Get A Little Closer
To Ricky Lynn Gregg

*Woodstock '94:
That Was Then...This Is Now*
INSIDE THE BOX

COVER STORY

Woodstock '94: That Was When...This Is Now

Johnny Cash withdrew from the line-up of the Woodstock '94 festival on August 5 because his participation in the festival, as more recently outlined by its producers, was not consistent with earlier verbal agreements...did he know something we don’t—and should—about this high-priced musical return to Upstate New York? Writer Adrianne Stone looks to cross the perilous generation gap of Woodstock—yesterday and today.

Get A Little Closer To Ricky Lynn Gregg

Ricky Lynn Gregg follows his self-titled Liberty debut with Get A Little Closer and hopes that radio programmers will pay as much attention as his fans this time around.

The Latin Flipside

Gato Barbieri, Airtto Moreira and Flora Purim colored N.Y.C.’s Blue Note white-hot in a recent engagement filled with Brazilian bolts of lightning.

Media

Executive producer Kevin Gillis teamed up with guitarist-cum-actord (?) Joe Walsh and rocker Lita Ford on the music video for the closing theme of the new TV series “Robocat.”

NUMBER ONES

POP SINGLE
Stay (From Reality Bites)
Lisa Loeb (RCA)

R&B ALBUM
Age Ain’t Nothing But A Number
Aaliyah (Jive)

R&B SINGLES
Age Ain’t Nothing But...
Aaliyah (Jive)

POP ALBUM
The Lion King
Soundtrack
( Walt Disney)

COUNTRY ALBUM
Thinkin’ Problem
David Ball ( Warner Brothers)

COUNTRY SINGLE
Be My Baby Tonight
John M. Montgomery (Atlantic)

CONT. CHRISTIAN
Here I Am
Rebecca St. James ( ForeFront)

RAP SINGLE
Funfakeda
Da Brat (Go So Def)

POSITIVE CNTRY.
Have A Little Faith
White River (Cheyenne)

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RIA A RECORDS '94 GROWTH: At midyear, the U.S. sound recording market continued the positive dollar growth it has experienced since the mid-80s, according to figures released by the Recording Industry Association of America (RIAA). Compared to the first six months of 1993, the dollar value of manufacturers' shipments of sound recordings to retail and other accounts increased 11.9% to reach a record $4.8 billion. Unit shipments to these accounts also were up a healthy 12.4%.

Paul Newham, the RIAA's market research committee co-chair and senior v.p. and controller for WEA Distribution Corp., cited a strong performance at retail—which represents 84% of the music market—with a 5.5% increase in units and an 8.8% increase in dollar value from a year ago. Newham said the retail number corresponds closely with other market indicators.

Highlights of the RIAA's midyear statistics are: Overall Dollar Value up—The value of all audio and video product (calculated at suggested list price) grew from $3.9 billion at mid-'93 to $4.795.3 billion this year, an 11.9% increase. ; Overall Unit Shipments Up—The number of units manufacturers shipped to all U.S. markets (net after returns) climbed from 242.7 million mid-'93 to 247.5 million, a 12.4% increase. ; Total Album Product—The combination of all full-length albums—CDs, cassettes and LPs—increased 13.8% in units and 12.7% in dollars representing $4,031.2 billion to $4,543.1 billion. CDs led all configurations with a 26.2% increase in units and 20.9% rise in dollar value at midyear; Music Video—The music video format jumped 26.5% in units and 4.2% in dollars when compared to 1993 midyear numbers.

POLYGRAM '94 UP: PolyGram president/CEO Alain Levy noted in a 1994 Interim Report To Shareholders that "PolyGram's results for the first half of 1994 were highlighted by continued gains in revenue, net income and earnings per share. All segments of PolyGram's business contributed to the strong sales growth in the first six months...." Levy cited as highlights: The major international pop music hit of Soundgarden's Superunknown, which sold two million copies worldwide; Salt-n-Pepa's Very Necessary at almost two million units; two '93 releases, Bryan Adams' So Far So Good and Ace Of Base's Happy Nation. The classical music market improved in most countries with Pavarotti's 'My Heart's Delight' topping 400,000 units and Cecilia Bartoli's Italian Songs over 100,000. The film highlight of the period was Four Weddings And A Funeral, which has grossed over $125 million. Levy also cited upcoming product, including pop releases from Boyz II Men, Amy Grant, Vanessa Williams, Stevie Wonder and greatest-hits packages from Bon Jovi and Sting, and concluded his report by stating, "I am confident that with this high-profile line-up of entertainment products and our continued focus on controlled growth, we will make strong progress towards another successful year for PolyGram and its shareholders."

MTV & NARM TEAM AGAIN FOR AWARDS: MTV: Music Television and the National Association of Recording Merchandisers (NARM) have teamed up for the seventh consecutive year for a music retail campaign supporting The 1994 MTV Video Music Awards show. The campaign receives continued support from music retailers nationwide with close to a half-million display pieces ordered, representing a 6% increase over the 1993 campaign.

"Our retail relationships with music retailers continue to grow stronger each year with the NARM retail merchandise promotion," said Sharon Moran, director, consumer marketing, MTV. "The record number of display items which have been ordered by retailers reinforces for us the success and importance of the 'MTV Video Music Awards' to the music retail industry. We're excited to once again be working with NARM and music retail outlets to promote our show as well as support the artists who participate in it."

The show will be hosted this year by Roseanne and broadcast live September 8 from Radio City Music Hall in New York.
Epic Records executives welcome Alice Cooper to the label's N.Y. h.q. during Cooper's press and promo campaign on behalf of his new The Last Temptation. Standing (l-r): Brian Lima, Epic associate director/metal promotion & retail; Cheryl Valentine, Epic director/metal promotion & marketing; Ged Doherty, Epic sr. v.p.; Richard Griffiths, pres.; and David Glew, Epic Records Group chairman. Seated (l-r): Dave Gottlieb, Sony 660 director/product management; Barbara Seltzer, Epic v.p./promotion; and Jim Scully, Epic sr. v.p./sales.

IT AIN'T JUST FOOTBALL: Giants Stadium, part of the Meadowlands Sports complex in East Rutherford, N.J., is fast becoming one of the most important entertainment venues in the country. The Stadium, home to football's Giants and Jets during the season, also hosted seven World Cup Soccer games last month.

The summer entertainment schedule kicked off July 17 & 18 with Pink Floyd; Billy Joel & Elton John were there for five dates from July 22-29; the Grateful Dead performed on Aug. 3 & 4; the Rolling Stones were Voodoo Lounging August 12, 14, 15 & 17; and The Eagles fly on August 23 & 24.

THE NEW YORK PHILHARMONIC is marking the 30th anniversary of its free park concerts this summer. The attendees go all-out with their night-time picnic settings, many with elaborate culinary spreads, candlelight and accompanied by fine wines. Last week at the Central Park Great Lawn performance, the orchestra, under the direction of Leslie B. Dunning, played selections from Verdi's Nabucco Overture, Mozart's Symphony No. 36 "Linz," and Tchaikovsky's Symphony No. 4. The crowd was treated to a sky-lighting fireworks display. The concerts play at various parks throughout the Metro area.

BEST WISHES AND HOPES for a speedy recovery for outstanding jazz keyboardist Joe Sample. Sample suffered a heart attack on June 27 and is currently undergoing cardiac rehabilitation in Los Angeles. His newest Warner Bros. Records album, Did You Feel It?, is set for release later this month.

NEW YORK MUSICIANS held a benefit concert for alto saxist Marion Brown at the Cooler Club in N.Y.C. recently. Brown, one of the more important jazz voices emerging in the '60s, is recuperating from brain surgery. On hand for the benefit were jazz stalwarts Archie Shepp, David Murray, Hamiet Bluiett, Max Roach, Pharoah Sanders, Reggie Workman, Amina Meyers, Rashied Ali and loads more drop-ins.

WQXR-FM, New York classical music station, received an award recently for the "Best Public Affairs Program Series" from the New York State Broadcasters Association in the 29th Annual Awards for Excellence Program. The winning program was: "Young People Who Make a Difference," which salute young people aged 12 to 21 in the N.Y. Metro area who have contributed outstanding community service to programs including City Kids, Adopt-A-Patient and Big Brothers/Big Sisters.

NOT A PERFECT MAN is the title of an attention getting new Giant Records release from new singer/writer Christopher Williams (no relation). Public relations person Ruth Innis, formerly with RCA, informs us that the label and Williams' manager Maureen Singleton (she also manages SWB and young singer/actress Taral Hicks) are pulling out all stops on this one. Bears watching....

CASH BOX WEST COAST

By Steve Baltin

AT THEIR RECENT FREE SHOWS in Los Angeles and San Francisco, Radioactive artists Live and Dig accumulated over four tons of canned food to be distributed to the San Francisco Food Bank and the Westside Food Bank in L.A. The noontime shows, held July 21 and 23, were free, but fans attending were urged to bring donations of canned food.

Said Live lead singer Ed Kowalczyk of their UCLA show: "We had a great time. And being able to help feed some less fortunate people was really satisfying." The band are now set to perform at Woodstock '94.

PRINCE CELEBRATES NEW ALBUM: To mark the imminent release of his newest effort, Come, which will also be his last under the "Prince" moniker, parties were planned as of press time at his Glam Slam locales in Los Angeles, Miami and Minnesota. The Los Angeles party was scheduled for August 12. The club, which was open to the public for the party, charged $10.00 admission and opened its doors at 10:00 p.m.

Among the entertainments was the Erotic City Dance Troupe, who were to perform two various tracks from the new album. According to a press release, one of the songs available to the troupe was the album's first single, "Let's Go." The song apparently deals with his recent semi-news worthy decision to change his name from Prince to a symbal.

Despite all the controversy that seems to surround him, Prince has always been one to do his part for charity. Proceeds from the Minneapolis party will benefit the AIDS Action Foundation of Minnesota.

YET MORE CHARITY NEWS: The always worthy T.J. Martell Foundation will hold its fourth annual Tennis Open this September at Mountaineagle Country Club in Brentwood, CA. This year, the omnipresent House of Blues and the ATP Tour have joined the event as title sponsors. Dan Aykroyd and James Belushi will serve as honorary co-chairs. The tournament will be open to amateur players from the entertainment world, both celebs and exes, and will also feature a special Pro-Celebrity division this year. Participating pros include Vitas Gerulaitis, Brad Gilbert and former world #1 Mats Wilander.

CALTEX TRADING INC. INVADES AMERICA: In a move to capitalize on the growing interest in world music, L.A.-based Caltex Trading, Inc., has announced plans to create two new divisions—Caltex Records International (CRI) and Caltex Film Music.

Caltex Records International will license the company's expansive world music library and repackage it for U.S. markets. Initial plans call for CRI to offer ten new releases over the next year through various U.S. and sub-distributors. Their catalogue includes vintage recordings of some of the oldest and rarest Persian music in existence, in addition to contemporary artists' titles. Says Caltex Trading's founder and president Mehrdad Pakravan, "Given the current musical climate...we feel the time is right to focus our attention on 'breaking' into the mainstream American market."

BOZ SCAGGS, best known for his blue-eyed soul hits "Lido Shuffle," "Lowdown," and "Miss Sun," returned to the concert stage after an extended absence with two recent sold-out shows at House of Blues. The Bozzer, who enjoyed his peak popularity in the '70s, has a new Virgin album out and sounds as good as ever. He and his eight-piece backing band tore the place up for 90 minutes worth. Good to have ya back, Boz.
Woodstock '94: That Was Then...This Is Now

By Adrienne Stone

WOODSTOCK '94...FARCE OR FUN FEST? It's difficult to decide.

While the original festival is remembered fondly as a loving "meeting of the tribes," as it were, Woodstock '94 seems destined to be the marketing event of the century.

While the first event cost $10 per ticket for the first 200,000 attendees, once the fences came down, an additional 300,000 tramped in for free.

You can be sure the fences are well embedded this time around. At a whopping $135 per ticket (which must be purchased in a block of four), the 150,000 ticketholders-to-date will surely trample any gatecrashers...so much for the communal spirit.

While promoters John Roberts, Joel Rosenman and Michael Lang took a multi-million dollar bath the first time around, they (plus '94's co-promoter and president of PolyGram Diversified Ventures John Scher) have had a quarter of a century to correct any such financial ruin this time. With percentages from ticket sales, t-shirts and an exclusive Pay-Per-View performance ($34.95 per day/$49.95 for a 2-day package), several pockets will undoubtedly be lined with gold.

And they're not the only ones to profit. The bands will be paid and the town of Saugerties (roughly 100 miles north of New York City) will enjoy a flourishing tourist trade which will include the usual food and hotel amenities, plus sales from commemorative items. According to the Upstate New York newspaper Syracuse Herald American, town supervisor Jim Griffiss has stated that Saugerties will receive $1.25 million if the targeted 250,000 tickets are sold, although that seems unlikely at this time. There's always hope that a few of the concert attendees will do as their Bethel peers did 25 years ago and move to the town permanently, thereby adding to the town's income. And Atlantic Records will rake in some books on sales of their boxed set Woodstock Commemorative package and videos timed for simultaneous release with the August 13-15 shows.

But is this what Woodstock is all about? Is cash, indeed, the guiding light? Would there have been more attendees had the price been cut, say, in half? Although, as Aileen Budow of Dan Kiores Associates points out, $135 for over 40 bands (including Aerosmith, Metallica, Joe Cocker, Spin Doctors, Red Hot Chili Peppers, Santana and many others) works out to a mere $3.38 per band, it still doesn't compare with the consumer value of the first fest.

To be fair, we have to consider the cost of such a monstrous event: insurance, land usage for the 840-acre farm, rental of 3,000 port-a-potties, band and security remuneration will come out of the profits. In addition, a portion of the profits will be donated to various unnamed charities. And, let us remind ourselves, America is the ultimate capitalistic society.

So, why does this rankle so much?

Well, although I was so young at the time of the original festival that I thought "Woodstock" was Snoopy's bird friend and my own favorite band was the Banana Splits, subsequent literature and films on the subject made it hard to miss the immensity of the actual Woodstock Experience: Half a million people convened at a Bethel farm in Central New York State, slogging through mud and rain for miles after parking their cars willy-nilly alongside Route 17, finally coming upon a site that was often out of view of the actual show...and they all had a groovy time!!!

Stories from those who've been there all share that same romantic quality—the beauty of the experience, the communal loving, the surreal dimensions of the event—though 25 years has a way of whittling away the non-hygienic unpleasantness endured by all.

For, while such music heavyweights as Crosby, Stills & Nash, The Who, Joe Cocker, Santana, Janis Joplin, Jimi Hendrix and countless others walked away on a newly-built stage, mud-covered fans waited up to three hours to relieve themselves in the insufficient port-a-potties. They bathed nude in the communal pond. Potato chips, bread and water were brought in by the promoters for the lucky few they could reach. Acid casualties were led to a tent manned by previous trippers. The rain was endless. Most folks were forced to sleep on wet, mud-smeared blankets. And the field on Max Yasgur's farm (the actual site) had been newly fertilized, so to top it all off—the whole place smelled like shit.

But at least the spirit of the event was pure. It was spontaneous. If generational confusion and angst seemed best answered by drugs and music, at least it was honest.

Although the Black Crowes' Chris Robinson recently commented of that generation, "For a couple of summers, they had it together. Then everyone cut their hair and voted for Reagan and did tons of coke." it's hard to equate "Generation X" with "Generation Ex-Lax."

While the '60s generation suffered from the loss of their peers to war, loss of their leaders to assassinations and loss of their confidence in a hypocritical system (Nixon was no dreamcake), they could afford, at least, to be carefree. They could smoke countless bales of hemp without fear of toxic tainting, they could bathe nude in the farm's pond without concern of infectious amoebae, and they could frolic sexually in the high grass without concern of AIDS.

Today's generation needs a free or near-free release perhaps more than any prior generation. With all the concerns about AIDS and gun deaths and toxic beaches and high unemployment and poor education, the last thing we need is a $135 ticket price for what should be a communal appreciation of the gift of music.

While it is commendable that organizers are more globally-conscious (providing parking and shuttle services to cut down on pollution and overcrowding, setting up an Eco-Village to help address AIDS education and energy conservation, organizing the "Surreal Field" featuring an CD interactive exhibit with performances by Todd Rundgren, Apple Computer's Woodstock Nation News, a Jimi Hendrix exhibit, Peter Gabriel's Minihedger motion simulator and other nifty ideas), it seems somehow sacrilegious to allow this event to fly under the "Woodstock" banner, as the whole innocent spirit which fostered the success of the first event seems to have died around the same time the first disco ball started spinning. Perhaps if they called this festival "Woodshock" instead, we'd at least feel there was truth in advertising.
### Top 100 Pop Singles - August 20, 1994

<table>
<thead>
<tr>
<th>#1 SINGLE: Lisa Loeb</th>
<th>TO WATCH: Gerald Levert</th>
<th>HIGH DEBUT: Pretenders</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Stay</strong> (from &quot;Reality Bites&quot;) [RCA 66364]</td>
<td>Lisa Loeb</td>
<td>18</td>
</tr>
<tr>
<td><strong>2. Any Time Any Place/And On And On</strong> (Vigin 38435)</td>
<td>Janet Jackson</td>
<td>14</td>
</tr>
<tr>
<td><strong>3. Don't Turn Around</strong> (Arista 12992)</td>
<td>Ace Of Base</td>
<td>16</td>
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<tr>
<td><strong>4. I Can Feel the Love Tonight</strong> (from &quot;The Lion King&quot;)</td>
<td>Elton John</td>
<td>14</td>
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<tr>
<td><strong>5. When Can I See You</strong> (Epic 6773)</td>
<td>Babyface</td>
<td>12</td>
</tr>
<tr>
<td><strong>6. Anytime You Need A Friend</strong> (Columbia 6074)</td>
<td>Mariah Carey</td>
<td>14</td>
</tr>
<tr>
<td><strong>7. Shine</strong> (Atlantic 92055-4)</td>
<td>Collective Soul</td>
<td>14</td>
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<td><strong>8. Back &amp; Forth</strong> (Backstreet/Eve 42174)</td>
<td>Aaliyah</td>
<td>14</td>
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<tr>
<td><strong>9. A Prayer For the Dying</strong> (Sire/Warner Bros. 18136)</td>
<td>Seal</td>
<td>12</td>
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<tr>
<td><strong>10. Wild Night</strong> (Mercury 555 756)</td>
<td>John Mellencamp &amp; Me'Shell Ndegobeck</td>
<td>10</td>
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</tbody>
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**Chart Information**

- **chart type**: Cash Box Charts
- **date**: August 20, 1994
- ** featured songs and artists**: Various artists from different genres and record labels.

**Additional Information**

- **Shall We Dance** (Isabel 7069) | 13 |
- **I'm Not Your Man** (Columbia, 1989) | 19 |
- **The Way You Love Me** (Atlantic 75545) | 19 |
- **Everything's Gonna Be Alright** (Motown 75507) | 19 |
- **Let It Go** (Motown 1989) | 19 |

**Artist and Label Details**

- **Lisa Loeb**: RCA 66364
- **Janet Jackson**: Virgin 38435
- **Ace Of Base**: Arista 12992
- **Elton John**: (Hollywood/Electra/Warner Bros. R. 54545)
- **Babyface**: (Epic 6773)
- **Mariah Carey**: Columbia 6074
- **Collective Soul**: Atlantic 92055-4
- **Aaliyah**: (Backstreet/Eve 42174)
- **Seal**: Sire/Warner Bros. 18136
- **John Mellencamp & Me'Shell Ndegobeck**: (Mercury 555 756)
- **Isabel 7069**: Various artists from different genres and record labels.

**Chart Rankings**

- **1. Stay** (Lisa Loeb): 18
- **2. Any Time Any Place/And On And On** (Janet Jackson): 14
- **3. Don't Turn Around** (Ace Of Base): 16
- **4. I Can Feel the Love Tonight** (Elton John): 14
- **5. When Can I See You** (Babyface): 12
- **6. Anytime You Need A Friend** (Mariah Carey): 14
- **7. Shine** (Collective Soul): 14
- **8. Back & Forth** (Aaliyah): 14
- **9. A Prayer For the Dying** (Seal): 12
- **10. Wild Night** (John Mellencamp & Me'Shell Ndegobeck): 10

**Additional Tracks**

- **I Want You** (M. C. Hirsh, 1980)
- **The Way You Love Me** (Atlantic 75545)
- **I'll Stand By You** (Columbia, 1989)
- **Nuttin' But Love** (Atlantic 75545)
- **Good Times** (Atlantic 75545)
- **Rock Me Baby** (Atlantic 75545)
- **Flying High** (Atlantic 75545)
- **Love You More** (Atlantic 75545)
- **One Hot Summer Night** (Atlantic 75545)
- **I'll Be There** (Motown 75507)
- **The Way** (Motown 75507)
- **Runaround Sue** (Atlantic 75545)
- **Take Me To The River** (Atlantic 75545)
- **Let's Stay Together** (Atlantic 75545)
- **I'm Gonna Make You Mine** (Atlantic 75545)
- **I'll Be There** (Motown 75507)
- **The Way** (Motown 75507)
- **Runaround Sue** (Atlantic 75545)
- **Take Me To The River** (Atlantic 75545)

**Further Details**

- **Lisa Loeb**: RCA 66364
- **Janet Jackson**: Virgin 38435
- **Ace Of Base**: Arista 12992
- **Elton John**: (Hollywood/Electra/Warner Bros. R. 54545)
- **Babyface**: (Epic 6773)
- **Mariah Carey**: Columbia 6074
- **Collective Soul**: Atlantic 92055-4
- **Aaliyah**: (Backstreet/Eve 42174)
- **Seal**: Sire/Warner Bros. 18136
- **John Mellencamp & Me'Shell Ndegobeck**: (Mercury 555 756)
REVIEWS

By Steve Balin

POP SINGLES

WET, WET, WET: "Love Is All Around" (London 8575804)

The current #1 single in England, this Toggs' cover from the soundtrack of Four Weddings & A Funeral is only Wet, Wet's second U.S. hit but their 18th charting song in the U.K. The Scottish quartet have a charm about their music that makes it easy to see why they were chosen for the soundtrack of the surprise hit film. Supposedly they're through conquering the rest of the world and now plan on concentrating on America.

With this song, they're on their way.

ANITA BAKER: "Body And Soul" (Electra 9008)

Done, and seemingly forgotten, in the Whitney/Marvin type of the last few years, Baker is back in big way with her first single from her forthcoming album, Rhythm Of Love. Clearly Baker from the first note, the song stands out in the crowd R&B field because of its slightly jazzly yet melancholy.

FRENTEI: "Labour Of Love" (Mammoth 5661)

Not quite up there with the first single, "Bizarre Love Triangle" from their surprise hit album, this new one is still another delight from the Australian band. Beginning with some heavy guitar work, the song settles into a groove that makes it hard not to sing along and tap your feet to yet another hit from a band who is quickly emerging as a master of the radio-friendly three-minute pop single.

BONNIE RAITT: "You" (Capitol 58019)

Best known for her blues work, Raitt had a big hit a few years ago with the beautiful ballad, "I Can't Make You Love Me" Can lightning strike twice for the beloved artist? Probably...maybe a little wimpier for her rock fans, Raitt's fans seem to love everything she does, enough to forgive the song's sappiness. In addition, the song should enjoy huge adult/contemporary success. As part of her blues background, Raitt can make you believe the pain she feels in anything she sings, corny or not.

ROLLING STONES: "Love Is Strong" (Virgin 38446)

With U2 and R.E.M. making so many great records already this decade, it's hard to call the Rolling Stones' "the world's greatest rock 'n roll band" anymore. However, they're still the Stones, and this is one cool song. Trademark Jagger all the way vocally, the song oozes the sex appeal that made the man a legend. In addition, it's hard to ignore Keith Richards riff, and this song opens with the classic Richards' styling. It may not be "Satisfaction" or "Gimme Shelter," but whaddaya want—it's still the Stones.

PICK OF THE WEEK
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<tr>
<th>Top 100 Pop Albums</th>
<th>August 20, 1994</th>
</tr>
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<tr>
<td><strong>#1 ALBUM:</strong> Lion King Soundtrack</td>
<td></td>
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<tr>
<td><strong>TO WATCH:</strong> The Mask Soundtrack</td>
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<td><strong>HIGH DEBUT:</strong> Jimi Hendrix</td>
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<th>Track No.</th>
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<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>THE LION KING (Valet Disney 6058)</td>
<td>Soundtrack</td>
</tr>
<tr>
<td>2</td>
<td>FORREST GUMP (Epic Soundtrack/Epic 65325)</td>
<td>Soundtrack</td>
</tr>
<tr>
<td>3</td>
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<td>Aaliyah</td>
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<td>ABOVE THE RIM (Deew Hallwquest/AG 92559)</td>
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<td>WHEN YOU FIND ME (MCA 11047)</td>
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<td>THE CROW (Atlantic/Interscope 82519)</td>
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<td>THE DIVISION BELL (Columbia 62420)</td>
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<td>MUSIC BOX (Columbia 53203)</td>
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<td>I'M NOT THE ONLY ONE (Atlantic/AG 82591)</td>
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<td>LIVE AT THE ACROPOLIS (Private Music 82116)</td>
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<td>HEART SOUL &amp; VICE (S/T 26272)</td>
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<td>RECKLESS MINNA (MCA 10959)</td>
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<td>FRUITCAKES (Margaritaville/MCA 11043)</td>
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<td>THE COLOUR OF MY LOVE (SMS Music/Epic 57755)</td>
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<td>SOMEWHAT SERIOUS (Rap-A-Thanks/ Priority 53597)</td>
<td>Big Mike</td>
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<td>YES I AM (Island 848600)</td>
<td>Melissa Etheridge</td>
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<td>47</td>
<td>I'M NOT THE ONLY ONE (Atlantic/AG 82591)</td>
<td>Janet Jackson</td>
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<td>VERY NECESSARY (Next Plateau/London/PLG 823892)</td>
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<td>49</td>
<td>NUTTIN' BUT LOVE (Uptown/WAR 10590)</td>
<td>Heavy D &amp; The Boyz</td>
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<td>50</td>
<td>THE ENTIRE EXPERIENCE (A&amp;M 9403)</td>
<td>Gin Blossoms</td>
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<td>51</td>
<td>LONGING IN THEIR HEARTS (Capitol 81427)</td>
<td>Bonnie Raitt</td>
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<td>52</td>
<td>SO TONIGHT THAT I MIGHT SEE (Capitol 82653)</td>
<td>Mazy Star</td>
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**SOUTHBOUND&RETURN**

53 | TURN IT UPSIDE DOWN (Epic 52960) | Spin Doctors |
54 | WALK ON (MCA 10971) | Boston |
55 | SOUTHERNPLAYLIST/CADDICILLAC | Outkast |
56 | DUNCINELA (Columbia 57744) | Toad The Wet Sprocket |
57 | THE TRUTH (Glass/MCA 10810) | Aaron Hall |
58 | THINKIN' PROBLEM (Warner Bros. 45926) | David Ball |
59 | STRAPPED TO FUNKOVER (Corduroy/Atlantic 10997) | Live |
60 | SWAMP OPHelia (Epic 58921) | Indigo Girls |
61 | THE DOWNWARD SPIRAL (Nothing/T/T/Interscope/AG 92340) | Nine Inch Nails |
62 | CHIEF BOOT KNACKA | Sir Mix-A-Lot |
63 | KISS MY ASS-CLASSIC KISS REGROOVE (Mercury 522123) | Various Artists |
64 | THE MASK/Chaos 092797 | Soundtrack DEBUT |
65 | DOGGY STYLE (Death Row/Interscope/AG 92279) | Snoop Doggy Dogg |
66 | CROSSING THE LINE (Charisma/Virgin 39236) | Enigma |
67 | MTV PARTY TO GO, VOLUME 5 (Tommy Boy 1097) | Various Artists |
68 | GOD SHUFFLED HIS FEET (Atlantic 16531) | Crash Test Dummies |
69 | TEN TIMES TALL & BULLETPROOF (Warner Bros. 45903) | Travis Tritt |
70 | IN UTERO (Geffen 24607) | Nirvana |
71 | JAR OF FLEAS (EP) (Columbia 57628) | Alice In Chains |
72 | FUMBLING TOWARDS ECSTASY (Atlantic 18725) | Sarah McLachlan |
73 | GREATEST HITS (MCA 10513) | Tom Petty & The Heartbreakers |
74 | GEMS (MCA 10570) | Patti LaBelle |
75 | MTV UNPLUGGED (Columbia 60214) | Tony Bennett |
76 | I'M READY ( Westminster Bros. 45580) | Tevin Campbell |
77 | DAZED AND CONFUSED (Interscope/AG 25433) | Soundtrack |
78 | PUSH COMES TO SHOVEL (Geffen 24701) | Jackyl - DEBUT |
79 | TUESDAY NIGHT MUSIC CLUB (MCA 5210) | Sheryl Crow |
80 | NEVERMIND (DGC/Geffen 24425) | Nirvana |
81 | THE LION KING SING-ALONG (EP) (Valet Disney 60587) | Soundtrack Cast |
82 | CORE (Atlantic/G 82415) | Stone Temple Pilots |
83 | PEAK THIS (Funk 64364) | Jamie Foxx |
84 | THE BODYGUARD (Arista 18699) | Soundtrack |
85 | TEN (Epic 47575) | Pearl Jam |
86 | NINETEEN NINETY QUAD (R-K 65801) | 69 Boyz - RE-ENTRY |
87 | JOIN THE BAND (Reprise/Warner Bros. 54597) | Take 6 |
88 | BREATHELESS (Arista 18646) | Kenny G |
89 | VS. (Epic 53316) | Pearl Jam |
90 | BLACKSTREET (Interscope/AG 92351) | Blackstreet |
91 | THIRD ROCK FROM THE SUN (Epic 45357) | Joe Diffie |
92 | DEVIDROPS IN THE GARDEN (Elektra 61520) | Dee-Lite DEBUT |
93 | MAVERICK (Atlantic/AG 82549) | Soundtrack |
94 | FOR THE COOL IN YOU (Epic 53554) | Babyface |
95 | EVERY LITTLE STRONGER (Arista 18745) | Diamond Rio DEBUT |
96 | BAT OUT OF HELL II: BACK INTO HELL (MCA 10699) | Meat Loaf |
97 | BETTY (Interscope/AG 92404) | Helmut |
98 | I SAY I SAY I SAY (MCA/Interscope/AG 61033) | Erasure |
99 | MARVIN THE ALBUM (Mammoth/Atlantic 92930) | Frente! |
100 | WHAT A CRUMMY SHAME (MCA 10961) | The Mavericks |
JUDYBATS: Full Empty (Sire/Warner Bros. 45671)
The fourth full effort from Tennessee's Judybats finds the quintet, who scored big last year with the catchy single, "Being Simple," turning to a more sparse, melodic sound, starting with CD's opening track, "What We Lose." There's a Sunday afternoon serenity that fuels the remaining 13 tracks, highlighted by such numbers as "Drought," "Happy Song (Settling)," and "In This Manion." Also, a superb live act not to be missed.

FORREST GUMP: The Soundtrack (Epic/Straddlax 66329)
Bowed by the runaway success of the film, this collection of American rock and pop history is riding the coattails of the movie all the way to the top of the charts. As a cohesive compilation, the 32 songs that make up the double-CD have very little in common; as a series of singles, it's a blast. Ranging from Elvis Presley's 1955 "Hound Dog," to Bob Seger's 1980 hit "Against The Wind," this soundtrack is one of the better summations of the 40-year history of rock you're likely to find, including everything from Motown to country.

BIG MOUNTAIN: Unity ( Giant 24563)
The film Reality Bites may have done all that well, but it did wonders for a couple of new acts, Lisa Loeb and Big Mountain. The California reggae band scored big with their remake of Peter Frampton's "Baby, I Love Your Way." The many who put the song in the Top 10 will delight in the festive reggae spirit that infuses the 11 songs that make up the album. This is just one happy album, even when the band tries to be serious: on the song "Border Town," which addresses the subject of undocumented workers, their sunny disposition still seeps through.

JIM HENDRIX: Woodstock (MCA 11063)
For those who've had their fill of Jim Morrison and recognize Hendrix as the late, great songwriter of the '60s (check out "Castle Made Of Sand" if you doubt), the time to rejoice is upon us. Jimi is everywhere. With the upcoming 25th anniversary of Woodstock, MCA is contributing to the celebration by releasing Hendrix's performance from the famed music festival. Yeah, everyone's heard "Purple Haze" and "Fire" a million times, but the scintillating guitar work on "Jam Back At The House" makes this an extraordinary treat for Hendrix devotees.

BBM: Around The Next Dream (Virgin 39728)
You may not recognize the name of the band, but everyone knows the names Jack Bruce, Ginger Baker and Gary Moore. This collaboration between two of our members of Cream and the guitarist for seminal '70s rock band Thin Lizzy definitely shows its two-thirds Cream influence, particularly on the record's first two tracks, "Waiting In The Wings" and "City Of Gold." But Moore asserts himself enough that fans will recognize his input, which is strongest on the blues tracks. Long a child of the blues, though known as a rocker, Moore's work on the standard "High Cost Of Living" should once and for all remove any doubt about Moore's blues capabilities.

JACKYL: Push Comes To Shove (Geffen 24710)
What more can be said about a band that includes on their new album a song about masturbation called "I Could Never Touch You Like You Do?" as well as a number, "Dixieland," that they refer to as their "Free Bird?" Absolutely nothing but rock on, dudes!!

LIGHTER SHADE OF BROWN: Layin' In The Cut (Mercury 522 479)
This Southern California-based duo is groovin', literally, with their recent hit, "Hey D.J. . ." from the Mi Vida Loca soundtrack. Back with their third album, Lighter Shade Of Brown continue to expand on the issues and style—namely Latin self-pride and melodic grooves—that sold 250,000 copies of their independently released debut effort. Check out the first single, "If You Wanna Groove" and "Things Ain't The Same," particularly.

PICK OF THE WEEK

VARIOUS ARTISTS: Just Say Roe: Vol. VII Of Just Say Yes (Sire/Warner Bros. 45645)
Maybe the most Politically Correct album you'll ever see, this compilation includes in its liner notes info about teenage pregnancies, AIDS and rape in addition to the abortion issue the album focuses on. Although there may be justification for the P.C. backlash, don't take it out on this album for two reasons: one—it's for a worthy cause; and two—there's some great music to be found here. Musically, the highlights range from Kelly's cover of "It's Not Unusual" to John Wesley Harding's not-so-subtle "Right To Choose." Another great thing about this effort is the way bigger artists like Madonna and David Byrne are featured right alongside up-and-comers Scorpio Rising and Ride. Other names of note: Kristin Hersh's "Hysterical Bending," "Roe V. Wade" by Poster Children and Danielle Dax's "Defiled."
**BLACK SINGLES INDEX**

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<tr>
<th>Album Title</th>
<th>Artist</th>
<th>Release Date</th>
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<td><strong>D.O.B.</strong></td>
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**URBAN**

**GRADVAGGIDA: 6 Feet Deep** (Geet Street 524 016), Producers: **The Undertaker**. It takes a lot of guts to take on a name that fairly well sums up a segment of rap. But the Grav-Diggaz have tongue planted firmly in cheek when they come to bellow your six feet under their diverse deluge of rapcadry. 'Constant Evolution' is a revelation (it uses some dope Allen Toussaint riffs); "Nowhere To Run, Nowhere To Hide" brings mad funny flava; and "2 Cups Of Blood" has that vibe pioneered by Insane Poetry (a gothic horror story in urban clothing). Other tracks that attract include the very accessible "Blood Brothers" and the angsty "Bong Your Head." Be careful if you don't want your rap to sell dome.

**J T THE BIGG A FIF** **Playaz N The Game** (Get LowSMG 001), Producers: **The Bigga Figga**. Hard-edged beats, a little bit of old-fashioned soul and funk are evident throughout this album. JT brings some noise at the mic. This music seems to overpower his lyrics. But they attract you to the tracks more than once. So you get the point of the lyrics. They're not overwhelmingly innovative. But they are fun ("Peep Game" with labelmate D-Moe is an example). The combination of freestyle and gangsta attitude on the mic comes up large on "Game Recognize Game," and the texturally alluring "Millimeter" offsets the hackneyed death game groove of the lyrics. But you better be strapped.

**IMMATURAL: Playtime Is Over** (MCA 11068), Producers: Various. The group's name belies the strides this group has made since its debut on another label a couple of years back. The title of this album, "Playtime Is Over," speaks to the growth of this youthful trio. The lyrics are more introspective and thought-provoking. The vocal execution is more exacting. Chief producer Chris B. Stokes. "Mad" Madeline Randolph and hitmeister Andre Fischer have groomed this group without making them totally slick. Ballads dominate part of the album ("...Con- stantly" comes to mind), and groovesters like "Nothing But A Party" touch down on a variety of uptempo sensibilities, including hip-hop, funk and R&B vocables.

**VARIOUS ARTISTS: Blankman** (Epic Soundtrax 64328), Producers: Various. The collection of platinum acts and bumpin' grooves makes this soundtrack compelling. We don't know yet what kind of film with which Damon Wayans flies forth, but if this collection of music performs like other recent urban soundtracks, there's little doubt this record could outlast the film's box-office run (and help it in video). "Super Hero" and "New Power Generation Featuring the Steelz and tracks by Silk, Patra with B D Extreme (adept cover of "Could It Be I'm Fallin' In Love"), Tag Team, Portrait, Latifah Hathaway, Domino, the Funky Poets, Keith "K.B." Ball, G-Wiz and K-Dee provide rich layers of groove, style and skill.

**PICK OF THE WEEK**

**BRANFORD MARASILIS & OTHERS:** *Buckshot LeFonque* (Columbia 57323), Producers: B. Marsalis & DJ Premier. Branford has been vocal about his need to stretch musically, and this vehicle might serve his purpose with bount. There's an overwhelming literate hip-hop/soul/jazzy blues sensibility throughout (witness post laureate Maya Angelou and Albert Collins on "I Know Why The Caged Bird Sings" and "No Pain, No Gain," respectively). But some of the best work is in the progressive styles that have helped define his musical identity. Aside from the single "Breakfast At Dinsey's," that album illustrate this diverse place include: "Wonders & Signs" (featuring dancehall scat by Blackheart and trumpet by Roy Hargrove) and "Ain't No Fun" (featuring Tammy Townsend). "Some Shit" @ 78 BPM (The Scratch Opera) highlights production by DJ Premier.
TOP 75 R&B ALBUMS

CASH BOX • AUGUST 20, 1994

By M.R. Martinez

The Teddy Riley-led group BLACKstreet has been on the road in support of their self-titled Interscope Records album, which should start really swinging soon on the back of first single "Booti Call." One of the stops on the promotional junket was Los Angeles radio station KJLH. Pictured at the station are [l-r]: Howard Geiger, national director of promotions; Interscope; Chancy Hannah, Teddy Riley and David Hollister of BLACKstreet; Cliff Winston, morning drive personality, KJLH; Levi Little of the group; and Cedric Garland, national promotional assistant, Interscope.

CONFESSIONS OF A SUPERFREAK: Funk junker Rick James, whose double-CD retrospective on Atlantic Records, "The Best of Rick James" was recently a part of the Motown Master Series, recently offered some observations about his current incarnation on assault charges, his re-issued perspective on drugs, life and music, and the writing of his book Memoris of A Superfreak.

Of his rehabilitation he says: "Rehab has been fantastic...and I've learned a lot and I'm still learning. To be straight and sober is a wonderful thing. I'd tell anybody out there who's messin' around with drugs to take me and my personal experiences as a warning and a caution." James, more specific about his drug abuse, says: "I was spending $500-600 a week on drugs. My life was a party, but it was a sad party." About his book he says: "When I was in a 5'x8' cell in L.A. County [while on trial], with rats and roaches, locked down 24/7, all I could do was write. [The book is] the whole truth and nothing but the truth."

Commenting on his music experience in the big house, James says: "There some guys I sing with here. There's a rapper I've discovered since I've been here. I think is phenomenal. There's four brothers I sing with, we call ourselves the "Inmate Crew"—we've done three or four little concerts since we've been here." James says in the written comments that he's maintained a positive attitude, and that the experience has provided him with "a reality check. It's made me realize that you could die tomorrow..." He says:

SAMPLES: The Boys Choir of Harlem will make their contemporary album debut with Hope, which will be released by EastWest Records. The inspirational album will include material such as "Amazing Grace," "Power," "Children of the World" and "Baye Meda." The album is set for an Oct. 18 street date...Veteran soul crooner Tyone Davis is making noise with his For The Good Times album released through Bellmark/Life Records.

Columbia recording act Xscape has put the finishing touches on the track "Who's That Man?", the swingin' single from the Clash Recordings soundtrack to the runaway Jim Carrey film hit The Mask. Pictured in the studio after the session are (back row, l-r): Maureen Crowe, v.p. of soundtracks for Columbia and the executive producer for the film's soundtrack; Tamika Scott of the group; Jermaine Dupri, producer for So So Def Prods.; (front row): Kandi Burruss, Tamika Cottle and LaTocha Scott of the group.
SOUND NIBBLES: The First Annual Rap Awards are scheduled for August 31, 1994 at the Sands Expo & Convention Center in Las Vegas, NV. Presented by Zulu Entertainment Group and co-produced by seminal rapper Kurits Blows, the event is to be taped for syndicated airing later in the year. A rap music who’s-who list is scheduled to be on hand and perform, including KRS-One, Snoop Doggy Dogg, Heavy D, Public Enemy, Coozie, Tone Loc, Biz Markie, Big Daddy Kane, Dr. Dre, Dana Dane, Madame Starr, Roxanne Shante, Battle Cat and Whodini, in addition to many others. And just about everybody that shows up will get an award.

Honors are planned in 31 categories, including some almost esoteric ones, such as Rap Sampling and Best Sports Rap Group. The awards will be voted by a panel of rap music writers from both trade publications and consumer mags. The Las Vegas strip will never be the same...

Rapper Ice Cube is increasingly focusing on his entrepreneurial vision as he recently signed his label, Lench Mob Records, to an exclusive national distribution agreement with the Minneapolis-based Navarr Corp., music division. While Ice Cube will oversee the daily operation of the label, veteran industry executive Miller London, president of the Urban Network trade sheet, will consult the label. (Go Miller!). Artist K-Dee’s “Thought I Saw A Pussycat” single (due out Aug. 16) is the first release under the deal. Ice Cube directed and cameo’d with Bootsy Collins in the video to the single, and a full album is due in October. Navarr distributes music, video, software and interactive CD-ROM software and is a publicly traded company.

Speaking of interactive, Three-D Records artist Sinister, whose product will be the first released under agreement between Three-D and Interscope Records, will roll out in an interactive way. In addition to the 17-track album, Mobbin’ 4 Life, and the single “I Forget You...” a music video featuring animated graphics, games and live-action sequences revolving around the spects of Sinister is planned. The album was produced by Tony D. Pizarro with Three-D president David Johnson serving as executive producer. Director Dan O’Dowd, who recently completed work on Bangin’ On Wax II with franchise producer Ronnie Phillips, is now preparing the high-tech project to be released on all CD-ROM formats.

### TOP 25 RAP SINGLES

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<th>PEAK</th>
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<td>Funkdafied (So So Def/Chase/Panos)</td>
<td>Da Brat</td>
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<td>2</td>
<td>Tootsie Roll (Down Low/Up)</td>
<td>69 Boyz</td>
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<td>3</td>
<td>Fantastical Voyage (Tommie Boy</td>
<td>Coolio</td>
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<td>Back in the Day (Gurt/Republic/Warner Bros)</td>
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<td>Funky Y-2-C (Puppets)</td>
<td>The Puppets</td>
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<td>Diary of a Madman (Street/Island)</td>
<td>Gravediggaz</td>
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<td>7</td>
<td>Regulate (from “Above the Rim”)</td>
<td>Warren G. &amp; Nate Dogg</td>
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<td>This D.J. (Vidual/Reason)</td>
<td>Warren G</td>
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<td>9</td>
<td>Give It Up (Def Jam/Island)</td>
<td>Public Enemy</td>
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<td>5</td>
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<td>10</td>
<td>Bop Gun (One Nation)</td>
<td>Ice Cube</td>
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<td>Pumps and a Bump (Giant/Reprise)</td>
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### RAP SINGLE REVIEWS

By Dr. Bayyan

**Bustin’ Melonz:** “Flippin Off the Tip” (B)w “1994” (Nuff Nuff/Continuum 12408).

A great rock riff underneath makes this bass-heavy groove tone of freestyle lyrically flow a bet for both club and airplay. This track could very well serve some of the same people who smashed their lips over the Pharcyde and the Freestyle Fellowship. There are four mixes. The best of the lot is the LP Version. “1994” is on the jazz flip tip that so many have been pursuing, but is probably the track the group should push.

**Craig Mack:** “Flava of the Year” (Bad Boy 9001).

The Mack man has a many voice and uses it to his advantage on this minimalist funk track. He brags a little bit as he introduces his new flava. But if you listen closely, you can hear a little bit—just a little bit—of Big Scott-Heron in his flow. Easy Mo Bee’s production comes on strong, especially on the appropriately named Easy Mo Mix.

**N.P.C.: “Georgia Bounce” (L.A. SNO/Critique 16525).**

Atlanta and Miami are the bass cities, and this crew from Atlanta brings a sing-a-long style fun to the bottom-heavy mix. Not quite singing, not quite rap, the song is about a dance from the Peachtree State. The production gets right to the point—the groove—and you hardly give a damn about the mic flow.
NEW YORK TOP 25
AUGUST 20, 1994

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Week(s) On Chart</th>
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<tr>
<td>1</td>
<td>DARIA EL ALMA</td>
<td>Wichi Camacho</td>
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<td>SI TE VAS</td>
<td>Jon Secada</td>
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<td>TE QUIERO VER</td>
<td>Chicas Del Can</td>
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<td>Marc Anthony &amp; India</td>
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<td>SOLO PARA TI (Polygam Latino)</td>
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<td>ZODIACO (Vedisco)</td>
<td>Los Titanes</td>
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PUERTO RICO TOP 25
AUGUST 20, 1994

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<td>LO YO A INTENTAR</td>
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<td>Los Fantasamas Del Caribe</td>
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<td>AMOR PROHIBIDO</td>
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<td>UNA NOCHE DE AMOR (EHI-EHI Latin)</td>
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<td>PEQUEÑA HISTORIA</td>
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REVIEWS
By Rafael A. Charres

WICHY CAMACHO: Daría El Alma (WEA Latina 96186)

Otherwise known as Hector Luis Camacho Medina, Wichi, as he prefers to be called, has quickly jumped out in front to become one of WEA Latina’s most impressive and productive salseros. This native Puertorriqueño has been in the center of the mix for some time now, with singing credits that include such artists as Cheo Feliciano, Eddie Santiago, Yuri, Victor Manuelle, Johnny Rivera, Luis Enrique, Descarga Boricua, and even Sheila E. Now, Wichi Camacho has put his best foot forward to date with the production release of Daría El Alma.

The titular single has already notched some heavy debut numbers in three Cash Box-charted major markets: New York, Miami and Puerto Rico. Incorporated in the making of this album were the talented writing tandem of Gustavo Marquez and Jose Gazmey. Wichi was also able to solicit the company of some of his talented friends such as labelmate Olga Tanon, who actually penned “Fue Mi Culpa” (“All My Fault”), and Luis Enrique, who composed “Cada Vez Que La Veo” (“Every Time I See Her”) and sings background on several pieces. This album clearly demonstrates the added advantage that Wichi Camacho brings to WEA’s tropical arsenal.

PICK OF THE WEEK

JOANNE BRACKEN: Take A Chance (Concord Picante 4602)

A “lady of substance” is the best way to describe the incomparable JoAnne Brackeen. The “ultimate mixologist!” is probably another oblique but appropriate description of this keyboard virtuoso. Brackeen is the consummate pianist when it comes to blending the savory juice of jazz & Brazilian music. Listening to JoAnne Brackeen’s music is like dining out “al fresco,” under the stars, with a soothing cool breeze caressing you from all sides, while having your palate absolutely overwhelmed by her sumptuous “Jazzilian” sauce.

Brackeen developed a natural feel for the music when she played with Stan Getz’s group. Stan Getz had already made Brazilian music a part of his stylistic image with his hit, “The Girl From Ipanema.” JoAnne’s passion for the melodies and rhythms of Brazilian music is profoundly evident throughout the album’s exciting avant garde compositions and arrangements. The “Lady” has the indelible knack of straddling two styles of music without a trace and confirms brilliance. No one comes close.

Take A Chance is an 11-tune CD repertoire masterfully produced by Allen Farrah and Paul Wickiff. The cuts suitable for the “al fresco” scene are: “Recado Bossa Nova,” the familiar Luis Antonio original arranged and performed by Brackeen in an allegro tempo signature and featuring the balsemic bass work of Eddie Gomez; “Children’s Games,” an airy but seductive classical Antonio Carlos Jobim composition, uniquely contrasting back and forth the flavor of both styles; “Cancao Do Sol,” a Milton Nascimento-penned piece, rhythmically charged, that showcases her pianistic articulation with dips and dabs of running melodies; “The Island,” a 3/4-time romantic duo with Eddie Gomez busting the bass; and “Ponta De Areia,” another Milton Nascimento original featuring the spiritual vocal and percussive painting of Walkinho Anastacio. Take A Chance is a win-win proposition.
**THE LATIN FLIP-SIDE**

**GATO * ARTO * FLORA—Blas, Bang & Bello At The Blue Note:**
Gato Barbieri, Arto Moresca and Flora Purim held center court at New York’s Blue Note Jazz Club. It was an evening of Brazilian magic that was punctuated by three bravo performances.

The opening set featured the eternal energy of the sensational sax purist, the “Hey!” man, Gato (The Cat) Barbieri. Dressed in panther black from hat to toe, Gato wasted no time in brandishing his legendary sax sound. This Argentinean journeyman has been a longtime Charlie Parker and John Coltrane prodigy. Gato’s Grammy brand of music is timeless in nature with blending of traditional with his South American roots. Accompanied by Hello Alves on piano Nilson Matta on bass, Robb Gonzales on drums and the legend in his own right, Franco, on percussion, the “Cat” smoothly strolled onto center stage like a hungry panther stalking his prey. He surveyed once over the room, pulled out his music from under his arm, and like the musical carnivore that he is, Gato leaped into a split medley of “Blackbird”/“Brazil,” pouncing on this particular piece with a ferocious intensity.

With appetite undiminished, Gato bit right into another apetizing medley of “España Cani” and “Granada,” expanding into different variations of these two timeless classics during which Gato would sustain notes so long that it left the audience gasping for air. Most other musicians would’ve taken a breather after a blow-out, but not the Cat. He served up two more plates full of “Montuno Break,” which equally featured members of his ensemble, and “Babaia,” a brazenly brilliant Brazilian-sounding song to end the Gato’s set.

Next up was the Brazilian-born husband-and-wife team of Arto Moresca and Flora Purim with Jose Neto basting hot jazz/rock licks on the electric guitar and the lone American, Gary Meek, who slams keyboards, sax and flute. Perhaps the greatest percussionist in the world to date, with a string of award-winning album credits for pumping percussion for the likes of Chick Corea, Joe Farrell, Miles Davis, Cannonball Adderley, Barbieri, George Benson, Chicago, Santana, Paul Simon and Tina Turner, Moresca still has, and performs with, a down-to-earth rootsy arrangement of percussion instruments. With an eclectic collection from sea shells to feathers, from tropical bird calls to metal springs, Arto encompasses a wide range of sounds which all the listener to actually visualize the music.

Arto also utilizes another, very special and unique instrument: the voice of Grammy nominee Flora Purim. This Brazilian flower has an extraordinary six-octave vocal range. Flora’s sultry voice blends in beautifully with every instrument within the total ensemble package. Adding to that fusionistic signature samba/Brazilian/rock sound that is extremely addictive to the ear. Arto and Flora performed several pieces including tunes from their latest album on R&W Music titled Fourth World. The tunes that rocked the house were “Fish,” “Time,” “Lua Flora,” “Seven Steps” and “Santa Ana.” It’s a unique experience when you have the opportunity to view performances of this caliber...especially at the Blue Note, because of its intimacy and its breezy acoustics. Truly a stellar evening...magique!!!

**QUE PASA?:** There Goes The Neighborhood Productions and Buena Vista Productions, with Dan Guerrero, Lisa Oroso Rosales and Michael Dagnery, will team up to produce a landmark Spanish-language entertainment package, *Navidad En Las Americas*—a TV special, documentary, and a musical CD featuring major Latin American stars.

*Navidad En Las Americas* (“Christmas In The Americas”), a compilation recording, will include a variety of music like Afro-Caribbean, Mariachi/Regional Mexican, Bolero, Rock en Espanol and such stars as Celia Cruz, Jose Feliciano, Juan Gabriel, Veronica Castro, Chayanne, Xusa, Tito Puente, Lucha Villa and Luis Enrique. The TV special will be taped in the fall at the Disney theme park in Orlando.

*Navidad En Las Americas* and a portion of the proceeds from the Latin American sales of the star-studded CD will go to help establish Mexico’s first AIDS hospice, Casa De Tina, which was conceived by longtime hospice caregiver Elena Lopez. The house is named for prominent designer Tina Chow, who died of AIDS...

*Ruben Blades* breaks a four-year silence with an exclusive one-time New York appearance: Lehman Center for the Performing Arts in association with New York’s #1 Latin radio station, Mega 97.9, presents singer/salsa/politicain Blades in concert, August 20th, at 8 p.m. He will be performing with his band, Son Del Solar. For further information call: Lehman Center Box Office (718) 960-8833 or TicketMaster (212) 307-7171.
Film Reviews

PolyGram's Priscilla Puts Gaudy Drag Queens in Aussie Outback

By John Goff

PRISCILLA IS A BUS. In Australia. And Priscilla carts three drag queens and their colorfully gaudy wardrobes across that continent through beautifully desolate territory and several encounters with emotions, bigotry, misunderstanding and acceptance; a microcosm of the world in one place.

Writer/director Stephan Elliott gives us a picture of just life with his three heroines happening to be an aging transgender, a sort of bi-guy and a homosexual, all drag performers who mimic records for their acts. Elliott presents his trio as simply people going through transitions. They are not excessively bitchy, the formative years' secrets which altered them are not presented as earth-shattering or even -shaking and there, it seems, only because someone said you have to have them. Perhaps it points up what audiences have come to expect in most any form of entertainment, and especially in something like this where bigotry is confronted: that there has to be some sort of irrevocable moment of violence for something to change. About 1/4 of the way into Priscilla, the thought that a death has to occur pops up. When it doesn't and you are satisfied coming out of the theater, the realization formulates that 'Have I become so societally jaded that the ultimate must happen before change can occur? Am I unable to accept entertainment for entertainment's sake on any level when dealing with human bigotry?'

Take Priscilla for what it is—a humorous/serious, excellently performed entertainment with some beautiful scenery populated by quirky, likeable, touching people, some of whom are asses, some of whom are kind...sort of like walking out into any street or neighborhood in the world. This neighborhood, however, happens to be Australia and some of the images of this trio performing in their outlandish outfits around a campfire in the middle of the desert are both hilarious and exciting.

It also has some terrific performances, headed by Terence Stamp in an Oscar caliber turn as the aging transgender. When Stamp ultimately receives a tribute to his body of work as a performer, from the youthful Billy Budd to here as "Bernadette," the film clips should be wonderful. The man truly knows his camera performance level whereby he is able to transmit an entire range of emotions from dislike to acceptance with just a slight facial muscle movement and thought process which alters his eye mood. He's wonderful.

Hugo Weaving as a homosexual with a heterosexual past which includes a wife and child has the most complex role and is touching in his essay of emotions, close in depth if not technical quality to Stamp. Still, a fine performance. Guy Pearce, buffed out as the over-the-topper of the trio, grabs the bravura tag and carries it off with fine flair. Bill Hunter as a mechanic who travels with the performers after his wife walks out on him bridges the gap between the bigotry of others to suggest a budding romance with Stamp's character. And Julia Cortez looks the screen up as Hunter's booby, fun-loving wife who can do amazing things with ping-pong balls via...well...a private part of her anatomy.

Produced by Al Clark and Michael Hamlyn with Rebel Penfold-Russell as executive producer for PolyGram Filmed Entertainment in association with the Australian Film Finance Corporation, Latent Image/Specific Films, Priscilla is destined to become at least a cult hit; at most it could become this year's big sleeper if marketed correctly. And Gramercy's good at finding that commercial hook for a worthwhile property. Look at Four Weddings And A Funeral.

Pauly's In The Army Now? Time To Leave The Country

By J.G.

The four stooges survive the desert. (†) Andy Dick, Lori Petty, Pauly Shore, David Alan Grier.

IF YOU'RE GOING TO ASK AN AUDIENCE to go beyond reality suspension in an imagination stretch, you really have to give them something other than mossy, recycled clichés, paper-maché characters and below-ground-level stupidity. The demographic group Hollywood Pictures presentation In The Army Now's aimed at may enjoy the gags...doubtful about the sitter changing the target group's messy diapers, though.

The screenplay(?) is credited to Ken Kaufman & Stu Krieger (a news character name on screen—little inside joke, folks?) & Daniel Petrie, Jr. (a director who should know better) and Fax Bahr & Adam Small from a story by Steve Zacharias & Jeff Buhai and Robbie Fox. Begin to get the idea of what that writing kitchen looked like?—Gag Food Fight!—If anybody cares to snore further into this story you can probably find a contribution by Craft Services...boy, what a mess.

Director Petrie must have been getting a lot of interference on his cellular phone when he phoned this job in.

A little bit of that Pauly Shore lackadaisical, important-screws-missing persona goes a long way, and with a bad non-script especially, the way all seems uphill. Lori Petty, capable of much better, dives right into the stupid tank with Shore, Andy Dick and David Alan Grier, all of whom aren't content to just float there, they wallow. Performances like these are what workshop theatres in high school used to be for—making a fool of oneself to learn. Maybe In The Army Now is a precursor of the new actor's training ground—workshop films. Ad line: Earn Big Bucks While You Learn! Wish. Not. Time to move on.
Mixed Media

By John Goff

GARLAND — MAGIC...
two words, a performer and a state of unreal real, that fit together perfectly. Back in the mid-'60s, ABC-TV was airing “The Hollywood Palace,” a variety show which featured guest hosts each week. At the time I was a new writer/actor in L.A., supporting myself with a job at ABC and was assigned to “THP.” I don’t remember many other hosts, but Judy Garland was there one week and I just sort of “hung around” for the show. I’d never seen true “magic” up close and, in fact, at that time doubted very seriously if it ever existed except in the minds of some creative PR people. Through the afternoon, as technicians completed setting lights, art department touched up the sets, I noticed a small lady in muumuu with glasses, no make-up and a rag cap on her head and she moved in and out of the Star’s dressing room. I assumed this was Garland’s dresser—all the stars had them and that’s how they looked and behaved.

Show Time! And the little lady walked out. It was Garland, but now she was borne on a carpet of electricity. It literally crackled around her. She hadn’t uttered a sound, but the hair all over my head stood up for a look as she passed on her way to the stage. And when she sang...ah yes, believe it—there definitely is Magic.

MCA Records, Inc. is issuing a boxed set of Garland’s Decca years, 1936-1947, all digitally re-mastered from their original sources: acetates, tape transfers and discs. It features all 79 of the original masters plus 11 select alternates from those years on four CDs or cassettes, and it features Magic. She was 15 years old when she began with Decca and recorded for them all the classics that bring her to mind when heard: “(Dear Mr. Gable:) You Made Me Love You,” from MGM’s Broadway Melody Of 1938, which made her a bonafide star; “Over The Rainbow” from Wizard Of Oz, and even “The Jitterbug,” also from Oz but which was edited out of the film; and “Zing! Went The Strings Of My Heart.” There are duets with Mickey Rooney, Bing Crosby, Dick Haymes and Gene Kelly and the lushness of the strings inserted into her work by David Rose, who became Garland’s first husband.

Of exceptional interest also is a 50-page booklet by producer Ron O’Brien, which glows with the history of those years, pictures of the artist during that time, and remembrances from some of the people who remember, such as music director Lyn Murray, who arranged a chilling version of “You’ll Never Walk Alone” from Carousel for her. Murray recalled a “palpable air of electricity” (20 years prior to my sighting she was carrying that around with her). “I was about three feet from her,” he says, “and the chills ran up me when she sang. The orchestra felt it too.”

So few have that electricity, that magic—and remember, this was during the 1930s & 40s, a time of pure talent, a time without the studio sweeteners, the technical wizardry which creates most of the magic today—that it’s wonderful to have this preserved because that electricity and magic is here. Twenty-five years after her death, Judy Garland can still raise the hairs and cause electricity to crackle. Hell with entertainment...That’s Magic! And that’s talent, the ultimate magic.

Feature

Joe Walsh Teams With Producer Kevin Gillis On “Robocop” Vid

By John Goff

From upcoming “Robocop” theme music video, Lita Ford, Robocop and Joe Walsh.

IT MAKES SENSE TO KEVIN GILLIS, executive producer of the syndicated TV series “Robocop,” that he is where he is after beginning in music as an acting open for the likes of Kris Kristofferson. The path took him from there to writing music for television, scoring, creating an animated series for Disney, “The Raccoons”—for which he also served as head writer, producer and director—before becoming involved with Skyvision Entertainment, based in Toronto, Canada. Out of that series Gillis produced a tune which hit the Top 10 and also became a theme for loved ones during the Gulf War, “Always Come Back To You.”

Gillis’ original goal was music. “Music is an evocative art form,” he told Cash Box on the phone from Toronto, “it can create a mood for anything.” Gillis also feels that his interest and knowledge of music allowed him to open up to those feelings and expand his interest in all the other fields he has so successfully touched down into throughout his career.

In connection with “Robocop,” Gillis and co-musician Jack Lenz have written “A Future To This Life” as a closing theme for the series, which they’ve recently made into a music video that is releasing this month with Joe Walsh of The Eagles, Lita Ford and directed by Colin Chilvers.

After the song was written, “I first thought of Joe Walsh,” says Gillis. Shortly after that he found himself at a party at the NAPTE Convention in Florida where Walsh was also attending. They talked. Walsh took the song and called two days later from France and the rest...well, you know the rest. It’s “future” history.

Gillis found it a thrill working with Walsh and was impressed with his enthusiasm and acting talent. He told Cash Box there were revealing moments during the filming of the video, when Walsh performing reached out and caught the concept of the song—Man outside working with the man inside—so precisely, so movingly, and that impressed him so much he intends to ask Walsh to perform on the show in a straight acting role during the upcoming season.

The Eagles, currently on their tour, were making a scheduled stop in Toronto at the time and Gillis spoke excitedly about Walsh planning to have “Robocop” on stage with him during the concert.

While most TV series are relying on synthesizers for the majority of their tracks because of the hasty time element involved in putting together episodic TV, Gillis keeps the music for “Robocop” symphonic. “When you have a hero that’s larger than life, you have to have music that’s the same,” he says, and he doesn’t feel you get that feeling with synthesizers, that you only get that with musicians. Consequently he records with a 60-piece orchestra.

Future plans for Gillis—as if 22 episodes of a hour series aren’t enough—are concerned with putting together another series based on the film FX. Skyvision has just acquired the rights from Orion and they are shooting for a March or September 1995 start on that project, which will also executive produce.
News From The United Kingdom

By David Courtney

MUSIC TO AID RWANDANS: The British music industry is making a major effort to help raise funds for the starving millions in Central Africa. Two singles and a live concert are being put together for the cause. East West Records are behind a release of The Judds’ “Love Can Build A Bridge” recorded by members of London’s children’s choirs. All proceeds from the record will go to Rwandan aid charities.

PIRACY BUST: Police have seized some of the highest quality CDs yet seen in the U.K. following a series of raids in Norwich. The city’s police, acting on information gathered from a local tip-off and the BPI Anti-Piracy Unit, searched three houses and found 800 counterfeit CDs of the Tori Amos album Under The Pink, along with 7,000 CD cases and 3,000 artwork inserts. It is understood that the CDs were made in China.

MCA & ARCADE BATTLE OVER FLINTSTONES: One of the oldest sayings in the business, “Where there’s a hit, there’s a writ,” is ringing true once more. MCA have secured a restraining order against Arcade Records over its use of the BC-52’s “Meet The Flintstones” track, which is included on Arcade’s Yabba Dabba Dance compilation album due out here today. The High Court order, which was issued on Friday, restrains Arcade from distributing, selling, copying or broadcasting the track as part of any release or campaign.

BMG FIRST WITH DIGITAL COMMUNICATION: BMG has become the first major record company to install a digital sound transmission system in its London office to enable it to send DAT quality audio to its offices in New York and Los Angeles. The Dolby FAX System, which allows users to transfer material anywhere in the world, was first used for a mix of Arista’s Kim Mazelle and Jocelyn Brown single “Gimme All Your Loving.”

EMAP DEAL GETS GREEN LIGHT: EMAP is to proceed with its £71 million bid for local radio group Trans World Communications after receiving the all-clear from the High Court last Thursday. EMAP is to set up a deadlocked company called Radio City 1994 to control two radio licenses, Liverpool’s Radio City and London’s Kiss FM.

BRANSON RICHEST MAN IN MUSIC: The man in the wooly jumper, Richard Branson, is the highest ranking music industry figure in Business Age magazine’s “Richest People In Great Britain” list, with an estimated personal wealth of £650 million. The list includes 33 members of the music industry, including Sir Andrew Lloyd Webber (25th, with an estimated £290 million), Chris Blackwell (103rd with £116 million), Chris Wright (34th with £39.5 million) and George Michael, who slips from 339th a year ago to 466, as his fortune reduced from £35.5 million to £30 million. (Guess that’s what happens when you get involved with a lawsuit.)

VH-1 HIT THE AIR: VH-1 will be launched here in the U.K. on September 30th, 1994. The channel will be broadcasting exclusively via cable and satellite.

SAMPLING BATTLE: Zomba Music is being sued by a U.K.-based DJ and production team over the worldwide hit “Boom, Shake The Room” in what could prove to be a landmark case. Opaz and DJ Bob Jones claim mixes of Jazzy Jeff and Fresh Prince’s U.K. and U.S. number one song illegally sampled or copied segments of a Surgery Dub mix of The Temptations’ “The Jones.” In a writ served on Zomba Music Publishers and Zomba Records last week, the four claim piano, bass, guitar, synthesizer and tambourine segments were either sampled or copied in Jazzy Jeff and Fresh Prince’s 1993 hit.

ON THE ROAD: Top Irish indie popsters Blink commence their tour beginning September 5th thru to the 30th...Gun, who this week release their brand-new A&M album Swagger, have added an extra date to their forthcoming tour, which commences August 22nd thru September 9th...Soundgarden, poised to crash into the U.K. charts next week with their new single “Black Hole Sun,” have lined up two U.K. shows in September to follow their eagerly awaited appearance at the Reading Festival on August 28th. The shows at Liverpool’s Royal Court on September 14th and at Newport Centre on September 15th follow European dates of Holland’s Lowlands Festival August 26th and the 27th at the Belgium Pukkelpop Festival...The Harry Connick, Jr. tour starts on October 21st thru to November 1...Squeeze dates are December 8, 9, 11, 13-18, 20th...Jethro Tull will be making their only London appearance when they headline a Friends Of The Earth benefit concert on Thursday 11th August at the Clapham Grand.
U.K. SINGLES CHART: Still at #1 is “Love Is All Around” from Wet Wet wet. No change at #2, All-4-One with “I Swear.” Let Loose move up one to #3 with “Crazy For You,” #4 is “Searching” from China Black. BC-52’s drop down to #5 with “Meet The Flintstones.” “Regulate” from Warren G & Nate Dogg are at #6. “Compliments On Your Kiss” by Red Dragon with Brian and Tony Gold move up from #12 to #7. Maxx’s “No More” is at #8. “Let’s Get Ready To Rhumble” from PJ and Duncan are at #9. The highest entry at #10 is “What’s Up” from DJ Miko. “7 Seconds” by Youssou N’Dour is this week’s highest climber, up from #18 to #11.

U.K. ALBUM CHART: Wet Wet Wet stay at #1 this week with their album End Of Part One. #2 is The Glory Of Gershwin from Larry Adler and various. Prodigy are at #3 with Music For The Jilted Generation. The Stones’ Voodoo Lounge is #4. Swagger from Gun is the highest entry at #5. The Very Best Of The Eagles is at #6. Michael Ball’s One Careful Owner is new in at #7. Greatest Hits from Whitesnake moves back up one place to #8. Crash Test Dummies drop down two slots to #9. Mariah Carey’s Music Box is also down this week to #10. Debut from Bjork is this week’s highest climber at #36.

U.K. MUSIC VIDEO CHART: #1 is Take That’s Everything Changes. Joe Longthorne’s Live climbs back up to #2. #3 is Carreras, Domingo & Pavarotti In Concert. Take That (The Party) stays at #4. Highest entry of the week and straight in at #5 is Presley, Elvis: This Is Elvis. U2’s Zoo TV drops down one place to #6. #7 is Take That & (The Party). The Who’s Thirty Years Of Maximum R&B is down to #8. Wet Wet Wet’s Greatest Hits goes up one place to #9. Madonna’s The Unauthorised Biography is down to #10. Highest climber this week is Future Sound Of London’s Lifeforms at #15.

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 Stakeout (Buena Vista)
6. Guilty As Sin (Buena Vista)
7. Carlito’s Way (CIC)
8. Hard Target (CIC)
9. Robin Hood, Men In Tights (20/20)
10. Addams Family Values (CIC)

—courtesy Titles Video, for the week ending August 13, 1994.

GLOBAL NEWS

BMG Acquires Italy’s Ricordi

THE BERTELSMANN MUSIC GROUP (BMG) has agreed to acquire 74.3% of G. Ricordi & C.S.p.A., Italy’s biggest independent music company, it was announced by Dr. Guido Rignano, Ricordi chairman and Dr. Arnold Bahlmann, senior v.p., BMG International.

Founded in 1808, Ricordi is the most traditional music recording and music publishing firm in Italy. It has affiliates in nine countries worldwide and its businesses include the record company Dischi Ricordi, a classical and pop music publishing arm, a retail chain and the printing company Arti Grafiche in Milan. Ricordi revenues are $157 million and it has 800 employees.

Ricordi’s chain of stores with 22 outlets in Italy confirms its position as the biggest music retailer in the country. Arti Grafiche, specializing in poster printing and art reproductions, completes a company with maximum vertical integration in the music business.

Bahlmann says, “BMG is excited about the strategic opportunities, which the acquisition of Ricordi will generate. We are looking forward to our future cooperation with Ricordi artists, producers, composers, its management and employees. BMG’s global network will enlarge the international platform for Ricordi’s artists and will broaden the basis for its music publishing activities.”

First China Piano Competition Set For September

MUSICIANS FROM AROUND THE WORLD will gather in Beijing September 18-28 to participate in the first China International Piano Competition. Preliminary rounds will take place at the Beijing Concert Hall Sept. 18-24 with finals the 26 & 27 and gala concert capping it off on September 28 at the Beijing Century Theater in conjunction with the Orchestra of the Central Philharmonic Society.

The jury members, assembled from a worldwide community of distinguished artists are Paul Badura-Skoda from Austria; Barbara Hesse-Bukowska, Poland; Rex Hochofert, Australia; Li Chifang, Peoples Republic of China; Liu Shih Kun, Hong Kong; Dominique Merlet, France; Hiroko Nakamura, Japan; Nolita True, U.S.A.; Arie Yardi, Israel; Lev Vlasenko, Russia; Fanny Waterman, Great Britain; Wu Ley, Peoples Republic of China; and Zhou Guangren, Peoples Republic of China.

The event was organized by and is jointly sponsored by the Chinese Association of External Cultural Exchanges, Beijing Association of External Cultural Exchanges, Cultural Bureau of Beijing Municipal Government, Central Conservatory of Music, Chinese Central Television Station and Nikai Vacuum Technology Company, Ltd., of Beijing.

Competitors will compete in two divisions: Junior and Senior.

Navarre Will Distribute Domo Exclusively

MIKE GAFFNEY, NAVARRE CORP music products v.p., announced an exclusive national distribution agreement with Eiichi Naito’s Los Angeles-based Domo Records. The first release on Domo will be Golden Globe Award-winning composer and keyboardist Kitaro.

Navarre’s street date for Kitaro’s Mandala is September 6. The artist will follow the release with a 100-city world tour to support the recording.

Gaffney said, “Domo Records, with their concern for artists and their repertoire, exemplifies the quality of label that Navarre is interested in partnering with in the future.”

Later in the year, Kitaro will produce albums on Domo for renowned Tibetan Monk flautist Nawam Khechog and Yu Yang, a Chinese Huqin player. Domo’s premiere pop act, Horizontal Ladies Club, will be released in 1995 through Navarre.
Arista's Jeff Healey Band gave the audience at the Rolling Stones' surprise gig at the RPM nightclub in Toronto an extra treat when they were added to the bill as the opening act. Healey also joined Mick Jagger and the rest of the band onstage for a finale of Al Green's "I Can't Get Next To You." Jeff claims Mick doesn't look a day over 40 to him. Shown (l-r): Tom Stephen, Jeff Healey Band; Jagger; Healey; and Joe Rockman, Jeff Healey Band.

In one smokin' soiree, crawling with fine-looking hipsters and swingers, the Reverend Horton Heat brought down the house at Julian's Famous Pool Hall in Manhattan in celebration of their latest release, Liquor In The Front (Interscope). Shown (l-r) at the way-cool gala event are MTV's Tabitha Soren and the Reverend himself.

Gene Simmons and Paul Stanley of KISS recently teamed up with Robin Wilson, Scott Johnson and Phil Rhodes of Gin Blossoms for an appearance on "Late Show With David Letterman." The unique group performed the Gin Blossoms' rendition of the KISS classic "Christine Sixteen," which is the song they cover on the Mercury KISS tribute album KISS My Ass. Pictured (l-r): Stanley; Wilson; Johnson; Simmons; and Rhodes. And Letterman thinks he has bad hair.

Columbia recording artist Harry Connick, Jr. greeted friends and family at a reception following his SRO showcase performance at Tipitina's, the legendary New Orleans club, where Connick last played when he was in high school. The reception celebrated the release of She, his stunning new album of New Orleans-flavored music. Pictured (l-r): Jerry Lembo, v.p. A/G promotion, Columbia; Burt Baumgartner, senior v.p., promotion; Diarmuid Quinn, v.p., marketing, West Coast; Jill Goodacre, Connick's wife (and way too attractive for this crowd); Connick; Kevin Gore, sr. director, jazz promotion & marketing; Arnold Levine, senior v.p., creative services, Sony Music; and Dr. George Butler, senior v.p. exec producer, jazz/progressive A&R.

Mercury recording artists downset, played in the first Hardcore Matinee at CBGB in N.Y.C. in almost four years. The Sunday shows were a major part of the N.Y. Hardcore scene in the mid-to late-'80s. downset, a hardcore/hip hop band out of the L.A. barrio, is playing some dates with Biohazard before heading out on an extended tour this fall as opening act for Pantera in Europe. downset's self-titled debut album was released July 12. Shown after the CBGB show are (l-r, standing): Drew Murray, v.p. rock promotion, Mercury; Ken Krongard, media and artist relations; Roy Lozano and James Morris of downset; Bigi Ebbin, product manager; Bob Skoro, senior v.p. A&R; David Leach, senior v.p. promotion; Alec Peters, mgr. A&R; Jeff Brody, senior v.p. national sales; (kneeling): Rey Orpeza and Ares, downset.; and Ed Eckstine, president.

Atlantic senior v.p. Arif Mardin recently joined Inner Circle in the studio for work on a forthcoming single release. The Jamaica-based group's second album for Big Beat/Atlantic, Reggae Dancer, is slated for release August 23rd. Reggae Dancer is the follow-up to the band's Grammy Award-winning RIAA Gold album Bad Boys. Inner Circle most recently performed (87) at Reggae Jam On the Coast in Oxnard, CA. Shown in the studio are (from left, standing): producer Joe Mardin; Touter Harvey, Ian Lewis and Lance Hall of Inner Circle; (seated): Mardin; and Galton Coffie of Inner Circle.
NATIONAL ASSOCIATION OF MUSIC MERCHANDISERS' (NAMM) 1994 SUMMER SESSION, held in Nashville for the second consecutive year, was deemed a huge success by organizers. One sign of this year’s growth was the 33% increase in registered attendees from 10,224 in 1993 to 13,543 in 1994. People came from 48 states and 25 countries to be part of the July 30-31 weekend event.

However, the most noticeable increase in size came in the exhibition area, where there was a 49% jump from 269 exhibitors in 1993 to 401 exhibitors in 1994. With more than 170,000 square feet worth of the Nashville Convention Center filled, the city estimated that the weekend pumped more than $5.5 million into the local economy.

As part of the event, the first-ever musical instrument and accessories silent auction benefitting the T.J. Martell Foundation took place July 29 and netted the medical research organization more than $18,000. Some of the items auctioned included: a Hank Williams Jr. Washburn guitar, a framed autograph photo of Reba McEntire, a Fender Strat electric guitar signed by Vince Gill, and a Gibson Les Paul special centennial guitar. The auction was held in conjunction with NAMM’s pre-show party, which featured four live bands and was attended by more than 4,000.

As part of the surrounding festivities, Riverfront Park hosted two nights July 30 for an outdoor concert that featured such notable acts as Fleetwood Mac and KISS. The event was sponsored by Gibson USA, Share Brothers and NAMM. In addition, a dozen other nightclubs featured exhibitor-sponsored concert performances to the delight of those around Music City.

For those who woke up early enough and didn’t mind standing-room-only, they were able to take part in professional development sessions such as “Retailing Excellence—Maximizing Your Business Opportunities” and “NAFTA, Complying with the Law.”

“The thing we’ve done most to improve this year,” said Larry R. Linkin, president/CEO of NAMM, “is we’re looking forward to returning to Music City next year, subject to the successful completion of our talks with the city and Convention Center.”

Music products industry will now turn its attention to the 1995 NAMM International Music Market, Jan. 20-23 in Anaheim, CA, where it is expected to attract more than 900 exhibitors and 45,000 attendees, encompassing nearly one million square feet of space.

ACM Names New Members
BILL BOYD, executive director of the Academy of Country Music, announced the Academy’s new slate of board members for 1994-95.

They are as follows: affiliated—Merlin Littlefield; artist/entertainer—Mark Miller; club operator/employee—Ken Mueller; composer—Jerry Fuller (re-elected); disc jockey—Rhubarb Jones (re-elected); manager—T.K. Kimbrell; musician/bandleader—Ray Benson; music publisher—Doug Howard; promotion/public relations—Carson Schreiber (re-elected); publicist—Neil Pond; radio—Buddy Owens (re-elected); record company—Bob Heithely; talent agent—Paul Moore; TV/motion picture—Gene Weed (re-elected); and talent buyers—Joe Gehl.

New board members will meet with hold-over board members, who were elected to two-year terms last year, for their first meeting on August 13 at the Universal City Hilton & Towers.

In Other News...
WILLIE NELSON ANNOUNCED that FARM AID VII will be held in New Orleans at the Louisiana Superdome on Sept. 18 at 2 p.m. Tickets will go for $20 and the event is being produced by Steve Houser for Pace Concerts out of Nashville. According to officials, the concert will have a more limited number of performers on the show so that a full musical set can be performed by each of the four founding members of FARM AID: Nelson, John Mellencamp, Neil Young and John Conlee. In addition, Louisiana Governor Edwin Edwards and Jefferson Parrish Sheriff Harry Lee are spearheading a state-wide fundraising effort so that all costs normally associated with the concert event will be underwritten by donations and sponsorships, allowing the entire ticket revenue to go directly to FARM AID.

THE 13TH ANNUAL CANADIAN COUNTRY MUSIC AWARDS will be telecast on TNN on Oct. 1, and CMT Europe on Oct. 8, which together are available to nearly 73 million television viewers worldwide.

“ALWAYS...PATSY CLINE”, a two-act musical portraying the life of legendary Patsy Cline, joins Buddy Lee Attractions, Inc. for exclusive worldwide representation as plans are being made to take the theatrical performance to Europe in 1995. The musical has received rave reviews from local and national media for its current run at the newly renovated Ryman Auditorium in Nashville. The show has played to sold-out crowds since it began in June and will run through October.

OPRYLAND MUSIC GROUP has signed writer/producer Monty Powell and renewed long-term writer agreements with three of its major songwriters: Aaron Tippin, Buddy Brock and Donny Kees. Powell, who produces Diamond Rio, also wrote “Norma Jean Riley” as well as “The Words By Heart” for Billy Ray Cyrus. Tippin has written or co-wrote all of the songs on his three CDs. Brock’s credits include cuts by Alan Jackson, George Jones and Tracy Byrd. Kees has to his credit songs by Tanya Tucker, Sammy Kershaw and Reba McEntire.

CHET ATKINS’ FANS will get a chance to check out Atkins new album, Read My Licks, in a one-hour special on TNN. The program will feature Atkins sharing the stage with country artists Suzy Bogguss and Steve Wariner and rock guitarist Eric Johnson, all of whom play on the new Columbia album. Taped at the Palmer Auditorium in Austin, TX, the program will air Sept. 7 at 8 p.m. (Eastern).
## COUNTRY MUSIC
### TOP 75 COUNTRY ALBUMS
#### AUGUST 20, 1994
<table>
<thead>
<tr>
<th>#</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Position</th>
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<tbody>
<tr>
<td>1</td>
<td>THINKIN' PROBLEM</td>
<td>Warner Bros.</td>
<td></td>
<td>5</td>
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<td>2</td>
<td>WHAT A CRYING SHAME</td>
<td>MCA</td>
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<td>6</td>
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<td>3</td>
<td>NOT A MOMENT TOO SOON</td>
<td>Curb</td>
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<td>8</td>
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<td>4</td>
<td>WHEN LOVE FINDS YOU</td>
<td>MCA</td>
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<td>9</td>
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<td>5</td>
<td>WHAT MAKES YOU AN ANGEL</td>
<td>Atlantic</td>
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<td>10</td>
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<tr>
<td>6</td>
<td>KICKIN' IT UP</td>
<td>Atlantic</td>
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<td>11</td>
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<td>7</td>
<td>IN PIECES</td>
<td>Liberty</td>
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<td>12</td>
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<td>8</td>
<td>A MAN'S BEST FRIEND (Little Big Town)</td>
<td>Arista</td>
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<td>13</td>
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<td>9</td>
<td>TEN FEET TALL AND BULLETPROOF</td>
<td>Arista</td>
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<td>10</td>
<td>READ MY MIND</td>
<td>MCA</td>
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<td>11</td>
<td>HARD WORKIN'</td>
<td>Arista</td>
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<td>16</td>
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<td>12</td>
<td>BLACKHAWK</td>
<td>Arista</td>
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<td>17</td>
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<td>13</td>
<td>GREATEST HITS VOL. II</td>
<td>MCA</td>
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<td>18</td>
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<td>14</td>
<td>LOVE A LITTLE STRONGER</td>
<td>Arista</td>
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<td>19</td>
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<td>15</td>
<td>COME ON COME ON</td>
<td>Columbia</td>
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<td>20</td>
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<td>16</td>
<td>EASY EASY, EASY GO</td>
<td>MCA</td>
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<td>17</td>
<td>THIS TIME</td>
<td>Warner Bros.</td>
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<td>18</td>
<td>THROUGH ROCK (Atlantic)</td>
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<td>23</td>
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<td>19</td>
<td>JOHN BERRY</td>
<td>Warner Bros.</td>
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<td>20</td>
<td>BIG TIME</td>
<td>Warner Bros.</td>
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<td>21</td>
<td>THE WAY THAT I AM</td>
<td>RCA</td>
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<td>22</td>
<td>TAKE ME AWAY</td>
<td>Capitol</td>
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<td>23</td>
<td>RHETTI COUNTRY AND BLUES</td>
<td>MCA</td>
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<td>24</td>
<td>COMMON THREAD: THE SONGS OF THE EAGLES</td>
<td>Capitol</td>
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<td>29</td>
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<td>25</td>
<td>AMERICK (MOVIE SOUNDTRACK)</td>
<td>(Atlantic)</td>
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<td>30</td>
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<td>26</td>
<td>VARIOUS ARTISTS</td>
<td>Atlantic</td>
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<td>31</td>
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<td>27</td>
<td>NO DOUBT... NO DOUBT (Atlantic)</td>
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<td>32</td>
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<tr>
<td>28</td>
<td>FEELIN' GOOD TRAIN</td>
<td>Mercury</td>
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### REVIEWS

#### By Richard McVe

**DOUG SUPERNAW: Doug Supernaw (BNA)**

The strongest point of Supernaw's short career is his choice of cutting some very well-written songs. This album is no exception. With songs like "State Fair," "Mesquite Cowboy Mind," "Shut Her Down" and "After The Storm," there's no doubt that Supernaw has chosen some great songs. While he's not going to win any vocal awards, he does give a genuine heartfelt attitude to this nine-cut album that's mostly in the mid-tempo, laid-back, steadfast country range. However, his big effort at a real rockin' country cut falls way flat. Entitled "What'll You Do About Me," it's a song about an obsessive guy who stalks a girl after he falls in love with her following a one-night stand. Minus this cut, Supernaw offers up a spectrum of storytelling, realistic songs and even throws in the David Allan Coe classic: "You Never Call Me By My Name" with the help of some country greats. Supernaw fans will love it.

**PATTY LOVELESS: When Fallen Angels Fly (Epic 64188)**

This 10-cut project offers up songs of hope, heartbreak and real life, done with Loveless' distinctive vocal prowess. Her first release off this forthcoming album, "Try To Think About Elvis," is more than the exception rather than the rule. Although she brings out her rockin' country roots on "Halfway Down" and "Old Weakness (Comes On Strong)," a majority of the album is what you'd come to expect from Loveless: ballads and mid-tempo songs about life and love. Whether it's her exceptional vocals on "Halfway Down," the striking theme that we're all human on "When The Fallen Angels Fly" or the beautiful piano intro and lyrics on "Over My Shoulder," "Loveless'" first Epic (7th career) album will no doubt bring her closer to the superstar status that has seemed to elude her. Expect to see several cuts from this album in the Top-10.

**RADNEY FOSTER: Labor of Love (Arista)**

It's rare these days that an artists writes every song on his album, especially when there's 12. Unfortunately, Foster isn't rare on songs with the same tempo and melody. Foster can certainly write well, and his almost Dwight Yoakam-style vocals blend well with the album, but if you've heard his first single, "Labor of Love," then you've got the basic gist of the entire album. At times it's like the unintoshed listening to atom's; you can't tell where one song leaves off and another starts. Nevertheless, a few songs do stand out: "My Whole Wide World," "Making It Up As I Go Along," "Broke Down" and "Jessie's Soul." Foster fans will love it, but it'll be hard to break down new doors considering the large amount of other product out right now.

### PICK OF THE WEEK

**MARK CHESNUTT: What A Way To Live (MCA)**

There's some serious upbeat, honky-tonkin', fun-lovin' music going on here...not to mention a couple of great ballads. Chesnutt is one of only a handful of artists that blends perfectly the modern sound with a old-line feel to keep his sound firmly planted in country. Chesnutt comes out swinging with a one-two punch: "What A Way To Live" and "Live A Little" (great song, but isn't the same melody in his Fritos commercial!). His first release, "Goin' Through The Big D," the bluesy attitude in "Half Of Everything (And All Of My Heart)" or a great ballad like "It's Almost Like You're Here," Chesnutt has produced his best effort to date. This is Hillesley personified.
Get A Little Closer To Ricky Lynn Gregg

By Richard McVey

WITH A LOOK THAT SCREAMS "rock 'n' roller" and a disposition that's pure country, Liberty recording artist Ricky Lynn Gregg is one newcomer that's setting his own pace. And now that Gregg has one record under his belt, he tells Cash Box a little about himself, his music, his new album Get A Little Closer, and even a little about how he feels towards radio....

Cash Box: How long have you been in the music business and where did it all start for you?

Gregg: I've been in the music business full-time, right at 16 years, but music has been a part of me my entire life. It started out with gospel, and I had two brothers that had country bands. They exposed me to great country music—Haggard, Hank [Williams] Sr., Charlie Pride and Del Reeves before I was 10. They put a guitar in my hands at nine and a year later I'm singing all those songs from those records. Then I guess I evolved into classic rock 'n' roll. The Eagles, and that's where people find me synonymous with rock 'n' roll. Not the Metallicas days or Motley Crue. I think rock 'n' roll nowadays, compared to then, is country. Look at the Eagles—that was rock 'n' roll to me, but it's country now.

What went into the making of your first album, Ricky Lynn Gregg?

The concept of that album was something that would musically give you a little. It's up-tempo, feel-good songs. We only had two ballads on that record. It was a fun album, and it was definitely my attitude at the time. Songs like "Change Is Going To Do Me Good," "Bring On The Neon," "Can You Feel It"—those were all songs that were extensions of my particular personality at the time.

Your new album, Get A Little Closer, tell me about it?

In the same context, you can definitely say that this new record is definitely part of my life. It was exactly the way I felt while we were recording the songs. I didn't want a lot of produced sound or audience by just recording what I think are 10 good songs. If I've lived them or experienced them, the song will have more heart and more feeling. I think as opposed to the first album, there are a few different subject matters and different tempos. I think overall, after talking to my fans and finding out what they like to hear from me, I think it's going to be a record that's more suited for everything and still retain some of the country rockin' things we did on the first album.

Would you say that your new album is better than your first?

It's hard for me to say it's better. I think the first album is great... I think the first album, overall, had more drive. The second album is more melodic and has a lot more singing. I've still got some songs that are kickin', I just think overall that it's an album that people who like to listen to CDs or tapes will get a big kick out of.

There are 10 songs on this new album. What was the selection process?

I'm a co-producer on this new record, so I could be objective on this record about my material and other material. If I hadn't been a co-producer, I would have tried to push my music, but at the time I had an attitude that I wanted to go in with a concept and I had a mood about me, so I picked the songs that I think I was living. I thought that I could perform them better. I thought that could give my listening audience out there something that probably they could understand...something they could feel from my voice, through my heart and know that it was real.

Are you a songwriter and are any of your songs on the album?

We didn't record any that I wrote for this album, although I try to write as much as possible. I co-wrote four songs on the first album. But then again, I'm not selfish enough to sacrifice a great song that I think fits more with the continuity with the record overall, as opposed to saying, "I wrote this last week and I'm going to record it 'cause it's mine." I think people have done that in the past and I don't think they've come out very good. I'm not that—I wouldn't say "stupid"—but I will say I think too much for the fans. This record had a lot to do with what the fans wanted to hear. You never know unless you get out there with them and get in the trenches with them and find out what's real and what's not.

Have you made the move to Nashville?

I have a house here in Nashville, a condominium on the side of a mountain. My studio squeak real loud, but it's a beautiful view and I really like it in this area. I'm from Texas, though, and home is where the heart is. I stay here on business a lot, but when I have a moment I run back home. I try to see my little girl Cheyenne [almost 3 years old] as much as I possibly can. She's the highlight of my life.

Does she realize what her dad is up to?

Yeah, she'll get up to people and say, "My daddy is Ricky Lynn Gregg." I'm right up there with Barney, Baby Bob, and then there's Daddy. She sees me on TV more than she does in real life. As far as being away from her, you don't ever get over it. You just wake up every day and try to figure out a way to get around it.

At your level, is the music business what you thought it would be like? Were you naive in any way?

I knew what it was capable of doing. But you never know what it's going to do until you get involved in it. There's a lot of pressure, a lot of demands, a lot of everything. It's like going from high school to college. My feet. The game is still there, but the demand is totally different. I just have to motivate and discipline myself for the long hours of the day, trying to keep my voice in shape, and those things are important.

Do you find it's harder now, being a new artist, with all the new acts coming out?

I honestly believe that it makes it tougher out there for radio to figure out who they want to play because there are so many good songs. You've got to go out there and do your best to let everyone involved know, especially radio, that you are a human being and that you are for real and you're here to stay. I think with all the new artists that all is fair in record making—you just pray that the people take to you. If the people take to you, it doesn't matter what a record executive thinks of you.

Because you haven't had tremendous success on the radio, what would you like to tell radio programmers?

(With a big pause and an even bigger laugh) A good portion of radio has been good to me. There's another portion of radio that may not understand me or may try to think that my music is too far out. Really it's not. If I could call to all the negative ones about Ricky Lynn Gregg, I believe that I would be able to convince them through my heart and conversation to "give me a chance, because you couldn't be giving it to a person who'd appreciate it more." And I think, of course, if they saw my live show, they'd go, "You may have something there.

I'm here to expand country music. I believe in my heart—setting modesty aside—I believe that country music needs somebody like me to help continue the growth of country music. I don't believe it can just get to a certain point and stop. It will be like nostalgic rock 'n' roll. If we don't do some things to create a little energy that still possesses those tender melodies and those country traditional things that add a little umph, that add a little pizzazz, then we're going to lose out on our younger audience, because they're not just going to stick with just any kind of old bubble gum-anything. They want something that's meat and potatoes. And I think that's where I come in. I believe that I've brought people over to country that wouldn't have gotten involved had it not been for our type of sound and style of country. My heroes are Haggard, Del Reeves and Johnny Cash...they can't tell me that I ain't country, when I know that I am. Just give me a chance.
COUNTRY MUSIC

High Debuts
1. TRACY BYRD—“Watermelon Crawl”—(MCA)—#41
2. GARTH BROOKS—“Callin’ Baton Rouge”—(Liberty)—#43
3. BLACKHAWK—“I Sure Can Smell The Rain”—(Arista)—#50

Most Active
1. JOHN & AUDREY WIGGINS—“Has Anybody Seen Amy”—(Mercury)—#17
2. LORRIE MORGAN—“Heart Over Mind”—(BNA)—#45
3. TOBY KEITH—“Who’s The Man”—(Mercury)—#27
4. PAM TILLIS—“When You Walk In The Room”—(Arista)—#34
5. JOHN BERRY—“What’s In It For Me”—(Liberty)—#16
6. TRAVIS TRITT—“Ten Feat Tall And Bulletproof”—(Warner Bros.)—#38

Powerful On The Playlist

The Cash Box Top 100 Country Singles chart is topped off this week by the fast-paced John Michael Montgomery single “Be My Baby Tonight” off the already-Platinum album Kickin’ It Up. The chart this week displays some huge movers, with three debuts breaking into the Top 50. John & Audrey Wiggins lead the way in the most-movement category, up an amazing 26 spots to #47 with “Has Anybody Seen Amy.” Lorrie Morgan is up 15 spots to #45 with “Heart Over Mind.” Toby Keith runs up 14 spots to #27 with “Who’s The Man.” Pam Tillis, up eight spots, makes a move to the #34 spot with her latest “When You Walk In The Room.” John Berry runs up seven spots to #16 with “What’s In It For Me.” Finally, Travis Tritt edges forward, up seven to #38 with “Ten Feet Tall And Bulletproof” to finish out the big movers this week.

Three newcomers to the chart can be seen in this week’s Top 50. Tracy Byrd leads the way for the highest debut with “Watermelon Crawl.” Garth Brooks follows close behind at #43 with “Callin’ Baton Rouge.” And finally, Blackhawk finishes out the high debuts at #50 with “I Sure Can Smell The Rain.”

Songwriters Of The Week: Ed Hill and Rich Fagan penned the #1 John Michael Montgomery hit “Be My Baby Tonight.”

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. MICHELLE WRIGHT—“One Good Man”—(Arista)
2. LARRY STEWART—“Heart Like A Hurricane”—(Columbia)
3. JAMES HOUSE—“A Real Good Way To Wind Up Lonesome”—(Epic)
4. DAVIS DANIEL—“William And Mary”—(Polydor)

CMT Top Ten Video Countdown
1. DIAMOND RIO ............ “Love A Little Stronger”—(Arista)
2. JOHN MICHAEL MONTGOMERY .... “Be My Baby Tonight”—(Atlantic)
3. CLAY WALKER ............ “Dreaming With My Eyes Open”—(Giant)
4. TRACY LAWRENCE ...... “Renegades, Rebels, And Rogues”—(Atlantic)
5. TANYA TUCKER ............ “Hangin’ In”—(Liberty)
6. GEORGE STRAIT .......... “The Man In Love With You”—(MCA)
7. ALAN JACKSON ........ “Summertime Blues”—(Arista)
8. RANDY TRAVIS .......... “Whisper My Name”—(Warner Bros.)
10. RICK TREVINO .......... “She Can’t Say I Didn’t Cry”—(Columbia)

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 fourth week is Western Flyer on the Step One label with “Western Flyer.” The single climbs seven spots to #28 on the chart. In the second highest spot is Jack Reno, who flies up the chart to #56 with “I Can’t Wait.” To finish out the movers, Mona Lisa Poorman moves to #59, Johnny Blackcrow moves to #63, Mary Faith Loss moves to #65, Amy Leigh Presley moves to #71, H.J. Bonow moves to #74, Jim Fuller moves to #75, Spring River Wind moves to #76, Stephen Bruce moves to #79, Bert Southwood moves to #80, and finally Brenda Reynolds with “I’m Committed” moves to #85. No independent debuts hit the chart this week.

REVIEW

BIERCE in L.A.: Vale Of Tears (Rococo)

Bierce In L.A., a.k.a. Stanley Wycoff, has produced certainly a unique record combining elements of country, rock-a-billy, pop and a barrage of other sounds. Wycoff had his hand in writing all nine cuts on this impressive project. Vale Of Tears is a superbly melodious, guitar-driven album with lyrics that occasionally are more akin to They Might Be Giants rather than the recycled “same-old same-old” rampant today. With strong lyrical undertones, Wycoff is in a league all his own.

The Nashville Chapter of the National Academy of Recording Arts & Sciences, Inc. is honoring Chet Atkins and Owen Bradley with their prestigious Governors Award. Pictured (l-r) at the famous RCA Studio B in Nashville: Bradley, Brenda Lee (emcee for the ceremony) and Atkins.
This Week's Debuts

ALISON KRAUSS—“Never Will I Give Up”—(Rounder)—#18
SENeca—“The Old Book”—(Ransom/Brentwood)—#29

Most Active

WHITE RIVER—“Have A Little Faith”—(Cheyenne)—#1
SUSIE LUCHINGER—“For Pete’s Sake”—(Integrity)—#5

Powerful On The Playlist

White River grabs the #1 spot on the Cash Box Top 40 Positive/Christian Country singles chart with “Have A Little Faith.” Dinah and The Desert Crusaders hang on to #2 with “Water The Desert.” Slipping to #3 is David Patillo with “A Little Rock.” Bruce Haynes with “Don’t Want To Hurt Anymore” remains at #4. Jumping up to #5 is Susie Luchinger’s “For Pete’s Sake.” The Days drop to #6 with “Grandma’s Comforter.” Staying at #7 is “Carpenter’s Son” by Lenny LeBlanc. Paula McCulla’s “Jesus Set Me Free” jumps two to #8 as does the #9 song “Where’s The Family” by Manuel Family Band. Falling to #10 is “Til You Came Along” by Steve Gatlin.

Looking Ahead

Billy Walker’s “Adam’s Side” is getting a fair amount of play as are Scott and Kim Coner with “Comin’ Home.”

FEATURED PICK

BRIAN BARRETT: “In The Next World” (Star Song)

Wow! What a song! “In The Next World” is a rockin’ country song that is definitely Positive/Christian but could see its way to mainstream. It’s a perfect song for this talented Star Song artist and one that should skyrocket to the top.
Mark Lowry: His Comedy and Music
By Gary Keplinger

MARK LOWRY IS RECOGNIZED as one of the top, if not the top, Christian comedians in the country—although he says he’s really more of a storyteller. But there is more to Lowry than his comedy. He is an outstanding songwriter and singer and, most importantly, a man who is not afraid to let people know he cares—a man who becomes your friend just as soon as you meet him. Interviewed at the Word Records offices after a sneak preview of his new video, the length of the questions and the responses is a fairly accurate portrayal of the conversation with Lowry. But then, what do you expect from a great storyteller?...

Cashbox: Which came first—the comedy or the music? Lowry: I started singing in church when I was four. I sang all through my childhood days, and I was in theatre. I was in The Music Man with Hal March at the Houston Music Theater; I was in Annie, Get Your Gun with Kay Starr. My daddy was a deacon in the Baptist church there. My mama was the church piano player, and I was the church brat. Mama put me in theatre just because I had so much energy. She just wanted me to do something with it.

Then, when I graduated from college, I started singing in churches. I had to do something while the little old man in the back of the church was changing those soundtracks, so I started talking. I mean, people were listening. It was when I talked than when I sang... Vince Gill I’m not. By the way, Vince Gill is my favorite country singer—actually one of my favorite singers in the world—and if he reads this, you tell him to call me because I want to meet him... But I’d just talk in these churches and it just developed. I became known as a comedian who sings. I consider myself a storyteller. If they laugh fine, but if not, I’ve still told my story.

Did you pattern yourself break anyone in particular? Bill Cosby...and my preacher when I was growing up. Harold Clayton was his name. He was a—oh, what a funny man he is. He always brought in preachers to our church who were funny. They used a lot of humor. B.R. Lakin used a lot of humor. He’d do a 20-minute monologue before he even started preaching. So I guess I learned from that...just being around it. You know, I’m from Texas. People down there can talk. I was born and raised in Houston. My parents were from Houston. My grandfather could remember when Houston had one stoplight. He also remembered when they invented dirt, so-o-o...they were all great storytellers. Go to a Lowry family reunion...I’d sit there and just laugh, because you can’t hear anything. Everybody’s talking at once—everybody. And nobody’s hearing anybody else. It’s just funny.

What highlights stand out in your career? 88 was the first big break I had...singing in the Rockies at Estes Park, Colorado. Hal Spencer and Judy Spencer asked Ken Floyd, who runs “Singing In The Rockies,” the Christian artists’ music seminar up there, if he would let me on that program. I had sung in Hal and Judy’s church in California and they were good friends with Ken Floyd. Ken said, “We’re having to cut back the time for the major artists. We have no time for an unknown.” Hal said, “I’m laying my friendship on the line—put him on. I guarantee you he can get a standing ovation.” That’s what he told me he told Ken. If I had known that ahead of time, I would have died. Because I don’t get those breaks often. But Baptist churches they don’t do that much. But I got there and Sandi Patti introduced me and I said, “Thank you, Amy, for that wonderful introduction. Your first album, My Father’s Eyes, is still my favorite.” Of course, they all started to laugh when I called Sandi “Amy.” Then I said, “Are you all ready to rock ’n’ roll?” The audience yelled “Yeah!” and I said “Tough...I don’t do that.” So I sang a song called “He’s The Lord,” and then I told a story that I knew would relate to everybody there. Because everybody there was either a wanna-be or a used-to-be wanna-be.

I told a story about going to Pittsburgh and not getting paid...one of the first concerts I ever did. I just graduated from college and a man named Roy Morgan called me and said he wanted to book me. I came to find out he could book a porkchop into a synagogue, because he booked me into 43 concerts in 41 days in Baptist churches. I went to this church and the preacher said, “Thank you for coming,” and didn’t give me any money...no gas money, no McDonald’s money. Of course, if you get McDonald’s money, you don’t need gas money. But they didn’t give any money.

I was ticked, but not at them. I was mad at God. I was driving down the road and I figured something out. When you get mad at God, you might as well tell Him, because He already knows. And has it ever occurred to you that nothing ever occurs to God, nothing ever shocks Him off the throne? He’s had bigger people than you, and He’s not going to talk to Him about it. Go to Him. Tell Him what you’re thinking. I told Him exactly what I was thinking: “Lord, you called me to do this and your employee didn’t get paid tonight. What are we going to do? My stomach likes food. You made it that way. And I like a lot of food.” I griped at the Lord for about an hour. He didn’t say a word. He never speaks to me audibly. I’m a Baptist...I couldn’t handle that.

Finally the Lord spoke to my heart and said, “Mark, anything above burning in hell is a privilege. And whatever they pay you is more than you deserve.” He’s right. First of all, I don’t deserve to be doing what I’m doing. I really believe I deserve to spend eternity apart from God, but because of what Jesus has done for me, I don’t have to. And anything above burning in hell is a bonus. And you know what—it changed my whole outlook. It was just a total change in outlook, and I went happily on my way. And that’s the only time that’s ever happened.

Then, I told that story, sang another song and got a standing ovation. From that I got a Word record contract and I got the Gaither Vocal Band.

How important was the Gaither Band? That was a big, big help—the Gaither platform. Now when you come to my concerts, everything from the cradle to the grave is there. My videos have given me the young audience. The Gaithers have given me my grandparents and everything in-between. And I tell you, babies in walkers to grandpas are coming. It’s a wonderful thing. I love looking out there and seeing literally infants to 90-year-old couples coming to my concerts. I’m really honored and thrilled about it.

The videos also play an important part. Tell us about this new video, “Mouth In Motion.” It’s easier if you see me. I’m real visual. The video will have a lot of live footage. The cassette will just be an audio of the video. There are four parodies and two real songs. And it has a nice surprise to it—if they [the producers] do anything for coming...and didn’t give me any money. And the video show opens with Vince Gill’s songs on his new record. There are some great, strong, moral statements. Just give me the warm fuzzies. To hear a man sing that he loves his wife—man, that’s nothing I’d rather. It just makes me feel good. There is hope for us single guys out here.

Where do you see yourself going from here? I have no idea. I feel lucky to have gotten this far. Every time I turn a corner, I’m more surprised. I never have had long-term goals. I’ll keep writing, “Mary Did You Know?”...Kathy Mattea recorded that, and Billy Dean just recorded it. I wrote it. And I haven’t met her [Mattea], either. Michael Crawford of Phantom Of The Opera recorded it, too. Now I want Vince [Gill] to record it when he does a Christmas record. And I have more of where that came from. Vince...call me.

How would you like to be remembered? As a good friend. I’m not married. Until I get married, if I ever get married, all I can be is a good friend. Then you’d better be a good husband and a good father. That’s more important. I love what some of the country artists are putting on their records today. Paul Overstreet and “On The Other Hand” are two great messages those are...Vince’s songs on his new record. There are some great, strong, moral statements. Just give me the warm fuzzies. To hear a man sing that he loves his wife—man, there’s nothing I’d rather. It just makes me feel good. There is hope for us single guys out here.

Any final words of wisdom? I’d just like to tell all those young people out there: go easy on your parents. It’s the first time they’ve been parents. They’ve got a lot to learn. And I’d tell all those parents: be careful how you treat those kids, because they’re the ones who will one day decide what nursing home you’ll go to.
RE VIEWS
By Gary Keplinger

THE KRY: You (Freedom)

With a vocal sound that has just a hint of The Beatles yet is solidly their own, this talented trio is definitely going places in Christian music. The Kry put their heart and soul into every song on the album, whether it's the upbeat tempo of their single release "I Can't Stop Thinking About You," the ballad "You're All I Need" or the rock single release "Lay Down Your Gods." We're definitely going to be hearing lots more from The Kry.

ALL GOD'S CHILDREN: All God's Children (Ode)

Any time you get 23 young people, ranging in age from eight to 18, together to sing, you're going to be entertained. But when you get 23 that are as talented as these youngsters...hold onto your seats. Tremendous harmony along with outstanding vocal leads and—of course—songs to match make All God's Children an excellent album. The multi-ethnic group, formed following the L.A. riots to bring something positive to young people today by introducing them to gospel music, have appeared on major religious broadcasts and concerts. All God's Children on Ode Records was released by Ocean Records and distributed by Word.

KATHY TROCCLI: Kathy Troccoli (Reunion)

Kathy Troccoli's self-titled album is a combination of Contemporary Christian songs and standard love songs. Either way, the talented songwriter/artist captures the listener with her exceptional vocals. Songs like "I'll Be There (For You)" and "Just You" make you want to jump up and dance, but she's equally at home with slow ballads. This is one fine album by one fine artist.

CHERI KEAGGY: Child Of The Father (Sparrow)

Newcomer Cheri Keaggy's freshman album for Sparrow should prove to be just the first of many successful projects for this talented young woman. With a voice that is both sweet and dynamic, Keaggy proves that she deserves to be in the elite company of Contemporary Christian stars. The self-penned songs grab the listener with their message and music. Produced by Charlie Peacock, who also co-wrote one song with Cheri, Child Of The Father is one of the best Contemporary Christian albums this year.
Rest In Peace

CHICAGO—It is with sadness that Cash Box acknowledges the recent death of Atari Games Corporation president Hide Nakajima, a well-known and highly respected figure in the coin-op industry. Of his tenure at Atari began in 1973, only a year after the company's inception. As executive vice president of Atari Japan (the firm's exclusive distributor for Japan at that time), Nakajima was one of Atari's earliest employees. He served in this capacity until 1982, when he moved to California and became president of Namco America, Inc.

When the then-known Atari, Inc.'s coin-operated games division was restructured in 1985, Nakajima became president of this division, which subsequently changed its name to what we now know as Atari Games Corporation.

Under his leadership, Atari Games brought innovative products to market. In 1987, the company formed a wholly-owned subsidiary, Tengen, Inc., to serve the rapidly growing market for consumer entertainment software. In 1990, Atari Games started another division to capitalize on the success of an evolutionary 3-D hardware system and driving model, which was first developed for the coin-op version of Hard Drivin'. This division, the Simulation Products group, develops custom driving simulators for applications such as law enforcement training.

In Nakajima's nine years as president, Atari Games launched over 50 coin-op titles and just as many consumer titles for various home systems.

Hide Nakajima will long be remembered as a dedicated, caring and competitive leader whose legacy will forever be contained in his numerous contributions to the coin-op industry.

Our sincere condolences to his widow and two daughters, who reside in Tokyo.

He will be missed. May he rest in peace.

“Videogame Violence” Media Kit From AMOA

CHICAGO—Responding to public concerns regarding the proliferation of video-games with violent themes, the Amusement & Music Operators Association (AMOA)'s government relations committee has produced a comprehensive Videogame Violence Media Outreach Kit, which has been distributed to state association executives, coin-op manufacturers, association board members and trade publications.

The kit represents the industry's concerted effort to address this issue and offers a proposed national rating system. The kit itself includes the following:

- Industry position statements as well as testimony given at Congressional hearings on the subject; sample letters to editors plus articles and press releases that can be tailored for local media; responses to the most frequently asked questions on the issue; a resource sheet of key industry spokespersons along with industry background information; and sample quotes from industry representatives on the issue.

- Much of the information contained therein is duplicated on computer disks (formatted on 3.5" and 5-1/4") to facilitate applications.

AMOA will continue to monitor the video game violence issue and provide updates to the kit through monthly state association mailings.

Further information regarding the Videogame Violence Media Outreach Kit may be obtained by contacting Laura Olson, AMOA government relations manager, at 202-857-1100.

Kenny Rogers To Headline Expo ’94 Awards Show

CHICAGO—If you have not yet registered for this year's AMOA convention, scheduled for September 22-24 at the San Antonio Convention Center in San Antonio, Texas, be sure to do so at your earliest convenience.

Among the many highlights of this major annual trade event is the popular Awards Show and Banquet, during which the AMOA jukebox (JB) music and coin-op games awards will be presented. Headlining the entertainment portion of the show will be the multi-talented (and past awards recipient) Kenny Rogers. The event will take place on Friday evening, September 23.

To purchase tickets, contact AMOA headquarters at 401 N. Michigan Ave., Chicago, IL 60611-4267. Direct line phone number is: 312-245-1021; FAX number is: 312-245-1085.

AMOA DONATES TO CASA-JUCONI IN MEXICO CITY—Bob Fay, executive director of the American Amusement Machine Association, recently presented a check for $10,000 to Sarah Thomas, president of Fundacion JUCONI, in behalf of AMOA. The money is to be used by Casa Juconi, a halfway house for street-living children, and one of the projects sponsored by Fundacion JUCONI to provide services to more than 250 street children in the industrial city of Puebla (100 miles east of Mexico City.) Among the various programs presented by this organization are Operation Friendship, which makes contact with working children on the streets, Centro Juconi, a day center for street-working children and their families; and Community Extension, which promotes family support for the children in their own communities. As noted by foundation president Thomas, AMOA's donation will be used not only to improve Juconi's own programs, but to help other organizations implement effective programs for street children in Mexico and beyond. The presentations took place at a press conference in the Hacienda de los Morales, during the recently held EXIME trade show in Mexico City. "We are pleased to do something special for an organization that is attempting to help children," stated Fay.

AMOA/NDA Skeds First World Championship Match

CHICAGO—The dates are October 20, 21 and 22; the location is the Radisson Twin Towers (5780 Major Blvd.) in Orlando, Florida; the event is the first annual "Singles & Doubles International" dart championship tournament, under sponsorship of the AMOA National Dart Association.

The amateur sport of soft-tip darts has emerged as one of the nation's leading recreational activities of the past decade. As the official international sanctioning body for the sport, AMOA/NDA has organized ongoing coin-operated dart leagues which have attracted an ever-increasing following of regular dart players who participate in regional leagues as well as national tournaments. Capping league team competition is the annual team dart championships, held in Las Vegas. Team Dart IX attracted 3,800 players who competed for over $132,000 in awards.

The upcoming "Singles & Doubles International" tournament will officially crown the individual champions of the sport.

Further information may be obtained by contacting NDA national headquarters, 6620 River Parkway, Wauwatosa, WI 53213. Phone and FAX numbers are: 414-476-4665 and 414-476-7454, respectively.
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