For Real:
R+B x 4

AIRHEADS
OF THE MUSIC INDUSTRY—ROCK ON!
INSIDE THE BOX

COVER STORY

Airheads Of The Music Industry—Rock On!

20th Century Fox nails Airheads with its depiction of rock, radio and the music industry...all set to a bitchin’ Fox/Arista soundtrack, dude!

—see page 6

Giliby Clarke’s GNR (Guitars and No Rose)

Giliby Clarke, not one to predict the unpredictability of being a member of Guns N’ Roses, has just released his own album, Povn Shops Guitars (Virgin).

—see page 5

For Real: R+B x 4 = ⚫ ⚫ $

For Real are a blossoming R&B distaff foursome...writer Pascale Lanfranchi stops to check the emanations coming from A&M’s sound garden.

—see page 5

News From Brazil

Their soccer team isn’t the only winner this year...record sales are beginning to soar again, too.

—see page 18

Country Music

Donna Hilley, president and CEO of Sony/Tree Publishing, likes being the head of Nashville’s most powerful publishing company...it’s good to be the queen.

see page 25

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NUMBER ONES

R&B ALBUM

Age Ain’t Nothing But A Number
Aaliyah
(Jive)

COUNTRY ALBUM

When Love Finds You
Vine Gill
(MCA)

SINGLE

Any Time Any Place
Janet Jackson
(Virgin)

The Lion King
Soundtrack
(Disney World)

Love A Little Stronger
Diamond Rio
(Anita)

Funkified
Da Brat
(Def Jam)

A Little Rock
David Patillo
(Heartwrite)

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L.A. NARAS ELECTIONS: The Los Angeles Chapter of the National Academy of Recording Arts & Sciences, Inc. (NARAS) announced election of its new chapter officers and national trustees.


"The Recording Academy has always relied upon the vision and professional expertise of its volunteer leadership," said NARAS president/CEO Michael Greene. "We know that our new Governors and Trustees will enable our organization to continue providing the best possible service to our constituency, the artistic and technical professionals of the recording community."

RIAA NAMES JULY GOLD & PLATINUM: The Recording Industry Association of America (RIAA) awarded five Gold and one Platinum single in July in addition to 17 Gold, six Platinum and 16 Multi-Platinum full-length albums. Music videos picked up four Gold, two Platinum and one Multi-Platinum for longforms. Following is a partial listing:

Arista Records: Ace Of Base mined Multi-Platinum for five million domestic sales of The Sign. The Sign video also produced Gold this month.

Lisa Loeb posted her first Gold single for her RCA release, "Stay," while Aaliyah's Age Ain't Nothing But A Number gave her first Gold Album on Jive. S.W.V. provided the only short form album this month with The Remixes at 250,000 units. BMG Kidz duo Mary-Kate and Ashley Olsen reached 300,000 units on their First Video.

Prince's Purple Rain from 1984 became the fourth motion picture soundtrack certified at the 11-million mark, but the only one in the group credited entirely to a single artist.

Carreras, Domingo and Pavarotti's Three Tenors In Concert and the Benedicte Monks' Chant made Multi-Platinum sales of two million to become the highest certified classical albums.

Gloria Estefan's Mi Tierra is the first all-Latin to reach Platinum since Linda Ronstadt's Canciones De Mi Padre in 1987.

SWEET RELIEF REACHES GOAL: The Sweet Relief Musician's Fund has raised $100,000 to provide financial assistance to musicians facing medical crises without health insurance, and has received an additional $160,000 in pledges.

The Fund was established during the past year as a result of widespread support from the music industry for singer/songwriter Victoria Williams, who was diagnosed with multiple sclerosis in the spring of 1992. Williams was faced with thousands of dollars in medical bills and no health insurance, a common scenario in today's health care crisis which is exacerbated by the lack of adequate coverage available to the music community. The response from friends and colleagues inspired Williams and others to create the not-for-profit Sweet Relief Musician's Fund to aid others who find themselves in similar medical predicaments.

Columbia Records recently signed jazz pianist Marcus Roberts to its roster. His company debut Gershwin For Lovers is slated for mid-September release. At the signing were (lr. standing): David Kahne, Columbia sr. v.p., A&R; John Ingrazia, special projects u.p.; Tony Anderson, black music sr. v.p.; Don Lenner, president; Kevin Gore, sr. director, jazz promotion and marketing; Sharon Wentzel, artist manager; Eugene Roberts, artist's brother; and Fred Ehrlich, Columbia v.p./gm.; (seated): Dr. George Butler, sr. v.p./exec producer, jazz and progressive A&R; Roberts; and Rich Kudolla, sr. v.p., sales.
LOLLAPALOOZA TOUR, selling out in its cross-country tour, hit N.Y.C. last Friday and Saturday. The concerts, at Downing Stadium on Randall's Island, featured Smashing Pumpkins, Beastie Boys, George Clinton and the P-Funk All-Stars, The Breeders, A Tribe Called Quest, Nick Cave and the Bad Seeds, Girls Against Boys and the Flaming Lips, among others.

SUPERSTAR JANET JACKSON is donating proceeds from her July 26th and 27th Radio City Music Hall concerts for a special airlift to Rwanda. The airlift will be organized through AmeriCares, the first organization to provide relief to the Rwandan people, and will bring much-needed food and medical supplies to the Central African region. Radio City also hosted a V.I.P. party to help Jackson in her fund-raising efforts.

ASCAP'S MUSICAL THEATER WORKSHOP, to be directed by Stephen Schwartz (Godspell) and coordinated by the Society's musical theater maven Michael Kerker, is accepting submissions for its fall program. Send a tape of four songs with lyric sheets, a brief description of each song as to its plot placement, and brief biographical info including address and phone number. There's a September 30th deadline. Send your package to: Michael Kerker, ASCAP, One Lincoln Plaza, 6th Fl., New York, NY 10023, Attn: Musical Theater Workshop.

ROCKAPELLA, the a capella group best known for singing on the hit children's TV show "Where In The World Is Carmen San Diego?" made their only summer performance last week at N.Y.C.'s Bottom Line. The group, who has enjoyed great success in Japan and Canada, used their tight four-part harmonies on a number of songs from the show, some originals, plus several rock 'n' roll classics.

SPEAKING OF ROCK & ROLL CLASSICS, Chuck Berry and Bo Diddley headlined at the Westbury Music Fair July 31st. Diddley has influenced virtually every R&B and rock guitarist to come along after his first hits were recorded. Berry, now 68, still sprints through his list of hits, like "Maybelline," "Johnny B. Goode," "No Particular Place To Go" and "Roll Over Beethoven."

HARLEM WEEK is so hip it lasts for three weeks, August 1-21. The uptown festivities include a wide-ranging series of entertainment and educational events. There will be music, film, sports, fashion and art. The film series, sponsored by the Museum of African American History and Art and shown at the Powell State Office Building, led off with a showing of the recently released The Inkwell and Spike Lee's first full-length indy Joe's Bed-Stuy Barbershop: We Cut Heads, done when the diminutive director was still a film student. A highlight among the musical performances was a tribute to Duke Ellington and Count Basie done by Maurice Hines and the Diva Big Band and the Boys Choir of Harlem, held at the Marian Anderson Theater.

Epic Records Group execs present Indigo Girls with Gold album plaques for over 600,000 units in sales of their latest album Swamp Ophelia. The presentation took place following the first of two sold-out performances at New York's Radio City Music Hall. Pictured are (l-r): Ged Doherty, Epic sr. v.p.; Tom Donnaruma, Sony Music Distribution NY branch mgr.; Dan Beck, Epic v.p.,marketing & artist development; Russell Carter, artist manager; Amy Ray, Indigo Girls; Roger Klein, Epic A&R v.p.; John Doelp, Epic sr. v.p./marketing; Emily Saliers, Indigo Girls; David Olew, Epic Records Group chairman and Jim Scully, Epic sr. v.p./sales.

Prior to Records modern rockers EnginA Of Agression are seen here in the L.A. studio where the band is finishing work on its next album, Inhuman Nature. Pictured are (standing, l-r) drummer Craig Dollinger, producer Lamar Lowder, vocalist Tripp, (seated, l-r) guitarist Rick Schaeffer, engineer Brian Jenkins and bassist Zack Bezner.

FROM THE "DIDN'T BELIEVE IT UNTIL WE SAW IT" files comes confirmation from local sources that Jimmy Page and Robert Plant are indeed planning to reunite once again, with an MTV-produced "Unplugged" special set to hit the airwaves this October. London, Wales and Morocco, the latter the scene of some of Led Zeppelin's greatest work, will host the reunion duo, with Plant sidekick Mike Lee filling the drummer's chair for the event. No official word yet, but it looks like Atlantic Records will issue a companion album once the special airs. The project is wearing the tag "Unplugged," at least for now. Here's hoping they can come up with something a little more original than that.

THE LAST WEEK OF JULY was a busy one for Gilby Clarke. The Guns N' Roses guitarist issued his first solo album, Pawnshop Guitars, through Virgin Records, flew home to Cleveland for a Rock And Roll Hame Of Fame ceremony and played his first L.A. solo gig at a packed Viper Room. At that late-night show, members of GN'R, Alice In Chains, Poison and the late, great Jellyfish were spotted, as was club owner Johnny Depp.

LOCAL LIVING POP-ROCK LEGEND Stevie Nicks has announced that a number of shows on her current "Street Angel World Tour '94" excursion will be pegged as "Hunger Relief" nights, with attending fans encouraged to bring canned, non-perishable food items to the shows. Charity org USA Harvest will be the beneficiary at shows in Cleveland, Cincinnati, Detroit, Houston and Dallas, with more cities to be added to the list. Stevie plays L.A.'s Greek Theatre August 25 & 26.

HIGHLIGHT OF THE RECENT Lynyrd Skynyrd/Ted Nugent/Pride & Glory show at the Greek? How about Pride & Glory frontman Zack Wylde, whose guitar antics had them howling with approval. At the end of the band's set, Wylde jumped into the crowd and assumed a guitar-hero pose atop a wall separating the pit from the general audience. While the kids came running to get a closer look (much to the dismay of the worried-looking security contingent!), Wylde tore off some blistering solos that caused more than one jaw in the crowd to drop...a magical moment that the-wealthy guitar heros in the crowd are probably still talking about.

Malibu Beach was the location for Amy Grant's most recent video shoot, as she lensed a clip for "Lucky One," the lead single from her next A&M album, House Of Love.
Spotlight

Gilby Clarke's GNR (Guitars and No Rose)

By Adrienne Stone

When Clarke joined Kills For Thrills, he was promoted to lead vocalist as well as guitarist. The band managed to make their mark twice—a 1988 release, *Dynamite From Nightmaredland*, and a 1989 EP, *Commercial Suicide*, both on MCA. It was only a few years after their breakup that Izzy Stradlin (who's got his own solo career to worry about) opted out of GN'R, thereby allowing his friend Gilby to try out for the monster band.

Although he can neither confirm nor deny rumors that he's officially out of the band (he's on the payroll, but then he never is when the band is inactive), Clarke insists that *Pawn Shop Guitars* was in the works long before tongues started wagging around town about his possible ousting. (Besides, he's even got bandmates guesting on the disc.) So everyone put your tongues back in your mouths and let him answer a couple quick questions about his new album...

**Cash Box:** Why did you decide to release *Pawn Shop Guitars* on Virgin instead of Geffen?

Clarke: They don't ever look at a record like it's gonna be one release and that's it. They've built careers for all their artists, so it's always a yearlong or two-yearlong project. It's great for me because [with GN'R currently on hiatus] I can take a good couple of years to do this.

**Cash Box:** You had a bevvy of guest artists on the album. How did Frank Black join the fray?

He's an old friend of mine. We've always wanted to record together, but he didn't want to be associated with Guns N' Roses. When I decided to do [the Clash song] "I Fell Guitar Doors..." I let him play guitar. He never asked to play guitar, but he plays guitar great.

**Cash Box:** Did you record in L.A.?

I did some stuff in New York at the Magic Shop (mixing at River Sound), but most of it was done in Los Angeles, at A&M studios. I love A&M. It's the Beatles' board there!

**Cash Box:** Why did you choose to have Waddy Wachtel (Stevie Nicks, The Church, Warren Zevon) produce instead of doing it yourself?

You got to make a record and you always have to have a producer. I couldn't actually produce all the songs myself and sing and play guitar and organize all the crap. Waddy was cool because he's a guitar player, so we had this bond. He would kick my ass. And he made me sing the best that I could...he's very song-oriented.

**Cash Box:** Is it true that the best guitars are always bought in a pawn shop?

Always. I don't know what it is. The price or whatever, but always. One of my best guitars I got was from a pawnshop. It's a great guitar...cheap, too. And guitars have a history when they get that far.

**Cash Box:** Any ideas on what your future brings after this album comes out?

I don't know what's gonna happen [with GN'R]. But, you know, people like Peter Frampton started out as just a guitar player from a band and look what happened to him! All I can say is my doors are always open to whatever is gonna happen.

---

Profile

For Real: R+B x 4 = 4 ★ $ ★

By Pascale Lanfranchi

FOUR FRESH BEAUTIFUL FLOWERS are blooming in the A&M Records record garden. Because the music is fresh, vibrant and gripping, the experience is appropriately named For Real. They are a sizzling recording R&B quartet featuring the vocal and writing talents of Josina Elder, Wendell Williams, LaTanya Baldwin and Nacia Bray. The foursome met and began singing four years ago in Los Angeles and is currently boasting an alluring vocal blend on their recently released debut album It's A Natural Thing. Once again...For Real.

Quickly climbing up the charts, their debut single "You Don't Wanna Miss" has given R&B music fans a clue that For Real is not just another "girl group" that will be history after one, maybe two hits. And America will test their mettle when they make television debut in 'Shake, Rattle & Rock,' a Showtime TV film set in the '50s in which they play Serena & The Sirens, a black doo-wop group, scheduled to air this month.

So, what are the ladies of For Real actually about? Anxious to establish the group's identity, Bray, who is the most recent member to join the quartet, explains what she feels sets For Real apart from the rest of the girl groups. "I believe our intricate harmonies combined with our different tones will stand out because it makes up for a very unique sound. Also the fact that Wendi sings the bass when we do a cappella...that's very unusual.

"Most female groups have a lead singer and the other members are simply background vocalists but we are all natural lead singers," she continues. "We all have our own distinctive unique vocal sounds. We can sing just about any type of music," adds founding member Elder.

Hailing from various states across the country, the ladies want to be true to their name, having set a goal to remain free from fabricated images. The old adage "less is more" could actually be the group's motto. "We didn't want something fake made up for us just because we needed an image. We wanted to be able to be ourselves and we're lucky that our label allowed us to do so," says Baldwin.

Strong producers contributed their talents to For Real's 12-track debut album. The group enrolled veteran producers Mervyn Warren (Take 6), Brian McKnight and Stoker as well as newcomers Jason Hess and Ray Cham to deliver a variety of soulful R&B balladry, mellow reggae grooves, some hip-hop style dance beats and jazz-tinged tracks. Says Williams, "When we initially sat down to do the album, we wanted a wide variety of sounds. It's important to us to not just go with what's hot today..."

To complement these diverse tracks, the handsome foursome co-wrote most of the songs. "Some of the songs on the album were written before the project started, before we even had a deal. We had tried to develop ourselves in the writing area. Necia even produced a song all by herself," Elder says. Baldwin reveals: "Our songs reflect what the group's motto is. We feel many people can relate to our lyrics. I think as time goes on we're going to write about whatever we're feeling. We're not tied down to one particular theme for any other upcoming albums and we don't want to be thought of as a group that only sings about love..."

On the heels of their successful debut single, For Real is rapidly moving ahead with the promotion of their follow-up, hoping for another hit. Bray explains, "We are starting to promote our second single, 'Easy To Love.' It was produced by Jason Hess and co-written by Jason Hess and myself. We shot the video in Santa Barbara under Kevin Bray's direction. It's absolutely beautiful. We hope the public will share our enthusiasm."
Film Reviews

20th Century Fox's Airheads Is Not Just For Its Namesakes
By John Goff

Natural enemies, Judd Nelson the exec and Brendan Fraser the creator, the tangible and intangible, face off.

The rocker trio consists of Brendan Fraser, Steve Buscemi and Adam Sandler, diverse performances and all solid with Fraser fighting that clean-cut look and appeal. Joe Mantegna as a vitriolic DJ shows why he's one of the best character actors around. He's good! Judd Nelson and Michael McKean layer their characters as the money-minded recording and radio execs with slick, reality-based facades that are delicious. Amy Locane satisfies the image of rock groupie and Nina Siemaszko as a youthful, "used" shall we say? secretary are fine. Ernie Hudson satisfies the image of straight, concerned police officer while Chris Farley and Marshall Bell play the fools-in-blue with flair. Michael Richards balances them on the other side as an idiot in the air ducts. Turning up in cameos are MTV's Kurt Loder, Mike Judge as the voices of Beavis and Butt-Head, "Stuttering" John Melendez, Lemmy from Motorhead, Harold Ramis and others.

The soundtrack boasts a gamut of performers: Aerosmith, Primus, David Byrne, Anthrax, Ramones, House Of Pain and others (total of 17), released on Fox Records, marketed and distributed by Arista. Robert Simonds and Mark Burg produced, Todd Baker exec-produced the 20th Century Fox presentation, Island World, Robert Simonds production, Michael Lehmann Film.

Paramount Presents Clear And Present Danger To BxO Leaders
By J.G.

Harrison Ford on the run again, this time from drug cartelbazookas.

TOM CLANCY WRITES of U.S. political intrigue and our public servants icons closer to the bone than any other writer working. The hair-splitting conversations rife with innuendo, art of body language reading down to the twitch of a toe ensnared in thousand dollar wingtips and silk socks which can be denied later with that marvelous innocently presented catch-all phrase, "I didn't say that," that is the staple of government intrigue, is visually brought to the screen by screenwriters Donald Stewart and Steven Zaillian and John Milius as shown by director Philip Noyce. It's a good one.
Producers Mace Neufeld and Robert Rehme have put together a profitable franchise with Clancy's Jack Ryan character: the honest "Boy Scout" centerpiece who works within the sludge of government believing that the real boss of them are the "people of the United States." Maybe the success of these—The Hunt For Red October, Patriot Games—is that the public wants badly to believe there is some one person on Capitol Hill that it is as honest as Jack Ryan in the face of continually mounting evidence that there is not. A lot of the success also must be credited to the fact that these are all marvelously presented with smooth writing, direction, performances, camera work, editing and music.

Clear And Present Danger wears all these elements like a politician's well-tailored suit he claims to have bought off-the-rack—well, it was hanging on the rack, where the tailor hung it, when the Senator's aide picked it up. Noynce brings forth some delicious performances from Reagan Administration- esque president Donald Moffat, right-hand man Harris Yulin, and CIA slick Henry Czerny. James Earl Jones, reprising his Admiral Greer role for the last time (he dies of pancreatic cancer) looks to have put himself into Supporting Oscar contention with a subtle and solid performance.

Heading the excellent cast again is Harrison Ford who has the lamb-with-dignity-amongst-wolves down pat. Hopefully, if there is to be another one, the element of Ryan being a bit more aware of his grey-area surroundings will emerge. Back as Mrs. Ryan is Anne Archer and daughter Thora Birch. Willem Dafoe is fine as a CIA contact, semi-mercenary in South America helping to battle the "clear and present danger" of the drug cartels. Joaquin De Almeida as a "Latin Jack Ryan" counterpart is impressive.

The government information-gathering devices, which often seem incredible as Clancy writes them and then turn out to be actual, are terrific and some cases bittersweet original theme music—which is immediately evocative of another time and era—comes in, you feel safe. Settle back, relax and enjoy.

The Gang live by their wits and each other's help and support and they're all here: Spanky, Alfalfa, Darla, Stymie, Porky, Buckwheat, Butch. And the group of youngsters selected to re-create these personages are marvelously and include: Travis Tedford, Bug Hall, Brittany Ashton Holmes, Kevin Jamal Woods, Zachary Mabry, Ross Elliot Bagley, Sam Saletta, Blake Jeremy Collins, Blake Melver Ewing, Jordan Warkol, Courtland Mead, Juliette Brewer and Heather Karascek. The ring-eyed dog Pecsy plays himself.

Grown-ups make cameo appearances, a la the original, and these include Mel Brooks, Whoopi Goldberg, Daryl Hannah, Reba McEntire, Donald Trump and George Wendt, all of whom seem to be thoroughly enjoying themselves, all seemingly having tapped into that inner kid and that's fine because ultimately it's a kid's show with kid's fun sensibilities, albeit sensibilities enjoyed more long ago than today. But it's certain whoever goes into the film with a frown will exit with a grin. Maybe it will give some of today's youngsters the idea that it might be nice to create some fun of their own making, harmlessly.

The Universal, King World presentation, Penelope Spheeris Film was produced by Michael King and Bill Oakes and co-produced by Mark Allan

**Mixed Media**

**By John Goff**

**MUSIC VIDEOS:** The big one has hit the stands out of Warner Bros. Home Video, Woodstock—3 Days of Peace & Music, The Director's Cut complete with Michael Wadleigh's extra 30 minutes including not-seen footage of Janis Joplin and Jimi Hendrix, edited in. It's a two-cassette set, so dig out the platform shoes, love beads, bell-bottoms and bong for a full evening....

**SOUNTRACKS:** Maverick—"The Soundtrack has been certified Gold by the RIAA, noting U.S. sales in excess of 500,000 units since its May release. Royalties from the "Amazing Grace" track have been donated by the participating artists which include: Clint Black, Carlene Carter, Vince Gill, John Lennon, Jennings, and Mel Gibson and James Garner, to benefit the Pediatric AIDS Foundation, a charitable organization that provides economic and medical assistance to HIV-infected children... EMI Music Publishing Film Soundtrack Division is set to release the soundtrack for Showtime TV's new film remake series of the '50s and '60s. Titled Rebel Highway, the A&M Records release will include covers of the original by such as Iggy Pop, Sheryl Crow, Meat Puppets and others of such titles as "C'Mon Everybody," "House Of Blue Lights," "Endless Sleep" and "I'm Gonna Be A Wheel Someday."
ROSCO MARTINEZ: "I Won't Rain On Your Parade" (Zoo 14147)

Melodic, hard-to-forget ballad from Malley's latest RCA set is a good bet to shed some much-deserved light on one of the best, though most overlooked, albums of the year. Malley's cool singing style and poster-boy good looks should have made him a star a long time ago. An injustice that this likely soft rock entry should correct.

GILBY CLARKE: "Cure Me...Or Kill Me" (Virgin 14186)

First single from Guns 'N Roses guitarist Clarke's first solo album is commendable but ultimately underwhelming. Despite surprisingly robust vocals and fleet six-stringing from Clarke, the song's common edge and over-done sound offer little new. On the up-side, Ax Rose doesn't appear on the track.

PICK OF THE WEEK

BOYZ II MEN: "I'll Make Love To You" (Motown 374-631)

The youthful exuberance of early lOyB II Men singles, most notably in hit "Motown Phily," has given way to a quick-grow maturity, driven home on the group's chart-topping "End Of The Road" smash of last year. Keeping to the later vibe is the Boys' latest entry, the first emphasis track from the forthcoming II collection. A lushly arranged, slowly-paced ballad, "I'll Make Love To You" is full of the same charming vocal harmonies and natural soul that gives the group its universal pop appeal. Ready to explode at urban. A and CTop, this cut leads a parade of future hit singles that should keep the Boys in chart heaven all through the night and all through the year.
CASH BOX

TOP 100 POP ALBUMS

AUGUST 13, 1994

#1 ALBUM: Lion King

Soundtrack

TO WATCH: Sheryl Crow

HIGH DEBUT: Mazzy Starr

TOO MUCH LION KING (Walt Disney's 1994)

DOGGY STYLE

(Death Row/Interscope/RCA 92279)

NEW MUSICAL EXPERIENCE (A&M 54039)

GET READY TO ROLL (Meta/Atlantic/Interscope 92380)

MEAN OLD LADY (Epic 57696)

MC Eiht Featuring CMW

6 AUGUST & EVERYTHING AFT

(GGC 9258)

Counting Crows

7 PURPLE (Atlantic 92507)

Stone Temple Pilots

8 IT TAKES A THIEF (Tommy Boy 94596)

Coolio

9 SUPERUNKNOWN (A&M 1018)

Soundgarden

10 REGULATE...FUNK ERA

(Warren G)

11 NOT A MOMENT TOO SOON (Curb 77689)

Tim McGraw

12 CANDYBOX (Atlantic/Sire/Warner Bros. 45313)

Candybox

13 ALL-4-ONE ( bigint/Atlantic 92556)

All-4-One

14 SMASH (Epitaph 85430)

Offspring

15 WHAT I AM (Atlantic 17559)

Alan Jackson

16 CHANT (Angel 55138)

Benedictine Monks Of Santo Domingo De Silos

17 FUNKDAFIED (So So Def/Chroma/Columbia 66194)

Da Brat

18 DOOKIE (Reprise/Warner Bros. 45529)

Green Day

19 FOR THE LOVE OF STRANGE MEDICINE

(Columbia 4287)

20 HINTS, ALLEGATIONS & THINGS LEFT UNSAID

(Atlantic 92598)

Collective Soul

21 GET UP ON IT (Elektra 61599)

Kool Keith

22 SAME AS IT EVER WAS

(Tommy Boy 1087)

House of Pain

23 REALITY BITES (MCA 90304)

Soundtrack

24 SHE (Columbia 84729)

Harry Connick Jr.

25 ABOVE THE RIM (Death Row/Interscope/A&M 92359)

Soundtrack

26 TONI BRAXTON (LaFace/Arista 26007)

Toni Braxton

27 ILL COMMUNICATION

(Grand Royal/Capitol 25959)

Beastie Boys

28 AGE Ain'T Nothing But A Number

(Background/Live 41533)

Aaliyah

29 SEAL (ZTT/Sire 45415)

Seal

30 THE CROW (Atlantic/Interscope 92518)

Soundtrack

31 WHEN LOVE FINDS YOU (A&M 10174)

Vince Gill

32 THE DIVISION BELL (Columbia 84208)

Pink Floyd

33 SIAMESE DREAM (Virgin 82827)

Smashing Pumpkins

34 KICKIN' IT UP (Atlantic/A&M 92545)

John Michael Montgomery

35 LIVE AT THE ACROPOLIS (Private Music 92118)

Yanni

36 A GREATER LOVE (Atlantic 92455)

Aerosmith

37 DANCE NAKED (Mercury 92242)

John Mellencamp

38 12 PLAY (Joe 41527)

R. Kelly

39 MUSIC BOX (Columbia 53205)

Mariah Carey

40 HEART SOUL & A VOICE

(Green/Evergreen 26027)

Jon Secada

41 FRUITCAKES (Margaretville/MCA 11043)

Jimmy Buffet

42 THE COLOUR OF MY LOVE (Sire 57555)

Celine Dion

43 REA MY MIND (MCA 9994)

Reba McIntire

44 SOMETHING SERIOUS (Rap-A-Lot/ Priority 53907)

Big Mike

45 YESTERDAY (Atlantic 84725)

Janet Jackson

46 WALK ON (MCA 10973)

Boston

47 NUTTIN' BUT LOVE

(UpTown/MCA 9995)

Heavy D & The Boyz

48 SOUTHERNPLAYLISTA (Wax/Polygram 26020)

(LaFace/Atlantic 26010)

Outkast

49 CROSS OF CHANGES (Charisma/Virgin 39236)

Enigma

50 VERY NECESSARY

(Neptides Plateau/London 826392)

Salt-N-Pepa

51 LONGING IN THEIR HEARTS (Capitol 81427)

Bonnie Raitt

52 CHIEF BOOT KNOCKA

(Rhyme Cartel/Arista/Warner Bros. 45540)

Sir Mix-A-Lot
REVIEWS

by Troy J. Augusto

■ BRUCE DICKINSON: Balls to Picasso (Mercury 522-491)
Second solo album from the former Iron Maiden vocalist leaves his first record, the unbreakable Tannedoed Millionaires, in the dust. Shedding (finally) any remaining Maiden tendencies that he might have still possessed, Dickinson enlisted L.A. rock band Tribe Of Gypsies for musical support, and in the process created his most rewarding work since his earliest Maiden contributions. Top cuts include the moving epic "Teary Of The Dragon" (not about dragons, by the way) and single "Shoot All The Clowns." It took three separate recording sessions, but in the end, Bruce did get it right.

■ TRUE LIES: Music From The Motion Picture (Lightstorm Music/Epic Soundtrax 64437)
Companion piece to Ah-nold’s latest blockbuster is this part-rock, part-score collection. On the rock side, Seattle faves Screaming Trees do a sharp remake of Jesse Colin Young’s "Darkness Darkness"; Living Colour offers two versions of its take on Cream’s "Sunshine Of Your Love"; John Hiatt adds his seven-year-old "Alone In The Dark" (the ab’s best cut); and new band Mother Tongue contribute "Entity." The score portion was composed and produced by Brad Fiedel. A decent set, though unlike the flick it lacks much excitement.

■ LOVE SPOT LOVE: Love Spot Love (Imago 21030)
Former Psychodelic Furs singer Richard Butler returns with his new band and charts a musical path that runs somewhere between his old band and, say, an XTC/R.E.M. mix, though the end result is far more contemporary than those references would imply. As always, vivid imagery and attention to unlikely details distinguish Butler’s song-writing, an approach he calls "brutally honest." Far more affecting than much of the Furs’ disposible pop, Love Spot Love is a welcome return from an artist that seems, finally, to have a handle on exactly what he’s capable of.

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■ ARRESTED DEVELOPMENT: Zingalamaduni (Chrysalis 29274)
Despite a slow commercial start, Zingalamaduni is a masterful follow-up to Arrested Development’s landmark debut, 3 Years, 3 Months and 2 Days In The Life Of... , consistent with the first record in its message of unity, respect and knowledge while adding a generous sampling of various worldly music styles and influences. New Jack, folk, jazz, group-chant, blues, Afro-dance and gospel all add to the spicy mix, comfortable next to Speech and crew’s hip-hop-based positivity. More challenging, certainly, than the band’s first alb, yet just as listenable.

■ MOTOCASTER: Stay Loaded (Interscope 92392)
This major-label bow from one of North Carolina’s best rock bands is a feedback-laced though surprisingly melodic collection of three- and four-minute pop nuggets. What the band lacks in originality it makes up for in energy and enthusiasm, juicing up the record with lots of youthful exuberance. The occasional hero-worship does crop up (see “Uranus”) but Stay Loaded is fresh enough to survive such indiscretions.

■ SUPERSTAR: Superstar (SBK 28619)
Following the Glasgow footsteps of such brethren as Teenage Fanclub and Eucenian, the enthusiastically-named Superstar specialize in super-melodic, super-catchy, super-hook-y pop songs, the likes of which haven’t been heard since The Raspberries called it a day. Sounds super, doesn’t it? Actually, band-leader Joe McInerden has a way with a phrase, turning ordinary pop pop into clever and infectious ditties that’ll have ‘em dancing in the Scottish streets.

■ MOE TUCKER: Dogs Under Stress (Sky 3103)
Likable new album from the former Velvet Underground drummer (her first solo release in almost three years) guests Lou Reed, Don Fleming and V.U.’s Sterling Morrison, among others, but Tucker is the true star here. A semi-mellow collection, Dogs Under Stress offers Tucker in a rarely-seen reflective mood that gives these earthy and, often, quite personal songs added meaning. Highlights include tender "Little Girl" and rockin’ ”Crackin’ Up.”

PICT OF THE WEEK

■ SOPHIE B. HAWKINS: Whaler (Columbia 53300) Producer: Stephen Lipson
Multi-talented Hawkins shows a new-found maturity on this, her second album. Where Tongues & TaIls (which spawned the top-10 hit "Dunn I Wish I Was Your Lover") was youthful, even immature, Whaler reveals a singer/songwriter more in touch with her emotions and more aware of how to expose those feelings in song. While her musical reach might seem overbroad, Hawkins does move from jazz-y tunes to straight pop, from adult/contemporary to light funk-rock with an evenhanded, steady style that indicates much crossover potential. Dance-y "Don’t Don’t Tell Me" current single “Right Beside You” and ballad “Sometimes I See” are the best cuts.
REVIEWs by M.R. Martinez


The artist formerly known as Prince gives a collection of artists his stillborn children (songs) for revival. He comes largely from the hip-hop-influenced vibe that is pervasive in urban music today. His writing and producing collaborations still have a distinct Land O Lakes (Minneapolis) feel to them. It’s a testament to the Purple One that is solidly executed by artists like Nona Gaye ("Love sign"), The N.P.G. ("2Gether"), Margie Cox ("Standing At The Alter") and Mavis Staples ("You Will Be Moved"). George Clinton’s "Hollywood" and "17" by MadHouse show the width of the artistry.


As keyboardist, a vocalist and a major architect to their sound in the '70s and '80s, Chris Jasper brought a cohesive sound to the inspired guitar work of cousin Ernie and the vocals of his other cousins, the Isley Brothers. This solo album harkens back to those days, yet some of the material is still fresh air. Performing mostly midtempo ballads, Jasper, along with wife Margie, have sculpted an adult-contemporary album that will go a long way toward making him a star. Let’s start with the sinewy single "Infatuation." It makes you notice the noise. Other tracks of note: "Experiment," "Baby Don’t Cry," and "Precious" extrapolate the art of jazz funk.


Gente spiritualism among women who live full lives beyond the political polemic of feminism will appreciate this record. While names like Deniece Williams, CeCe Winans and Delores Winans will stand and ring bells, this album features a commune of females who serve up heartfelt and technically sound performances under the production guidance of Cheryl Rogers. The producer finds the right neighborhood for all her collaborators. Men are not excluded from this celebration, but clearly the drive through the record is the roots soul and folk feel of the women. Each song is a gem unto itself.

PICK OF THE WEEK

SHE’S THE BAD GIRL OF RAP. She’s not incredibly articulate. But she is most compelling. She’s hard-core. There’s no bessh, pretty girl rap on this. There are some def beats on a lot of this. The old school meets some great textures on this track ("Niggaz? Murder Mine" is a good example) and there are some that offer clever wordplay ("Here I Come") comes to mind. While there is a "East" side and "West" side, the East best expresses this woman’s aggressive style. "Do U Know My Style," "Time 2 Roll," "Stressin’ Me," "Keep Shit On The Real," and "Sistas Bette Recognize" all have hard-edge of a young woman wanting more from life.
Digable Planets won a Grammy for their land-sliding album Reachin' (A Refutation of Time and Space) and they have recently been at New York's Stereolab Studios recording their follow-up album for Pendulum/EMI Records, Blow Out Comb.

SOUND NIBBLES: The new Naught by Nature hip-hop/sportswear store in New Jersey recently had a member of Mercury Records' rap twosome Ill Al Scratch offer a T-shirt up for consideration. It depicts the title of the duo's first single "Where My Homiez?" from their Crew Wit Me album... Things In The Hood is the title track to the Assault Records debut for DFC, which features the production work of Chris Taylor and the Sharrod Brothers. The single b/w is "Pass The Hooker," featuring production work by the hot-handed man Warren G. "Cups Get Poked," a duet with MC Eiht We Come Strapped fame, backed with "Digga A Bigga Ditch" are the currently hot tracks from the album. MC Breed. DJ Slip and Bushwick Bill of the Geto Boys also lend a vibe to the mix... Miramax Pictures, who is releasing the film Fresh, have entered into an agreement with Loow Records. Richard Isaacson, v.p.g.m., of Loud and also an executive with the Steve Rifkind Company (a company specializing in urban marketing), is the centerpiece of the deal. The movie opens August 31 nationwide, starring Samuel Jackson, Giancarlo Esposito and N'Bushe Wright. Snipster is the first artist slated to release product under a pact between Three-B and Interscope Records. "Mobbin' 4 Life," produced by Tony D. Pizzaro, is the prime single of the 17-track album. "I Forget You G." is the first single. Animated graphics, live action, video game technology and other tracks are planned for the sinister video theme... Sept. 27 is the date set for the solo album to be released by Parrish Smith for RCA/PMD. The album is entitled Shade Business... Jacks The Rapper Family Reunion 1994 Conference will be where Force M.D.'s will launch the relationship with Onyx. The self-titled fourth album from the group will be released on NEWR Records/Onyx Associated labels.

Gang Starr's Guru (Jazzamatazz) and DJ Premier (a collaborator on Branford Marsalis' Buckshot Le Fongue) have been gettin' props for their individual work as solo artists and producers. But the focus of a recent show was for their Chrysalis/EMI effort Hard To Earn, featuring the single "Dwecy." Folks at Hot-97 New York threw the Summer Jam party where Gang Starr unveiled this massive. Pictured backstage after the show are (l-r): Steve Smith, PD Hot-97; Marcus Morton, director, rap promo, EMI; Tracy Clorey, MD, Hot-97; Guru of the group; and Paco Lopez, ass't. PD, Hot-97.

### TOP 25 RAP SINGLES

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist/Song</th>
<th>Label</th>
<th>Notes</th>
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<td>1</td>
<td>Funkdafied</td>
<td>(Do So Def/Columbia 75223)</td>
<td>Da Brat 9</td>
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<td>2</td>
<td>Tootsee Roll</td>
<td>(Down Low/Rip It 6911)</td>
<td>69 Boyz 7</td>
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<td>3</td>
<td>Fantastic Voyage</td>
<td>(Tony Boy 617)</td>
<td>Coolio 10</td>
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<td>4</td>
<td>Back In The Day</td>
<td>(Giant/Reprise/Vader Bros. 1227)</td>
<td>Ahmad 12</td>
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<td>5</td>
<td>Funky Y-2-C</td>
<td>(Chaos/Columbia 77461)</td>
<td>The Puppies 5</td>
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<td>6</td>
<td>Diary Of A Madman</td>
<td>(See Street/Island 854 062)</td>
<td>Gravediggaz 5</td>
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<td>7</td>
<td>Regulate</td>
<td>(&quot;Above The Rim&quot;)</td>
<td>Warren G. &amp; Nate Dogg 13</td>
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<td>8</td>
<td>Bop Gun (One Nation)</td>
<td>(Priority 53161)</td>
<td>Ice Cube 9</td>
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<td>9</td>
<td>Give It Up</td>
<td>(Def Jam/Island 853 316)</td>
<td>Public Enemy 4</td>
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<td>Southernplayalisticadillacmuzic</td>
<td>(LaFase/Artista 2-4070)</td>
<td>Outkast 5</td>
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<td>This D.J.</td>
<td>(Violator/Island 853 236)</td>
<td>Warren G. 2</td>
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<td>12</td>
<td>Nuttin' But Love</td>
<td>(Uptown/MCA 54805)</td>
<td>Heavy D &amp; The Boyz 14</td>
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<td>13</td>
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<td>(Mercury 585 483)</td>
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<td>14</td>
<td>Take It Easy</td>
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<td>15</td>
<td>Afro Puffs</td>
<td>(Def Jam/Interscope 5759)</td>
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<td>16</td>
<td>Pump</td>
<td>(Immortal/RCA 62844)</td>
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<td>17</td>
<td>Crooklyn</td>
<td>(40 Acres &amp; A Mule/Work/Island MCA 54837)</td>
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<td>22</td>
<td>Got Me Waiting</td>
<td>(Uptown/MCA 548 15)</td>
<td>Heavy D. &amp; The Boyz 22</td>
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<td>23</td>
<td>Pumps And A Bump</td>
<td>(Giant/Reprise 10218)</td>
<td>Hammer 24</td>
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<td>24</td>
<td>Old To The New</td>
<td>(Rip-It/PLG 85238-4)</td>
<td>Nice N' Smooth 6</td>
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<tr>
<td>25</td>
<td>Ease My Mind</td>
<td>(Chrysalis/EMI 58518)</td>
<td>Arrested Development 12</td>
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### RAP SINGLE REVIEWS

By Dr. Bayyan

- **ILL ALL SCRATCH:** "Where My Homiez (Come Around My Way)" (Mercury 522661).
  - There's a variety of textural successes on this work. Ill And Al Scratch come hard lyrically, but couch everything in this wash of synthy moves. There's very little to suggest that this group is incestuous. They work with everybody from Brian McKnight to Spice 1. But this is Brooklyn hip-hop with its back to the wall. You gotta make a dollar.

- **69 BOYZ:** "Tootsee Roll" (Downlow/Rip It 6902).
  - This is Miami bass groove without the deep bass. These guys want to be Luke Campbell without his groove. But there is more than one way to skin a cat. Riddle this: the Dance Version is better than the rap version on this single. There's a lot of Tag Team lurking throughout this record. Tootseedemental Mix is, well, sick. Not ill...sick.

- **MASTER P:** "The Ghetto's Tryin' To Kill Me" (T.R.U. SMG/No Limit 023035).
  - If you hear about one of your homies having to grow up in a single-parent home going on a spree of violence and misfortune—you've probably heard each nuance of the situation. Master P is just a bastard child, so he says. But he speaks pretty good English and should be a role model for youngsters taking advantage of the woe-is-me hip-hop game.
THE DEATH OF LORD DELFONT: Lord Delfont of Stepney, London, died last week aged 84. Lord Delfont was chief executive at EMI Ltd in the 70s and was responsible for the EMI group's extensive leisure and film interests. It is a known fact that Delfont turned down the offer to co-manage The Beatles with Brian Epstein in 1963. In 1967, Delfont organized the sale of the Grade Organization to EMI for £5 million, and in more recent years he launched First Leisure, which now operates 40 clubs across the country.

PHONOGRAPH HEAD FOR HIGH COURT: Phonogram and Rick Rubin’s Def American Inc. are set for a battle in the High Court. The dispute is over an alleged agreement between the two parties to form a joint venture company, American Recordings. Phonogram has launched the action, which is due to reach the High Court on August 17. Phonogram are accusing Def American of breaching the agreement.

THE MCA/CHARLEY COURT CASE: Yet another court case (oh, to be a lawyer) on the way is the one between MCA and Charley Records over who holds the rights to the Chess Records blues and R&B catalogue. The High Court has ruled three MCA lawsuits and one served by Charley will be heard in one giant case next year. MCA will apply for a hearing date in October and the case is expected to start in mid- to late-1995.

EMI PUBLISHING BACK ON TOP: EMI Music Publishing regained its position at the top of the publishing market share in the second quarter of 1994. Despite their share dropping in the last quarter to 19.2% (down from 19.8%), the major took pole position over its traditional rival Warner Chappell, which dropped off the top two for the first time since late 1991.

EC HOME-TAPING LEVY: The European Commission issued its long-awaited draft directive on home-taping last week. The document was welcomed by the BPI; however, director of legal affairs Sarah Johns says the proposed levy—12p per hour on blank audio tapes, £1.60 on audio hardware, 20p per hour for blank video and £8 on VCR hardware—is unlikely to be implemented in the U.K. in the immediate future.

THE CURE CASE: Former Cure member Lol Tolhurst will hear on September 16th whether he has won his legal battle with the group’s leader Robert Smith and Fiction Records head Chris Parry. Tolhurst has sought to settle aside a 1985 deal which he alleges gave Smith and Parry an unfair share of recording profits.

SONY LAUNCH MINI-DISC SINGLE: Sony Music is underscoring its commitment to Mini-Disc by releasing the first single on the format, “Car Sex,” by former Bow Wow Wow front woman Annabella. The single will also be available on CD, cassette and 12-inch and will feature three previously unleased tracks on the Mini-Disc format. A spokesperson for the company said, “This is part of Sony’s aim to make Mini-Disc famous this year and to bring people’s attention to the format in an effort to show how good it is.”

THE ROAD: The 15th of August will see the start of a very special week at the Jazz Cafe in London. The man who single-handedly transformed the harmonica from a novelty item into a versatile, extraordinarily expressive musical instrument, Larry Adler, will be playing a series of concerts from 15-20 August. His album The Glory Of Gershwin has zoomed into the charts this week at #2. The album features a star-studded lineup with the likes of Elton John, Kate Bush, Cher, Meat Loaf, Jon Bon Jovi, Oleta Adams, Elvis Costello, Sinead O’Connor, Lisa Stansfield, Peter Gabriel, Chris De Burgh, Willard White, Robert Palmer, Courtney Pine and Issy van Randwyck. The album was produced by Beatles guru George Martin. U.S. singer/songwriter Amy Grant will be appearing in the U.K. Oct. 1, 2 & 4...Gun, who stormed into the U.K. top 10 with the rocking rendition of the Cameo classic “Word Up,” will be undertaking a full-scale U.K. tour commencing August 2 through to September 8...Candlebox has two dates in August, 28th Reading Festival and 31st at London, Underworld...Brooklyn-based band Biohazard will be playing the Brixton Academy on September 1...Chrysalis’ band Orange will be touring the country with Blink & The Surfing Brides from August 27 thru to the 30th...The Tea Party return to the U.K. at the end of August to play the Reading Festival and are also doing another set of live dates from August 22 thru 4th September...Dina Carrol, who last month added the prestigious Nordoff Robbins Silver Clef for “Best Newcomer” award to her long list of trophies, has announced two extra dates to her forthcoming December tour. Due to a huge demand, Carroll has added a third Wembley Arena date on Tuesday 20th December and a second Manchester G-Mex date on Saturday 3rd December. The tour will run from December 3-23...John Johnston are dates August 21, 27, 28 & Sept. 2...Sounds Of Blackness September 23, 24 at Labbath’s Apollo, Hammersmith...Squeeze will tour December 8-20.

U.K. SINGLES CHART: Nine weeks and still at #1 is “Love Is All Around” from Wet Wet Wet. Still at #2 is All 4 One with “I Swear.” BC-52’s “Meet The Flistonites” remains at #3. Let Loose are at #4 with “Crazy For You.” Up two places to #5 is “Searching” from China Black. “Regulate” from Warren G & Nate Dogg moves down one place to #6. Awwad are back up to #7 with “Shine.” The Grid also climb back up this week and are at #8 with “Swamp Thing.” PJ & Duncan are at #9 with “Let’s Get Ready To Rhumble.” New in at #10, “No More (I Can’t Stand It)” from Maxx. Another new arrival at #21 is Hed Boys with “Girls & Boys.”

U.K. ALBUM CHART: Wet Wet Wet are holding on to the #1 place, End Of Part One. Highest entry this week and in at #2 is The Glory Of Gershwin from the legendary harmonica soloist Mr. Larry Adler. Prodigy stay at #3 with Music For The Fitled Generation. The Rolling Stones’ Voodoo Lounge drops down two places this week and is now at #4. The Very Best Of The Eagles is down at #5. Ace Of Base are at #6 with Happy Nation. Crash Test Dummies slip back down to #7 with God Shuffled His Feet. Mariah Carey’s Music Box is at #8 this week. Whitesnake’s Greatest Hits remain at #9. ParkLife from Blur shoots back up and is at #10. Highest climber of the week is The Best Of Van Morrison, which comes straight in at #51.

U.K. MUSIC VIDEO CHART: Nothing changes with Take That’s Everything Changes, again at #1. Carreras, Domingo and Pavarotti’s In Concert is still at #2. Joe Longthorne’s Live is at #3. Take That (The Party) moves up this week to #4. U2’s Zoo TV drops down one place to #5. Climbing back up to #6, Take That & (Party). The Who’s Thirty Years Of Maximum R&B is down to #7. Madonna’s The Unauthorized Biography is up three places to #8. Wet Wet Wet’s Greatest Hits remain at #9. Songs That Won The War returns at #10. Blur are this week’s highest climber, with Starshaped at #17.

THE U.K. TOP 10 RENTAL VIDEOS

1. Malice (PolyGram)
2. Perfect World (Warner Home Video)
3. Demolition Man (Warner Home Video)
4. Tombstone (Ent In Video)
5. Another Stickeart (Buena Vista)
6. Carlito’s Way (CIC)
7. Hard Target (CIC)
8. Robin Hood, Men In Tights (20/20)
9. Age Of Innocence (Columbia)
10. Undercover Blues (Warner Home Video)

—courtesy Titles Video, for the week ending August 4, 1994.
News From Japan
By Sachio Saito

THE 33RD ELECTRONICS SHOW '94 will be held in Tokyo October 4-8 at the International Convention Hall of Harumi Beach under the sponsorship of Electric Industries Association of Japan (EIAJ). A highlight of the event will be the opening of a special forum of multimedia-oriented wares.

THE 43RD AUDIO FAIR, the only consumer audio-visual fair in the world, will be held at the Sunshine City Convention Center in Tokyo October 13-17 under the auspices of The Audio Association of Japan with a theme of a “festival both of video and sounds.” Mr. Nakajima, AAI president said, “A purpose of the event is to revitalize the audio and AV business through showing the newest audio-digital hardwares including super-audio, ultimate AV system (high visions) and multimedia-oriented wares (CD-G and Video CD). Moreover, we are going to provide you with a chance to experience the pleasure to record by digital audio wares. So, we are preparing a place for recordings with the newest AV digital hardwares.”

A NEW MUSIC PUBLISHING COMPANY, Arrow Moon Music, has been established by merging two music publishing companies—Arrow Music, a subsidiary of Warner Music, and A Moon Music, a subsidiary of EastWest Japan. A person within the new company said, “More consolidation and expanding of a music publishing business in the group of Warner Music is a target of the new company.” The capital of the new company is reportedly $0.115 million, financed wholly by Warner Music Japan. Riu Kosugi, chairman of WMJ, has been named president of the new company.

LOCAL 45's TOP 10

TW 1W
1. RUSTY NAIL (EastWest Japan) X Japan
2. INNOCENT WORLD (Toys Factory) Mr. Children
3. HITORI SORASA NAI DE (Bgram) Deen
4. BOY MEETS GIRL (Avex) Trf
5. SEKAIKA OWARU MADAHE (Bgram) Wands
6. SORATO KIMINO AIDANI (PONY CANYON) Miyuki Nakajima
7. SURVIVAL DANCE (Avex) Trf
8. LIVE GA HANETARA (Sony) Nokko
9. JUNAI Rhapsody (EastWest Japan) Mariya Takeuchi
10. KOISHTE MUCHO (Sony) Tube

LOCAL CDS TOP 10

1. 16TH SUMMER BREEZE (For Life) Anri
2. VOODOO LOUNGE (Toshiba EMI) The Rolling Stones
3. THE NAME IS... (Toshiba EMI) Eikichi Yazawa
4. OWARANAI NATSUNI (Sony) Tube
5. OH MY LOVE (Bgram) Zard
6. THE VERY BEST OF ICE BOX (Meldac) Ice Box
7. SNAP 006-SEXY SIX (Victor) Snap
8. TIERRA (KS) Lulu An Shell
9. KAZENO UTAKO KI KE (Toshiba EMI) Original Love
10. HITS 1 (Toshiba EMI) Omnibus

Talent Review
Rollins Band; Helmet
By Troy J. Augusto

GRAND OLYMPIC AUDITORIUM, LOS ANGELES, CA—It’s appropriate that Henry Rollins, and the monster band that shares his name, chose this refurbished boxing hall for the L.A. stop on his current U.S. tour...appropriate because Rollins, always the master of musical intimidation and rage, and his band pummeled and pounded the crowd with a non-stop barrage of body blows and shots to the head that left the gathering down for the count.

Performing songs from the most recent Imago album, Weight, Henry and his shoe-less friends gave new rock meaning to the word fusion, crafting a complex web of songs whose single thread of continuity was the high-volume intensity of the man shouting the tunes’ vocals.

Equally adept at playing both the victim and the victimizer, Henry takes on society’s worst in “Divine,” the most gripping song on Weight and one of this show’s crowning moments. “When you kick me/When you rape me/When you burn me/when you cut me/I am divine,” the muscle-bound, tattooed Rollins screamed. And after all that he’s gone through in his personal life (many of his songs, public-speaking appearances and books have chronicled events in his life that include being abused as a child and losing his best friend in a robbery-murder), one is inclined to believe every word sung.

On “Civilized,” a song that addresses the loss of his confident, Joe Cole, in 1992, Rollins challenges those who derive delusions of grandeur and strength from a gun: “A gun in your hand makes a fool out of you. A gun in your hand makes a target out of me.” Knowing that he survived the incident that took his friend’s life serves to drive the point home that Rollins is singing from personal experience and knowledge, unlike most of his would-be contemporaries.

Elsewhere, the self-determination message of “Alien Blueprint,” “Liar” and its all-too-familiar tale of untrustworthy friends and “ Disconnect,” a song of information overload that Henry set-up by calling guys who frequent strip-bars “woman-haters,” were the show’s most affecting moments.

As for the band, guitarist Chris Haskett, New York avant-fusion veteran bassist Melvin Gibbs and inventive drummer Sin Cam are a manic combo that challenged rather than followed Rollins’ lead, soaring and floating in and out of many of the songs’ basic structures.

Second-billed Helmet again proved that live, rather than on record, is where this Gotham-based, modern-metal band shines.

“Wilma’s Rainbow,” with its pumping time changes, and “Tie,” both from the quartet’s new Interscope album Betty, were high points, as were “Unsung” and “In The Meantime” from the band’s 1992 sophomore release Meetin’.

Displaying a challenging sense of dynamic instinct that somehow escapes the band in the studio, singer/guitarist Page Hamilton and mates delivered a tight, atmosphere-inducing metal style that addresses many of the same societal ills and emotional challenges that Henry Rollins’ music does, leading nicely into the headliners’ appearance.
New York Top 25
August 13, 1994

1. DARIA EL ALMA (2EM-Latin).............. Jon Secada 1 9
2. SI TE VAS (CBS-EMI Latin).............. Varios 2 8
3. MORIYAGUE MIX (Max).................. Tony Vega 11 2
4. ELLA ES (RMM)...................... Edgar Joel 5 9
5. LO QUE NO HARA (Rodven-Uni)........... Chicas Del Can 4 13
6. SALVAJE (Prime-RCA)................... Cesar Flores 6 9
7. LO QUE TE QUEDA (MP)................... Tito Rojas 8 11
8. VIVIR LO NUESTRO (Solo-HRM).......... Marc Anthony & India 9 11
9. AMOR PROHIBIDO (EMI Latin)............. Selena 7 15
10. EL BAILE DE LA VELA (Crescent-Moon-Epic)...... Cheito 12 4
11. NO ME PUEDES PEDIR (2EM-Latin)....... Olga Tanon 19 2
12. LA COSQUILITA (Karen).............. Juan Luis Guerra 24 2
13. DEJALA MIA (JHM)...................... Los Toros Band 22 2
14. LA GOTA FRIA (Polygram-Latino)........ Carlos Vives 15 15
15. DIAS Y NOCHE PIENSO... (Sony Tropcal)..... Jerry Rivera 21 2
16. SOLO PARA TI (Polygram-Latino)........ Elemento 10 DEBUT
17. UN ALTO EN EL CAMINO (CDI)........... Grupo Niche 14 6
18. NAVE DE PAPEL (Marcos)............ Isidro Infante DEBUT
19. ALCIA ADORADA (Polygram-Latino)...... Carlos Vives DEBUT
20. SOY CULPABLE (Rodven-Uni).......... Hector Tricoche 17 11
21. QUE RAMO (Sonora)................... Oscar De Leon DEBUT
22. AYER (Epic)......................... Gloria Estefan 20 9
23. ZODIACO (Vedso)..................... Los Titans 18 9
24. VIDA (Sony)......................... La Mafia 23 14

Puerto Rico Top 25
August 13, 1994

1. SI TE VAS (CBS-EMI Latin).............. Jon Secada 1 6
2. ELLA ES (RMM)...................... Tony Vega 2 6
3. PERICO NECESIDAD (BMG)............... Juan Gabriel 11 3
4. COMO PUEDES (EMI Latin).............. Yolandita Monge 7 3
5. LO VOY A HUNTAR (Melody)............ Cristian 13 2
6. LO QUE TE QUEDA (MPI).............. Tito Rojas 15 2
7. MAS Y MAS (Rodven-Uni)............. Los Fantasmas Del Caribe 3 7
8. FABULA (BMG)...................... Eros Ramazzotti 10 3
9. SALVAJE (BMG)...................... Cesar Flores 4 8
10. TU MEJOR AMIGA (EMI Latin)......... Alvaro Torres 6 13
11. VIVIR LO NUESTRO (Solo-RMM).......... Marc Anthony & India 5 11
12. AMOR PROHIBIDO (EMI Latin)......... Selena 8 8
13. ELLA (Max Music)..................... Vicente 8 4
14. NO ME PUEDES PEDIR (Karen-BMG)..... Olga Tanon 23 2
15. UNA NOCHE DE AMOR (CBS-EMI Latin)..... Barrio Boyzz 16 11
16. DARIA EL ALMA (2EM-Latin)........... Wichi Camacho 17 2
17. DIAS Y NOCHE PIENSO... (Sony Tropcal)..... Jerry Rivera 19 2
18. COMO OLVIDAR (Rodven-Uni).......... Karina 9 9
19. COSQUILITA (Karen-BMG).............. Juan Luis Guerra DEBUT
20. QUISIERSA (EMI Latin)............... Ricardo Montaner DEBUT
21. ALCIA ADORADA (Polygram-Latino)..... Carlos Vives DEBUT
22. TE CONOCO (Sony).................... Ricardo Aranjuez DEBUT
23. PEQUENA HISTORIA (MPI).............. Limi-T-21 14 11
24. LA GOTA FRIA (Polygram-Latino)....... Carlos Vives 18 14
25. SOY CULPABLE (Rodven-Uni).......... Hector Tricoche 20 10

News from Brazil
By Christopher Pickard

RIO DE JANEIRO—Brazil's triumph in the World Cup has helped focus the spotlight again on the country that brought the world samba, bossa nova and a host of other musical forms. The timing could not have been better given that 1994 is a presidential year here, while the introduction of a new economic package that included a new currency, the "real," so far has been more than holding its own against the U.S. dollar.

Record companies are going to be looking with great interest to see if Brazil's new economic stability holds. If it does, it could be a signal of a return to the boom years when sales annually topped 73 million units as recently as 1989. Not that the record companies have had too much to complain about after 1993 showed a major recovery from 1992, one of the worst years on record.

In 1993, sales in Brazil recovered to 44,242,800 units, an improvement of nearly 43% over 1992. Almost of that recovery was thanks to a boom in CD sales, which have increased more than 3000% in the last five years with a 113% jump between 1992 to 1993 when sales went from 9,827,600 units to 20,997,300. In comparison, vinyl and cassette sales stayed relatively stable with vinyl up from 15,856,700 units to 16,412,500 and cassettes up from 5,277,400 units in 1992 to 6,833,000 units in 1993.

1993 was the first year that CDs outsold vinyl in Brazil, and if not for shortages at the end of the year, sales could have been even higher. Vinyl is now expected to be phased out in Brazil over the next five years as CD billings in 1993 at $200.2 million (U.S.) were over 64% of the industry's total billings of $312 million (U.S.).

There are a number of reasons for the boom in CD sales in Brazil, but the most important factor has been price. Not only has the price of CD players fallen dramatically—estimates suggest by more than 30% in 1993—but so have the prices of the CD's themselves, while wages have been rising in real terms.

Reflecting the growth in the Brazilian market, Sony Music, the market leader with a 20.73% market share in 1993, will increase the capacity at its state-of-the-art CD factory here in Rio in August from 700,000 units per month to 1.4 million units, thanks to the importation of $8 million (U.S.) in new machinery from Japan.

"We decided last October to double the factory's capacity after sales rose dramatically toward the end of 1993," explains Sony Music Brazil's president Roberto Augusto. "In November and December, the factory worked around the clock, seven days a week, and only because of this were we able to fulfill all our orders."

The expansion of the factory will allow Sony Music to increase exports to other Latin American markets, as until a new factory comes on-line later this year in Mexico, the Brazilian factory is the only one operated by Sony on the Latin American continent. In the first five months of this year, Sony exported 1.2 million CDs to Argentina, 500,000 to Chile and 500,000 to both Colombia and Venezuela.

With the recovery in the Brazilian market, Sony Music Brazil now ranks seventh in the world behind Sony's operations in Japan, the U.S., Germany, France, Great Britain and Canada.

Sony Discos' La Mafia is pictured at their favorite restaurant in Houston, TX. The leading pop group in Latin sound made history recently when their induction became official after their memorabilia was added to the walls of Houston's Hard Rock Cafe. The native Texans were also inducted into the Hard Rock Cafe in Acapulco last year. [L-R]: Rudy Martinez, Michael Aguilar, Oscar Gonzalez, Leonor Gonzalez, David de la Garza and Armando Mando Lichtenberger.
WHAT DO NEW JERSEY, Manhattan, Long Island, Illinois and Mexico have in common? A trial of unpaid hotel mini-bar bills...nah—only kiddin'? It's home-base for the hottest Tex/Mex/Rock/Pop sultry trio to come out of Mexico via Illinois...Las Triples.

In addition to being the most travelled musical family in the Latin American genre, Las Triples—Vickie, Sylvia and Diane Villegas—were also 1994 Grammy nominees for Algo Mas Que Amor in the Best Mexican/ American Album category. This year's New Music Seminar (NMS) in cooperation with EMILatin and ASCAP, showcased America's favorite threesome at Don Hill's, Tribeca-N.Y.C. Being very familiar with their music via recordings, this was my first in experiencing Las Triples live and in person. And, to say the least, I was blown away.

Vickie, Diane and Sylvia's performance at Don Hill's was exact (true to their recording), energetic, emotional and illuminating, not to mention that the girls' individual beauty is eye-poppingly awesome (control yourself, Rafael). Las Triples' stage presence is holistic, natural and captivatingly equal to any well-seasoned group. The girls' polished presentation turned a typical hard-to-please New York crowd into putty, and they were not surprisingly encored to the stage for a second time. Las Triples clearly demonstrated their musical talent with convincing versatility. The sultry trio weaved in and out of pop, rock, regional, Tex/Mex and even country-western music with effortless ease.

Their repertoire for the evening consisted of original tunes from their latest album and even a couple of tasty covers. Here's a sample: "Dancing In The Shadow," "Blood Is Thicker Than Water," "It's Been Hurtin'," "Besos Escondidos" ("Hidden Kisses"), "Come A Little Bit Closer" (Jay Black & The Americans), "Algo Mas Que Amor" ("Something More Than Love"), "I'm Not For Love," "Our House" (Crosby, Stills, Nash & Young), "Love Has No Mercy," "Tear It Easy" (Eagles) and, my favorite, "You Don't Have To Go Home Tonight." These lovely ladies are perfectly bilingual and can do it all without having to exclude any of the important markets. Las Triples' future in the industry is being forged with depth and visionary concepts. This is another bullet in the bandolier of talented, genre crossover, third-generation Latin American artists. Our thanks to Vickie, Diane, Sylvia and Ivan Alvarez (ASCAP) and Sonia Hercules (EMI Latin).

QUE PASA?: What's Happening??? Guaguancó, Plena, Montunos Varios, these are just a few of the many rich rhythmic variations that native Cubanos Los Muéquitos De Matanzas have in their arsenal of music. They're inked and ready to rock the house August 8th at New York's prime-time supper club, S.O.B.'s...Grammy nominees and everyone's favorite threesome Las Triples will be gracing the Village Bitter End in N.Y.C., August 17th...Salsa Tropical impresario Ralph Mercado has put together a two part concert production with a jammed-to-the-brim all-star cast, including such talent as Marc Anthony, Tito Nieves, Frankie Ruiz, who will perform August 28th at the Fest Tent in Action Park...Gilberto Santa Rosa, Tony Vega, Rey Ruiz, Tito Rojas, Jesus Enriquez, Ray Sepulveda and Roberto Roena will be appearing at Madison Square Garden, September 3rd.
light but warm readings. “Nature Boy” has a buoyant quality despite the tragic undertow.

- **STANLEY CLARKE & FRIENDS: Live At The Greek (Simmon Dunk/Epic 57506), Producers: S. Clarke.**

A combination of recognizable pop, jazz/fusion and progressive jazz cover the spectrum of the live, instrumental album. If you just take bassist Clarke, guitarist Larry Carlton and drummer Billy Cobham you’d have a historical power fusion trio. But add saxophonist Najee (who after this album might shed the pop/jazz moniker) and keyboardist Deron Johnson and you have an added dynamic. Najee is polyphonic, less romantic, and Johnson is more than just an appendage player. He can bring nuance and noise. Mike McDonald’s “Minute By Minute” is a benign opener to the album; Cobham’s “Stratus” brings a rock edge; Clarke’s bass is alive on the Miles Davis cover of “All Blues; and “School Days” features Clarke’s funkylicks and Cobham’s sassy.

- **DON GRUSIN: Banana Fish (GRP 9779), Producers: D. Grusin.**

The strength exhibited by Don Grusin is in composition, arrangement and production. He also has demonstrated how to place together musicians that realize his musical vision. This album, devoid of his big-band management of artists like Diane Schuur or his many soundtrack works, seems to be his most soulfully personal in many efforts. “Banana Fish” serves as an apt example of this personal focus. Grusin, joined by drummer Harvey Mason and Armand Sabal Sabal-Lecce on bass, performs keyboards and electric guitar for an easy-going display of the simplistic and engaging wistiness. Other tracks of note include: “Baby Comin’ Home Tonight” (featuring Brenda Russell on vocals) and “Goodbye” with John Patitucci on bass and Carlos Vega on drums.

- **MICHAEL HEDGES: The Road To Return (High Street/BMG 10329), Producers: M. Hedges.**

Sometimes an artist can be incestuous in his/her effort to communicate common feelings. But when it works, the artist is merely personal, insightful and engaging. Guitarist Hedges, while the focal point of most of this music (perfect for the New Adult/Contemporary format), demonstrates his musical DNA is but a filament of what we all are. It is not a trifle, but a voluptuous example of Altered States. Hedges is not as heavy as Paddy Chayefsky, but he asks us to expel our musical prejudice so that we might see another way to see it. “Sister Soul” and “Indus” offer the width of this album.

- **NNENNA FREelon: Listen (Columbia 64323) Producer: Bill Fischer.**

That this woman has a clear, crisp voice is of no question. She handles material according to its dynamics. She makes you feel like a man by recognizing her control of her sonic environment as a woman. Freelon takes the task of notation that you must sing standards to become a standard-bearer. Most of these compositions she co-wrote with a variety of collaborators. She is generous with her musicians, but is definitely in control. “Gaia’s Garden,” “Will You Still Love Me Tomorrow” (with Jon Lucien) and the joining with Wayne Shorter on “Song of Silent Footsteps” shine.
Health Insurance Set For TN Music Industry

By Richard McVey

THE FIRST-EVER comprehensive health plan for the music industry is set for Tennessee residents, according to National Academy of Recording Arts & Sciences (NARAS) president Michael Greene.

The plan comes through the 1989 creation of MusiCares, an organization created to focus music industry attention and resources on human service and welfare issues within the community.

"NARAS has long been concerned with the fact that so many dedicated music people have had no access to affordable health insurance," said Greene at a press conference and reception at Nashville's Hard Rock Cafe. "Through our efforts with MusiCares, and through the forward thinking of a network of insurance carriers, we now have a solution to this music industry crisis."

The new health insurance program is a partnership between American Medical Security, Health Net and Baptist Hospital. MusiCares' insurance program has already received the endorsement of numerous music organizations, including AFM, AFTRA, ASCAP, BMI, NAIRD, NAMM, NARM and NACA. The program will provide affordable health care to musicians, engineers, producers, roadies, record company employees, music journalists, and other music professionals.

For those Tennesseans in the music industry interested, call American Medical Security's regional sales office at (615) 371-6609.

IN OTHER NEWS...

VINCE GILL WILL HOST "The 28th Annual Country Music Association Awards" to be aired on CBS, October 5, from 8-11 p.m. (Eastern) from the Grand Ole Opry. Unlike the prior two years as a co-host, Gill will go it alone this year.

IN AN EFFORT TO EXPAND her Dollywood entertainment park, Dolly Parton will unveil a new $6 million, seven-acre area with a 1950s theme, scheduled to open next April.

REBA MCENTIRE, VINCE GILL, WYNONNA and TV personalities Crook & Chase will be on hand Aug. 21 to take part in the grand opening of Country Star Hollywood. The 14,000 sq. ft. flagship restaurant will be located at the intersection of Universal Studios Hollywood and Universal CityWalk.

ARTISTS SCHEDULED TO APPEAR at the Country Radio Broadcasters' first regional seminar in Dallas, "CRS SouthWest," on August 26-27 include David Ball, Orrall & Wright, Brother Phelps, Susie Luchsinger, Jon Randall and Terry McBride and The Ride.

TICKETS FOR GARTH BROOKS' premiere tour of Australia and New Zealand are selling so well he's added extra shows. Second shows have been added in Brisbane and Newcastle. According to the Australian Record Industry Association's Country Album chart, Brooks is at #1 with In Pieces, followed by No Fences at #2, Ropin' The Wind is #6 and The Chase is #19.

STEP ONE RECORDS, Nashville's most successful independent label, is set to have product available in the U.K. following a licensing deal with D. Sharp Records, nationally distributed by Pinnacle. Step One makes its U.K. debut in Sept. with the release of the Willie Nelson album, Six Hours In Pedernales, a collection of Western swing and jazz-styled songs.

JOE DIFFIE FANS who can't get enough of the entertainer and his music can give him a call on a toll-free hotline meant to promote his forthcoming album, Third Rock From The Sun. It gives a tour schedule, an album preview and an array of messages. Give it a try: 1-800-899-3390.

THE 1994 CANADIAN COUNTRY MUSIC WEEK has been set for Sept. 16-19 in Calgary, with the 13th annual "CCMA Awards Show" capping the event on its last day.


MCA Records hosted a listening party recently at Nashville's Javelina Studio for the new Terry McBride & The Ride album. The album is set for release in mid-September. Pictured (l-r): Tony Brown, president MCA Records/Nashville; Bruce Hinton, chairman, MCA Records/Nashville; Terry McBride; Josh Leo, producer; Ken Stills, manager; Ron Huntsman, president, Ron Huntsman Entertainment Marketing; and Judi Pofsky, manager.

A little bit of Hollywood has come to Nashville to shoot "The Dottie West Story," as part of the CBS Movie Of The Week. Pictured (l-r) on the set: Chris McCarthy, an actor/songwriter, playing the part of a young Willie Nelson; and Michelle Lee as Dottie West.
## AUGUST 13, 1994

### #1 SINGLE: Diamond Rio

### TO WATCH: Reba McEntire #29

### HIGH DEBUT: Pam Tillis #42

### #1 INDIE: Western Flyer, #33

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<td>BE MY BABY TONIGHT (Atlantic)</td>
<td>John Michael Montgomery 6 7</td>
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<td>DREAMING WITH MY EYES OPEN (Giant)</td>
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<td>RENEGADES, REBELS AND ROGUES (Atlantic)</td>
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<td>HALF THE MAN (RCA)</td>
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<td>WESTERN FLYER (Step One)</td>
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<td>BEEN THERE (MCA 11049)</td>
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<td>BUT I WILL, (Warner Bros 45289)</td>
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<td>THAT'S MY BABY (RCA 07663)</td>
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<td>EVERY ONCE IN A WHILE (Arista)</td>
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<td>JUKEBOX JUNKIE (Epic 77379)</td>
<td>Ken Mellons 50 2</td>
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### WILD LOVE (Columbia 57444) | Joy Lynn White 52 3 |
### FOOLISH PRIDE (Warner Bros 6571) | Travis Tritt 37 16 |
### LOVE AND LUCK (MCA 54540) | Marty Stuart 45 7 |
### I TAKE MY CHANCES (Columbia 77436) | Mary Chapin Carpenter 48 14 |
### ALL FIRED UP (Warner Bros 45628) | Dan Seals 51 3 |
### IF I EVER LOVE AGAIN (Curb 24527) | Daron Norwood DEBUT |
### LABOR OF LOVE (Arista) | Rodney Foster 54 4 |
### I CAN'T WAIT (Fremley) | Jack Reno 61 7 |
### LOVE DON'T DO IT (Arista 07282) | Linda Davis 53 10 |
### HEART OVER MIND (BNA) | Lorrie Morgan DEBUT |
### IN LOVE AND FEELIN' NO PAIN (Platinum Plus) | Mona Lisa Pooman 65 7 |
### HEY Y'ALL (Curb 45627) | Texas Tornado 70 17 |
### NO RESERVATIONS (NOA) | Johnny Blackwell 69 8 |
### I THINK ABOUT YOUR LOVIN' (Evergreen) | Country Social 66 8 |
### MAN HASN'T LET YOUR BABIES GROW UP TO BE COWBOYS (Epic 77448) | Gibson/Miller Band 56 9 |
### WHY HAVEN'T I HEARD FROM YOU (MCA 10994) | Reba McEntire 59 17 |
### YOU (Platinum Plus) | Mary Faith 72 5 |
### BY THE WAY SHE'S LOOKIN' (BNA 62587) | Jessie Hunter 58 8 |
### WHOLE LOTTA LOVE ON THE LINE (RCA 66251) | Aaron Tippin 62 14 |
### THAT'S TEXAS (Cafe Records) | Tony Harris 55 15 |
### YOUR UNCHARTED MIND (DVR 0079) | Gene Watson 60 7 |
### HAS ANYBODY SEEN AMY (Mercury 518553) | John & Audrey Wiggins DEBUT |
### LITTLE ROCK (Epic 53520) | Collin Raye 64 18 |
### RAMA DIDN'T RAISE NO FOOL (Song 1) | Amy Leight 78 3 |
### IT WON'T BE OVER YOU (Arista 6721) | Steve Wariner 67 19 |
### COUNTRY FLAT (Curb 45624) | Pam Tillis 70 20 |
### PUNCHIN' THE OLD TIME CLOCK (Song 1) | Jim Fulle 82 3 |
### LEFT LANE LUCY (Song 1) | J.B. Hon, Bonny 84 3 |
### WINK (Atlantic) | Neal McCoy 68 16 |
### PUT MY HEART WHERE IT BELONGS (Spring River) | Spring River 88 3 |
### THE CHEAP SEATS (RCA 60232) | Alabama 71 17 |
### YOU RAS OOF (Mercury) | Stephen Bruce 96 2 |
### WALKING AWAY A WINNER (Mercury) | Kathy Mattea 74 20 |
### ROXANNA LEE (Platinum Plus) | Beth Wood 69 2 |
### WHENEVER YOU COME AROUND (MCA 54533) | Vince Gill 76 17 |
### OPEN YOUR HEART (Song 1) | Lesa Zeman 73 14 |
### THAT'S NOT NO WAY TO GO (Arista) | Brooks & Dunn 77 18 |
### I'M COMMITTED (Platinum Plus) | Brenda Reynolds DEBUT |
### COWBOYS DON'T CRY (Giant 6501) | Daron Norwood 78 16 |
### DON'T TAKE THE GIRL (Curb 1054) | Tim McGraw 80 16 |
### BROKEN HEART (Platinum Plus) | Gregg Bell 75 11 |
### IF YOU CAME BACK FROM HEAVEN (BNA 66379) | Lorrie Morgan 81 11 |
### DADDY NEVER WAS THE CADILLAC KIND (MCA 10658) | Confederate Railroad 83 21 |
### RAMA'S GREEN EYES (Horseshoe) | Becky Hobbs 87 12 |
### ALL OVER TOWN (Step One) | Don Cox 88 8 |
### SOMETHING ALREADY GONE (Atlantic) | Carleen Carter 90 3 |
### RADIO ACTIVE (Path 27903) | Bryan Austin 92 11 |
### SEND ME THE PILLOW (Killer) | Dan Dumoure 91 10 |
### YOU WOULDN'T SAY THAT TO A STRANGER (Liberty 79030) | Suzy Bogguss 93 14 |
CASH BOX  AUGUST 19, 1994

REVIEWs "By Richard McVey

TRACY BYRD: "Watermelon Craw/' (MCA 10991)

As the second release off No Ordinary Man, Byrd certainly isn't taking any chances with this upbeat, fun-loving release. It would be a fair bet that this single, with both a dance and country release, will see fair as well as his previous release, "Lifestyles Of The Not So Rich And Famous." Another commercially safe cut from Byrd.

KENNY CHESNEY: "Somebody's Callin'" (Capricorn)

This one grabbed my attention the first time I heard it on the album, In My Wildest Dreams. The lyrics may not say a whole lot on the two-and-a-half-minute cut, but it sure is catchy and Chesney's vocals are suited perfectly for it. With some serious country upbeat attitude, don't miss this one.

BLACKHAWK: "I Sure Can Smell The Rain" (Arista)

This three-member band keeps producing hit after hit, and "I Sure Can Smell The Rain" is no exception. While Blackhawk strangles through the definition of "country artists" to its limits, there's no denying that they make some incredible music. This mid-tempo tune combines great lyrics with great vocals. Impressive cut by an impressive band.

LARI WHITE: "Now I Know" (RCA 62896)

As probably the best cut off her album, Wishes, "Now I Know" is a song rich lyrically and vocally. White is one artist who sounds as good live as she does on her CD. White's pipes sure don't hold anything back on this one. A certain album-sales booster.

PICK OF THE WEEK

GARTH BROOKS: "Callin' Baton Rouge" (Liberty 79051)

The latest release from Brooks' already four-million-seller In Pieces is the culmination of a smokin' fiddle, a little cajun disposition, some steady bayou pickin' and Brooks' signature vocals. A sure hit.
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COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

AUGUST 13, 1994

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

1    WHEN LOVE FINDS YOU (MCA 11047)  Vince Gill  1  8
2    WHO I AM (Arista 18759)  Alan Jackson  4  6
3    NOT A HINT TOO SOON (Curb 77695)  Tim McGraw  17  17
4    WHAT A CRYING SHAME (Warner Bros. 10961)  The Mavericks  6  25
5    THINKIN' PROBLEM (Warner Bros. 45662)  David Ball  3  7
6    KICKIN' IT UP (Atlantic 52599/P)  John Michael Montgomery  21  27
7    TAKE ME AWAY (Warner Bros. 45369/G)  Faith Hill  24  41
8    TEN FEET TALL AND BULLETPROOF (Warner Bros. 49603)  Travis Tritt  12  12
9    BORN TO MAKE HER LOVE ME (MCA 11090)  Reba McEntire  10  14
10   IN PIECES (Liberty 60577/P/R)  Garth Brooks  11  88

11  A LOT ABOUT LIVING (AND A LITTLE 'BOUT LOVE) (MCA 11069)  Alan Jackson  8  89

12  COME ON COME ON (Columbia 45631/P)  Mary Chapin Carpenter  14  102
13  EASY COME, EASY GO (MCA 10907/P)  Various Artists  18  22
14  LITTLE LITTLE LIES (Atlantic 18706)  Various Artists  19  69
15  FEELIN' GOOD TRAIN (Mercury 522125)  Sammy Kershaw  22  5
16  THE WAY THAT I AM (RCA 66234)  Martina McBride  23  41
17  AMERICAN RECORDINGS (Mercury 45528)  Johnny Cash  21  14
18  ONLY WHAT I FEEL (Epic 53226/G)  Patty Loveless  26  61
19  COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531/P)  Various Artists  27  38
20  SWEEETHEART DANCE (Atlantic 18706)  Pam Tillis  25  14
21  ORDINARY MAN (MCA 10991)  Tracy Byrd  36  8
22  NOTORIOUS (Atlantic 82505/G)  Confederate Railroad  37  18
23  VAMPIRE SONG (Atlantic 82520)  Alabama  31  38
24  RHYTHM COUNTRY AND BLUES (MCA 10855/P)  Davy Jones  18  22

25  SONG FROM A LITTLE STRANGER (Atlantic 18745)  Diamond Rio  DEBUT

26  GIANT 404421 (G)  Merle Haggard  18  22
27  BORN TO CRY (Liberty 93896/P10)  Garth Brooks  19  37
28  AMERICAN PIE (MCA 82530)  Various Artists  20  23
29  SOON (Liberty 89048/G)  Tanya Tucker  50  38
30  CONFEDERATE ROAD (Atlantic 10880)  Confederate Railroad  67  235/P

31  LITTLE LIES (Curb 77695)  Brooks & Dunn  39  69
32  WALKING AWAY A WINNER (Mercury 51855)  Kathy Mattea  35  11
33  REAL ME LUCKY (Columbia 53766)  Chet Atkins  47  9
34  IN MY WILDEST DREAMS (Capricorn 42023)  Kenny Chesney  54  9
35  ON THE ROAD (Arista 18736)  Lee Roy Perry  56  35
36  I STILL BELIEVE IN YOU (MCA 10985/P0)  Joe Diffie  67  28
37  UNDER THE KUDUZ (RCA 6267)  Shenandoah  58  28
38  ROPIN' THE WIND (Liberty 96339/P/P)  Garth Brooks  60  14
39  ALL NIGHT (Curb 23449/P)  Tracy Lawrence  55  69
40  SHE'DGIVE ANYTHING (Curb 77566)  Boy Howdy  62  28
41  5 SECONDS (MOVIE SOUNDTRACK) (MCA 11062/G)  Various Artists  63  25
42  ALMOST GOODBYE (MCA 10851/G)  Mark Chesnutt  64  55
43  WATCH ME (Liberty 66467/P)  Lorrie Morgan  65  88
44  SOMETHING UP MY SLEEVE (Liberty 95281)  Suzy Bogguss  66  41
45  TELL ME THAT YOU LOVE ME (Warner Bros. 45246/P)  Suzy Bogguss  69  19
46  GREATEST HITS (Liberty 25847)  Shania Twain  68  19
47  SHOOT FOR THE MOON (Atlantic 18749)  Linda Davis  69  14
48  LOVE OF A LIFETIME (Liberty 20157)  Billy Dean  71  13
49  CRIVIN', LOVIN', LEAVIN' (MCA 11096/G)  Marty Stuart  73  21
50  LOVE AND LUCK (MCA 10830)  Sammy Kershaw  75  68

REVIEWS

By Richard McVey

DENNIS ROBBINS: Born Ready (Giant 24543)

To hell with just new singers, this album makes you want to buy a whole new stereo! What incredibly sweet, bluesy slide guitar work Robbins has on this 10-cut sophomore album. Robbins has combined the elements of country, rock, and touch of blues to yield a unique project that sets him apart from the pack. The only thing you could compare Robbins to is a cross between Delbert McClinton and Lee Roy Parnell (maybe). While he doesn't have the "pretty boy" looks that many artists have these days, he does have one thing that most of them don't: a lot of talent. If Giant knows what's good for them, they'll push this guy. Note that none out of 10 cuts on the album were co-written by Robbins. Songs that stand out: Cuts #1, #10... it's all good.

RICKY LYNN GREGG: Get A Little Closer (Liberty 28580)

Hate to use the word "seriously" when describing Gregg's new attitude on his sophomore project, Get A Little Closer, but it seems that Gregg may have shed some of his party, feel-good, dancehall hits for an almost traditional country sound—perhaps his way of telling radio that he's not some bubble-gum newcomer. Whatever the reason, Gregg has dawned a new spirit. Songs like "Don't Let Go," "A Woman Like You" and even one written by Merle Haggard himself, "Silver Wings," more than show Gregg's turn toward a more traditional sound. And there's still a decent share of uptempo songs like "Dog House Blues," "Dangerously Close" and "Rowdy." Produced by Chuck Howard and Gregg.

DAVID LEE MURPHY: Out With A Bang (MCA 1044)

This is one album where you'll wish your volume nob actually went to "11." Check out "Dust On The Bottle" and see if you don't agree. Of all the new artists out today, David Lee Murphy was one newcomer that I approached with the most skepticism. However, with his already successful hit "Just Once" on the album, this package packs a real punch. Comprised mostly of upbeat, fun-lovin', hip-swinging attitude and guitar-driven songs, Murphy makes an impressive debut effort. A few words of caution to listeners: Don't expect to hear any Collin Raye-style ballads or serious commentary about world problems... "Why Can't People Just Get Along?" is as close as you'll get to that.

PICK OF THE WEEK

WESTERN FLYER: Western Flyer (SOR 0085)

It's rare that a debut act produces such a strong, well-balanced, well-written and vocally strong album. It's even more rare that the same band sounds as good live as they do on their album, but Step One's Western Flyer qualifies solidly in both categories. With Dannely Myrick's smooth, soulful tenor vocals leading this band of talented musicians, it's a fair bet that they will be a sure standout among the sea of debut acts.

Whether it's a classic ballad like "She Should've Been Mine," the social commentary in "Cherokee Highway," the lyrical twist in "His Memory" or just the incredible harmonies on "Friday Night Stampede," this is one album that's strong in every way. Produced by Ray Pennington and Western Flyer.
**COUNTRY MUSIC**

**Donna Hilley: Holding The Reins At Country’s #1 Publisher**

By Richard McVey

TO CALL DONNA HILLEY, president and CEO of Sony/Tree Publishing, and her career anything but remarkable would be a gross understatement. With a likable persona, an ambiguous demeanor and a genuine love for her work, Hilley came to what was then Tree International in 1974 as an executive secretary. Within two short years, Hilley had moved up the corporate ladder to become executive vice-president, where she has been involved in virtually every administrative decision at country’s #1 song publisher since. With a current roster that boasts 100 writers, 32 of which are artist/writers, Sony/Tree has more than doubled financially since Sony purchased it in 1989.

**Cash Box: How did the sale to Sony come about and where was Tree headed before it was sold?**

Hilley: Well, no one really knows what I'm getting ready to tell you. It's the first time that this has ever come up, but I want to tell you sort of how it came about. Bob Montgomery was at the company as the creative director and we had decided that we wanted to have a record label, within Tree, like a record label/production company. We wanted someone else to fund it. So I had gone to Joel Katz, who is my attorney, to see if he thought we could do a deal because at that time Arista was not in town and I knew that Joel knew Clive Davis, president of Arista Records, well. So I said, "Is there any way that we think we might structure a joint venture where Clive would fund it, Bob Montgomery would do the producing and all the songs that we picked up we would jointly own?"

At the time, Clive was not into country music at all and so Joel was able to get with Clive. He was interested. We were in negotiations talking about how this was all going to work. I was all for it, and in the meantime, Buddy Killen, then owner of Tree Publishing, decides he wants to sell the company. So I had to tell Joel I didn’t think we should proceed with this because Buddy is interested in selling and we need to stop the negotiations on this... because at that time another company had really gotten to Buddy and wanted to make the sale and had offered him, you know, a big multiple and everything. Buddy decided that if he was going to sell, then we had a contract where we had to offer it first to EMI and then after that it could be offered to other people. So Joel said, “If you’re going to sell the company, then I want to be involved because the company you need to sell is Sony (at that time it was CBS). So we started negotiations with Sony and in the end, Sony was the company that we decided to go with.

And it’s worked out pretty well for you, hasn’t it? Well, it has worked out really, really well for me. Sony paid a lot of money for the company and Buddy and I both agreed to stay on... with a five-year employment agreement. Buddy, however, having been an entrepreneur, did not like working for someone. After he sold the company he wanted to go on and do bigger and better things. So he left, but I stayed on and just this past year renegotiated another long-term agreement.

Have any other offers come your way as far as maybe leaving Sony/Tree and going somewhere else? I had many offers last year, but my loyalties run very, very deep here. Tommy Mottola [president and COO of Sony Music Entertainment] is a very, very creative man and I love working for him. He has allowed this company to stay exactly as it was and to give us the money to make it grow creatively. He understood creative talent, and I don’t think you could work for anybody in the world that would be as much on the creative side as Tommy Mottola.

**Has the country boom played a big role in Sony/Tree’s growth?**

Well, certainly, I think the boom in country music has paved the way for a lot of people to be successful, but I think what has contributed to our being successful is the great writers that we have. We call it a home—a family. They’ve been here a long time; they love the atmosphere that we create for them. We were the first company to put a banner up on Music Row congratulating the writers. If someone’s having a baby, we make sure that we’re there for that. If someone is having a wedding, we make sure we’re there for that. If someone is having a problem, we make sure that we’re there to make sure that problem is solved. We do everything we can to free the writer to be able to create a song. I would attribute the success of our company not only to the growth of country music, but also to the tenure and depth of experience that we have to the staff and, of course, to the great songs that our writers write.

**Tell us about Sony/Tree’s new home here in Nashville.**

With a kid-in-a-candy-store tone: You should come in our new building, it’s where the Tree building use to be. We have really made sure that when you come into the building, you get a feel of coming into a very, very nice home. You walk into the lobby and we have hardwood floors, we have fireplaces, we have these big giant-screens that are going to be showing our writers’ videos and we have a kitchen right off the board room [for] the producer and artists to have lunch and listen to songs. We wanted it to have a feeling of warmth. I think you’ll find that that’s what we have. We also have a brand-new state-of-the-art studio that’s just like the one in New York that Sony built for all the pop artists to record in. It’s absolutely beautiful.

**What’s the worst part of your job?**

Having to tell a writer at the end of a contract that it’s just not working. That’s very, very difficult, because it’s not like when you’re in New York or L.A. and you sign a writer and never see them. I see them every day. I know their kids, I know their wives, I know their bills, I know their needs and what we really try to do is just because they’re not making it here doesn’t mean that they’re not a great writer. What we try to do is get them in a smaller place, where they may be able to excel. We always give them at least a year’s notice. Most of the time we try to go ahead and place them because you’ve got a life in your hands. We don’t treat that lightly, and because of that I think that’s why we’re the #1 company. We treat people the way we would want to be treated.

**Tell us about your recently formed Contemporary Christian division.**

We’re interested in acquiring not only catalogs of contemporary Christian songs, but individual songs as well. The one thing that Sony is going to have to offer here that no one else has is that with our New York and L.A. offices and, of course, the country, if a songwriter signs with us in Contemporary Christian, his songs will not just be limited to being on a Christian album. We’re already getting songs recorded overseas in our Contemporary Christian division. All of us are very, very excited about the Contemporary Christian division. And yes, I think that’s the area that’s going to have the biggest growth in the next five years.

**Do you feel like you have to prove yourself more or feel more pressure because you’re a woman?**

I don’t really think it’s the fact that I’m a woman. I feel the pressure because I’m responsible for the bottom line. I certainly don’t have the kind of bosses that are calling every day to see if we’re making it. They look at it at the end of the year and quarterly, but it’s the kind of company that, if we’re not making it, they would not come down on me other than to say, “How can we help?” I don’t have anyone standing over me—I put the pressure on myself. I know what’s going on and I want to make those numbers and I want this company to grow into a $100 million dollar company in the next five years. We’re almost there... we will have a $100 million dollar company.

**You’ve been the #1 publisher for 21 years in a row now. Do you expect anyone to break your streak?**

Let’s put it this way...no one will ever be able to beat that record in my lifetime. We continue to strive to be #1 and I feel confident that we will be #1 because that’s our goal. We’re focused on that, and hey—someone may beat us...but if they do, they deserve to.
High Debuts

1. PAM TILLIS—"When You Walk In The Room"—(Arista)—#42
2. COLIN RAYE—"Man Of My Word"—(Epic)—#44
3. TRAVIS TRITT—"Ten Feet Tall And Bulletproof"—(Warner Bros.)—#45

Most Active

1. REBA MCENTIRE—"She Thinks His Name Was John"—(MCA)—#29
2. TIM MCGRAW—"Down On The Farm"—(Curb)—#22
3. PATTY LOVELESS—"I Try To Think About Elvis"—(Epic)—#34
4. NEAL MCCOY—"The City Put The Country Back In Me"—(Atlantic)—#37
5. JOE DIFFIE—"Third Rock From The Sun"—(Epic)—#19
6. MARK CHESNUTT—"She Dreams"—(Decca)—#26

Powerful On The Playlist

The Cash Box Top 100 Country Singles chart is topped this week by the Diamond Rio single "Love A Little Stronger" from their album of the same name. The chart this week displays some big movers, with three debuts breaking into the Top 50. Reba MeEntire leads the way in the most-movement category, up 12 spots to #29 with "She Thinks His Name Is John." Tim McGraw is up 10 spots to #22 with "Down On The Farm." Patty Loveless runs up 10 spots to #34 with "I Try To Think About Elvis." Neal McCoy, up nine spots, makes a move to the #37 spot with his latest "The City Put The Country Back In Me." Joe Diffie runs up eight spots to #19 with "Third Rock From The Sun." Finally, Mark Chesnutt continues to climb, up eight to #26 with "She Dreams" to finish out the big movers this week.

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. JON RANDALL—"This Heart"—(RCA)
2. CLEVE FRANCIS—"Love Or The Lack There Of"—(Liberty)

CMT Top Ten Video Countdown

1. ALAN JACKSON ............ "Summertime Blues" (Arista)
2. DIAMOND RIO ............ "Love A Little Stronger" (Arista)
3. JOHN MICHAEL MONTGOMERY .... "Be My Baby Tonight" (Atlantic)
4. TRACY LAWRENCE .. "Renegades, Rebels, And Rogues" (Atlantic)
5. TIM MCGRAW .. "Don't Take The Girl" (Curb)
6. CLAY WALKER ....... "Dreaming With My Eyes Open" (Giant)
7. TANYA TUCKER .......... "Hangin' In" (Liberty)
8. GEORGE STRAIT ....... "The Man In Love With You" (MCA)
9. SAMMY KERSHAW ... "National Working Woman's Holiday" (Mercury)
10. RANDY TRAVIS ...... "Whisper My Name" (Warner Bros.)

INDIE CHART ACTION—This was another busy week for the independents. Twelve independents in all are climbing the Top 100 Cash Box chart. Leading the Cash Box independents for their third week is Western Flyer on the Step One label with "Western Flyer." The single climbs four spots to #35 on the chart. In the second highest spot is Jack Reno, who flies up the chart to #58 with "I Can't Wait." To finish out the movers, Mona Lisa Poorman moves to #61, Johnny Blackcrow moves to #64, Mary Faith Loss moves to #68, Amy Leigh Presley moves to #75, Jim Fullen moves to #78, H.J. Bowon moves to #79, Spring River Wind moves to #81, Stephen Bruce moves to #83 and finally Bert Southwood moves to #85. Only one independent debut hits the chart this week: Brenda Reynolds with "I'm Commit-"ed" at #89.

Indie Spotlight

Stephen Bruce

Stephen Bruce is one artist who is committed to his music. With the early influences of Nat King Cole, Hank Snow, Johnny Paycheck and Eddie Arnold, Bruce took up the guitar and began writing songs at the early age of 16. At 18, he packed up his guitar and sleeping bag and hitched across the U.S. By 21, he put together his first band, "a blue country rock band," according to Bruce.

By age 33, he had a world of musical band knowledge under his belt, not to mention having catalogued 60 original songs, later dumping 50 of them feeling they compromised who he had become. He has since re-built his folio to include some 150 songs.

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

In a weird twist of fate, Bruce called a former musical friend he hadn’t seen in over 17 years, Phil Jeffery. After getting together, they picked up as though they had never parted. The two quickly went into the studio and added four new tunes to the first 10. Jeffery then spent the next six months putting together the business—building relationships within the industry to get manufacturing, promotion, distribution and marketing in place. Café Records and Stephen Bruce have now established themselves—through the music and through a national/international distribution network.

With his first single, "Made In Texas," already on its way up the Cash Box Top 100 Singles chart at #83, it appears that Stephen Bruce is on his way.
REVS
By Gary Keplinger

PAUL SMITH: "Unimportant Things" (Intersound)

The slow ballad "Unimportant Things" is a perfect match for the strong yet sensitive vocals of the talented Paul Smith. The song incorporates a great message of choosing to fix our eyes on the Lord instead of the unimportant things in life. Smith's vocals and great instrumentation take an already excellent song and make it one of the best to surface in 1994.

BABBIE MASON: "For The Cause of Christ" (Word)

Close your eyes and listen to the pure, sweet sounds of Babbie Mason, then feel the exhilaration as the song builds and she once again demonstrates why she is considered one of the top Christian artists today. "For The Cause of Christ" is a perfect match for the talents of Mason and another winner for Word Records.

NEWSBOYS: "Be Still" (Star Song)

The Newsboys' music demands to be listened to, and "Be Still" is a perfect example of why. The upbeat tempo and catchy lyrics from the Going Public album are great, but it's the vocals from this talented group that really make the song. We're going to hear even more from The Newsboys as they go on Steven Curtis Chapman's Heaven & The Real World tour, and justifiably so. They are one outstanding group.

LISA BEVILL: "No Condemnation" (Sparrow)

As one of the top Christian labels, Sparrow is noted for its roster of outstanding artists, Lisa Bevill obviously fits in that category. "No Condemnation" from the album All Because of You has the contemporary sound that appeals to so many and is so common to so many songs. Yet, Lisa Bevill manages to give it a sound that is uniquely hers. It should be a big hit for this talented artist.

CRUSOE: "A Little Bit Of Love" (Caliber)

"A little bit of you, a little bit of me. A little bit of love can make this pair a three." The words are poetry and the talented artist/songwriter brings them to life in an inspirational song of love—a song of the miracle of life. From the album Back To The Wonderful, Crusoe gives us a song that should go high on both the Contemporary and mainstream charts.

CONTEMPORARY CHRISTIAN
CASH BOX AUGUST 13, 1994

HEAVEN IN THE REAL WORLD
(Sparrow) By Steven Curtis Chapman 18

HOW LONG (Myth) Greg Long/Margaret Becker 8

HERE I AM (ForeFront 31593) By Rebecca St. James 6

IF I KNOW YOU (Sparrow) Out Of The Grey 4

I WANT TO BE JUST LIKE YOU (Star Song) Phillips, Craig & Dean 6

RAIN DOWN A FIRE (Star Song) Benjamin 77

FAITH, HOPE & LOVE (Vord) Point of Grace 93

HEY NOW (Reunion) Amy Grant 85

MY LIFE IS IN YOUR HANDS (Reunion) Kathy Troccoli 59

I WILL BE FAITHFUL (Star Song) Two Hearts 135

EVERY LITTLE STEP (Star Song) David Meece 164

BIGGEST PART OF ME (Reprise) Take 6 194

SAY SO (Valmer Alliance) Andrae Crouch 146

TEACH ME TO LOVE (Sparrow) Steve Green and Larnelle Harris 204

OPEN MY HEART (Sparrow) Cheri Keaggy 252

LOVE NEVER LOOKED LIKE THIS (Star Song) Allison Durham 18

HEAVEN OF MY HEART (Star Song) WhiteHeart 322

GOOD LIFE (Vord) Bruce Carroll 292

HERO OF FAITH (Benson) Eric Champion DEBUT

MY LIFE (Myth) Eric Champion DEBUT

SWEET GLOW OF MERCY (Reunion) Gary Chapman 1011

SUMMER SOLSTICE (Sparrow) Susan Ashton 127

LOVE WILL (Reunion) Michael James 157

JESUS WILL STILL BE THERE (Vord) Point of Grace 2420

UNIMPORTANT THINGS (Intersound) Paul Smith DEBUT

WE TRUST IN THE NAME OF THE LORD OUR GOD (Sparrow) Steve Green 118

BORN TO WORSHIP (Integrity) Lenny LeBlanc 1710

WE CAN LIVE TOGETHER (Vord) Cindy Morgan DEBUT

SOLD OUT (Vord) Helen Baylor 2311

GIVE YOUR LIGHT AWAY (Vord) Babbie Mason 3014

NEITHER WILL I (Star Song) Twila Paris 3115

CREED (Reunion) Rich Mullins 2210

PRINCE OF PEACE (Benson) East to West 2613

TOUCH (Myth) Eric Champion 3417

IF YOU COULD SEE WHAT I SEE (ForeFront) Geoff Moore & The Distance 2814

TALK ABOUT LOVE (Intersound) Paul Smith 3516

I CALL YOUR NAME (Reunion) Clay Crosse 2715

SOMETIMES (Benson) Michael Sweet 3814

BEYOND ALL THE LIMITS (Benson) Larnelle Harris 3817

EVERY BLESSING (Integrity) Ron Hemby 3310
This Week's Debuts

THE DAYS—"Here Comes The Calvary"—(Cheyenne)—#18

THE REFFETTS—"Sundown"—(Sundown)—#27

ANDY LANDIS—"(Love Is) Deeper Than Touch"—(Star Song)—#28

Most Active

WHITE RIVER—"Have A Little Faith"—(Cheyenne)—#5

SUSIE LUCHSINGER—"For Pete's Sake"—(Integrity)—#9

BRUCE HAYNES—"Don't Want To Hurt Anymore"—(Cheyenne)—#4

Powerful On The Playlist

Taking the top spot on the Cash Box Top 40 Positive/Christian singles chart is David Patillo with "A Little Rock." Dinah and The Desert Crusaders move up to #2 with "Water The Desert." "The Days" slip to #3 with "Grandma's Comforter." Leaping into the #4 and #5 spots are Bruce Haynes with "Don't Want To Hurt Anymore" and White River with "Have A Little Faith." Remaining at #6 is "Til You Came Along" by Steve Gatlin and staying at #7 is "Carpenter's Son" by Lenny LeBlanc. Dropping to #8 is Brian Barrett with "The Cross Road." Susie Luchsinger jumps to #9 with "For Pete's Sake." Rounding out the top ten is Paula McCulla's "Jesus Set Me Free."

Looking Ahead

Seneca's new release "The Old Book" is picking up steam, as are Scott and Kim Coner with "Comin' Home."

FEATURED PICK

ALISON KRAUSS AND THE COX FAMILY: "Never Will Give Up" (Rounder)

Alison Krauss and The Cox Family continue to offer songs with great instrumentation and vocals. From the Rounder album I Know Who Holds Tomorrow, "Never Will Give Up" is a cross between Positive/Christian Country, bluegrass, and an old-time spiritual. Fans and radio stations seem to really like it, and that's enough to make it the "Featured Pick."
**BRENT LAMB: Drawing Pictures (Genesis)**

Sit back, close your eyes and listen to Brent Lamb’s “Monkey See, Monkey Do” and you’re sure to see your children copying everything we adults do. It’s just one of the great songs from this talented artist. With a voice that has Vince Gill undertones, Brent proves he is a force to be reckoned with. The signing of Lamb was a great start for the Genesis label in Positive/Christian Country Music.


Country music legend Willie Nelson isn’t usually considered a gospel artist but it’s where his roots are, and through his unique style and voice he manages to capture the listener with old-time favorites plus his own self-penned songs such as “Family Bible” and “In God’s Eyes.” The album is special also in that it includes Willie Nelson, Jr., who never lived to see the release of the album with his father. Peace In The Valley shows the gospel side of the legend and is a must for Willie Nelson fans.

**JEFF & SHERI EASTER: Thread of Hope (StarSong 3300)**

Jeff & Sheri Easter’s album brings a great traditional country sound that is missing in so many “country” artists today. When you add the solid Christian lyrics and the superb instrumentals to the voices of Jeff and Sheri, you have one top-notch album. Their single “Thread Of Hope” continues to be a Cash Box top-ten hit.

**BILLY WALKER: “Adam’s Side—The Wedding Song” (Tall Texan)**

The melodious tones of long-time country star Billy Walker lift up a great song that is sure to find its way to many weddings as well as to Positive/Christian Country radio stations. The “Tall Texan,” demonstrates why he has remained a favorite of fans all over the world. This beautiful love song should make everyone’s top-ten list.

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**Doug DeRamus: A Positive/Christian Country Pioneer**

By Gary Keplinge

Doug DeRamus has a top syndicated Positive/Christian Country radio show and is one of the real leaders in this relatively new genre of music.

**BROKEN BOW, OKLAHOMA HAS BEEN HOME** to Doug DeRamus all his life. In fact, he was born only 10 miles from where he now lives with his wife Judy, sons Josh (age 16) and Caleb (age 11) and one-year-old daughter Felicia. But that doesn’t mean he stays home all the time. His ministry has taken him to such locations as Latin and Central America. He has delivered the message to small groups and in soccer stadiums holding over 20,000 people.

But it is Positive/Christian Country music where the name Doug DeRamus keeps surfacing. For it is in this music that DeRamus has managed to put together a syndicated radio program, “Christian Country Review,” which airs 112 times a month. It’s something that “I started two years ago to get familiar with and then it just mushroomed,” says DeRamus. The stations that have picked up this popular show include Christian and mainstream country.

Doug is busy with other Positive/Christian Country projects as well. He is teaming with Jukebox America host and fellow pioneer Darrell Alexander in putting together a quality compilation disc of Positive/Christian Country songs and artists. Their first disc is due out the end of the month. They will also be offering their services in promotions. “We are looking at only presenting the best and highest quality productions,” says DeRamus.

According to DeRamus, it is this quality that has been the biggest improvement in Positive/Christian Country music over the past year and a half. “I’ve seen a total turn around in quality. And, as long as it doesn’t start putting boundaries on itself, I believe it’s the force in the music industry. We now have enough quality artists and products to do it.” DeRamus expanded on why this genre of music is becoming so popular: “People are tired of the problems. They want some answers. They want what’s honest and want to start moving forward. Christian Country music does that.”

DeRamus also has other ties with this music. His wife Judy is a Positive/Christian Country recording artist and has just finished recording her third album. For some reporting stations—which CCR is—this could present a problem. However, DeRamus chose to not report the playtime logged by his wife because he believes in keeping everything honest and above-board and felt that this was the most ethical approach. It is this honesty and integrity along with tremendous vision and marketing talent that make Doug DeRamus a leader in our industry. He is truly one of Positive/Christian Country’s pioneers.
Pirates Play Palace

Ed Note: The following article was researched and written by Angela Orlando (AAMA) along with Sharette Gaynor and Sue Monard (Century Vending and Distributing.)

CHICAGO—What happens when you mix a pirate ship, a play park and a Thunder Island? You get a successful, independent children's park! Pirate's Hideaway in San Diego, California is the crowning glory to Belmont Park, a once-failing retail shopping center. As for what makes Pirate's Hideaway so successful... let us take a trip down memory lane, during which all will become clear.

Belmont Park was a seaside amusement park in 1925, complete with a roller coaster. Over the years, although the park suffered from neglect, people still chanced to the memory of what it used to be. In the 1980s, the people set out to save the roller coaster from ultimate demise. The Seaside Co. of Santa Cruz restored it at a cost of $1.3 million. The city chipped in another $800,000 to top off the restoration. A developer subsequently came in and changed the face of the park, turning it into a high-end retail mall. The mall failed, however, because the people of San Diego remembered the park as an entertainment center, rather than a shopping mall, and did not go there to shop 'til they dropped! But, before Belmont went completely belly-up, it got one more chance—entertainment venues, including a game room, restaurants and bumper cars moved in, putting Belmont back in business!

There were two 5,000 sq. ft. locations in the front of the mall that just could not be rented, until Berry Watkins stepped in and brought Pirate’s Hideaway to town! As you enter Pirate’s Hideaway you are on a ship that houses the restaurant called The Galley, with four party rooms and a game room. There is a secret tunnel that takes you to Thunder Island, an 8,000 sq. ft. play park. Here you can climb into a volcano with skylights overlooking the roller coaster. The play park offers attractions for different age groups, from infants to teenagers. Separating the play park in this manner has resulted in fewer accidents and requires less monitoring.

Pirate’s Hideaway also has a redemption center that caters specifically to children. It is another element that makes the place so grand!

The park has become a success because it knows its target market and sticks to it. Pirate’s Hideaway has a lot of competition in the area, including Sea World, a Discovery Zone and other game rooms, but it continues to maintain its popularity. This year, they even held a wedding reception on Plunder Island!

If you are interested in turning your location into a themed entertainment complex, contact a distributor in your area or call AAMA at (708) 290-9088.

Rock Star Visits Data East Pinball Factory

CHICAGO—Having played a major role in the creation of Data East's exciting new Guns N' Roses pinball machine, it was only fitting that the rock group's lead guitarist, Slash, take time from his busy schedule to visit the Data East Pinball Factory in Melrose Park, Illinois.

"Being a pinball fanatic himself, Slash contributed to the design, development and playfield layout of this game, not to mention the outstanding custom music and speech," stated Joe Kaminkow, vice president of design and engineering.

Included in each model shipped is an autographed poster of Slash along with a merchandise order form for all of the various promotional items being offered in conjunction with the new piece.

Slash is pictured in the accompanying photos with (photo 1) Gary Stern, (photo 2) Joe Kaminkow and (photo 3) the members of the Data East sales team. Pictured in (photo 4) is a closeup of the new Guns N' Roses pinball machine.
COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! ATARI: Knuckle Bash; Off The Wall. CAPCOM: The Punisher; Knight of the Round; SF II CE Turbo. FABTEK: Zero Team; Super Macross. IREM: In The Hunt. KONAMI: Bucky O'Hare; Violent Storm; Martial Champion; Metamorphic Force. MIDWAY: Mortal Kombat; Terminator II; Super High Impact. STRATA: Time Killer. TAITO: Prime Time Fighter. PINBALLS: GOTTLIEB: Gladiators. DATA EAST: Last Action Hero; Jurassic Park; Rocky & Bullwinkle. PREMIER: Tee'd Off. WILLIAMS: Dracula; Hot Shot; Judge Dredd; White Water. USED KITS: Final Star Force $195; High Impact $95; In The Hunt $395; Knuckle Bash $195; Knuckle Head $295; Rampart $95; SF II CE Turbo $395; Capt. Commando $175; Super High Impact $295; Slam Masters $175; Slam Masters (new) $275; Total Carnage $150; Fighters History $195. NEO GEO PACS Slightly used (cartridges): $10 each: World Heroes. $25 each: 3 Count Bout; Fatal Fury II. $50 each: Super Side Kick. $125 each: Fatal Fury Special; Art Of Fighting II. $225 each: Top Hunter; Windjammers. $275 each: Samurai Showdown. For all your parts needs—old and used PC boards, overlays and back glasses—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnaud Rd., Metairie, LA 70002. Tel: (504) 888-3500. Fax (504) 888-3506.

PROMOTION

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

CHRISTIAN COUNTRY

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

CLASSIFIED AD RATE

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

 Classified Ads Close TUESDAY

CCMA Membership Application

Types of CCMA Membership:

Professional: Professional Members receive voting privileges in all categories of Christian Country, especially in those categories for the prestigious "CCMA" awards.

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

Christian Country Music Association
P.O. Box 100584
Nashville, TN 37224
(615) 321-0366

Professional Membership

Rate/Annual

$25.00

For Professional Memberships, please choose one category in which you are most active.

Agent and Manager

Artist and Composer

Association

Print Media and Education

Record Companies, Music Publishers, and Merchandisers

Talent Buyers

Broadcast Media

Please briefly describe your activities concerning Christian Country music.

DATA = D-1001
MCA recently hosted a special evening to celebrate the Los Angeles premiere of *The Who's Tommy*, the five-time Tony Award-winning musical co-written and composed by Pete Townshend. The performance at the Universal Amphitheatre was a joint benefit for the Children's Action Network and EDUCATION FIRST, and was immediately followed by a celebrity-studded opening-night party at nearby Universal CityWalk. Waiting patiently for John Entwistle to get off the Backdraft ride are (l-r): Al Teller, chairman and CEO, MCA Music Entertainment Group and exec. v.p., MCA, Inc.; Townshend; and Sid Sheinberg, president and COO, MCA, Inc.

Capitol recording artist Bob Seger recently stopped by the label's Hollywood studios to put the finishing touches on two new tracks that will be included with 12 classic songs on his upcoming greatest hits record, scheduled for release this fall. Pictured in the studio at Capitol Records, just before the foursome went burger joint-hopping, are (l-r): Gary Gersh, president and CEO (and designated vegetarian driver); Seger; John Fagot, sr. vice president, promotion; and Bruce Kirkland, sr. vice president & general manager.

During a recent visit to N.Y.C., Atlantic recording artist Dennis DeYoung paid a visit to the Ed Sullivan Theater to appear on "The Rocky Allen Showgram On Broadway," a special live broadcast by the WPLJ-FM air personality. DeYoung's appearance coincided with the release of *10 On Broadway*, his debut Atlantic album. Pictured at the Ed Sullivan Theater, shown just before David Letterman's people had them all tossed, are (l-r): Metro Traffic reporter Cristina Lang; WPLJ PD morning personality Scott Shannon; DeYoung; Allen; and Steve Ellis, Atlantic dir., adult formats.

Tyler Collins, a talented young singer who has recently signed an exclusive recording contract with Reprise Records, is also the featured vocalist on the single "Thanks To You" from the soundtrack to the Paramount Pictures' release *Andre*. The Detroit native was recently feted at the label's Burbank headquarters following the release of "Thanks To You." Pictured (l-r, standing): Marc Ratner, Reprise v.p., promotion; Dino Barbi, Warner Bros. v.p., A&G promotion; Harlan Goodman, senior v.p., Paramount; Mary Lou Badeaux, W.B. v.p., special projects; Kerry Gordy, W.B. v.p., A&R; Mark Shimmel, Collins' manager; Steve Zap, W.B. dir., A&G promotion; Jerry Meadows, Paramount v.p., marketing; (seated): Torrence Dorrell, dir., Kid Rhino Records; Eddie Singleton, W.B. A&R rep; Collins; Spencer Proffer, music supervisor for *Andre* and producer of "Thanks To You"; and Larry Mortoff, Kushner/Locke Productions.

The two still-living members of the Washington Squares paid tribute to their late bandmate, Bruce Paskow, in a special performance at N.Y.'s Bottom Line recently. The show, which coincided with the annual New Music Seminar, benefited LIFEbeat, the music industry-fights-AIDS organization. Joining the Squares on the bill were David Johansen, Marshall Crenshaw, Richard Barone and Lenny Kaye. Pictured (l-r): Crenshaw; Johansen; Tom Goodkind and Lauren Agnelli of the Washington Squares; Tim Rosta, exec. dir., LIFEbeat; Daniel Glass, president, LIFEbeat and prez/CEO, EMI Records; and Barone.

Gods Child, the N.Y.C.-based quartet whose debut album on Qwest Records is entitled *Everybody*, recently played a special showcase performance at Hollywood's legendary Whisky A Go Go. The band, influenced by the music of the Velvet Underground and Patti Smith and the style and attitude of the '60s Beat poets, will be performing a series of East Coast dates through the end of August. Pictured (l-r): Ritchie Bloom, Qwest v.p., promotion; Gods Child members Bip Ruda, Gary DeRosa and Chris Seefried; Qwest president Jim Swindell; Hugo Burnham, Qwest dir., A&R; Gods Child's Alex Alexander; and Qwest A&R rep Jason Bernard.