Oliver Stone's
Natural Born
Box-Office
The Success Story Of
Ransom/Brentwood

MC Eiht Produces
A Strapping Hit
MC Eiht Produces A Strapping Hit

"I've never tried to switch up and be a puppet for the record company as far as saying, 'Okay, Eiht—you can't say this and you can't say that,'" MC Eiht tells Cash Box, and what he does and doesn't say about himself and his latest Epic charttopper, We Come Strapped, speaks volumes about modern-day rap.

Warner Bros. & Oliver Stone's Natural Born Box-Office

Director Oliver Stone sets out to skewer all media through his own particular medium—film—with the Warner Bros. release Natural Born Killers, destined to due some decent b-o numbers.

Country Music News

Sherrandoah has joined Liberty Records, Mark Chapin Carpenter was joined onstage by Levon Helm, Doyle/Lewis are separating, Curb has joined the Atlantic Group, Aaron Tippin has left Starstruck Management...what's that saying about "the company you keep"?

The Success Story Of Ransom/Brentwood

Ransom/Brentwood has made great strides in the category of Positive/Christian Country, especially in light of their brief existence. Of course, having artists like Ken Holloway and Seneca certainly helps.

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I'll Make Love To You
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POPA lbum

Forest Gump
Soundtrack
(Epic Soundtrack)

COUNTRY SINGLE

Whisper My Name
Randy Travis
(Warner Brothers)

R&B SINGLES

Shook Us Up
Changing Faces
(Spoiled Rotten)

COUNTRY ALBUM

Not A Moment Too Soon
Tim McGraw
(Curb)

POSITIVE CNTRY

Have A Little Faith
White River
(Cheyenne)

R&B ALBUM

We Come Strapped
MC Eiht featuring CMW
(Ave)

CONT. CHRISTIAN

Open My Heart
Cheri Keggley
(Sparrow)

RAP SINGLE

Funkified
Da Brat
(So So Def)
NIRVANA SINGS DOUBLE: A double album of approximately 30 songs performed live by Nirvana is tentatively scheduled for early November release by DGC Records. *Versus Chorus* Verse will consist of previously unreleased live performances from 1989 to 1994 and will include songs not heard on any previous Nirvana album. It will also include the band's "MTV Unplugged" acoustic special from '93 with two tunes not aired on the show.

The project is being compiled by Nirvana members Krist Novoselic and Dave Grohl with DGC A&R executive Mark Kates. Kates said, "Both albums will be sequenced to reflect the spirit of a live Nirvana show. We've conceptualized the disc of harder electric music as a typical night, while the acoustic Unplugged album is a moment in time, something that reflects the diversity of the band's music."

A track listing will not be confirmed until September.

TV'S HOUSE FOR BLUES; A*Vision Entertainment, Warner Bros. Pay-TV, Cable & Network Features and House Of Blues Entertainment, Inc. have announced an agreement to produce and distribute a new, live (on tape) weekly concert series "Live From The House Of Blues," featuring nationally known recording artists. The joint announcement was made by Stuart Hersch, A*Vision president; Eric Frankel, sr. v.p., marketing, WB Pay-TV; and Isaac Tigrett, House of Blues founder/CEO.

The series will be produced by House of Blues Productions and premiere this fall. The weekly shows will feature a mix of artists and has an initial commitment for 22 original programs and four "Best Of" episodes.

IT'S A PETTY BACKYARD TRIBUTE: Backyard Records, the new alternative music imprint from Scotti Bros. Records, will release a tribute to Tom Petty as its first action September 13. Titled *You Got Lucky*, the album will feature Petty covers by Everclear doing "American Girl," Engine Kid doing "Breakdown," Silkworm on "Insider" and "Southern Accents" by Throneberry and Tim Rutli, Nectarine, Fig Dish, Loud Lucy, Louise Post, Truck Stop Love, Punchdrunk, miniature and Edsel are also represented on the album.

The project is the collaborative effort of Backyard/Scotti Bros. alternative A&R director Michael Roth and Alleged Records' Joel Mark.

MARCONI BALLOWS GO OUT: Ballots for the 1994 Marconi Radio Awards have gone out to general managers and program directors of all NAB (National Association Of Broadcasters) member stations. All ballots must be returned to the accounting firm of KPMG Peat-Marwick by September 9 for tabulation.

The Marconi Awards recognize the top radio industry personalities, stations and formats. Winners will be announced at the NAB Marconi Radio Awards Dinner & Show sponsored by United Stations and hosted by Rick Dees October 15 in Los Angeles.

Epic and Sony 660 executives congratulate the creators of the Sony 660 album Deep Forest on Gold sales of more than 60,000 copies. Standing (l-r): David Glew, Epic Records chairman; Bob Campbell, Sony Music International sr. v.p./creative operations; Eric Mouquet, Michel Sanchez, Dan Lacksman of Deep Forest; Christian Dalbavie, Passionate Entertainment/artistic management; Vinnie Biggy, Cataline Music/France; Brenda Hasselt, ER product manager; Benjamin Kozman, Passionate Entertainment; Frederic Rebet, SFR/Peacock; John McL. Doep, ER sr. v.p./marketing. Seated (l-r): Jim Scully, ER sr. v.p./sales; Polly Anthony, Sony 660 g.m.; David Massey, ER A&R v.p.; and Dan Beck, ER M&A development.
NEW YORK'S BEST NIGHTTIME MUSIC, the CD 101.9 jazz program hosted by Holly Levi, has hit the #1 spot with adults at night—so said the most recent Arbitron Ratings for the N.Y.C. Metropolitan area.

Levi's show picked up a 6.7 share in the coveted 25-54 age group. This comes as particularly good news considering there is a paucity of jazz radio programming in a city considered a jazz mecca. The deejay features what she calls a New Adult/Contemporary format within the genre, and attracts half a million listeners a week. She is in her seventh year at the station and tenth year in N.Y. radio, and has held a variety of posts in TV as well.

Levi recently hosted a series of lunchtime jazz concerts at the World Trade Center and a "Jazz Explosion Superband" concert at the Westbury Music Fair, which featured Stanley Clarke, Larry Carlton and Najee. She is set to host the Kenny G concert at Long Island's Jones Beach Theater on September 9th.

THE TANGLEWOOD JAZZ FEST '94 lineup is set for the Labor Day weekend: Manhattan Transfer and the Abby Lincoln Trio open the Lenox, MA festivities on September 1st; Ahmad Jamal and the Joshua Redman Quartet perform on the 2nd; Marcus Roberts plays solo piano on the 3rd; New Orleans' The New Black Eagles Jazz Band play on the afternoon of the 4th; and trumpeter Jon Faddis conducts the Carnegie Hall Jazz Band on the evening of the 4th.

"TURN THE BEAT AROUND" was the song and record that put Vicki Sue Robinson and disco music on the pop map in the mid-'70s. The Grammy-nominated and chart-topping single and album became international hits. Her earlier roots go back to theater, including parts in Hair and Jesus Christ Superstar on Broadway.

Vicki Sue is set to combine her music and theater talents with an autobiographical musical performance, "I Will," at Eight-Eights in Greenwich Village. The limited-run engagement, from September 10-October 29, will be produced by the artist's husband Bill Good with musical direction by Doug Katsaros.

SAMMY TURNER, who had huge R&B/pop hits with "Lavender Blue" and "Always," turns up with a newly produced version of the former. What with All-4-One's resurrection of the 'Fyme's classic "So Much In Love" and the fact that Sammy can still flat-out sing, the timing might be right for this one. A record deal is in the works.

SATIN RECORDS hosted an evening with the Main Attraction to herald the release of the group's new single "I'll Be Whatever You Want Me To Be" from the album Swee'T Harmony. The August 17th affair was held at Birdland in N.Y.C. and emceed by WIBS radio personality Vaughan Harper...Elektra Entertainment invited industry types to a "listening dinner" in N.Y.C. to celebrate Anita Baker's soon-to-be released new album Rhythm Of Love and the first single "Body And Soul."

THE YAMAHA MUSIC SHOWCASE announced this week the top five unsigned bands in the nation, as determined by Soundcheck. The five finalists will perform Monday night, August 29, at L.A.'s House of Blues. The House showcase marks the eighth year for the annual "National Soundcheck Finals." One of the bands will be chosen to represent the U.S. at The Third Annual MusicQuest, The International Pop And Rock Showcase '94 in Japan. The five bands are: Day By The River, hailing from Miami, FL; Love Riot, out of Baltimore, MD; The Monettes, an L.A. band who will enjoy homefield advantage; Overland Park, KS; Iris Avoli; and Caroline's Spine, from Cardiff, CA.

Bands interested in next year's competition can call 1-800-451-7625.

VH-1'S LIFEBEAT GOES ON: One of the best benefit shows that's come around in some time was scheduled at press time to air on VH-1 on August 27. The network was on hand earlier this summer to tape a concert that benefited LIFEBeast, an organization dedicated to helping people living with the HIV virus. Among the worthy things LIFEBeast does is distribute funds to groups throughout the country who provide assistance to people living with AIDS. Included in the services are bringing meals and medication to AIDS patients.

Now, on with the show. Usually in these all-star line-ups, there's at least one or two acts where you can mute the sound, but not in this 90-minute special. Among the best performances are: Sarah McLachlan's breathtaking renditions of "Hold On" and "Good Enough" from her most recent album Fumbling Towards Ecstasy; Queen Latifah's roof-raising version of her hit "Unity"; and a great performance from Milla. However, the not-to-be-missed moments come from Melissa Etheridge, as usual, and the concert's headliner k.d. lang. Lang delivers a show-stopping version of the old Tom Jones song, "What's New Pussycat," then duets with Etheridge on the lovely "You Can Sleep While I Drive." The interplay between the two before the song is worth tuning in for alone.

VH-1 will rebroadcast the concert August 28 and September 1. For more information about LIFEBeast, contact (212) 243-3340.

AMERICAN ON THE INTERNET: Always on the cutting edge, Rick Rubin's American Recordings is at it again. The renegade label has jumped farther into the new technological world by becoming the first label to have a site on the Internet. In July, the company went on-line with its own Internet address: http://american.recordings.com. With this new system, which is being done with Mosaic software, fans and media will have greater capabilities to retrieve information on their favorite American artist.

Already, Internet users can access files on nearly 20 artists on the roster, including Johnny Cash, Slayer and Jesus And Mary Chain. Included in these files are press releases, bios, tour dates and media photos previously unavailable to the general record-buying public without a middleman. That's just one of the many revolutionary aspects of the information superhighway.
**Cover Story**

**MC Eiht Produces a Strapping Hit**

*By Gary "G-Money" Stephens*

"WHAT MAKES ME DIFFERENT FROM OTHER MCS?" in my league is the fact that from day one, I've always been a person who has represented the inner city. I've never tried to switch up and be a puppet for the record company as far as saying, 'Okay, Eiht—you can't say this and you can't say that,'" Eiht recently told Cash Box when asked to discuss the success of his latest Epic Street album, *We Come Strapped*. The album is currently #17 on the Cash Box pop album chart and #1 with a bullet on the magazine's R&B chart.

MC Eiht has always been a rapper who has culled his stories from the streets of his community. By reflecting the lifestyles of his neighborhood throughout every album, Eiht has remained true to his artistic style of verbal clarity and the musical score-like production that has virtually become the official trademark of Eiht's production.

He's known in the streets of South Central L.A. like Shakespeare is known along the roads by the Thames River. In the beginning of Eiht's career, he was in a "posse." It was called Compton's Most Wanted. It featured others like DJ Mike T, DJ Slip, Rec Rock, Chall and Boom Barn. Their moniker was like a household name which became word in the streets of South Central and the Eastside. Their first album, *It's A Compton Thang*, was released in 1990, and soon after CMW was under Orpheus Records and distributed through Capitol. Eventually Orpheus was bought out by Capitol, and signed under Epic Records which irated the release of another CMW album entitled Straight Checkin: *Em*, containing the hit single "Growin' Up In Tha Hood" which was featured in the John Singleton film *Boyz In Tha Hood*. Album sales peaked at around 100,000 copies, but the tally was encouraging enough to prompt release of another album, *Man To Drewey*. That album was released under the Orpheus/Epic label in 1992. With his third and latest album, *We Come Strapped*, Eiht has hit Gold for the first time since he began his recording career. *We Come Strapped*, out for roughly a month now, has hit #1 on various trade charts nationally and has placed MC Eiht on Cashbox's Top 25 Rap Singles Chart. The single entitled "All For Tha Hoodies" is hitting the radio like a bullet. But it didn't come easy.

Born and raised by his mom in Compton, Eiht endured the life a young man who grew up around the way, indulging with friends and peers who were into the common ways and means of urban life in the ghetto. In his younger years—from first grade to sixth grade—Eiht went to private school. As he moved on in years he found himself being spin-dried in the public school system, due to fighting, misconduct and other related problems. "At the age of 13 or 14, I was peggin' out all the homies on the corners hanging and bawling with the money, the cars and all the females on their tips," recalls Eiht. "I knew that what I was doing, going back and forth to school everyday, wasn't gonna get me paid, so that's when I took it upon myself to start hanging in the streets, walking down to the corners, hanging with the bros who were selling the drugs and all that—trying to fit in. Basically the hood took me under its wing because everybody just accepted me."

But eventually Eiht realized he needed a direction. From the experiences of going to jail on a couple of occasions and seeing his homes getting taken under and killed, Eiht realized that if change didn't come soon he would either wind up in jail or dead. "That's what made me become the head representative as far as putting it down on wax," said Eiht, describing his rationalizations. From there on Eiht started making underground tapes about his hood and about the gang he was from. "Basically it was like a Bangin On Wax tape, like how they had the Bloods and Crips tape? That's basically what I started out doing."

As time went on and Eiht continued to make street tapes, he realized that his topics had to change. Subject matter such as focusing on the hood, the gang that he hung out with and similar issues became nifty business in rhyme. So Eiht put the light on others, such as the lifestyles of the inner city and other aspects of everyday life in South Central. When asked about what makes him different, Eiht says, "Since day one I've been talking about Compton, and it isn't just bragging about the city—it's all been messages. Since I've been doing it so long and stayed on the right track, that's why I'm in a league by myself and why right now I got the #1 album... [but] you have to tend to not forget where you came from and to not look at yourself as above the rest. I just try not to think of myself as this big-time rapper who's done movies and albums. People have known me before I even started rapping. It's not like I'm some put-together, I might be a hardcore brotha, but I still get my point across, and people always say, 'Man, for a brothas who is on that reality rap and that gangsta kick, your vocal clarity is always clear and we can always understand what you say.'"

Eiht goes on to talk about the problems he encountered on his first two albums and what he did to overcome those complications. "Me and Slip spent days in the studio working on the It's A Compton Thang. I did the lyrics and Slip did the beats. Someone at Orpheus heard it and wanted to give us a deal. At that time, Orpheus was being distributed through Capitol Records. When the album dropped, Capitol decided that they didn't want to put out Orpheus because of all the unsuccessful groups previously on the label, so it's A Compton Thang got lost in the shuffle."

"When Orpheus left Capitol and signed under Epic we were forced to do another album, and that's when I came out with Straight Check'n 'Em. From that album, I got no money. I had the single 'Growin' Up In Tha Hood.' I got no money, I got no royalties, I got nothing. Up front I might have gotten about $10,000-15,000 out of a quarter of a million dollars. Me and Slip didn't know that Epic was giving us up a quarter of an album. And DJ Unknown, whose production company we were under, tells us that he's only bringing in 90- and 100-grand and Orpheus was snatching 150- to 160-grand before we even hit the studio. The album only sold about 200,000 copies, so Epic recorded, Orpheus took back money, Unknown took money and Eiht didn't see shit."

"When the next album, Music To Drewey, came up under Orpheus/Epic, I was like, 'Fuck that', because Epic wasn't giving me no push and we're giving all this money to Orpheus and we weren't seeing no promotion or any support... [So] when the single to Menace II Society hit it, the movie part came up and blew up on the charts and everybody was talking 'Eiht, Eiht, Eiht,' I stepped up and said, 'O.K., I'm not going to do another album unless things change.' So Epic decided to buy me out from Orpheus and Unknown's production company and signed me direct. It just so happened that when Orpheus and the production company kicked out of the picture, I got my first Gold album." Eiht's description of his past surely reflect the experiences that so many other artists suffer due to a lack of understanding of the business.

As to the musical production Eiht creates for himself, he's as integral as a music score created for a Stephen King film. By using the patterns and musical formats of dark grooves and sounds, Epic productions seem to sound more like soundtracks to horror flicks or hardcore dramas. "When I'm doing my music I like to think sinister, like the shit in movies," says Eiht. "I think of hard times, bad stuff...that's why my music is always musically composed because I try to make an album like a movie soundtrack." 100- and 150-grand kick out the picture, I got my first Gold album." Eiht's description of his past surely reflect the experiences that so many other artists suffer due to a lack of understanding of the business.

On other fronts, Eiht has previously done work in the studios with Spice One and Redman and continues to move into the production aspect of the business with some up-and-coming groups that remain part of the unseen side of CMW. The next single, "Niggaz Make The Hood Go Round," will soon be hitting the radio in the next few weeks or so. And as far as tours, Eiht will be hitting spot dates in D.C., Jackson, New Orleans, Milwaukee and others. "I'm getting ready to get on this tour on the 11th of September with Snoop Dogg, Jodeci, Blackstreet and Rage," says Eiht. The tour will be hitting Southern and East Coast locations with no West Coast dates scheduled. With all that has happened in such a short time, MC Eiht is well on his way to staking his claim as poet laureate of South Central—a modern-day Shakespeare suffering his own slings and arrows on the streets.
| WEEKEND LOVE/Live HAND SIDE          | Queen Latifah  | 38          | 14          |
| CAN I GET IT (LaFace/Atlantic 2-4075)  | Usher        | 50          | 3           |
| BACK IN THE DAY (Giant/Reprise 12112)   | Ahmad        | 24          | 13          |
| GIVE ME SOME ROOM (Alfa) | The Blackmail  | 12          | 11          |
| SOUTHERN PLAYLISTICA/ALACMUSIK (LaFace/Atlantic 2-4075) | Outkast | 53          | 7           |
| I'VE HAD ENOUGH (EastWest 5236)    | Cindy Mizelle | 55          | 9           |
| SWEET BAY BAY (Street Life/Scott Bros 75392) | SWW | 42          | 21          |
| HERE I AM (Atlantic 82513) | Glenn Jones  | 62          | 5           |
| FUNKY Y-O-C (Def Jam/Columbia 77491) | The Puppies | 52          | 8           |
| #2 I'LL MAKE LOVE TO YOU (Motown 37-4531) | Boyz II Men | 56          | 8           |
| #3 ANY TIME ANY PLACE/BAND ON AND ON (Virgin 34-4535) | Janet Jackson | 23          | 11          |
| #4 WHEN CAN I SEE YOU (Epic 6173) | Babyface      | 24          | 14          |
| #5 AT YOUR BEST (Backstreet Ave) | Aaliyah      | 21          | 13          |
| #6 I'VE GOTTEN ANYTHING (EastWest 80244) | Gerald Levert | 25          | 9           |
| #7 ALWAYS IN MY HEART (Columbia 77582) | Tevin Campbell | 13          | 16          |
| #8 I M MISS YOU (Gwaz/MCA 54874) | Aaron Hall    | 18          | 5           |
| #9 FUNKADUKI (So Def/Chakra/Columbia 77523) | Da Brat | 18          | 13          |
| #10 SENDING MY LOVE (Brown/Morton 22422) | Monique      | 7            | 18          |
| #11 NEVER LIE (MCA 54850) | Patti Labelle | 14          | 7           |
| #12 THE RIGHT KIND OF LOVER (MCA 10870) | C+C Music Factory | 6            | 7           |
| #13 DO YOU WANNA GET FUNKY (Columbia 77582) | C+C Music Factory | 16          | 8           |
| #14 WILLING TO FORGIVE (Arista 1-2650) | Aretha Franklin | 21          | 12          |
| #15 SLOWYIN (Wang/Mercury 553 476) | Tony Toni Tone! | 11          | 11          |
| #16 YOUR BODY'S CALLIN' (Jive 22220) | R. Kelly      | 20          | 16          |
| #17 SUMMER BUNNIES (Jive 22239) | Anita Baker   | 20          | 16          |
| #18 BACK & FORTH (Background Live 42172-3) | Aaliyah      | 11          | 17          |
| #19 SPEND THE NIGHT (Maverick/Reprise 18194) | *N* Phaze | 23          | 11          |
| #20 CALL IT (Interscope 92554-4) | Blackstreet & Teddy Riley | 15          | 13          |
| #21 WHEN I GIVE MY LOVE (Elektra 61550) | Keith Sweat   | 19          | 11          |
| #22 EVERYTHING IS GONNA BE ALRIGHT (Perspective/A&M 8308) | Sounds Of Blackness | 25          | 7           |
| #23 LET IT GO (Warner Bros. 18074) | Prince       | 37          | 3           |
| #24 TURN DOWN THE LIGHTS (Moton 2255) | Shanie       | 31          | 5           |
| #25 NUTTIN' BUT LOVE (Uptown/MCA 54855) | Heavy D & The Boyz | 27          | 11          |
| #26 YOUR LOVE IS A 1-8-7 (Motown 2253) | Whitehead Brothers | 29          | 6           |
| #27 ROMANTIC CALL (Epic 72624) | Patria featuring Yo Yo | 33          | 4           |
| #28 YOU DON'T HAVE TO CRY (Arista 2175) | N I I | 30          | 8           |
| #29 AFRO PUFFS (Death Row/Interscope 5759) | The Lady Of Rage | 35          | 5           |
| #30 BODY & SOUL (Epic 9003) | Anita Baker   | 39          | 22          |
| #31 THIS D. J. (Violator/RAL Island 853 236) | Warren G | 36          | 6           |
| #32 SWEET FUNKY THING (EMI 50242) | Eternal      | 32          | 8           |
| #33 WHO'S I TTH (MCA 54849) | Melvin Riley  | 34          | 12          |
| #34 FANTASTIC VOYAGE (Tommy Boy 617) | Coolio       | 28          | 17          |
| #35 WHAT ABOUT US (Uptown/MCA 54661) | Jocide       | 26          | 13          |
| #36 I'M NOT OVER YOU (A&M Perspective 0574) | Ce Ce Peniston | 22          | 18          |
| #37 BIGGEST PART OF ME (Reprise 13912) | Take 6       | 21          | 11          |
| #38 THROUGH THE RAIN (Polydor/Island 853 314) | Tanya Blount | 46          | 4           |
| #39 HAPINESS (EastWest 6569) | Billy Lawrence | 40          | 8           |
| #40 TONIGHT (Street Life 72932) | Winehouse's Fables featuring Nikke Nikole | 45          | 6           |
| #41 WEEKEND LOVE/La LOVE SIDE | Queen Latifah  | 38          | 14          |
| #42 CAN I GET IT WIT IT (LaFace/Atlantic 2-4075)  | Usher        | 50          | 3           |
| #43 BACK IN THE DAY (Giant/Reprise 12112)   | Ahmad        | 24          | 13          |
| #44 S/S FUNKY (RCA 6246) | Blackgirl | 42          | 12          |
| #45 ICUBE featuring George Clinton | Ice Cube | 47          | 6           |
| #46 SOUTHERN PLAYLISTICA/ALACMUSIK (LaFace/Atlantic 2-4075) | Outkast | 53          | 7           |
| #47 I'VE HAD ENOUGH (EastWest 5236)    | Cindy Mizelle | 55          | 9           |
| #48 VIBE (Brown/Morton 2261) | Zhanet       | 24          | 11          |
| #49 ANYTHING (from "Above The Rim") (RCA 62334) | SWW | 42          | 21          |
| #50 COLOR ME BLUE (Street Life/Scott Bros 75392) | Tina Moore | 54          | 7           |
| #51 HERE I AM (Atlantic 82513) | Glenn Jones  | 62          | 5           |
| #52 FUNKY Y-O-C (Def Jam/Columbia 77491) | The Puppies | 52          | 8           |
| #53 WHERE IS MY LOVE? (Reprise 18140) | El Debarge featuring Babyface | DEBUT |
BL 1401

BLACK SINGLES INDEX

UPPER ATTRACTION.

[Music Chart Details]

REVIEWS by M.R. Martinez


Bobby Wackom, besides being an icon on the historical lick of R&B that bubbled forth during the late '60s and throughout the '70s, has always exhibited an unnerving capacity to find the most soulful platform in the ever-evolving pop landscape. This album, his 33rd and his first since 1984, arrives with incredible diversity and pedigree. Reggae-influenced pop (“Good Ole Days”), smooth-out ballads (“You Made Me Love Again” with Gerald Albright), raspy harmonics (“Don’t Break Your Promise (Too Soon)”) with Red Stewart, sultry midtempo soul (“Tryin’ Not To Break Down”) with Ronald Isley and rustic funk (“Cousin Henry”) with Stevie Wonder are testaments to realizance.


The remarkable success of “Bad Boys” (as it is served up on the syndicated TV show “Cops”) has ensured a firm image in the consciousness of the American heartland. And that has helped this act become a firm fixture on the pop music landscape. But let’s not forget that they have some very accessible reggae music without pandering to current urban styles. The swooning, lilting track “Black Roses” can transcend radio formatting and video narrating to become an across-the-board hit. Other tracks of note include “Something So Good,” “Summer Jammin’,” and “Reggae Dancer.”

ASVAD: Rise And Shine (Mesa 79083). Producers: Aswad.

While some acts enjoy the treasures of being part of the American pop pantheon, British-based Aswad has simply become an international band, although those in the know find this act part of the necessary American popular diet. From straight up rub-a-dub-style (cq) to phantom blues beat sounds, this act can bring enough noise to play for royalty. Swiney, sweaty tracks like “Fever” mix aptly with dub-influenced tracks “2 Makes 1,” “Warriors Charging,” the soulful “World of Confusion” and “Give Me A Reason” are tracks that will hold up against previous Aswad hits.


Bass-heavy soul cascading down a slope of sometimes smooth, sometimes jagged song-and-rap lyrics that sound like a combination of poetry and drub...this quartet kicks a bit of real flavor along wit...this whimsy. Interesting instrumentation and unique production on some tracks provide a distinct character, although there’s a heady Nubian/Leaders of The New School vibe lingering. Tracks like “Recognized Thresholds of Negative Stress,” “Boogie,” “Altered States Of Consciousness” and the otherworldly “Stranger” bring a variety of attitudes to the table.

PICK OF THE WEEK


The track “Easy Come, Easy Go” is an extension of what this group did to make its mark on their debut album. But there is so much more on this collection. It’s got new Jack attitude, but with respect to O.G. & Bobbie. Lionel Supervises some matters (and sometimes familiar production on nearly all tracks, and consequently the diverse material and talent shines through. You gotta like an act that plays and sings. They do it well on “Deeper,” “This Time,” “Things You Do 4 Love,” “Call Me,” “Show Me” and “What Goes Around.” Those songs can be more than album tracks. This is a great follow-up album by a talented bunch.
TOP 75 R&B ALBUMS

CASH BOX • SEPTEMBER 3, 1994

BY M.R. Martinez

Sils/MCA recording artist London Jones recently attended a listening party for his debut album at the Memphis restaurant in New York City. The video and single "Joe" from his album For You (set for a Sept. 7 release) were in play all night by all hands. Those who came to the tony fete for Jones (fourth from left) included (from left): Loul SiLas, Jr., president/CEO, Sils Records; Howard Comart, CPA; Robert Matherson, co-manager, My Management; Yoji Young; Mark Cheatham, ICM; and Sara Melendez, v.p. of marketing & artist development, Sils.

SAMPLIES: Ellipsis Arts, the label that serves up a menu of eclectic music from around the world, has released the album Duende: The Passion and Dazzling Virtuosity of Flamenco. The three-disc package explores the various permutations of the genre and also provides some insight through a 48 page book that focuses on the personalities behind the music. While the world has been fired by the flamenco, or global folklorico, of the Gipsy Kings, some of the most seminal artists of this medium are represented in this package. "Passion" is disc one and includes flamenco singers such as La Niña de los Peines and live recordings of Fernandez Monge; disc two, "Magic," is a bow to flamenco guitar, featuring names like Gerardo Nuñez, Pepe Habichuela, Augustin Carbonell "Bola" and the legendary Paco de Lucia; and "Exploitation" is the title of the third disc and features progressive stages of the idiom by artists such as Pata Negra and Ketama. Chano Dominguez and Radio Tarifa. A rare mixture of historically important and contemporary vibrance...

Gary LeMel, Warner Bros. movie music mogul, attracted a "who's who" crowd to the Cineright recently for his showcase debut as a crooner. LeMel, who has released through Blue Note Records an album titled Romancing The Screen, performed tracks with a tight rhythm section and 16-piece string section including "Alouette," "The Way You Look Tonight," "Sadie Doll" and "My Funny Valentine." He held up in front of an audience that included The Chairman himself, Frank Sinatra, hitmaker Quincy Jones, Warner Bros. chief Bob Daly, hit songwriters Carole Bayer Sagen and Alan & Marilyn Bergman and Warren Beatty, who introduced LeMel's performance.

The African Fete, the tour project being nurtured by Island Records magnate Chris Blackwell, has attracted an audience of celebrity proportions. During the New York set in July, Branford Marsalis, Peter Gabriel and U2 bassist Adam Clayton were on hand for the Summerstage show at Central Park. Jimmy Buffet was in the crowd to watch the sold-out show at the Roxy Theatre in Boston. Acts on the bill included the energetic Angelique Kidjo, the Caribbean's Kassav and Madagascar's Ziskakan. Pictured backstage after the show in New York are (l-r): Pascal Imbert, Africa Fete producer; Peter Gabriel; Peggy Dold, v.p. of marketing for Island; Adam Clayton, Branford Marsalis; Angelique Kidjo (front); Erica Rubin, producer of Summerstage; Chris Blackwell, CEO of Island Records; and John Barbs, president of Island Records.
Two years may not seem like much, but in the volatile world of Rap music, it can be a lifetime, especially for the monthly newspaper Rap Sheet, which recently celebrated its second year of publishing with a prestigious lineup of artists at Los Angeles' Glam Slam. On the scene were KRS-One, Kam Above The Law, Kokane, The College Boyz, Rampage, Busta Rhymes, Kurtis Blow, Anotha Level, Mad Lion and Conscious Daughters. Rap Sheet co-founder/owner and editor-in-chief Darryl James was on hand with various contributors to the magazine. The event was co-sponsored by NY Lug Co. and Pelle Pelle and hosted by Power 106-FM L.A. morning duo The Baka Boyz. Kurtis Blow, a progenitor of rap's early greening years, kicked some flavor during the anniversary celebration. Pictured backstage after their performance were (l-r) Dorsey Fuller, Rap Sheet's director of promotions; Rom of The College Boyz; Darryl James; and Que and (kneeling) Squawk of The College Boyz.

SOUND NIBBLES: Never Dated is the title of the debut EP from rapper Milk, who recently signed with American Recordings—the Rick Rubin-headed label that brings you noise from Sir Mix-A-Lot. Milk grabbed some ears with the 1986 single "Top Billin," and with brother Gianu he earned props mixing in clubs and studios around New York. The album is due out Sept. 13...MCA Records is bringing some live noise to the party with release of Rooftop Soundcheck, the debut album by New York-based massive Justice System. The group, whose debut album will be released Sept. 14, has been on tour opening for U$3...MCA also plans to drop its first album by King Tee, titled King Tee IV Life, described as a "compilation of what Los Angeles beats and mad East Coast sounds." The release follows King Tee's Triflin'. He's back in the studio with a couple of collaborators, Vic "C" and Ultra Magmurie. A cauldron of hip-hop broth that finally seems done is State Of Emergency (Society Under Seige, Vol. 1), the brainchild of Poetic Groove prez Kenny Davis and respected rap professor Def Jef. This duo was moved to conceive of the State Of Emergency project as Los Angeles still smoldered after the firestorm of the April 29, 1992 uprising. Several acts, industry insiders and wannabes have come and gone from this project. But Davis, serving as executive producer, has steadfastly shepherded this project along through its infancy toward the slaughter. Acts on the album include Ice T, Pharcyde, Lord Finesse, A.L.T., Smooth 7 and a host of others.

RAPPERS MARKET: Week of Sept. 3

1. Funkdafied (So So Def/Columbia 77523) - Da Brat
2. Juciy/Unbelievable (Bad Boy/Arista 7-9006) - The Notorious B.I.G.
3. Flava In Ya Ear (Bad Boy 7-9001) - Craig Mack
4. Too Tceed Roll (Down Low/Rap It 8911) - 69 Boyz
5. This DJ (Volaral/Real/Island 833 236) - Warren G
6. Fantastick Voyage (Tommy Boy 617) - Coolio
7. Bop Gun (One Nation) (Priority 53161) - Ice Cube
8. Back In The Day (Giant/Recycle/Warner Bros. 18217) - Ahmad
9. Afro Puffs (Death Row/Interscope 5759) - The Lady Of Rage
10. Diary Of A Madman (Gee Street/Island 854 062) - Gravediggaz
11. Funky Y2C (Chase/Columbia 77661) - The Puppies
12. Nottin' But Love (Uptown/MCA 54865) - Heavy D & The Boyz
13. Southern Play-A-Listic/Call & Ac-Muzic (LaFace/Arista 2-4070) - Outkast
14. Wrong Side Of Da Track (Big Beat/Atlantic AG 98285) - Artifacts
15. Nappy Heads (Ruffhouse/Columbia 77431) - Fugees (Tranzlator Crew)
16. Take It Easy (Vareda/Hercules 20094) - Mad Lion
17. Romantic Call (Epic 77624) - Patra featuring Yo Yo
18. Action (EastWest/AG 98280) - Terror Fabulous Feat. Nadine Sutherland
19. Where My Homezy (Mercury 855 403) - Ill Al Skatch
20. regulate (from "Above The Rim") (Death Row/Interscope AG 98280) - Warren G & Nate Dogg
21. Rude Girl (Kiss 002) - Red Bull
22. Pump (Immortal/RCA 62344) - Volume 10
23. Thuggish Ruggish Bone (Ruthless/Relativity 5527) - Bone Thugs N Harmony
24. Give It Up (Def Jam/Rap/Island 853 318) - Public Enemy
25. Black Hand Side (Motown 2249) - Queen Latifah

RAP SINGLE REVIEWS

By Dr. Bayyan

[SHABBA RANKS: "Ram Dancehall" bw "Original Woman" (Epic Street 6227).]

Shabba Ranks doesn't need much help to be one of the most compelling and provocative figures in dancehall charting. But of the two mixes of this lead track, the am Rock Mix—featuring spitting backing vocals and a catchy synth line mixed with dub textures—shows up large. "Original Woman" is typical Loverman Shabba.

[THE ALMIGHTY RSO: "Hellbound (The RSO Saga Pt. 2)" (RCA 62920).]

Some live playing on this album make it worth the electricity used by the CD player, and RSO does bring some real energy to the mic. But oddly, it's the less bombastic Instrumental mix that has charm. RSO has some real horrific fun on the Acapella version. It's eppochted and could easily weak havoc in a haunted house at the carnival.

[MADPACK: "Six Souls Singin" bw "Kill A Kopy Cat" (Heatwave 77192).]

This quintet combines pungent beats and boppin' bass with versatile mike work. The track is unique because it brings some real musicality to rap production. Nobody will mistake this act for the more progressive rappers currently coming from the East, but this is far better than many releases. "Kill A Kopy Cat" is a master groove tune.

By M.R. Martinez

The Rhyme

TOP 25 RAP SINGLES

CASH BOX • SEPTEMBER 3, 1994

1. Funkdafied (So So Def/Columbia 77523) - Da Brat
2. Juciy/Unbelievable (Bad Boy/Arista 7-9006) - The Notorious B.I.G. DEBUT
3. Flava In Ya Ear (Bad Boy 7-9001) - Craig Mack
4. Too Tceed Roll (Down Low/Rap It 8911) - 69 Boyz
5. This DJ (Volaral/Real/Island 833 236) - Warren G
6. Fantastick Voyage (Tommy Boy 617) - Coolio
7. Bop Gun (One Nation) (Priority 53161) - Ice Cube
8. Back In The Day (Giant/Recycle/Warner Bros. 18217) - Ahmad
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13. Southern Play-A-Listic/Call & Ac-Muzic (LaFace/Arista 2-4070) - Outkast
14. Wrong Side Of Da Track (Big Beat/Atlantic AG 98285) - Artifacts DEBUT
15. Nappy Heads (Ruffhouse/Columbia 77431) - Fugees (Tranzlator Crew)
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24. Give It Up (Def Jam/Rap/Island 853 318) - Public Enemy
25. Black Hand Side (Motown 2249) - Queen Latifah
REVIEW: By Steve Batin

AMY GRANT: "Lucky One" (A&M 58072)

There are certain artists that you just know are going to sell records and sell a lot of them, yet they aren’t thought of as hit-making machines. Amy Grant is definitely one of those people. Having sold over 15 million albums in her career, Grant is one of the sure-bets on the pop charts. Just look at her latest single, which is already racing up the charts. This song, like all her hits, can best be summed up as “cheery.” A light and airily backbeat behind a chorus of “doo-doo” is about as bright as you can get.

CABLEDOBE: “Far Behind” (Maverick/Sire/Warner 18118)

Another hit from the band’s self-titled debut album. Though not quite as hard as their debut smash, “You,” their second single should do nothing to damage the strong teen-age following they’ve quickly built up. Cabledobe should continue enjoying success at continued in the ‘90s and Modern Rock outlets with their driving rock sound.

VIGILANTES OF LOVE: “Glory And The Dream” (Capricorn 2026)

Taken from their debut album, Welcome To Straggleville, this song showcases nicely the band’s strong acoustic sound. Beginning with the Neil Young-inspired opening riff, the song proves acoustic doesn’t necessarily mean mellow. The power of the sound comes from the rising music and the urgency in singer Bill Mallonee’s vocals during the chorus. A must for the Adult Album Alternative format and a good candidate for daring adult outlets.

EL DEBARGE: "Where Is My Love" (Reprise 6960)

This song gives new meaning to the term “slow jams.” Produced by Babyface, who also provides vocals, it starts off dripping the rhythm, with the vocals coming in at barely a whisper before kick in. Once it does though, it kicks. Babyface does an excellent job of bringing the music up to match with El Debarge’s trademark smooth voice. In addition to sure success at urban, this track should enjoy big appeal on top 40 radio.

PICK OF THE WEEK

LIGHTNING SEEDS: “Lucky You” (Trauma 61001)

Listeners who fondly remember the 1992 alternative hit “Life Of Reilly” will be delighted to know the English popsters responsible for the song were definitely not one-hit wonders. This little ditty is the type of song that makes you drum along on the table, desk, steering wheel—anything that’s available to bang on. In addition, the killer chorus ensures you will still be singing it the next day and the next day and...how can you not love a song that has the balls to go, “Ooh, ooh, ooh” and pull it off?
REVIEWS by Steve Baltin

■ VARIOUS ARTISTS: Natural Born Killers Soundtrack (Nothing/Interscope 92460)
Who better to be responsible for the soundtrack to Oliver Stone’s controversial new film than rock’s reigning madman, Trent Reznor of Nine Inch Nails? Reznor, who produced the 27-song collection as well as provided three tracks under the guise of NIN, does not disappoint with this eclectic selection that ranges from Leonard Cohen to Dr. Dre. The most frightening thing of all is that in Reznor’s capable hands, a link can be found between Pati Smith’s “Rock ‘N Roll Nigger” and Patsy Cline’s “Back In Baby’s Arms.” Among the most wonderfully warped tracks are Bob Dylan’s previously unreleased version of the 1952 classic “You Belong To Me,” Peter Gabriel and Nusrat Fateh Ali Khan’s haunting “Taboo” and the stunning first single, the Nails’ previously unreleased “Burn.” Right now, Reznor is in one of those rare grooves where he can seemingly do nothing wrong.

■ J.J. CALE: Closer To You (Delabel/Virgin 39610)
The veteran musician’s 11th album may be the one to get audiences to recognize what his peers have known for a long time: Cale is one of the most talented performers around. This new record is a superb testament to Cale’s versatility, infusing his signature blues sound with a lot of rock and a tinge of country. The result is an album that ranges in styles from the hell-raising opener, “Long Way Home,” to the almost world-music chatings of “Slower Baby.”

■ REIGNANCE: Thread (Interference 3991)
Vocalist Andre Comeau appeared on MTV’s “The Real World” as part of the original cast. It’s a fact fun to know, but irrelevant to the history of Reignance. The band came first before, during and after Comeau became part of pop-culture trivia. Their dedication to the music comes through loud and clear on their second effort. Hard rock is the crux of their sound, but the band reaches beyond the genre with strong rock grooves. Songs of note: “Postcards,” “Slide On” and the humorous “Knockin’ Back The Years.”

■ OASIS: Definitely Maybe (Epic 66431)
Oasis are the latest band to try and turn British borderline-hysteria into a successful invasion of American airwaves. This band may have the tools for entry into the currently American-dominated scene. Their style of pop is laced with heavy guitar riffs that rock much harder than the average English band. The first song, the dazzling “Rock ‘N Roll Star,” demonstrates that. Borderline on pop, teetering on psychedelic, verging on rock, Oasis come up with a sound that fuses together all three for a winning debut. Check out “Live Forever” and “Supersonic” as well, especially the latter.

■ JULES SHEAR: Healing Bones (Polydor 523 120)
Most people might remember Shear as the innovator and initial host of MTV’s “Unplugged” show. To critics everywhere, though, Shear has been a consistently strong performer for his nearly two-decade-long career. His latest effort features more of the strong hooks and thoughtful lyrics that have made him so respected. Acclaimed for his songwriting, Shear proves why with the opening track lead-off single “Listen To What She Says.” Shear collaborated with the Band’s Rick Danko on the record’s title track, as well as the lovely “Never Again Or Forever.” And check out the string section employed on “Heaven/Hell (No. 12),” one of the album’s strongest tracks.

■ DOWNSAN: Downset (Mercury 518 880)
This L.A. band’s debut effort is an assortment of ten songs designed to make you squirm. Their heavily based Rage Against The Machine-style of hard rock and rap explodes into a frenzy of screaming and loud playing. Though the result is inconsistent at times, tracks like “Anger” and the feverish “My American Prayer” show a band with the ability to make a lot of noise in more ways than one.

■ TESLA: Bust A Nut (Geffen 24713)
Give the Sacramento quintet their due. While other hard rock bands suffer through the Alternative-’90s, Tesla continue to prosper. Each of their previous four efforts have gone Platinum. The aptly-titled new one should do nothing to diminish their success. AOR will love the requisite ballad “Shine Away,” which melodically resembles Alice Cooper’s quieter songs of the ‘70s, as well as the first single, the rough and rocking “Mama’s Fool.”

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PICTURE OF THE WEEK

■ JESUS AND MARY CHAIN: Stoned And Dethroned (American 45573)
Fans of these underground heroes always knew there were great pop songs buried beneath the feedback all these years. Now, to celebrate their ten-year anniversary (can you believe it?), Jesus and Mary Chain have decided to let the songs see the light of day with this largely acoustic record. The resulting 17-song collection is so damn bright it would kill a vampire. Though the lyrics don’t always reflect the sunny nature of this album, the pleasures of songs like the album’s first single, “Sometimes Always,” which features a guest appearance from Mazzy Star vocalist Hope Sandoval, keep the pep free-flowing. Other winners include the opening track, “Dirty Water,” the Beatles-based “She” and the lovely “Everybody I Know.” A guaranteed monster hit at Modern Rock outlets.
News From The United Kingdom

By David Courteen

AMERICAN RECORDINGS READY TO DEAL: American Recordings, the U.S.-based company owned and controlled by Rick Rubin, is ready to cut a deal with one of the U.S. majors, pending its bid through the High Court to cut ties with Phonogram on the U.K. joint-venture deal entered into by the two companies. Phonogram have since issued a multi-million dollar counter claim against American Recordings in California.

GOLDSMITH-WEMBLEY DEAL MOVES CLOSER: It appears that the proposed take-over bid by Harvey Goldsmith for the Wembley Group is intensifying. Wembley's chairman Brian Wolfson is understood to be backing Goldsmith's bid for the troubled Stadium group. Under the latest proposals being discussed, Wembley would pay around £20 million to take over Goldsmith's company, Allied Entertainment, and a further £60 million would be raised between them to cut the stadium debts.

SONY'S PROFITS UP: International hit albums by Spin Doctors, Mariah Carey and Julio Iglesias all contributed to increased sales of Sony Corp.'s music division by 12% to $1.09 million in the three months to June 30 this year. Overall group profits rose to 4.3% to $7 million, while income, after tax, fell 49.2% to $39.5 million. Mini Disc hardware helped drive overall audio equipment sales up by 5.2% to $1.9 billion.

LIVE AID 2: With the latest addition of more star names offering their services to the Rwandan appeal, the planned concert on October 29th has the makings of becoming a second Live Aid. D-Ream, Bobby Womack, Big Country, Des'ree and CJ Lewis are just some of the latest artists to appear.

BBC GETS WOODSTOCK: The BBC has scooped the U.K. television rights of the Woodstock '94 event and plans to broadcast highlights of the festival on BBC 2 before the end of the year. PolyGram Television has already sold the TV rights to channels in more than 20 countries, including most of Europe and South America.

PLATINUM IN SIGHT FOR THREE TENORS: Advance orders for the Los Angeles World Cup audio recording of the "Three Tenors" is believed to be around 250,000, with 50,000 video units being shipped out for release on August 30. The album is set to be on course for becoming the biggest-selling classical title yet.

CASTLE IN HOT WATER: Castle Communications are receiving a great deal of flack over the release of a documentary video on football (soccer, to you Yanks) hooliganism entitled Trouble On The Terraces, which was branded "the sickest video of the year" by the New York Times newspaper last week. Castle are defending the documentary on the grounds that only 14 minutes of crowd violence is included in the 92-minute title. The company claims that they have received very encouraging responses from major chains, including HMV, Virgin and Our Price. The video is due for release on September 12th.

ON THE ROAD: British reggae star Bitty McLean has announced a one-off Christmas show for his home crowd in the West Midlands. He plays Aston Villa Leisure Centre in Birmingham on Saturday, December 10th...Canadian four-piece Rheostatics dates: August 24-30, September 1, 3, 5...Can- didbox, who have currently sold over 1.5 million copies of their debut album in America, release their U.S. smash hit "Far Behind" here on August 29th. The band, currently touring the States with Metallica, release the single to coincide with a number of U.K. live dates: August 28th, 29th, 31st...Kyuss, who unveiled their second album Sky Valley this June, return to the U.K. this September for a number of live dates: September 21-23, 25, 27th...Katel Keining plays the London Jazz Cafe on September 13...Ryuichi Sakamoto is at the Edinburgh Playhouse on August 30th...Dinosaur Jr play The Brixton Academy on October 8th...The phenomenal success of the Berkeley trio Green Day is set to continue when they play their first big U.K. tour this October. Dates are October 17-22...The Tea Party return to the U.K. this August at the Reading Festival and, being the lunatic tourers they are, are doing another set of live dates, as follows: August 22, 23, 25, 26, 30, 31 and September 1-4...Arrested Development bring their unique blend of Southern-fried hip-hop live to these shores in September 11-13, 18, 19...East London quartet Headswim, who are currently touring with Rub Ultra, have been confirmed as the main support on Body Count's autumn tour September 27-30 & October 1-4, 25, 26...Award-winning Canadian vocalist Celine Dion is set to play her first-ever U.K. show at The Cambridge Theatre in London on October 11th.

U.K. SINGLES CHART: 15 weeks and they're still there at #1 — Wet Wet Wet's "Love Is All Around." "Let Loose remain at #2 with "Crazy For You." "Compliments On Your Kiss" by Red Dragon is up at #3. As predicted, "7 Seconds" from Youssou moves up four places to #4 this week. Down one place to #5 is "Searching" from China Black. All-4-One are at #6 this week with "I Swear." "What's Up" from DJ Miko is up at #7. "Regulate" from Warren G & Nate Dogg is at #8. Up from #11 to #9 is "Eighteen Strings" from Tinman. "Live Forever" from Oasis is locked in at #10. Highest entry of the week is Chaka Demus & Pliers with "Gal Wine." "Enigma are this week's highest climber with "Age Of Loneliness," in at #21.

U.K. ALBUM CHART: A brand new #1 this week: Prince's. And straight in at #2 is Neil Young & Crazy Horse's Sleep With Angels. Wet Wet Wet are at #3 with End Of Part One. Up 16 places to #4 is Always & Forever from Eternal. #5 is The Glory Of Gershwin by Larry Adler & Various. Highest climbing of the week is at #6: Julio Iglesias's Crazy. Prodigy are down at #7 with Music For The Jilted Generation. Up at #8 is Seal. Parklife from Blur move up to #9. The Brand New Heavies Brother Sister is at #10. New in at #13, The Jesus & Mary Chain's Stoned & Dethroned.

U.K. MUSIC VIDEO CHART: No change at #1, Take That's Everything Changes. Prince arrives at #2 with Three Chants Of Gold. Up at #3, Bill Whelan's The River Dance For Rwanda. Joe Longthorne Live drops down to #4. Kate Bush Live At Hammersmith Odeon is at #5. Wet Wet Wet's Greatest Hits is down one place to #6. Elvis Presley's This Is Elvis moves up two places to #7. Take That's Party is at #8. #9 is Iron Maiden's Maiden England. Carreras, Domingo & Pavarotti In Concert is down four places to #10.

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)

NEWS FROM JAPAN

THE TOTAL SHIPMENTS of video software for January 1994 in Japan, according to the survey conducted by Cash Box's Tokyo office, came in at $172 million at wholesale prices, up 9.3% over the comparable month of the prior year. Breaking them down: cassettes were $102 million, up 12% while disks showed $52 million, down 21.4% from the same period. In volume the total was 3.869 million units, up 20%. Results by items: cassettes, 1.75 million units, up 6.8%; disks, 1.315 million units, down 17.1%. Of the total, 559 titles were new works, up 10%, while cassettes showed 353 titles and disk titles reached 185, up 29% and down 21.3% respectively for the period.

THE TOTAL REVENUES of Warner Music Japan for fiscal 1993 (Nov. 21, 1992 to Nov. 20, 1993) showed a severe drop of 3.5%, $327 million, from the comparable period of the prior fiscal of $340 million. This result included three subsidiary companies, EastWest Japan, TDK Records and One Up Music at $130 million. So, the net of Warner Music Japan was $200 million, which consisted of domestic repertoires at $1,001 million, or 50.2% of the total, and international repertoires at $999,000, or 49.8% of the total.

SHINSEI-DO, ONE OF THE MAJOR wholesalers in the Japanese music industries, has experienced the first loss in annual total sales in its 31st fiscal year (March 1, 1993 to February 28, 1994). According to the company, the total sales in this term were $725 million, a 5.3% drop from the prior fiscal of $765 million. A company source said, "A depressed market for a long time in this country and inactive individual consumptions were two main factors to the sales drop in this term."
**EIGHTH JAPAN GOLD DISK GRAND PRIX** held here by RIAJ (Record Industries Association of Japan) saw Wands (Polydor/Toshiba EMI) and The Beatles (Toshiba/EMI) awarded Gold Disk prizes in the Artist Section. Prize-winning works are chosen according to sales revenue for 12 months — this period based on the stretch from January 20, 1993 to January 20, 1994.

Other works awarded included Best Artists: Zard (Polydor); Chage & Ask (Pony Canyon); T-Rolan, (PLDC); Dreams Come True (Sony): Wands (Polydor/Toshiba EMI).

Grand Prix New Artists: Trf (Crow); Snow (EastWest Japan).

Best 5 New Artists: Chass (Apolon); Trf (Crow); Deen (Polydor); Yui Nishiwaki (King); Yasushi Yamane (Crow).

In the Works Section, award-winning titles have been selected according to sales units for the same months above. In this section prizes went to:

- Grand Prix Single, “Yah Yah Yah” (Chage & Ask, Pony Canyon), 2.41 million.
- “A Whole New World,” (Blood Kane & Lea Salonga, Pony Canyon), 0.11 million.

Best 5 Singles: “Road,” (The Toraboru, Meld; “Makeraide,” (Zard, Polydor); “Yah Yah Yah,” (Chage & Ask, Pony Canyon); “Ai-nomamani Wagamamani,” (B’z, BMG Victor); “True Love,” (Fumiya Fujii, Pony Canyon).

**International Special Works: Single** — “I Will Always Love You,” (Whitney Houston, BMG Victor); Grand Prix Album — Magic (Dreams Come True, Sony), Music Box (Mariash Carey, Sony).

**International Special Works: The Bodyguard Soundtrack** (Whitney Houston, BMG Victor); Music Video, Live Ripper (B’z, BMG Victor). Keep The Faith — Live (Bon Jovi, Nippon Phonogram).

**SHUUGO MATSUO, SONY MUSIC ENTERTAINMENT** president, has been selected as the chairman of RIAJ (Record Industries Association of Japan) for a two-year term, succeeding outgoing Takeshi Otsukosu Toshiba EMI president. Ikuo Kato, senior managing director of RIAJ and Saburoi Kimura, managing director, retained their offices. Hiroshi Takano, Nippon Columbia president, and 16 major record manufacturers were named members of the board of directors.

**TOSHIBA EMI ENJOYED THE HIGHEST REVENUE** in its history for the first six months of fiscal 1993 (March to September 1993). According to a Cash Box Tokyo survey, the total sales of the company during this term was $370 million, up 24.1% over the comparable period of the prior year. Smash hit releases Golden Years Vol. 1 (Koji Yoshikawa), Guitarhythm Wild (Torayasu Futai) and Da Da Du (Maki Daikoku) contributed to the success, a spokesperson said.

A breakdown of the revenues showed: CDs, 78.4% of the total, $289 million, up 104% from the prior six months and up 145% from the comparable six months of the previous fiscal year; MT was $12 million, 3.2% of the total and up 70% over the prior six months, 71.9% over the previous fiscal comparable period; and video software at $42 million, 11.2% of the total, or 79.33% and 84.81% up over the periods stated above.

**LOCAL 45s TOP 10**

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<th>TW</th>
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<tr>
<td>1</td>
<td>TADANAKITAKUNARUO (King)...Mito Nakayama</td>
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<td>2</td>
<td>HEY HEY OOKIMAI MADAIRO (Victor)...SNAP</td>
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<td>3</td>
<td>DON’T LEAVE ME (BMG Rooms)...B’z</td>
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<td>4</td>
<td>OH MY LITTLE GIRL (Sony)...Yutaka Ozaki</td>
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<td>5</td>
<td>KONOAI OYOGI TSUKARETOMI (Iyam)...Zard</td>
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<td>6</td>
<td>HARUKANA HITOE (Victor)...Mariko Takahashi</td>
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<td>7</td>
<td>AIKO UMARETAI (Nippon Columbia)...Miwako Fujiya, Yoshiaki Ootani</td>
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<td>8</td>
<td>NINGYO (Sony)...Noko</td>
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<td>9</td>
<td>CROSS ROAD (Toys Factory)...Mr. Children</td>
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<td>10</td>
<td>WARNING (EastWest Japan)...Iseki Ishida</td>
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**LOCAL CDs TOP 10**

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<td>1</td>
<td>THE 7TH BLUS (BMG Rooms)...B’z</td>
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<td>WORLD GROOVE (Avex)...Trf</td>
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<td>NOW 1 (Toshiba EMI)...Omnibus</td>
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<td>AFTER TONE III (Fun House)...Takako Okamura</td>
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<td>5</td>
<td>JUNANASAI NO CHIZU (Sony)...Yutaka Ozaki</td>
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<td>6</td>
<td>SPECIAL BEST VOICE (Victor)...Mariko Takahashi</td>
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<td>7</td>
<td>MAYOERU YURITACHI (Toshiba EMI)...Kokumu</td>
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<td>FIRST QUESTION AWARD (Polystar)...Cornelius</td>
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<td>9</td>
<td>MUSIC BOX (Sony)...Mariah Carey</td>
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<td>10</td>
<td>ROUGH CUT DIAMOND (Sony)...Ruriko Kubou</td>
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**PUB POINTS: EMi Music Publishing, the largest music publishing concern in the world with rights to over one million songs, has announced worldwide agreements with a relatively seasoned group of artists and a relatively new singer/songwriter: Aerosmith and Freddy Johnston, respectively. The Aerosmith deal, reported in the multi-millions, represents their first-ever worldwide publishing agreement. "To be involved with a rock ‘n’ roll band of this caliber on a worldwide basis is a meaningful event for EMi Music Publishing," remarked Martin Bandier, chairman and CEO of EMi Music Publishing. "As a fan, it’s the greatest." The deal includes administration rights to the albums Pump and Get A Grip as well as an upcoming greatest hits package and a live LP, both on Geffen Records.

Johnston’s last record, Can You Fly, a much-loved favorite on the alternative scene, showed up on many critics’ year-end best of lists. His newest album and major-label debut, This Perfect World, was recently released on Elektra....**

Songwriter Demos And The Telephone Finally Connect: SONG#TOUCH records one minute of a songwriter’s demo onto a computer, so the song can be showcased to the recording industry via the telephone 24 hours a day. It’s a cost-effective alternative to mailing out tapes and another weapon in the songwriter’s marketing arsenal. Music publishers, producers and artists can sample songs without handling tapes, sending out rejection letters or returning packages. Copies of studio tapes and lyric sheets for songs are made available only upon request. A toll-free 800 number is available to subscribers. At $6.25 per month, SONG#TOUCH is the most cost-effective way to market songs to the recording industry. Three months on SONG#TOUCH and 100 c/f postcards mailed direct to the music industry costs the songwriter less than 100 blank tapes.

Interested songwriters are invited to mail a standard audio cassette tape of the song they want on the system to: SONG#TOUCH, 847 W. Spain St. #5, Sonoma, CA 95476.
Film Reviews

WB & Stone's Natural Born Killers, Natural Born Boxoffice

By John Goff

OLIVER STONE SUCCEEDS IN SUCCESSFULLY CONDEMNING everything he sets out to by joining the very fungus he discredits in Natural Born Killers: The Media. Media Overkill For Profit, be that profit ratings or box office. He is Media for $ and Stone throws everything connected with Media into his movie: films; TV (shows and news); cartoons; newspapers; subliminal suggestion; and tabloid, page, TV & reality programming. If you've seen it, read it, heard or smelled it, it's here: gory, grisly, pretty, ugly, pretty ugly, repulsive, embraceable, but always fascinating. And with the music video-style of editing it moves like a wind-whipped bush fire, even when there's nothing of substance happening within the scene—and that, too, is a lot like the Media and its primary practitioners; lights on, nobody home, but with gloss. Who knows or cares for the moment?

But there's somebody home in Natural Born Killers and as we look into the mirror of this movie we see who's there—ourselves, the purchasing public, society. Mass murderers as icons? Don't turn your nose up at the idea. If the public didn't buy The National Enquirer or watch 'Cop Show' or 'Court TV,' cheer O.J. Simpson's fugitive freeway run, bid big bucks for Jeffrey Dahmer's kitchen utensils, love listening to Lorena Bobbit and Amy Fisher and Joey Buttafucco and all those other fascinating figures on afternoon babble shows or go to movies like this, they wouldn't be made. That's who created this milieu and that's who buys the tickets and watches it all and that's who could put a stop to it...although it ain't likely to happen, Hoss.

Stone's secondary comment, that society is sick, is absolutely true; the first comment, that the media is the cause, is thinly questionable when we consider who's who and the media is out to please (actually it's sort of like chewing on one's own tail). What remains to be seen with Natural Born Killers is just how fascinated the public is going to the movies to be confronted by themselves. My bet is it's a bunch...and most won't recognize themselves.

Stone, David Veloz & Richard Rutowski are credited with screenplay from a story by Quentin Tarantino (Tarantino did the original screenplay, wound up with 'Story By...' and has attempted to distance himself from the project). The central characters, sweethearts-cum-killers Woody Harrelson and Juliette Lewis, like Tarantino's sweeteries of True Romance, ride off into the sunset together as a happy little family, a couple kids and one in mummy's tummy, while society continues turning in upon itself at film's end. It's not pretty but, hey—it's entertainment and under the First Amendment and blah, blah, blah, etc., etc., etc., ad infinitum, ad nauseam, ad Mobius Circle. It's not so much a story as a lengthy jump-cut music video (from classical Mussorgsky to Patsy Cline-country 'Back In Baby's Arms' to Dr. Dre, Snoop Doggy Dogg 'The Day The Nigga Took Over' to 'Rebel Roarer' rock from Duane Eddy and lots of Nine Inch Nails, whose Trent Reznor composed/produced/produced the soundtrack) with central characters. The music, like the film, leaves no genre untouched.

Performances take secondary status to the filmmaker's overall vision and the busy action of editing and surrounding noise. Here they are a part of the tapestry but they need to stand out, and they do as presented by Woody Harrelson and Juliette Lewis. Director Stone obviously has kept them well informed during the making of the film as to precisely what they are the center of and they pull it off nicely. A Stone favorite, Tommy Lee Jones brings in a top-notch over-the-top performance of a prison warden—sporting an Ace Ventura hair do—and he's memorable, as is Tom Sizemore as a publicity-seeking law enforcement officer no better than the killers he pursues, he just wears a badge. Russell Means is touching as an old Indian awaiting and accepting his destiny. Robert Downey, Jr. absolutely nails it as a self-obsessed, Steve Dunleavy-type tabloid TV host. Rodney Dangerfield is perfectly sleazy as Lewis' molesting father and Edie McClurg ditzed as the mom.

Executive producers were Arnon Milchan and Thom Mount with Rand Vossler, co-producer.

Murderous Micky (Woody Harrelson) spends part of his 15 minutes of fame with his adoring fans the Media and fascinated public.

Hollywood's Color Of Night, Dark As Mud

By J.G.

RICHARD RUSH RETURNS to the screen after 14 years. Well, let's phrase that another way: Hollywood Pictures and Cinergi Productions bring a portion of Richard Rush back to the screen after a 14-year absence with another "let's go for the bucks instead of the best" bus. Anytime a creator goes against the money crunchers the creation will lose, especially in the Biz.

Story holes due to troubled editing are obvious here, but are they cuts by the creator or the salesmen Siuts? Excised subplots can, and do, leave unintentional humor in what's left on screen. According to public reports, six minutes have been cut from the project largely to protect audiences from

Oliver Stone contemplates what's left that he can throw into Natural Born Killers.

Jane Marsh allows Bruce Willis a bit of daytime rest in Color Of Night.

RICHARD RUSH RETURNS to the screen after 14 years.... Well, let's phrase that another way: Hollywood Pictures and Cinergi Productions bring a portion of Richard Rush back to the screen after a 14-year absence with another "let's go for the bucks instead of the best" bus. Anytime a creator goes against the money crunchers the creation will lose, especially in the Biz. Story holes due to troubled editing are obvious here, but are they cuts by the creator or the salesmen Siuts? Excised subplots can, and do, leave unintentional humor in what's left on screen. According to public reports, six minutes have been cut from the project largely to protect audiences from...
Miramax's Advocate Proves Lawyers And Justice Hasn't Changed In 500 Years

By J.G.

BASED ON ACTUAL TRIALS from medieval (1400s) France, The Advocate was embroiled in a ratings war, attempting to get an R rating down from NC-17 by trimming a sex scene. It's a moot point; the people NC-17 would, supposedly, protect wouldn't go see this movie in the first place, even with the scene in question. And if they did the grunge here is enough to turn them off sex.

Writer/director Leslie Megahey — A Film by Leslie Megahey — goes for reality (well, I'm assuming "reality" since I wasn't around in 1400), and that translates here to a cast full of the grungiest, dirtiest appearing people this side of Woodstock '94. (The dirt invading the sex scene and bodies in question actually is off-putting.) The feeling leaving the theatre is one of desperately needing a bath. It appears as if only two performers, Nicol Williamson and Donald Pleasence, were allowed such luxury during production.

Some of the various trials depicted, however, are interesting in the parallels they draw to modern society. There's a serial child killer and there's also the fact that, if you had enough money back then you could buy your, or a loved one's, way out of anything. Nothing's changed. The dual system of Justice is as alive and as well today as it was 600 years ago.

The visual production, as mentioned, is not pretty and it permeates. The story — young lawyer, "advocate," leaves Paris for the more peaceful rural area and finds the same things happening worse, then returns to city — is not particularly uplifting. Its audience is a small, specific intelligentsia target, a group which really are not moviegoers. Megahey's scripting is heavy-handed, his direction plodding and his vision decidedly cold and down.

Performances run from the thoughtful of Collin Firth as the title character to: contemplative, Pleasence; menacing, Williamson; and humorous, Ian Holm. Females are: seductive, Amina Annabi; ditzy, Lysette Anthony; and over-the-top, Harrist Walker.

The Advocate is being released by Miramax Films.

Mixed Media

By J.G.

STREISAND SMASHES TV, as in HBO with "Barbra Streisand The Concert." Taped live in Anaheim during her recent tour and aired on HBO August 21, the concert became the highest rated special in HBO history reaching 11.2 million people, according to the Nielsen ratings data. It even outperformed the three networks within HBO homes (those carrying the cable channel). Breakdown revealed the special with a 22.4 rating/share while ABC received a 8.4/12; CBS 6.9/10 and NBC 7.6/11 for the 9:00-10:40 p.m. ET time slot.

THE BEST OF BROADWAY MUSICALS as presented by B'way's own great stonewall (for those who remember) Ed Sullivan is a terrific release from Buena Vista Home Video. It features clips from Sullivan's TV show of the cream of the Broadway musical heyday, opening with Ethel Merman singing "There's No Business Like Show Business," from Annie Get Your Gun. Some of the clips are in black and white and all are done by the artists who originated the roles on The Great White Way before it became The Great Scum Way. Think of: Celeste Holm doing her Oklahoma Ado Annie mantra "I Can't Say No"; Carol Channing and "Diamonds Are A Girl's Best Friend" from Gentlemen Prefer Blondes; Richard Burton and Julie Andrews, "What Do The Simple Folk Do" from Camelot, Richard Kiley raising goosebumps with "The Impossible Dream" from Man Of La Mancha and a stirring "Tonight" from West Side Story sung by Larry Kert and Carol Lawrence. There are also snippets from Sullivan interviewing the writing teams of Lerner & Loewe and Rodgers & Hammerstein. A rich, rich vid.

SCHINDLER'S LIST is the current recent big release. Steven Spielberg's newest goes for reality just as much success on the HV (certainly rental-wise) market as it did in theatrical release...A highly stylized The Crow was actor Brandon Lee's final role (he was killed on set in a tragic mistake), which has that added fascination element (see Stone's Natural Born Killers) to it. It's out on Miramax Home Entertainment. Terrific soundtrack also. For the Arty crowd, Touchstone Home Video is also offering out the Venice Film Fest's "Best," Blue, with a winsome Juliette Binoche, who also picked up the Best Actress award in the same canal. And for some fine fun spoofing from HBO HV, look to the campy re-make of the '50s fantasy Flight Attack Of The 50 Fi. Woman. Take this one in the spirit producer Debra Hill intended it and you'll have fun.
## CASH BOX CHARTS
### TOP 100 COUNTRY SINGLES
#### SEPTEMBER 3, 1994

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<tr>
<th>#1 SINGLE: Randy Travis</th>
<th>TO WATCH: Garth Brooks #20</th>
<th>HIGH DEBUT: Brooks &amp; Dunn #43</th>
<th>#1 INDIE: Western Flyer #19</th>
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<tr>
<td><strong>Total Weeks ▼</strong></td>
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<td><strong>#1</strong> Whisper My Name (Waver Bros.)</td>
<td><strong>#1</strong> Randy Travis 12 4 12</td>
<td><strong>#1</strong> National Working Woman's Holiday (Mercury 121)</td>
<td><strong>#1</strong> Randy Travis 12 4 12</td>
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<td><strong>#2</strong> Hangin' In (Liberty 50404)</td>
<td><strong>#2</strong> Sandy Tucker 13 3 13</td>
<td><strong>#2</strong> I Can't Wait (Breathe Easy)</td>
<td><strong>#2</strong> Sandy Tucker 13 3 13</td>
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<td><strong>#3</strong> She Can't Say I Didn't Cry (Columbia 53560)</td>
<td><strong>#3</strong> Rick Trevino 14 6 13</td>
<td><strong>#3</strong> Renegades, Rebels &amp; Rogues (Atlantic)</td>
<td><strong>#3</strong> Rick Trevino 14 6 13</td>
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<td><strong>#4</strong> The Man In Love With You (MCA 54854)</td>
<td><strong>#4</strong> George Strait 9 9</td>
<td><strong>#4</strong> Honky Tonk Angels (Platinum Plus)</td>
<td><strong>#4</strong> George Strait 9 9</td>
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<td><strong>#5</strong> What The Cowgirls Do (MCA 10047)</td>
<td><strong>#5</strong> Vince Gill 10 7</td>
<td><strong>#5</strong> Thinkin' Problem (Warner Bros 45582)</td>
<td><strong>#5</strong> Vince Gill 10 7</td>
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<td><strong>#6</strong> True Colors (MCA 54808)</td>
<td><strong>#6</strong> Trisha Yearwood 12 8</td>
<td><strong>#6</strong> I Wish I Could Have Been There (BNA 6223)</td>
<td><strong>#6</strong> Trisha Yearwood 12 8</td>
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<td><strong>#7</strong> Dreaming With My Eyes Open (Giant)</td>
<td><strong>#7</strong> Carly Clark 13 13</td>
<td><strong>#7</strong> In My Father's Eyes (Step One 0083)</td>
<td><strong>#7</strong> Carly Clark 13 13</td>
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<td><strong>#8</strong> More Love (Epic 77545)</td>
<td><strong>#8</strong> Doug Stone 11 11</td>
<td><strong>#8</strong> No Reservations (NOW)</td>
<td><strong>#8</strong> Doug Stone 11 11</td>
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<tr>
<td><strong>#9</strong> Third Rock From The Sun (Epic 77577)</td>
<td><strong>#9</strong> Joe Diffie 14 18</td>
<td><strong>#9</strong> One Night A Day (Liberty 79032)</td>
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<td><strong>#10</strong> Half The Man (RCA)</td>
<td><strong>#10</strong> Clint Black 2 13</td>
<td><strong>#10</strong> Ever Changing Woman (Asylum)</td>
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<tr>
<th><strong>Pocket Of A Clown</strong> (Republic/Warner Bros. 45241)</th>
<th><strong>Western Flyer</strong> (Step One)</th>
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<td><strong>#20</strong> Who's The Man (Mercury 314523)</td>
<td><strong>#20</strong> Toby Keith 25 5</td>
<td><strong>#20</strong> Who's The Man (Mercury 314523)</td>
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<td><strong>Elvis &amp; Andi (Atlantic)</strong></td>
<td><strong>#20</strong> Confederate Rail 24 8</td>
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<td><strong>Sonnys Gonna Rain On Our Parade</strong> (Mercury 314518)</td>
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<th><strong>I Try To Think Of Elvis (Epic 64 188)</strong></th>
<th><strong>#20</strong> Patty Loveless 26 5</th>
<th><strong>#20</strong> Top Of The World (Reprise/Warner Bros. 45241)</th>
<th><strong>#20</strong> Hurricane (Atlantic)</th>
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<td><strong>When You Walk In The Room (Arista 2720)</strong></td>
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<td><strong>#20</strong> Top Of The World (Reprise/Warner Bros. 45241)</td>
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<td><strong>#20</strong> Third Rate Romance (Mercury 72759)</td>
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<td><strong>#20</strong> Summer Time Blues (Arista 75159)</td>
<td><strong>#20</strong> Alan Jackson 33 11</td>
<td><strong>#20</strong> She's Never Gonna Know (Atlantic)</td>
<td><strong>#20</strong> Alan Jackson 33 11</td>
</tr>
<tr>
<td><strong>#20</strong> State Fair (BNA)</td>
<td><strong>#20</strong> Doug Supernaw 41 9</td>
<td><strong>#20</strong> She's Never Gonna Know (Atlantic)</td>
<td><strong>#20</strong> Doug Supernaw 41 9</td>
</tr>
<tr>
<td><strong>#20</strong> Baby Likes To Rock (Atlantic 52982)</td>
<td><strong>#20</strong> The Tractors 40 12</td>
<td><strong>#20</strong> She's Never Gonna Know (Atlantic)</td>
<td><strong>#20</strong> The Tractors 40 12</td>
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<tr>
<td><strong>#20</strong> Real Good Way To Wind Up Lonesome (Epic 77160)</td>
<td><strong>#20</strong> James House 45 10</td>
<td><strong>#20</strong> She's Never Gonna Know (Atlantic)</td>
<td><strong>#20</strong> James House 45 10</td>
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<tr>
<td><strong>#20</strong> I'll Go Down Loving You (MCA 62027)</td>
<td><strong>#20</strong> Shenandoah 45 10</td>
<td><strong>#20</strong> She's Never Gonna Know (Atlantic)</td>
<td><strong>#20</strong> Shenandoah 45 10</td>
</tr>
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</table>


| **#20** Take These Chains From My Heart (Atlantic 2695) | **#20** Lee Roy Parnell 45 10 | **#20** She's Never Gonna Know (Atlantic) | **#20** Lee Roy Parnell 45 10 |
**COUNTRY MUSIC**

**TOP 75 COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>Do You Think...</td>
<td>Alan Jackson</td>
<td>MCA 10605(P)</td>
<td>17</td>
</tr>
<tr>
<td>Sweetheart Of Mine</td>
<td>Various Artists</td>
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<td>23</td>
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<tr>
<td>Country Roads</td>
<td>Garth Brooks</td>
<td>MCA 10604(P)</td>
<td>32</td>
</tr>
<tr>
<td>Alabama Road</td>
<td>Brooks &amp; Dunn</td>
<td>MCA 10606(P)</td>
<td>49</td>
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<tr>
<td>Back Home</td>
<td>Merle Haggard</td>
<td>MCA 10608(P)</td>
<td>52</td>
</tr>
<tr>
<td>Black &amp; Blue</td>
<td>Various Artists</td>
<td>MCA 10609(P)</td>
<td>57</td>
</tr>
<tr>
<td>Real Men Don't Worry</td>
<td>Various Artists</td>
<td>MCA 10610(P)</td>
<td>62</td>
</tr>
<tr>
<td>Welcome To My Road</td>
<td>Various Artists</td>
<td>MCA 10611(P)</td>
<td>67</td>
</tr>
<tr>
<td>Country Road</td>
<td>Brooks &amp; Dunn</td>
<td>MCA 10612(P)</td>
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**RECOMMENDED ALBUMS**

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<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
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<td>Country Roads</td>
<td>Garth Brooks</td>
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<td>MCA 10612(P)</td>
<td>72</td>
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**PICK OF THE WEEK**

- **VARIOUS ARTISTS: Red Hot + Country (Mercury)**

This 17-song album is the illustration of music that has influenced some of today’s biggest country stars. However, the main purpose behind the album is to raise money for a variety of AIDS organizations. From the start you know you’ve got something great as Suzy Bogguss, Allison Krauss & Kady Matak join Crosby, Stills & Nash for their classic “Teach Your Children.” The album goes from the upbeat classic “Matchbox” performed by Carl Perkins, “Folsom Prison Blues” by Brooks & Dunn with Johnny Cash; “Rock Me On The Water” by Kathy Mattea with Jackson Browne; and “You’ve Gotta Be My Baby” by Dolly Parton. Not only is this the intertwining of country stars and their influences, but it’s for a great cause. With 17 songs to choose from some of country’s and rock’s best, this is an album not to be missed.
Shenandoah Signs With Liberty

By Richard McVey

NASHVILLE—Shenandoah has joined the roster of Liberty Records, according to Liberty president and CEO Jimmy Bowen. Shenandoah and their now former label RCA Records have reached a mutual agreement allowing the group to depart.

"Shenandoah has forged a strong place in country music through the development of their unique sound," said Bowen. "Their music perfectly blends soulful harmony and traditional values with a crisp, contemporary vision. We welcome them to the Liberty family."

Shenandoah, which is composed of Marty Raybon, Mike McGuire, Jim Seales, Ralph Ezell and Stan Thorn, is currently in the studio with producer Don Cook working on a new album, which is expected to be released by Liberty in the fall.

Since signing their first major-label contract in 1986, the Muscle Shoals-based group has produced a solid string of Top 5 chart hits and two Gold-selling albums, first on Columbia and, since 1991, on RCA

Carpenter And Helm Named Voices Of "The Road"

NASHVILLE—Mary Chapin Carpenter was joined on stage at a Nashville superconcert sponsored by the TV series "The Road" for a surprise appearance by Levon Helm of The Band, a recent inductee to the Rock & Roll Hall of Fame, as Tribune Entertainment announced that the two superstars have been named the voices of the new weekly program.

Premiering in over 175 markets the week of September 19, which represents coverage in 95% of the country, the hour-long program will profile over 70 performers. Carpenter and Helm will guide viewers through the lives of three artists per show—on the superconcert stage, behind-the-scenes and on the road.

In Other News...

ROBERT DOYLE AND PAM LEWIS of Doyle/Lewis, the management team that helped shape the career of Garth Brooks, are separating. According to reports, Doyle is presently with Brooks in New Zealand and reports that the artist will wage the situation following his tour.

CURB RECORDS HAS ENTERED into a multi-level pact with The Atlantic Group, effective January 1. Curb recordings will be distributed in the U.S. by The Atlantic Group through WEA distribution. Under the terms of the agreement, releases will appear on both Curb Records as well as on a newly-formed label to be known as Curb AG.

AARON TIPPIN HAS LEFT Starstruck Management, but Starstruck Entertainment is continuing to handle fan club and press affairs for now.

BOBBY ROBERTS, manager for BNA artist John Anderson, announced the signing of Atlantic recording artist Tracy Lawrence to his roster for management.

TRISHA YEARWOOD'S BENEFIT concert in Perry, GA drew a crowd of over 10,000 and raised more than $100,000 for the American Red Cross Flood Relief effort for Middle Georgia. In the same spirit, Travis Tritt will donate a portion of his net proceeds from an August 26 concert of his "Ten Feet Tall" tour at Starwood Amphitheatre to benefit the victims of recent flooding in Georgia.

VH-1 WILL SPOTLIGHT Johnny Cash in "Johnny Cash, Manhattan Center," a one-hour black-and-white concert film airing September 3. The film features songs spanning Cash's nearly 40-year career.

RODNEY CROWELL WILL BE JOINED by Vince Gill and Emmylou Harris, along with a "who's who" of studio musicians, for the W.O. Smith/Nashville Community Music School's 1994 Master Series concert. The September 12 concert at the Ryman Auditorium will benefit the W.O. Smith School, which is celebrating its 10th year of providing exceptional music instruction to the children of Nashville's low-income families.

LIBERTY ARTIST BILLY DEAN had to cancel 10 concert dates due to throat problems and is under doctor's orders not to sing or speak for three weeks. Dean was diagnosed with inflammation in his vocal cords.

THE GRAND OPRY will celebrate its 69th birthday October 13-15.
High Debuts
1. BROOKS & DUNN—"She's Not The Cheatin' Kind"—(Arista)—#43
2. LITTLE TEXAS—"Kick A Little"—(Warner Bros.)—#43
3. SAMMY KERSHAW—"Third Rate Romance"—(Mercury)—#46
4. THE TRACTORS—"Baby Likes To Rock It"—(Arista)—#49
5. JAMES HOUSE—"A Real Good Way To Wind Up Lonesome"—(Epic)—#50

Most Active
1. GARTH BROOKS—"Callin' Baton Rouge"—(Liberty)—#20
2. BLACKHAWK—"I Sure Can Smell The Rain"—(Arista)—#32
3. JOHN & AUDREY WIGGINS—"Has Anybody Seen Amy"—(Mercury)—#34
4. Trisha Yearwood—"XXX's and OOO's"—(MCA)—#6

Powerful On The Playlist

The Cash Box Top 100 Country Singles chart is topped off this week by the Randy Travis' single "Whisper My Name." The chart this week displays a few small movers, with five debuts breaking into the Top 50. Garth Brooks leads the way in the most-movement category, up a big 10 spots to #20 with "Callin' Baton Rouge." Blackhawk is up eight spots to #32 with "I Sure Can Smell The Rain." John & Audrey Wiggins also runs up eight spots to #34 with "Has Anybody Seen Amy." Finally, Trisha Yearwood edges closer to the #1 spot, up six to #6 with "XXX's And OOO's." to finish out the big movers this week. Five newcomers to the chart can be seen in this week's Top 50. Brooks & Dunn lead the way for the highest debut with "He's Not The Cheatin' Kind" at #36. Little Texas follows at #43 with "Kick A Little." Sammy Kershaw comes in at #46 with "Third Rate Romance." Newcomer band The Tractors with "Baby Likes To Rock It" is at #49. And finally, James House finishes out the high debuts at #50 with "A Real Good Way To Wind Up Lonesome."

Songwriter Of The Week: Trey Bruce penned the #1 Randy Travis hit "Whisper My Name."

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. GREG HOLLAND—"Let Me Drive"—(Warner Bros.)
2. MARC BEeson—"A Wing And A Prayer"—(BNA)
3. SUZY BOGGUS—"Souvenirs"—(Liberty)

CMT Top Ten Video Countdown
1. TANYA TUCKER — "Hangin' In" (Liberty)
2. GEORGE STRAIT — "The Man In Love With You" (MCA)
3. RANDY TRAVIS — "Whisper My Name" (Warner Bros.)
4. MARTINA MCBRIDE — "Independence Day" (RCA)
5. VINCE GILL — "What The Cowgirls Do" (MCA)
6. JOHN MICHAEL MONTGOMERY — "Be My Baby Tonight" (Atlantic)
7. RICK TREVINO — "She Can't Say I Didn't Cry" (Columbia)
8. CLAY WALKER — "Dreaming With My Eyes Open" (Giant)
9. JOE DIFFIE — "Third Rock From The Sun" (Epic)
10. THE MAVERICKS — "O What A Thrill" (MCA)


INDIE CHART ACTION—This was another busy week for the independents. Twelve independents in all are finding their way up the Top 100 Cash Box chart. Leading the Cash Box independents for their sixth week is Western Flyer on the Step One label with "Western Flyer." The single climbs four more spots to #19 on the chart. In the second highest spot is Mona Lisa Poorman, who continues to head up the chart at #56 with "Honky Tonk Angels." To finish out the movers, Amy Leigh Presley moves to #64, H. J. Bonow moves to #67, Jim Fullen moves to #69, Spring River Wind moves to #70, Stephen Bruce moves to #71, Bert Southwood moves to #73, and finally Brenda Reynolds with "I'm Committed" moves to #77. Two independents break into the chart this week, starting with Larry Hamilton at #81 with "Matilda" and finishing with Lewis Stark at #85 with "Sheer Stroke Of Love."

Sawyer Brown was presented with the Ampex Golden Reel Award in recognition of their RIAA-certified Gold album The Dirt Road. Pictured (standing, l-r) are: Duncan Cameron; Mark Miller; Jim Schoften; (kneeling): Gregg Hubbard; and Joe Smyth.

Songwriter Charlie Black, who has written songs recorded by Roy Orbison, Reba McEntire, Anne Murray, Kenny Rogers and others, has signed an agreement to return to SESAC. Celebrating his return are (l-r): Dianne Petty, SESAC senior v.p./creative; and Black.
REVIEWs
By Gary Keplinger

ASHTON, BECKER, & DENTé: "Along The Road" (Sparrow)

What do you get when you combine three of Contemporary Christian music's top ladies of song? It's a sound so sweet, you're positive they've been singing together all their lives. The distinctive styles of Susan Ashton, Margaret Becker and Christine Dente are perfectly blended to give us a sound that can be described best as "heavenly." The lilting strains of "Along The Road" will definitely make you want to hear more from this trio.

CARMAN & HELEN BAYLOR: "Meant For This Moment" (Word)

The individual voices of these two Contemporary Christian artists are unmistakably two of the best. When you put Carman and Helen Baylor together you can have nothing but success. In a song that leads a person to take a stand for faith and to lead others toward the Light, this fabulous duo brings the message home like few others can. "Meant For This Moment" is from the album Carman—Yo Kids 2—The Armor Of God.

LEGEND SEVEN: "Call On Me" (Word)

"Call On Me" seems very similar to an old song, "You've Got A Friend." Whether or not this was intentional doesn't really make much difference because what's important is that Legend Seven does one superb job with a beautiful song. Lead vocalist Andy Denon has a voice and style that grabs the attention of young and old alike. Look for "Call On Me" from the album Blind Faith to rise to the top.

NEWS

NASHVILLE—Twila Paris will kick off her fall tour, with band, at Disney World's Night of Joy during Contemporary Christian Music Week at Walt Disney World in Orlando, FL. Following the week's events and "America's Christian Music Awards," Twila will embark on a full tour for the first time in two years. Accompanying her will be Clay Crosse and Phil Keaggy. Paris' latest release is Beyond A Dream on the Star Song label.

NASHVILLE—Grammy and Dove Award-winning Christian rock band Petra has re-signed an exclusive recording contract with Word Records. Petra began recording with Word over 20 years ago with their first two albums. In 1989 they re-signed with Word and have released four records and four video packages. A new release is scheduled for 1995.

CONTEMPORARY CHRISTIAN

SEPTEMBER 3, 1994

1 OPEN MY HEART (Sparrow) ........ Cheri Keaggy 7 5
2 FAITH, HOPE, & LOVE (Word) ........ Point of Grace 3 6
3 IF I KNOW YOU (Sparrow) ........ Out of The Grey 2 9
4 I WILL BE FAITHFUL (StarSong) ........ Two Hearts 4 7
5 BIGGEST PART OF ME (Reprise) ....... Take 6 6
6 GOOD LIFE (Word) ........ Bruce Carroll 13 5
7 EVERY LITTLE STEP (StarSong) ........ David Meece 8 7
8 MY LIFE (Myth) ........ Eric Champion 9 4
9 ONE MILLION REASONS (StarSong) ....... Aaron-Jeffrey 21 3
10 HEY NOW (Reunion) ...... Amy Grant 11 7
11 UNIMPORTANT THINGS (Intersound) ....... Paul Smith 15 4
12 MY PLACE IS WITH YOU (Reunion) ........ Clay Crosse 18 3
13 WATCH AND PRAY (Star Song) .......... Twila Paris 23 2
14 TRACES OF HEAVEN (Myth) ........ Bryan Duncan 24 2
15 HERE I AM (ForeFront 31594) .......... Rebecca St. James 1 9
16 I WANT TO BE JUST LIKE YOU (StarSong) .......... Phillips, Craig & Dean 12 10
17 WE CAN LIVE TOGETHER (Word) ........... Cindy Morgan 17 4
18 TEACH ME TO LOVE (Sparrow) ........... Steve Green and Larnelle Harris 16 7
19 YOU CAN'T PUT OUT THE FIRE (Benson) ........... Larnelle Harris 22 3
20 I GO TO THE RIVER (Word) .............. Ray Boltz 27 2
21 HOW LONG (Myth) ........ Greg Long/Margaret Becker 5 11
22 HERO OF FAITH (Benson) ........ New Song 20 7
23 WHEN HEARTS ARE TURNING (Urgent) .... Catherine King 26 2
24 HEAVEN IN THE REAL WORLD (Sparrow) .......... Steven Curtis Chapman 10 11
25 RAIN DOWN A FIRE (Star Song) .......... Benjamin 14 10
26 HEAVEN OF MY HEART (Star Song) .......... WhiteHeart 19 5
27 SAY WHAT YOU SAY (Word) ........ Wayne Watson DEBUT
28 JESUS WILL STILL BE THERE (Word) .......... Point of Grace 25 23
29 SWEET GLOW OF MERCY (Reunion) ........ Gary Chapman 30 12
30 NO CONDEMNATION (Sparrow) .......... Lisa Bevill DEBUT
31 BORN TO WORSHIP (Integrity) ........ Lenny LeBlanc 32 13
32 MY LIFE IS IN YOUR HANDS (Reunion) .......... Kathy Troccoli 28 12
33 SAY SO (Warner Alliance) ........ Andrae Crouch 29 9
34 SOLD OUT (Word) ........ Helen Baylor 33 14
35 NEITHER WILL I (Star Song) ........ Twila Paris 35 18
36 WE TRUST IN THE NAME OF THE LORD OUR GOD (Sparrow) .......... Steve Green 34 11
37 TALK ABOUT LOVE (Intersound) ........... Paul Smith 37 19
38 SUMMER SOLSTICE (Sparrow) ........ Susan Ashton 36 10
39 LOVE NEVER LOOKED LIKE THIS (Star Song) .... Allison Durham 31 8
40 TOUCH (Myth) ........ Eric Champion 40 20
### POSITIVE/CHRISTIAN COUNTRY

**SEPTEMBER 3, 1994**

| 1. HAVE A LITTLE FAITH (Cheyenne) | White River | 1 | 5 |
| 2. ROSE OF SHARON (Ransom/Brentwood) | Ken Holloway | 6 | 5 |
| 3. DON'T WANT TO HURT ANYMORE (Cheyenne) | Bruce Haynes | 3 | 6 |
| 4. CARPENTER'S SON (Integrity 610-PR1) | Lenny LeBlanc | 4 | 8 |
| 5. FOR PETE'S SAKE (Integrity) | Susie Luchsinger | 5 | 6 |
| 6. WHERE'S THE FAMILY (Landmark MFB-CD3) | Manual Family Band | 2 | 8 |
| 7. HERE COMES THE CALVARY (Cheyenne 9094) | The Days | 16 | 4 |
| 8. JESUS SET ME FREE (Cheyenne) | Paula McCalla | 8 | 6 |
| 9. NEVER WILL I GIVE UP (Rounder) | Alison Krauss | 17 | 3 |
| 10. JESUS SEeks YOU (Heaven Spun) | Ted White | 15 | 13 |
| 11. THE CROSS ROAD (StarSong) | Brian Barrett | 13 | 17 |
| 12. WATER THE DESERT (Ram) | Dinah & The Desert Crusaders | 7 | 13 |
| 13. A LITTLE ROCK (Heartmate) | David Patillo | 10 | 7 |
| 14. THE SAVIOR WHO WEEP (Benson) | Vince Wilcox | 14 | 6 |
| 15. TIL YOU CAME ALONG (Cheyenne 9052) | Steve Gatlin | 11 | 10 |
| 16. THREAD OF HOPE (Chapel) | Jeff & Sherri Easter | 12 | 15 |
| 17. A LIGHT OF MY OWN (Ransom/Brentwood 5455U) | Jed & Claire Seneca | 18 | 14 |
| 18. GRANDMA'S COMFORTER (Cheyenne 9094) | The Days | 9 | 15 |
| 19. SUNDOWN (Dundown REF-09) | The Refleets | 21 | 4 |
| 20. LOVE WILL FIND A WAY (MorningStar) | Fox Brothers | 20 | 6 |
| 21. ADAM'S SIDE (Tall Texan) | Billy Walker | 30 | 2 |
| 22. LOVE IN YOUR EYES (AME) | Rick Revel | 19 | 9 |
| 23. LOVE IS DEEPER THAN TOUCH (Star Song) | Andy Landis | 26 | 4 |
| 24. WHEN WE FINALLY MAKE IT HOME (Heartbook) | Rivers & Owens | 23 | 15 |
| 25. LIVE FOREVER (Piano) | Billy Jo Shaver | 24 | 12 |
| 26. HE LOVED US TO DEATH (Ransom/Brentwood 5386U) | Ken Holloway | 25 | 17 |
| 27. LOVE WILL (Reunion) | Micael James | 27 | 9 |
| 28. OLD BOOK—NEW PAGE (Ransom/Brentwood) | Seneca | 28 | 3 |
| 29. WHEN THE WORLD TURNS ON ME (Homeland) | Margo Smith & Holly | 22 | 18 |
| 30. THE TRIAL (Independent) | Billie Jean Knight | 32 | 11 |
| 31. I'M A FANATIC (Glaz) | Crystal Lyons | 29 | 12 |
| 32. THE DREAM (Expression) | Randy Coward | 31 | 20 |
| 33. NOTHIN' NEXT TO NOTHIN' (Independent) | Cross Country DEBUT |  |  |
| 34. SPEAK THE WORD (Daywind) | New Hinsons | 33 | 16 |
| 35. RACING FOR THE LORD (DoveSong SPC100) | Scott & Kim Coner | 34 | 17 |
| 36. EVERY SUNDAY MORNING (Thoroughbred) | The Clarks | 35 | 10 |
| 37. HE DOESN'T LIVE HERE ANYMORE (Cheyenne 9091) | Bruce Haynes | 37 | 25 |
| 38. HE'S THE ONE ON THE WHITE HORSE (Intersound 7911) | Terri Lynn | 38 | 21 |
| 39. WALK ALL OVER GOD'S HEAVEN (Rounder 0307) | Alison Krauss & The Cox Family | 36 | 15 |
| 40. SUNDAY MORNING (Sparrow 51428) | Charlie Daniels | 40 | 22 |

### This Week's Debuts

**ROSS COUNTRY**—“Nothin’ Next To Nothin’”—(Independent)—#33

### Most Active

**BILLY WALKER**—“Adam’s Side”—(Tall Texan)—#21

**THE DAYS**—“Here Comes The Calvary”—(Cheyenne)—#7

**ALISON KRAUSS & THE COX FAMILY**—“Never Will I Give Up”—(Rounder)—#9

**TED WHITE**—“Jesus Seeks You”—(Heaven Spun)—#10

### Powerful On The Playlist

*White River* keeps ahold of the #1 spot on the *Cash Box* Top 40 Positive/Christian Country singles chart with “Have A Little Faith.” Jumping up to #2 is Ken Holloway with “Rose Of Sharon.” Bruce Haynes with “Don’t Want To Hurt Anymore” remains at #3. “Carpenter’s Son” by Lenny LeBlanc stays at #4 and Susie Luchsinger’s “For Pete’s Sake” remains at #5. “Where’s The Family” by Manuel Family Band drops to #6. Leaping to #7 is “Here Comes The Calvary” by The Days. Paula McCalla’s “Jesus Set Me Free” stays at #8. Jumping eight spots to #9 is Alison Krauss & The Cox Family with “Never Will I Give Up.” Rounding out the top ten is Ted White with “Jesus Seeks You.”

### Looking Ahead

Scott and Kim Coner with “Comin’ Home” and Sherry Ross with “Just Hold Your Hand” are receiving a fair amount of play time as is “In The Next World” by Brian Barrett.

### Featured Pick

**W.C. TAYLOR Jr.**

*W.C. TAYLOR*; “I’d Rather Be In Dixie”

With his great country voice, W.C. Taylor does a superb job of painting a picture of being down on the farm in Dixie. “I’d Rather Be In Dixie” is Positive Country all the way and it’s going to be a positive addition to the charts.
Ransom/Brentwood: The Story Behind The Phenomenal Success

By Gary Keplinger

FOR A LABEL THAT IS ONLY EIGHT MONTHS OLD, Ransom / Brentwood has made great strides in becoming one of the major labels in this relatively new genre of music called Positive/Christian Country. Their success isn't due to just good luck.

First, they signed two very tremendous acts—Ken Holloway and the husband/wife duo of Seneca. Both Holloway and Seneca are excellent entertainers, extremely personable and have the love of the Lord in their hearts. The artists are also tremendous songwriters. So, the first ingredients are there for success—talented artists and great songs.

But the talent and top songs are only two of the ingredients needed for success. The third is the development and implementation of a quality marketing strategy. It is here that Ransom/Brentwood could serve as a model.

A 12-month, six-figure marketing campaign featured heavy promotion of Positive/Christian Country at the retail level, including an in-store play contest in March that helped boost sales of Holloway's products 66% in three weeks. A similar in-store play promotion for Seneca is scheduled for September, and combined with the in-store promotion has been strategic print advertising and radio promotion.

Ransom/Brentwood's next marketing move is a Holloway video, "Trailrider." The video will be released this fall. Dean Diehl, director of marketing, expects the video to find a home on CMT and TNN as well as other outlets. Seneca's first concept video will also be available in October.

With Positive/Christian Country music continuing to expand across the nation and even around the world, the future looks very bright for Ransom/Brentwood. According to Diehl, "The label is looking for expansion opportunities and new artists, but we plan to go for controlled growth." With their brief but successful history of top artists, quality songs and top marketing strategies, it is a near sure-shot that even this controlled growth will be phenomenal.

Independent Spotlight

Dinah & The Desert Crusaders

After a highly successful freshman project, Dinah & The Desert Crusaders are releasing a new single, "I Believe Heaven Is Real," on Jukebox America's compilation disk. The song will also appear on their sophomore album.

DINAH & THE DESERT CRUSADERS are four talented artists from Fort Worth, TX. Diane (Dinah), the lead singer, is also the keyboardist and major contributor of songs—nine of the 10 album songs were written by her. John Cook handles guitar, Steve Smith is on bass and Philip (David) Thomas is the drummer and manager. The men all sing background vocals as well. The group's latest release, "Water The Desert," is the title cut from the album and recently climbed to the #2 spot on Cash Box Magazine's Positive/Christian Country top 40. Dinah & The Desert Crusaders is one of the outstanding groups in this genre of music known as Positive/Christian Country.

Positive / Christian Country News

NASHVILLE—Genesis Records, a division of Genevox Music Group (GMG), was recently honored by newly elected Southern Baptist Convention president Jim Henry. Henry met both Amy Roth and Friends IV at the Southern Baptist Convention in Orlando. Amy Roth's self-titled album and Friends IV's An Offering will have a companion on the new Genesis label this September 1 with the release of Positive/Christian artist Brent Lamb's Drawing Pictures. Pictured (l-r): Roth; Chuck Sullivan and John Hall, Friends IV; Amy; Larry Orrell and Terry Blackwood, Friends IV; and Dan Mann, Genesis A&R manager.

NASHVILLE—WDBI AM/FM will stop simulcasting on September 6 and will begin broadcasting Positive Country on Gospel AM-1590. News director Christi Ray will program Positive Country and host a weekend countdown program.
EXIME Scores Again For AAMA

CHICAGO—EXIME '94 (Exposicion Internacional de Maquinas de Entretenimiento), marked another major success for the American Amusement Machine Association (AAMA) in fulfilling the association's mission to seek and develop business opportunities in foreign markets for its members. Sponsored and produced by the AAMA, the annual trade show for the coin-operated amusement industry celebrated its fifth year in Mexico City.

EXIME '94 had more than 90 companies exhibiting a full line of coin-operated amusement products to more than 2,000 trade visitors. Most significant was the fact that operator attendance this year increased by 200 as compared to the '93 show.

As stated by Laser-Tron's Ron Carrara, AAMA's Foreign Business Development Trade Show Subcommittee Chairman, "While we have seen total attendance levelling off over the past two years, this boost in operator attendance can be viewed as a major success in developing business opportunities in the Mexican marketplace. Attendance at this show welcomes not only bona fide operators and distributors throughout Mexico, but also people who are interested in getting into the business.

"We are now seeing the results of bringing our product to market and educating the Mexican people about the profitability of our industry's products. This, combined with increased promotional efforts and improved relations with the Mexican coin-op trade associations, further contributed to the significant gain in operator attendance this year."

Exhibitors reported an exceedingly high level of business activity on the convention floor, up until the close of the show at 9 p.m. on Thursday, July 21. Exhibitors have asked show management to re-evaluate and possibly expand the show hours for the 1995 event.

EXIME '94 was held July 20-21 at Exhibimex in Mexico City. In addition to the layout of exhibits, the show agenda included a seminar program focusing on technology, jukebox promotion, kiddie rides and redemption equipment. "Counterfeit Video Games: Copyright & Enforcement Efforts by the Mexican Government" was offered free to registered attendees and presented by AAMA's Bob Fay; attorney David Shaw (Maldonado, Shaw and Pinal); and Rhyn Tryal, (AAG).

"We look forward to the continued growth of the industry in Mexico and remain committed to this important marketplace," said AAMA's executive director Bob Fay. "With more and more AAMA members opening offices in Mexico, we can be sure that our efforts in Mexico, through both the trade show and enforcement activities, are helping our members expand their business into the global arena."

Next year's show will take place July 19-20 at Exhibimex in Mexico City.

Further information may be obtained by contacting show management, William T. Glasgow, Inc., 16066 South Park Avenue, South Holland, IL 60473. Phone and FAX numbers are: 708-333-9292 and 708-333-4086, respectively.

Atlanta To Host NAMA '94 Convention

CHICAGO—The dates are November 3-5; the site is the Georgia World Congress Center; the occasion is the 1994 NAMA national convention and trade show, sponsored by the National Automatic Merchandising Association.

This year marks the 48th edition of this major vending industry event. NAMA '94 will again feature a National Education Conference, running concurrently, for the sixth time.

More than 280 companies are expected to exhibit. This convention is traditionally noted as the annual showcase for the very latest in vending equipment and services.

Keynote speaker at the annual business meeting on opening day will be the Hon. Robert H. Bork, former circuit judge, U.S. Court of Appeals, Washington, D.C. Keep tuned for further specifics regarding this event.
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Types of CCMA Membership:

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

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

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

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- Agentic & Manager
- Artist and Composer
- Association
- Print Media and Education
- Record Companies, Music Publishers, and Merchandisers
- Talent Buyers
- Broadcast Media

Please briefly describe your activities concerning Christian Country music.
ZZ Top, "that little ol' band from Texas" whose brand of Texas boogie and Delta blues revitalized the relationship of the blues to rock 'n' roll, were inducted into Hollywood's Rock Walk recently. Dusty Hill, Frank Beard and Billy F. Gibbons (pictured, l-r) placed their handprints and signatures in cement joining other equally accomplished musicians such as Aerosmith, B.B. King, Eddie Van Halen and Yes, among others. The band is currently on a worldwide tour in support of their recent RCA release Antenna, and played L.A.'s Forum two nights after the Rock Walk induction.

Sam Phillips recently performed at N.Y.'s Bottom Line. The singer/songwriter, who is touring in support of her Virgin Records album Martinis & Bikinis, took a moment for a photo backstage. Virgin execs pictured are: Scott Douglas, national director album promotion; Bridget Holland, New York marketing director; Phillips (in her ever-gracious "Who are these people?" pose); John Boulos, v.p. promotion and field operations; and Steve Blatter, program director of N.Y.'s X107.

Capitol recording artist Dave Koz, actress Emma Samms and video director Nigel Dick take a break during the filming of Koz's latest "Face Of The Heart" video. The proceeds from the single's sales will be donated to the Starlight Foundation, which grants wishes to critically, chronically and terminally ill children. Samms is the founder of the foundation. "Face Of The Heart" can be heard every weekday as the new theme to "General Hospital," which Koz penned and performs. Rick Springfield would still not return phone calls.

Melissa Manchester debuted her upcoming single, "In A Perfect World," on ABC-TV's popular daytime series "General Hospital" in mid-August. Taken from her forthcoming Atlantic album If My Heart Had Wings—her first disc of all new material in nine years—the song was unveiled when she performed it live and acted in two episodes of the show. Rick Springfield was not available for comment. Pictured (l-r): Allan Rich, Wendy Riche, Manchester, Jud Friedman and Michael Lippman (management for Manchester).

Art Levitt (l), president and CEO of Hard Rock International, and Don Henley of The Eagles share a laugh before the check presentation in Boston to Henley for the sales of a Henley-designed Signature Series t-shirt, which features his vision of an environmentally ruined world. Sales of the Hard Rock limited-edition t-shirt raised over half a million dollars for a Thoreau Education Center (for research and education) in Walden Woods, with the remaining monies being distributed through Walden's parent organization, the Irais Fund. Not pictured: Mojo Nixon.

Fans who attended (pre-strike) the San Diego Padres/Beach Boys concert "Doubleheader" at Jack Murphy Stadium witnessed some history in the making...and it wasn't just a home win, either. Prior to the start of the Beach Boys concert, a special awards ceremony took place at home plate—at which time the Beach Boys were presented with an award to commemorate the Gold certification of the critically-acclaimed box set Good Vibrations: Thirty Years Of The Beach Boys. Pictured (l-r): Elliott Lott, Beach Boys' manager; Al Jardine; Bruce Johnston (nice tan, dude); Phil Sandhaus, Capitol Records v.p. of strategic marketing; Mike Love (yet another nice hat); and Carl Wilson.