

THE MUSIC TRADE MAGAZINE

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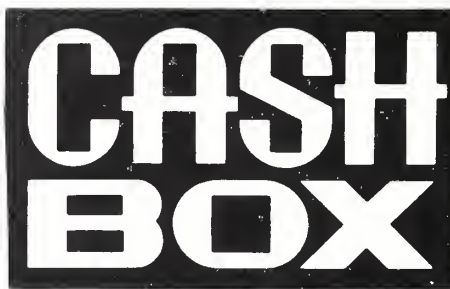
Martina McBride: The Way That She Is

Christian Slater Finds True Romance

ARISTA NASHVILLE'S "Three-Legged Stool"

Steely Dan, Neil Young Rock L.A.





THE MUSIC TRADE MAGAZINE

STAFF BOX

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MARKETING/ADVERTISING

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STAN LEWIS (NY)

EDITORIAL

TROY J. AUGUSTO, Assoc. Ed.

(LA)

MICHAEL MARTINEZ, Assoc. Ed.

(LA)

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KATHLEEN ERVIN, Assoc. Ed.

(Nashville)

CHART RESEARCH

SCOTT CHAMBLISS, Director of

Charts/Research

DAVE DREWRY (LA)

ADAM TADESSE (LA)

ROBIN HESS (Nashville)

ALAN REITANO (Nashville)

PRODUCTION

SAM DURHAM

CIRCULATION

NINA TREGUB, Manager

PASHA SANTOSO

PUBLICATION OFFICES

NEW YORK

345 W. 58th Street Suite 15W

New York, NY 10019

Phone: (212) 245-4224

Fax: (212) 245-4226

HOLLYWOOD

6464 Sunset Blvd. (Suite 605) Hol-

lywood, CA 90028

Phone: (213) 464-8241

Fax: (213) 464-3235

NASHVILLE

50 Music Square West (Suite 804)

Nashville, TN 37203-3212

Phone: (615) 329-2898

Fax: (615) 320-5120

CHICAGO

1442 S. 61 St. Ave.

Cicero, IL 60650

Phone: (708) 863-7440

BRAZIL

CHRISTOPHER PICKARD

Est. da Gavea, 611/BL.2/304

Rio de Janeiro - RJ 22.610 - Brazil

Phone/Fax: (55-21) 322-2290

ITALY

MARIO DE LUIGI

"Music e Dischi"

Via De Amicis 47 201233

Milan, Italy

Phone: (902) 839-18-37/832-79-37

JAPAN

SACHIO SAITO

2-F Fujishiro-Bldg.

4-Chome, 30-4, Shinbashi

Minato-ku

Tokyo, Japan 105

Phone: 03 (5401) 2065

Fax: 03 (5401) 2067

UNITED KINGDOM

MICK GREEN

8 Pebble View Walk

Hopton-on-Sea, Norfolk, NR31

9SG England

Phone: 0502-732040

Fax: 0502-731800

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INSIDE THE BOX

COVER STORY

Martina McBride: The Way That She Is

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

—see page 22

Christian Slater Finds True Romance

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

—see page 6

Arista Nashville's "Three-Legged Stool"

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

—see page 17

Steely Dan, Neil Young Rock L.A.

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

—see page 5

NUMBER ONES

POP SINGLE
Dream Lover
Mariah Carey
(COLUMBIA)

R&B SINGLES
Righ Here
SWV
(RCA)

COUNTRY SINGLE
Ain't Going Down
Garth Brooks
(LIBERTY)

RAP SINGLE
Ruffneck
MC Lyte
(FIRST PRIORITY/ATLANTIC)

POP ALBUM
Music Box
Mariah Carey
(COLUMBIA)

R&B ALBUM
The World Is Your Scarface
(RAP-A-LOT/PRIORITY)

COUNTRY ALBUM
In Pieces
Garth Brooks
(LIBERTY)

GOSPEL ALBUM
It Remains To Be Seen
Mississippi Mass Choir
(MALACO)

HIP-HOP ALBUMS
Menace II Society
Soundtrack
(JIVE)

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

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

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

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

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

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

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

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

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

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

ON THE MOVE



Knee

■ Kevin Knee has been promoted to the position of vice president/general manager, West Coast for EMI Records Group.

Since January of this year he has been vice president of West Coast promotion for the company.

■ Arista Records has appointed Steve Bartels as vice president, special projects. He comes to Arista from A&M, where he was senior national director of promotion.

■ Jack Isquith has been named vice president of alternative music for A&M Records. He most recently headed his own indie promotion company, Beat Vision, and managed two bands.

■ Sony Music International has promoted Millard Engleka to vice president, finance. Since 1987, he has served as vice president, business planning for the company.

■ Arnie Kaplan has joined EMI Records Group, North America as vice president of royalties. He held the same title at Arista, where he worked for more than 15 years.

■ Rhino Records has named Eric Kayser and Jennifer Sperandeo to promotion staff positions. Kayser moves up from promotion coordinator to national manager, promotion while Sperandeo fills Kayser's former position.

She joins the Rhino team from Hollywood Records, where she worked in metal radio and retail promotion.

■ Melissa Fogelman has been upped to the newly created post of manager, label services at Columbia Records. She had been the Columbia administrative coordinator since 1989.

■ Mercury Nashville has announced the promotion of four of its staff members. Claudia Mize has been promoted to the position of director of A&R administration. Additionally, Mize will continue her responsibilities as executive administrator.

Faith Quesenberry has been upped to the position of office administrator. Quesenberry joined Mercury earlier this year as finance assistant.

Cynthia Grimson has been promoted to the position of manager of media relations. Grimson started with PolyGram in Los Angeles before relocating to Nashville in 1989.

Kim Fowler advances to the position of publicist. Fowler has worked with Mercury Nashville since 1990 in both the marketing and media relations departments.

■ Tom O'Flynn has been appointed to branch manager for the Atlanta office of BMG Distribution. Prior to joining the Atlanta office, he held the same post at BMG's Washington, DC office.

■ Middleberg & Associates has announced the addition of two new members to its music division staff. Joining the firm is Jaydee, who will serve as publicist. She comes from In-Media Publicity.

Karen Rocco has been tapped as assistant and junior publicist. She was project coordinator at The Personal Touch special events marketing company.

■ Mark Haefeli has been named managing partner for On The Scene Productions. He is merging his own multi-media video and film company, Hard News Inc., with On The Scene.

■ PolyGram Diversified Entertainment (PDE) has appointed Allen Newman director, television. Prior to joining PDE, he was head of his own production company, Stage Presence Inc.



Bartels



Isquith



Engleka



Kayser



Grimson



Fowler



Newman

INDUSTRY BUZZ

By Aaron Steinberg



Harry Belafonte

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

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

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

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

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

Cash Box EAST COAST

By Troy J. Augusto



Cash Box WEST COAST

The re-formed **Steely Dan** recently became the 50th musical act to be inducted into the Hollywood Rock Walk, joining such

notables as **Jimi Hendrix**, **Roy Orbison**, **Aerosmith**, **Little Richard** and **Willie Dixon**. Seen here leaving their mark before the second of the group's two sold-out Greek Theater shows is, on the left, the band's **Donald Fagen** and **Walter Becker**, along with Becker's kids **Sayan** and **Kawai**. Efforts to remove the scowl from Fagen's face have thus far proved unsuccessful. The Rock Walk is located at 7425 Sunset.

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

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



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



TALENT REVIEW

Steely Dan

By Mark Albert

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

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

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

TALENT REVIEW

Neil Young/Stone Temple Pilots/Blind Melon

By Troy J. Augusto



Neil Young

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

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

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

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

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

Concerted Efforts



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



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

FILM REVIEWS

True Romance

By John Goff


 The romantics of *True Romance*, Patricia Arquette and Christian Slater

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

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

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

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

Dennis Hopper is as solid as he's ever been as Slater's father. Gary Oldman takes a vicious turn as a drug-dealing murderer-pimp and Christopher Walken works splendidly off Hopper in one of those brutality sequences. Val Kilmer is almost unrecognizable as Elvis-like,

gold-lamed, mentor of Slater's mind while Brad Pitt as doped-out Hollywood type roomie of aspiring actor Rapaport provides some laid-back humor. Rubinek as the dope-dealing Hollywood producer and Pinchot as his flunky provide some chuckles along with cops Chris Penn and Tom Sizemore.

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

Eye Of The Stranger

By John Goff



The Stranger, David Heavener

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

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

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

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

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

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

VIDEO REVIEWS

Miles Davis & Quincy Jones Live At Montreaux

By M.R. Martinez



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

Danzon

By John Goff



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

Masters of Country Blues and R&B Revue

By M.R. Martinez



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

The three country blues offerings (all of which run between 50 and 60 minutes and are culled from varying sources) each serve to define the regional subtleties that emerged in each region where blues was the staple musical communication for black people. Lightnin' Hopkins' Texas roots are evident on the video featuring his music, the Mississippi Delta sounds of Big Joe Williams and Fred McDowell provide a glimpse of the musical identity of these men and the interview with Roosevelt Sykes gives narrative voice to the lineage from which drew his later widely imitated style. The R&B Revue features artists like Chuck Jackson, Cissy Houston, Billy Vera and Cornell Dupree on one hand, and more

TOP 30 VIDEO RENTALS

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1	THE BODYGUARD (Warner Home Video 12591)	3 3
2	UNFORGIVEN (Warner Home Video 12531)	2 3
3	A FEW GOOD MEN (Columbia TriStar Home Video 27893-5)	1 5
4	SCENT OF A WOMAN (MCA Universal home video 81283)	4 1
5	HOME ALONE 2 (Fox video 1989)	5 1
6	THE CRYING GAME (Live Home Video 69039)	7 3
7	MALCOLM X (Warner Home Video 12596)	8 3
8	BRAM STOKER'S DRACULA (Columbia TriStar Home Video 51413-5)	4 4
9	NOWHERE TO RUN (Columbia Tri-Star Home video 52373)	9 1
10	FOREVER YOUNG (Warner Home Video 12571)	5 15
11	LEAP OF FAITH (Paramount Home Video 32792)	6 3
12	BODY OF EVIDENCE (MGM/UA Home Video M10287)	10 5
13	SOMMERSBY (Warner home video 12649)	13 1
14	SNIPER (Columbia Tri-Star home video 70753)	14 1
15	LORENZO'S OIL (MCA/Universal Home Video 81290)	14 3
16	JENNIFER 8 (Paramount Pictures/Paramount Home Video 32495)	9 4
17	AMOS & ANDREW (Columbia TriStar Home Video 53263)	18 3
18	TEENAGE MUTANT NINJA TURTLES (Columbia TriStar Home Video 52433)	11 4
19	ARMY OF DARKNESS (MCA Universal home video 81288)	19 1
20	UNTAMED HEART (MGM/UA home video M902813)	20 1
21	A RIVER RUNS THROUGH IT (Columbia TriStar Home Video 51573)	12 7
22	THE DISTINGUISHED GENTLEMAN (Hollywood Home Video 1716)	13 7
23	PASSION FISH (Columbia Tri-Star home video 53283)	23 1
24	HOWARDS END (Columbia/Tristar 26773)	16 7
25	DAMAGE (New Line Home Video 75833)	15 5
26	HOFFA (Fox Video 1991)	17 7
27	MATINEE (MCA/Universal Home Video 81481)	19 4
28	TOYS (Fox Video 1992)	20 6
29	UNDER SIEGE (Warner Home Video 12420)	21 12
30	PASSENGER 57 (Warner Home Video 12569)	22 7

jazz and modern music purveyors such as David Weckl and Richard Tee. The live performance was done at the Lonestar Roadhouse. Shanachie/YaZoo Home Video.

VID BIZ

By John Goff

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

CASH BOX CHARTS

TOP 100 POP SINGLES

SEPTEMBER 25, 1993



#1 SINGLE: Mariah Carey



TO WATCH: Red Hot Chili Peppers



HIGH DEBUT: Def Leppard

Total Weeks ▼
Last Week ▼

Total Weeks ▼
Last Week ▼

1	DREAMLOVER (Columbia 77080)	.....	Mariah Carey	2	4	53	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) (MCA 54625)	.....	Meatloaf	DEBUT
2	IF (Virgin 12676)	.....	Janet Jackson	6	6	54	I'M FREE (SBK 50434)	.....	Jon Secada	40 8
3	RIGHT HERE (HUMAN NATURE) (RCA 62614)	.....	SWV	10	6	55	TOO MUCH INFORMATION (Capitol 44955)	.....	Duran Duran	DEBUT
4	CAN'T HELP FALLING IN LOVE (Virgin 12653)	.....	UB40	1	10	56	COME UNDONE (Capitol 44918)	.....	Duran Duran	52 16
5	THE RIVER OF DREAMS (Columbia 77086)	.....	Billy Joel	13	4	57	HOPELESSLY (RCA 62597)	.....	Rick Astley	DEBUT
6	WHOMP! THERE IT IS (Bellmark 79001)	.....	Tag Team	3	12	58	MEGA MEDLY (Reprise 40982)	.....	Zapp & Roger	59 3
7	LATELY (Uptown/MCA 54652)	.....	Jodeci	7	12	59	BETTER THAN YOU (Perspective/A&M 7430)	.....	Lisa Keith	DEBUT
8	RUNAWAY TRAIN (Columbia 74966)	.....	Soul Asylum	4	11	60	LOVE FOR LOVE (Big Beat/Atlantic 98382)	.....	Robin S.	57 2
9	WILL YOU BE THERE (FROM "FREE WILLY") (Epic Soundtrax 77060)	.....	Michael Jackson	12	6	61	WHAT'S UP DOC? (CAN WE ROCK) (Jive 42127)	.....	Fu-Schnickens With Shaquille O'Neil	36 7
10	ANOTHER SAD LOVE SONG (LaFace/Virgin 2-4047)	.....	Toni Braxton	24	6	62	EVERYBODY HURTS (Warner Bros 40995)	.....	R.E.M	DEBUT
11	I GET AROUND/KEEP YA HEAD UP (Interscope 96036)	.....	Two Pac	27	9	63	HAPPY (RCA 62538)	.....	Legacy Of Sound Featuring Meja	65 4
12	I'M GONNA BE (500 MILES) (From Benny & Joon) (Chrysalis 21668)	.....	The Proclaimers	5	12	64	GIRL U FOR ME (Elektra 64643)	.....	Silk	46 10
13	BABY, I'M YOURS (MCA 5457)	.....	Shai	17	11	65	RUN TO YOU (Arista 12581)	.....	Whitney Houston	38 10
14	ONE LAST CRY (Mercury P880)	.....	Brian McKnight	14	9	66	CHATAHOOCHEE (Arista 1-2573)	.....	Alan Jackson	45 7
15	BOOM! SHAKE THE ROOM (Jive 42108)	.....	Jazzy Jeff & The Fresh Prince	29	4	67	COME BABY COME (Tommy Boy 7572)	.....	K-7	DEBUT
16	IF I HAD NO LOOT (Wing/Mercury 859056)	.....	Tony! Toni! Tone!	8	11	68	COME INSIDE (Atlantic 87317)	.....	Intro	DEBUT
17	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	.....	95-South	16	11	69	BELIEVE (Virgin 12662)	.....	Lenny Kravitz	47 7
18	ALRIGHT (Ruffhouse/Columbia 77103)	.....	Kriss Kross Featuring Supercat	18	4	70	DELICATE (Columbia 77128)	.....	Terence Trent D'Arby	85 2
19	CHECK YO SELF (Priority 53830)	.....	Ice Cube Featuring Das Elx	20	3	71	IT'S FOR YOU (FROM "THE METEOR MAN") (Motown 2207)	.....	Shanice	55 6
20	CRYIN' (Geffen 19256)	.....	Aerosmith	28	4	72	STEP IT UP (Island 8624312)	.....	Stereo MC's	56 9
21	RAIN (Mavrick 40988)	.....	Madonna	21	8	73	GET IT UP (LaFace/Epic Soundtrax/Epic 77059)	.....	TLC	58 9
22	I DON'T WANNA FIGHT (Virgin 4KM-12652)	.....	Tina Turner	15	13	74	CHIEF ROCKA (Pendulum 64631)	.....	Lords Of The Underground	61 7
23	INSANE IN THE BRAINS (Ruffhouse/Columbia 77019)	.....	Cypress Hill	23	7	75	HEAVEN KNOWS (Epic 74996)	.....	Luther Vandross	DEBUT
24	SWEAT (A LA LA LA LONG) (Big Beat/Atlantic 98429)	.....	Inner Circle	50	3	76	PINK CASHMERE (Paisley Park/Warner Bros.18371)	.....	Prince	DEBUT
25	WHEN I FALL IN LOVE (Epic Soundtrack/Epic 77021)	.....	Celine Dion & Clive Griffin	37	5	77	CRY NO MORE (MCA 54650)	.....	II D Extreme	64 12
26	HEY JEALOUSY (A&M 0242)	.....	Gin Blossoms	49	5	78	I'M IN LUV (Mercury 862462)	.....	Joe	DEBUT
27	BREAK IT DOWN AGAIN (Mercury 314514875)	.....	Tears For Fears	26	7	79	THAT'S WHAT LITTLE GIRLS ARE MADE OF (MCA 54625)	.....	Raven Symone	75 3
28	REASON TO BELIEVE (Warner Bros. 18427)	.....	Rod Stewart	44	2	80	STAY FOREVER (Impact/MCA 54653)	.....	Joey Lawrence	54 6
29	WEAK (RCA 62521)	.....	SWV	11	16	81	SOMETHING'S GOIN' ON (Maverick/Sire/WB 18564)	.....	U.N.V.	66 12
30	SLAM (Chaos 74882)	.....	Onyx	9	12	82	THE WAYS OF THE WIND (Gee Street/Island/PLG 862 475)	.....	P.M. Dawn	51 5
31	THAT'S THE WAY LOVE GOES (Virgin 4KM12650)	.....	Janet Jackson	19	21	83	WHAT MIGHT HAVE BEEN (Warner Bros. 18516)	.....	Little Texas	78 2
32	OOH CHILD (Eastwest 98398)	.....	Dino	30	7	84	BAD BOYS (Big Beat/Atlantic 98426)	.....	Inner Circle	67 16
33	SOUL TO SQUEEZE ("From Coneheads") (Warner Bros. 18401)	.....	Red Hot Chili Peppers	86	2	85	DON'T TAKE AWAY MY HEAVEN (A&M 0240)	.....	Aaron Neville	70 12
34	WHAT'S UP (Interscope 98430)	.....	4 Non Blondes	22	17	86	FREAK ME (Keia 64654/Elektra)	.....	Silk	73 22
35	DAZZY DUKS (TMR 3089/Bellmark)	.....	Duice	35	29	87	LICK U UP (Luke 163)	.....	H-Town	77 3
36	SHOW ME LOVE (Big Beat 10118)	.....	Robin S.	32	16	88	LOOKING THROUGH PATIENT EYES (Gee Street/Island 862024)	.....	P.M. Dawn	68 20
37	KNOCKIN' DA BOOTS (Luke 461)	.....	H-Town	34	17	89	REGRET (Warner Bros. 18586)	.....	New Order	80 11
38	I'LL NEVER GET OVER YOU (Arista 12518)	.....	Expose	31	20	90	LOVE IS (FROM "90210") (Giant 18630)	.....	Vanessa Williams & Brian McKnight	69 34
39	ONE WOMAN (Giant 18606)	.....	Jade	39	10	91	EVEN A FOOL CAN SEE (Warner Bros. 18561)	.....	Peter Cetera	82 6
40	RUFFNECK (Priority/Atlantic 98401)	.....	MC Lyte	41	6	92	HERO (Atlantic 87360)	.....	Crosby/Collins	88 15
41	DRE DAY (Atlantic 53827)	.....	Dr.Dre	43	11	93	BY THE TIME THIS NIGHT IS OVER (Arista 07822)	.....	Kenny G. And Peabo Bryson	62 14
42	TWO STEPS BEHIND (Columbia 77116)	.....	Def Leppard	DEBUT		94	GIRL, I'VE BEEN HURT (Eastwest 98438)	.....	Snow	83 14
43	HAVE I TOLD YOU LATELY (Warner Bros. 18511)	.....	Rod Stewart	33	16	95	I'M SO INTO YOU (RCA 62451)	.....	SWV	84 25
44	HEY MR. D.J. (Flavor Unit/Epic 77121)	.....	Zhane	71	2	96	DON'T WALK AWAY (Giant 186)	.....	Jade	87 32
45	FIELDS OF GOLD (A&M 31458)	.....	Sting	25	12	97	WIDE RIVER (Sailor/Polydor 859)	.....	Steve Miller Band	76 7
46	CREEP (Capitol 44932)	.....	Radiohead	42	9	98	MORE AND MORE (Imago 25029)	.....	Captain Hollywood Project	63 15
47	WHAT IS LOVE (Arista 12575)	.....	Haddaway	DEBUT		99	IT'S ON (Tommy Boy 569)	.....	Naughty By Nature	79 7
48	SUNDAY MORNING (Reprise 18461)	.....	Earth Wind & Fire	81	2	100	THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREWIN' (EastWest 98394)	.....	YoYo	74 3
49	VERY SPECIAL (Cold Chillin 18437)	.....	Big Daddy Kane	53	7					
50	SOMETHING IN YOUR EYES (MCA 54725)	.....	Bell Biv Devoe	60	1					
51	CAN'T GET ENOUGH OF YOUR LOVE (Arista 1-2582)	Taylor Dane	48	11					
52	NO RAIN (Capitol 44939)	Blind Melon	72	2					

POP SINGLES

POP SINGLES INDEX

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WHAT IS LOVE D.Halligan, Torello (A La Carte, EMI Blackwood/BMI)	50
WHAT'S UP L.Perry (Stuck in the throat/ASCAP)	34
WHAT'S UP DOC R.Rochford, J.Jones, L.Maturaine, K.Mckenzie, S.O'Neil (Willes-ten, Zomba, Chrysalis/BMI/Scratch "N" Source/ASCAP)	61
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REVIEWS By Troy J. Augusto

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

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



RADIOHEAD: "Stop Whispering" (Capitol 79243)

From the British bunch that brought us that fabulous tune o' angst, "Creep," comes another fine cut from the quartet's quite excellent *Pablo Honey* record. Practicing what they preach, the band starts the cut in restrained fashion, building toward a loud and powerful finish. The song's also one of the highlights of Radiohead's live show, so modern rock radio listeners in cities that the band has already played in may well recognize it. The band's a priority at Capitol, so expect a big push from Gersh and the gang.



SAIGON KICK: "I Love You" (Third Stone 5287)

Despite the accompanying photo, this Florida-based bunch, with the recent departure of former frontman Matt Kramer, is now a three-piece band. Guitarist Jason Bieler, who has always added his share of vocals anyway, is now also the group's singer, a spot he easily slips into. This one, the first single from the band's forthcoming album, is a pretty rock ballad that could easily slip into a majority of the playlists that reported the band's previous hit, "Love Is On The Way." Bieler shines, both on acoustic guitar and dreamy vocals.



DIE KRUPPS: "Enter Sandman" (Hollywood 10373)

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



PICK OF THE WEEK



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

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

POP ALBUMS

REVIEWS by Troy J. Augusto

■ THERAPY?: *Hats Off To The Insane* (A&M 540 139)

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



■ LIVINGSTON TAYLOR: *Our Turn To Dance* (Vanguard 79469)

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



■ MORPHINE: *Cure For Pain* (Rykodisc 10262)

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



■ John Hiatt: *Perfectly Good Guitar* (A&M 540 135)

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



■ COUNTING CROWS: *August And Everything After* (DGC 24528)

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



■ BIG COUNTRY: *The Buffalo Skinners* (Fox/RCA 66294)

This record marks the return to American shores for this Scottish rock band which first scored with its debut alb, "In A Big Country," a gold platter that included the hits "The Crossing" and the title track. The band's fourth U.S. release (sixth overall) picks up where the older material left off, full of the band's trademark dual-guitar sound and charged, socio-political lyrics. The album begins to wear a bit thin as it progresses, but early tracks like "Seven Waves" and single "The One I Love" mark a very welcome return.



■ THE SAMPLES: *The Last Drag* (W.A.R.? 60005)

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



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PICK OF THE WEEK



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

CASH BOX CHARTS

TOP 100 R&B SINGLES

SEPTEMBER 25, 1993



#1 SINGLE: SWV



TO WATCH: Guru



HIGH DEBUT: Levert

Total Weeks ▼
Last Week ▼

1	RIGHT HERE (Human Nature)/Downtown	(RCA 62614)	SWV	1	6	54	ALWAYS	(A&M 0342)	Vesta	65	2
2	ANOTHER SAD LOVE SONG	(Laface/Arista 24047)	Toni Braxton	3	8	55	THERE'S NO LIVING WITHOUT YOU	(Mercury 862 548)	Will Downing	62	3
3	DREAMLOVER	(Columbia 77080)	Mariah Carey	7	3	56	WILL YOU BE THERE (FROM FREE WILLY)	(Epic Soundtrax/Epic 77060)	Michael Jackson	54	3
4	I GET AROUND/KEEP YA HEAD UP	(Interscope 96036)	2-Pac	5	7	57	YOU BEEN PLAYED(FROM "MENACE TO SOCIETY")	(T.N.T./Jive 42140)	Smooth	58	3
5	IF	(Virgin 12676)	Janet Jackson	2	5	58	STREIHT UP MENACE(FROM "MENACE 11 SOCIETY")	(Jive 42138)	Mc Lyte	56	3
6	HEY MR. D.J.	(Flavor/Epic 77121)	Zhane	15	3	59	40 DOG	(Third Stone/Atlantic 98400)	Sweet N Low	64	3
7	LOSE CONTROL/GIRL U FOR ME	(Keia/Elektra 64643)	Silk	6	8	60	LOVE FOR LOVE	(Big beat/Atlantic 98382)	Robin S.	72	2
8	RUFFNECK	(First Priority/Atlantic 98401)	Mc Lyte	17	6	61	THAT'S WHAT LITTLE GIRLS ARE MADE OF	(MCA 54625)	Raven Symone	57	3
9	FOR THE COOL IN YOU	(Epic 77109)	Babyface	20	2	62	DREAM IN COLOR	(Columbia 74975)	Regina Belle	75	2
10	LATELY	(Uptown/MCA 54652)	Jodeci	4	12	63	DO THE THANGS	(Atlantic 87328)	Levert	DEBUT	
11	ALRIGHT	(Ruffhouse/Columbia 77103)	Kriss Kross	12	4	64	LIGHT OF LOVE	(Capitol 44953)	Angie & Debbie	88	2
12	CHECK YO SELF	(Priority 53830)	Ice Cube / Das Efx	8	3	65	ALL THROUGH THE NIGHT	(Giant/Reprise 18414)	P.O.V w/JADE	DEBUT	
13	ONE LAST CRY	(Mercury 862404)	Brian McKnight	14	7	66	IT'S ON	(Tommy Boy 569)	Naughty By Nature	48	7
14	SOMETHING'S GOIN' ON	(Maverick/Sire/Warner Bros. 18564)	U.N.V.	11	13	67	WHAT'S UP DOC?(CAN WE ROCK)	(Jive 42127)	Fu-Schnickens With Shaquille O'Neil	60	4
15	IT'S FOR YOU(FROM "THE METEORMAN")	(Motown 2207)	Shanice	18	4	68	BREAKADAWN	(Tommy Boy 586)	De La Soul	DEBUT	
16	CRY NO MORE	(Gasoline Alley/MCA 54650)	II D Extreme	13	15	69	WE GETZ BUZY	(Rowdy/Arista 35024)	Illegal	DEBUT	
17	SOMETHING IN YOUR EYES	(MCA 54725)	Bell Biv Devoe	25	3	70	FLOW JOE	(Violator/Relativity 1185)	Fat Joe	DEBUT	
18	WHOOMP (THERE IT IS)	(Life 79001)	Tag Team	10	14	71	PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP	(Def Jam/Columbia 74984)	L.L. Cool J.	51	7
19	I'M IN LUV	(Mercury 862 462)	Joe	22	3	72	DAZZEY DUKS	(TMR 71000)	Duice	47	20
20	GET IT UP (FROM POETIC JUSTICE)	(Laface/Epic Soundtrax/Epic 77059)	TLC	16	4	73	COME GO WITH ME	(Uptown/MCA 54704)	Christopher Williams	DEBUT	
21	IF I HAD NO LOOT	(Wing/Mercury 859056)	Tony! Toni! Tone!	9	8	74	COMING HOME TO LOVE	(Zoo 14099)	Coming Of Age	DEBUT	
22	VERY SPECIAL	(Cold Chillin' 18437)	Big Daddy Kane	26	4	75	JUST KICKIN'IT	(So So Def/Columbia 77119)	Xscape	DEBUT	
23	WEAK	(RCA 62521)	SWV	23	14	76	HEY THERE PRETTY LADY	(Perspective 7426)	Lo-Key?	55	6
24	LAI D BACK GIRL	(Warner Bros. 18422)	Maze Featuring Frankie Beverly	32	3	77	I DON'T WANT TO DO ANYTHING	(Uptown MCA 54709)	Mary J.Blige	DEBUT	
25	BABY I'M YOURS	(Gasoline Alley/MCA 54574)	Shai	31	11	78	STICKS AND STONES	(Capitol 44964)	Walter & Scotty	59	4
26	LICK U UP	(Luke 163)	H-Town	21	6	79	I DON'T WANNA FIGHT	(Virgin 12652)	Tina Turner	63	11
27	BOOM! SHAKE THE ROOM	(Jive 42108)	Jazzy Jeff & Fresh Prince	46	3	80	TRULY SOMETHING SPECIAL	(Virgin 12670)	After 7	67	6
28	THAT'S THE WAY LOVE GOES	(Virgin 125650)	Janet Jackson	27	14	81	OOH WATCHA GONNA DO	(Profile 5400)	Run DMC	81	1
29	SOMEBODY ELSE WILL	(EMI 50462)	O'Jays	30	4	82	THE FLOOR	(Motown 2202)	Johnny Gill	66	13
30	LOVE NO LIMIT	(Uptown 54526)	Mary J. Blige	29	13	83	GRAZIN IN THE GRASS	(GRP 3046)	George Howard	87	2
31	SUNDAY MORNING	(Reprise 18461)	Earth Wind & Fire	41	2	84	I WANA HOLD ON TO YOU	(Island 862212)	Mica Paris	70	8
32	KNOCKIN' BOOTS	(Luke 161)	H Town	28	14	85	GIMME	(Reprise 18488)	Cheryl" Pepsii" Riley	71	8
33	ONE WOMAN	(Giant 18687)	Jade	33	14	86	PAY DAY	(Qwest/Warner bros. 18473)	Winans	85	2
34	LET ME BE THE ONE	(Atlantic 87347)	Intro	34	8	87	PASSIN' ME BY	(Deleicious Viny/Atlantic 98434)	The Pharcyde	73	16
35	HEAVEN KNOWS	(Epic 74996)	Luther Vandross	43	2	88	DO DA WHAT	(EastWest 98419)	1 Of The Girls	74	7
36	SLAM	(JMJ/Chaos/Columbia 74882)	Onyx	24	8	89	LET ME ROLL	(Rap-A-Lot/Priority 53831)	Scarface	76	6
37	COME INSIDE	(Atlantic 87317)	Intro	68	2	90	I LIKE IT	(Big Beat/Atlantic 98413)	Jomanda	77	6
38	I GOT YOU	(Motown 2213)	Johnny Gill	49	3	91	24/7 GOOD LOVIN'	(Eastwest 98403)	Big Bub	78	6
39	SEEMS YOU'RE MUCH TOO BUSY	(A&M 0140)	Vertical Hold	37	11	92	DAY BY DAY	(Capitol 44934)	Portrait	79	7
40	CHEIF ROCKA	(Pendulum 64631)	Lords Of The Undergrounds	42	7	93	LITTLE MIRACLES	(Epic 3474226)	Luther Vandross	80	11
41	MEGA MEDLEY	(Reprise 18420)	Zapp & Roger	50	3	94	BUMPIN' (ADAPTATION OF HUMPIN')	(Next Plateau/PLG 357021)	Paperboy	83	4
42	ABC-123	(Atlantic 87366)	Levert	36	13	95	DON'T WALK AWAY	(Giant 18687)	Jade	82	31
43	SHOW ME LOVE	(Big Beat/Atlantic 10118)	Robin S.	35	16	96	THAT'S THE WAY LOVE IS	(MCA 54511)	Bobby Brown	84	12
44	INSANE IN THE BRAIN	(Ruffhouse/Columbia 77019)	Cypress Hill	38	6	97	SAY IT ISN'T OVER	(RCA 62540)	Five XI	69	8
45	WHOOT, THERE IT IS	(Wrap/Ichiban 0150)	95 South	19	17	98	MY CUTIE	(MCA 54661)	Wreckx-N-Effect	88	5
46	APHRODISIA	(Tabu/A&M 7718)	Alexander O'Neal	53	3	99	FREAK ME	(Elektra 64654)	Silk	90	21
47	CHERISH THE DAY	(Epic 74980)	Sade	61	3	100	GIVE HIM A LOVE HE CAN FEEL	(Pendulum/Elektra 64655)	Tene Williams	91	9
48	UNCONDITIONAL LOVE	(Jive/MCA 42144)	Hi-Five	45	8						
49	TRUST ME	(Chrysalis/ERG 24849)	Guru & N'Dea Davenport	1							
50	WANT YOU BACK	(RCA 62565)	ME-2-U	52	5						
51	DRE DAY	(Death Row/Interscope/Atlantic 53827)	Dr. Dre	39	12						
52	RUN TO YOU	(Arista 1-2570)	Whitney Houston	44	7						
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REVIEWS by M.R. Martinez

JEVETTA STEELE: Here It Is (Columbia CK 53900). Producers: Various.

Serious music in this woman's voice, yes there is. Armed with a collection of strong songs, equally strong production and tasteful delivery of the lyrical content, Ms. Steele is here with a package that should distinguish her from the rung of female artists that rely on vocal acrobatics and aerobics—and not musicality—to get their point across.



ME-2-U: Me-2-U (RCA 07863 66266-2). Producers: Various.

The comparisons to acts like the platinum-plus Boyz II Men are inevitable (especially on a track like the opener, "Alone Wit U"). There's fresh post-New Jack production quality evident over much of this 10-track album.

NINJAMAN: Run Come Test (RAS 3118). Producer: Henry Lawes.

Even with the formidable presence of Jamaican super sessionmen Sly Dunbar, Robbie Shakespeare, guitarist Gitzy and keyboardist Clive Hunt, the emphasis on this roots dancehall record is the chant, Ninjaman, a favorite of the hardcore dancehall fan, serves up a collection of alternately deep roots and more accessible sounds.



POONANNY: Poonanny Be Still (Waldoxy WCD 2801). Producers: Tommy Couch, Jr., Paul Lee & Poonanny.

Describing the subject matter of this eight-cut collection seems almost unnecessary. The guy's name is Poonanny. So what do you think these songs are about—double entendre aside? The titles on this bluesy version of a Marvin Sease or Millie Jackson record include "Strokin'," "Poonanny Be Still," and "Clean Out Your Dresser."

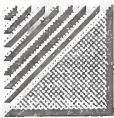


PICK OF THE WEEK



EARTH, WIND AND FIRE: Millennium (Reprise 9 45274-2). Producer: Maurice White.

Maurice White is back at the helm of one of the most important pop/R&B bands of the '70s. He's joined by EWF alum Verdine White (his bass-playing brother), Andrew Woolfolk on saxophones, Ralph Johnson on percussions and Philip Bailey serving up his distinctive vocals.



By M.R. Martinez

THE RHYTHM



Rhino Records, the label that keeps reissues, compilation packages and vintage music in the pipeline, recently entered a distribution agreement with BET Direct, a subsidiary of Black Entertainment Television (BET)...

GO DIRECT, YOUNG MAN: The launch of BET Direct's BET On Music label through Rhino is a promising venture. Already available through direct-to-consumer marketing is BET On Music's Soul Hits Volume 1: The Best Soul of the '80s...

EXPO IN BLACK: The entertainment industry maintained a solid presence during the Black Expo USA (Sept. 11-12 at the Los Angeles Convention Center). In addition to performance by artists such as Immature, Real Seduction, MC Spice, Sweet N' Lo, Wayne Johnson and Four Sure...

BLUES DANCE: Flair Records, the blues-based label distributed by Virgin Records, will be releasing My Sweet Little Angel featuring 21 tracks by master bluesman B.B. King. The cuts comprising this collection, were culled from sessions held from 1956 to 1959.

TOP 75 R&B ALBUMS

CASH BOX • SEPTEMBER 25, 1993

Table with 3 columns: Rank, Album Title, Artist. Lists top 75 R&B albums including 'The World Is Yours', 'Back to Basics', 'For the Cool in You', etc.



By M.R. Martinez

THE RHYME



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

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

TOP 30 HIP-HOP ALBUMS

CASH BOX • SEPTEMBER 25, 1993

1	MENACE II SOCIETY (Jive 41509)	Soundtrack	DEBUT
2	THE CHRONIC (Death Row/Interscope 57128/Priority)	Dr. Dre	1 34
3	BACDAFUCUP (RAL/Chaos 53302)	Onyx	3 8
4	12 INCHES OF SNOW (Atco EastWest 92207/AG)	Snow	2 18
5	BORN GANGSTAZ (DJ West/Chaos/Columbia 52903)	Boss	4 1
6	THE BLISS ALBUM (Gee Street 514517)	P.M. Dawn	6 10
7	THE PREDATOR (Priority 57185)	Ice Cube	7 26
8	19 NAUGHTY III (Tommy Boy 1069)	Naughty By Nature	5 17
9	14 SHOTS TO THE DOME (Def Jam/Columbia 53323)	L.L. Cool J	10 10
10	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... (Chrysalis 21929)	Arrested Development	9 18
11	NINE YARDS (Next Plateau/FFRR 1012)	Paperboy	12 16
12	UPTOWN MTV UNPLUGGED (Uptown/MCA 1085)	Various Artists	DEBUT
13	QUAD CITY KNOCK (Wrap/Ichiban 8117)	95-South	16 4
14	STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92209)	2Pac	14 17
15	TILL DEATH DO US PART (Rap-A-Lot 53818)	Geto Boys	11 14
16	DOWN WITH THE KING (Profile 1440)	Run-D.M.C.	8 6
17	BIZARRE RIDE II (Delicious Vinyl 92222)	The Pharcyde	15 3
18	JAZZMAZZ VOLUME 1 (Chrysalis/ERG 21998)	Guru	18 1
19	LOOKS LIKE A JOB FOR.... (Cold Chillin'/WB 45128)	Big Daddy Kane	13 3
20	CONNECTED (Gee Street/Island/PG 14061)	Stereo Mc's	19 6
21	REACHIN'(A NEW REPUTATION OF TIME AND SPACE) (Pendulum/Elektra 61414)	Digable Planets	17 1
22	HARD OR SMOOTH (MCA 10566)	Wreckx-N-Effect	21 29
23	WHICH DUBIE U B (Immortal/Epic 53212)	FunkDoobiest	20 5
24	BANGIN' ON WAX (Dangerous/Pump/Quality 19138)	Bloods & Crips	22 14
25	OOOOOOHHH...ON THE TLC TIP (Laface/Arista 26003)	TLC	25 1
26	BASS: THE FINAL FRONTIER (Magic/CDG 9413)	D.J. Magic Mike	23 1
27	HERE COME THE LORDS (Pendulum/Elektra 61415)	Lords Of The Underground	27 1
28	THE NEW BREED (Wrap/Ichiban 8120)	MC Breed	DEBUT
29	TOTALLY CROSSED OUT (Ruffhouse/Columbia 48710)	Kris Kross	28 63
30	WHO'S THE MAN (Uptown/MCA 10794)	Soundtrack	24 7

TOP 30 RAP SINGLES

CASH BOX • SEPTEMBER 25, 1993

1	RUFFNECK (First Priority/Atlantic 98401)	MC Lyte	3 6
2	PINK COOKIES IN A PLASTIC BAG/BACK SEAT OF MY JEEP (Def Jam 74984/Columbia)	L.L. Cool J	6 7
3	INSANE IN THE BRAIN/WHEN THE S--T... (Ruffhouse/Columbia 77019)	Cypress Hill	1 6
4	CHECK YO SELF (Priority 53830)	Ice Cube	7 2
5	CHEIF ROCKA (Pendulum/Elektra 66302)	Lords Of The Underground	4 6
6	ALRIGHT (Ruffhouse/Columbia 77103)	Kris Kross	9 2
7	GRAND GROOVE (Tuffbreak/A&M 0082)	Intelligent Hoodlum	11 2
8	LET ME ROLL (Rap-a-lot/Priority 53831)	Scarface	14 2
9	I GET AROUND/KEEP YA HEAD UP (Interscope/Atlantic 96036)	2Pac	5 4
10	FLOW JOE (Violator/Relativity 1185)	Fat Joe	DEBUT
11	GOTTA GET MINE (Wrap/Ichiban 93154)	MC Breed	15 3
12	ALL SHE WANTED/HED RUSH (EastWest 96042)	Knuckleheadz	18 3
13	40 BELOW TROOPER/ALL I THINK... (Warner Bros 40764)	Jungle Brothers	2 10
14	RECIPE (Chaos/Columbia 77081)	Boss	DEBUT
15	IBWIN' WIT MY CREW/BONNIE & CLYDE (EastWest 96054)	Yo Yo	8 9
16	INDO SMOKE (Epic 77026)	Mista Grimm	17 2
17	THIS IS IT Y'ALL (Chemistry/Mercury 862314)	Poizon Posse	DEBUT
18	VERY SPECIAL/STOP SHAMMIN (Cold chillin'/Reprise 18437)	Big Daddy Kane	DEBUT
19	SLAM (JMJ/Chaos/Columbia 74882)	Onyx	12 25
20	WHOOT, THERE IT IS (Wrap/Ichiban 0150)	95 South	13 11
21	WHOOMP! (THERE IT IS) (Life/Bellmark 7900)	Tag Team	20 7
22	WHAT'S UP DOC (Jive 42164)	Fu-schnickens w/Shaquille O'Neal	22 12
23	ROLL W/THE FLAVOR (MCA 54623)	Young Black Teenagers	DEBUT
24	DON'T GIVE ME NO BAMMER (In-a-minute 8001)	R.B.L. Posse	DEBUT
25	LET ME TURN YOU ON (Cold Chillin'/Reprise 18542)	Biz Markie	10 6
26	HUMPS FOR THE BLVD. (Psychotic 1203)	Rodney O & Joe Cooley	16 4
27	THIS IS IT/RIP IT UP (Ruffhouse/Columbia 74764)	Lin Que	21 5
28	WORK IT OUT (Luke 162)	Luke	23 4
29	SIX FEET DEEP (Rap-A-Lot/Priority 53823)	Geto Boys	24 14
30	EUPHORIA (Inderoc 0202)	Trique-Dik-Slik	19 3

UK

By Mick Green



Mariah Carey: Grabs top album spot

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

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

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

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

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

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

IT ALL "ADS" UP: Many artists are given a new lease of life when some advertising agency picks on one of their old releases to help sell the product on TV advertisements, and these are not always for glossy products. For example **Mungo Jerry's** 1970 hit "In The Summertime" is being used in a government Anti Drink-Driving

Campaign because it uses the words "Have a drink, have a drive/Go out and see what you can find."

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

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

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

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

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

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

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

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

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

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

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



LABEL SPOTLIGHT

Arista Nashville's "Three-Legged Stool"

By Brad Hogue

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

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



Tim DuBois

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



Mike Dungan

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



Allen Butler

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

M.D.: Management is a big part of all our lives. Sometimes it's even bigger than we would like it to be. One of the things that makes us a successful record company I think is the fact that we are a family—not only the people that work here—but we really feel like for the most part the artists are part of the family, and their family is a part of our family. That

means their management, everybody from the receptionist at the management company to the president. We take their phone calls right away and work with them at every step—consult with them at every step—just because we own rights to their artist's music, that doesn't mean we take liberties with that. That takes a tremendous amount of time. There are moments when, quite honestly you'll wish that it wasn't

that way, but as soon as you realize what the alternative is, to be just a cold, calculated music machine, you quickly realize why we do it the way we do it.

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

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

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

A.B.: I think the longer "in-advance set-up" that you have the time to set the project up to image the artist and to let radio become comfortable with them and their music, the better off you are. Obviously as the industry heats up and you become busier and busier, those windows get smaller and smaller. With the deluge of new artists in this format over the last four years, radio's just having to deal with a lot more talent than they ever had in the past. It makes it more difficult for us as a label to immediately create an image and a distinct personality for any new act, and that's something that you have to do. You have to make them different from anything else out there but at the same time you can't make them so different that radio feels threatened or uncomfortable with them. It's a kind of balancing act.

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

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

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

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

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

T.D.: More of the same.

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

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

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES

SEPTEMBER 25, 1993



#1 SINGLE: Garth Brooks



TO WATCH: Alabama #28



HIGH DEBUT: Mark Collie #45



#1 INDIE: Bobby Hood #60

			Total Weeks ▼	Last Week ▼			Total Weeks ▼	Last Week ▼
1	AIN'T GOING DOWN (TILL THE SUN COMES UP) (Liberty 79795)	Garth Brooks	3	7	50	MERCURY BLUES (Arista 18711)	Alan Jackson	DEBUT
2	HOLDIN' HEAVEN (MCA 54659)	Tracy Byrd	4	14	51	WHY DIDN'T I THINK OF THAT (Epic 77025)	Doug Stone	50 14
3	ONLY LOVE (Curb/MCA 54689)	Wynonna	6	10	52	EASIER SAID THAN DONE (Arista 2564)	Radney Foster	49 15
4	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Epic 77071)	Joe Diffie	10	9	53	I NEVER CARED FOR MORNINGS (LRK Records KC693)	Kevin Charles	54 7
5	WORKING MAN'S PH.D (RCA 66251)	Aaron Tippin	5	13	54	FALLIN' NEVER FELT SO GOOD (Warner Bros. 8465)	Shawn Camp	53 8
6	LOOKING OUT FOR NUMBER ONE (Warner Bros. 18463)	Travis Tritt	9	10	55	I'LL CRY TOMORROW (RCA 66210)	Larry Stewart	51 12
7	ONE MORE LAST CHANCE (MCA 54715)	Vince Gill	11	8	56	EVERY LITTLE THING (Giant 42499)	Carlene Carter	55 17
8	A COWBOY'S BORN WITH A BROKEN HEART (Curb 1038)	Boy Howdy	8	15	57	LAY AROUND AND LOVE ON YOU (RCA 66117)	Lari White	61 3
9	WHAT'S IT TO YOU (Giant 24511-2)	Clay Walker	13	11	58	I WISH (Hickory 75407)	Emie Ashworth	60 7
10	IN THE HEART OF A WOMAN (Mercury 934)	Billy Ray Cyrus	1	12	59	I'M THE ONLY THING (I'LL HOLD AGAINST YOU) (MCA 54716)	Conway Twitty	56 6
11	IF I DIDN'T LOVE YOU (Arista 2578)	Steve Wariner	12	13	60	LOST IN THE NEON LIGHTS (Belltune TV8-3)	Bobby Hood	65 6
12	LET GO (Asylum 61554-2)	Brother Phelps	15	12	61	EVERYTIME I ROLL THE DICE (Liberty 79002)	Chris LeDoux	66 2
13	NO TIME TO KILL (RCA 66239)	Clint Black	17	6	62	CAN'T BREAK IT TO MY HEART (Atlantic 82483)	Tracy Lawrence	59 16
14	BEER AND BONES (Atlantic 28420)	John Michael Montgomery	14	12	63	JANIE BAKER (RCA 66267)	Shenandoah	57 16
15	EASY COME, EASY GO (MCA 54717)	George Strait	16	5	64	HERE GOES NOTHING (BFE/BMG 18562)	Patti Miner	52 13
16	THIS ROMEO AIN'T GOT JULIE YET (Arista 2580)	Diamond Rio	18	9	65	WE GOT THE LOVE (RCA 66049)	Restless Heart	62 18
17	HE AIN'T WORTH MISSING (Mercury 918)	Toby Keith	21	11	66	RHYTHM AND BOOZE (Rockin J TV8-1)	Norris Stewart	70 6
18	NOTHIN' BUT THE WHEEL (Epic 77076)	Patty Loveless	19	11	67	DOWN ON MY KNEES (MCA 54670)	Trisha Yearwood	63 15
19	JUST LIKE THE WEATHER (Liberty 79763)	Suzu Bogguss	20	8	68	HELLO EARTH (Platinum Plus AA PL1101)	Chris Shook	72 4
20	DOES HE LOVE YOU (MCA 54719)	Reba McEntire with Linda Davis	24	4	69	IT SURE IS MONDAY (MCA 54630)	Mark Chesnutt	64 18
21	TRASHY WOMEN (Atlantic 82335)	Confederate Railroad	22	7	70	WHY DID I WAKE UP (Treasure)	Monte Lee	73 5
22	HURRY SUNDOWN (MCA 54688)	McBride & the Ride	23	9	71	MOMMA'S ROCKING CHAIR (Killer)	Sharon Kaye	75 5
23	HALF ENOUGH (BNA 66047)	Lorrie Morgan	27	7	72	CHATTAHOOCHEE (Arista 2560)	Alan Jackson	67 17
24	THAT WAS A RIVER (Epic 77118)	Collin Raye	26	6	73	WEEKEND SITUATION (Fraternity CP0001)	Curt Powers	76 5
25	THE BUG (Columbia 77134)	Mary-Chapin Carpenter	30	5	74	SHAME SHAME SHAME SHAME (MCA 54668)	Mark Collie	68 16
26	SHE USED TO BE MINE (Arista 2602)	Brooks & Dunn	29	3	75	HAUNTED HEART (Mercury 873)	Sammy Kershaw	71 20
27	THANK GOD FOR YOU (Curb 77574)	Sawyer Brown	2	12	76	DANCE WITH THE ONE THAT BROUGHT YOU (Mercury 923)	Shania Twain	69 13
28	RECKLESS (RCA 66296)	Alabama	35	2	77	WEST TEXAS SAM (Platinum Plus AA CDX 1101)	Bill Gerick	58 9
29	I FELL IN THE WATER (BNA 62621)	John Anderson	32	4	78	HOLD ON, ELROY (Arista 2579)	Dude Mowrey	74 7
30	ON THE ROAD (Arista 2588)	Lee Roy Parnell	31	6	79	A BAD GOODBYE (RCA 62503)	Clint Black with Wynonna	78 19
31	ALMOST GOODBYE (MCA 54718)	Mark Chesnutt	34	3	80	A WOMAN ALWAYS KNOWS (Song-1 TCD0107)	Staci Johnson	80 4
32	DO YOU KNOW WHERE YOUR MAN IS (Arista 2606)	Pam Tillis	37	4	81	IF MY EYES COULD TALK (Killer)	Sylvia Winters	86 2
33	I'M NOT BUILT THAT WAY (Liberty 79797)	Billy Dean	39	5	82	WE'LL BURN THAT BRIDGE (Arista 2563)	Brooks & Dunn	77 18
34	MY BABY LOVES ME (RCA 66299)	Martina McBride	38	7	83	IT'S YOUR CALL (MCA 54496)	Reba McEntire	79 19
35	QUEEN OF MY DOUBLE WIDE TRAILER (Mercury 969)	Sammy Kershaw	36	7	84	CLEOPATRA, QUEEN OF DENIAL (Arista 2552)	Pam Tillis	81 20
36	THE GRAND TOUR (A&M 34154)	Aaron Neville	41	7	85	THE FLOOD OF '93 (Heartland)	Dave Busch	88 2
37	MASTER OF ILLUSION (Step One 466)	Clinton Gregory	41	2	86	THE BOY FROM TUPELO (Tribute PSI3593CD)	Shaun Nielsen	DEBUT
38	A COUPLE OF GOOD YEARS LEFT (Columbia 77130)	Ricky Van Shelton	40	5	87	MONEY IN THE BANK (BNA 62507)	John Anderson	84 21
39	COWBOY BOOGIE (Warner Bros. 45319)	Randy Travis	42	3	88	THE HARD WAY (Columbia 74930)	Mary-Chapin Carpenter	85 23
40	TWO STEPS IN THE RIGHT DIRECTION (Atlantic 5226)	Roger Ballard	45	2	89	CAN YOU FEEL IT (Liberty 79760)	Ricky Lynn Gregg	82 9
41	MY SECOND HOME (Atlantic 82483)	Tracy Lawrence	44	2	90	I GOT A LOVE (Columbia 53198)	Matthews Wright & King	83 14
42	A THOUSAND MILES FROM NOWHERE (Reprise/Warner Bros. 6057)	Dwight Yoakam	7	12	91	TELL ME ABOUT IT (Liberty 56985)	Tanya Tucker with Delbert McClinton	87 23
43	WHAT MIGHT HAVE BEEN (Warner Bros. 6159)	Little Texas	25	17	92	SOMEBODY ELSE'S MOON (Epic 74912)	Collin Raye	91 24
44	OL' RED (Giant 24490)	Kenny Rogers	47	4	93	TEXAS TATTOO (Epic 74991)	Gibson Miller Band	90 16
45	SOMETHING'S GONNA CHANGE HER MIND (MCA 10658)	Mark Collie	DEBUT		94	WHEN DID YOU STOP LOVING ME (MCA 54642)	George Strait	94 21
46	MOONLIGHT DRIVE-IN (BNA 62577)	Turner Nichols	48	3	95	AN OLD PAIR OF SHOES (Warner Bros. 18616)	Randy Travis	95 24
47	RENO (BNA 62537)	Doug Supernaw	28	18	96	NO FUTURE IN THE PAST (MCA 54540)	Vince Gill	96 24
48	MAMA KNOWS THE HIGHWAY (Curb 1048)	Hal Ketchum	33	14	97	THAT SUMMER (Liberty 79736)	Garth Brooks	97 20
49	TRUE BELIEVER (Liberty 79668)	Ronnie Milsap	46	11	98	WHATEVER WAY THE WIND BLOWS (MCA 54678)	Kelly Willis	98 13
					99	TELL ME WHY (MCA 54606)	Wynonna	99 24
					100	HOMETOWN HONEYMOON (RCA 62495)	Alabama	100 24

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A COWBOY'S BORN WITH A BROKEN HEART J. Steele, C. Farren (Farrenuff Music/Full Keel Music/Curb Songs, ASCAP, Farren-Curtis Music/Mike Curb Music, BMI)	8
DANCE WITH THE ONE THAT BROUGHT YOU S. Hogg, G. Peters (Sony Tree, WB Music Corp., BMI/ASCAP)	76
DOES HE LOVE YOU S. Knox, B. Stritch (PKM Music, ASCAP/Tom Collins Music, BMI)	20
DOWN ON MY KNEES B. N. Chapman (BMG Songs, ASCAP)	67
DO YOU KNOW WHERE YOUR MAN IS C. Chase, D. Gibson, R. Smith (Arista Vision Music/MCA Music/Maypop Music, BMI)	32
EASIER SAID THAN DONE R. Foster (Polygram International Publishing/SL Julien Music, ASCAP, Mighty Nice Music, BMI)	52
EASY COME EASY GO A. Barker, D. Dillon (O-Text Music, Inc./Acuff-Rose Music, Inc., BMI)	15
EVERY LITTLE THING G. Carter, Al Anderson (Cross Keys Pub., Tortured Artist Tunes, Bash Music, This Big Music, ASCAP)	56
EVERY TIME I ROLL THE DICE M.D. Barnes, T. Seals (Irving Music/Hardscratch Music/W.B. Music Corp./E. 64th Music, BMI/ASCAP)	61
FALLIN' NEVER FELT SO GOOD S. Camp, W. Smith (Patix Janus/WB Music Corp., ASCAP)	85
THE FLOOD OF '93 (N/A)	36
THE GRAND TOUR (N/A)	88
THE HARD WAY (N/A)	23
HALF ENOUGH W. Waldman, R. Nielson (Longitude Music Co./Moon & Stars Music/Englishbwn Music, BMI)	75
HAUNTED HEART B. Brock, K. Williams (Acuff-Rose, BMI, Sony Cross Keys, ASCAP)	17
HE AIN'T WORTH MISSING T. Keith (Songs Of Polygram Int'l/Tokco Tunes, BMI)	68
HELLO EARTH (N/A)	64
HERE GOES NOTHING J. Collins, Michael P. Heeney (BMG Songs, ASCAP/Songs of Polygram International, Bantry Bay Music, BMI)	2
HOLDIN' HEAVEN B. Kenner, T. McHugh (Tom Collins Music, Music Corp. Of America, BMI)	78
HOLD ON, ELMROY D. Linde (EMI Blackwood Music, Inc./Linde Manor Publishing Co., BMI)	100
HOMETOWN HONEYMOON J. Leo, J. Photoglo (Warner-Elektra-Asylum, BMI, Mopage, BMI, Alter Berger, Patix Janus, ASCAP, WB, ASCAP)	22
HURRY SUNDOWN K. Stiegall, D. Henson, B. Mason (Warner-Tamerlane, Willisden Music, BMI/WB Music Corp., Denny Henson Pub., ASCAP)	29
I FELL IN THE WATER J. Solley, J. Stevens (W.B.M. Music Corp./Extra Innings Music/SESAC/Warner Tamerlane Publishing Corp./Jeff Stevens Music, BMI)	11
IF I DIDN'T LOVE YOU J. Vezner, J. White (N/A)	81
IF MY EYES COULD TALK (N/A)	90
I GOT A LOVE J. Leap (Harlan Howard Songs, BMI)	55
I'LL CRY TOMORROW S. Bogard, R. Giles (WB Music Corp., Rancho Bogardo Music, ASCAP/Great Cumberland Music, Diamond Struck Music, Patenrick Music, BMI)	33
I'M NOT BUILT THAT WAY G. Toren, D. Primmer (Willisden Music/G.I.D. Music, Inc., BMI/ASCAP)	59
I'M THE ONLY THING (I'LL HOLD AGAINST YOU) K. Williams, J. Dfrie, L. Wilson (Sony Cross Keys Pub. Co., Zomba Enterprises, Inc., ASCAP/Sony Tree Pub. Co., Songwriters Ink, Regular Joe Music, BMI)	53
I NEVER CARED FOR MORNINGS An/Hampton (Measner Music/Bhoco Music, BMI)	10
IN THE HEART OF A WOMAN K. Hinton, B. Cartwright (WB Music Corp., Warner-Tamerlane Pub. Corp., Brupo Music, Tamerlane Pub. Corp., ASCAP/BMI)	69
IT SURE IS MONDAY D. Linde (EMI Blackwood, Linde Manor, BMI)	83
IT'S YOUR CALL L. Hengober, S. Harrington-Burkhart, B. Burch (Starstruck Writers Group, ASCAP, Burch Brothers Music, BMI)	58
I WISH E. Ashworth (N/A)	63
JANIE BAKER D. Linde (EMI Blackwood Music/Linde Manor Publishing, BMI)	19
JUST LIKE THE WEATHER S. Bogguss, D. Crider (Famous Music Corp., Loyal Dutchess Music, Lazy Kato Music, ASCAP/BMI)	57
LAY AROUND AND LOVE ON YOU B. David, D. Gilton (Sony Cross Keys Publishing Co., ASCAP/Royalhaven Music, Inc., BMI)	12
LET GO D. Brown (Dickie Brown Music, ASCAP)	48
LOOKING OUT FOR NUMBER ONE T. Tritt, T. Seals (Sony Tree, Post Oak, BMI/WB Music Corp., East 64th Music, ASCAP)	71
LOST IN THE NEON LIGHTS B. Hood, J. Guenther (Quad City Pub., Catalacton Music, BMI)	37
MAMA KNOWS THE HIGHWAY P. Wasner, C.J. Quarto (Uncle Pete Music, Foreshadow Songs, BMI)	50
MAMA'S ROCKING CHAIR (N/A)	46
MASTER OF ILLUSION M. Tillis, Jr., C. Ryle (Tillis Tunes, Inc., BMI)	87
MERCURY BLUES R.L. Goodins, K.C. Douglas (B-Flat Music/Tradition Music, BMI)	34
MOONLIGHT DRIVE-IN Z. Turner, T. Nichols, B. Kish (Coburn Music/Nocturnal Edipse Music, BMI)	41
MONEY IN THE BANK B. Jarrard, B. Dipiero, M. Sanders (MCA Music Publishing/Alabama Band Music, ASCAP/Little Big Town/American Made Music, BMI)	96
MY BABY LOVES ME G. Peters (Sony Cross Keys Pub. Co., Inc., ASCAP)	13
MY SECOND HOME (N/A)	95
NO FUTURE IN THE PAST V. Gill, C. Jackson (Benefit/Famous, Too Strong, BMI)	44
NOTHIN' BUT THE WHEEL J. S. Sherrill (Music Corp. Of America/Brand New Town Music/Old Wolf Music, BMI)	7
NO TIME TO KILL C. Black, H. Nicholas (Blackened Music, BMI)	30
AN OLD PAIR OF SHOES J. Foster, A. Masters, J. Morris (WB, ASCAP/Tapper, ASCAP/On The Wall/Great Galen, BMI)	3
OL' RED M. Sherrill, D. Goodman, J. Bohan (Bulls Creek Publishing, BMI)	28
ONE MORE LAST CHANCE V. Gill, G. Nicholson (Benefit Music, BMI/Sony Cross Keys Pub. Co., Inc., ASCAP)	66
ONLY LOVE M. Hummon, R. Murrain (Careers-BMG Music Publishing, Murrain Music, Tom Collins Music, BMI)	74
ON THE ROAD (N/A)	26
PROP ME UP BESIDE THE JUKEBOX R. Blaylock, K.K. Phillips, H. Perdue (Songwriters Ink, BMI/Texas Wedge Music, ASCAP)	92
QUEEN OF MY DOUBLE WIDE TRAILER D. Linde (EMI Blackwood Music Inc./Linde Manor Pub, BMI)	45
RECKLESS J. Stevens, M. Clark (W.B. Music Corp., ASCAP/Jeff Stevens Music/Warner Tamerlane Publishing Corp./Flying Dutchman Music, BMI)	99
RENO D. Supernaw, K. King, A. Huff, J. White, T. Buckley, J. Nelson, D. Crider (Supernaw Music, ASCAP)	27
RHYTHM & BOOZE F. Weller, B. Fischer (ASCAP/BMI)	97
SHAME SHAME SHAME SHAME M. Collie, J. Leap (BMG Songs, Judy Judy Judy Music, Harlan Howard Songs, BMI/ASCAP)	24
SHE USED TO BE MINE R. Dunn (Tree Publishing Co., Inc., BMI)	16
SOMEBODY ELSE'S MOON (N/A)	21
SOMETHING'S GONNA CHANGE HER MIND M. Collie, D. Cook (BMG Songs, Inc./Judy Judy Judy Music/Sony Tree Publishing, ASCAP/BMI)	49
TELL ME ABOUT IT B. Labounty, P. McLaughlin (Warner-Tamerlane, Top Down, Corn Country, BMI) 91	40
TELL ME WHY K. Bonoff (Seagrape Music, BMI)	82
TEXAS TATTOO D. Gibson, B. Miller (Nocturnal Edipse Music, Union County Music, BrahmSongs, Careers-BMG Music Pub, BMI)	73
THANK GOD FOR YOU M. Miller, M. McAnally (Travelin' Zoo Music, Beginner Music, ASCAP)	65
THAT SUMMER P. Alger, S. Mahl, G. Brooks (Bait And Beer, Foreunner, Major Bob, No Fences, ASCAP)	66
THAT WAS A RIVER S. Longacre, R. Giles (W.B.M. Music Corp./Long Acre Music, SESAC/Great Cumberland Music, Diamond Struck Music, Patenrick Music, BMI)	74
THIS ROMEO AIN'T GOT JULIE YET J. Olander, E. Silver (Warner-Tamerlane, Taxicaster Music, BMI/Pickanbo Music, ASCAP)	24
A THOUSAND MILES FROM NOWHERE D. Yoakam (Coal Dust West Music, BMI)	42
TRASHY WOMEN C. Wall (Rhythm Wrangler/Groper Music, BMI)	21
TRUE BELIEVER J. Hiatt (Careers-BMG Music Publishing/Whistling Moon Traveler Music, BMI)	49
TWO STEPS IN THE RIGHT DIRECTION R. Ballard, D. Goodman, A.J. Masters (Circle South Music/On The Wall Music, BMI)	40
WE'LL BURN THAT BRIDGE R. Dunn, D. Cook (Tree, BMI)	82
WEEKEND SITUATION (N/A)	73
WE GOT THE LOVE S. Bogard, R. Giles (WB Music Corp., Rancho Bogardo, ASCAP, Great Cumberland, Diamond Struck, Patenrick, BMI)	65
WEST TEXAS SAM B. Genick (Bill Ray Pub., BMI)	77
WHATEVER WIND THE WIND BLOWS M. Crenshaw (Murder By Television, ASCAP)	98
WHAT MIGHT HAVE BEEN P. Howell, D. O'Brien, B. Seals (Square West Music, Howlin' Hits Music, ASCAP)	43
WHAT'S IT TO YOU C. Wright, R.E. Orrall (Stroudavarious Music, BMG Songs, 2Kids Music, ASCAP)	9
WHEN DID YOU STOP LOVING ME M. Holmes, D. Keys (Acuff-Rose, BMI)	94
WHY DID I WAKE UP M.L. DeGrave, K.C. DeGrave (N/A)	70
WHY DIDN'T I THINK OF THAT B. McNeil, P. Harlan (Polygram Int'l Pub, Ranger Bob Music, ASCAP, Unichappell Music, BMI) 51	80
A WOMAN ALWAYS KNOWS (N/A)	80
WORKING MAN'S PH.D. A. Tippin, P. Douglas, B. Boyd (Acuff-Rose Music, Careers BMG Music Publishing Co., BMI/BMG Songs, Mickey Hiter Music, ASCAP)	5

REVIEWS by Brad Hogue

CHRIS ISAAK "Solitary Man" (Reprise CDX Vol. #64)

Looks like everyone wants a piece of country radio! Chris Isaak indeed does a fine job covering Neal Diamond's "Solitary Man," but strangely enough, I've never seen him on TNN or CMT before. Given the success of Dwight Yoakam's recent epic, "A Thousand Miles From Nowhere," this forlorn tune just might garner some airplay on cutting-edge country stations. Good stuff! Erik Jacobson produced.



EVANGELINE "Still Loving You" (MCA/Margaritaville MCA5P-54747)

They made quite an impressive debut last year, and Jimmy Buffet's wisdom in signing Evangeline to his Margaritaville label is quite apparent. Written by Stephen Allen Davis, "Still Loving You" presents vivid visual images of unrequited love and longing. Produced by Justin Neibank and Michael Utley of Coral Reefer fame, the track is primed for multi-format airplay with vocals out front where they should be. Reminiscent of K.T. Oslin. From their forthcoming release, *French Quarter Moon*. Cool tune!



RADNEY FOSTER "Hammer And Nails" (Arista ASCD-2608)

Good follow-up! "Hammer & Nails" sees Radney getting strong vocally and rowdy on guitar. Written by Foster with Cindy Bullens, this upbeat barroom stomper was produced well by Steve Fishell & Foster. Multi-talented guy, huh? Look for this one to catch radio's attention and keep it for a while. Arista's had some good luck this year with Radney, so drive it on home. From *Del Rio, TX 1959*.



MATTHEWS WRIGHT & KING "One Of These Days" (Columbia CSK 77180)

From *Dream Seekers*, "One Of These Days" provides more of that M.W.K. group harmony to which we're becoming accustomed. Written by Billy Livsey & Don Schlitz, the tune delves into selfless rediscovery and happily presents an otherwise sadder subject. "One of these days I won't cry all night over you..." Produced by Randy Scruggs. Excellent track!



PICK OF THE WEEK



CHARLIE FLOYD "I've Fallen In Love (And I Can't Get Up)" (Liberty DPRO-79001)

It's a rare week when all those reviewed deserve *Pick of the Week* honors, but Charlie Floyd rises to the top this time with "I've Fallen In Love (And I Can't Get Up)." Written by Ronnie Samoset & Craig Wiseman and interpreted perfectly by Liberty's latest hunk, this is a honky-tonk stomp ready for the dance halls. Country radio's gonna love it. Wear it out; it's a hit! Jimmy Bowen & Clyde Brooks produce.

TOP 75 COUNTRY ALBUMS

CASH BOX • SEPTEMBER 25, 1993

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

Last Week ▼ Total Weeks ▼

#1 ALBUM
Garth Brooks



TO WATCH:
Alan Jackson #2

1	IN PIECES (Liberty 80857)	Garth Brooks	1	2
2	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P2)	Alan Jackson	2	46
3	IT WON'T BE THE LAST (Mercury 514758)	Billy Ray Cyrus	3	12
4	TELL ME WHY (Curb/MCA 10822)(P)	Wynonna	4	17
5	NO TIME TO KILL (RCA 66239)	Clint Black	5	8
6	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P2)	George Strait	6	48
7	HARD WORKIN' MAN (Arista 18716)(P)	Brooks & Dunn	7	29
8	THIS TIME (Reprise/Warner Bros. 45241-2)(P)	Dwight Yoakam	8	25
9	ALMOST GOODBYE (MCA 10851)	Mark Chesnut	9	12
10	CONFEDERATE RAILROAD (Atlantic 82335)(G)	Confederate Railroad	10	31
11	CALL OF THE WILD (RCA 66251)	Aaron Tippin	18	4
12	LIFE'S A DANCE (Atlantic 82420)(P)	John Michael Montgomery	11	30
13	IT'S YOUR CALL (MCA 10673)(P2)	Reba McEntire	13	36
14	BIG TIME (Warner Bros. 45276)	Little Texas	14	16
15	WIND IN THE WIRE (Warner Bros. 45319)	Randy Travis	15	3
16	ALIBIS (Atlantic 82483)(P)	Tracy Lawrence	16	26
17	OUTSKIRTS OF TOWN (Curb 77626)	Sawyer Brown	24	4
18	A BRIDGE I DIDN'T BURN (Columbia 48992)	Ricky Van Shelton	20	2
19	NO FENCES (Liberty 93866)(P10)	Garth Brooks	19	154
20	COME ON COME ON (Columbia 48881)(P)	Mary-Chapin Carpenter	12	59
21	THE CHASE (Liberty 98743)(P5)	Garth Brooks	21	50
22	RED & RIO GRANDE (BNA 66133)	Doug Supemaw	31	11
23	SOLID GROUND (BNA 66232)	John Anderson	23	12
24	FINAL TOUCHES (MCA)	Conway Twitty	DEBUT	
25	I STILL BELIEVE IN YOU (MCA 10630)(P)	Vince Gill	25	51
26	TOBY KEITH (Mercury 514421)	Toby Keith	17	19
27	CLAY WALKER (Giant 24511-2)	Clay Walker	33	3
28	UNDER THE KUDZU (RCA 07863)	Shenandoah	22	6
29	BRAND NEW MAN (Arista 18658)(P3)	Brooks & Dunn	27	104
30	HONKY TONK ATTITUDE (Columbia 530021)	Joe Diffie	44	19
31	ONLY WHAT I FEEL (Epic 53226)	Patty Loveless	34	20
32	HEARTS IN ARMOR (MCA 10641)(P)	Trisha Yearwood	29	49
33	SOME GAVE ALL (Mercury 3145)(P7)	Billy Ray Cyrus	36	66
34	WATCH ME (BNA 66047)(G)	Lorrie Morgan	37	45
35	t-r-o-u-b-l-e (Warner Bros. 45048)(P)	Travis Tritt	35	54
36	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	28	99
37	LITTLE LOVE LETTERS (Giant 24499)	Carlene Carter	26	11
38	WYNONNA (Curb/MCA 10529)(P3)	Wynonna	32	74
39	GARTH BROOKS (Liberty 90897)(P4)	Garth Brooks	39	210
40	IN THIS LIFE (Epic 48983)(G)	Collin Raye	50	52
41	HAUNTED HEART (Mercury 14332)	Sammy Kershaw	41	26
42	DAY IN THE SUN (Columbia 53559)	Darryl & Don Ellis	42	2
43	SPINNING AROUND THE SUN (Elektra 61502)	Jimmie Dale Gilmore	43	2
44	THE GRAND TOUR (A&M)	Aaron Neville	47	2
45	LET GO (Asylum 61544)	Brother Phelps	30	6
46	SLOW DANCING WITH THE MOON (Columbia 53199)(G)	Dolly Parton	38	28
47	AMERICAN PRIDE (RCA 66044)(P)	Alabama	45	54
48	DON'T ROCK THE JUKEBOX (Arista 8681)(P2)	Alan Jackson	48	118
49	GREATEST HITS 1990-1992 (Liberty 81367)	Tanya Tucker	49	19
50	FROM THE HEART (Epic 45303)(G)	Doug Stone	54	54
51	TEMPTATION (Morgan Creek 20018)	Shelby Lynn	40	8
52	DRIVE (Arista 18691)	Steve Wariner	51	6
53	MARK COLLIE (MCA 10658)	Mark Collie	53	30
54	DEL RIO, TX 1959 (Arista 18713)	Radney Foster	52	69
55	WHERE THERE'S SMOKE (Columbia 52980)	Gibson/Miller Band	46	29
56	SONGS FROM AN AGING SEX BOMB (RCA 56227)	K.T. Oslin	56	19
57	HOMEWARD LOOKING ANGEL (Arista 18649)(G)	Pam Tillis	57	47
58	JOSHUA JUDGES RUTH (Curb/MCA 10475)	Lyle Lovett	58	9
59	TRUE BELIEVER (Liberty 80805)	Ronnie Milsap	55	6
60	UNDER THIS OLD HAT (Liberty 80892)	Chris LeDoux	60	40
61	ACROSS THE BORDERLINE (Columbia 52752)	Willie Nelson	61	24
62	READ BETWEEN THE LINES (RCA 61129)(P)	Aaron Tippin	62	79
63	CAFE ON THE CORNER (Curb/Capitol 77574)	Sawyer Brown	63	52
64	SURE LOVE (Curb 77581)	Hai Ketchum	64	48
65	CAN'T RUN FROM YOURSELF (Liberty 98987)(G)	Tanya Tucker	65	46
66	GREATEST HITS (MCA 10653)	Patty Loveless	66	15
67	OTHER VOICES OTHER ROOMS (Elektra 61464)	Nanci Griffith	59	26
68	IT'S ALL ABOUT TO CHANGE (Warner Bros. 26589)(P2)	Travis Tritt	68	14
69	SEMINOLE WIND (BNA 61029)(P)	John Anderson	69	82
70	BIG IRON HORSES (RCA 66049)	Restless Heart	70	50
71	TRACY BYRD (MCA 10649)	Tracy Byrd	71	60
72	WHAT COMES NATURALLY (Mercury 314514-710)	Ronna Reeves	72	61
73	KELLY WILLIS (MCA 10789)	Kelly Willis	73	9
74	FIRE IN THE DARK (Liberty/SBK 98947)	Billy Dean	74	31
75	FOR MY BROKEN HEART (MCA 10400)(P2)	Reba McEntire	75	96



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



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



SUN DAY: It was a special evening for Darryl & Don Ellis when the Epic duo were asked to appear at the Grand Ole Opry the same day their second release, *Day In The Sun*, hit stores nationwide. Pictured (l-r) backstage at the Opry are: Manager Terry Cline; Darryl Ellis; Opry member Jim Ed Brown; Opry senior veepee and GM Hal Durham; Don Ellis; and Rob Dalton, director of national promotion for Epic Nashville.



By Brad Hogue

Cash Box COUNTRY RADIO

High Debuts

1. MARK COLLIE—"Something's Gonna Change Her Mind"—(MCA)—#15
2. ALAN JACKSON—"Mercury Blues"—(Arista)—#50

Most Active

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

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



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

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

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

LOOKING AHEAD

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

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

CMT Top Ten Video Countdown

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

—Compliments of CMT video countdown, week ending Sept. 15, 1993.

Cash Box COUNTRY INDIE

INDIE CHART ACTION—Leading the *Cash Box* independents this week is Bobby Hood on the Belltunes label with "Lost In The Neon Lights" up five big spots to rest at #60. Congratulations to Mr. Hood! Up four places for the Rockin' J label to #66 is Norris Stewart with "Rhythm & Booze." Also moving four forward is Chris Shook's "Hello Earth" on the Platinum Plus label, coming in this week at #68.

INDIE FEATURE PICK

■ **Shaun Nielsen** "The Boy From Tupelo" (Tribute PSI3593 CD)

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

☆ Introducing ☆ Shaun Nielson

"Elvis' favorite singer"

according to Felton Jarvis (Elvis' Producer)



"The Boy From Tupelo"

on Tribute Records
615-824-3000

National Promotion:

Chuck Dixon 615-754-7492

James Williams 615-264-3456

MARTINA MCBRIDE: The Way That She Is

By Brad Hogue

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



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

By early 1991, Martina, in order to spend more time with John, joined him on the road and sold T-shirts for Brooks for nine months prior to securing a record deal with RCA in June 1991. Her RCA debut, *The Time Has Come*, won critical and commercial acclaim and spawned three hit singles and videos—“The Time Has Come,” “Cheap Whiskey,” and “That’s Me.” With her contract secured, Garth Brooks continued his loyal support by offering her the opening spot on over 75 shows on his sold-out tour lasting until December of 1992. This introduced McBride to over a million potential fans.

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

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

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

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

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



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



ARTIST SPOTLIGHT

BUDDY GREENE: New Songs For New Friends

By Kathleen A. Ervin



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

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

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

(Continued on page 25)

CONTEMPORARY CHRISTIAN

CASH BOX • SEPTEMBER 25, 1993

1	A REASON TO LIVE (Word 9258603)	Cindy Morgan	3	8
2	OVER YOU (Star Song 8189)	David Meece	5	8
3	LONG LOOK (Word 9361609)	Sandi Patti	4	6
4	WALK ON BY (Sparrow 51327)	Susan Ashton	1	8
5	GOT ME GOING (Benson 29874)	Newsong	13	3
6	HE IS ABLE (Warner Alliance 4146)	Steve Camp	2	7
7	STEP BY STEP (Myrrh 6953386)	Bryan Duncan	14	2
8	KEEP MY MIND (Sparrow 51343)	Margaret Becker	10	3
9	HEAVEN IN COUNTING ON YOU (Word 929460x)	Ray Boltz	7	5
10	STEADY ME (Sparrow 1344)	Out of the Grey	8	6
11	WHEN IT COMES TO LIVIN' (Benson 29602)	4 Him	6	5
12	WANNA BE (Myrrh 6925382)	First Call	9	8
13	THE GREATEST LOVE (Word 4228625)	Phil Driscoll	12	5
14	STILL CALLED TODAY (Sparrow 79546)	Steven Curtis Chapman	18	1
15	MIDNIGHT OIL (Star Song SGD3044)	Phillips, Craig & Dean	16	2
16	INNOCENT EYES (Sparrow 51327)	Susan Ashton	15	2
17	TRADEWIND (Warner Alliance)	Winans	19	1
18	THE SEA OF FORGETFULNESS (DaySpring)	Helen Baylor	22	1
19	TURN, TURN, TURN (Benson)	Pam Thum	21	1
20	ANYTIME (Pakadern)	Scott Springer	27	1
21	STANDING ON THE ROCK OF LOVE (Star Song)	Imperials	28	1
22	I THIRST FOR YOUR WORD (Myrrh 9625382)	Randy Stonehill	11	9
23	THE MAKER OF NOSES (Reunion)	Rich Mullins	20	4
24	WALK IN THE DARK WITH JESUS (DaySpring)	Wayne Watson	DEBUT	
25	SET YOUR MIND ON THINGS ABOVE (Benson)	Dallas Holm	DEBUT	
26	PSALM 100 (Star Song 8275)	Keith Brown	17	8
27	GIVING YOU THE REST OF MY LIFE (Sparrow 1370)	Bob Carlisle	DEBUT	
28	HOME (Warner Alliance)	Ron David Moore	23	1
29	HE'S KNOCKING (Star Song)	Andy Landis	DEBUT	
30	STONG LOVE (Star Song 8251)	Newsboys	25	9

CHRISTIAN COUNTRY

CASH BOX • SEPTEMBER 25, 1993

1	NO ONE WORSHIPS THERE ANYMORE (Homeland 5139)	Bruce Haynes	1	8
2	PARDON ME, I'VE BEEN PARDONED (Manuel MFBC4)	Manuel Family Band	2	8
3	CRAZY 'BOUT JESUS (Expression 2004)	Randy Coward	6	6
4	FORGOTTEN FRIENDS (Expression 2001)	Ken Holloway	5	8
5	BURN BRIDGE BURN (Independent)	Cross Country	7	7
6	ALL OF THIS AND HEAVEN TOO (His Productions)	Don Wilson	4	8
7	LET'S GET THE DEVIL OUT OF HERE (Kings Day 12692)	Judy Deramus	8	8
8	OHI I WANT TO SEE HIM (Psalms Ministries 107)	Susan Luchsinger	3	8
9	GOD'S NEVER TOO LATE (Gospel Choice 1005)	Del Way	11	8
10	THE MIDDLE MAN (Heartwrite 71192)	David Patillo	10	8
11	MAMA'S PRAYS (Intersound 7011)	Terri Lynn	9	8
12	EACH STEP I TAKE (Morning Star)	Fox Brothers	12	8
13	AMERICA IN GOD WE TRUST (Victory)	Bill Holcomb	13	8
14	WELL DONE (Damascus)	Terry Lee Goffee	15	8
15	PRAY PRAY PRAY (Circuit Rider)	W.C. Taylor	14	8
16	THEY SEE MY DADDY IN ME (Homeland 9073)	Margo Smith and Holly	21	8
17	I HEARD ABOUT A STONE (Some Dawning)	Kevin Spencer	16	8
18	DIAMONDS FROM DUST (Dovesong)	Pam Walker	19	3
19	THERE BUT FOR THE GRACE OF GOD (Word 9357)	Paul Overstreet	18	8
20	WAY DOWN DEEP (Homeland)	White River	20	4
21	BLESSINGS COME IN DIFFERENT COLORS (His Productions)	Bill Adams	22	8
22	A VERY SPECIAL GRACE (Homeland 5136)	Walt Mills	17	8
23	ALL I WANT, ALL I NEED (Expression)	Kathy Yoder	24	3
24	GLORY BOUND (His Ministry)	Brian Elliott	29	2
25	ONLY YOU (His Ministry)	Destiny A.D.	DEBUT	
26	LOVE IS AN UPHILL CLIMB (Benson)	Vince Wilcox	30	2
27	ONE OF THESE DAYS (Heartlook)	Rivers & Owens	23	8
28	DEEP WELL (Calvary)	Freemans	25	5
29	IN HIS WILL THERE IS A WAY (Riversong 02862)	Jeff & Sheri Easter	26	8
30	LET MY FAITH BEGIN TO MOVE (Homeland)	Billy Walker	28	8

CONTEMPORARY CHRISTIAN

Contemporary Christian News

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



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

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

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

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

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



True Love Waits press conference in Nashville kicks off the year-long campaign. Pictured (l-r): Mark Blakenship, president of Genevox; Allen Weed, president Inter!nc; and John Schlitt of Petra.



THE GANG'S ALL HERE: Artist and staff gathering at the *True Love Waits* press conference. Front row (l-r): Barry Blaze, Geoff Moore, Roscoe Meek, Greg Harrington, Geoff Barkely, and Ronny Cates. Middle row: Dr. Jimmy Draper, Richard Ross, Mark Blakenship, Allen Weed, John Schlitt, Michael Tate, Lisa Bevill, and Eddie DeGarmo. Back Row: Duncan Phillips, Peter Furler, Kenny Marks, John James, Jody Davis, Kevin Mills, and Louie Weaver.

ARTIST SPOTLIGHT

Rich Mullins

By Joseph Stanley

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



The concept of the "ragamuffin band" was born out of Mullins' desire to create an album of highest merit that was more than just another slickly produced studio album. To achieve that, instead of hiring the usual "perfect" studio musicians to come in and record their individual parts, Mullins and Arvin pulled together a group

of "ragamuffin" artist/musician friends for a recording retreat in South Bend, Indiana, and involved them in every aspect of the recording project.

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

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

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

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

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

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

Kathleen Ervin Joins Cash Box

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

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



MORE GOLD AND PLATINUM FOR SANDI: Roland Lundy, president of Word Records and Music (l) and Jerry Weimer, executive vice president of Word Records and Music present a platinum award for *Morning Like This* and a gold award for *Another Time, Another Place* to Sandi Patti before her appearance on *Nashville Now*.



SALEM COMMUNICATION ACQUIRES CBN RADIO: An agreement has been reached between Salem Radio Network, Inc. (a division of SCC) and Broadcast Equities, parent company of the CBN Radio Network to acquire the rights to all CBN religious radio network operations effective September 1, 1993. Pictured (l-r): Stuart Epperson, Salem Broadcasting chairman of the board and co-owner; Mark Barth, president of United States Media Cooperation; and Shirley Thornton, general manager of CBN Radio and Standard News.



GETTING BACK TO BASICS: 4HIM closed the final banquet of the 1993 Christian Booksellers Convention in Atlanta, GA with the help of a few friends and a challenge to get back to "The Basics of Life." Pictured (l-r): Marty Magehee, 4HIM; Mark Harris, 4HIM; Twila Paris; Max Lucado; Sandi Patti; Andy Chrisman and Kirk Sullivan of 4HIM.

GREEN (Continued from page 23)

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

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

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

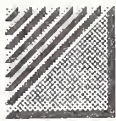
"Christian music tends to imitate whatever trend is going on in the secular market. I don't mean to sound cynical but country music is having its heyday in the world, especially our country. You've got young people who think it's hip. Even Garth Brooks is cool. It's a wild time. There's a lot of people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

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

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

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

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



NAMA Releases Latest Operating Ratio Report

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

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

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

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

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

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

ALG To Intro Two New Games At AMOA Expo '93

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

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

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

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

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

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

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

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

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

NSM-America Moves

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

AAMA Issues "What's Hot In Coin-Op?" Chart

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

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

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

Following is the current set of "What's Hot In Coin-Op?" charts for the month of August:

Listed below are the top earning pieces in amusement centers:

Video:

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

Pinball:

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

Variety Piece:

- Skee-Ball (Skee-Ball)
- Rock -n- Bowl (Bromley)

National survey of distributors of coin-operated amusement equipment August 1993

Listed below are the top earning pieces in convenience stores:

Video:

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

Pinball:

- Twilight Zone (Williams)
- Jurassic Park (Data East)

Variety Piece:

- Crane

National survey of distributors of coin-operated amusement equipment August 1993



CLASSIFIED AD RATE

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

Classified Ads Close TUESDAY

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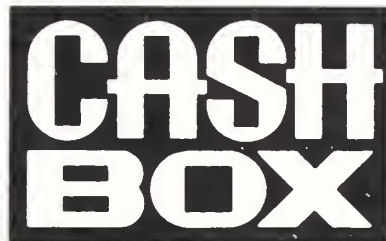
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