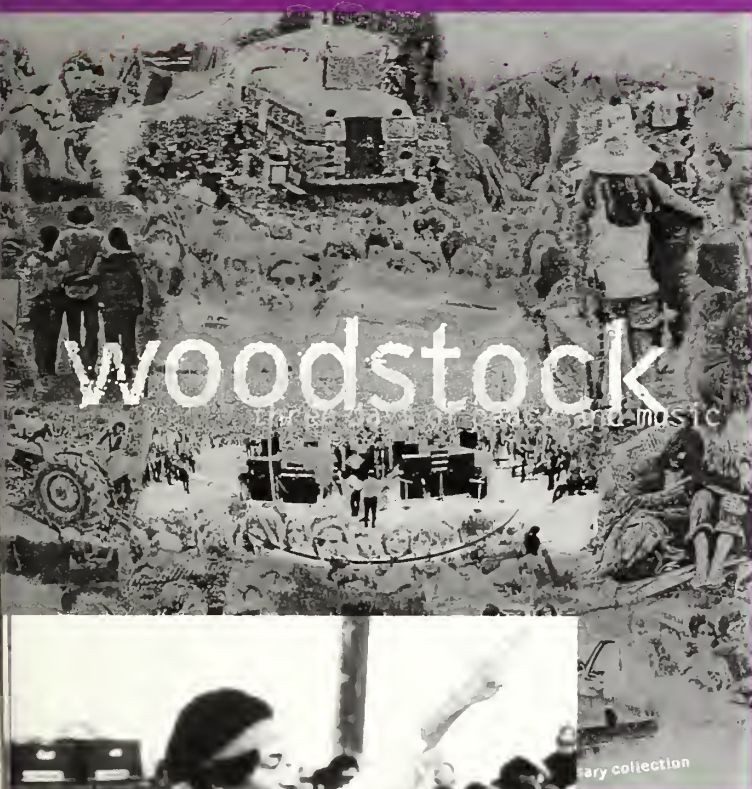


CASH BOX

Get A Little Closer To Ricky Lynn Gregg



WOODSTOCK
94
SAUGERTIES
New York
August 13th & 14th

**2 MORE
DAYS
of PEACE
& MUSIC**



Jimi Hendrix



Red Hot Chili Peppers

Woodstock '94: What Was Then...This Is Now



CASH BOX

THE MUSIC TRADE MAGAZINE

INSIDE THE BOX

COVER STORY

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

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

—see page 5

Get A Little Closer To Ricky Lynn Gregg

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

—see page 25

The Latin Flipside

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

—see page 15

Media

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

see page 17

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Lisa Loeb
(RCA)

POP ALBUM

The Lion King
Soundtrack
(Walt Disney)

COUNTRY SINGLE

Be My Baby Tonight
John M. Montgomery
(Atlantic)

RAP SINGLE

Funkdafied
Da Brat
(So So Def)

R&B ALBUM

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

R&B SINGLES

Age Ain't Nothing But . . .
Aaliyah
(Jive)

COUNTRY ALBUM

Thinkin' Problem
David Ball
(Warner Brothers)

CONT. CHRISTIAN

Here I Am
Rebecca St. James
(ForeFront)

POSITIVE CNTRY.

Have A Little Faith
White River
(Cheyenne)

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ON THE MOVE

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

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

Highlights of the RIAA's 1994 midyear statistics are: **Overall Dollar Value up**—The value of all audio and video product (calculated at suggested list price) grew from \$4,286.9 billion at mid '93 to \$4,795.3 billion this year, an 11.9% increase.; **Overall Unit Shipments Up**—The number of units manufacturers shipped to all U.S. markets (net after returns) climbed from 426.7 million mid-'93 to 479.5 million, a 12.4% increase.; **Total Album Product**—The combination of all full-length album—CDs, cassettes and LPs—increased 13.8% in units and 12.7% in dollars representing \$4,031.2 billion to \$4,543.1 billion. CDs led all configurations with a 26.2% increase in units and 20.9% rise in dollar value at midyear; **Music Video**—The music video format jumped 26.5% in units and 4.2% in dollars when compared to 1993 midyear numbers.

POLYGRAM '94 UP: PolyGram president/CEO **Alain Levy** noted in a 1994 Interim Report To Shareholders that "PolyGram's results for the first half of 1994 were highlighted by continued gains in revenue, net income and earnings per share. All segments of PolyGram's business contributed to the strong sales growth in the first six months...."

Levy cited as highlights: The major international pop music hit of **Soundgarden's** *Superunknown*, which sold two million copies worldwide; **Salt-n-Pepa's** *Very Necessary* at almost two million units; two '93 releases, **Bryan Adams' So Far So Good** and **Ace Of Base's Happy Nation**. The classical music market improved in most countries with **Pavarotti's My Heart's Delight** topping 400,000 units and **Cecilia Bartoli's Italian Songs** over 100,000. The film highlight of the period was *Four Weddings And A Funeral*, which has grossed over \$125 million.

Levy also cited upcoming product, including pop releases from **Boyz II Men**, **Amy Grant**, **Vanessa Williams**, **Stevie Wonder** and greatest-hits packages from **Bon Jovi** and **Sting**, and concluded his report by stating, "I am confident that with this high-profile line-up of entertainment products and our continued focus on controlled growth, we will make strong progress towards another successful year for PolyGram and its shareholders."

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

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

The show will be hosted this year by **Roseanne** and broadcast live September 8 from **Radio City Music Hall** in New York.



Andrew Lloyd Webber's Sunset Boulevard—The American Premiere Recording will be released by Polydor Records and marketed and distributed by A&M Records on September 13. Original cast members Glenn Close and Alan Campbell will be heard on the two-CD, two-cassette set. Pictured (l-r) are: Jimmy Devlin, Polydor U.K. managing director; Nigel Wright, co-producer; Nick Gattfield, Atlas Records president; Close; Campbell; Andrew Lloyd Webber; and Al Cafaro, A&M Records president/CEO.



Deutsch



Wong



Bogart



Looney



Morališvili



Dorrell



Greenaway

■ **Hollywood Records** has appointed **Bill Deutsch** to the position of director, A&R, based out of the label's Burbank headquarters. He has relocated from New York City, where he was most recently an A&R representative at Atlantic Records.

■ **A&M Records** has promoted **Winnie Wong** to East Coast director of publicity. She was previously East Coast publicist and has been with the company for three years. A&M also welcomed **Carter James Gallo**, 7 lbs. 13 oz., born in L.A. on June 15 to senior vice president of sales and distribution **Richie Gallo** and his wife Dawn.

■ **Capitol Records** has appointed **Jane Bogart** associate director, advertising. She joins Capitol following her post at Warner Bros. Records, where as a copywriter she contributed to award-winning advertising for Madonna, BoDeans and the Black Crowes.

■ **Jennifer Looney** has been promoted to advertising manager for Atlantic Records. She was most recently advertising coordinator. ■ **Carlo Morališvili** has been named production director at the **Imago Recording Company**. He was formerly the production manager for TVT Records as well as ERG and Polygram Classics.

■ **VH-1** has made its first appointments under the new music programming structure of Andy Schuon, recently appointed senior vice president music programming and program planning, MTV and VH-1. **Sal LoCurto** has been named vice president, programming and program planning, and **Lee Chestnut** joins VH-1 as the new vice president, music programming. Most recently, LoCurto was vice president, programming and scheduling, VH-1, and Chestnut was program director as WSTR Radio in Atlanta.

■ **Rhino Entertainment** has appointed an all-new staff to **Kid Rhino**, the company's family entertainment division. **Torrie Dorrell** is the new director of Kid Rhino; **Robin Frederick** is the new director of A&R/production; and **Robyn Davids** is the new marketing coordinator. Dorrell and Frederick arrive from Walt Disney Records, and Davids comes from EMI Records Group.

■ **Paul DeGooyer** and **Todd Glassman** have been appointed senior product manager and product manager, respectively, for **TriStar Music**. DeGooyer joins TriStar Music from Caroline Records, where since 1993 he served as the U.S. label manager for Real World Records. Glassman joined TriStar Music in 1993 as a marketing assistant.

■ **The Lee Solters Company** has promoted **Rita Hollingsworth** to vice president, entertainment and operations, and **Courtney Barnes** to senior account executive, black music division. Hollingsworth was formerly senior account executive/executive assistant to the president and Barnes was publicist, music division.

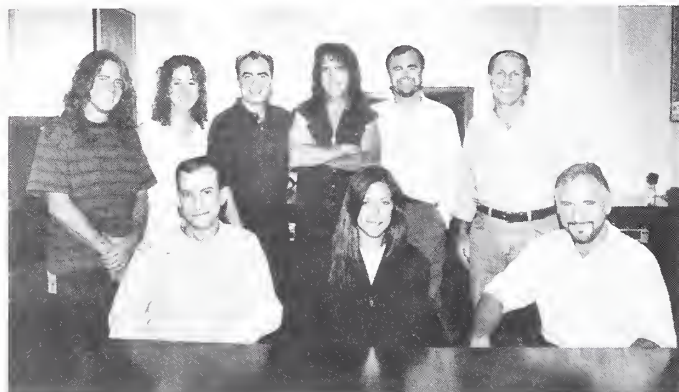
■ **Veteran British songwriter and music industry leader Roger Greenaway** has been appointed to the new position of United Kingdom and European director of operations for the **American Society of Composers, Authors And Publishers (ASCAP)**. Greenaway, a former Chairman of Britain's PRS (Performing Rights Society), was most recently joint deputy chairman of that organization. Separately, ASCAP president **Marilyn Bergman** has been appointed by the U.S. Department of Commerce to its private sector Advisory Council on the **National Information Infrastructure**, joining a group of distinguished leaders from the broadcasting, recording, publishing, motion picture and other industries. Among the 37 members of the council, Bergman is the only creative artist.

■ **Newly-formed Domo Records** has named **Mitch Rabin** director of sales and advertising and **David Baum** as director of marketing and promotion. Rabin, former Geffen Records staffer in marketing, advertising/merchandising, will coordinate the release of Domo's first album product from international artist Kitaro. Baum was formerly vice president of Whirlwind Entertainment Group and has worked as a senior account executive with radio station KROQ-FM. **dick clark productions, inc.** has named **Brandon Bates** director of development. Bates was previously director of development for Martin Lawrence's You Go Boy Productions.

INDUSTRY BUZZ

By Ted Williams

Cash Box EAST COAST



Epic Records executives welcome Alice Cooper to the label's NY h.q. during Cooper's press and promo campaign on behalf of his new *The Last Temptation*. Standing (l-r): Brian Lima, Epic associate director/metal promotion & retail; Cheryl Valentine, Epic director/metal promotion & marketing; Ged Doherty, Epic sr. v.p.; Cooper; Richard Griffiths, president; and David Glew, Epic Records Group chairman. Seated (l-r): Dave Gottlieb, Sony 660 director/product management; Barbara Seltzer, Epic v.p./promotion; and Jim Scully, Epic sr. v.p./sales.

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

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

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

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

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

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

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

By Steve Batin

Cash Box WEST COAST

AT THEIR RECENT FREE SHOWS in Los Angeles and San Francisco, Radioactive artists Live and Dig accumulated over four tons of canned food to be distributed to the San Francisco Food Bank and the Westside Food Bank in L.A. The noontime shows, held July 22 and 23, were free, but fans attending were urged to bring donations of canned food.

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

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

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

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

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

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

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

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



Singer/songwriter Victoria Williams recently completed recording of her Mammoth/Atlantic debut effort at American Recording Studios in Los Angeles. Entitled *Loose*, the album was produced by Paul Fox, who has worked with 10,000 Maniacs and Robyn Hitchcock, among others. Williams is best known for the celebration of her music that came out under the moniker *Sweet Relief* last year. Seen here standing (l-r) are: Fox; Atlantic Records prez Danny Goldberg; Williams; and her manager Danny Heaps.



Feature

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

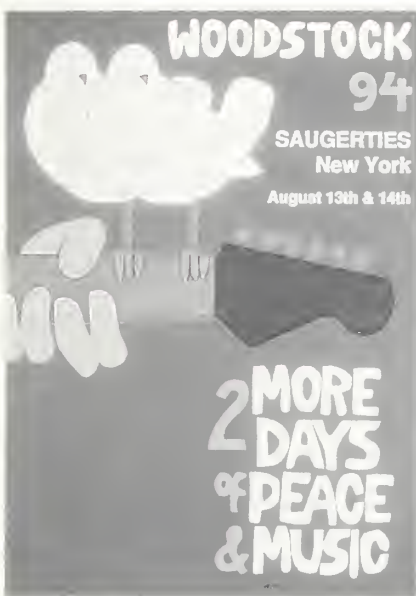
By Adrienne Stone

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

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

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

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



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

And they're not the only ones to profit. The bands will be paid and the town of Saugerties (roughly 100 miles north of New York City) will enjoy a flourishing tourist

trade which will include the usual food and hotel amenities, plus sales from commemorative items. According to the Upstate New York newspaper Syracuse *Herald American*, town supervisor Jim Griffiss has stated that Saugerties will receive \$1.25 million if the targeted 250,000 tickets are sold, although that seems unlikely at this time. There's always hope that a few of the concert attendees will do as their Bethel peers did 25 years ago and move to the town permanently, thereby adding to the town's income. And Atlantic Records will rake in some bucks on sales of their boxed set Woodstock Commemorative package and videos timed for simultaneous release with the August 13-15 shows.

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

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

So, why does this rankle so much?

Well, although I was so young at the time of the original festival that I thought "Woodstock" was Snoopy's bird friend and my own favorite band was the Banana Splits, subsequent literature and films on the subject made it hard to miss the immensity of the actual Woodstock Experience: Half a million people convened at a Bethel farm in Central New York State, slogging through



Jimi Hendrix galvanized Woodstock, but just who will play the "Star Spangled Banner" this time 'round...Green Day?

mud and rain for miles after parking their cars willy-nilly alongside Route 17, finally coming upon a site that was often out of view of the actual stage...and they all had a groovy time!!!

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

For, while such music heavies as Crosby, Stills & Nash, The Who, Joe Cocker,

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

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

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

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

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

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

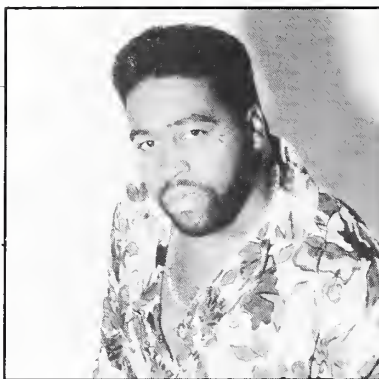
CASH BOX CHARTS

TOP 100 POP SINGLES

AUGUST 20, 1994



#1 SINGLE: Lisa Loeb



TO WATCH: Gerald Levert



HIGH DEBUT: Pretenders

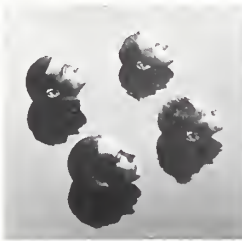
		Total Weeks ▼		Total Weeks ▼	
		Last Week ▼		Last Week ▼	
1	STAY (from "Reality Bites")(RCA 66364)	Lisa Loeb	2	18	48
2	ANY TIME ANY PLACE/AND ON AND ON (Virgin 38435)	Janet Jackson	1	14	49
3	DON'T TURN AROUND (Arista 12692-2)	Ace Of Base	3	16	50
4	CAN YOU FEEL THE LOVE TONIGHT (from "The Lion King") (Hollywood/Elektra/Warner Bug.R. 64543)	Elton John	5	14	51
5	WHEN CAN I SEE YOU (Epic 6173)	Babyface	11	12	52
6	ANYTIME YOU NEED A FRIEND (Columbia 6074)	Mariah Carey	6	14	53
7	SHINE (Atlantic 87237)	Collective Soul	8	14	54
8	BACK & FORTH (Blackground/Jive 42174)	Aaliyah	7	14	55
9	A PRAYER FOR THE DYING (Sire/Warner Bros. 18138)	Seal	9	12	56
10	WILD NIGHT (Mercury 858 738)	John Mellencamp & Me'Shell Ndegeocello	10	14	57
11	I SWEAR (Blitz/Antic 4-87243)	All-4-One	4	18	58
12	FANTASTIC VOYAGE (Tommy Boy 617)	Coolio	12	10	59
13	CRAZY (Geffen 19267)	Aerosmith	14	14	60
14	I'LL MAKE LOVE TO YOU (Motown 374631)	Boyz II Men	32	2	61
15	IF YOU GO (SBK/ERG 58166)	Jon Secada	13	16	62
16	I MISS YOU (Silas/MCA 54847)	Aaron Hall	18	11	63
17	THE WAY SHE LOVES ME (Capitol 79376)	Richard Marx	17	8	64
18	YOU BETTER WAIT (Columbia 77342)	Steve Perry	20	6	65
19	COME TO MY WINDOW (Island/PLG 858 028)	Melissa Etheridge	19	23	66
20	YOU MEAN THE WORLD TO ME (LaFace/Arista 2-4064)	Toni Braxton	15	21	67
21	FUNKDAFIED (So So Def/Chaos/Columbia 77523)	Da Brat	23	9	68
22	ALWAYS (Elektra/Mute 64552)	Erasure	21	16	69
23	100% PURE LOVE (Mercury 858 485)	Crystal Waters	25	11	70
24	REGULATE (from "Above The Rim") (Death Row/Interscope 92359)	Nate Dogg & Warren G.	16	18	71
25	BLACK HOLE SUN (A&M 8296)	Soundgarden	27	8	72
26	THE PLACE WHERE YOU BELONG (from "Beverly Hills Cop III") (MCA 54807)	Shai	22	13	73
27	I'LL REMEMBER (from "With Honors") (Maverick/Sire/Warner Bros. 18247)	Madonna	24	21	74
28	FALL DOWN (Columbia 77474)	Toad The Wet Sprocket	28	11	75
29	YOUR BODY'S CALLIN' (Jive 41527)	R. Kelly	29	13	76
30	ALWAYS IN MY HEART (Qwest/Warner Bros. 18260)	Tevin Campbell	33	7	77
31	BABY I LOVE YOUR WAY (from "Reality Bites") (RCA 62780)	Big Mountain	26	23	78
32	YOU LET YOUR HEART GO TOO FAST (ESK 77600)	Spin Doctors	35	6	79
33	BEAUTIFUL IN MY EYES (SBK/ERG 58099)	Joshua Kadison	30	20	80
34	DO YOU WANNA GET FUNKY (Columbia 77581)	C+C Music Factory	37	5	81
35	BOOTI CALL (Interscope 98255-4)	Blackstreet	36	9	82
36	THIS D.J. (Violator/RAL/Island 853 236)	Warren G	41	4	83
37	SELLING THE DRAMA (Radio Active/MCA 54816)	Live	34	9	84
38	I'D GIVE ANYTHING (EastWest 98244)	Gerald Levert	47	4	85
39	AFTERNOONS & COFFESPONS (Arista 2706)	Crash Test Dummies	43	8	86
40	BACK IN THE DAY (Giant/Reprise 18217)	Ahmad	39	11	87
41	RETURN TO INNOCENCE (Virgin 38423)	Enigma	40	22	88
42	THE MOST BEAUTIFUL GIRL IN THE WORLD (NPG/Bellmark 72514)	Prince	38	23	89
43	I'M READY (Qwest/Warner Bros. 18264)	Tevin Campbell	31	23	90
44	WILLING TO FORGIVE (Arista 1-2680)	Aretha Franklin	44	11	91
45	THE SIGN (Arista 1-2653)	Ace Of Base	45	27	92
46	HAPPINESS (EastWest 5659)	Billy Lawrence	49	6	93
47	MISLED (550 Music/Epic 77344)	Celine Dion	46	18	94
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YOUR BODY'S CALLIN' R. Kelly (Zomba Songs Inc./R. Kelly Publishing Inc.,BMI)	29
YOUR LOVE IS A 1-8-7 K. Whitehead, E. Johnson, Dr. Dre, Snoop Dogg (Sony/Tunes,ASCAP/KNJ,BMI)	90
YOUR LOVE IS SO DIVINE W. Kahn (Scaully,ASCAP)	68

REVIEWS By Steve Baltin



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

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

With this song, they're on their way.

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

Gone, and seemingly forgotten, in the Whitney/Mariah hype of the last few years, Baker is back in a big way with the first single from her forthcoming album, *Rhythm Of Love*. Clearly Baker from the first note, the song stands out in the crowded R&B field because of its slightly jazzy feel. A winner all the way.



FRENTE!: "Labour Of Love" (Mammoth 5661)

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



BONNIE RAITT: "You" (Capitol 58019)

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

PICK OF THE WEEK



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

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

CASH BOX CHARTS

TOP 100 POP ALBUMS

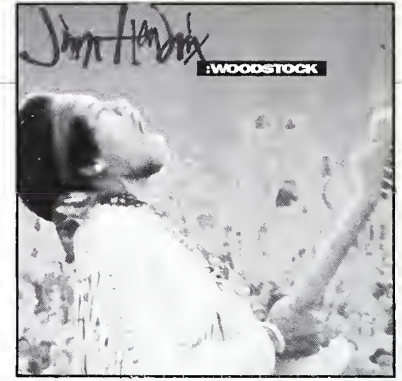
AUGUST 20, 1994



#1 ALBUM: Lion King Soundtrack



TO WATCH: The Mask Soundtrack



HIGH DEBUT: Jimi Hendrix

		Total Weeks	Last Week			Total Weeks	Last Week
1	THE LION KING (Walt Disney 60858)	1	10	53	TURN IT UPSIDE DOWN (Epic 52907)	56	8
2	FORREST GUMP (Epic Soundtrax/Epic 66329)	2	5	54	WALK ON (MCA 10973)	46	9
3	VOODOO LOUNGE (Virgin 39782)	3	4	55	SOUTHERNPLAYLISTICADILLAC (LaFace/Arista 26010)	48	15
4	THE SIGN (Arista 18740)	4	28	56	DULCINEA (Columbia 57744)	58	11
5	AUGUST & EVERYTHING AFTER (DGC 24528)	6	30	57	THE TRUTH (Silas/MCA 10810)	59	36
6	PURPLE (Atlantic 82607)	7	9	58	THINKIN' PROBLEM (Warner Bros 45562)	61	7
7	SUPERUNKNOWN (A&M 0198)	9	22	59	THROWING COPPER (Radioactive/MCA 10997)	57	15
8	REGULATE...G FUNK ERA (Violator/RAL/Island 52335)	10	9	60	SWAMP OPHELIA (Epic 57621)	60	13
9	SMASH (Epitaph 86432)	14	10	61	THE DOWNWARD SPIRAL (Nothing/TVT/Interscope/AG 92346)	64	23
10	WE CAME STRAPPED (Epic Street/Epic 57696)	5	3	62	CHIEF BOOT KNOCKA (Rhyme Cartel/American/Warner Bros 45540)	52	3
11	CANDLEBOX (Maverick/Sire/Warner Bros. 45313)	12	28	63	KISS MY ASS:CLASSIC KISS REGROOVED (Mercury 522123)	65	7
12	ALL-4-ONE (Blitz/Atlantic 82588)	13	17	64	THE MASK (Chaos 66297)	DEBUT	
13	IT TAKES A THIEF (Tommy Boy 1083)	8	3	65	DOGGY STYLE (Deathrow/Interscope/AG 92279)	54	29
14	NOT A MOMENT TOO SOON (Curb 77659)	11	20	66	CROSS OF CHANGES (Charisma/Virgin 39236)	49	26
15	WHO I AM (Arista 18759)	15	6	67	MTV PARTY TO GO, VOLUME 5 (Tommy Boy 1097)	63	9
16	DOOKIE (Reprise/Warner Bros. 45529)	18	25	68	GOD SHUFFLED HIS FEET (Arista 16531)	62	28
17	FUNKAFIED (So So Def/Chaos/Columbia 66164)	17	5	69	TEN FEET TALL & BULLETPROOF (Warner Bros. 45603)	67	13
18	HINTS, ALLEGATIONS & THINGS LEFT UNSAID (Atlantic 82596)	20	16	70	IN UTERO (DGC 24607)	66	34
19	CHANT (Angel 55138)	16	21	71	JAR OF FLIES (EP) (Columbia 57628)	70	28
20	Benedictine Monks Of Santo Domingo De Silos (RCA 66364)	23	25	72	FUMBLING TOWARDS ECSTASY (Netwerk/Arista 18725)	68	25
21	GET UP ON IT (Elektra 61550)	21	6	73	GREATEST HITS (MCA 10813)	72	29
22	SHE (Columbia 64376)	24	4	74	GEMS (MCA 10870)	73	9
23	ILL COMMUNICATION (Grand Royal/Capitol 28599)	27	10	75	MTV UNPLUGGED (Columbia 66214)	71	6
24	TONI BRAXTON (LaFace/Arista 26007)	26	42	76	I'M READY (Qwest/Warner Bros. 45388)	79	32
25	SAME AS IT EVER WAS (Tommy Boy 1089)	22	6	77	DAZED AND CONFUSED (Medicine/Giant/Warner Bros. 24533)	80	11
26	AGE AIN'T NOTHING BUT A NUMBER (Blackground/Jive 41533)	28	11	78	PUSH COMES TO SHOVE(Geffen 24701)	DEBUT	
27	SEAL (ZZT/Sire 45415)	29	10	79	TUESDAY NIGHT MUSIC CLUB (A&M 0216)	88	2
28	FOR THE LOVE OF STRANGE MEDICINE (Columbia 44287)	19	3	80	NEVERMIND (DGC/Geffen 24425)	77	143
29	ABOVE THE RIM (Death Row/Interscope/AG 92359)	25	20	81	THE LION KING SING-ALONG(EP) (Walt Disney 60857)	69	6
30	WHEN LOVE FINDS YOU (MCA 11047)	31	9	82	CORE (Atlantic/AG 82418)	84	67
31	SIAMESE DREAM (Virgin 88267)	33	40	83	PEEP THIS (Fox 64364)	75	3
32	KICKIN' IT UP (Atlantic/AG 82559)	34	27	84	THE BODYGUARD (Arista 18699)	83	74
33	THE CROW (Atlantic/Interscope 82519)	30	19	85	TEN (Epic 47857)	86	123
34	GET A GRIP (Geffen 24455)	36	52	86	NINETEEN NINETY QUAD (Rip-It 6901)	69	Boyz RE-ENTRY
35	WOODSTOCK(MCA 11063)	DEBUT		87	JOIN THE BAND (Reprise/Warner Bros. 45497)	6	90
36	THE DIVISION BELL (Columbia 64200)	32	27	88	BREATHLESS (Arista 18646)	85	88
37	MUSIC BOX (Columbia 53205)	39	38	89	VS. (Epic 53136)	74	33
38	DANCE NAKED (Mercury 522428)	37	7	90	BLACKSTREET (Interscope/AG 92351)	89	7
39	12 PLAY (Jive 41527)	38	27	91	THIRD ROCK FROM THE SUN (Epic 64357)	92	2
40	LIVE AT THE ACROPOLIS (Private Music 82116)	35	22	92	DEWDROPS IN THE GARDEN (Elektra 61526)	DEBUT	
41	HEART SOUL & A VOICE (SBK/ERG 29272)	40	11	93	MAVERICK (Atlantic/AG 82595)	81	11
42	READ MY MIND (MCA 10994)	43	15	94	FOR THE COOL IN YOU (Epic 53558)	95	2
43	FRUITCAKES (Margaritaville/MCA 11043)	41	11	95	LOVE A LITTLE STRONGER(Arista 18745)	DEBUT	
44	THE COLOUR OF MY LOVE (550 Music/Epic 57555)	42	31	96	BAT OUT OF HELL II: BACK INTO HELL (MCA 10699)	87	47
45	SOMETHIN' SERIOUS (Rap-A-Lot/Priority 53907)	44	6	97	BETTY (Interscope/AG 92404)	82	7
46	YES I AM (Island 848660)	53	46	98	I SAY, I SAY, I SAY (Mute/Elektra 61633)	93	12
47	janet (Virgin 87825)	45	49	99	MURVIN THE ALBUM (Mammoth/Atlantic 92390)	91	15
48	VERY NECESSARY (Next Plateau/London/PLG 828392)	50	33	100	WHAT A CRYING SHAME (MCA 10961)	97	6
49	NUTTIN' BUT LOVE (Uptown/MCA 10998)	47	11				
50	NEW MISERABLE EXPERIENCE (A&M 54039)	55	41				
51	LONGING IN THEIR HEARTS (Capitol 81427)	51	20				
52	SO TONIGHT THAT I MIGHT SEE (Capitol 98253)	76	2				



REVIEWS by Steve Baltin



■ JUDYBATS: *Full Empty* (Sire/Warner Bros. 45671)

The fourth full effort from Tennessee's Judybats finds the quintet, who scored big last year with the catchy single, "Being Simple," turning to a more sparse, melodic sound, starting with the CD's opening track, "What We Lose." There's a Sunday afternoon serenity that fuels the remaining 13 tracks, highlighted by such numbers as "Drought," "Happy Song (Settling)," and "In This Maroon." Also, a superb live act not to be missed.

■ FORREST GUMP: *The Soundtrack* (Epic Soundtrax 66329)

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



■ BIG MOUNTAIN: *Unity* (Giant 24563)

The film *Reality Bites* may have not done all that well, but it did wonders for a couple of new acts, Lisa Loeb and Big Mountain. The California reggae band scored big with their remake of Peter Frampton's "Baby, I Love Your Way." The many who put the song in the Top 10 will delight in the festive reggae spirit that infuses the 11 songs that make up the album. This is just one happy album, even when the band tries to be

serious: on the song "Border Town," which addresses the subject of undocumented workers, their sunny disposition still seeps through.



■ JIMI HENDRIX: *Woodstock* (MCA 11063)

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

House" makes this an extraordinary treat for Hendrix devotees.

■ BBM: *Around The Next Dream* (Virgin 39728)

You may not recognize the name of the band, but everyone knows the names Jack Bruce, Ginger Baker and Gary Moore. This collaboration between two former members of Cream and the guitarist for seminal '70s rock band Thin Lizzy definitely shows its two-thirds Cream influence, particularly on the record's first two tracks, "Waiting In The Wings" and "City Of Gold." But Moore asserts himself



enough that fans will recognize his input, which is strongest on the blues tracks. Long a child of the blues, though known as a rocker, Moore's work on the standard "High Cost Of Living" should once and for all remove any doubt about Moore's blues capabilities.

■ JACKYL: *Push Comes To Shove* (Geffen 24710)

What more can be said about a band that includes on their new album a song about masturbation called "I Could Never Touch You Like You Do" as well as a number, "Dixieland," that they refer to as their "Free Bird"? Absolutely nothing but *rock on, dudes!!*

■ LIGHTER SHADE OF BROWN: *Layin' In The Cut* (Mercury 522 479)

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

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Beastie Boys /23	House of Pain /25	Snoop Doggy Dogg /65
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Frente! /99	Pink Floyd /36	

PICK OF THE WEEK



■ VARIOUS ARTISTS: *Just Say Roe: Vol. VII Of Just Say Yes* (Sire/Warner Bros. 45645)

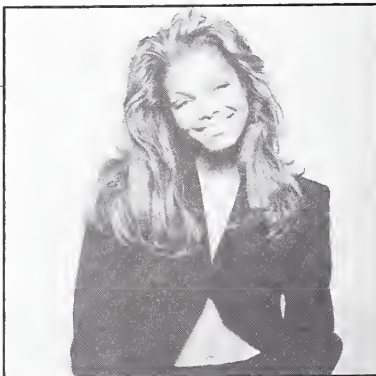
Maybe the most Politically Correct album you'll ever see, this compilation includes in its liner notes info about teenage pregnancies, AIDS and rape in addition to the abortion issue the album focuses on. Although there may be justification for the P.C. backlash, don't take it out on this album for two reasons: one—it's for a worthy cause; and two—there's some great music to be found here. Musically, the highlights range from Belly's cover of "It's Not Unusual" to John Wesley Hard-

ing's not-so-subtle "Right To Choose." Another great thing about this effort is the way bigger artists like Madonna and David Byrne are featured right alongside up-and-comers Scorpio Rising and Ride. Other numbers of note: Kristin Hersh's "Hysterical Bending," "Roe V. Wade" by Poster Children and Danielle Dax's "Defiled."

CASH BOX CHARTS

TOP 100 R&B SINGLES

AUGUST 20, 1994



#1 SINGLE: Janet



TO WATCH: Sweet Sable



HIGH DEBUT: Prince

1	ANY TIME ANY PLACE/AND ON AND ON (Virgin 38435)	Janet Jackson	1	14	53	YOUR LOVE IS A 1-8-7 (Motown 2253)	Whitehead Brothers	74	4
2	ALWAYS IN MY HEART (Qwest/Warner Bros. 6975)	Tevin Campbell	3	13	54	COLOR ME BLUE (Street Life/Scott Bros. 75392)	Tina Moore	56	5
3	SENDING MY LOVE (Illtown/Motown 2242)	Zhane	2	15	55	TONIGHT (Street Life 72392)			
4	I MISS YOU (Silas/MCA 54847)	Aaron Hall	4	16			Sweet Sable Featuring Nikke Nicole	79	3
5	THE RIGHT KIND OF LOVER (MCA 10870)	Patti Labelle	5	13	56	THROUGH THE RAIN (Polydor/Island 853 314)	Tanya Blount	80	2
5	WHEN CAN I SEE YOU (Epic 6173)	Babyface	6	12	57	FUNKY Y-2-C (Chaos/Columbia 77461)	The Puppies	62	6
7	FUNKDAFIED (So So Def/Chaos/Columbia 77523)	Da Brat	11	11	58	TONIGHT (So So Def/Columbia 77304)	Xscape	63	5
8	BACK & FORTH (Jive 42173-2)	Aaliyah	7	17	59	SOUTHERNPLAYALISTICADILLACMUZIK (LaFace/Arista 2-4070)	Outkast	61	5
9	WILLING TO FORGIVE (Arista 1-2680)	Aretha Franklin	8	19	60	FOR THE LOVER IN YOU (Atlantic 87227)	Gerald Albright	65	5
10	I'D GIVE ANYTHING (EastWest 98244)	Gerald Levert	14	4	61	LET IT GO (Warner Bros. 18074)	Prince	DEBUT	
11	STROKE YOU UP (Spoiled Rotten/Big Bear/Atlantic 98279)	Changing Faces	20	5	62	CAN U GET WIT IT (LaFace/Arista 2-4075)	Usher	DEBUT	
		Tony! Toni! Tone!	17	9	63	WHAT CAN I SAY TO YOU (TO JUSTIFY MY LOVE) (Jive 42223)	Hi Five & Nuttin' Nice	64	5
12	SLOW WINE (Ving/Mercury 853 476)	R. Kelly	10	18	64	INFATUATION (Fox 231)	Jamie Foxx	53	8
13	YOUR BODY'S CALLIN' (Jive 42220)	Blackgirl	15	10	65	INNER CITY BLUES (Elektra 61591)	Angela Winbush	48	13
14	90'S GIRL (Kaper/RCA 62865)	Blackstreet & Teddy Riley	16	11	66	BOP GUN (ONE NATION) (Priority 53161)	Ice Cube	73	4
15	BOOTI CALL (Interscope 98255-4)	Immature	18	4	67	HERE I AM (Atlantic 82513)	Glenn Jones	84	3
16	NEVER LIE (MCA 54850)	Aaliyah	21	4	68	CAN'T GET ENOUGH (Reprise 18155)	El Debarge	50	16
17	AT YOUR BEST (Jive)	Boyz II Men	26	2	69	GIVE IT UP (Def Jam/RAL/Island 853 316)	Public Enemy	71	5
18	I'LL MAKE LOVE TO YOU (Motown 374631)	Keith Sweat	19	9	70	DON'T STOP (Giant/Reprise 18136)	Hammer	70	6
19	WHEN I GIVE MY LOVE (Elektra 61550)	C+C Music Factory	27	4	71	ACTION (EastWest 98260)	Terror Fabulous & Nadine Sutherland	78	3
20	DO YOU WANNA GET FUNKY (Columbia 77582)	Ce Ce Peniston	9	16	72	EASY TO LOVE (A&M 0670)	For Real	52	7
21	I'M NOT OVER YOU (A&M/Perspective 0574)	Take 6	24	9	73	SUMMER BUNNIES (Jive 42238)	R. Kelly	DEBUT	
22	BIGGEST PART OF ME (Reprise 18122)	Ahmad	25	11	74	TOOTSIE ROLL (Rip-It 6911)	69 Boyz	81	2
23	BACK IN THE DAY (Giant/Reprise 18217)	Jodeci	12	11	75	NAPPY HEADS (Ruffhouse/Columbia 77643)	Fugees (Tranzlator Crew)	82	2
24	WHAT ABOUT US (Uptown/MCA 54861)	N' Phase	28	9			Nothing Has Ever Felt Like This (Manhattan/Capitol 58218)		
25	SPEND THE NIGHT (Maverick/Reprise 18194)	Sounds Of Blackness	40	5			Rachelle Ferrell featuring Will Downing	RE-ENTRY	
26	ANYTHING (from "Above The Rim") (RCA 62834)	Coolio	29	15	77	I GET THE JOB DONE (Virgin 14146)	Brigitte McWilliams	77	5
27	EVERYTHING IS GONNA BE ALRIGHT (Perspective/A&M 8308)	Heavy D & The Boyz	30	9	78	PEACE SIGN (Avenue 7070)	War	58	10
28	FANTASTIC VOYAGE (Tommy Boy 617)	Shai	22	12	79	I BELIEVE (Perspective 7446)	Sounds Of Blackness	68	20
29	NUTTIN' BUT LOVE (Uptown/MCA 54865)	Mint Condition	31	17	80	TAKE IT EASY (Weeded/Nervous 20094)	Mad Lion	85	3
30	THE PLACE WHERE YOU BELONG (from "Beverly Hills Cop III") (MCA 54807)	N II U	54	6	81	JOI (Silas/MCA 54871)	London Jones	90	2
31	SOMEONE TO LOVE (Perspective/A&M 49005)	Eternal	41	6	82	(I LOVE YOU) FOR SENTIMENTAL REASONS (Tent 4451)	Five Star	89	2
32	YOU DON'T HAVE TO CRY (Arista 2715)	Nate Dogg & Warren G.	33	16	83	UNITED FRONT (Chrysalis/EMI 58199)	Arrested Development	DEBUT	
33	TURN DOWN THE LIGHTS (Motown 2255)	Melvin Riley	39	10	84	I DON'T WANT TO KNOW (MCA 54919)	Gladys Knight	DEBUT	
34	SWEET FUNKY THING (EMI 58242)	Eric Roberson	37	9	85	MAKE UP YOUR MIND (RCA/PMD 62876)	Veronica Lynn	DEBUT	
35	REGULATE (from "Above The Rim") (Death Row/Interscope/Atlantic 98280)	Queen Latifah	34	12	86	EASE MY MIND (Chrysalis/ERG 58158)	Arrested Development	42	15
36	WHO'S IS IT? (MCA 54849)	Lalah Hathaway	23	11	87	NO DISTURB SIGN (Elektra)	Beres Hammond	DEBUT	
37	THE MOON (Warner Bros. 18411)	All-4-One	35	15	88	THE CHOICE IS YOURS (Mercury 1259)	Emage	DEBUT	
38	WEEKEND LOVE/BLACK HAND SIDE (Motown 2246)	Toni Braxton	32	27	89	OLD TO THE NEW (RAL/Def Jam 853 238)	Nice N' Smooth	76	9
39	LET ME LOVE YOU (Virgin 38430)	Heavy D. & The Boyz	38	22	90	NONE OF YOUR BUSINESS (Next Plateau/London/Island 857 578)	Salt-N-Pepa	DEBUT	
40	I SWEAR (Blitz/Atlantic 87243)	Billy Lawrence	51	6	91	CAN IT ALL BE SO SIMPLE (Loud RCA 62891)	Wu-Tang Clan	91	7
41	YOU MEAN THE WORLD TO ME (Arista/LaFace 2-4064)	Tevin Campbell	43	31	92	PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Death Row/Interscope/Atlantic 98283)	H-Town/AI B. Sure!	36	21
42	GOT ME WAITING (Uptown/MCA 54815)	Mariah Carey	44	13	93	DEEP DOWN (Polygram 853232)	Ladae	67	6
43	HAPPINESS (EastWest 5659)	Shanice	46	12	94	THE MOST BEAUTIFUL GIRL IN THE WORLD (NPG/Bellmark 72514)	Prince	59	24
44	I'M READY (Qwest/Warner Bros. 18264)	Joe Public	47	9	95	LOVE ON MY MIND (So So Def/Columbia 77438)	Xscape	88	19
45	ANY TIME YOU NEED A FRIEND (Columbia 77528)	Crystal Waters	45	8	96	OUTSIDE YOUR DOOR (Maverick/Sire/Reprise 18176)	Me'Shell Ndegeocello	69	13
46	SOMEWHERE (Motown 631194)	Ill Ai Skratch	49	10	97	REUNITED (Plum/Caliber 1006)	West End Girls & Howard Hewett	72	9
47	EASY COME, EASY GO (Columbia 6084)	Patra featuring Yo Yo	66	2	98	BROTHER SISTER (Delicious Vinyl/EastWest 5684)	The Brand New Heavies	75	5
48	100% PURE LOVE (Mercury 858 485)	The Lady Of Rage	60	3	99	I ONLY HAVE EYES FOR YOU (550 Music/Epic 6111)	Funky Poets	83	10
49	WHERE MY HOMIEZ? (Mercury 858 462)	Warren G	57	4	100	THE WORLD IS YOURS (Columbia 77514)	NAS	92	9



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REVIEWS by M.R. Martinez



GRAVEDIGGAZ: 6 Feet Deep (Gee Street 524 016). Producer: The Undertaker.

It takes a lot of guts to take on a name that fairly well sums up a whole segment of rap. But the Gravediggaz have tongue planted firmly in cheek when they come to bury you six feet under their diverse deluge of rap styles: "Constant Elevation" is a revelation (it uses some dope Allen Toussaint riffs); "Nowhere To Run, Nowhere To Hide" brings mad funny flava; and "2 Cups Of Blood" has that vibe pioneered by Insane Poetry (a gothic horror story in urban clothing). Other tracts that attract include the very accessible "Blood Brothers" and the angry "Bang Your Head." Be careful if you don't want your rap to sell doom.

JT THE BIGGA FIGGA: Playaz N The Game (Get LowSMG 001). Producer: The Bigga Figga.

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

IMMATURE: Playtime Is Over (MCA 11088). Producers: Various.

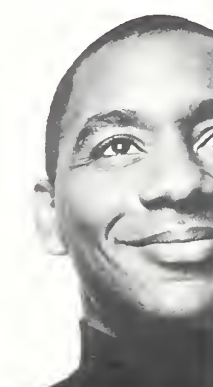
The group's name belies the strides this group has made since its debut on another label a couple of years back. The title of the album, Playtime Is Over, speaks to the growth of this youthful trio. The lyrics are more introspective and thoughtful. The vocal execution is more exacting. Chief producer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



VARIOUS ARTISTS: Blankman (Epic Soundtrax 64328). Producers: Various.

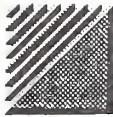
The collection of platinum acts and bumpin' grooves makes this soundtrack compelling. We don't know yet what kind of film with which Damon Wayans flies forth, but if this collection of music performs like other recent urban soundtracks, there's little doubt this record could outlast the film's box-office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

PICK OF THE WEEK



BRANFORD MARSALIS & OTHERS: Buckshot LeFonque (Columbia 57323). Producers: B. Marsalis & DJ Premier.

Branford has been vocal about his need to stretch musically, and this vehicle might serve his purpose with bounty. There's an overwhelming literate hip-hop/soul/jazzy blues sensibility throughout (witness poet laureate Maya Angelou and Albert Collins on "I Know Why The Caged Bird Sings" and "No Pain, No Gain," respectively). But some of the best work is in the progressive stylings that have helped define his musical identity. Aside from the single "Breakfast At Denny's," tracks that ably illustrate this diverse place include "Wonders & Signs" (featuring dancehall scat by Blackheart and trumpet by Roy Hargrove) and "Ain't It Funny" (featuring Tammy Townsend). "Some Shit @ 78 BPM (The Scratch Opera)" highlights production by DJ Premier.



TOP 75 R&B ALBUMS

CASH BOX • AUGUST 20, 1994

Table listing top 75 R&B albums with columns for rank, album title, artist, and chart position. Includes entries like 'AGE AIN'T NOTHING BUT A NUMBER' by Aaliyah and 'WE COME STRAPPED' by MC Eiht.

By M.R. Martinez

THE RHYTHM



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

CONFESSIONS OF A SUPERFREAK: Punk funkier Rick James, whose double-CD retrospective Bustin' Out: The Best of Rick James was recently a part of the Motown Master Series, recently offered some observations about his current incarceration on assault charges, his renewed perspective on drugs, life and music, and the writing of his book Memoirs of A Superfreak.

Of his rehabilitation he says: "Rehab has been fantastic...and I've learned a lot and I'm still learning. To be straight and sober is a wonderful thing. I'd tell anybody out there who's messing around with drugs to take me and my personal experiences as a warning and a caution." James, more specific about his drug abuse, says: "I was spending \$500-600 a week on drugs. My life was a party, but it was a sad party." About his book he says: "When I was in a 5' x 8' cell in L.A. County [while on trial], with rats and roaches, locked down 24/7, all I could do was write. [The book is] the whole truth and nothing but the truth."

Commenting on his music experience in the big house, James says: "There some guys I sing with here. There's a rapper I've discovered since I've been here I think is phenomenal. There's four brothers I sing with, we call ourselves the "Inmate Crew"—we've done three or four little concerts since we've been here." James says in the written comments that he's maintained a positive attitude, and that the experience has provided him with "a reality check. It's made me realize that you could die tomorrow...." Let's hope not.

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



Columbia recording act Xscape has put the finishing touches on the track "Who's That Man?", the swingin' single from the Chaos Recordings soundtrack to the runaway Jim Carrey film hit The Mask. Pictured in the studio after the session are (back row, l-r): Maureen Crowe, v.p. of soundtracks for Columbia and the executive producer for the film's soundtrack; Tamika Scott of the group; Jermaine Dupri, producer for So So Def Prods.; (front row): Kandi Burruss, Tameka Cottle and LaTocha Scott of the group.

TOP 25 RAP SINGLES

CASH BOX • AUGUST 20, 1994

By M.R. Martinez

THE RHYME



The Bakka Boyz put the Fat where their mouths were recently when they broadcast their Power 106 (KPWR/Los Angeles) morning show from the Fatburger outlet in Monterey Park, CA. The rap DJ duo later jumped behind the counter and flipped some patties for more than 600 fans that showed up to grub and meet the popular Southland radio team. Pictured preparing the goods are Bakka Boyz Nick (left) and Eric Vidal with the Fatburger crew.

SOUND NIBBLES: The First Annual Rap Awards are scheduled for August 31, 1994 at the Sands Expo & Convention Center in Las Vegas, NV. Presented by Zulu Entertainment Group and co-produced by seminal rapper Kurtis Blow, the event is to be taped for syndicated airing later in the year. A rap music who's-who list is scheduled to be on hand and perform, including KRS-One, Snoop Doggy Dogg, Heavy D, Public Enemy, Coolio, Tone Loc, Biz Markie, Big Daddy Kane, Dr. Dre, Dana Dane, Madame Starr, Roxanne Shante, Battle Cat and Whodini, in addition to many others. And just about everybody that shows up will get an award.

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

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

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

1	FUNKDAFIED (So So Def/Chaos/Columbia 77523)	Da Brat	1	10
2	TOOTSEE ROLL (Down Low/Rip-It 6911)	69 Boyz	2	8
3	FANTASTIC VOYAGE (Tommy Boy 617)	Coolio	3	11
4	BACK IN THE DAY (Giant/Reprise/Wamer Bros. 18217)	Ahmad	4	13
5	FUNKY Y-2-C (Chaos/Columbia 77461)	The Puppies	5	6
6	DIARY OF A MADMAN (Gee Street/Island 854 062)	Gravediggaz	6	6
7	REGULATE (from "Above The Rim") (Death Row/Interscope/AG 98280)	Warren G. & Nate Dogg	7	14
8	THIS D.J. (Violator/RAL/Island 853 236)	Warren G	11	3
9	GIVE IT UP (Def Jam/RAL/Island 853 316)	Public Enemy	9	5
10	BOP GUN (ONE NATION) (Priority 53161)	Ice Cube	8	3
11	SOUTHERNPLAYALISTICADILLACMUZIC (LaFasel/Arista 2-4070)	Outkast	10	6
12	NUTTIN' BUT LOVE (Uptown/MCA 54865)	Heavy D & The Boyz	12	5
13	TAKE IT EASY (Weeded/Nervous 20094)	Mad Lion	14	5
14	AFRO PUFFS (Death Row/Interscope 5759)	The Lady Of Rage	15	2
15	FLAVA IN YA EAR (Bad Boy 7-9001)	Craig Mack	DEBUT	
16	RUDE GIRL (Kixx 002)	Red Bull	18	2
17	WHERE MY HOMIEZ? (Mercury 858 463)	Ill Al Skcratch	13	8
18	NAPPY HEADS (Ruffhouse/Columbia 77431)	Fugees (Tranzlator Crew)	20	10
19	WORKER MAN (Epic 77289)	Patra	19	13
20	ROMANTIC CALL (Epic 77624)	Patra featuring Yo Yo	DEBUT	
21	PUMP (Immortal/RCA 62844)	Volume 10	16	5
22	CROOKLYN (40 Acres And A Mule Musicworks/MCA 54837)	Crooklyn Dodgers	17	12
23	CAPTAIN SAVE A HOE (Jive 42230)	E-40	21	10
24	GOT ME WAITING (Uptown/MCA 54815)	Heavy D. & The Boyz	22	18
25	PUMPS AND A BUMP (Giant/Reprise 18218)	Hammer	23	20

RAP SINGLE REVIEWS

By Dr. Bayyan

■ **BUSTIN' MELONZ: "Flippin Off The Tip" b/w "1994" (Nuff Nuff/Continuum 12408).**

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

■ **CRAIG MACK: "Flava of the Year" (Bad Boy 9001).**

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

■ **N.P.C.: "Georgia Bounce" (L.A. SNO/Critique 15525).**

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

NEW YORK TOP 25

AUGUST 20, 1994

	Last Week	Weeks On Chart
1 DARIA EL ALMA (WEA Latin)	Wichy Camacho	1 7
2 SI TE VAS (SBK-EMI Latin)	Jon Secada	2 10
3 ELLA ES (RMM)	Tony Vega	4 3
4 MERENGUE MIX (Max)	Varios	3 9
5 LO QUE NO HARIA (Rodven-Uni)	Edgar Joel	5 10
6 TE QUIERO VER (Rodven-Uni)	Chicas Del Can	6 14
7 SALVAJE (Prime-RCA)	Cesar Flores	7 10
8 LO QUE TE QUEDA (MP)	Tito Rojas	8 12
9 VIVIR LO NUESTRO (SoHo-RMM)	Marc Anthony & India	9 12
10 AMOR PROHIBIDO (EMI Latin)	Selena	10 16
11 EL BAILE DE LA VELA (Crescent Moon-Epic)	Cheito	11 5
12 NO ME PUEDES PEDIR (WEA Latin)	Olga Tanon	12 3
13 LA COSQUILLITA (Karen)	Juan Luis Guerra	13 3
14 DEJALA MIA (J&N)	Los Toros Band	14 3
15 DIA Y NOCHE PIENSO... (Sony Tropical)	Jerry Rivera	16 3
16 SOLO PARA TI (Polygram Latino)	Elemento 10	17 2
17 ALICIA ADORADA (Polygram Latino)	Carlos Vives	20 2
18 NAVE DE PAPEL (Marcas)	Isidro Infante	19 2
19 PERO QUE NECESIDAD (BMG)	Juan Gabriel	DEBUT
20 UN ALTO EN EL CAMINO (SDI)	Grupo Niche	18 7
21 SOY CULPABLE (Rodven Uni)	Hector Tricoche	21 12
22 QUE RARO (Sonero)	Oscar De Leon	22 2
23 AYER (Epic)	Gloria Estefan	23 10
24 LA GOTA FRIA (Polygram Latino)	Carlos Vives	15 16
25 ZODIACO (Vedisco)	Los Titanes	24 10

PUERTO RICO TOP 25

AUGUST 20, 1994

	Last Week	Weeks On Chart
1 SI TE VAS (SBK-EMI Latin)	Jon Secada	1 7
2 ELLA ES (RMM)	Tony Vega	2 7
3 PERO QUE NECESIDAD (BMG)	Juan Gabriel	3 4
4 COMO PUEDES (WEA Latin)	Yolandita Monge	4 4
5 LO VOY A INTENTAR (Melody)	Cristian	5 3
6 LO QUE TE QUEDA (MPI)	Tito Rojas	6 3
7 FABULA (BMG)	Eros Ramazzotti	8 4
8 MAS Y MAS (Rodven-Uni)	Los Fantasmas Del Caribe	7 8
9 SALVAJE (BMG)	Cesar Flores	9 9
10 TU MEJOR AMIGA (EMI Latin)	Alvaro Torres	10 14
11 DARIA EL ALMA (WEA Latin)	Wichy Camacho	16 3
12 VIVIR LO NUESTRO (SoHo-RMM)	Marc Anthony & India	11 12
13 COSQUILLITA (Karen-BMG)	Juan Luis Guerra	19 2
14 QUISIERA (EMI Latin)	Ricardo Montaner	20 2
15 DIA Y NOCHE PIENSO... (Sony Tropical)	Jerry Rivera	17 3
16 ALICIA ADORADA (Polygram Latino)	Carlos Vives	21 2
17 TE CONOZCO (Sony)	Ricardo Aronja	22 2
18 ELLA (Max Music)	Viceversa	13 5
19 NO ME PUEDES PEDI (Karen-BMG)	Olga Tanon	14 3
20 COMO OLVIDAR (Rodven-Uni)	Karina	18 10
21 AMOR PROHIBIDO (EMI Latin)	Selena	12 9
22 UNA NOCHE DE AMOR (SBK-EMI Latin)	Barrio Boyzz	15 12
23 PEQUENA HISTORIA (MPI)	Limi-T-21	23 12
24 LA GOTA FRIA (Polygram Latino)	Carlos Vives	24 15
25 SOY CULPABLE (Rodven-Uni)	Hector Tricoche	25 11

REVIEWS

By Rafael A. Charres



WICHY CAMACHO: Daria El Alma (WEA Latina 96186)

Otherwise known as Hector Luis Camacho Medina, Wichy, as he prefers to be called, has quickly jumped out in front to become one of WEA Latina's most impressive and productive salseros. This native *Puerto-ri-queño* has been in the center of the mix for some time now, with singing credits that include such artists as Cheo Feliciano, Eddie Santiago, Yuri, Victor Manuelle, Johnny Rivera, Luis Enrique,

Descarga Boricua, and even Sheila E. Now, Wichy Camacho has put his best foot forward to date with the production release of *Daria El Alma*.

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

PICK OF THE WEEK

JOANNE BRACKEEN: Take A Chance (Concord Picante 4602)



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

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

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



By Rafael A. Charres

THE LATIN FLIP-SIDE

GATO * AIRTO * FLORA—Blast, Bang & Bellow At The Blue Note: Gato Barbieri, Airto Moreira and Flora Purim held center court at New York's Blue Note Jazz Club. It was an evening of Brazilian magic that was punctuated by three bravo performances.

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

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

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

Airto also utilizes another, very special and unique instrument: the voice of Grammy nominee Flora Purim. This Brazilian flower has an extraordinary six-octave vocal range. Flora's sultry voice blends in beautifully with every instrument within the total ensemble package. Adding to that fusionistic signature samba/Brazilian/rock sound that is extremely addictive to the ear, Airto and Flora performed several pieces including tunes from their latest album on B&W Music titled *Fourth World*. The tunes that rocked the house were "Fish," "Time 1," "Lua Flora," "Seven Steps" and "Santa Anita." It's a unique experience when you have the opportunity to view performances of this caliber...especially at the Blue Note, because of its intimacy and its lively acoustics. Truly a stellar evening...magnifique!!!

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

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

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

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

LOS ANGELES TOP 25

AUGUST 20, 1994

Last Week Weeks On Chart

1	PERO QUE NECESIDAD (BMG)	Juan Gabriel	2	7
2	AMOR PROHIBIDO (EMI Latin)	Selena	1	17
3	TU LA TIENES QUE... (Polygram Latino)	Veronica Castro	3	7
4	DOS ENAMORADOS (Fonovisa)	Industria Del Amor	4	4
5	SI TE VAS (SBK-EMI Latin)	Jon Secada	5	7
6	RECUERDA PRIETA (Fonovisa)	Los Freddy's	6	4
7	SO NO ME FALLA... (Fonovisa)	Tigres Del Norte	7	12
8	POR TI NO VOY A LLORAR (EMI Latin)	Antonio Aguilar Jr.	8	3
9	EL CANALLA (EMI Latin)	Pandora	9	10
10	CADA VELTA DE ESQUINA (Sony)	La Mafía	16	3
11	PA LA RAZA DEL BARRIO (Fonovisa)	Los Humildes	11	9
12	NI CON LA VIDA TE PAGO (Sony)	Vincente Fernandez	12	14
13	MAS Y MAS (Rodven-Uni)	Fantasmas Del Caribe	13	12
14	ANOCHÉ ME ENAMORE (Fonovisa)	Banda Toro	14	5
15	EL HIJO DEL AMOR (WEA Latin)	Lalos Y Los Descalzos	15	4
16	EXTRANA MANERA (Fonovisa)	Tiranos Del Norte	19	2
17	DIABLO (Rodven-Uni)	Los Fugirivos	21	2
18	ALICIA ADORADA (Polygram Latino)	Carlos Vives	22	2
19	VIDA (Sony)	La Mafía	10	18
20	HABLAME DE FRENTE (Sony)	Ana Gabriel	17	12
21	UNA NOCHE DE AMOR (SBK-EMI Latin)	Barrio Boyzz	18	12
22	AYER (Epic)	Gloria Estefan	20	12
23	MACARENA (Andrea)	Superbandido	23	10
24	MI LINDA AMIGA (Rodven-Uni)	Los Fugitivos	24	9
25	A AQUELLA (Fonovisa)	Los Bukis	25	9

MIAMI

AUGUST 20, 1994

Last Week Weeks On Chart

1	SI TE VAS (SBK-EMI Latin)	Jon Secada	1	12
2	DARIA EL ALMA (WEA Latin)	Wichy Camacho	5	3
3	ELLA ES (RMM)	Tony Vega	2	7
4	LA COSQUILLITA (Karen)	Juan Luis Guerra	7	3
5	MERENGUE MIX (Max)	Varios	3	9
6	UN ALTO EN EL CAMINO (SDI)	Grupo Niche	4	9
7	DEJALA MIA (J&N-EMI)	Los Toros Band	6	5
8	EL BAILE DE LA VELA (Crescent Moon)	Cheito	8	10
9	ALICIA ADORADA (Polygram Latino)	Carlos Vives	14	3
10	DIA Y NOCHE (Sony Tropical)	Jerry Rivera	15	4
11	AYER (Epic)	Gloria Estefan	11	15
12	QUE RARO (Sonero)	Oscar D'Leon	12	3
13	ELLA (Max Music)	Viceversa	13	3
14	PERO QUE NECESIDAD (BMG)	Juan Gabriel	16	2
15	VIVIR LO NUESTRO... (SoHo)	Marc Anthony Y India	10	14
16	SALVAJE (Prime-BMG)	Cesar Flores	9	8
17	TE QUIERO VER (Rodven-Uni)	Chicas Del Can	17	9
18	RAZONES (Sony Latin)	Uni-Ko	19	5
19	TU Y YO (WEA Latin)	Luis Miguel	18	4
20	AMOR PROHIBIDO (EMI Latin)	Selena	20	16
21	SOY CULPABLE (Rodven-Uni)	Hector Tricoche	21	12
22	ZODIACO (Vedisco-Fuente)	Los Titanes	22	12
23	AY QUE MUJER (Karen-BMG)	Hermanos Rosario	23	15
24	RUMBERA (Sony Latin)	Willie Chitino	24	17
25	PRESENCIA TU AMOR (WEA Latina)	Olga Tanon	25	9

Film Reviews

PolyGram's *Priscilla* Puts Gaudy Drag Queens In Aussie Outback

By John Goff



Priscilla (the bus) goes kaput, leaving her trio of drag performers (l-r) Guy Pearce, Terence Stamp and Hugo Weaving looking for the kindness of strangers.

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

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

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

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

emotions, close in depth if not technical quality to Stamp. Still, a fine performance. Guy Pearce, buffed out as the over-the-topper of the trio, grabs the bravura tag and carries it off with fine flair. Bill Hunter as a mechanic who travels with the performers after his wife walks out on him bridges the gap between the bigotry of others to suggest a budding romance with Stamp's character. And Julia Cortez rips the screen up as Hunter's boozy, fun-loving wife who can do *amazing* things with ping-pong balls via...well...a private part of her anatomy.

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

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

By J.G.



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

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

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

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

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

Time to move on.



Mixed Media

By John Goff



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

room. I assumed this was Garland's dresser—all the stars had them and that's how they looked and behaved.

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

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

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

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

Feature

Joe Walsh Teams With Producer Kevin Gillis On "Robocop" Vid

By John Goff



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

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

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

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

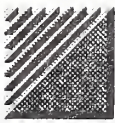
After the song was written, "I first thought of Joe Walsh," says Gillis. Shortly after that he found himself at a party at the NAPTE Convention in Florida where Walsh was also attending. They talked. Walsh took the song and called two days later from France and the rest...well, you know the rest. It's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

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

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

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

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



News From The United Kingdom

By David Courtney

MUSIC TO AID RWANDANS: The British music industry is making a major effort to help raise funds for the starving millions in Central Africa. Two singles and a live concert are being put together for the cause.

EastWest Records are behind a release of **The Judds'** "Love Can Build A Bridge" recorded by members of London's children's choirs. All proceeds from the record will go to Rwandan aid charities.

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



Tori Amos, popular with pirates

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

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

EMAP DEAL GETS GREEN LIGHT: **EMap** is to proceed with its £71 million bid for local radio group **Trans World Communications** after

receiving the all-clear from the High Court last Thursday. **EMap** is to set up a deadlocked company called **Radio City 1994** to control two radio licenses, **Liverpool's** **Radio City** and **London's** **Kiss FM**.

BRANSON RICHEST MAN IN MUSIC: The man in the woolly jumper, **Richard Branson**, is the highest ranking music industry figure in *Business Age* magazine's "Richest People In Great Britain" list, with an estimated personal wealth of £650 million. The list includes 33 members of the music industry, including **Sir Andrew Lloyd Webber** (25th, with an estimated £290 million), **Chris Blackwell** (103rd with £116 million), **Chris Wright** (345th with £39.5 million) and **George Michael**, who slips from 339th a year ago to 466, as his fortune reduced from £35.5 million to £30 million. (Guess that's what happens when you get involved with a lawsuit.)

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

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

ON THE ROAD: Top Irish indie popsters **Blink** commence their tour beginning September 5th thru to the 30th...**Gun**, who this week release their brand-new **A&M** album *Swagger*, have added an extra date to their forthcoming tour, which commences August 22nd thru September 9th...**Soundgarden**, poised to crash into the U.K. charts next week with their new single "Black Hole Sun," have lined up two U.K. shows in September to follow their eagerly awaited appearance at the **Reading Festival** on August 28th. The shows at **Liverpool's** **Royal Court** on September 14th and at **Newport Centre** on September 15th follow European dates of **Holland's** **Lowlands Festival** August 26th and the 27th at the **Belgium Pukkelpop Festival**...**The Harry Connick, Jr.** tour starts on October 21st thru to November 1...**Squeeze** dates are December 8, 9, 11, 13-18, 20th...**Jethro Tull** will be making their only London appearance when they headline a **Friends Of The Earth** benefit concert on Thursday 11th August at the **Clapham Grand**.



Wet Wet Wet's "Love Is All Around" is still around at #1 #1 #1



U.K. SINGLES CHART: Still at #1 is "Love Is All Around" from **Wet Wet Wet**. No change at #2, **All-4-One** with "I Swear." **Let Loose** move up one to #3 with "Crazy For You." #4 is "Searching" from **China Black**. **BC-52's** drop down to #5 with "Meet The Flintstones." "Regulate" from **Warren G & Nate Dogg** are at #6. "Compliments On Your Kiss" by **Red Dragon** with **Brian and Tony Gold** move up from #12 to #7. **Maxx's** "No More" is up to #8. "Let's Get Ready To Rhumble" from **PJ and Duncan** are at #9. The highest entry at #10 is "What's Up" from **DJ Miko**. "7 Seconds" by **Youssou N'Dour** is this week's highest climber, up from #18 to #11.

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

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

THE U.K. TOP 10 RENTAL VIDEOS

1. *Malice* (PolyGram)
2. *Perfect World* (Warner Home Video)
3. *Demolition Man* (Warner Home Video)
4. *Tombstone* (Ent In Video)
5. *Another Stakeout* (Buena Vista)
6. *Guilty As Sin* (Buena Vista)
7. *Carlito's Way* (CIC)
8. *Hard Target* (CIC)
9. *Robin Hood, Men In Tights* (20/20)
10. *Addams Family Values* (CIC)

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

GLOBAL NEWS

BMG Acquires Italy's Ricordi

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

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

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

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

First China Piano Competition Set For September

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

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

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

Contestants will compete in two divisions: Junior and Senior.

Navarre Will Distribute Domo Exclusively



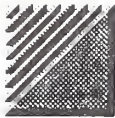
Kitaro's Mandala is set for release in September.

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

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

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

Later in the year, Kitaro will produce albums on Domo for renowned Tibetan Monk flautist **Nawan Kheechog** and **Yu Xang**, a Chinese Huqin player. Domo's premiere pop act, **Horizontal Ladies Club**, will be released in 1995 through Navarre.



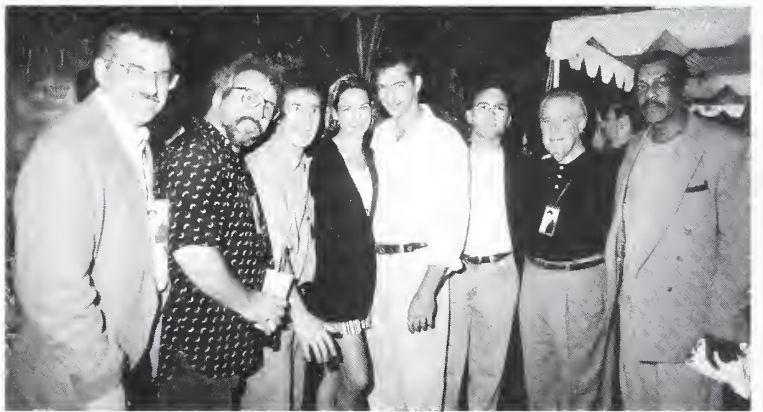
Arista's Jeff Healey Band gave the audience at the Rolling Stones' surprise gig at the RPM nightclub in Toronto an extra treat when they were added to the bill as the opening act. Healey also joined Mick Jagger and the rest of the band onstage for a finale of Al Green's "I Can't Get Next To You." Jeff claims Mick doesn't look a day over 40 to him. Shown (l-r): Tom Stephen, Jeff Healey Band; Jagger; Healey; and Joe Rockman, Jeff Healey Band.



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



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



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



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



Atlantic senior v.p. Arif Mardin recently joined Inner Circle in the studio for work on a forthcoming single release. The Jamaica-based group's second album for Big Beat/Atlantic, *Reggae Dancer*, is slated for release August 23rd. *Reggae Dancer* is the follow-up to the band's Grammy Award-winning RIAA Gold album *Bad Boys*. Inner Circle most recently performed (8/7) at Reggae Jam On the Coast in Oxnard, CA. Shown in the studio are (from left, standing): producer Joe Mardin; Touter Harvey, Ian Lewis and Lance Hall of Inner Circle; (seated): Mardin; and Carlton Coffie of Inner Circle.



NAMM Big Success In Nashville

By Richard McVey

NATIONAL ASSOCIATION OF MUSIC MERCHANDISERS' (NAMM) 1994 SUMMER SESSION, held in Nashville for the second consecutive year, was termed a huge success by organizers. One sign of this year's growth was the 33% increase in registered attendees from 10,224 in 1993 to 13,543 in 1994. People came from 48 states and 25 countries to be part of the July 30-31 weekend event.

However, the most noticeable increase in size came in the exhibition areas, where there was a 49% jump from 269 exhibitors in 1993 to 401 exhibitors in 1994. With more than 170,000 square feet worth of the **Nashville Convention Center** filled, the city estimated that the weekend pumped more than \$3.5 million into the local economy.

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

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

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

"I think everyone had a great time again this year," said **Larry R. Linkin**, president/CEO of NAMM. "We're looking forward to returning to Music City next year, subject to the successful completion of our talks with the city and Convention Center."

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

Judds File Complaint Against Pro Tours

NASHVILLE—**Naomi and Wynonna Judd** filed a complaint in Davidson County Circuit Court, August 9, against their former booking agency, **Pro Tours, Inc.** and its president, **Steven D. Pritchard**.

In the lawsuit, the Judds allege that Pro Tours had a conflict of interest when it acted as both their booking agent and promoter and that the company concealed and diverted concert earnings from them. They further contend that even though Pro Tours was organized and to be operated for the Judds' benefit, Pritchard used Pro Tours for his own benefit and profit.

As minority shareholders in Pro Tours, the Judds are seeking compensatory and punitive damages and return of all wrongful earnings. The Judds had terminated their relations with the booking agency last May.

Pritchard, who first learned of the complaint from a press release, had this to say in response: "There's no merit to any allegation at all. In fact, we've been negotiating for eight months to settle the money that they owe me on commission and the Dial soap corporate sponsorship. I just talked to their manager last week, and they had led me to believe that they were gonna accept one of my offers.

"I'm more hurt than anything...who cares about the business end of things? Basically, what [Wynonna]'s got is a lot of inexperienced people in the music business that are giving her bad information. They don't understand how the music business works. As the old saying goes, 'They just know enough to be

dangerous.' The very last conversation I had with Wynonna was in January and she basically said, 'Steve, you're going to be my agent, everything is alright. This is just between me and **Ken [Stilts, Wynonna's former manager]**, and I'll have a meeting with you when I get in town.' To this day, she's never had a meeting with me....

"I've represented a lot of artists. They blame the agent first and then it's either the record company or the manager. I've never seen one of them blame themselves when they have a problem with their career."

ACM Names New Members

BILL BOYD, executive director of the **Academy of Country Music**, announced the Academy's new slate of board members for 1994-95.

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

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

In Other News...

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

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

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

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

CHET ATKINS' FANS will get a chance to check out Atkins new album, **Read My Licks**, in a one-hour special on TNN. The program will feature Atkins sharing the stage with country artists **Suzy Bogguss** and **Steve Wariner** and rock guitarist **Eric Johnson**, all of whom play on the new **Columbia** album. Taped at the **Palmer Auditorium** in Austin, TX, the program will air Sept. 7 at 8 p.m. (Eastern).

CASH BOX CHARTS

TOP 100 COUNTRY SINGLES



#1 SINGLE: J.M. Montgomery



TO WATCH: J & A Wiggins, #47



HIGH DEBUT: Tracy Byrd, #41



#1 INDIE: Western Flyer, #28

AUGUST 20, 1994

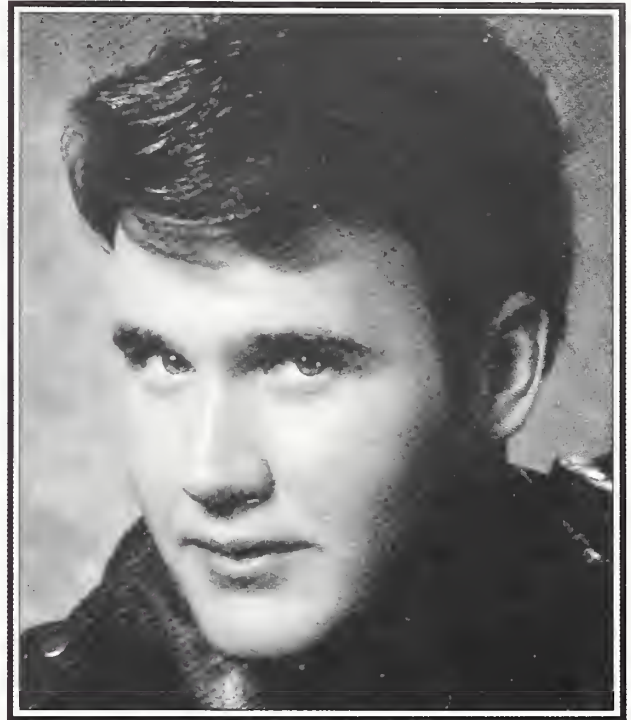
			Total Weeks ▼		Total Weeks ▼			
		Last Week ▼		Last Week ▼				
1	BE MY BABY TONIGHT (Atlantic)	John Michael Montgomery	2	8	52 LIFESTYLES OF THE NOT SO RICH AND FAMOUS (MCA 10991)	Tracy Byrd	43	16
2	DREAMING WITH MY EYES OPEN (Giant)	Clay Walker	3	11	53 THAT'S MY BABY (RCA 07863)	Lari White	46	18
3	HALF THE MAN (RCA)	Clint Black	5	11	54 IF I EVER LOVE AGAIN (Giant 24527)	Daron Norwood	56	2
4	HANGIN' IN (Liberty 89048)	Tanya Tucker	6	11	55 (TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN (Curb 1082)	Hal Ketchum	50	17
5	LOVE A LITTLE STRONGER (Arista)	Diamond Rio	1	12	56 I CAN'T WAIT (Fraternity)	Jack Reno	58	8
6	GIRLS WITH GUITARS (Curb/MCA 54875)	Wynonna	7	10	57 EVERY ONCE IN A WHILE (Arista)	Blackhawk	48	18
7	WHISPER MY NAME (Warner Bros.)	Randy Travis	8	10	58 HE'S A GOOD OLE BOY (Polydor 523225)	Chely Wright	47	4
8	SHE CAN'T SAY I DIDN'T CRY (Columbia 53560)	Rick Trevino	10	11	59 HONKY TONK ANGELS (Platinum Plus)	Mona Lisa Pooman	61	8
9	INDEPENDENCE DAY (RCA 66288)	Martina McBride	13	14	60 FOOLISH PRIDE (Warner Bros. 6871)	Travis Tritt	52	17
10	THE MAN IN LOVE WITH YOU (MCA 54854)	George Strait	11	7	61 I TAKE MY CHANCES (Columbia 77476)	Mary Chapin Carpenter	54	15
11	WHAT THE COWGIRLS DO (MCA 10047)	Vince Gill	14	5	62 NO RESERVATIONS (NOV)	Johnny Blackcrow	64	9
12	MORE LOVE (Epic 77549)	Doug Stone	17	9	63 ALL FIRED UP (Warner Bros. 45628)	Dan Seals	55	4
13	XXX'S AND OOO'S (MCA 54898)	Trisha Yearwood	16	6	64 LABOR OF LOVE (Arista)	Radney Foster	57	5
14	HARD TO SAY (Curb 77626)	Sawyer Brown	15	8	65 YOU (Platinum Plus)	Mary Faith Loss	68	6
15	THIRD ROCK FROM THE SUN (Epic 77577)	Joe Diffie	19	6	66 LOVE DIDN'T DO IT (Arista 07822)	Linda Davis	59	11
16	WHAT'S IN IT FOR ME (Liberty 79035)	John Berry	23	8	67 IN LOVE AND FEELIN' NO PAIN (Platinum Plus)	Austin and Tanner	62	10
17	DOWN ON THE FARM (Curb 1092)	Tim McGraw	22	5	68 THEY DON'T MAKE THEM LIKE THAT (Curb 1081)	Boy Howdy	63	20
18	NATIONAL WORKING WOMAN'S HOLIDAY (Mercury 1213)	Sammy Kershaw	9	13	69 WHY HAVEN'T I HEARD FROM YOU (MCA 10994)	Reba McEntire	67	18
19	COWBOY BAND (Liberty 27760)	Billy Dean	21	11	70 MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS (Epic 77488)	Gibson/Miller Band	66	10
20	SHE DREAMS (Decca 11094)	Mark Chesnutt	26	4	71 MAMA DIDN'T RAISE NO FOOL (Song-1)	Amy Leigh Presley	75	4
21	POCKET OF A CLOWN (Reprise/Warner Bros. 45241)	Dwight Yoakam	25	7	72 BY THE WAY SHE'S LOOKIN' (BNA 62857)	Jessie Hunter	69	9
22	OH WHAT A THRILL (MCA 54780)	Mavericks	24	14	73 WHOLE LOTTA LOVE ON THE LINE (RCA 66251)	Aaron Tippin	70	15
23	SUMMERTIME BLUES (Arista 18759)	Alan Jackson	20	9	74 LEFT LANE LUCY (Song-1)	H.J. Bonow	79	4
24	SHE THINKS HIS NAME WAS JOHN (MCA 54899)	Reba McEntire	29	3	75 PUNCHIN' THE OLD TIME CLOCK (Song-1)	Jim Fullen	78	4
25	ELVIS AND ANDY (Atlantic)	Confederate Railroad	28	6	76 PUT MY HEART WHERE IT BELONGS (Spring River)	Spring River Wind	81	4
26	NOBODY'S GONNA RAIN ON OUR PARADE (Mercury 314518)	Kathy Mattea	31	3	77 LOVE AND LUCK (MCA 54840)	Marty Stuart	53	8
27	WHO'S THE MAN (Mercury 314523)	Toby Keith	41	3	78 YOUR UNCHARTED MIND (SOR 0079)	Gene Watson	72	8
28	WESTERN FLYER (Step One)	Western Flyer	35	6	79 MADE IN TEXAS (Cafe Records)	Stephen Bruce	83	3
29	I'LL GO DOWN LOVING YOU (RCA 66267)	Shenandoah	30	8	80 ROXANNA LEE (Platinum Plus)	Bert Southwood	85	3
30	TAKE THESE CHAINS FROM MY HEART (Arista 2695)	Lee Roy Parnell	12	13	81 LITTLE ROCK (Epic 53952)	Collin Raye	74	19
31	I TRY TO THINK ABOUT ELVIS (Epic 64188)	Patty Loveless	34	3	82 THAT'S THE GUY (Platinum Plus)	Tony Haan	71	16
32	SHE LOVES ME LIKE SHE MEANS IT (Giant 24561)	Orrall and Wright	33	6	83 IT WON'T BE OVER YOU (Arista 8721)	Steve Wariner	76	20
33	THE CITY PUT THE COUNTRY IN ME (Atlantic)	Neal McCoy	37	3	84 WINK (Atlantic)	Neal McCoy	80	17
34	WHEN YOU WALK IN THE ROOM (Arista 2726)	Pam Tillis	42	2	85 I'M COMMITTED (Platinum Plus)	Brenda Reynolds	89	2
35	THINKIN' PROBLEM (Warner Bros. 45562)	David Ball	18	18	86 SPILLED PERFUME (Arista)	Pam Tillis	77	21
36	BEEN THERE (MCA 11049)	Terry McBride & The Ride	39	7	87 I THINK ABOUT YOUR LOVIN' (Evergreen)	Country Social	65	9
37	STATE FAIR (BNA)	Doug Supernaw	38	7	88 THE CHEAP SEATS (RCA 62623)	Alabama	82	18
38	TEN FEET TALL AND BULLETPROOF (Warner Bros.)	Travis Tritt	45	2	89 WALKING AWAY A WINNER (Mercury)	Kathy Mattea	84	21
39	MAN OF MY WORD (Epic 77632)	Collin Raye	44	2	90 WHENEVER YOU COME AROUND (MCA 54833)	Vince Gill	86	18
40	RENEGADES, REBELS AND ROGUES (Atlantic)	Tracy Lawrence	4	12	91 THAT AIN'T NO WAY TO GO (Arista)	Brooks & Dunn	88	19
41	WATERMELLON CRAWL (MCA 10991)	Tracy Byrd	DEBUT		92 OPEN YOUR HEART (Song-1)	Lesa Zeman	87	15
42	JUKEBOX JUNKIE (Epic 77579)	Ken Mellons	49	3	93 COWBOYS DON'T CRY (Giant 6801)	Daron Norwood	90	17
43	CALLIN' BATON ROUGE (Liberty 80857)	Garth Brooks	DEBUT		94 DON'T TAKE THE GIRL (Curb 1084)	Tim McGraw	91	17
44	STOP ON A DIME (Warner Bros. 45276)	Little Texas	27	13	95 IF YOU CAME BACK FROM HEAVEN (BNA 66379)	Lorrie Morgan	93	12
45	HEART OVER MIND (BNA)	Lorrie Morgan	60	2	96 BROKEN HEART (Platinum Plus)	Gregg Bell	92	12
46	I WISH I COULD HAVE BEEN THERE (BNA 66232)	John Anderson	32	18	97 DADDY NEVER WAS THE CADILLAC KIND (Atlantic 82505)	Confederate Railroad	94	22
47	HAS ANYBODY SEEN AMY (Mercury 518853)	John & Audrey Wiggins	73	2	98 ALL OVER TOWN (Step One)	Don Cox	96	21
48	BUT I WILL (Warner Bros. 45389)	Faith Hill	40	11	99 SOMETHING ALREADY GONE (Atlantic)	Carlene Carter	97	14
49	ONE NIGHT A DAY (Liberty 79032)	Garth Brooks	36	14	100 MAMA'S GREEN EYES (Intersound)	Becky Hobbs	95	13
50	I SURE CAN SMELL THE RAIN (Arista 2718)	Blackhawk	DEBUT					
51	WILD LOVE (Columbia 57444)	Joy Lynn White	51	4				

COUNTRY MUSIC

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TODD PULSE



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COUNTRY MUSIC

TOP 75 COUNTRY ALBUMS

AUGUST 20, 1994

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

Last Week Total Weeks

1	THINKIN' PROBLEM (Warner Bros. 45562)	David Ball	5	8
2	WHAT A CRYING SHAME (MCA 10961)	The Mavericks	4	26
3	NOT A MOMENT TOO SOON (Curb 77659)(P2)	Tim McGraw	3	20
4	WHEN LOVE FINDS YOU (MCA 11047)	Vince Gill	1	9
5	WHO I AM (Arista 18759)	Alan Jackson	2	6
6	KICKIN' IT UP (Atlantic 82559)(P)	John Michael Montgomery	6	28
7	IN PIECES (Liberty 80857)(P4)	Garth Brooks	10	89
8	A LOT ABOUT LVIN' (AND A LITTLE 'BOUT LOVE) (Arista 18711)(P3)	Alan Jackson	11	90
9	TEN FEET TALL AND BULLETPROOF (Warner Bros. 45603)	Travis Tritt	8	13
10	READ MY MIND (MCA 10994)(P)	Reba McEntire	9	15
11	HARD WORKIN' MAN (Arista 18716)(P2)	Brooks & Dunn	14	73
12	BLACKHAWK (Arista 18708)	BlackHawk	16	24
13	GREATEST HITS VOL. II (MCA 10906)(P2)	Reba McEntire	17	42
14	LOVE A LITTLE STRONGER (Arista 18745)	Diamond Rio	23	2
15	COME ON COME ON (Columbia 48881)(P2)	Mary Chapin Carpenter	12	103
16	EASY COME, EASY GO (MCA 10907)(P)	George Strait	13	42
17	THIS TIME (Reprise/Warner Bros. 45241)(P)	Dwight Yoakam	21	69
18	THIRD ROCK FROM THE SUN (Epic 64357)	Joe Diffie	DEBUT	
19	JOHN BERRY (Liberty 80472)	John Berry	18	18
20	BIG TIME (Warner Bros. 45276)(P)	Little Texas	25	60
21	THE WAY THAT I AM (RCA 66288)	Martina McBride	27	42
22	TAKE ME AS I AM (Warner Bros. 45389)(G)	Faith Hill	7	32
23	RHYTHM COUNTRY AND BLUES (MCA 10965)(P)	Various Artists	24	23
24	WAR PAINT (BNA 66379)	Lorrie Morgan	19	13
25	CLAY WALKER (Giant 24511)(G)	Clay Walker	22	48
26	COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531)(P3)	Various Artists	30	39
27	MAVERICK (MOVIE SOUNDTRACK) (Atlantic 82595)	Various Artists	35	10
28	NO DOUBT ABOUT IT (Atlantic 82568)	Neal McCoy	15	26
29	FEELIN' GOOD TRAIN (Mercury 522125)	Sammy Kershaw	26	6
30	CHEAP SEATS (RCA 66296)	Alabama	34	39
31	EXTREMES (Epic 53952)(G)	Collin Raye	20	28
32	ONLY WHAT I FEEL (Epic 53226)(G)	Patty Loveless	29	64
33	SOON (Liberty 89048)(G)	Tanya Tucker	43	39
34	NO ORDINARY MAN (MCA 10991)	Tracy Byrd	32	9
35	SOLID GROUND (BNA 66232)(G)	John Anderson	337	56
36	NO TIME TO KILL (RCA 66239)(P)	Clint Black	48	52
37	RICK TREVINO (Columbia 53560)	Rick Trevino	49	24
38	RED, WHITE AND BLUE COLLAR (Epic 57627)	Gibson/Miller Band	38	2
39	THIS IS ME (Warner Bros. 45501)(G)	Randy Travis	50	15
40	WALKING AWAY A WINNER (Mercury 518852)	Kathy Mattea	56	12
41	NOTORIOUS (Atlantic 82505)(G)	Confederate Railroad	33	19
42	CALL OF THE WILD (RCA 66251)(G)	Aaron Tippin	40	48
43	CONFEDERATE RAILROAD (Atlantic 82335)(P)	Confederate Railroad	44	75
44	AMERICAN RECORDINGS (American 45520)	Johnny Cash	28	15
45	SWEETHEART'S DANCE (Arista 18758)	Pam Tillis	31	15
46	MEN'LL BE BOYS (Liberty 27760)	Billy Dean	36	8
47	NO FENCES (Liberty 93866)(P10)	Garth Brooks	41	198
48	TELL ME WHY (Curb/MCA 10822)(P)	Wynonna	55	61
49	EVERY LITTLE WORD (Curb 77660)	Hal Ketchum	39	9
50	GARTH BROOKS (Liberty 90897)(P5)	Garth Brooks	42	254
51	PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 10651)(P3)	George Strait	45	93
52	BRAND NEW MAN (Arista 18658)(P3)	Brooks & Dunn	46	148
53	HONKY TONK ATTITUDE (Epic 530021)(G)	Joe Diffie	53	63
54	WISHES (RCA 66395)	Lari White	47	6
55	LIFE'S A DANCE (Atlantic 82420)(P)	John Michael Montgomery	51	74
56	TOBY KEITH (Mercury 514421)(G)	Toby Keith	52	63
57	LET THE PICTURE PAINT ITSELF (MCA 11042)	Rodney Crowell	54	12
58	THE TRACTORS (Arista 18728)	The Tractors	DEBUT	
59	READ MY LICKS (Columbia 53756)	Chet Atkins	57	5
60	IN MY WILDEST DREAMS (Capricorn 42023)	Kenny Chesney	58	10
61	ON THE ROAD (Arista 18739)	Lee Roy Parnell	59	36
62	UNDER THE KUDZU (RCA 66267)	Shenandoah	61	29
63	ROPIN' THE WIND (Liberty 96330)(P9)	Garth Brooks	62	143
64	I STILL BELIEVE IN YOU (MCA 10630)(P2)	Vince Gill	60	95
65	ALIBIS (Atlantic 82483)(P)	Tracy Lawrence	63	70
66	SHE'D GIVE ANYTHING (Curb 77656)	Boy Howdy	64	29
67	WATCH ME (BNA 66047)(P)	Lorrie Morgan	67	89
68	T-R-O-U-B-L-E (Warner Bros. 45048)(P)	Travis Tritt	69	98
69	ALMOST GOODBYE (MCA 10851)(G)	Mark Chesnutt	66	56
70	SOMETHING UP MY SLEEVE (Liberty 89261)	Suzy Bogguss	68	42
71	GREATEST HITS (Liberty 28457)	Suzy Bogguss	70	20
72	GREATEST HITS (Liberty 28357)	Billy Dean	72	21
73	SHOOT FOR THE MOON (Arista 18749)	Linda Davis	71	15
74	LOVE AND LUCK (MCA 10880)	Marty Stuart	74	22
75	HAUNTED HEART (Mercury 14332)(G)	Sammy Kershaw	75	69

REVIEWS

By Richard McVey



■ DOUG SUPERNAW: *Doug Supernaw (BNA)*

The strongest point of Supernaw's short career is his choice of cutting some very well-written songs. This album is no exception. With songs like "State Fair," "Mesquite Cowboy Mind," "Shut Her Down" and "After The Storm," there's no doubt that Supernaw has chosen some great songs. While he's not going to win any vocal awards, he does give a genuine heartfelt attitude to this nine-cut album that's mostly in the mid-tempo, laid-back, steadfast country range. However, his big effort at a real rockin' country cut falls way flat. Entitled "What'll You Do About Me,"

it's a song about an obsessive guy who stalks a girl after he falls in love with her following a one-night stand. Minus this cut, Supernaw offers up a spectrum of storytelling, realistic songs and even throws in the David Allan Coe classic "You Never Call Me By My Name" with the help of some country greats. Supernaw fans will love it.

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

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



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

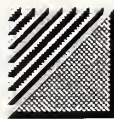
It's rare these days that an artist writes every song on his album, especially when there's 12. Unfortunately, Foster isn't rare on songs with the same tempo and melody. Foster can certainly write well, and his almost Dwight Yoakam-style vocals blend well with the album, but if you've heard his first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

PICK OF THE WEEK

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

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





Get A Little Closer To Ricky Lynn Gregg

By Richard McVey

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

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

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

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

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

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

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

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

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

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

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

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

We didn't record any that I wrote for this album, although I try to write as much as possible. I co-wrote four songs on the first album. But then again, I'm not selfish enough to sacrifice a great song that I think fits more with the continuity with the record overall, as opposed to saying, "I wrote this last week and I'm going to record it 'cause it's mine." I think people have done that in the past and I don't think they've come out very good. I'm not that—I



Ricky Lynn Gregg

wouldn't say "stupid"—but I will say I think too much for the fans. This record had a lot to do with what the fans wanted to hear. You never know unless you get out there with them and get in the trenches with them and find out what's real and what's not.

Have you made the move to Nashville?

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

Does she realize what her dad is up to?

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

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

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

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

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

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

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

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

COUNTRY MUSIC

Cash Box COUNTRY RADIO

High Debuts

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

Most Active

1. JOHN & AUDREY WIGGINS—"Has Anybody Seen Amy"—(Mercury)—#47
2. LORRIE MORGAN—"Heart Over Mind"—(BNA)—#45
3. TOBY KEITH—"Who's The Man"—(Mercury)—#27
4. PAM TILLIS—"When You Walk In The Room"—(Arista)—#34
5. JOHN BERRY—"What's In It For Me"—(Liberty)—#16
6. TRAVIS TRITT—"Ten Feet Tall And Bulletproof"—(Warner Bros.)—#38

Powerful On The Playlist

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

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

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

Looking Ahead

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

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

CMT Top Ten Video Countdown

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

—Compliments of CMT video countdown, week ending Aug. 10, 1994.

Cash Box COUNTRY INDIE

INDIE CHART ACTION

—This was another busy week for the independents. Twelve independents in all are climbing the Top 100 *Cash Box* chart. Leading the *Cash Box* independents for their fourth week is *Western Flyer* on the *Step One* label with "Western Flyer." The single climbs seven spots to #28 on the chart. In the second highest spot is Jack Reno, who flies up the chart to #56 with "I Can't Wait." To finish out the movers, Mona Lisa Poorman moves to #59, Johnny Blackcrow moves to #62, Mary Faith Loss moves to #65, Amy Leigh Presley moves to #71, H.J. Bonow moves to #74, Jim Fullen moves to #75, Spring River Wind moves to #76, Stephen Bruce moves to #79, Bert Southwood moves to #80, and finally Brenda Reynolds with "I'm Committed" moves to #85. No independent debuts hit the chart this week.

REVIEW

BIERCE IN L.A.: *Vale Of Tears* (Rococo)

BIERCE in L.A.

VALE OF TEARS

Bierce In L.A., a.k.a. Stanley Wycoff, has produced certainly a unique record combining elements of country, rock-a-billy, pop and a barrage of other sounds. Wycoff had his hand in writing all nine cuts on this impressive project.

Vale Of Tears is a superbly melodic, guitar-driven album with lyrics that occasionally are more akin to They Might Be Giants rather than the recycled "same-old same-old" rampant today. With strong lyrical undertones, Wycoff is in a league all his own.



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



POSITIVE / CHRISTIAN COUNTRY

POSITIVE COUNTRY RADIO

This Week's Debuts

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

Most Active

WHITE RIVER—"Have A Little Faith"—(Cheyenne)—#1
 SUSIE LUCHSINGER—"For Pete's Sake"—(Integrity)—#5

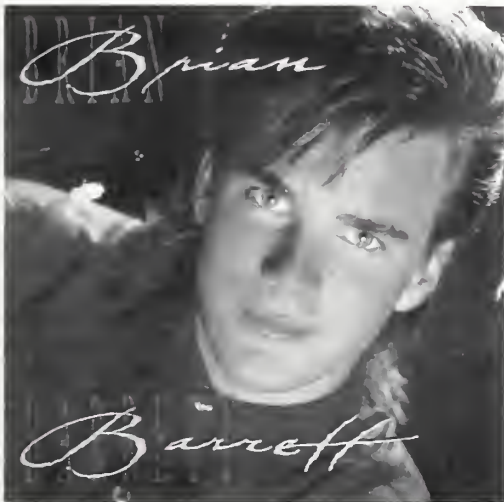
Powerful On The Playlist

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

Looking Ahead

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

FEATURED PICK



■ BRIAN BARRETT: "In The Next World" (Star Song)

Wow! What a song! "In The Next World" is a rockin' country song that is definitely Positive/Christian but could see its way to mainstream. It's a perfect song for this talented Star Song artist and one that should skyrocket to the top.

POSITIVE/CHRISTIAN COUNTRY

AUGUST 20, 1994

1	HAVE A LITTLE FAITH (Cheyenne)	White River	5	3
2	WATER THE DESERT (Rain)	Dinah & The Desert Crusaders	2	11
3	A LITTLE ROCK (Heartwrite)	David Patillo	1	5
4	DON'T WANT TO HURT ANYMORE (Cheyenne)	Bruce Haynes	4	3
5	FOR PETE'S SAKE (Integrity)	Susie Luchsinger	9	4
6	GRANDMA'S COMFORTER (Cheyenne 9094)	The Days	3	13
7	CARPENTER'S SON (Integrity 610-PR1)	Lenny LeBlanc	7	6
8	JESUS SET ME FREE (Cheyenne)	Paula McCulla	10	4
9	WHERE'S THE FAMILY (Landmark MFB-CD3)	Manuel Family Band	11	6
10	TIL YOU CAME ALONG (Cheyenne 9092)	Steve Gatlin	6	8
11	ROSE OF SHARON (Ransom/Brentwood)	Ken Holloway	12	3
12	THREAD OF HOPE (Chapel)	Jeff & Sherri Easter	14	11
13	THE CROSS ROAD (StarSong)	Brian Barrett	8	15
14	THE SAVIOR WHO WEEPS (Benson)	Vince Wilcox	15	4
15	A LIGHT OF MY OWN (Ransom Brentwood 545&J)	Jed & Claire Seneca	13	12
16	HERE COMES THE CALVARY (Cheyenne 9094)	The Days	18	2
17	WHEN THE WORLD TURNS ON ME (Homeland)	Margo Smith & Holly	17	13
18	NEVER WILL I GIVE UP (Rounder)	Alison Krauss	DEBUT	
19	LOVE IN YOUR EYES (AME)	Rick Revel	16	7
20	WHEN WE FINALLY MAKE IT HOME (Heartlook)	Rivers & Owens	20	13
21	LIVE FOREVER (Pranis)	Billy Jo Shaver	21	10
22	JESUS SEEKS YOU (Heaven Spun)	Ted White	24	11
23	HE LOVED US TO DEATH (Ransom/Brentwood 538&J)	Ken Holloway	22	15
24	I'M A FANATIC (Giant)	Crystal Lyons	19	10
25	LOVE WILL (Reunion)	Micahael James	23	7
26	LOVE WILL FIND A WAY (MorningStar)	Fox Brothers	26	4
27	SUNDOWN (Sundown REF-09)	The Reffeitts	27	2
28	(LOVE IS) DEEPER THAN TOUCH (Star Song)	Andy Landis	28	2
29	THE OLD BOOK (Ransom/Brentwood)	Seneca	DEBUT	
30	THE DREAM (Expression)	Randy Coward	35	18
31	THE TRIAL (Independent)	Billie Jean Knight	25	9
32	SPEAK THE WORD (Daywind)	New Hinsons	31	14
33	RACING FOR THE LORD (DoveSong SPC100)	Scott & Kim Coner	33	15
34	EVERY SUNDAY MORNING (Thoroughbred)	The Clarks	29	8
35	WALK ALL OVER GOD'S HEAVEN (Rounder 0307)	Alison Krauss & The Cox Family	30	13
36	HE DOESN'T LIVE HERE ANYMORE (Cheyenne 9091)	Bruce Haynes	32	23
37	SUNDAY MORNING (Sparrow 51428)	Charlie Daniels	37	20
38	HE'S THE ONE ON THE WHITE HORSE (Intersound 7011)	Terri Lynn	38	19
39	RUNS IN THE BLOOD (Ransom-Brentwood 538&J)	Ken Holloway	39	29
40	NOBODY TO BLAME BUT ME (Independent)	Cross Country	34	17

CONTEMPORARY CHRISTIAN

Mark Lowry: His Comedy and Music

By Gary Keplinger



Word Records artist Mark Lowry has combined his musical talents with great storytelling to rise to the top in Christian comedy.

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

Cashbox: Which came first—the comedy or the music?

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

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

Did you pattern yourself after anyone in particular?

Bill Cosby...and my preacher when I was growing up. Harold Clayton was his name. He was a—oh, what a funny man he is. He always brought in preachers to our church who were funny. They used a lot of humor. B.R. Lakin used a lot of humor. He'd do a 20-minute monologue before he even started preachin'. So I guess I learned from that...just being around it.

You know, I'm from Texas. People down there can talk. I was born and raised in Houston. My parents were from Houston. My grandfather could remember when Houston had one stoplight. He also remembered when they invented dirt, so-o-o...they were all great storytellers. Go to a Lowry family reunion...I'd sit there and just laugh, because you can't hear anything. Everybody's talking at once—everybody. And nobody's hearing anybody else. It's just funny.

What highlights stand out in your career?

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

I told a story about going to Pittsburgh and not getting paid...one of the first concerts I ever did. I just graduated from college and a man named Roy

Morgan called me and said he wanted to book me. I came to find out he could book a porkchop into a synagogue, because he booked me into 43 concerts in 41 days in Baptist churches. I went to this church and the preacher said, "Thank you for coming," and didn't give me any money...no gas money, no McDonald's money. Of course, if you get McDonald's money, you don't need gas money. But they didn't give *any* money.

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

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

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

How important was the Gaither Band?

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

The videos also play an important part. Tell us about this new video, "Mouth In Motion."

It's easier if you see me. I'm real visual. The video will have a lot of live stuff. The cassette will just be an audio of the video. There are four parodies and two real songs. And it has a nice surprise to it—if they [the producers] do what I want. And I think they will. I usually get my way. Word Records is the best company. They have never ever taken away from me. They've only made suggestions to enhance me. They aren't out to change artists. I've heard horror stories about how some labels will try to tell you what you can or can't say. No one is going to tell me what I can or can't say. My mama's tried all her life. And if mama can't do it, nobody else is going to be able to do it. I say what I think and what I want to say. I try to be reasonable and not hurt people just out of common decency. If it's not coming from my heart or experience, it's not going to be funny.

Where do you see yourself going from here?

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

How would you like to be remembered?

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

Any final words of wisdom?

I'd just like to tell all those young people out there: go easy on your parents. It's the first time they've been parents. They've a lot to learn. And I'd tell all those parents: be careful how you treat those kids, because they're the ones who will one day decide what nursing home you'll go to.

CONTEMPORARY CHRISTIAN

REVIEWS

By Gary Keplinger

THE KRY: *You* (Freedom)



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

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

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



KATHY TROCCOLI: *Kathy Troccoli* (Reunion)

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



CHERI KEAGGY: *Child Of The Father* (Sparrow)

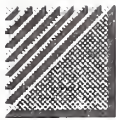
Newcomer Cheri Keaggy's freshman album for Sparrow should prove to be just the first of many successful projects for this talented young woman. With a voice that is both sweet and dynamic, Keaggy proves that she deserves to be in the elite company of Contemporary Christian stars. The self-penned songs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



CONTEMPORARY CHRISTIAN

AUGUST 20, 1994

1	HERE I AM (ForeFront 31594)	Rebecca St. James	3	7
2	IF I KNOW YOU (Sparrow)	Out of The Grey	4	7
3	HOW LONG (Myrrh)	Greg Long/Margaret Becker	2	9
4	FAITH, HOPE, & LOVE (Word)	Point of Grace	7	4
5	HEAVEN IN THE REAL WORLD (Sparrow)	Steven Curtis Chapman	1	9
6	RAIN DOWN A FIRE (Star Song)	Benjamin	6	8
7	I WILL BE FAITHFUL (Star Song)	Two Hearts	10	6
8	HEY NOW (Reunion)	Amy Grant	8	6
9	I WANT TO BE JUST LIKE YOU (Star Song)	Phillips, Craig & Dean	5	8
10	EVERY LITTLE STEP (StarSong)	David Meece	11	5
11	BIGGEST PART OF ME (Reprise)	Take 6	12	5
12	OPEN MY HEART (Sparrow)	Cheri Keaggy	15	3
13	MY LIFE (Myrrh)	Eric Champion	20	2
14	TEACH ME TO LOVE (Sparrow)	Steve Green and Larnelle Harris	14	5
15	GOOD LIFE (Word)	Bruce Carroll	18	3
16	UNIMPORTANT THINGS (Intersound)	Paul Smith	25	2
17	HEAVEN OF MY HEART (Star Song)	WhiteHeart	17	3
18	WE CAN LIVE TOGETHER (Word)	Cindy Morgan	28	2
19	MY LIFE IS IN YOUR HANDS (Reunion)	Kathy Troccoli	9	10
20	HERO OF FAITH (Benson)	New Song	19	5
21	SAY SO (Warner Alliance)	Andrae Crouch	13	7
22	MY PLACE IS WITH YOU (Reunion)	Clay Crosse	DEBUT	
23	ONE MILLION REASONS (Star Song)	Aaron-Jeffrey	DEBUT	
24	JESUS WILL STILL BE THERE (Word)	Point of Grace	24	21
25	SUMMER SOLSTICE (Sparrow)	Susan Ashton	22	8
26	LOVE NEVER LOOKED LIKE THIS (Star Song)	Allison Durham	16	6
27	BORN TO WORSHIP (Integrity)	Lenny LeBlanc	27	11
28	YOU CAN'T PUT OUT THE FIRE (Benson)	Larnelle Harris	DEBUT	
29	SWEET GLOW OF MERCY (Reunion)	Gary Chapman	21	10
30	WE TRUST IN THE NAME OF THE LORD OUR GOD (Sparrow)	Steve Green	26	9
31	SOLD OUT (Word)	Helen Baylor	29	12
32	CREED (Reunion)	Rich Mullins	32	11
33	SOMEDAY (Benson)	Michael Sweet	38	15
34	LOVE WILL (Reunion)	Michael James	23	8
35	NEITHER WILL I (Star Song)	Twila Paris	31	16
36	TOUCH (Myrrh)	Eric Champion	34	18
37	TALK ABOUT LOVE (Intersound)	Paul Smith	36	17
38	GIVE YOUR LIGHT AWAY (Word)	Babbie Mason	30	15
39	BEYOND ALL THE LIMITS (Benson)	Larnelle Harris	39	18
40	IF YOU COULD SEE WHAT I SEE (ForeFront)	Geoff Moore & The Distance	35	15



Rest In Peace



Hide Nakajima

CHICAGO—It is with sadness that *Cash Box* acknowledges the recent death of **Atari Games Corporation** president **Hide Nakajima**, a well-known and highly respected figure in the coin-op industry.

His tenure at Atari began in 1973, only a year after the company's inception. As executive vice president of Atari Japan (the firm's exclusive distributor for Japan at that time), Nakajima was one of Atari's earliest employees. He served in this capacity until 1982, when he moved to California and became president of **Namco America, Inc.**

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

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

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

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

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

He will be missed. May he rest in peace.

"Videogame Violence" Media Kit From AMOA

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

The kit represents the industry's concerted effort to address this issue and offers a proposed national rating system. The kit itself includes the following: industry position statements as well as testimony given at Congressional hearings on the subject; sample letters to editors plus articles and press releases that can be tailored for local media; responses to the most frequently asked questions on the issue; a resource sheet of key industry spokespersons along with industry background information; and sample quotes from industry representatives on the issue.

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

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

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

Kenny Rogers To Headline Expo '94 Awards Show

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

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

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



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

AMOA/NDA Skeds First World Championship Match

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

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

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

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

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