Stark	68	6		
17	TEN FEET TALL AND BULLETPROOF (Warner Bros.)	Travis Tritt	19	9	66	EVER CHANGING WOMAN (Asylum)	Brother Phelps	50	6		
18	I SURE CAN SMELL THE RAIN (Arista 2718)	Blackhawk	22	8	67	IF I EVER LOVE AGAIN (Giant 24527)	Daron Norwood	55	9		
19	SHUT UP & KISS ME (Columbia 77696)	Mary Chapin Carpenter	25	4	68	MAMA'S RING (Starcut)	Jamie Harper	72	5		
20	KICK A LITTLE (Warner Bros. 45739)	Little Texas	24	6	69	LINDA LABELLE (Song-1)	Todd Pulse	74	3		
21	JUKEBOX JUNKIE (Epic 77579)	Ken Mellons	27	10	70	FISH AIN'T BITIN' (MCA 11044)	David Lee Murphy	56	6		
22	I SEE IT NOW (Atlantic)	Tracy Lawrence	28	4	71	POCKET OF A CLOWN (Reprise/Warner Bros. 45241)	Dwight Yoakam	59	14		
23	IF I COULD MAKE A LIVIN' (Giant 24582)	Clay Walker	38	3	72	WHISPER MY NAME (Warner Bros.)	Randy Travis	62	17		
24	HAS ANYBODY SEEN AMY (Mercury 518853)	John & Audrey Wiggins	26	9	73	DON'T GET BEHIND IN YOUR LOVIN' (Western Trails)	C.D. McCloud	77	3		
25	WE CAN'T LOVE LIKE THIS ANYMORE (RCA 66410)	Alabama	31	4	74	GIRLS WITH GUITARS (Curb/MCA 54875)	Wynonna	66	17		
26	WHERE THERE'S SMOKE (Atlantic)	Archer/Park	29	7	75	DREAMING WITH MY EYES OPEN (Giant)	Clay Walker	65	18		
27	IF YOU'VE GOT LOVE (Atlantic)	John Michael Montgomery	47	2	76	WAITIN FOR THE PHONE TO RING (SOR)	Rhonda Hart	DEBUT			
28	WHEN THE THOUGHT OF YOU CATCHES UP WITH ME (Warner Bros. 7045)	David Ball	35	4	77	ONE GOOD MAN (Arista)	Michelle Wright	64	7		
29	UNTANGLIN' MY MIND (RCA 66419)	Clint Black	41	2	78	HALF THE MAN (RCA)	Clint Black	67	18		
30	HEART OVER MIND (BNA)	Lorrie Morgan	30	9	79	HANGIN' IN (Liberty 89048)	Tanya Tucker	69	18		
31	_XXX'S AND OOO'S (MCA 54898)	Trisha Yearwood	2	13	80	COWBOY BAND (Liberty 27760)	Billy Dean	70	18		
32	NOW I KNOW (RCA 62896)	Lari White	33	5	81	DEEPER WATERS (Platinum Plus)	Mona Lisa Poorman	DEBUT			
33	MORE LOVE (Epic 77549)	Doug Stone	6	16	82	BIG HEART (MCA)	Rodney Crowell	71	5		
34	BABY LIKES TO ROCK (Arista 07822)	The Tractors	36	6	83	COUNTRY MAN (Platinum Plus)	Ruth Van Noy	87	2		
35	HARD TO SAY (Curb 77626)	Sawyer Brown	7	15	84	COUNTRY STAR (Round Robin)	Llowell McDowell	DEBUT			
36	YOU JUST WATCH ME (Liberty 89048)	Tanya Tucker	43	2	85	FIRE'S GOING OUT (Platinum Plus)	Paula Inman	DEBUT			
37	TEARDROPS (Liberty 79045)	George Ducas	40	5	86	INDEPENDENCE DAY (RCA 66288)	Martina McBride	73	21		
38	WHAT THE COWGIRLS DO (MCA 10047)	Vince Gill	13	12	87	I'LL GO DOWN LOVING YOU (RCA 66267)	Shenandoah	76	15		
39	TAKE ME AS I AM (Warner Bros. 7079)	Faith Hill	DEBUT		88	DOING GOOD FEELIN' BAD (T & A)	Amber Lane	DEBUT			
40	COUNTRY TILL I DIE (BNA)	John Anderson	DEBUT		89	BEEN THERE (MCA 11049)	Terry McBride & The Ride	75	14		
41	HARD LOVIN' WOMAN (MCA 11055)	Mark Collie	46	5	90	SHE LOVES ME LIKE SHE MEANS IT (Giant 24561)	Orrall and Wright	78	13		
42	GIVE ME A RING SOMETIME (Patriot 89252)	Lisa Brokop	42	5	91	SUMMERTIME BLUES (Arista 18759)	Alan Jackson	81	16		
43	YOU NEVER EVEN CALL ME BY MY NAME (BNA 66396)	Doug Supernaw	45	4	92	RENEGADES, REBELS AND ROGUES (Atlantic)	Tracy Lawrence	82	19		
44	A REAL GOOD WAY TO WIND UP LONESOME (Epic 77610)	James House	44	6	93	MADE IN TEXAS (Cafe Records 10012)	Stephen Bruce	83	10		
45	THAT'S WHAT I GET (Curb)	Hal Ketchum	53	2	94	BE MY BABY TONIGHT (Atlantic)	John Michael Montgomery	80	15		
46	WHATEVER SHE IS (Columbia 66153)	Ricky Van Shelton	DEBUT		95	NATIONAL WORKING WOMAN'S HOLIDAY (Mercury 1213)	Sammy Kershaw	85	20		
47	ELVIS AND ANDY (Atlantic)	Confederate Railroad	18	13	96	ONE NIGHT A DAY (Liberty 79032)	Garth Brooks	89	21		
48	THE POWER OF LOVE (Arista)	Lee Roy Parnell	DEBUT		97	BUT I WILL (Warner Bros 45389)	Faith Hill	90	18		
49	WESTERN FLYER (Step One)	Western Flyer	32	13	98	STOP ON A DIME (Warner Bros. 45276)	Little Texas	91	20		
					99	LOVE A LITTLE STRONGER (Arista)	Diamond Rio	95	19		
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SHE'S NOT THE CHEATIN' KIND R. Dunn (Tree Publishing Co., Inc./Showbilly Music, BMI)	7
SHUT UP AND KISS ME M. Carpenter (Sony Music Entertainment, Inc.)	19
STOP ON A DIME P. Howell, D. O'Brien, B. Seals (Square West Music, Inc./Howlin' Hita Music, Inc., ASCAP)	98
SUMMERTIME BLUES E. Cochran, J. Capelhart (Warner-Tamela Pub. Corp., BMI)	91
TAKE ME AS I AM B. DiPiero, K. Stanley (Little Big Town Music/American Made Music/All Over Town Music/Sony Tree Pub. Co., Inc.)	39
TEN FEET TALL & BULLETPROOF T. Tritt (Post Oak, BMI)	17
TEARDROPS G. Ducas, T. McBride (PolyGram Int'l Pub., Inc./Veg-O-Music/Songs of PolyGram Int'l, Inc./Songs of McBride, ASCAP/BMI)	37
THAT'S WHAT I GET FOR LOSIN' YOU A. Anderson, H. Ketchum (Baah Music, ASCAP/Songs of PolyGram International, Inc./Foreshadow Songs, Inc., BMI)	45
THE CITY PUT THE COUNTRY IN ME M. Geiger, W. Mullis, M. Huffman (Sutton Stars Music, BMI/Dixie Stars Music, ASCAP)	12
THE MAN IN LOVE WITH YOU S. Dorff, G. Hary (Boosa And Spurs Music/Spurs And Boots Music, BMI/ASCAP)	48
THE POWER OF LOVE D. Cook, G. Nicholson (Cross Keys Pub. Co., Inc., ASCAP)	50
THERE GOES MY HEART R. Malo, Kosta (Sony Tree Pub. Co., Inc./Raul Malo Music/Songs of PolyGram Int'l, Inc./Seven Angela Music, BMI)	62
THIRD RATE ROMANCE R. Smith (Fourth Floor Music, Inc., ASCAP)	16
THIRD ROCK FROM THE SUN J. Greenbaum, S. Whipple, T. Martin (Major Bob Music Co., Inc., ASCAP/Rio Bravo Music, Inc./Stroukaster Music/Baby Mae Music, BMI)	1
UNTANGLIN' MY MIND C. Black, M. Haggard (Blackened Music/Sony Tree Pub. Co., Inc./Sierra Mountain Music, BMI)	29
WAITIN' FOR THE PHONE TO RING J. Tassi, B. Tassi (Tri' Spectra Music/Masman Music, ASCAP)	76
WATERMELON CRAWL B. Brock, Z. Turner (Acuff Rose Music, Inc./Columbia Music, BMI)	13
WE CAN'T LOVE LIKE THIS ANYMORE J. Jarrard, W. Mobley (Alabama Band Music, ASCAP/Warner-Tamela Pub. Corp./New World Music Co., BMI)	25
WESTERN FLYER D. Miller, T. Worrell (BMG Songs, Inc., ASCAP/Careers-BMG Music Pub., Inc., BMI)	49
WHAT THE COWGIRLS DO V. Gill, R. Nielson (Bonfire Music/Englistown Music, BMI)	38
WHAT'S IN IT FOR ME J. Jarrard, G. Burr (WB Music Corp./The New Crew/New John Music/MCA Music Pub./Gary Burr, Inc., ASCAP)	9
WHEN THE THOUGHT OF YOU CATCHES UP WITH ME D. Ball (EMI Blackwood Music, Inc., BMI)	28
WHEN YOU WALK IN THE ROOM J. DeShannon (EMI, Unart Catalog Inc., BMI)	10
WHEREVER SHE IS J. House, J. Jarrard (Sony Tree Pub. Co., Inc., BMI/Alabama Band Music, ASCAP)	46
WHERE THERE'S SMOKE B. Barker, M. Collie (Tom Collins Music Corp., BMI/Hi-Deb Music, ASCAP)	26
WHISPER MY NAME (WB, ASCAP/Big Tractor, ASCAP)	72
WHO'S THAT MAN T. Keith (Songs of PolyGram Int'l, Inc./Tokoco Tunes, BMI)	4
WILLIAM AND MARY G. McCorkle, R. Williamson (Kicking Bird Music, Inc./Sixteen Star Music, BMI)	63
XXX'S & OOO'S A. Randall, Matraca Berg (Sony Music Inc./Mother Dixie Songs, ASCAP /August Wind Music/Great Broad Music/Longitude Music Co., BMI)	31
YOU JUST WATCH ME R. Giles, B. Regan (Dixie Stars Music, ASCAP)	36
YOU NEVER EVEN CALL ME BY MY NAME S. Goodman (Tumplee Tom Music/Pink Sky Music, ASCAP)	43

Radio Playlists

Some of what's playing in heavy rotation:

KFMS/Las Vegas

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

WVAR/Richmond, WV

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

KZOC/Osage City, KS

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

KKIX/Fayetteville, AR

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

KVOX/Moorhead, MN

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

KBJM/Lemmon, SD

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

WYXC/Cartersville, GA

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

COUNTRY MUSIC

1994 COUNTRY ALBUMS

OCTOBER 8, 1994

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

Country Music Week '94

By Richard McVey



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

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

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

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

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

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

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

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



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



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



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



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

Ruth Van Noy



Check out the new single
"Country Man"

Produced by Steven Brown
 on Platinum Plus Records

FOR MORE INFORMATION CONTACT:
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COUNTRY MUSIC

Cash Box COUNTRY RADIO

High Debuts

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

Most Active

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

Powerful On The Playlist

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

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

Looking Ahead

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

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

REVIEWS By Richard McVey

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

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



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

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

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

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



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

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

CMT Top Twelve Video Countdown

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

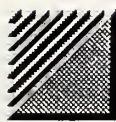
—Compliments of CMT video countdown, week ending Sept. 28, 1994.

PICK OF THE WEEK

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

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





Cash Box COUNTRY INDIE

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

Top Ten Rising Independents

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

Out-Of-The-Box Independent Releases

DANNY DUVALL—"I Don't Feel As Good"

WESTERN FLYER—"She Should've Been Mine"

BILLY T. MIDNIGHT—"Hello, Miss Heartache"

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



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

Eddie Bond: Then And Now



Eddie Bond

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

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

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

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

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

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

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

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

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

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

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

COIN MACHINE

AMOA Jukebox, Games Awards Winners Announced At Expo '94

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

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

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

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

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

JUKEBOX AWARDS

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

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

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

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

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

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

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

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

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

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

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

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

GAME AWARDS

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

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

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

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

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

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

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

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

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

ON-SITE AWARDS

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

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

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

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

Tami Norberg-Paulsen Is New AMOA President



Tami Norberg-Paulsen

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

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

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

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

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

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

Space Selling Fast For IMA '95!

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

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

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

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



COIN MACHINES

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Please briefly describe your activities concerning Christian Country music _____

SCHMOOZE



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



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



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



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



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



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