Anjelica Huston as Morticia Addams

THE ADDAMS':
All In The Family

Clark Cops Cup Draw
Clint, Kevin Are *Perfect*
INSIDE THE BOX

COVER STORY

The Addams': All In The Family

Anjelica Huston and Raul Julia are back as Morticia and Gomez Addams, and this time they have a baby, in the hilarious sequel, Addams Family Values. Already a boxoffice winner in the first week of release, the film should be a huge holiday smash.

Clark Cops Cup Draw

The ever-present, forever-young Dick Clark sticks another feather in his production cap when he presents a live, 90-minute special, The FIFA World Cup Draw. The show, broadcast from Las Vegas, features a line-up of internationally renowned entertainers as well as The Draw.

Clint, Kevin Are Perfect

Clint Eastwood directs and co-stars with Kevin Costner in the newly released psychological crime drama, A Perfect World. Costner switches gears from his usual hero role to play a convict who takes a young boy hostage, with Eastwood as the lawman pursuing them.

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Cash Box Bows New Latin Section

Cash Box is proud to announce that in two weeks it will include a special section devoted to the burgeoning Latin American record industry. From salsa to merengue, and descarga to charanga, the new section will cover on a weekly basis a product segment that has become increasingly important to the bottom line in the world marketplace.

A weekly listing of the top-selling titles will be featured along with editorial copy, concert listings and other pertinent information. Artists, executives, producers and other aspects of the industry will be covered in the section. We will examine radio and retail issues germane to this segment of the recording industry.

We encourage input from record companies, management firms, retailers and distributors and broadcasters for information and feedback as we develop this section to be responsive to this segment's needs. Our goal is to expose the strength of this sector of the American industry. Please contact Stan Lewis in New York at (212) 245-4224; Fax: (212) 245-4226, or the Los Angeles office at (213) 464-8224; Fax: (213) 464-3235.

ALTERNATIVE FOR GREENPEACE: Hollywood Records will be releasing Alternative NRG, a benefit album for Greenpeace, this year and the debut on the newly formed Greenpeace Records. This is the first album ever released that was recorded and mixed using solar energy.

The album features live performances by many of the world's leading alternative, rock and dance acts, including R.E.M., James, U2, Midnight Oil, Disposable Heroes of Hiphoprisy, Soundgarden/Bryan May, the Jesus and Mary Chain, UB40, Annie Lennox, P.M. Dawn, the Soup Dragons, EMF, Yothu Yindi, Sonic Youth, Boo-Ya T.R.I.B.E. and L-7.

Alternative NRG is scheduled for worldwide release on January 25, 1994. Greenpeace, an international organization dedicated to the protection of our natural environment, will use funds raised by Alternative NRG to support its Energy & Climate Campaign. Working relentlessly to limit the burning of fossil fuels and the deforestation of tropical rain forests, Greenpeace is promoting new energy policies to slow down our Earth's current climate changes.

NARM GETS WACKER: The National Association of Recording Merchandisers (NARM) has announced that Watts Wacker will address attendees at the Association's 36th Annual Convention at the San Francisco Marriott next March. Wacker will be the featured speaker at the General Session on Sunday, March 20.

Wacker has been a managing partner at the Connecticut-based Yankelovich Partners since 1986. He is the firm's resident futurist and a senior strategy consultant. He has overseen the pre-eminent trends prediction service in the United States and is currently responsible for its global expansion.

"We are extremely pleased to add Watts Wacker to our 1994 Convention program," notes convention chairman Rachelle Friedman, J&R Music World. "His projections about the blurring of the manufacturing-to-retail interface, what will motivate consumers in the years to come and the impact of 'smart retailing' and new technologies on the shopping experience are particularly relevant for our industry."

As previously reported, Michael P. Schulhoff, president and CEO of Sony Corporation of America and chairman and CEO of Sony Music Entertainment, will deliver the keynote address at the General Session.

BABY BOOMERS ROCK: Pamela Benjamin and Luisa Riano have started Rock 'N Baby Boomers, the first independent record promotion company devoted to children's music. Company president Benjamin oversees operations on the West Coast; vice-president Riano operates the New York City-based office.

Rock 'N Baby Boomers has researched over 50 stations across the country that program material, either on a daily or weekly basis, directly to an ever-increasing audience of children and their families. "Kids radio is a hot format and as it continues to build momentum with growing enthusiasm, it will become the single most important marketing vehicle the children's recording industry will have. And that's where Rock 'N Baby Boomers comes into play. It's a great format to those promoting music for children's music," comments Pamela Benjamin.

In the future, Rock 'N Baby Boomers will expand its operations to include marketing and public relations services and a direct-mail catalogue. Promoting directors at radio stations and program producers who want to receive Rock 'N Baby Boomers promotions, and record company executives interested in sponsoring promotions should call Pamela Benjamin at 1-800-ROX-KID1 (769-5431) or Luisa Riano at 1-800-ROX-KID0 (769-5430).

Eric Brooks has been appointed president of a new, yet-to-be-named rap and street-oriented label at Virgin Records. He will be based in Los Angeles. In addition to heading the newly created label, Brooks has been named vice-president, A&R at Virgin. He was most recently executive director of promotion and marketing for Priority Records. Also at Virgin, Kaz Utsunomiya has been lapped as executive vice president, A&R, a newly created position. Prior to his appointment, he was president of EMI Music Publishing.

PolyGram Classics & Jazz has promoted Christopher Roberts to president in the U.S. He was vice president international marketing for PolyGram. Roberts replaces David Weyner, who has departed to pursue other interests.

Atlantic Records has announced several staff changes. Lisa Velasquez has been dubbed vice president of crossover/pop promotion. She was vice president of pop/special projects at the label since 1991. Bobbie Gale has been appointed manager of media relations/West Coast. She had been public relations coordinator at MCA Records. Catherine Berclaz has been elevated to the post of senior director of video services. She was director.

Hans Haedelt has been named manager, A&R for MCA Records. He comes to MCA from Interscope Records, where he worked in the East Coast A&R department.

EastWest Records has made two appointments in its A&R department. Lara Hill is now A&R representative. She was with Creative Artists Agency, where she organized tour press for various bands. Darren Johnson has been tapped to A&R manager from A&R coordinator. Matt Levy has been promoted to director, national secondarys for Elektra Entertainment. Previously, he was marketing coordinator in the Boston market.

PolyGram Filmed Entertainment (PFE) has appointed Caroline Southey as vice president, literary rights. She joined PolyGram in London in 1983 and for the past two years was head of business affairs for U.K.-based production company Working Title Films, a PFE company.

Mark Lampe, former independent executive at Miracle Records, has joined forces with Sin-Drome Records, the L.A.-based indie. Jill Willis, most recently an executive at Prince's Paisley Park, has started an independent artist management firm, Renaissance Management, Inc. Currently based in Minneapolis, she will be opening an additional office in either NY or LA after the first of the year.

Walter Edgar Kennon has been named workshop coordinator of the BMI-Lehman Engel Musical Theatre Workshop. He is a former student of the Workshop and has played an active role in its success.
SONNY MUSIC Entertainment recently hosted a gala event to unveil Sony Plaza and sone of New York's top bands, including the Dave Santelli Trio and the Polly Dodge All Stars, in the festivities. Seen here flanking Sony Music executive vice president Michelle Anthony are John F. Kennedy, Jr. (i) and Thomas Mortola, president and CEO of SME.

LIGHTING A FIRE AT S.O.B.'s on Thursday was Culture before a packed house who had well absorbed the double entendre of the band's nomenclature. Doing tunes from their self-titled Shanachie albums (the latest being Harder Than the Rest), the three frontmen kept the audience rocking to a choice sampling of standard reggae grooves. Lead singer/songwriter Joseph Hill had a couple of tricks of his own, his favorite being to stop the band after four measures, rant in patois for a moment, laugh fiendishly, and then signal the group to come in twice as hard! Insane, perhaps, but he certainly knows how to command attention when he feels like it.

CAN MUSICIANS BE PRESIDENT? Maybe not. Bill Clinton might try to tell you otherwise, but at Elektra, they're having second thoughts—Chameleon, their subsidiary for the past three years, has just slammed its doors shut here. Dan Pritzker, New York CEO, is also a guitarist for Sonia Dada, and upon meeting him, I got the impression that playing is where his interests really lie. And though Elektra spent a generous amount on promoting and recording the band, Pritzker apparently didn't feel well-supported; and only in Australia did the project take off, and that's one of the few places Elektra didn't promote them. Mysterious! But Pritzker's commitment to the label seems equally difficult to pin down. Chameleon's roster included Lucinda Williams, who has already worked her way up the independent ranks and proved herself, among others, but the label had yet to score any bullseyes. Whether Pritzker's own project made him more distracted or more sympathetic is up for speculation, but his involvement in Sonia Dada can't seem to be extracted from the fate of Chameleon.

SUNDAY NIGHT AT SWEET BASIL found Tommy Flanagan starting an extended stint with his trio, which included Peter Washington (on bass) and last-minute replacement Winard Harper (on drums). The set spoke volumes about pianist Flanagan's feelings about Thelonious Monk, as it featured graceful versions of Monk's "Blue Monk," "Well You Needn't" and, at 12:04, "Round Midnight." Harper's flowing style shined brightest on his solo bars, during which he mixed piping hot Latin feels with musical, spacy tom-tom fills. Flanagan seems to find himself most at home with trio settings, as most of his last outing have been in that mode (as on "Jazz Poet," Alpha). His playing is meditative rather than flashy, pretty but entirely genuine, and full of rhythmic grace, and one suspects, even after just a couple bars, that still waters run deep.

Washington's lines were supportive as always, filling in the nooks and crannies, a thorough approach for a three-man ensemble that keeps itself sounding complete. The music and performers weren't without a sense of humor, either; before one last piece, Flanagan told us, "You know, before the Beatles, we had this thing called Bebop..." After the lights came up, he hung out on the piano bench, chatting with the audience, as casual as the sound of his piano.

By Aaron Steinberg

MARIAH CAREY MADE HER local solo debut (and fourth concert appearance ever) at the Universal Amphitheater last week and, despite her apparent case of stage fright, more than held her own. Seventeen songs, spanning her three albums, one ep Columbia career, were offered. Many numbers, like soaring ballad "Love Takes Time" and Harry Nilsson's "Without You" benefited from Mariah's warm and loving respect for the music and, despite her nervousness, her audience. Other song highlights included the bouncy "Something," the Jacksons' "I'll Be There," which featured Troy Lorenz, the young singer who nearly stole Mariah's MTV Unplugged appearance, and a stirring version of "Vision Of Love," the latter two songs serving as the 90-minute show's encore. Rapport with her audience, a necessity for someone of Carey's superstar status, will come with more concert experience. As it is, the power of her voice and the simple strength of her songs make Mariah Carey an artist whose name has more than earned the leeway to develop her stage character, impatient critics be damned.

REPRISE RECORDS' GARY HOEY, the guitarist whose new version of Focus' "Focus Focus" has been hugging AOR airwaves of late, last week kicked off a nationwide promotional tour here in town to trumpet the brilliance of his current Animal Instinct release. What makes this particular p.r. excursion special is that Hoey is mounting the trip in a uniquely designed, clean-burning car. The Ford Motor Company has loaned Hoey what's called a Flexible Fuel Vehicle, a modified 93 Taurus that burns M85, a politically correct mixture of methanol and unleaded gasoline. The hook is that the new single from Gary's debut is called "Drive."

IN LOCAL NEWS BRIEFS: MTV has announced that this year's New Year's Eve special, originating from (where else these days) Seattle, will feature Nirvana, the Breeders, Cypress Hill and Pearl Jam. The Chili Peppers' Anthony Kiedis and Flea will host...The Global Satellite Network has announced that its top-rated Rockline phone-in program will now be hosted by longtime area radio fave Steve Downes...Jimme DeCrasto, drummer for Orange County punk stalwarts Suicidal Tendencies, has been filling in on Alice In Chains' current world tour for Sean Kinney, who recently required hospitalization for a severe reaction to prescribed antibiotics...Next month, Mega Truth Records will issue a mini-documentary meant to battle L.A.'s long-standing club policy of pay-to-play. Film is brainchild of award-winning Atlanta movie maker Spencer Thornton and L.A. guitarist Jon Bare.

By Troy J. Augusto

Brit buzz bend Swervedriver recently packed 'em in at W. Hollywood's Troubadour, playing songs from its alternative radio top 10 hit album Mezzaluna. The band is currently on a cross-country swing with guitar-noise faves Smashing Pumpkins. Seen here celebrating after the gig are members of the band (generally line ones with long hair and/or beers in their hands) and fine folk from the local A&M staff.
TALENT REVIEWS

Bjork

By Trey J. Augusto

WILTERN THEATER, LOS ANGELES, CA—While elfin Icelandic singer Bjork had certainly played out her hand in former band the Sugarcubes, her solo career, based both on her inconsistent new Elektra album Debut and this, her first solo show in Los Angeles, is off to a rather mediocre beginning.

Where the Sugarcubes would startle and shock, Bjork now seems content simply to sing and dance. Dismissing her old group's bizarre yet unexpectedly appealing sense of musical confusion and contradiction, she now takes smooth jazz stylings, torch singer drama, tribal beats and techno grooves and turns them into just so much dance floor fodder, making for a somewhat ambitious but ultimately unsatisfying journey.

At the sold-out Wiltern, the diminutive would-be chanteuse offered an hour-long set that did her music justice, certainly, but she never seemed interested in stretching her music or her unique voice beyond the creative boundaries found on the record.

Comprised mostly of cuts from Debut, the concert was deliberately paced and performed, almost without dynamic texturing, a fixture of Sugarcubes' shows. A sense of tension was apparent only during "Violently Happy," a smoothly twisted tune that provided one of the show's few sparks.

As a recording artist, Bjork has proven that she's capable of more than your standard-issue quirky pop fare. But on stage she needs to widen and enhance her performance ambition lest she lose her standing to performers, like Polly Jean Harvey, whose stage flair matches their studio talents.

Michael Franks

By Brad Pressman

THE STRAND, REDONDO BEACH, CA—Smoooooth is how one could describe singer/songwriter Michael Franks who performed once again at the Strand in Redondo Beach last Friday evening. The first of two sets was standing-room only (if you could find a place to stand that is). Jazz vocal lovers still turn out in droves to see this polished artist who has been delighting audiences for over 20 years now. Opening the set with "The Art Of Love," Franks set the tone for the rest of the show, a good solid performance where the songs sound just the way they do on his albums. Some prefer this type of show, some do not.

Michael Franks is not the most energetic or exciting performer in the field, but he is definitely one of the most consistent. Modeled after his show at the Greek Theatre in L.A. earlier this summer, Franks sang most of his popular hits that fans have come to know and expect from him, notably: "Rainy Night In Tokyo," "When I Give My Love To You" and the new title track from his latest Reprise album, Dragonfly Summer. There are never any surprises in his shows and yet people keep coming back for more. Maybe it's his sultry voice, maybe it's his beautiful lyrics, or maybe he just makes you feel like as long as there is music like this, the world will somehow be O.K.

After just completing a short tour in Japan, Michael Franks is supporting his new Dragonfly Summer effort by playing various dates close to home in California. If you enjoy his albums, and want to hear how those songs sound live then you will absolutely enjoy his show. If, on the other hand, you are looking for a real performer who brings the house down, then we can TALK. By the way, a Michael Franks concert is a perfect place to take a date. He can loosen anyone up! For a perfect date: Use one performer (Michael Franks), add two glasses of wine, fresh fish and listen for two hours.

Cash Box MUSIC PUB

Composer John Williams (second from left) is pictured announcing the BMI Foundation's 10th anniversary gala concert, "Lights! Action! Music!" (see story below). Seen with Williams are (l-r) Linda Livingston, director, film/TV relations, BMI; Doreen Ringer Ross, assistant vice president, film/TV relations, BMI; and actor Robert Guillaume, the event's host.

BMI FOUNDATION'S 10TH: The BMI Foundation will celebrate its 10th anniversary with a gala film and television music concert, "Lights! Action! Music!" on Dec. 7. Legendary film composer John Williams will chair the event, a co-entine of film and television music, featuring several of the industry's most prominent composers conducting the Young Musicians Foundation's Wiltern Orchestra in a repertory of their most distinguished works.

The concert will also feature a medley of classic works by such well-known songwriters/composers as Stephen Bishop, David Foster, Carole Bayer Sager, Richard Sherman, Robert Sherman and Dean Pitchford, who will also serve as special guest hosts for the evening.

The concert will be followed by a post-concert gala buffet supper in the Grand Hall of The Music Center. Proceeds from the evening will go to support the efforts of The BMI Foundation which provides needed and often critical support and encouragement for composers and organizations in such diverse fields as contemporary concert music, jazz, musical theater, film and television music and music education, with a special emphasis on programs for the disadvantaged.

For further information regarding this event, please contact BMI at (213) 659-9109.

DOTTED LINES: EMI Music has been on a signing spree lately. Superstar Rod Stewart recently inked a worldwide publishing deal with the pub giant. So has PJ Harvey, whose critically acclaimed albums, Dry and Rid Of Me, are incorporated in the deal. In addition, world-renowned composer/artist Vangelis has simultaneously signed the writer/artist to an exclusive publishing agreement for five years and encompasses his entire back catalogue, which, of course, includes his classic theme from Chariots Of Fire... BMI Music Publishing has acquired Peter Cetera's Double Virgo Music and PPC Songs catalogue and has simultaneously signed the writer/artist to an exclusive publishing agreement. Cetera's catalogues span his career as both a member of the supergroup Chicago and his own successful solo recordings. Included are such Chicago classics as "If You Leave Me Now," "Hard To Say I'm Sorry," "You're The Inspiration," "Stay The Night," "Feelin' Stronger Everyday" and "Love Me Tomorrow." Other hits contained in the catalogues are the Oscar-nominated "The Glory Of Love" (written for the film Karate Kid II) and "One Good Woman..."

The music publishing company representing the catalogues of Rodgers & Hammerstein, Irving Berlin, Elvis Presley and Sheldon Harnick, among others, is equally committed to up-and-coming songwriters (or as they put it: "Fresh voices on the music scene."). Recently, Williamson Music (ASCAP) signed an exclusive publishing arrangement with composer/lyricist Ricky Ian Gordon. Shortly thereafter, its BMI equivalent, RHI Music, signed lyricist Lindy Robbins... Windswept Pacific has signed Quincy Jones III, better known as QD III, QDII (co-wrote and co-produced LL Cool J's single "Back Seat Of My Jeep," scored the Menace II Society soundtrack and co-wrote four songs on Yo-Yo's album You Better Ask Somebody. Currently QD III and Ice Cube are in the studio writing and producing several songs for Cube's next LP.

CASH BOX DECEMBER 4, 1993
A Perfect World

By John Goff

Kevin Costner and T.J. Lowther make a strange but affecting team in Warner Bros.' A Perfect World.

WRITERS HAVE TO LOVE CLINT EASTWOOD. He's got enough power within the system to be able to say, "I want to do something different" and get it done. Whether he does their work or not doesn't matter, it just gives them the hope when they sit down in that empty room and face the empty screen or blank page that somebody, at least one person, out there gives a damn about encouraging creativity.

John Lee Hancock's screenplay is one of those multi-layered, psychologically hampered, character-driven pieces where persons' pasts intertwine with others' presents that send those "I-only-read-the-first-three-pages" decision-makers scurrying for the closet or the nearest hole in the sand. It makes demands on the audience, calling for it to engage a brain and thought processes. And it's full and complete. One of the best out this year.

Eastwood takes Hancock's story of an escaped prisoner (Kevin Costner), a young boy taken hostage (T.J. Lowther) and a trailng lawman (Eastwood), assorted other characters not only necessary to the movement of the script but necessary to each character's actions. They all feed off one another, act and react as only fate can move them. About the only thing that appears phony in the entire piece is the way Costner smokes a cigarette. That's an art Bogart had down pat. Dennis Quaid and Keifer Sutherland can make it seem like a natural extension. Not Costner. It would be a picky point except for the fact the character is given a chain-smoking trait. Anyone who smokes that much shouldn't appear such a novice with it—or the trait should have been dropped. Poor choices on the part of both director and actor. But in the end it's the characters and the story which matter, and Eastwood and his actors make you care for them, bring out the love which grows in Lowther for Costner and makes you understand why the Costner character is what he is. Another fine job of directing.

Perfect World will do repeat business because of the many layers it possesses, both script-wise, directorially and performances. The photography of Jack N. Green seeks out beauty in the Texas Panhandle with wonderful and revealing composition. A marvelous job. And all of this is underscored by a haunting and beautifully composed end theme and score by Lennie Niehaus, and supplemented with a good range of source tunes, given a reason story-wise for being there, which will make up a terrific soundtrack.

Costner (with the exception of his smoking) turns in one of his better performances as escaped convict and killer Butch Haynes. Fairly peaceful until he observes child abuse, in either physical or, what he perceives to be, emotional abuse, at which time something inside him snaps. Costner plays the character and not an image. He is chill, sympathetic, malevolent and touching.

To a Lowther, the young boy taken hostage, is a gem. He is fully convincing in this, his second film appearance. Undoubtedly we'll be seeing more of him.

Eastwood takes on the supporting role of the Texas Ranger chasing Costner and dealing with his own ghost, which is also wrapped up in the Costner character's early history, and blaming himself for what has transpired since then. He knows how to get the most out of the least. Another excellent portrayal. Laura Dern gives strong support as a modernist-criminologist.

Mark Johnson and David Valdes produced the Malpaso production for Warner Bros. release.

George Balanchine's The Nutcracker

By J.G.

One of the beautiful sequences, The Dancing Snowflakes, in Warner Bros' Nutcracker.

THE NUTCRACKER IS 101 YEARS OLD this year. It was first performed December 17, 1892 at the Maryinsky Theatre in St. Petersburg, Russia, a collaboration between Marius Petipa, French-born choreographer and composer Peter Ilyitch Tchaikovsky. Critics panned it. So much for critics.

Playing the young Nutcracker Prince was a youth named George Balanchine and he didn't agree with the critics. Years later, after Balanchine had become known as the world's master of classical ballet, he choreographed The Nutcracker for the New York City Ballet, premiered it at New York's City Center in 1954 where it remains a sold-out Christmas Season offering for the NYC Ballet to this day.

George Balanchine's The Nutcracker has now been brought to the screen in an Elektra Entertainment/Regency Enterprises presentation; Krasnow/Milchan/Furwitz production; Emile Ardolino Film released by Warner Bros. It was time. It is time, and now it can become a staple in the theatres and home for successive Christmas seasons as it undoubtedly will.

It is literally a filmed presentation of the stage version where, with the intimacy film can offer, the story is easy to follow, opening it up to better understanding and comprehension for youngsters and enjoyment for adults. The excitement is there for the youth. The music, performed by the New York City Ballet Orchestra conducted by David Zinman is whimsical, lyrical, soaring and beautiful as well as frightening at times and is there for all to appreciate. The beauty of ballet can truly be appreciated with film, even by those who know nothing of ballet; the fluid movement and physical control of these dancers as seen through the camera is both sensuous and awe-inspiring when one considers the dedication and discipline that goes into reaching such a level of achievement.

With Macaulay Culkin playing the young Nutcracker Prince the film is likely to reach a goodly number of youths who would normally stay away. And the casting is not just for draw purposes. Culkin is a former School of American Ballet student and performed the role of Fritz, the young female lead's mischievous brother with the NYC Ballet's production of "The Nutcracker" on stage there in 1989 and 1990. His father, Kit, portrayed the Prince with the NYCB in the late '50s. (Interesting sidelight, Kit Culkin's sister and Macaulay's aunt is respected actress Bonnie Bedelia, who performed the role of Marie with NYCB opposite Kit.)

Director Emile Ardolino (Sister Act and Dirty Dancing) is an award-winning director for previous documentaries on ballet and collaborated with Balanchine himself in the '70s for the Emmy-winning PBS series Dance In
America—Begin to get the feeling this was not a hit-or-miss situation?—Ardolino ties the story together with narration written by Susan Cooper from the story by E.T.A. Hoffmann and performed offscreen by Kevin Kline. This was Ardolino’s final work. He died Nov. 20. It should stand as a strong remembrance.

Film is adapted from the stage production by Peter Martins, Ballet Master-in-Chief of the NYCB and starring current and former principal dancers of the company. It’s theatrically beautiful, colorful, entertaining and pleasing and certain to be around for a long time. The film is destined to become as much a classic as the stage production, music and story.

We’re Back! A Dinosaur’s Story

By J.G.

Doesn’t Mary’s wish they had this attraction to parade in NY!

NO NEED FOR PARENTS to worry about kids getting frightened with We’re Back! A Dinosaur’s Story. These are cuddlers. Wonderfully produced for Universal Pictures and Amblin Productions by Steven Spielberg’s Amblimation Studios, this is a kid’s delight. Grown-ups, too.

The tale brings the prehistoric figures up to present from the dawn of time via a warm-voiced (voice of Walter Cronkite) space-and-time-traveling scientist Captain NewEyes and his “Brain Grain” cereal (wow, if that were only real!). The animals undergo a metamorphosis and come to the future to make friends with wish-making (to see a real dinosaur or just to have a friend) children and to face NewEyes’ brother, Professor ScrewEyes (Kenneth Mars vocals) and his “Brain Drain” concoction (which seems more in the realm of reality in today’s present). Naturally the Good Guys win here.

But along the way from prehistoric-ville to today megalopolis you’re in for some delightful fun, warmth, eye-catching visuals and a few chills from the screenplay by John Patrick Shanley, adapted from Hudson Talbot’s children’s book. The presence and participation of executive producers Steven Spielberg, Frank Marshall and Kathleen Kennedy guarantee a class product. Dick Zondag, Ralph Zondag, Phil Nibbelink and Simon Wells directed. Stephen Hickman produced.

The vocal talents of John Goodman, Blaze Berdahl, Rhea Perlman, Jay Leno, Rene LeVant, Felicity Kendal, Charles Fleischer, Cronkite, Joey Shea, Julia Child, Mars, Yeartly Smith and Martin Short take on the primary leads. Goodman heads the vocals on a rollicking original tune, “Roll Back The Rock” written by James Hornor and Thomas Dolby with Hornor, who is also film’s music composer. Little Richard rocks up the same tune for the end-credit finale.

Animation is wonderful, especially in Professor ScrewEyes circus. A plug for Jurassic Park is worked in on the marquee of a movie house on a NYC street.

No turkey here for Thanksgiving.

COVER STORY

The Addams’': All In The Family

By John Geff

Anjelica Huston and Raul Julia camp it up in Addams Family Values.

GOING INTO THANKSGIVING WEEKEND, its second in the annual holiday boxoffice race, Paramount's Addams Family Values jumped out into the lead early the weekend before with a $14.1 million, three-day take, $6 million ahead of the second place Three Musketeers and averaging approximately $5,500 per screen. The official four-day dash was yet to be run at pretime but predictions are that Addams would remain at the top of the list—even though it doesn’t run in an alphabetical order.

Some prognosticators were looking for a bigger haul, comparing Values with its predecessor which performed at $24 million and change its first weekend out. Actually the overall boxoffice figures, in comparison to this same time last year, dropped a reported 23%. Look for Addams Family Values to move on up with the longer weekend, good word-of-mouth from a well-done property and the cast getting around on talk shows—Anjelica Huston (Morticia) and Raul Julia (Gomez) were spotted chatting it up on E! over the first weekend.

It’s an infectious film because of the infectious cast. Huston and Julia, centerposts of the family unit from whom the Values emanate, seem truly infected with one another. “Infected” is a good word if you don’t you think, as opposed to “love.” Well, they have a good relationship. The glee and warmth with which Julia leers at Huston makes it perfectly plausible that they are new parents—and that they’re perfectly capable of turning out more in the future. And that relationship carries throughout the other members of the cast and into the audience, in this one even moreso than in the first.

The title, Values, tells you something about what you’re going to get also, and there are values, however skewed they might appear on the surface, to this bunch. This family sticks together, even when one, Fester, Christopher Lloyd, in this case, is taken away by a golddigging Joan Cusack. The values bring them all back together and make this a warm movie. It is also those values that will likely see them continue to stride ahead of the field. Audiences are looking, and need, something like values to relate to on both the big and small screens and Addams Family Values has it, in spades. You know Spades, that would be Addams Hearts, and this Addams Family has good hearts. It’s a pretty safe bet to say also that it has Legs.
VIDEO REVIEWS

Dragon: The Bruce Lee Story
By John Goff

ACTION ABOUNDS—what would you expect from anything with Bruce Lee in the title—in this often dreamy account of the late martial arts action film star. It's not very subtle and the actuality of a great deal is questionable but it is steeped in positivity, which is a terrific selling point in these days and times. Element of an other-world demon, which is given vision here, pursues the Lee family men adds a chilling touch in light of past year's events with Lee's son Brandon's death. MCA Universal Home Video.

The Night Of The Following Day
By J.G.

THIS BROODING KIDNAP caper starring a young Marlon Brando was an interesting vision in the '60s. Original Hubert Cornfield (writer/director) version censored—additional footage was inserted by different director to comply with TV standards of the day—has been restored for the cassette version giving Cornfield at least a moral victory 20 years later. It's valuable today for its performance values. Watching Brando move with that tension which still jumps off the screen; Richard Boone at his most subtly villainous and Rita Moreno as a drugged-out accomplice/lover. All are more than fine. MCA Universal Home Video.

Another Woman's Lipstick: Red Shoe Diaries 3
By M.R. Martinez

ZALMAN KING'S Red Shoe Diaries pretty much speak for themselves. There's sex, a little plot, more sex, some humor; sex, and a climax. His third installment, Another Woman's Lipstick, features a trilogy that covers all of the elements that has made this highly-styled, soft-porn director a steamy seller. King shares writing and directing credits, but it's still King. In Just Like That, Nina Sienaszkya, at the center of a love triangle, is scintillating womanhood; the title track of the trilogy features Maryam D'Abbo and Christine Fulton in a hot lesbian connection. Richard Tyson is hilarious in Talk To Me, Baby. Republic Pictures.

A Perfect Little Murder
By J.G.

THIS IS ONE MADE for the 'burbars, with the 'burbars and by the 'burbars. A genre unto itself: suburban stock; sort of like vanilla pudding without the vanilla. What lurks behind the lookalike facades in the 'burbars? ZZZZZZZZZZ, Terri Garr and Robert Urich are two yuppie revolutionaries going straight—revolutionaries in the sense that they perhaps protested the use of pre-sweetened Kool-Aid, tough to imagine this pair taking a stand on anything stronger—with Anson Williams directing in fine Happy Days fashion. Bright, breezy and bland. Saban Entertainment and Turner Home Entertainment.

TOP 30 VIDEO RENTALS
CASH BOX • DECEMBER 4, 1993

1. POINT OF NO RETURN (Warner Home Video 12619)
2. GROUNDHOG DAY (Columbia TriStar Home Video 52993-5)
3. INDECENT PROPOSAL (Paramount Home Video 32433)
4. ALADDIN (Walt Disney Home Video 1962)
5. FALLING DOWN (Warner Home Video 12648)
6. NATIONAL LAMPOON'S LOADED WEAPON 1 (Columbia TriStar Home Video 52363)
7. ALIVE (Touchstone Pictures/Home Video 1598)
8. SCENT OF A WOMAN (MCA Universal Home Video 81283)
9. THE SANDLOT (Fox Video 8500)
10. SIDEKICKS (Columbia TriStar Home Video 56039)
11. FIRE IN THE SKY (Paramount Home Video 32827)
12. SOMMERSBY (Warner Home Video 12649)
13. CHAPLIN (Live Home Video 68987)
14. THREE OF HEARTS (New Line/Columbia TriStar Home Video 76043)
15. UNTAMED HEART (MGM/UA Home Video M93813)
16. THE CRUSH (Morgan Creek/Warner Home Video 12926)
17. BENNY & JOON (MGM/UA Home Video M93007)
18. COP AND A HALF (MCA/Universal Home Video 81432)
19. INDIAN SUMMER (Touchstone Home Video 1996)
20. THE NIGHT WE NEVER MET (HBO Video)
21. THE BODYGUARD (Warner Home Video 12561)
22. JACK THE BEAR (Fox Video 5597)
23. UNFORGIVEN (Warner Home Video 12531)
24. THE TEMPO (Paramount Home Video 32790)
25. A FEW GOOD MEN (Columbia TriStar Home Video 2790-5)

VID BIZ
By John Goff

HOME VID SALES: No, we're not talking "sales" as in K-Mart Blue Light specials, we're talking selling and promoting. Cabin Fever Entertainment, Inc. is going after numbers for the HV release of Return To Lonesome Dove with a "Go For The Gold Sweepstakes" which will feature rub-off game cards for customers who rent the sequel to the highly popular Lonesome Dove. Each rental offers two chances to win $2,500 in Lady Liberty solid gold coins (one Grand Prize winner); five 1979 silver dollars (20 winners); Wrangler work shirts (100 winners); and Return... banandas (200 winners). Dave Savoca, marketing director said, "We expect a stampede of customers to rent Return To Lonesome Dove, so we created an exciting promotion to encourage retailers to stock adequate inventories... Republic Pictures Home Video is offering merchandising tips to retailers on all upcoming rental titles beginning with The Wrong Man in January. Suggestions include: a display area with exotic Mexican accoutrements (story takes place south of the border); a renter's question game with the winner eligible for a complimentary dinner for two at a Mexican restaurant... That's Entertainment!...
EMI Music Reports Record Performance
Results Driven By Worldwide Chart Success

Jim Fifield, president & CEO of EMI Music

EMI MUSIC REPORTED a record first-half results for the fiscal year 1993-94, with both sales and earnings showing dramatic gains. Com pared with the 1992-93 fiscal year, sales grew by 27% to $1.175 million, profits before interest and taxes increased by 48% to $136 million and return on sales rose from 9.9% to 11.6%.

Jim Fifield, president and chief executive officer of EMI Music, attributed the company's record 1993-94 half-year results to two major factors: the continued robust performance by Virgin Music Group and overall, an outstanding schedule of artist releases, driven by EMI's rich and diverse roster.

Artistically, Virgin has had a terrific first half; it increased market share significantly in the U.S., UK, Germany and France. Financially, Virgin's impact on EMI's first-half 1993-94 profits amounted to $54 million.

In the UK, Virgin releases since June have occupied the #1 position in the charts for 15 out of 25 weeks (Janet Jackson, UB40, Meat Loaf and Phil Collins). Since the start of calendar 1993, Virgin has had six albums debut at #1, a first in UK chart history.

In July alone, Virgin America had three top 10 albums on the U.S. charts: Janet Jackson's Janet, at #1, UB40's Promises And Lies at #6 and Smashing Pumpkins' Siamese Dream at #10. Since April, Lenny Kravitz's Are You Gonna Go My Way has been in the top 20 for a total of 18 weeks and Tina Turner's album What's Love Got To Do With It went Gold. Turner's last album to be certified Gold was Foreign Affair, released in September 1989.

EMI's chart successes have been driven by an extraordinarily diverse group of established artists, cutting-edge talent, local artists and catalogue. The company's record performance has been spurred by hits from major artists such as Garth Brooks, whose In Pieces was his third consecutive album to debut at #1 in the U.S.; and Janet Jackson, whose album Janet, debuted as the #1 pop album in the U.S. and the UK and has sold more than five million units worldwide.

Other major artists include UB40, whose Promises And Lies reached #1 in the UK, Germany and Spain, and #6 in the U.S.; Tina Turner whose What's Love Got To Do With It debuted at #1 in the UK; Lenny Kravitz's Are You Gonna Go My Way at #1 in the UK; Pet Shop Boys, whose Very hit #1 in the UK and #20 in the U.S.; and Meat Loaf, with Bat Out Of Hell II, debuting at #1 in the UK and Duran Duran's latest, known as The Wedding Album, debuting at #7 in the U.S. and reaching #4 in the UK.

Breaking new artists, including Blind Melon, whose Blind Melon hit #3 on the charts recently in the U.S.; Barney, whose album for children, Barney's Favorites, hit #9 in the U.S.; Smashing Pumpkins, whose Siamese Dream went to #10 in the U.S. and #7 in the UK.

EMI has further strengthened its position as the world's pre-eminent music publisher. In fact, the company is well on the way to another record year in both sales and profits. First-half results were spurred by publishing royalties from movie soundtracks like The Bodyguard; albums from Rod Stewart, Queen, Janet Jackson, Aerosmith (outside North America) and Stone Temple Pilots; and television commercials for U.S. Air, Chase Manhattan and others.

Clark To Produce World Cup Final Draw

Vanessa Williams will perform live on the 90-minute show.

AN ANTICIPATED WORLDWIDE television audience in excess of half a billion is expected to tune in to the 1994 FIFA World Cup Final Draw, a star-studded live television show produced by dick clark productions, inc., 12:00 p.m. (PST), Sunday December 19 from the Las Vegas Convention Center. The Final Draw determines which teams from the 24 qualifying countries play each other, and at which of the nine U.S. venues they will be competing for the most coveted sports trophy in the world. The 1994 FIFA World Cup soccer championship is the world's largest single-sport event; the Final Draw in Las Vegas is expected to rank as the most-watched international telecast of 1993.

The 90-minute entertainment and variety show will be telecast in the United States by both ESPN and Univision. EBU Sports International (European Broadcasting Union) will distribute the international live television signal. Barry Manilow, Vanessa Williams and Julio Iglesias are among headliners who will perform live from Las Vegas during the "1994 FIFA World Cup Final Draw" show, featuring performances and appearances by a wealth of international superstars. Performances by Elton John and Rod Stewart will also be featured during the telecast.

The nine cities hosting the 1994 FIFA World Cup soccer championship will be spotlighted in celebrity-hosted videos. Among those participating will be Tom Selleck for Los Angeles, Louis Gossett, Jr. for New York and Tony Bennett for San Francisco. An audience of 3,500 invited dignitaries, celebrities, athletes, politicians, and international media will gather in Las Vegas to view the live show.

The 1994 FIFA World Cup soccer championship will be played June 17 through July 17 in nine United States communities: Boston, Chicago, Dallas, Detroit, Los Angeles, New York/New Jersey, Orlando, San Francisco, and Washington, D.C. All 52 World Cup Games will be telecast on ABC-TV or ESPN. World Cup USA 1994 headquarters are in Los Angeles, CA.
**POP ALBUMS**

**REVIEWS** by Troy J. Augusto

**PAUL McCARTNEY:** Paul Is Live (Capitol 27704)

It's not everyday that we get a new live album from Paul, which alone makes this spirited tour souvenir worth the price of admission. Lots of primetime Beatles cuts, including the sweet "Michelle" and "All My Loving." Wings tracks ("Live And Let Die") and some of Mac's better solo fare make Paul Is Live a must-listen. Also thrown in are a trio of improvised tunes recorded at soundcheck. A fine addition to the collection of any and all Paul fans.

**INXS:** Full Moon, Dirty Hearts (Atlantic 82541)

These Australian heavyweights have been looking for a return to their roots even since 1987's Kick was a chart-topping, runaway smash. They've achieved their goal, as this record, the sextet's ninth studio effort, is a stripped-down, back-to-basics recording that re-establishes the group's rock credentials. At the same time, though, the commercial popularity that the band enjoyed in the late '80s has all but passed. Never look a gift horse...

**OPEN SKYZ:** Open Skyt (RCA 66343)

Fans of late '70s/early '80s FM radio fare like Journey, Boston, REO Speedwagon, Foreigner, etc. will enjoy Open Skyz, an optimistic four-piece from the Northeast that all but ignores contemporary music styles like grunge and slacker, opting for soaring, arena-ready material. Vocalist Floyd's sounds, at times, a little too much like Journey's Steve Perry, but it's probably the familiarity of his voice and the music that will work for the band anyway.

**MICHAEL BOLTON:** The One Thing (Columbia 53567)

Mr. Sensitive is back, heart on sleeve, with another album full of housewife-targeted tunes. Love and every clichéd point in between is covered here with Bolton's usual histrionic bluster. Sole semi-bright spot is " Ain't Nothing If You Ain't Got Love," a bluesy, horn-powered ditty co-written by Robert " Mutt" Lange, the man behind AC/DC's Back In Black. By the way, Michael: Critics don't question your ability to sell records, but to make good ones.

**RISE ROBOTS RISE:** Spawn (FTV 3220)

Joe Mendelson and Ben Nitze lead this futuristic and quite unique New York-based band. Rise Robot Rise's sophomore effort mixes tribal rhythms, funk grooves, edgy guitars, lots of samples and, for an extra different slant, finishes the whole affair with a high-tech edge and a theatrically funny result that will either make you a lifelong fan of the band or send you running to the hills, screaming all the while. "Buttermilk" and "The Bottle" key cuts.

**HEART:** Desire Walks On (Capitol 99627)

Eleventh studio album from the Wilson sisters Ann and Nancy is similar in texture to much of Heart's earlier material: a healthy balance between hard hitting tracks, like the Zeppelin-y "Rage" and first single "Black On Black II," and acoustic-based numbers like "The Woman In Me," a rousing song of sexual independence, and "In Walks The Night." Album lacks an obvious top-40 hit, though "My Crazy Head" could be a sleeper. U.S. theater tour continues.

**VARIOUS ARTISTS:** A Perfect World (Reprise 45516)

Striking collection accompanies the equally striking Clint Eastwood film, and even sports two cuts penned by Clint. Album captures the crossover flavor of early '60s American pop music: The always smooth Perry Como does "Catch A Falling Star," Johnny Cash's number one country hit "Guess Things Happen That Way" seques nicely into Don Gibson's immortal "Sea Of Heartbreak," and Chris Isaak does Gae Storm's hit "Dark Moon." Soundtrack work at its best.

**PICK OF THE WEEK**

**GUNS N' ROSES:** The Spaghetti Incident? (Geffen 24617) Producer: Mike Clink.

The Gunners are back with this loose collection of covers of some of the members' fave tunes, many of the punk rock variety from the mid and late '70s, The Damned, Iggy And The Stooges, UK Subs, Misfits and the Dead Boys, among others, are represented, as well as a T. Rex/Soundgarden medley featuring "Buck McAnne" and "Big Dumb Sex." Raw, low-key approach is a welcome step back from the band's recent, slickly produced music, more in line with the attitude and style that first made the L.A. supergroup popular. Highlights include Dammed's "New Rose" and Fear's (I Don't Care About You.)
REVIEWS by M.R. Martinez


A Tribe Called Quest perhaps uses mic flow as part of an instrumental arrangement better than any of the acts that are beginning to make greater use of jazz riffs in the mix. In addition to jazz-influenced music, the irresistible beats are legion on this album. This has to rank, as one of the best produced hip hop albums of the year. Subject matter is vast and varied, some depth, but top tunes are "8 Million," "Sucka Nickel," "Midnight," "Electric Relaxation" and "Oh My God." No paper wrappers here.


Wu-Tang Clan is hardcore when it comes to modern hip hop satire. Musically, the emphasis is on the beats, and not much else. But a lot of music would get in the way of the mic "wooh" that this New York crew works out. In addition to the heat-seeking single "Method Man," other tracks of note include "Bring Da Ruckus," "Wu-Tang: 7th Chamber" Can It All Be So Simple" and "Protect Ya Neck." These are small, creatively packaged vignettes of cloudy and overcast lifestyles.

■ D.R.S.: Gangsta Lean (Capitol CD P0777 7 81445 6). Producers: Chris Jackson & others.

This fusion of gangsta rap and smooth vocals is best, but there are several tracks here that give credence to the notion that Dirty Rottn Soundchicks are trying to create a new hip hop sub-genre. There are elements of the New Jack persuasion ("Famz Didn't Raise No Punks," "Serpent"), straight-up ballads ("Soundeels Get Lonely," "Sickness"), and funk/jazzy riffin' ("44 Ways"). There are even some tracks that would make Prince proud. Other tracks of note include "Nigga Wit A Badge," "Bonnie & Clyde" and "Do Me, Baby.


What we have here is one of the most important artists that created that bridge between straight-up blues and R&B. On this 12-song, collection Burke brings Delta and urban blues and R&B swing to create a story-telling goulash that is still fresh today. Whenever rock 'n' roll forgets their roots, they need to throw on this of Solomon Burke, especially tracks like, "Good Rockin" Tonight" and "Along About Midnight." But mainly, he's one of the best in the business. He's kind of the soul you don’t find in the record bin very often these days.

PICK OF THE WEEK

■ SNOOP DOGGY DOGG: Doggystyle (Death Row/Interscope 79227-2). Producer: Dr. Dre.

Snoop Dogg and Dr. line themselves as the rap team on the point. The music is chronically-woke and hypnotic, groove-oriented collection. No matter what Snoop says, he's misogynistic, he's preoccupied with smokin' the blunt and would like to lay down in the cut — G-sting. And that's not a justified, From the addition to Snoop's wall-to-wall mic flow, there is barely a hole on this debut album. Although Snoop and Dre wanted to involve the rest of the Tha Dogg Pound and Death Row crew you wanted to hear more Snoop, Tracks of note: "Gift And Juice," "The Shiznit," "Murder Was The Case" and "Gz And Hudas." But nearly every track slams.
Earth, Wind & Fire on The Arsenio Hall Show performed a medley of its greatest hits and some selections from its latest Reprise album "Millennium." Picturing celebrating its performance, (front row l-r) are: Eric Thrasher, vp of promotion, Reprise; Nancy Levin, Reprise national director of pop crossover promo; Michelle S., KKBK (The Beat) assistant PD; Mary Lou Badeaux, Warner Bros. vp of special projects; Cheryl Fuller WB product manager; and Andre Fuller, Reprise regional promo manager. (Back row l-r) are: Freddie Ravel, Phillip Bailey, Sheldon Reynolds, Maurice White, Ralph Johnson, Andrew Woolfolk, and Verdine White of Earth, Wind & Fire.

"U" IS FOR VEE-JAY: It could simply be the deluge of releases that catalog label Vee-Jay Records has unleashed over the last 12 months, but it seems to confirm that the quality of the song titles, repackaged R&B, jazz, gospel and healthy compilations are at least as responsible for the company's return to critically favorable attention. The person largely to credit for last year's successful release schedule is seminal R&B homeboy Billy Vera, who has served as the director of A&R for Vee-Jay. "There was a three-level consideration in my selection of the material released," says Vera, who adds that he was given great latitude in his selections, "I wanted to pick the biggest hits by people who were well-known; I wanted to put together the greatest hits by across-the-board stars; and put together product for the hardcore fan."

For Christmas, the label has put together what might be the first of its major box sets, The Vee-Jay Story: A 40th Anniversary. "There's no gospel or jazz in this package," Vera says. "It's not meant to be a complete set. But with the success we've had kindling interest at college radio and the oldies stations, we felt the R&B catalog could be exploited." Outfitted with a comprehensive booklet, The Vee-Jay Story might give you more of a glimpse of early R&B than any other compilations released this season.

Motown Records and the Black Business Assn. recently sponsored a luncheon to honor Cross Colours president Carl Jones, actress/producer/director Debbie Allen and Michael Bivins, president of BIV 10 Records and member of Bell, Biv, Devoe. On hand to congratulate the young turks were (l-r): Steve Meckever, general manager & Sr. vp of A&R, Motown; the legendary Stevie Wonder; Motown founder and chairman emeritus Berry Gordy (who also received a Special Lifetime Achievement Award); and Jheryl Busby, Motown president.

By M.R. Martinez
There's more to music than making money, something that Grammy-winning Chrysalis/ERG recording act Arrested Development has demonstrated since release of their hit debut album. The group's song "Mr. Wendal" earned the act more than $25,000 and the group donated those earnings and a matching share from Chrysalis/ERG to the National Coalition for the Homeless. "Mr. Wendal," from the triple-platinum 3 Years, 5 Months and 2 Days In The Life Of... debut album deals directly with the homeless dilemma. Arrested Development, currently in "The Deep South" working on their follow-up album, delivered the $54,174.52 check to the council CMJ conference held in New York recently. Pictured during the presentation are (l-r): Speech, Nidirah and Aerie Tarea of Arrested Development; Fred Karnas and Mike Fabricant of the National Coalition for the Homeless; ERG president/CEO Daniel Glass; and ERG senior director of rap music Lindsey Williams.

DELICIOUS REALIGNMENT: In what looms as a significant and potentially lucrative realignment, Los Angeles-based hip-hop label Delicious Vinyl Records will now be distributed in North America by EastWest Records, the significant other label in The Atlantic Group universe. Delicious Vinyl, which has had a relationship with Atlantic since June, 1992, serves a hip hop heavy roster including Tone Loc, The Brand New Heavies, The Pharcyde, Masta Ace, Inc., Born Americans, and The Wascals and others. The Delicious roster closely resembles successful hip-hop acts Da Lench Mob, Da Youngstas and others. The first release under the EastWest/Delicious alignment will be the Born Jamaican single "Boom Shaka-Tak." The debut album by the group is scheduled for March 22. The second EastWest/Delicious product will be the Brand New Heavies' Brother-Sista album.

TOP 30 RAP SINGLES

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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
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<tr>
<td>1</td>
<td>STAY REAL</td>
<td>Erick Sermon</td>
<td>Def Jam/Chaos/Columbia</td>
<td>77/141</td>
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<td>2</td>
<td>LET ME RIDE</td>
<td>Dr. Dre</td>
<td>Death Row/Interscope/Columbia</td>
<td>57/126</td>
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<td>SHOOP</td>
<td>Shoop</td>
<td>Next Plateau/London/PLG</td>
<td>85/314</td>
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<td>SHIFTEE</td>
<td>Onyx</td>
<td>J/M/RAL-Chaos</td>
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<td>PAINT THE WHITE HOUSE BLACK</td>
<td>Pasley Park/Parker Bros</td>
<td>183/30</td>
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<td>6</td>
<td>OUTTA HERE</td>
<td>George Clinton</td>
<td>Jive</td>
<td>42/147</td>
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<td>YOUNG GIRL BLUES</td>
<td>Biz Markie</td>
<td>Cold Chillin' / Warner Bros.</td>
<td>83/96</td>
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<td>8</td>
<td>NUTIN TA LOSE</td>
<td>Dred Scott</td>
<td>Tuff Break/A&amp;M</td>
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<td>9</td>
<td>WHAT'S NEXT</td>
<td>Leaders Of The New School</td>
<td>4/3</td>
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<td>10</td>
<td>103 TILL INFINITY</td>
<td>Souls Of Mischief</td>
<td>Jive</td>
<td>42/157</td>
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<td>MAKE ROOM</td>
<td>Tha Alkaholiks</td>
<td>Loud/RCA</td>
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<td>WESTSIDE STORY</td>
<td>Yo-Yo</td>
<td>EastWest</td>
<td>90/909</td>
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<td>GET IT LIKE THAT</td>
<td>Hi-C</td>
<td>J/Key</td>
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<td>I'M REAL</td>
<td>Kris Kross</td>
<td>Ruffhouse/Columbia</td>
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<td>Pendulum/ERG</td>
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<td>17</td>
<td>I KNOW I GOT SKILLZ</td>
<td>Shaquille O'Neal</td>
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<td>Mischief</td>
<td>Rowdy/Anita/3</td>
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<td>Fat Joe</td>
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<td>ALRIGHT</td>
<td>Kris Kross</td>
<td>Ruffhouse/Columbia</td>
<td>77/103</td>
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<td>BREAKADOWN</td>
<td>De La Soul</td>
<td>Tommy Boy</td>
<td>58/58</td>
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<td>26</td>
<td>SKINNY DIP GIG IT GOIN' ON</td>
<td>Ed O.G &amp; Da Bulldogs</td>
<td>Chemistry/Mercury</td>
<td>86/2652</td>
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<td>MASH UP THE MCM</td>
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<td>Virgin</td>
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<td>LET ME ROLL</td>
<td>Scarface</td>
<td>Rap-a lot/Priority</td>
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<td>INDO SMOKE</td>
<td>Mista Grimm</td>
<td>Epic</td>
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<td>30</td>
<td>FREAK OUT</td>
<td>Nikki D</td>
<td>Flavor Unit/Epic</td>
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RAP SINGLES REVIEWS

By Dr. Bayyan

CYPRESS HILL: "I Ain't Goin' Out Like That" (Ruffhouse/Columbia CSK 77307).

There's a searing sonic quality about this record. Cypress Hill puts on the real tension throughout these phat-bottomed radio and LP edits. Employing a Black Sabbath riff from "The Wizard," the track is all about the indos, but ain't nobody goin' out like that phat. This is a mixer dream. Put it into the mix with whatever you want to play.

TIGER: "Nobody Move" (Chaos/Columbia OSK 5310).

Tiger and the groove are aggressive on this track. And the funk comes atra la like the break of dawn on a smoldering hillside in Los Angeles. Of the five mixes, the Massive Sounds Hip Hop Mix comes off most large. But the dub-influenced Massive Sound Instrumental Mix will make the clubs jump. Tiger is articulate on this track.

DA YOUNGSTAS: "Wild Child" (EastWest PRCD 5290-2).

From the opening jazzy riffs to the fuzzed-out/phat bass, you have to wonder if this group is on the cutting edge of current hip hop, or if they have been mixed to take advantage of the move on this buck-wild groove. But Aftermath has been out for a minute or two, so this seems like the best track to release from the album.
Christian Country News Briefs


The Christian Country Music Association met November 12 for its inaugural CCMA Advisory Board meeting. Discussion was held regarding an enlarged CCMA awards night and convention to be held November 10-12, 1994 with a location to be announced at a later date.

Reviews

VARIOUS ARTISTS

Precious Child (Warner Alliance)

Easily the best new Christmas album of the year. A new musical written by Tom Schuyler and Craig Bickhardt which gathers together a somewhat eclectic group of mostly country performers—Vince Gill, Robert Ellis Orrall, Janis Ian, Dan Seals and Russ Taff, among others—to sing the various parts. However, the sound draws heavily from folk and folk-flavored classical themes for its basis rather than a straight-ahead country approach. The end result is a gripping, intense piece of work which is full of searing melodies and passionate performances. It will be interesting to see whether this terrific album will receive the attention in the marketplace it deserves.

LOVE CAN CARRY—ASCAP and Cheyenne Records hosted a listening party to celebrate the release of Steve Gatlin’s debut solo recording Love Can Carry at the Nashville ASCAP offices. Pictured left to right: Bill Traxel, president Cheyenne Records; Todd Payne, director of A&R, Cheyenne; Gatlin; Frank Breeden, co-producer; and Merlin Littlefield, ASCAP.
Contemporary Christian News Briefs

Twila Paris has joined with *The Chapel of the Air* radio program in support of the organization’s four-week-long 1994 worship celebration, *We Will Glorify: Becoming People of Worship in Church and Home*. There will be over 56 conferences nationwide and one in Canada, which will begin on September 15, 1994. Paris’ label, Star Song Communications, will also be involved in the product development for the sales and marketing of the 1994 worship conferences.

**Reunion Records**, in conjunction with Rich Mullins’ *A Liturgy, A Legacy, and a Ragamuffin Band*, is holding a “Leave a Legacy” contest with Compassion International, a Christian non-profit child development ministry. To enter the “Leave a Legacy” contest, contestants are asked to answer the question: “How Can I Leave A Legacy to the Poor?” The grand prize winner will accompany Compassion spokesperson Mullins to visit the work of Compassion International in a developing country.

**Paul Smith** has signed with Intersound Christian Music with his first release for the label, *Extra Measure*, scheduled for release in March.

The Gospel Music Association announced the opening of the Resource Center and Library open to the membership of the Gospel Music Association and the general public for purpose of research and study of the gospel music industry. The Center also houses, on a loan basis, the Gospel Music Hall of Fame Research Library & Museum and is located at 1205 Division St., Nashville, TN 37203.

**Brian White and Justice** showcased to industry and media types last week at Nashville’s Blue Sky Court. White, as you may know, is a staff songwriter at Benson Music Group having written hit tunes for Larnelle Harris and Michael English.

**Sandi Patty** had the opportunity to check out the red-light specials this month in California as her recent *Le Voyage* promotional tour took her to local K-Marts.

**HOME IS WHERE THE HEART IS**—Billy and Sarah Gaines were honored with a surprise #1 party to commemorate their #1 single, “Right Here At Home.” Pictured (l-r): Dennis Disney, Benson director of marketing; Joe Hogue, producer; Jerry Park, Benson president; John Birdwell, Benson national promotions director; Sarah Gaines; Billy Gaines; Cindy Wilt, Benson director of publishing; Bill Baumgart, Benson director of A&R; and Tara Griggs-Magee, Benson director of A&R.

**LIFT HIM UP**—Worship leader, Ron Kenoly, was named honorary citizen of Atlanta by Mayor Maynard Jackson in a rare, surprise announcement during a recent city council meeting. The honor, awarded at the Mayor’s discretion, came following two nights of ministry in the Atlanta area including the recording of Kenoly’s upcoming release, *God Is Able*. Pictured (l-r): Bill Campbell, City Council member; Tavita Kenoly; Geraldine Elder, chief of staff for the City of Atlanta; Marvin Arrington, president, City Council.

**A ROAD LESS TRAVELLED**—Broken Records announced the signing of San Diego-based rock duo Kings Road to an exclusive recording contract. Its yet untitled debut is scheduled for a March ’94 release. Pictured (l-r): Kings Road members: Eve Sellis and Marc Intravia; and Elisa Elder, general manager of Broken Records.
Christmas Releases

PICK OF THE WEEK

**BEBE & CECE WINANS** *First Christmas* (Sparrow)

Make room on your shelf next to those Bing Crosby and Amy Grant Christmas albums. This one’s a keeper. Out of the typical glut of Christmas albums that hit the marketplace this season comes this gem of new and original songs all delivered with the fluid vocals of the brother/sister team of BeBe & CeCe. Arrangements, a tricky thing on Christmas classics, are handled sensitively by the various arrangers and producers that grace this project.

*First Christmas* uses warm R&B and light jazz inflections to highlight the album from beginning to end. “Jingle Bells,” “Siver Bells” and “Silent Night” sound fresh and contemporary. “Give Me A Star,” one of the album’s four new compositions is a particular highlight as BeBe loads this gospel, soul-rousing hymn. Whether you need an album for decorating the tree or decorating your party, *First Christmas* is a great gift of music from Christmas music’s finest duo.

**VARIOUS ARTISTS** *The Young New Messiah* (Sparrow)

As Yogi Berra is reported to have said, “It’s like deja vu all over again.” Producer Norman Miller has taken a second stab at the *Young Messiah* project from a few years back with a few familiar faces (Sandi Patti, Larnelle Harris) and a few new ones (4HIM, Steven Curtis Chapman) in an effort to update Handel once more. Critically speaking, there are two schools of thought here.

A first thought might be that this project is an exercise in rather pointless excellence. Everybody’s singing is great, but the effort to squeeze weak pop rhythms and colors into classical themes which don’t lend themselves well to such treatment and don’t need help to start with could be considered a waste of time and talent. On the other hand, I don’t think anyone, including producer Miller, truly felt they were doing the musical world a huge favor re-addressing one of the greatest classics of all time. 1993’s *Young Messiah* is much more than a selling piece for the hugely successful *Young Messiah* tour. As with any “various artists” project, the whole is not necessarily greater then the sum of its parts, but some of the parts are truly stunning. Case in point: Susan Ashton, Christine Dente, and Cindy Morgan in the Charlie Peacock arranged “O Thou That艺术Good Tidings to Zion.” (That was an inspired combining of talent, Mr. Miller.) Sandi Patti’s voice once again gets the opportunity to soar where pop songs don’t often go in “And the Glory of God.”

George Frederick Handel was thought of as a visionary composer in his day. Enjoying the liberty of re-writing and improvising his work, Handel would have no doubt appreciated a contemporary look at his unquestionable classic. However, as the *Young Messiah* demonstrates, sometimes the attempt works better then other times. But one must appreciate the creation of the music, the work of the artists to step out of their own musical comfort zone to try something different and ultimately, the opportunity to re-hear a classic.

**4HIM** *The Season of Love* (Benson)

Exactly what you’d expect a 4HIM Christmas album to be—loaded with easy pop renditions of various carols along with some new tracks. 4HIM knows how to pick songs, and the title track this time out is no exception with its memorable hook and great chorus which should guarantee it becoming the big hit song this holiday season. Another solid outing from the quartet of the 90s.

**BRUCE COCKBURN** *Christmas* (Columbia)

Myrrh Records is handling distribution of this project in the CBA market and it’s a must-have for fans of this gifted performer. *Christmas* is a collection of classic carols delivered in a traditional approach capped with early arrangements and original interpretations of the pieces. It’s not often you’ll see “Riu Riu Chiu” or “Les Anges Dans Nos Campagnes” on a contemporary album. *Christmas* is filled with lots of nice surprises and is a great alternative to the standard Christmas fare out there.

**DAVID T. CLYDESDALE** *One Special Christmas* (Word)

Clydesdale joins a stellar collection of Word Records artists in this collection of classic Christmas carols. Drawing on a wide selection of songs, Clydesdale gathers and arranges them in a sometimes uneven medley approach. However, when looking for that perfect album to fill your home with music this holiday season, *One Special Christmas* features many of the all-time favorites sung by Bruce Carroll, Bryan Duncan, First Call, Helen Baylor, Mark Lowry, Babbie Mason and Janet Paschal.

**LARRY DALTON AND THE NATIONAL PHILHARMONIC** *In Excelsis Deo* (Hosanna’s Integrity)

While albums of this nature often become either over-arranged or overblown, neither is the case on this album as Dalton’s arrangements are airy without being overly sweet. It’s better suited for background music than intense listening.

**PHIL DRISCOLL** *Heaven and Nature Swing* (Word)

The trumpeter/gravel-gargling vocalist makes his Christmas album debut with the help of producer Ralph Carmichael, who gives the album a feel of full-boned big-band swing. While albums of this nature can easily sink to the level of being cloying kitsch—the pure authenticity of the arrangements and Driscoll’s own performance on both voice and horn make this album a pure retro-delight. It would have been great 40 years ago: it’s still great fun today.

**KATHIE LEE GIFFORD** *Christmas Carols* (Warner Alliance)

A much better album than one would have thought. The sound is lush and very Broadway-ish, which helps fill in the gaps left by Gifford’s ordinary albeit not unpleasant voice, to make a quite listenable whole.
Jennings Re-Signs & RCA Releases Only Daddy...

NASHVILLE—RCA Records Nashville recently announced the historic re-signing of country music's legendary performer Waylon Jennings. The announcement was made by RCA's vice president and general manager Thom Schuyler at Nashville's Union Station Hotel. "I am excited to announce that Waylon Jennings is coming home," stated Schuyler. "His music has a focus, a perspective and a personality unlike any other. In a sea of sameness, it is very recognizable. It is a reflection of the man himself. There is history yet to be made and we're getting ready to make it."

The signing falls on the heels of the RCA release of a two CD/cassette box set retrospective of Waylon's earlier RCA recordings: Only Daddy That'll Walk the Line: The RCA Years. The set includes recordings from 1965 through 1985 and features many classic Jennings songs. Jennings commented, "RCA is where everything happened for me so I decided to come back and do it again. Hello, Nipper." Although Jennings had previously issued statements saying he would no longer record, it was also announced that famed producer Don Was will produce Waylon's first studio album for his second venture with RCA. Plans are for Jennings and Was to enter the studio in January of 1994, with a release scheduled for the spring of 1994.

Brooks' Irish Spring

NASHVILLE—Musical sensation Garth Brooks is giving Ireland what it's asking for—More! Brooks' four shows at The Point in Dublin (April 5-8, 1994) sold out on November 13 in under three hours. It was estimated that over 130,000 fans waited in line for a chance to purchase 34,000 seats. Brooks, who had not planned to arrive in Ireland until April 3, was so thrilled by the response that he is adding shows on April 2-3. Garth Brooks, who has sold more albums in the 90's than any other musical artist, will embark on his first European tour in April 1994 with Dublin being the first stop. He will return to the United States in May for the birth of his second child. "There has been nothing like this before," said promoter Jim Aiken Promotions, who has worked with U2 and Neil Diamond, among others. "The ticket demand for Garth has exceeded every date I have ever worked."

Harris Resigns

NASHVILLE—Buddy Lee Attractions, a Nashville-based talent agency, recently learned that its ex-agent, Joe Harris, has resigned from his new employer, the William Morris Agency. "Harris' resignation constitutes a clear acknowledgement by both Harris and William Morris that they were wrong in committing those acts about which Buddy Lee complained in its lawsuit against them," stated Tony Conway, president of Buddy Lee Attractions. "Joe Harris violated his written agreement by trying to induce artists he dealt with as an employee of Buddy Lee Attractions to follow him to William Morris. Buddy Lee Attractions sought in bringing its lawsuit against Harris and William Morris simply to enforce a valid and reasonable contract between it and Mr. Harris. If Mr. Harris can't abide by his contract with Buddy Lee Attractions while working at William Morris Agency, then he did the right thing in resigning. The William Morris Agency in Nashville had no comment.
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<th>#1 SINGLE: Garth Brooks</th>
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<td><strong>87</strong> SO MUCH FUN (Aim High 849-ECG-101)</td>
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<td><strong>88</strong> IT WON'T BE LOVE (Evergreen)</td>
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<td><strong>89</strong> UNLUCKY #13 (Fox)</td>
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<td><strong>90</strong> LET GO (Asylum 64554)</td>
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<td><strong>91</strong> COWBOY BOOGIE (Warner Bros. 45319)</td>
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<td><strong>92</strong> FALLIN' NEVER FELT SO GOOD (Reprise/Warner Bros.)</td>
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<td><strong>93</strong> HOLDIN' HEAVEN (MCA 54699)</td>
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<td><strong>94</strong> BEER AND BONES (Atlantic 82409)</td>
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<td><strong>95</strong> LOOKING OUT FOR NUMBER ONE (Warner Bros. 18485)</td>
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<td><strong>96</strong> IN THE HEART OF A WOMAN (Mercury 934)</td>
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<td><strong>97</strong> A THOUSAND MILES FROM NOWHERE (Reprise/Warner Bros. 65075)</td>
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<td><strong>98</strong> WHAT MIGHT HAVE BEEN (Warner Bros. 61599)</td>
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<td><strong>99</strong> WORKING MAN'S PILD (RCA 66251)</td>
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<td><strong>100</strong> RENO (BNA 62537)</td>
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REVIEWS by Brad Hogue

[**COLLIN RAYE** “That’s My Story” (Epic ESK 77308)]

From his forthcoming Epic CD, at first listen this is a welcome relief from the ballads which have brought Collin some major success. "That’s My Story" gets its edge from Tony Haselden & Lee Roy Parnell offers little more than a continuous repeat of the title set to an upbeat, blues-based rhythm. Using the overlooked theme of being out and painlessly partying with the boys while catching slack at the barricade, this one was better left as an album cut. John Hobbs, Ed Seay & Paul Worley produced.

[**BECKY WILLIAMS** “The Trouble With Love” (Mercury CDP 1063)]

From the forthcoming Mercury CD, Becky Williams, “The Trouble With Love” was written by Ron Reynolds & Randy Stufler, and produced by Nelson Larkin. While Becky Williams’ vocals are pleasant enough, they’re nothing to rave about. Wouldn’t expect this one to make it through the clone factor either. The record companies are obviously still signing anything good to see what sticks. Cliché, cliché, cliché.

[**JOHN BRANNEN** “Lonesome Side Of Midnight” (Mercury CDP 1065)]

John Brannen’s latest single finds his voice in a pinch between yodeling and yelping while never really finding its niche. Written by Brannen with David Malloy & Richard Spady, “Lonesome Side Of Midnight” knows exactly where to find John Brannen, while country radio mulls over where to put him, other singles are gonna pass this one left and right. David Malloy produced.

[**MARK CHESSNUTT** “I Just Wanted You To Know” (MCA MCA5P-54768)]

Gary Harrison & Tim Money wrote a pretty good one here. “I Just Wanted You To Know” comes from Mark Chessnutt’s already Gold CD, Almost Goodbye. A mid-tempo follow-up to the “Almost Goodbye” ballad, the tune provides a light-hearted look at letting go of the past while showcases Chessnutt’s smooth-selling vocals in the midst of some fine and fiddle-heavy instrumentation. Should be another hit for the Chessnutt man, Mark Wright produced.

**PICK OF THE WEEK**

[**MARTINA McBRIDE** “Life #9” (RCA AWA5-50191)]

Martina McBride’s star continues to rise with this one. It looks like RCA’s gonna finally push her to where she oughta be. The second single from The Way That I Am, "Life #9" is an excellent follow-up to the radio video smash, “My Baby Loves Me.” It blends those immaculate McBride vocals with some fiddle brilliance & cajun steel licks which are second to none on the market. Good stuff! Wear it out, radio!
ALBUM REVIEW

PICK OF THE WEEK

DOLLY PARTON - LORETTA LYNNE - TAMMY WYNETTE
Honky Tonk Angels
(Columbia CK 53414)

Dolly, Loretta, Tammy. The names speak for themselves. These were the women who partied the waves and walked across the wide and turbulent sea that separated sweet, old-fashioned country girls from thoroughly modern women. Dolly, Loretta & Tammy were the best at tapping into old-time values and transforming them into songs that were relevant to people striving through an even harsher landscape. Recall Dolly’s “To Daddy,” Loretta’s “They Don’t Make ‘Em Like My Daddy” or listen to Tammy’s “That’s The Way It Could Have Been” on this album and sense the emotional clash at the center of their art. Dolly, who conceived this album, named it in honor of an earlier marker, Kitty Wells, who was drafted to sing with an others on her combative 1952 hit, “It Wasn’t God Who Made Honky Tonk Angels.” The tough and forceful Patsy Cline, another kindred spirit, appears here via her 1960 recording of “Lovesick Blues,” to which the trio adds its eloquent harmonies. At Dolly’s request, her mentor and former publisher, Buddy Killen, updated for the album the lyrics of the 1955 hit, “I Dreamed Of A Hillbilly Heaven.” This historical recording was produced by Steve Buckingham.
COUNTRY MUSIC

HIGH DEBUTS

1. SHAWN CAMP—"Confessin' My Love"—
(Reprise/Warner Bros.)—#43
2. VINCE GIll—"I Can't Tell You Why"—(from Common Thread: Giant)—#77
3. DIAMOND RIO—"Sawmill Road"—(Arista)—#41
4. MCBRIDE & THE RIDE—"No More Cryin'"—(RCA)—#49

MOST ACTIVE

1. CLINT BLACK—"State Of Mind"—(RCA)—#10
2. CLAY WALKER—"Live Until I Die"—(Giant)—#23
3. BROTHER PHELPS—"Were You Really Livin'"—(Asylum)—#42
4. HAL KETCHUM—"Somewhere Far Away"—(Curb)—#24
5. JOE DIFFIE—"John Deere Green"—(Epic)—#29
6. BOY HOWDY—"She'd Give Anything"—(Curb)—#32
7. JOHN DEAN—"We Just Disagree"—(Liberty)—#39
8. BLACKHAWK—"Goodbye Says It All"—(Arista)—#41

POWERFUL ON THE PLAYLIST—We see lots of healthy movers this week on the Cash Box Top 100 Country Singles chart. Clint Black's "State Of Mind" single is the biggest gainer of the week, moving a big 13 spots forward to wait at #30. Clay Walker also fares well with "Live Until I Die" scoring an eight place-jump to #23. Asylum's Brother Phelps take their second single, "Were You Really Livin'" up six to #12, while Hal Ketchum's "Somewhere Far Away" slides up five to #24. Others moving five include Joe Diffie's "John Deere Green," up to #29, Boy Howdy's "She'd Give Anything," up to #50, Billy Dean's "We Just Disagree," up to #39, and Blackhawk's smash, "Goodbye Says It All," up to #41.

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. CONFEDERATE RAILROAD—"She Never Cried"—
(Atlantic)
2. BOBBIE CRYNER—"He Feels Guilty"—(Epic)
3. TURNER NICHOLS—"She Loves To Hear Me Rock"—
(BNA)
4. RICKY LYNN GREGG—"Three Nickels & A Dime"—
(Liberty)
5. KENNY CHESNEY—"Whatever It Takes"—
(Capricorn/Warner Bros.)

CMT Top Ten Video Countdown

1. Martina McBride—My Baby Loves Me (RCA)
2. Tracy Lawrence—My Second Home (Atlantic)
3. Little Texas—God Blessed Texas (Warner Bros.)
4. Tanya Tucker—Soon (Liberty)
5. Lee Roy Parnell—On The Road (Arista)
6. Sammy Kershaw—Queen Of My Double Wide Trailer (Mercury)
7. John Anderson—I Fell In The Water (BNA)
8. Doug Supernaw—I Don't Call Him Daddy (BNA)
9. Dwight Yoakam—Fast As You (Reprise/Warner Bros.)
10. Sawyer Brown—The Boys & Me (Curb)

—Compliments of CMT video countdown, week ending November 24, 1993.

INDIE CHART ACTION—Leading the Cash Box independents AGAIN this week is Jeff Allen on the Epitome label. Allen's debut single, "You Can't Take It With You" moves ahead five spots to rest at #50. LRK's Kevin Charles climbs two this week with "Why'd You Have To Look So Good?" moving to #55. Chris Ridge's "Real Love," moved four to #64 for the Platinum Plus label. Patti Miner's new single, "Outlaw Blues" takes a four-spot hike to #72 for her new label, RCM Nominee, and Roger Earl's "My Crazy Mind" also climbs four to #74 for FIA. Congrats to the indie's!

INDIE REVIEWS

TIM MALCHAK "For One Night" (Full House Records FHR 5001)
Malchak has been a respected vocalist on the row since the '80s when he charted with the duo Malchak & Rucker. His current single, "For One Night" provides a well-produced listen to Tim's strong and oratorical vocal ability with just the right amount of vibrato in the mix. Good croom. Quality independent produced by Malchak, John Rollo, Jonathan Yudkin & Guy Daniel.

KIM PERRY "Why Are All The Good Ones Gone" (Zephyr)
Written by Perry with J. Williams, "Why Are All The Good Ones Gone?" is a question Kim asks with all due sincerity in her time of loneliness. A lively mid-tempo tune with plenty of chicken pickin' tossed in the midst of some finely captured vocals. Quality independent. Executive producer: Jimmy Williams.

Liberty Records' president Jimmy Bowen presents Suzy Bogguss a Gold award for her album, Voices In The Wind. Her previous disc, Aces, was certified Gold last year. Her new album, Something Up My Sleeve, has already produced the self-penned hit, "Just Like The Weather," with the second single, "Hey Cinderella" currently looking for action at radio.

Mercury Nashville's Statler Brothers, the most award-winning act in country music, receive plaques from the label's president Luke Lewis and senior vp Harold Shedd honoring the Statlers' 12 Gold & Platinum albums as well as sales in excess of 15 million units. The Statler Brothers Show, now taping for its third season, is the highest-rated series on TNN: The Nashville Network and is telescast Saturdays at 9:00-10:00 p.m. EST. (Photo Credit: Jim Hagans)
Gottlieb’s **Wipe Out**

**CHICAGO**—As the winter season approaches, ski enthusiasts start getting their gear together in anticipation of many weekends on the slopes. With this in mind, Premier Technology has perfectly timed the release of its latest Gottlieb pinball machine, **Wipe Out**. And it is designed to appeal to all players—whether they are into the sport or not.

*Wipe Out* brings to life all of the thrills of skiing, portrayed in a pinball environment. Players can shoot the ski lift—an actual lift that carries the ball up to the challenging slalom course—and the pinball slalom course is a moving board-ramp that can be controlled with the flipper buttons. From here the ball must be veered through lit targets to activate the Super Jackpot, which is collected during Avalanche Multi-ball when the player hits the Rip-The-Crud ramp.

To keep players rocking and rolling while they sail through the smooth shots, Gottlieb has licensed the classic hit *Wipe Out*, which plays a role in heated scoring as well. Gottlieb’s patented BUY-A-BALL allows players to keep the momentum going as they purchase additional balls—which translates into increased earnings for the operator.

Another key feature in *Wipe Out* is PRE-PITCH, the automatically adjusting pitching system employed on previous Gottlieb machines. Games are pitched at 6 1/2 degrees right out of the box, making life easier for operators.

Further information about the new model may be obtained through factory distributors or by contacting Premier Technology at 759 Industrial Drive, Bensenville, IL 60106.

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**Pioneer Intro’s New All-Format Karaoke Player With CD+G Format**

**CHICAGO**—Pioneer New Media Technologies Inc. has introduced the CLD-V121G, which is reportedly the only all-format karaoke system that is designed specifically for commercial establishments. In addition, the firm is unveiling a new line of CD+G discs currently available. Titles will include popular songs ranging from R.E.M.’s “Losing My Religion” to The Beatles’ “I Want To Hold Your Hand.”

The CLD-V121G employs an independent CD tray allowing DJs and operators to move easily between CD+G, CD and LaserDisc software.

> “With the introduction of an all-format commercial karaoke player, we are reaffirming our commitment as a total karaoke company that satisfies the demands of all our customers,” stated Mark Makabe, senior vice president at PNT. “As the only manufacturer of both commercial hardware and software for both the CD+G and LaserDisc formats, we are continuing our leadership in the karaoke category.”

Other operator-friendly features of the CLD-V121G include a 20-key Direct Selection Button that allows instant song selection with the press of a button; an 11-step digital key control that instantly adjusts the music to a singer’s voice; a “Once More” button that returns the music to a point five seconds before where a singer stopped; and two independent microphone level controls for balanced duets.

Another key feature of the player is the “One Touch” which allows operators to use most CDs in their karaoke repertoire by lowering the music level of the original vocals. Performers can then sing right over the recorded tracks.

PNT will continue to offer over 1,500 song titles on Laser Karaoke discs, from various music categories, including pop, rock, country, Christmas and nursery rhymes.

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**‘What’s Hot In Coin-op?’ Update**

**CHICAGO**—The American Amusement Machine Association (AAMA) regularly surveys industry distributors throughout the nation to compile a “What’s Hot In Coin-op?” chart, based on earnings in three equipment categories: “Video,” “Pinball” and “Variety Piece.”

These charts have been appearing in *Cash Box* since their inception this past August (CB 9/25/93). Following is the latest update, representing the month of October:

**Listed below are the top earning pieces in Theaters:**

- **Video:**
  - Mortal Kombat (Midway)
  - Lethal Enforcers (Konami)
  - NBA Jam (Midway)
  - Samurai Shodown (SNK)
  - Super Street Fighter II (Capcom)
- **Variety Piece:**
  - Crane
  - Jurassic Park (Data East)

**Listed below are the top earning pieces in Convenience Stores:**

- **Video:**
  - Super Street Fighter II (Capcom)
  - Mortal Kombat (Midway)
  - NBA Jam (Midway)
  - Samurai Shodown (SNK)
  - Lethal Enforcers (Konami)
- **Pinball:**
  - Indiana Jones (Williams)
  - Jurassic Park (Data East)
- **Variety Piece:**
  - Crane

**Listed below are the top earning pieces in Bowling and Recreation Centers:**

- **Video:**
  - Mortal Kombat (Midway)
  - NBA Jam (Midway)
  - Super Street Fighter II (Capcom)
  - Virtua Racing (Sega)
  - Outrunners (Sega)
  - Samurai Shodown (SNK)
  - Lethal Enforcers (Konami)
- **Pinball:**
  - Indiana Jones (Williams)
  - Twilight Zone (Williams)
- **Variety Piece:**
  - Full Court Frenzy
  - Pool Table

**Listed below are the top earning pieces in Amusement Centers:**

- **Video:**
  - Pit Boss Superstar 30 (Merit)
  - Bowling (Capcom)
  - NBA Jam (Midway)
- **Pinball:**
  - Indiana Jones (Williams)
  - Twilight Zone (Williams)
- **Variety Piece:**
  - Addams Family (Williams)
  - Indiana Jones (Williams)
  - Skeeball Afterthought

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National survey of distributors of coin-operated amusement equipment

October 1993

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National survey of distributors of coin-operated amusement equipment

October 1993

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National survey of distributors of coin-operated amusement equipment

October 1993
CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $80.00 to your present subscription price. Non-subscribers: $260.00 per year. You are entitled to a classified ad of 40 words in each week’s issue for a period of one full year, 52 consecutive weeks. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $3.35 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week’s issue.

Classified Ads Close TUESDAY

COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! Atari: Tetris 19; Off The Wall 25; CAPCOM: Street Fighter II 19; Quiz & Dragons 19; SF II CE Turbo. DYNAMO: New in-box cocktail cabinets (HS 6)—Call for price. FABTEK: Legionnaire 19. KONAMI: X-Men. MIDWAY: Strike Force 19. SEGA: Clutch Hitter 19; G.P. Rider R/O; D.D.Crew 25; Time Traveler; G Loc U/R. SNK: Beast Buster. TAITO: Super Chase. SPECIAL NOTE: Brand new two-game SNK Neo-Geo cabinets in the original crates at a bargain price. Only a few available! Call immediately! PIBBALLS: BALLY: Black Rose; Creature/Black Lagoon; Dr. Who. DATA EAST: Batman; Star Wars; Lethal Weapon 3; Rocky, Bullwinkle. PREMIER: Street Fighter II; Operation Thunder; Super Mario Bros; Tec’ed Off. WILLIAMS: The Getaway; White Water; Dracula. USED KITS: Atomic Punk $50; B Rap Boys $95; Clutch Hitter $295; G.I. Joe $95; Heated Barrel $325; High Impact $295; Knights of the Round $195; Knuckle Head $695; Mutant Fighter $50; Off The Wall $195; Rampart $15; SF II $295; SF II CE Turbo $795; Shogun Warriors $95; Silent Dragon $95; Super High Impact $495; Total Carnage $195; Wizard Fire $95; Wrestle Fest $95. NEO GEO PAKS Slightly used (cartridges): $15 each: Ninja Combat; Alpha Mission. $50 each: World Heroes. $150 each: 3 Count Bout; Fatal Fury II. $200 each: World Heroes II. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celie for Games and Kits. New Orleans Novelty Co., 3030 N. Arnould Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

PROMOTION

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

CHRISTIAN COUNTRY

W.C. TAYLOR JR.: Top 30 Cash Box Positive & Christian Country artist. Circuit Rider Records. Product available from New Day Christian Dist., Hendersonville, Tenn. For booking, etc. call (601) 226-7299 or P.O. Box 118, Grenada, MS 38901.
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Cash Box Magazine Year End Issue is almost here. This magazine will showcase a wide variety of music, film and video accomplishments worldwide.

Don't miss out !!

Call us today to reserve advertising space. Deadline for issue is December 13, 1993.

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