Martina McBride: The Way That She Is

Christian Slater Finds True Romance

ARISTA NASHVILLE'S "Three-Legged Stool"

Steely Dan, Neil Young Rock L.A.
INSIDE THE BOX

COVER STORY
Martina McBride: The Way That She Is

The dreaded sophomore jinx has not affected Martina McBride at all as the country dynamo with the terrific voice is proving with the success of her second RCA album, The Way That I Am. She recently spoke to Cash Box Nashville editor Brad Hogue about her new record and burgeoning career.

Christian Slater Finds True Romance

Ever-so-hot actor Christian Slater turns in a top-notch performance in the new romantic crime drama, True Romance. Billed as the "Bonnie & Clyde of the '90s," Slater and co-star Patricia Arquette echo Beatty and Dunaway as lovers in a "non-loving world."

Arista Nashville's "Three-Legged Stool"

Cash Box talks to Arista Nashville's Big Three: president Tim DuBois, vp of marketing and sales Mike Dungan, and vp of promotion and artist development Allen Butler. They discuss how teamwork from an A-1 staff is the "secret weapon" in the label's success story.

Steely Dan, Neil Young Rock L.A.

Those elusive butterflies, Steely Dan, who hadn't toured in 20 years, came out of their concert cocoon this week to delight their fans at the Greek Theatre. Also in town was Neil Young, rockin' the Free World at the Sports Arena, with Stone Temple Pilots and Blind Mender.

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STARS OUT FOR CHILDREN: CHILDREN UNDER SIEGE: An Evening of Music for the Children of Bosnia-Herzegovina is scheduled for 7:30 p.m., Oct. 14 at Los Angeles’ Greek Theatre as a benefit concert for the young, innocent victims of the war in that country. The purpose of the event, inspired by Real Music artist Hisham’s single “Sarajevo,” is to raise public awareness of the plight of children who continue to suffer the ravages of the Balkan war and to raise much needed funds to deliver humanitarian assistance to young war victims.

The show will feature performances by artists such as Yanni, Alan Parsons, Jon Anderson of YES, Hisham, Ambrosia, Roberta Flack, Mick Fleetwood’s Blue Whale, Greg Phillinganes, Buffy Sainte-Marie and Dave Mason as well as special performances by the Aman Dance Troupe and the San Francisco-based Balkan vocal ensemble, Kitka. Also scheduled to appear are Mike Farrell, Casey Kasem and John Ritter. Others will be announced later.

Contributions can be made via the toll-free number 1-800-93-BOSNIA as well as through the mail to “Children Under Siege,” P.O. Box 29000, San Francisco, CA 94129.

WARNER DOES THE CONTINENTAL: Ramon Lopez, Warner Music International chairman/CEO announced the acquisition of Continental Records, one of Brazil’s leading independent record companies. Continental will become an affiliate of WML and operate as a division of Warner Music Brazil.

Lopez also announced the appointment of João Rossini as managing director of Continental, which will remain based in Sao Paulo, Brazil, reporting to Luiz Boaventura, managing director.

NAVARRE DOES SPONTANEOUS: Eric Paulson, president/CEO of Navarre Corporation, has announced the signing of an exclusive manufacturing and national distribution agreement with Spontaneous Records. The Toronto-based Spontaneous features the songwriting and recording talents of Dan Hill, best known for his Grammy-nominated hit, “Sometimes When We Touch.” Paulson said, “When we introduced Dan at our national convention, our reps responded so enthusiastically that we’re convinced we can cross his music to the next plateau.”

Navarre Corp., the largest privately owned, national music and software conglomerate, maintains headquarters in Minneapolis and 13 offices across the country. Navarre completed its expansion and became the first company to sign long-term agreements with artists and labels for exclusive representation, outside of the six major music companies.

BEATLES’ GREATEST CDs: More than 20 years after the original release on vinyl, Capitol Records will release THE BEATLES 1962-1966 and THE BEATLES 1967-1970, also known as the Red & Blue albums on compact disc, October 5. Never before released on CD, these two double compact discs contain the Beatles’ greatest hits digitally remastered.

The collections also include a 24-page booklet in each volume that includes the lyrics for the songs, the original photographs that adorned the vinyl centerspreads, and additional photographs in each booklet.

Housed in separate red and blue CD double cases, the collections contain the Beatles’ finest works spanning their 10-year history. Fans and collectors will appreciate the new sound quality that accompanies the digital remastering. The first 350,000 copies will be accented by red and blue interior CD trays.
**INDUSTRY BUZZ**

**Cash Box EAST COAST**

**Harry Belafonte**

**GIMME SOME MO:** Motown’s brand new jazz label Mojazz held a dual-sided shindig with its young and restless artists pianist Eric Reed and soprano saxophonist J. Spencer at Sweetwater’s on Wednesday. Both are a mere 23 years old, but there’s a fork in the road: Spencer’s Chimeras is the latest installment in the growing jazz/hip-hop hybrid (with a wee bit more pop mixed in than his predecessors); Reed’s It’s All Right To Swing is an aptly titled debut for the promising composer and Wynton Marsalis alum (since he hit voting age) who gets his inspiration from tradition but isn’t, for instance, afraid to display his own sense of humor (i.e. “Boo Boo Strikes Again”).

**WHINE AND CHEESE:** Consecutive hoopla parties took over the Grand on Tuesday—first for rastaman Tony Rebel’s already critically lauded Vibes Of The Times (Chaos/Columbia) and then for NYC’s much ballyhooed soul band Cooly’s Hot Box (their album is forthcoming from Pay Day). Some glass clinking was also heard at Yardbird Suite for tenor saxman David Murray’s latest (on Red Baron).

**THIRTY YEARS HAD PASSED** since Harry Belafonte had “Day-O”-ed a note in New York (other than several benefits such as UNICEF for Audrey Hepburn) until last week when he floored a capacity crowd at Avery Fisher Hall. You wouldn’t think he’d been away—few performers in any genre can work a room like Belafonte, with his blend of authenticity, suavest and humor, he isn’t reluctant to tease a crowd: “You know why I haven’t played New York in 30 years? You know why? Ah, I’ll tell you later...” he grinned, leading his musicians through a slew of tunes including “Try To Remember,” “Island In The Sun,” “Jamaican Farewell” and the comical “ Hole In The Bucket.” He had the audience participate in “Matilda” and, of course, “Day-O.” The generous program of well-varied songs included duets with singers Gina Breidlove and LaTonya Hall.

Belafonte told us of his early days: “My mom was half my size and from Jamaica, and she pleaded, ‘Harry, please be a doctor or a lawyer, or something!’ It wasn’t until I bought her a home in Hollywood that she could handle the idea of showbiz. Then she started reading Billboard and Variety and she knew everything!” (Hey, what about Cash Box?)

The New York Times scolded him in their review of the show for only appealing to older people, but I can’t imagine him doing a set of Pearl Jam songs. He’s an original, and as Yogi Berra would probably say, “He is what he is.” And he’s sharing his good fortune with the informed gesture of directing money from the performances to the Arthur Ashe Foundation. And the crowd, enthralled as they were even after two encores, unabashedly exuded the feeling of having gotten more than its money’s worth.

**By Aaron Steinberg**

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**Cash Box WEST COAST**

**By Troy J. Augusto**

The re-formed Steely Dan recently became the 50th musical act to be inducted into the Hollywood Rock Walk, joining such notables as Jimi Hendrix, Roy Orbison, Aerosmith, Little Richard and Willie Dixon. Seen here leaving their mark before the second of the group's two sold-out Greek Theater shows is, on the left, the band's Donald Fagen and Walter Becker, along with Becker's kids Sayan and Kawaii. Efforts to remove the scowl from Fagen's face have thus far proved unsuccessful. The Rock Walk is located at 7425 Sunset.

**THE ALWAYS FUN** and exciting Concrete Marketing Foundations Forum was held recently at the Burbank Airport Hilton, much to the dismay, I'm sure, of the hotel's other guests and employees. Hard rock and heavy metal bands, fans and all sorts of industry types (press, label folk, managers, merchandisers, etc.) descended on the Valley for the annual event and the overall impression seemed to be one of utter irrelevance. While live performances from such bands as Eleven, L.A. faves Greta (the band's male singer wore a beautiful blue dress!), the Scorpions, Ted and KISS (they didn't play any hits!) were enjoyable, one has to wonder: exactly how much are we supposed to get out of industry-targeted panels that offered such important themes as marijuana in the music business; gossip in the rock world, chaired by RIP ed Lonn Friend; and women's opportunities in the business (most of the industry people that I know are women)? Just wonderin'. Rock on, dude.

**ON MONDAY SEPTEMBER 20** the Moody Blues will be donating band memorabilia to the L.A. Hard Rock Cafe, including a cassette of the British group's breakthrough 1967 album Days Of Future Passed that's been on four NASA Space Shuttle missions, courtesy of astronaut and band fan Robert "Hoot" Gibson, who reports that the cassette has logged some 10 million miles in outer space travel. The Moody's will also play a short acoustic set at the Beverly Center restaurant around noon. After a pair of SoCal gigs this past weekend, the Moody Blues will play a Sept. 30 date at San Bernardino's Blockbuster Bowl.

Veteran metal band KISS recently lensed its contribution to the Monday Night Football series of music vids that are being used during the program's intro sequence, replacing that annoying Hank Williams, Jr. clip for "All My Rowdy Friends," which was used in recent years. During the filming, for the song "I Love It Loud," a nearby power generator burst into flames, threatening to not only explode but catch Paul Stanley's freshly crafted hair on fire. Thankfully, no injuries and little damage were reported. That's Gene Simmons, Stanley and Bruce Kulick (I to r) in the photo.
TALENT REVIEW

Steely Dan

By Mark Albert

GREEK THEATRE, LOS ANGELES, CA—Here, under the stars on a warm September night at one of Southern California’s finest outdoor venues, Steely Dan principals Walter Becker and Donald Fagen returned to Los Angeles with a sparkling line-up of musicians and delivered a three-hour-plus show to the absolute delight of this most appreciative sell-out audience.

Becker and Fagen & Company stopped touring nearly 20 years ago when they were still recording and producing an album a year during the ’70s. As such, most of Steely Dan’s material has never been performed live prior to this tour, and most of the thirtysomething-fiftysomething-aged fans probably never saw them perform two generations ago. Naturally there was much speculation about who would be playing, what songs would be played. Well, based on the audience response, the band and the concert exceeded even the highest expectations that these loyal fans had created through the years.

From the instrumental medley of “The Royal Scam”/“Bad Sneakers”/“Aja” that opened the show, through many favorites that spanned the group’s seven studio albums, as well as material from Fagen’s two solo LPs, The Nightfly and the current Kamakiriad, and two selections from a forthcoming Becker solo venture, the performance was one of consummate fulfillment in every way. Despite the fact that most of the songs were first recorded in the ’70s, there was freshness and vitality in the superb musicianship, and in the arrangements which made these “oldies” as contemporary sounding as when they first rocked our ears via “Bodhisattva,” “Black Friday” and “Reeling In The Years,” or carried our souls with the beautifully lush and haunting pieces such as “Home At Last,” “Deacon Blues” and “Babylon Sisters.” A gem of a show from some very incredible musicians.

TALENT REVIEW

Neil Young/Stone Temple Pilots/Blind Melon

By Troy J. Augusto

SPORTS ARENA, LOS ANGELES, CA—It seems that Neil Young can simply do no wrong these days. His Unplugged album for Warner Bros., released earlier this year, is one of the most thoroughly enjoyable sets yet issued under that MTV program’s banner. He all but stole the show at this year’s MTV Video Awards, jamming with Pearl Jam on his ‘Rockin’ In The Free World,’ and his current arena tour, with Booker T and the MG’s as his backing band, is one of the most rousing excursions that Young has embarked on in years.

Most of the more familiar material was rolled out early this evening, leaving lots of room for lesser known catalog tracks toward the end of his long set. The always moving “Like A Hurricane,” a rippin’ take on the angry “Southern Man” and “Down By The River,” to name just a few, were highlights of the older songs, while “Rockin’ In The Free World” and the title track from Young’s current Harvest Moon album were standouts of the newer stuff.

While Neil in most any setting is bound to be a rewarding show, the inclusion of old faves Booker T and the MG’s added a soulful atmosphere to the proceedings. Guitarist Steve Cropper and bassist Donald “Duck” Dunn both deserve individual applause for their bluesy contributions. (They even played “[Sitting On] The Dock Of The Bay,” with Neil on vocals, a song that Cropper co-wrote.)

Second-billed and multi-platinum Atlantic act Stone Temple Pilots did little to live down its “Clone Temple Pilots” nickname, turning in a relatively enjoyable but completely unoriginal 50-minute set of tunes from its smash debut album. Core. Hit tune “Plush,” a vicious “Dead And Bloated” and new single “Secret Garden” were STP’s brightest moments.

Opener Blind Melon continues its crusade of mass appeal dominance. Already sporting the best-selling rock album in the country (behind only Garth, Mariah and Billy), the Capitol-signed, organic alt-rockers are becoming one incredibly potent live attraction. Singer Shannon Hoon, seen not that long ago working the door at Ricky Rachtman’s Cathouse, has exploded into a most mesmerizing and captivating frontman. His seemingly instinctive approach on stage makes him this year’s big-man-on-musical-campus. Keep an eye on this man and this band.

Concorted Efforts

John Hiatt (l), seen here with A&M Records president/CEO Al Cafaro, recently performed a special industry showcase at A&M’s Chaplin Soundstage in L.A. The show featured material from his new album, Perfectly Good Guitar, and was broadcast live via satellite to A&M’s regional offices. Hiatt is currently on tour.

Mercury recording artists Tears For Fears have just embarked on a U.S. tour to support their current album, Elemental, and hit single, “Break It Down Again.” Pictured (l-r) are: Josh Zieman, sr. director marketing, Mercury; Debra Baum, TFF manager; David Leach, sr. vp promotion, Mercury; Roland Orzabal, TFF; Ed Eckstone, president, Mercury; Larry Stessel, sr. vp/gm Mercury; and Bas Hartong, sr. vp international A&R.
FILM REVIEWS

True Romance
By John Geff

The romantics of True Romance, Patricia Arquette and Christian Slater

THERE'S SOMETHING ABOUT the lovers of True Romance that makes you root for them through the stormy action and even gives you a warm feeling as they literally walk off together into the sunset with their child at film's end. Maybe it's their simple-mindedness. Maybe it's the honesty with which they deal with each other. Maybe it's simply that, as working stiffs sitting in a theatre with an empty popcorn box we delight in seeing a pair of working stiffs with little to hope for out of life but with loving, and live-and-let-live attitudes get the best of scuzzy, rich dopers (applause was given in the theatre when the baddies were blown away at general screening attended) and slip through the cracks of the System with a couple of nickles in their jeans to see at last one dream come true in their lifetime.

The teaming of director Tony Scott and a Quentin Tarantino script is potent. Casting has further enhanced the appeal and interest with some quirky but never uninteresting performances which amount to little more than cameos. The violence in this film is painful to watch, and the two most brutal sequences of the film—torture and death of Dennis Hopper and poudning of Patricia Arquette (both information-seeking beatings)—are pointedly needless within the context of the story, because in both cases after the damage and deeds are done, the perpetrator finds the information and the package they originally came for in full view. Had they only looked prior or had the victim only been willing enough to betray the trust and love of those they desired to protect maybe they could have saved themselves. Violence is inherent in some natures, simply a way of life and True Love can take anything, the points seem to be.

Scott's direction is relentless, visually and pacing-wise. The performances he has brought out are rich and never dull nor predictable, continuing the line of Tarantino's quirky take on the characters' traits of never quite being what they seem to be. Perhaps the only cliched characters in the piece are those producer-actor-flunky Hollywood types essayed by Saul Rubinek, Michael Rapaport and Bronson Pinchot, and even those are made interesting by the performers. Both Scott and Tarantino adhere to the feeling: anything but never be dull.

The stickum that holds all this together are Christian Slater and Patricia Arquette as the young lovers, living in a violent world but finding gentleness within the sphere of togetherness they can create only when they are together. Love in an unlovely and non-loving world. Both approach their roles' cores simplistically, almost ideologically and make it work. These characters appear ideally matched.

Dennis Hopper is as solid as he's ever been as Slater's father. Gary Oldman takes a vicious turn as a drug-dealing murderer-pimp and Christopher Walken works splendidly off Hopper in one of those brutality sequences. Val Kilmer is almost unrecognizable as Elvis-like, gold-lammed, mentor of Slater's mind while Brad Pitt as doped-out Hollywood type roomie of aspiring actor Rapaport provides some laid-back humor. Rubinek as the dope-dealing Hollywood producer and Pinchot as his funky provide some chuckles along with cops Chris Penn and Tom Sizemore.

Music by Hans Zimmer offers interesting presaging of the film's ending and has paved the way for the couple's closing serenity and Jeffrey L. Kimball's photography is terrific. James G. Robinson and Gary Barber are executive producers for Morgan Creek Productions along with Bob and Harvey Weinstein and Stanley Margolis. Producers are Bill Unger, Steve Perry, Samuel Hadida with co-producers Don Edmonds and James W. Skotchdopole. Warner Bros. releases.

Eye Of The Stranger
By John Geff

The Stranger, David Heavener
A SILVER AWARD WINNER at the Houston International Film Festival (which makes the move next year to Atlanta, GA), Eye Of The Stranger is basically one man's tribute to Sergio Leone's westerns and Clint Eastwood, across the board from story and photographic style to character traits and music. Just a different era, different town, and different budget.

A lone stranger arrives in a near ghost town (from a hitched ride on an 18-wheeler here) with vengeance on his mind, cleans up the political corruption then hitches out on another 18-wheeler.

There are no surprises in the script or on the screen but there are a few sincere performances, some violence which the edge is taken off of with some squib net and blood pouches being easily seen, and the "Hero" with such a dark countenance often comes off more menace than the snob auras the script speaks of him as.

The film is a David Heavener Production and Heavener hangs it all out there as writer-producer-director-star. As with any project where the head is spread too thin, it's the on-screen that suffers, and that's unfortunate. The low-budget independent is an endangered species in the entertainment field and needs to be seen and propagated. Hopefully, next time Heavener, the writer, will invest a bit more ingenuity or turn over the reins to a director whose attention is on only directing and allow his not inconsiderable presence to come full out on screen.

Martin Landau swaggers through the film as the adversarial, money-hungry mayor. Sally Kirkland carving out a touching portrait of a hungry-for-tenderness lady who lost her one true love. Stella Stevens is solid pro as the bought-off town doctor with the lost spirit. John Pleshette is fine as a bar owner, reluctant murderer tortured by memories. Don Swayze gives a fine showing as a sleazy deputy, providing some needed humor.

Heavener has his own following and is a strong draw overseas and on video here. This Hero Production marks his 12th feature. Silver Lake International Pictures releases.
VIDEO

VIDEO REVIEWS

Miles Davis & Quincy Jones Live At Montreal
By M.R. Martinez
LIKE A STAR GONE NOVA, this video performance by Miles Davis depicts the groundbreaking, seminal jazzist’s last live performance July 8, 1991. The long-form video captures the music that made Davis an icon for those who followed him in the music, and also provides a glimpse at the intensity and humor of a man in the twilight of his mortal life on this planet. Quincy Jones guides a pair of orchestras and featured soloists through arrangements by Gil Evans of selections from three Davis classic albums—Miles Ahead, Porgy And Bess and Sketches Of Spain. Testimony by Jones, Herbie Hancock, George Duke and others was also part of the presentation, which follows Davis through rehearsals, downtime and right into a performance well-received by the Montreal audience. Warner Reprise Video.

Danzon
By John Goff
CANNES FILM FESTIVAL winner of the “Director’s Fortnight Award” is this femme fatale on woman looking for love, finding a heated passion with a younger man but returning to what she is familiar with. This comes out of the macho bastion of Mexico, auteured by Maria Norvao. It’s hard and gentle at the same time and features a touching central performance by Maria Rojo. Subtles are easy to follow, though the feeling sometimes is lost in translation (as usual). Second viewing for full enjoyment is recommended. Also, don’t let the cover art put you off, it’s nothing like the implication given. Columbia TriStar Home Video.

Masters of Country Blues and R&B Revue
By M.R. Martinez
THE BLUES IS MORE THAN ART—it is history. Shanachie’s decision to distribute performances licensed by YaZoo, captured visually by some largely lesser known, yet seminal, blues progenitors, captures the spirit of the music and some socio-historical context for how these artists forged their craftwork. Represented in a three-tape release are Lightnin’ Hopkins and Roosevelt Sykes, Jesse Fuller and Elizabeth Cotten, and Big Joe Williams and Fred McDowell. A Live Soul of R&B Revue, featuring a cornucopia of artists, is an apt companion piece to the country blues masters series.

The three country blues offerings (all of which run between 30 and 60 minutes and are culled from varying sources) each serve to define the regional subtleties that emerged in each region where blues was the staple musical communication for black people. Lightnin’ Hopkins’ Texas roots are evident on the video featuring his music, the Mississippi Delta sounds of Big Joe Williams and Fred McDowell provide a glimpse of the musical identity of these men and the interview with Roosevelt Sykes gives narrative voice to the lineage from which drew his later widely imitated style. The R&B Revue features artists like Chuck Jackson, Cissy Houston, Billy Vera and Cornell Dupree on one hand, and more jazz and modern music purveyors such as David Weckl and Richard Tee. The live performance was done at the Lonestar Roadhouse. Shanachie’s YaZoo Home Video.

VID BIZ
By John Goff
EVERYBODY’S “CROSS-PROMOTING” so let’s Cross Column. Sort of a potpourri of Video, Film, TV and sales gimmicks that float across this desk: For the Aromatically-Minded New Line Home Video is cross-promoting with Benetton, teaming United Colors of Benetton’s new perfume, Tribu, with the October 20 release of Three Of Hearts. There will be a 30-second spot at the head of the vidcassette showcasing the fragrance. New Line’s also given retailers a “creative voice in the film industry” by allowing them to choose the story ending for the tape. According to the latest results of New Line’s retailer polling survey William Baldwin is losing out on getting the girl in the release version and a “more comedic ending” is favored. Can’t think of a more comedic ending to creativity than retailer selection of story endings. How about just dipping the vidcassette in the fragrance? Maybe that way the aroma might cover the stench... TV’s always been used to promo films but get this gimmick! MTV is supporting Warner Bros. upcoming Demolition Man, Sylvester Stallone, Wesley Snipes (is there anything he’s not in this year?) starter with a “Demolition Man Jam” contest where 50 “winners” will be flown to and accommodated in Louisville, KY for a three-day premiere bash. The top winner, the Grant Prize winner, aided by Stallone and Snipes, will get to push the “giant detonator” which will “implode a real nine-story building!” Wow, Beavis, what a rush! Yeah, huh-huh-huh. Demolishing’s cool... USA Network and Gramercy Pictures team up for USA: Up All Night Dazed And Confused. Dazed and confused? Dazed And Confused’s on second and opens theatrically Sept. 24. USA: Up All Night’s on first, every Friday. Watch it for further details on how to win a trip to NY and backstage passes to Broadway’s Tommy—which has nothing to do with either show—and other goodies. Still dazed and confused? Me too...
REVIEWS By Troy J. Augusto

**MR. BIG:** "Wild World" (Atlantic 5272)

It takes a lot to know exactly what to make of Mr. Big. Here's a band whose members possess undeniable talent, particularly guitarist Paul Gilbert and super-bassist Billy Sheehan, but whose recorded output has done little to further the members' skills. Possibly a case of too many world-class chefs in the school-house kitchen. The band is basically a commercial hard-rock crew, but its only album (a rare one from a hit ballad, "To Be With You." Back to ballad-land again with a credible rock of the Sevilles classic.

**RADIOHEAD:** "Stop Whispering" (Capitol 79243)

From the British bunch that brought us that fabulous tune o' ang, "Creep," comes another fine cut from the quartet's quite excellent Pablo Honey record. Practicing what they preach, the band starts the cut in restrained fashion, building toward a loud and powerful finish. The song's first single from the band's forthcoming album, is a pretty tune that could easily slip into a majority of the playlists that represent the band's previous hit, "Love Is A Brother." The Wolf's Bieder, shines both on acoustic guitar and dreamy vocals.

**DIE KRUPPS:** "Enter Sandman" (Hollywood 1073)

Is the world ready for an industrial metalllica tribute record? Should it be? Ready or not, here comes German techno gang Die Krupps with the first cut from its A Tribute To Metalllica, a slightly recognizable take on that band's biggest hit, "Enter Sandman." Discovered by Metallical's drummer Lars Ulrich while on tour in Europe, Die Krupps (named after an infamous German steel mill) has a long history behind their current hyperactive, but is just now looking for worldwide acclaim. Better try again--this one lacks much reason to exist.

**PICK OF THE WEEK**

**MARC COHN:** "The Rainy Season" (Atlantic 5251)

It's Marc Cohn's fine (and relatively undiscovered) current album is a smoldering blues number that frames quite nicely his rich and husky vocals. Jazzy rhythms, gospel voices, colliding piano and Mark's disciplined singing style all add effective juice to this adult-owned track that might also have a future at top 40 radio, though that may be a bit of a longshot. Radio promo disc holds a preferable edit version that eliminates some mid-song instrumentation. Cohn's sold out club tour has done little for his commercial standing. It's time to get this guy on an arena tour where lots of folks don't know they liked him can be made aware.
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**Chart Notes**

- **Top 100 Pop Albums**
- **September 26, 1983**
- **#1 Album**: Mariah Carey
- **To Watch**: Breeders
- **High Debut**: John Hiatt
REVIEWS by Troy J. Augusto

THERAPY: Hats Off To The Insane (A&M 540 139)
After the unexpected success of Therapy's first U.S. album Nevermore last year, theoffsetof metal band fills the void until its next proper record by packaging together two U.K.-only e.p.s. releases from earlier this year, as well as a previously unreleased cut, namely "Opal Mantra." The band's approach, which combines elements of early punk, techno samples and '90s post-grunge metal, is unique and seems bound to catapult the Irish trio into the hard-rock spotlight come the next album. Play "Speedball" and "Screamanger" loudly.

LIVINGSTON TAYLOR: Our Turn To Dance (Van guard 4528)
The elder of the two singing Taylor brothers, Liv has always taken the commercial backseat to big brother James, seeming less content to occasionally release a new record ("Our Turn To Dance" is Liv's eighth in 23 years) and mount a yearly club-and-theater tour. This new album, like most of his previous, tackles a wide range of styles and moods, though none stray far from Livingston's trademark rooky base. The flaky "Vacation," the self-defining wisdom of "It's My Job," and "My Father's Eyes" deserve A/C respect.

MORPHINE: Cure For Pain (Rykodisc 10262)
How low can you go? Pretty low if, as a three-piece rock band, you employ only baritone sax, a custom two-string bass and drums, with barely a guitar within earshot. That's the tack taken by Boston-based Morphine, a quirky and evocative group from frontman Sandro Kross, former leader of the sadly underappreciated Hub band Treat Her Right. Save for the occasional six-string, like on the dreamy "In Spite Of Me," the one's berefit of guitar, which, beyond the oddity of it all, helps make this band and album a pair of winners.

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POPULAR COUNTRY SINGERS:

John Hiatt: Perfectly Good Guitar (A&M 540 135)
They say that life begins at 40, and that's obviously a credo that John is living by, as Perfectly Good Guitar, Hiatt's latest A&M offering, is a loose, windswept and jumping affair that sees Hiatt kick out an assortment of musical jams, making for his most satisfying album in many a moon. Fueled by the boisterous production of Matt Wallace, Hiatt rocks harder, sings smoother and, leaning on always reliable songwriting, his home with a long-absent but most welcome performing edge, marking this as one of his best. See you at 50.

COUNTING CROWS: August And Everything After (A&M 15716)
There's a definite buzz building around this roofto Bay area-based rock band, and with good reason. The Counting Crows' first album, one of the freshest debuts to come out of either of David Geffen's labels in quite a while, is a surprisingly deep and involving collection, thanks mainly to singer/songwriter Adam Duritz, whose lyrical vision and dynamic vocal command gives the band a captivating and hypnotic edge. Lead radio track "A Murder Of One" strikes a nerve, as does the sad "Time And Time Again" and the tragic "Round Here.

BIG COUNTRY: The Buffalo Skinner (Fox/RCA 66294)
This record marks the return to American shores for this Scottish rock band which first scored with its debut album, "In A Big Country," a gold platter that included the hits "The Crossing" and "What's That Colour Again." The band's follow-up, release (sixth overall) stands out with the harder material left off, full of the band's trademark dual guitar sound and charged, socio-political lyrics. The album begins to wear less thin as it progresses, but early tracks like "Seven Waves" and single "The One I Love" mark a very welcome return.

THE SAMPLES: The Last Drag (W.A.R., 7 40059)
These guys give new meaning to the old punk phrase, "Do it yourself," endlessly touring the country and releasing, through friend Rob Gordon's W.A.R./ label, their own records. As the band's self-generated fortunes continue to grow, so too does the quality of its music. The Last Drag is a comfortable and quite listenable collection that treats Eagles/Policie/C.S.N. turf without insulting the memory of its influences. "Cold Water," the lonely "Misery" and the wonderfully dynamic "Darkside" are worth a listen.

CASH BOX SEPTEMBER 25, 1993

PICK OF THE WEEK

JOHN MELLENCAMP: Human Wheels (Mercury 518 088) Producers: John Mellencamp, Malcolm Burn, David Leonard and Michael Wanchic
The best album of Mellencamp's inconsistent but always challenging career is a riveting and ultra-accessible collection that deftly combines John's always effective love for the great American psyche, much of which is rooted in discouragement and frustration, and a rich, almost-gospel hopefulness, what he calls "gypsy music," with the album's final vision far exceeding its individual moments. The record's brightest lights are the title track, a song whose treated vocals mask its universal message of hope, and "To The River," a tale of redemption and redemption that would give hope to even the most destitute. Mellencamp's recorded output seems much more important in hindsight, sort of like a road map to such a welcome destination as "Human Wheels."
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**Top Debut:**

- **Levert:**
- **High Debut:**

The comparisons to acts like the platinum-plus Boyz II Men are inevitable (especially on a track like the opener, “ Alone Wit U”). There’s fresh pop-New Jack production quality evident over much of this 10-track album. The five-part harmonies are tightly rendered, and the vocal arrangements are seamless on nearly every track. This could easily join labelmates SWV as a cornerstone for RCA’s in house R&B roster. Other notable tracks include “The Love” and “Me & U.”


Even with the formidable presence of Jamaican super sessionsmen Sly Dunbar, Robbie Shakespeare, guitarist Winston Wright and keyboardist Andy Bassie, this roots dancehall record is the chant. Nikanjam, a favorite of the hardcore dancehall fan, serves up a collection of alternately deep roots and more accessible sounds. It is signed by fellow chantas Cocoa Tea, Distortion and U-Roy. But it’s the Nikanjam bussin’ all over this disc.


Describing the subject matter of this eight-cut collection seems almost unnecessary. The guy’s name is Poonanny. So what do you think they songs are about—duh! Hendrix aside! The title on this bluesy version of a My Son Sease or Millie Jackson record include “Strokin’” “Poonanny Be Still,” and “Clean Out Your Dresser.” You can actually hear some real blues riff on this short, sweet album. But if you go by the name of Joe Poonanny, then your blues are all out at’n the “Y.”

PICK OF THE WEEK


Maurice White is back at the helm of one of the most important pop/R&B bands of the ‘70s. He’s joined by EWF alum Verdine White (his bass-playing brother), Andrew Woolfolk on saxophones, Ralph Johnson on percussions and Philip Bailey serving up some of his distinctive vocals. All of this means that there is a palpable sonic linkage between the EWF of its halcyon days and this latest incarnation. The opening three tracks to five culls from all those early years. But “Divine” opens the gateway to a glimpse of musical and production sensibilities that have been refined. A fine return.
Rhino Records, the label that keeps reissues, compilation packages and vintage music in the pipeline, recently entered a distribution agreement with BET Direct, a subsidiary of Black Entertainment Television (BET)—which claims a first as a black-owned company traded on the New York Stock Exchange. Rhino, which will license, produce and market audio product for the BET On Music label, has already bowed BET On Music's Soul Hits Vol. 1: The Best Soul of the '80s (See item below). Pictured at Rhino's Los Angeles HQ are (l-r): Bob Emmer, Rhino executive vp; Robert Johnson, BET Holdings president/CEO; Janis Thomas, BET Direct president; and Mark Pinkus, Rhino director of licensing.

**GO DIRECT, YOUNG MAN:** The launch of BET Direct's BET On Music label through Rhino is a promising venture. Already available through direct-to-consumer marketing is BET On Music's Soul Hits Volume 1: The Best Soul of the '80s, and planned for the fourth quarter is BET On Music's Soul of Christmas. Set for a February release is BET On Music's Contemporary Gospel. The compilations will be sold exclusively through BET's cablecast to viewers. Each audience buyer will receive a BET On Music catalog featuring upcoming releases. The two-CD/two-cassette Soul... collection features 24-tracks at $24.95 and $19.95, respectively, and features music by the Pointer Sisters, Kool & The Gang, The Time and Aretha Franklin. Also forthcoming under the BET/Rhino pact is a Christmas collection and a compilation of contemporary gospel.

**EXPO IN BLACK:** The entertainment industry maintained a solid presence during the Black Expo USA (Sept. 11-12 at the Los Angeles Convention Center). In addition to performance by artists such as Immature, Real Seduction, MC Spice, Street No. 1, Wayne Johnson and Four Sure, among others, seminars over the two days featured showbiz lawyers, record executives and film execs. Among record company people on hand were Emie Singleton, head of MCA Records Black Music Division, Miller London, senior vp of A&M Records; Andre Fischer, vp at A&R at MCA; Demetra Guidy, senior director of Black Music promotion, Columbia; and Pat Shields, promotion director, Warner Bros. Radio stations and program producers such as Bailey Broadcasting, KJLH, The Beat and KGFL all sponsored booths, and The Beat and KJLH broadcast from the cavernous exhibit floor at the Convention Center.

**BLUES DANCE:** Flair Records, the blues-based label distributed by Virgin Records, will be releasing My Sweet Little Angel featuring 21 tracks by master bluesman B.B. King. The cuts comprising this collection, were culled from sessions held from 1956 to 1959. And Virgin's active blues label, Pointblank, will be reissuing on Oct. 5 Collins Mix by the inimitable Albert Collins, who recently, with backing band the Icebreakers, launched a national tour with the Robert Cray Band.
THE RHyme

The partnership of Tuff Break & A&M Records was recently launched during a gala celebration of performance. The L.A. hip-hop community received copies of the Intelligent Hoodlum’s hip-hop album, ‘A Hoodlum and Dred Scott’s debut single, “Nutin’ Ta Lose.” The work was previously featured on the A&M soundtrack release to the Mario Van Peebles’ western Posse. Pictured during the soiree in the back row are (l-r): Domino (Dred Scott hometeam); Baby Dred of Tuff Break artists Bubalu Bad Boys; Rick Stone, sr. vp of pop promotions, A&M; George Clements, Touchdown Management; Str8-G, Tuff Break artist; Baldoo of Tuff Break’s Bubalu Bad Boys; Al Cafaro, A&M president; and Evan Forster, Tuff Break label director. Pictured kneeling are (l-r): Gummy, Str8-G’s homie; Todd Rubenstein, Str8-G’s manager; Miller London, sr. vp of urban promotion/marketing; A&M; and Dred Scott of Tuff Break.

SOUND NIBBLES: Let’s party! You had to employ your commando skills to get into a dinner party setting that marked the launch of Tuff Break Records, the new hip-hop permutation of A&M Records. Just about all the Tuff stuff comes through the PolyGram Distribution pipeline. And Miller London, sr. vp of A&M’s urban promotion/marketing, calls them an important part of the A&M universe. Some 500 people were invited to the party, nearly 1,000 (according to the hype index) showed up. Southern-style buffet was the culinary drawing, making some points with this new A&M-based company was another attraction and getting acquainted with the new label’s players was another important part of the plan. Before the end of September, September 28 to be exact, KRS-One, aka Kris Parker, will be releasing his solo debut album on Jive Records outside the Boogie Down Productions galaxy. The album is dubbed Return To The Boomin’ Rap. The single from this package, “Outta Here,” has already jumped out. The first track is produced by DJ Premier, who helps KRS-One unfold an autobiographical story about the seminal man’s history in hip-hop. In addition to DJ Premier, Kid Capri, Showbiz and KRS himself are producing tracks on the album...Writer/director/comedian/actor Rusty Cundieff is bowing in his first feature film, Fear Of A Black Hat, a rap “mockumentary” that satirizes the hip-hop music industry unmercifully. It follows the travels of fictitious rap group Niggaz With Hats, and sends up hip-hop classics like “My Adidas” by Run-D.M.C. and LL Cool J’s “Mama Said Knock You Out.”

Cundieff, who is a stand-up comedy regular at spots such as Los Angeles’ Laugh Factory and Comedy Act Theatre, wrote the screenplay to House Party II and appeared in Robert Townsend’s Hollywood Shuffle, Spike Lee’s School Daze and the daytime soap Days Of Our Lives.
By Mick Green

UK

NEXT WEEK SEES our northern town of Manchester becoming the place where most of the professionals in the music industry in Britain will be heading because there are two major radio conferences taking place called “In The City” and “Music Radio ‘93.”

Up to 2,000 delegates are expected to register—twice the number of last year—for “In The City” and this really is a chance for unsigned acts to showcase because no less than 150 would-be stars have been chosen to appear at official showcases during the five days and these were selected from more than 1,000 tapes sent to the A&R committee.

The way this conference has grown is quite remarkable. Last year only 18 bands without deals showcased and of those 14 ended up in being signed for either recording or publishing deals. The most successful of these has to be The Auteurs who have been nominated for this year’s Mercury Prize.

Overall some 270 acts will appear somewhere In The City and those announced that already are on labels include St. Etienne, Pelle and Smashing Pumpkins.

In addition to the live acts the five days are full of panels that cover everything involved with radio and the music industry. But, as we all know, you can talk all you want to no avail unless those actually making the music strike the right chord.

TOP OF THE POPS: TOTP is our longest running, most influential and probably the best TV marketing tool that music has in Britain but it has been announced that it will be revamped by BBC1 controller Alan Yentob. His reasons? “Music is more fragmented, the top singles charts are not what they were, so it needs to be given new life.” As of yet it is not clear what changes the new format will bring in.

IT ALL “ADS” UP: Many artists are given a new lease of life when some advertising agency picks on one of their old releases to help sell the product on TV advertisements, and these are not always for glossy products. For example Mungo Jerry’s 1970 hit “In The Summertime” is being used in a government Anti Drink-Driving Campaign because it uses the words “Have a drink, have a drive/Go out and see what you can find.”

Maynards confectionery has dipped back to 1958 to find Lord Rockinghams XI and “Hoots Mon” to use on their Wine Gums advertisement and then again to 1970 for The Pipkins’ “Gimme That Ding” to promote the taste of Just Fruits.

It was in 1963 that Johnny Cash scored with “Ring Of Fire” and Levi’s is currently using it and MFI (a home-care company) latched on to “Just My Imagination” by The Temptations to highlight their current products.

Classical music abounds in several advertisements and Frankie Avalon’s hit from 1959, “Venus,” is used on the soundtrack of Cussons Pearl soap commercial. In the past, several songs used this way have charted and it will be interesting to see if any of the current crop do.

IT’S A JUNGLE OUT THERE: Pirate copies of Disney’s Jungle Book have been known to appear from time to time in Britain and this may be the reason that Disney has finally agreed that the video will officially be released October 28 and, with major campaigns already announced, it is predicted that it will top Cinderella’s two million sales last Christmas.

CHARTS: Culture Beat’s “Mr. Vain” sits securely at the top of our Singles charts and is the first single to do so in 30 years without appearing on seven-inch vinyl. Sony stuck to their guns and released it only in three formats. Their view being: “If a single has got it, it will sell.” There is now some talk about whether other majors will follow this lead and whether they could actually cut singles down to two formats.

The next question for Culture Beat is, what happens next? “Mr. Vain” may end up being one of this year’s biggest hits, but have they got a follow-up? The ‘90s are proving very tough for acts in the singles charts and it does not automatically follow that the next release scores at all.

You only have to look at the careers of Shaggy and Ace Of Base to see that. Shaggy had a Number One with “Oh Carolina” but “Soon Be Done” couldn’t even make Top 40; Ace Of Base did a little better with “Wheel Of Fortune,” peakimg at #20 but that is not in the same league as “All That She Wants.”

Not that Ace have really too much to worry about in Europe because they had four different songs in the Top 10 in European countries. The “Wheel Of Fortune” turned for them in Switzerland; Austria was clearly “Waiting For Magic”; they made a “Happy Nation” in both Germany and Austria; and Italy, Spain and France, along with Britain clearly said that’s “All That She Wants.” Now you are talking international!

This week 22 new singles appear in our charts and the rush is led by Nirvana who jump straight into the #5 spot—their highest ever debut—with “Heart-Shaped Box.” Other Top 20 debuts are “Boom! Shake The Room” by Jazzy Jeff & Fresh Prince at #12 and “Sometimes” by James at #18.

In the Album section Promises And Lies by UB40 is finally pushed off the pole position by the debut of Music Box by Mariah Carey. Next highest new entry is Breeders at #5 with Last Splash. Just outside the Top 10 at #11 is the Original London Cast of Sunset Boulevard and Pogues hold down the #20 spot with Waiting For Herb.

The only other newcomers to this chart are Jason Donovan’s All Around The World at #27 and the surprise entry of John Hiatt’s Perfectly Good Guitar. After being a cult figure for a number of years, John has had a good 1993 with cuts on plenty of other artists’ albums including the very successful one by Nanci Griffith.
LABEL SPOTLIGHT

Arista Nashville's “Three-Legged Stool”

By Brad Hogue

WITH 13 CMA NOMINATIONS to their credit this year alone, Arista Records Nashville has emerged as a prime contender in the field of country music. In 1989, when Clive Davis chose Tim DuBois to establish a Nashville office for Arista Records, DuBois had never worked for a record company. He faced the challenge of starting from ground zero and going head-to-head with corporate giants who had dominated the country music market for generations. Now, 14 million records, 20 #1 singles, and a dozen gold, platinum, double- and triple-platinum albums later, the wisdom of Davis’ decision is apparent. DuBois refers to Arista’s circle of music industry power as “the three-legged stool.” In a recent interview, Arista Nashville president Tim DuBois, vice president of marketing and sales Mike Dungan, and vice president of promotion and artist development Allen Butler discussed their once fledgling label with Cash Box.

Cash Box: You’ve attributed much of Arista’s success to teamwork. Tell me a little about that teamwork and about your working relationship with Mike Dungan & Allen Butler.

Tim DuBois: I’ve often described us as the three-legged stool. They are obviously more than my employees—they’re my partners. We have a good healthy respect for one another and we also have a good healthy disrespect. We feel free to argue and to challenge and to talk. They’re the best—both of them. My whole staff is my secret weapon. We’ve just got the best staff in the world. Somehow together we always manage to work things out. We try very very hard not to be empire builders, but to try to be generalists and think of the job of Arista Records. Nobody gets off the hook when their little department thing is done. The only time we get off the hook is when we have a single less and we sell a lot of albums. We like to feel like we play a part in every step along the way. It’s very much a joint effort and very much teamwork.

Mike Dungan: We know each other’s job. We constantly keep each other on our toes. Also, we’re just sensitive to each other’s plight and to the problems that we have. I think that works very well. It’s been dramatically different than any other experience I’ve had in this industry.

C.B.: What takes up most of your time?

M.D.: Management is a big part of all our lives. Sometimes it’s even bigger than we would like it to be. One of the things that makes us a successful record company I think is the fact that we are a family—not only the people that work here—but we really feel like for the most part the artists are part of the family, and their family is a part of our family. That means their management, everybody from the receptionist at the management company to the president. We take their phone calls right away and work with them at every step—consult with them at every step—just because we own rights to their artist’s music, that doesn’t mean we take liberties with that. That takes a tremendous amount of time. There are moments when, quite honestly you’ll wish that it wasn’t that way, but as soon as you realize what the alternative is, to be just a cold, calculated music machine, you quickly realize why we do it the way we do it.

Allen Butler: You’ve got two options. You can either be partners or adversaries and we choose to be partners with our acts and our managers. For us, that works the best although at times it becomes very personal for all of us. In the long term, it’s still a win-win situation for both sides. Whenever you have different parties involved in a career decision making process, obviously this business is not a science, everybody has their opinion on what’s best for everybody involved. You’re never going to get a consensus when you have more than one person making a decision. That’s just part of doing business.

C.B.: What’s the most important element of breaking a new artist to radio and what changes are we seeing at radio currently?

T.D.: It all boils down to having great songs, adequate set-up, showing the commitment of the label to the artist—and that’s all starting with the assumption that you have a great act to begin with. We went through a period during the ’80s where country radio was very artist-driven and then in the early ’90s went through a shakedown of the system when radio became very very record-oriented. A lot of the artists who had been names in our format just kind of went away. What we’re seeing now as we move into 1994 is that new generation of names that came along in ’90, ’91 and ’92 beginning to have that same kind of respect at radio and radio trying to find a place to play all those people they made stars during the early ’90s.

A.B.: I think the longer “in-advance set-up” that you have the time to set the project up to image the artist and to let radio become comfortable—then in the ’80s the big problem was the radio stations. Then in the early ’90s it became very record-oriented and radio was just a tool for those records. They’re not playing records to play records, they’re playing records to sell them. I think the only way you can have a healthy thing is that you build the record to fit the radio station.

C.B.: Do you think there is a danger of overexposure in country music today?

T.D.: I think you have to be careful. I think there is for the first time ever in country music a danger of overexposure. Because country’s hot right now and because we have 24-hour video channels and TNN, for the first time ever if an artist out in the everythings offered to them I think that we could have the same kind of phenomena that you have in pop music world where an artist can be incredibly hot for about a year then the public just gets sick of them. The commercialization and the endorsements—I think you have to be careful with that. Most smart managers realize that already. This never used to be a problem in country music because you just couldn’t get enough national exposure. The national media just wasn’t interested.

C.B.: Will you sign more acts in the future and what are your plans for expansion?

T.D.: We’re still committed to the idea of a small label and a lot of effort behind what we sign. If we were to grow roster-wise, we would probably grow with a second promotion and A&R staff. That’s one thing we’ve considered at times. In the future you might see Arista grow into a major roster label.

C.B.: On what would the second label concentrate?

T.D.: More of the same.

C.B.: What is the most satisfying part of your position?

T.D.: I’m very proud of the fact that we do what we do with a tremendous amount of integrity. We’re all committed to doing right and letting music be the force that drives us. I take a lot of satisfaction in that. Also, the impact that we’ve had to start from zero and become a company that has affected so many people’s lives—both on the staff and on the roster—it is very gratifying to stand back and look at the family we’ve built. It’s a strange atmosphere over here. We have a lot of fun. I know somebody who said, “This is more like a college fraternity house than a record label.” It’s very high-pressure, and there are some days when you wouldn’t want to be here, but for the most part, it is very satisfying and everybody digs in and has a great time with what we do.
COUNTRY ALBUMS

TOP 75 COUNTRY ALBUMS
CASH BOX • SEPTEMBER 25, 1993

| #1 ALBUM | Garth Brooks |

| IN PIECES | Garth Brooks 1 2 |
| A LOT O' LIVIN' (AND A LITTLE BOUT LOVE) | Alan Jackson 4 6 |
| AIN'T NO TIME TO KILL | Billy Ray Cyrus 3 12 |
| I'M GONNA WORK FOR YOU (Atlantic 62430) | Clint Black 5 8 |
| PURE COUNTRY (Original Motion Picture Soundtrack) | George Strait 6 48 |
| HARD WORKIN' MAN | Brooks & Dunn 7 29 |
| THIS TIME | Dwight Yoakam 8 25 |
| AMY GRANT | Mark Chesnutt 9 25 |
| CONFEDERATE RAILROAD | Reba McEntire 10 36 |
| CALL OF THE WILD | Little Texas 11 16 |
| IT'S YOUR CALL | Aaron Tippin 12 13 |
| RED & RIO GRANDE | Doug Supernaw 13 31 |
| SOLID GROUND | John Anderson 14 12 |
| THE CHASE | Garth Brooks 15 20 |
| BIG IRON HORSES | Tracy Lawrence 16 26 |
| I STILL BELIEVE IN YOU | Vince Gill 17 25 |
| TOBY KEITH | Toby Keith 18 17 |
| COUNTRY MAN | Clay Walker 19 33 |
| UNDER THE KUDU | Shanandoah 20 26 |
| BRAND NEW MAN | Brooks & Dunn 21 34 |
| HONKY TONK ATTITUDE | Joe Diffie 22 41 |
| ONLY WHAT I FEEL | Patty Loveless 23 34 |
| HEARTS IN ARMOR | Trisha Yearwood 24 29 |
| SOME GAVE ALL | Billy Ray Cyrus 25 31 |
| WATCH ME | Lorrie Morgan 26 35 |
| I N THE MOOD | Travis Tritt 27 35 |
| POPPIN' THE WIND | Loretta Lynn 28 43 |
| LITTLE LOVE LETTERS | Carlene Carter 29 11 |
| WYONNA | Wynonna 30 74 |
| GARTH BROOKS | Garth Brooks 31 210 |
| IN THIS LIFE | Collin Raye 32 50 |
| HAUNTED HEART | Sammy Kershaw 33 26 |
| THE SUN IS UP | Daryle Singletary 34 42 |
| SPINNING AROUND THE SUN | Jimmie Gilmore 35 43 |
| THE GRAND TOUR | Aaron Neville 36 2 |
| LET O' (Atlantic 62431) | Brother Hadas 37 4 |
| SLOW DANCING WITH THE MOON | Dolly Parton 38 28 |
| AMERICAN PRIDE | Alabama 39 54 |
| DOTTIE WRIGHT, THE JUBILEE BOX | Joe Jackson 40 11 |
| GREATEST HITS 1990-1992 | Tanya Tucker 41 19 |
| FROM THE HEART | Doug Stone 42 54 |
| TEMPTATION | Shelby Lynne 43 30 |
| DRIVE | Steve Wariner 44 16 |
| MARK COLLIE | Mark Collie 45 30 |
| DEL RIO, TX 1959 | Garth Brooks 46 9 |
| SMOKE SIGNALS (Columbia 25090) | Rodney Foster 47 6 |
| SONGS FROM AN AGING SEX BOMB | Wynonna 48 52 |
| HOMERSON LOOKING ALIVE | Patti Loveless 49 17 |
| TRUE BELIEVER | Ronnie Milsap 50 56 |
| UNDER THIS OLD HAT | Chris LeDoux 51 40 |
| RIDE THE BORDERS | Willie Nelson 52 24 |
| READ BETWEEN THE LINES | Aaron Tippin 53 29 |
| CAPE ON THE CORNER | Sawyer Brown 54 32 |
| TRUE LOVE | Hal Ketchum 55 46 |
| CAN'T RUN FROM YOURSELF | Tanya Tucker 56 46 |
| GREATEST HITS | Patty Loveless 57 15 |
| OTHER VOICES OTHER ROOMS | Nanci Griffith 58 26 |
| IT'S ALL ABOUT CHANGE | Travis Tritt 59 14 |
| SEMINOLE WIND | John Anderson 60 82 |
| TRACY BYRD | Tracy Byrd 61 70 |
| WHAT COMES NATURALLY | Ronna Reeves 62 61 |
| FIRE IN THE DARK | Billy Dean 63 71 |
| FOR MY BROKEN HEART | Reba McEntire 64 75 |

TO WATCH: Alan Jackson #2

ALL IN THE FAMILY: RCA Records recently held a party in honor of Aaron Tippin to celebrate the platinum certification of his album Read Between The Lines and the release of Tippin’s third album Call Of The Wild. As a special surprise, Tippin’s mother and daughter were flown in for the occasion to present Tippin with his platinum award. Pictured (l-r) are: Mary Tippin, Aaron’s mother; daughter Charlia Tippin, Tippin; and Thom Schuyler, vice president Nashville operations. RCA Records. (Photo Credit: Don Putnam)

WONDERING WY? Curb/MCA artist Wynonna just entered the country music record books as the first female artist to have a studio album certified triple platinum. Her Curb/MCA debut, Wynonna, released in March of ’92, has been certified by the R.I.A.A. for sales in excess of three million units. Pictured (l-r) backstage after her recent performance at Nashville’s Starwood Amphitheater are: Tony Brown, president, MCA Records/Nashville; Wynonna; Bruce Hinton, chairman, MCA Records/Nashville; Ken Stites, her manager. (Photo Credit: Beth Gwinn)

SUN DAY: It was a special evening for Darryl & Dan Ellis when the Epic duo were asked to appear at the Grand Ole Opry the same day their second release, Day In The Sun, hit stores nationwide. Pictured (l-r) back stage at the Opry are: Manager Terry Cline; Darryl Ellis; Opry member Jim Ed Brown; Opry senior veeppee and GM Hal Durham; Don Ellis; and Rob Dalton, director of national promotion for Epic Nashville.
INDIE CHART ACTION—Leading the Cash Box independents this week is Bobby Hood on the Belltunes label with “Lost In The Neon Lights” up five big spots to rest at #60. Congratulations to Mr. Hood! Up four places for the Rockin’ J label to #66 is Norris Stewart with “Rhythm & Booze.” Also moving four forward is Chris Shook’s “Hello Earth” on the Platinum Plus label, coming in this week at #68.

INDIE FEATURE PICK

Shaun Nielsen “The Boy From Tupelo” (Tribute PSI393 CD)

Elvis is back in Nashville! Shaun Nielsen’s rendition of “The Boy From Tupelo” indeed conjures images of the gone-but-not-forgotten King, and E.P. producer Felton Jarvis calls Shaun Elvis’ favorite singer. Nostalgic indeed but worth a spin.

By Brad Hogue

High Debut

1. MARK COLLIE—“Something’s Gonna Change Her Mind” — (MCA) — #45
2. ALAN JACKSON—“Mercury Blues” — (Arista) — #50

Most Active

1. ALABAMA—“Reckless” — (RCA) — #28
2. JOE DIFFIE—“Prop Me Up Beside The Jukebox” — (Epic) — #4
3. BILLY DEAN—“I’m Not Built That Way” — (Liberty) — #33
4. CLINTON GREGORY—“Master Of Illusion” — (Step One) — #37
5. MARY-CHAPIN CARPENTER—“The Bug” — (Columbia) — #25

Powerful on The Playlist—Garth Brooks moves into the #1 position once again on the Cash Box Top 100 Country Singles chart this week as his latest single, “Ain’t Goin’ Down,” moves up two from last week’s position. Alabama was most active this week, or should I say, most “Reckless,” taking their latest up seven spots to rest at #28. Moving six forward with “Prop Me Up Beside The Jukebox” is Joe Diffie at #4. Other six-place steppers include Billy Dean’s “I’m Not Built That Way,” up to #33, and Clinton Gregory’s “Master Of Illusion,” up to #37. Mary-Chapin Carpenter takes “The Bug” five fast ones to rest in the #25 spot this week.

MCA recording artist Tracy Byrd (r) will be profiled on The Interstate Radio Network during the month of September. The program feature was produced by Ron Huntsman (J), Entertainment Marketing.

Radio News—Beginning in October, Cash Box will profile a feature DJ of the Month from either a small, medium, or large radio market. If you know an exceptional jock who puts much into his/her job and deserves some attention, don’t hesitate to contact Nashville Editor Brad Hogue or Robin Hess in charts to make a recommendation. (615) 329-2898.

CMA Horizon Award Nominee Sammy Kershaw will showcase music from his second Mercury Nashville album, Haunted Heart, this month with an appearance on Entertainment Radio Network’s “Live From The Roxy.” Kershaw will star on the September 21 broadcast, a 90-minute program live via satellite originating in the 425-seat Roxy Theater.

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. GIBSON/MILLER—“Small Price” — (Epic)
2. RICK TREVINO—“Just Enough Rope” — (Columbia)
3. JOHN BERRY—“Kiss Me In The Car” — (Liberty)
4. RONNA REEVES—“He’s My Weakness” — (Mercury)
5. Highway 101—“You Baby You” — (Liberty)

CMT Top Ten Video Countdown

1. Sawyer Brown — Thank God For You (Curb)
2. Wynonna — Only Love (MCA)
3. Joe Diffie — Prop Me Up Beside The Jukebox (Epic)
4. Vince Gill — One More Last Chance (MCA)
5. Aaron Tippin — Working Man’s PH.D (RCA)
6. Tracy Byrd — Holdin’ Heaven (MCA)
7. Clay Walker — What’s It To You (Giant)
8. Brother Phelps — Let Go (Asylum)
9. Steve Wariner — If I Didn’t Love You (Arista)
10. Billy Ray Cyrus — In The Heart Of A Woman (Mercury)

MARTINA MCBRIDE: The Way That She Is

By Brad Hogue

SHE ARRIVED IN NASHVILLE JUST THREE YEARS AGO. Now, with the release of her sophomore RCA album, The Way That I Am, Martina McBride has once again arrived. And if songs from The Way That I Am are any indication of songs to come, her destination is undoubtedly music industry stardom.

It started in 1990 when McBride and her husband John decided to move from the flatlands of Kansas to the middle Tennessee metropolis known as Music City. Wasting no time at all they made demos and began circulating them while John and his sound company took to the road with the likes of Charlie Daniels, Ricky Van Shelton, and finally, Garth Brooks.

By early 1991, Martina, in order to spend more time with John, joined him on the road and sold T-shirts for Brooks for nine months prior to securing a record deal with RCA in June 1991. Her RCA debut, The Time Has Come, won critical and commercial acclaim and spawned three hit singles and videos—“The Time Has Come,” “Cheap Whiskey,” and “That’s Me.”

With her contract secured, Garth Brooks continued his loyal support by offering her the opening spot on over 75 shows on his sold-out tour lasting until December of 1992. This introduced McBride to over a million potential fans.

“It was either sink or swim,” McBride recently told Cash Box. “For about the first month and a half it was so new to me, and I felt that pressure. I would come off the stage and say to John, ‘God! This is too hard! This is too much pressure!’ I realized that I loved singing, but I didn’t realize I had to entertain these people. Talking to the audience was actually the hardest part for me. Now, after the Garth tour is over and I’ve done other shows with different audiences, I feel more confident as an entertainer.”

USA Today agreed, saying “Put Martina McBride on the short list of top female stars.” In the Chicago Tribune, “This is no run-of-the-mill female vocalist. McBride’s talents are such that they may do some readjusting of a Nashville market whose sales are heavily dominated by males.” In Cash Box’s review: “McBride’s vocal prowess is nothing short of phenomenal.”

With reviews like these, McBride has obviously engaged the critic’s ear. She currently has another hit single and video on her hands, “My Baby Loves Me,” written by Gretchen Peters. The subsequent release of The Way That I Am reveals a more worldly, more introspective, and considering the well-defined image she has currently adopted, a more fun-loving Martina. Emerging from what she freely admits was a neophyte artistic shell—new on the Nashville scene—she is today a more secure singer.

“When I was making this album,” McBride relates, “I felt a lot more confident. I knew what to expect. I wasn’t so naive. The first time out, I was really concerned with being taken seriously as an artist. I looked for songs that had a lot to say. I’m not sure I didn’t go over the line with the first album. Maybe it was too serious. This album has a better balance.”

The album with a better balance will be supported in part with lots of tour dates this year, and McBride may even find herself back in the big shows. Plans are currently underway for McBride to participate in “A Girls Night Out,” touring with superstar acts Reba McEntire and Lorrie Morgan. Details were unavailable at press time, but word on The Row is that the tour will take place from October ‘93 and continue until January ‘94.

CAMERA FRIENDLY? Martina on location for the video shoot for “My Baby Loves Me,” shot in Nashville, directed by Steven Goldman and produced by Cynthia Biedermann for Planet Nashville, the video features real couples reinforcing the message of the lyrics.
ARTIST SPOTLIGHT

BUDDY GREENE: New Songs For New Friends

By Kathleen A. Ervin

TRYING TO GRAB ON and hold on to the collective marketing mind of the Christian music industry is not exactly an easy thing to do where categories are well defined and music stylistically seems to fit more formula than experimentation. But for the past seven years Buddy Greene and his five-album catalog—Buddy Greene, Praise Harmonica, Slice of Life, Sojourners' Song and his latest Buddy Greene Live with Friends—have been quietly putting out product and trying to find a niche that pleases both the public and the industry—not to mention Greene's eclectic musical goals.

But this is not unfamiliar territory for Greene who was doing country in '86 before country was the hot buzz for the secular music industry—forget the Christian music industry. Buddy Greene was a one of a kind album and although it seems humorous to picture the soft-spoken Green as a radical, a man before his time—there he was doing country music because it felt right and sounded good. But as is typical, mavericks aren't always rewarded, especially in this part of the music industry and although his albums have sold consistently and Green was (and is) a regular on the tour circuit, marketing and music couldn't meet halfway, but they sure tried.

"It was 1990," Greene states, "and I was at Word Records trying to work on the follow-up album to Sojourners' Song. It was ironic because about that time Mid South, Paul Overstreet and Ricky Skaggs were beginning to make a splash in Christian circles. And here I was having done country but being more eclectic than ever and happy to be that way. The hoops that I had to climb through were just too narrow. You know...add a little pop but not toooo (Continued on page 25)
Contemporary Christian News

TRUE LOVE: The Baptist Sunday School Board and Inter’inc have launched a year-long nationwide campaign titled “True Love Waits” aimed at encouraging teenagers and college students to remain sexually abstinent until marriage. Highlighted in this campaign is involvement of many well-known Christian recording artists.

The artists, DC Talk, Petra, DeGarmo & Key, Kenny Marks, Newsboys, Lisa Bevill, Geoff Moore, and Code of Ethics, have endorsed the campaign, which is supported by a variety of denominations and religious organizations across the nation. As a part of the campaign, thousands of young people from across the country already have signed covenants promising to remain abstinent until they marry.

In addition, Genevox Music Group, the musical arm of the Baptist Sunday School Board, and Inter’inc are providing a 10-song cassette including Michael W. Smith’s “Old Enough to Know” and Petra’s “Love,” songs that thematically focus on God’s original design for sexuality.

“Music is the language of today’s youth,” states Allen Weed, president of Inter’inc. “The latest studies show that the average teen will listen to four hours of music everyday. The majority is listening to mainstream secular music which has a message that is in direct conflict with the biblical view of sexuality.”

Continues Weed, “The Christian artists on True Love Waits are great role models for kids today. We believe getting the tape in the hands of teens who make the True Love Waits pledge will serve not only as a positive reminder of their promise, but as an encouragement to keep it.”

Although the tape will be made available through CBA bookstores on the first quarter of 1994, True Love Waits may now be ordered from the Baptist School Board’s customer service at (800) 725-3300.

ARTIST SPOTLIGHT

Rich Mullins

By Joseph Stanley

REUNION RECORDING ARTIST RICH MULLINS has teamed up with producer Reed Arvin and an all-star cast of musicians to create his upcoming (October 5) release, A Liturgy, A Legacy, And A Ragamuffin Band, a recording quite unlike anything that has ever been done before.

The concept of the “ragamuffin band” was born out of Mullins’ desire to create an album of highest merit that was more than just another slickly produced studio album. To achieve that, instead of hiring the usual “perfect” studio musicians to come in and record their individual parts, Mullins and Arvin pulled together a group of “ragamuffin” artist/musician friends for a recording retreat in South Bend, Indiana, and involved them in every aspect of the recording project.

The term “ragamuffin” was coined by Brennan Manning, author of The Ragamuffin Gospel, to refer to imperfect Christians—the fact that we’re all sinners in need of grace. The concept is woven thematically throughout the new recording project, which is in itself a look at how the various perspectives of our lives blend with the rituals of our faith.

The Ragamuffin Band is comprised of Billy Crockett (acoustic guitars), Rick Elias (electric and acoustic guitars), Jimmy A (electric guitar, acoustic guitar, mandolin), Danny O’Lanerghy (electric and acoustic basses), Chris McHugh (drums), Erik Darken (percussion), Lee Lundgren (squeezbox, hooter, organ), Mullins (hammered dulcimer, piano), Beaker (lap dulcimer), and Arvin (piano, keys). Mullins’ collaboration with these musicians has given the album a more personal, rich (no pun intended), diverse sound than Mullins’ previous releases.

“The Liturgy” portion of this album, cuts 2-6, develops the concept of the liturgical aspects of worship: proclamation, praise, confession of sin, affirmation of faith and celebration of grace. These songs of liturgy include “Creed,” his version of the Apostles’ Creed sung with the hammered dulcimer; “Peace (A Communion Blessing From St. Joseph Square),” a song originating from his old neighborhood, named St. Joseph Square; and “Hold Me Jesus,” a poignant ballad asking for divine comfort. (“Hold Me Jesus” is also the first radio single.

“The Legacy,” cuts 7-12, addresses issues and ideas handed down from the past that play themselves out in the history of America, thus, “The Legacy” of faith that has been passed down in this country in the past two-and-a-quarter centuries. Mullins sings of this legacy in “I Carry On,” a song inspired by his French ancestors, who were teenage orphans who stowed away on a boat for America; “Land Of My Sojourn,” a song about what America might one day be like; the legacy of Christmas is explored in “You Gotta Get Up (Christmas Song).” Also a part of “The Legacy” is a bit of the modern-day legacy, Mullins’ version of “How To Grow Up Big And Strong,” written by the late Mark Heard.

This intermingling of Liturgy and Legacy makes for a non-traditional album in Mullins’ own inimitable style, weaving a broad, beautiful tapestry of Christianity in America as seen through the eyes of one of its most well-traveled citizens.

As a part of the event that is “A Liturgy, A Legacy, and A Ragamuffin Band,” Reunion will partner with Questar/Multnomah Publishers in their reissue of The Ragamuffin Gospel by Brennan Manning. Mullins will write the forward for the new reprint of the book and will accompany Manning on a promotional tour.
Kathleen Ervin Joins Cash Box

NASHVILLE—Kathleen Ervin, former managing editor of The CCM Update, joins the Nashville Cash Box staff as contributing editor of the Contemporary Christian music and Christian Country columns.

Ervin, who currently operates her own freelance marketing and promotions firm, other interests... will oversee all editorial and charting information for the sections. Cash Box Nashville is happy to be working with Kathy.

GREEN (Continued from page 23)

much. We just couldn't find the songs to make the album that Word and I wanted.

"I finally put together this project—Buddy Greene & Friends Live—on my own. It was a chance to get out the songs that were in my heart and do a benefit project for Nashville's Salama Urban Ministry. Salama is a leadership development program working in the inner city of Nashville."

When asked what he thinks about the Christian Country scene, Greene pauses then answers. "I'm a little confused about it to be honest. There's a lot of noise being made about it but there does seem to be—I don't know if resistance is the right word. It seems like the powers that be seem to be more concerned with what's already working—AC, inspirational, those formats. To them Christian Country is the long-lost cousin that shows up on your back porch and now you gotta figure out where to put him.

"Christian music tends to imitate whatever trend is going on in the secular market. I don't mean to sound cynical but country music is having its heyday in the world, especially our country. You've got young people who think it's hip. Even Garth Brooks is cool. It's a wild time. There's a lot of people in the industry who are thinking, 'Wow, we need to tap into this someway and wrap a Christian message around country music.'

"You know everybody is saying that now is a good time for Christian Country. Well, I think it has always been a good time for Christian Country. I was out there on the road playing it as early as 1986. People would come to me after a show saying, 'You know I don't like country music but this sure is great! You don't hear enough of this...'. And all it was, was country music with a Christian message. In some ways Christian country is long overdue, but now it's trendy and acceptable.

"As for me as a musician...I'm not authentically country. I wasn't raised on it but always thought that I've been a part of the scene and am glad to be a part of it. Over the past seven years that I've been doing this I've introduced a long line of influences into my music—country, bluegrass, folk, rhythm and blues—and for me it all seems to make sense on an album, if not a marketing plan.

"I listen to an artist like Garth Brooks and he's doing a lot of styles and that's making him more accessible to the culture. I don't see the same willingness to do that in Christian Country. The music stylistically seems to have a more narrow definition—a problem that we continue to have in this industry whether we're talking about Christian Country or Christian rock. We try to keep things as simplified as possible. Maybe it's the marketing people. You know they need to slap a label and categorize instead of trying to push the boundaries. Maybe it's us trying to give people what we think they want."

Balancing the fine line between what the artist wants and what the industry needs has always been Greene's dilemma. But if this new project is any indication Greene will continue to do what he does best, regardless of a musical label that's given to him.
NAMA Releases Latest Operating Ratio Report

CHICAGO—The 1993 Operating Ratio Report, published by the National Automatic Merchandising Association, is currently available for purchase. Vending companies that participated in both the 1992 and 1993 surveys reported that last year’s operating profit margins increased to 3.0% from 1.5%, while sales declined 7.7%.

Managing Director Forreight, a unit of Arthur Andersen & Company, compiled the statistics for the new report from 325 members, which is the largest group ever to participate in the survey. The group represented combined vending sales of $1.68 billion for 1992.

The 1993 Operating Ratio Report contains a wealth of data and financial information that is of great value to the members of the vending industry. NAMA has been conducting this survey (the only one of its kind) for 46 years and it represents operating results and key financial data of vending operators.

"In addition to its widespread use by owners and managers of vending/contract foodservice companies wishing to compare their company's performance with others, their size, the report is frequently used in legislative and regulatory matters, business valuations, contract negotiations and numerous applications," explained James A. Rost, NAMA president.

The cost of the report is $100 for NAMA members. The price for non-members is $250, however, $150 of that may be applied toward full-year membership dues by those who are eligible to join NAMA and who do so within 60 days of purchase.

To order, contact JoAnn Bussman at NAMA headquarters, 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102 or phone 312-246-0370. FAX number is 312-704-4140.

ALG To Intro Two New Games At AMOA Expo ’93

CHICAGO—American Laser Games will introduce two new games at the October AMOA show in Anaheim, California. The models are Drug Wars, the factory's latest fast-paced, cinema-motion game; and Shoot Out At Old Tucson, which features a new hardware system that will provide the excitement of cinema action at a lower cost than deluxe arcade models.

Drug Wars is the seventh game produced by American Laser Games. The interactive cinematic quality of the video has outstanding cinematography, special effects and stunts that will captivate players. The game's scenario involves the player in increasingly difficult encounters with the henchmen of an evil drug lord.

"As American Laser Games has grown, we have found ways to make our movie-like games increasingly more polished, exciting and action-packed," stated Stan Jarocki, vice president of marketing and sales at ALG. "In my mind, Drug Wars is our best presentation to date, bar none!"

Drug Wars will be available on the factory's noted video-disc game technology, in 50-inch, 33-inch and 25-inch screen models with two-player capacity. It is also available as a conversion kit to refresh older ALG games that operators already have in operation.

Shoot Out At Old Tucson runs on a new high-performance technology hardware system which puts the thrill of cinema action game-playing into the more affordable price range of traditional video game units. The new hardware differentiates this game from previous ALG games in that live-action, full-motion characters can be superimposed over different static backgrounds. Moving, changing characters can also be altered, such as horses of different colors and other changes. As noted by Jarocki, "the new hardware system that runs Shoot Out At Old Tucson puts the high-glossing, live-action games that we are known for into a more affordable, traditional video game price range for the operator."

Game play is set in and around the Tucson of the Old West and the player's goal is to get from one end of the town to the other, alive. Along the way, an unpredictable collection of drifters, bad guys and sharpshooters appear to challenge the player's skill. The game abounds in target-shooting opportunities and thrilling stunts.

Shoot Out... is housed in a 25-inch cabinet with one or two-player options. The hardware system is based on the combined full-motion expertise of American Laser Games with hardware technology licensed for the arcade market from the 3DO Company.

Further information may be obtained through factory distributors or by contacting American Laser Games, 4801 Lincoln Road NE, Albuquerque, New Mexico 87109.

For a first-hand view of the new pieces, visit the American Laser Games exhibit in Booths 913-916 at the Anaheim Convention Center in Anaheim, California during AMOA Expo '93.

NSM-America Moves

CHICAGO—Effective September 1, NSM-America, Inc. has relocated to more spacious facilities at 1158 Tower Lane, Bensenville, Illinois 60106. New phone number is 708-860-5100; FAX number is 708-860-5144.

AAMA Issues “What’s Hot In Coin-Op?” Chart

CHICAGO—The American Amusement Machine Association, via a national survey of industry distributors, has compiled a “What’s Hot In Coin-Op?” chart, which is based on earnings in three equipment categories: Video, Pinball and Variety Piece. Going a step further, each individual chart represents a variety of locations including convenience stores, amusement centers, bowling centers, night club/bars, pizza parlors/restaurants and recreation centers.

The charts are geared to apprise locations of the earnings potential of coin-operated equipment and encourage them to contact their local operator for installation.

Current plans call for AAMA to update these charts on a monthly basis. Cash Box will be inserting them in our coin-op section as frequently as possible.

Following is the current set of “What’s Hot In Coin-Op?” charts for the month of August:

Listed below are the top earning pieces in amusement centers:

**Video:**
- NBA Jam (Midway)
- Samurai Shodown (SNK)
- Mortal Kombat (Midway)
- Virtua Racing (SEGA)
- Lethal Enforcer (Konami)

**Pinball:**
- Addams Family (Bally)
- Twilight Zone (Williams)
- Jurassic Park (Data East)

**Variety Piece:**
- Skeeball (Skee-Ball)
- Rock’-n’-Bowl (Bromley)

Listed below are the top earning pieces in convenience stores:

**Video:**
- NBA Jam (Midway)
- Samurai Shodown (SNK)
- Mortal Kombat (Midway)
- Street Fighter II-- Champion Edition (CAPCOM)
- Lethal Enforcer (Konami)

**Pinball:**
- Twilight Zone (Williams)
- Jurassic Park (Data East)

**Variety Piece:**
- Crane
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