Glen Campbell: A Cowboy’s Christmas
Houston Domin-8s AMAwards Nominations
Schindler Heads List
INSIDE THE BOX

COVER STORY

Glen Campbell: A Cowboy’s Christmas

The once reigning Rhinestone Cowboy, Glen Campbell, who dominated the country/pop scene for several decades, has kept a low profile of late. He now records in the Christian Country field and his latest album, Home For The Holidays, has just been released on the New Haven label.

Houston Domin-8s AMAnners Nominations

Coming off her most successful year ever with The Bodyguard soundtrack and film, Whitney Houston grabs some more of the pop pie with eight nominations for the American Music Awards. Close behind are fellow pop/R&B thrushes Janet Jackson with five and SWV with four.

Schindler Heads List

Steven Spielberg’s latest achievement, the powerful Schindler’s List, is already garnering awards talk in its first week of release. Other potential blockbusters reviewed are Pelican Brief with leggy Julia Roberts, and Beethoven’s 2nd with a four-leggy St. Bernard.

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NUMBER ONES

POP SINGLE
Again
Janet Jackson (Virgin)

POP ALBUM
Music Box
Mirah Carey (Columbia)

COUNTRY SINGLE
Soon
Tanya Tucker (Liberty)

R&B SINGLES
Cardia Lean
DRS (Capitol)

R&B ALBUM
Lethal Injection
Ice Cube (Priority)

CHRISTIAN COUNTRY
Heavenly High
Bruce Haynes (Cheyenne)

RAP SINGLE
Really Doe
Ice Cube (Priority)

CONT. CHRISTIAN
Inside Out
David Meece (Star Meece)
JURY GIVES ABKCO $1.36 MIL: Allen Klein’s ABKCO Music announced victory in its extended United States District Court battle against Howard Richmond’s Westminster Music over sub-publishing rights claimed by Westminster in some 200 Rolling Stones songs written by Mick Jagger and Keith Richards and owned by ABKCO.

ABKCO’s Jagger/Richards songs were written during the period January 1964 through August 1971 and include such rock anthems as “ Satisfaction,” “Jumpin’ Jack Flash,” “Honky Tonk Woman,” “Wild Horses” and “Brown Sugar.”

The trial, which lasted 10 days, was before a jury and was presided over by Judge Leonard B. Sand.

After receiving instructions from the judge, the jury deliberated less than two hours before finding, unanimously, that Westminster had “wrongfully” exercised licensing rights that ABKCO had retained for itself in its 1966 contract with Westminster. It awarded ABKCO $1,365,075 in damages (with interest at 9%).

The jury also rejected Westminster’s assertion that it had acquired “all rights” in the songs for all media in the territory of the 1966 contract (the world excluding U.S.A. and Canada) and upheld ABKCO’s position that the 1966 contract only granted to Westminster certain restricted licensing rights.

CARRERAS-DOMINGO-PAVAROTTI PLUS, REDUX: Impresario Tibor Rudas is thrilled to have the opportunity to reunite the three most celebrated voices in the world—Jose Carreras, Placido Domingo, Luciano Pavarotti—on one stage for one performance to celebrate the 1994 World Cup Games. Rudas has not only brought the trio of singers back together, the first time since their 1990 performance in Rome, he has completed the “Gang” by again acquiring Zubin Mehta to repeat his conducting chores and Lalo Schifrin to once again arrange the Encore performance.

Encore! Carreras-Domingo-Pavarotti will be staged at Dodger Stadium, L.A., July 16, 1994. Forty-eight thousand of the 56,000 seats available have already been sold with the remaining seats expected to go before the concert.

GOLDSMITH, ELFMAN HOST NARAS FEED: The Los Angeles Chapter of NARAS (National Academy of Recording Arts and Sciences) continues its Luncheon Series Thursday, January 27 with two of the most noteworthy film composers of all time, Academy Award and Grammy Award winner Jerry Goldsmith and Grammy Award winner Danny Elfman. The discussion following the luncheon will focus on the controversial issue of authorship versus ownership of film art. Joined by a member of the Artists’ Rights Foundation, Elfman and Goldsmith will discuss the implications of the United States’ non-compliance with existing international copyright agreements to protect artists’ rights in the alteration of existing film art.

The luncheon will be held at noon at the Hotel Sofitel/Ma Maison at 855 Beverly Blvd. Cost is $25 for members and $30 for non-members. For reservations call LA/NARAS, (818)843-8253.

MELLENHOISICAMP: The Indiana University Board of Trustees has approved the naming of a new indoor athletic facility after singer/songwriter John Mellencamp. The John Mellencamp Pavilion, scheduled for Spring ‘94 construction, will provide the University with its first indoor practice facility. This was made possible by a generous donation from Mellencamp and Cook Inc., one of Bloomington’s largest corporations. Mellencamp gave his donation in response to a fundraising campaign initiated by the University last month. Clarence Doniger, IU director of intercollegiate athletics said, “We are extremely excited to receive these two very significant gifts. With this generous support, our dream for an indoor practice facility will now become a reality.” The facility will be used for football, soccer, baseball, softball, golf and other sports.

ON THE MOVE

- MCA Music Entertainment Group has announced an international expansion, opening six new European companies in April, 1994. The executives who will head the new affiliates will be Koen van Bockstal, general manager, Belgium; Gerard Woog, general manager, France; Kees van Weijen, managing director, Holland; Piero la Falce, managing director, Italy; Carlos Iturio, managing director, Spain; and Gert Holmfred, managing director, Sweden. Also at MCA, Sheila Shipley has been made senior vice president and general manager of the newly re-formed Decca Records. She was previously senior vice president, national promotion, MCA Nashville. Kevin Woodley has been promoted to the position of senior director of A&R/Black music for Atlantic Records. He has been director since 1990. Epic Records has appointed Dale Conolly, senior director, singles promotion. He joins the label from Virgin Records, where he was national promotion director. Uptown Records has made several staff changes. Virgil Simms has been tapped vice president of marketing. He was vice president of urban promotion at 4th & Broadway/Island Records. Susan Moultrie has been appointed vice president of finance & operations. Sybil Pennix has been upped to director of artist development/product management. She has been assistant to the vice president of A&R. Elektra Entertainment has announced a couple of appointments. Michelle Meisner has returned to the label after a stint as national promotion director for Capricorn Records. Meisner will now hold the title of senior director, national rock promotion. Lisa Michelson has joined the promotion department as promotion and AC/Jazz AAA. She was music director/continuity director at WTMY-FM in Chicago. Alexis Aubrey has been named marketing manager for Island’s Independent Labels. She has been New York regional account service rep for PolyGram Group Distribution. A&M Records has elevated Laura Morgan to director, alternative press. She most recently was West Coast publicist. Susan Wassenaar has been promoted to executive assistant/manager, ad. She has been director for Arista Records. She was executive assistant to the label’s executive vp/general manager Roy Lott. O-Town Records has named George Chavous vice president of promotions and sales. His most recent promotion post was with Luke Records. Warner Special Products has made a couple of staff changes. Charles Wallace has joined the company as vice president, finance. He was COO for Newfield Enterprises International. Pamela Barnes has been upped to director, publishing administration. She has been associate director since 1989. Sony Music Publishing has made two high-level A&R appointments. Kathleen Carey and David Steel will be vice presidents of the department.

Carey previously headed Reata, a publishing house she launched with Warner Chappell in 1989. Steel served as senior vice president/general manager for Virgin Music America. John Anderson has been promoted to senior director of creative services for Windswept Pacific. ASCAP has appointed James Collins chief financial officer. He was vice president, finance, for American Express Travel Related Services. Natalie Ramsey has been named account executive at Harvey Gallagher Communications. She was with Columbia Records/Sony Music publicity department for two years.
Color Me Badd were recently in the Big Apple at downtown nightclub The Tunnel to celebrate the release of their new album, Time And Chance, with Giant Records execs. Pictured (l-r) are: Steve Backer, head of marketing, Giant; Cassandra Mills, president of Black music, Giant; Rudi Gassner, president/CEO, BMG International; the group (Sam Watters, Bryan Abrams, Mark Calderon, Kevin Thornton); and Irving Azoff, Giant owner.

DON'T WAKE ME, I'M DREAMING: Apparently the unthinkably happened for NYC local favorites Xanax 25—a billionaire bigshot hit man David Geffen made a personal appearance to check out the band at the East Village's most notorious dive, Nightingale's. This is the same hole that spawned such live show-oriented acts as Blues Traveler and the Spin Doctors, the same place also that affords a chance to have that Oh-my-God-I've-hit-rock-bottom feeling right after night. But come he did, and the club's manager, Tom (perhaps the most cynical man on Earth), will never be the same. Xanax's demo was produced by ex-Allman Warren Haynes and he continues to be involved; if they're not signed soon, I'll eat my hat (fortunately, I'm not wearing one). The band's sound is oft described as being Pearl Jam-my—I'd say it's more along the lines of Jethro Tull meets Meat Loaf, and soon you'll be able to decide for yourself.

JUST BECAUSE THERE'S A LOT OF NOTES, IT DOESN'T HAVE TO HURT: Adam Holzman, maestro of the synthesizer, led his band through a week at Sweet Basil, doing fun, simple, groove-oriented tunes, mostly from his In A Loud Way (Manhattan/Blue Note). Drummer Jufu House (who you can hear bust it for real on Arrested Development's Unplugged (Chrysalis)) and bassist Freddy Cash (also on that album and with NYC's Jean Paul Bourelly) laid down a serious foundation that filled the songs to their capacity. Holzman has a low-key approach which is actually a strong point; the synth can be a strange instrument to feature prominently and he seems to know where to put it—I saw him with saxman Craig Handy a while back and I was impressed with Holzman's washy textures and restraint. Perhaps he learned about all this during his years with Miles Davis (one would imagine). Highlights from the show were Miles' "Tomas" and Holzman's "Blow Torch Relief Map," apparently Jufu's favorite tune.

STUFF THIS IN YOUR STOCKING AND SEE IF IT FITS: If giving someone a CD still looks to you like you've purchased a deck of playing cards or a coaster, then here we go again—this year's boxed sets are shaped like what? That's right, vinyl records! Contenders for largest (and most $$$) include Pink Floyd (Columbia), Steely Dan (MCA), ELO (Victory/Poly-Gram), CSN (Atlantic), and at nearly $200, 12 CDs of Wes Montgomery (Riverside). But let's face it, that big square shape is the coolest, except of course, when you're moving apartments.

This sharp-looking line-up o' fellas is gathered around former Led Zeppelin guitarist/producer Jimmy Page following his induction into the Hollywood Rock Walk recently. Seen here are (l to r): Guitar players/sharp dressers Dweezill "Brow" Zappa, the ageless Peter Frampton, Toto's Steve Lukather, Page and Edward "Pedro" Van Halen.

DAVID NIVEN, JR., CHAIRMAN of Recording Artists Against Drunk Driving (R.A.D.D.), has announced that "Drive My Car," the Beatles tune written by John Lennon and Paul McCartney, has been chosen as the non-profit org's official designated-driver anthem. R.A.D.D. is overseeing a re-recording of the song that will feature a plethora of popular recording artists, as well as an accompanying vid clip, to be produced by Ace Award nominee Gary Legon and partner, vid producer Marcy Genkie. The audio version of the new recording is being produced by Paul Rothchild (Joni Joplin, The Doors) and his son, Dan. The video will get its premiere February 7 during the dick clark productions/ABC-TV broadcast of the American Music Awards. Since its inception in 1986, R.A.D.D. has been credited with programs and promotions that have effectively served to reduce the incidence of drunk-driving in the U.S.

EVERYTHING THE GRATEFUL DEAD touches turns to gold. At least that's the hope of Steal Your Face, a new, Dead-licensed line of concert, sports and active wear for Mom, Dad, Uncle Jerry and the kids. The high-quality, "Not Fade Away" styles will be offered at Dead shows beginning in the spring of 1994, as well as at-to-be-built specialty stores in San Francisco and New York. The designs, which stretch beyond the standard tie-dye fashion usually associated with the band's massive following, will be debuted January 6 at Gotham's International Boutique Show, followed by a West Coast bow at the MAGIC convention in Las Vegas February 16-19.

IN OUR FRANK ZAPPA ITEM last week, reference should have been made to Zappa's relationship with Czechoslovakian President Vaclav Havel, the former Orange County businessman. An incorrect name was given.

Virgin Records recently threw itself a star-studded extravaganza at L.A. restaurant The Gate. Seen here, having as much fun as is humanly possible are (l to r): Roseanne's Laurie Metcalf, Janet "the cute one" Jackson, comedienne Sandra Bernhard and America's premier leading lady, Roseanne Arnold.
TALENT REVIEW

Heart

By Troy J. Augusto

WILTERN THEATRE, LOS ANGELES, CA—For a short time it appeared that Heart was going to make a full circle return to the blues-fueled, dynamic rock 'n' roll that marked the Seattle group's early days.

After an '80s decade comprised of bland recordings (albums Private Audition and Passionworks) and chart-topping arena rock palbum (hits "These Dreams," "What About Love," etc.), the Capitol Records band began this decade with an acoustic EP (billed as the Lovemongers) and a ballad-free live record, signs that Heart intended to break some lingering bad musical habits.

But then along comes Desire Walks On, the band's unfocused and inconsistent new album, and a theater tour, necessitated by low consumer demand, that reflects that collection's misguided tendencies.

Split into two different sets, acoustic followed by electric, the evening began slowly and, for the most part, stayed in an unaffected holding pattern. Of the unplugged portion, "These Dreams," sporting sweet harmonizing vocals from sisters Ann and Nancy Wilson, old fave 'Dreamboat Annie' and Led Zeppelin's mandolin ballad "Battle Of Evermore" were standouts.

After sitting through the 40-minute acoustic set, the audience, which appeared mostly to be fans of older Heart material, was ready to, as Ann Wilson had earlier promised, hear the paint peeled from the walls. But that never happened.

Instead, the anticipated kick-ass electric portion of the show was anti-climax defined. A poorly paced, boring string of songs, including some of the band's worst moments, left the crowd understandably hungry for much more. The throw-away "Black On Black," the '80s-lame "Wild Child" and a grating cover of Bob Dylan's "Ring Them Bells" were sure signs that Heart have yet to learn from their own past.

Two radio staples from the band's glory years, "Barracuda" and a reworked "Crazy On You," played at the end of the concert, attempted but failed to salvage the show.

Despite statements to the contrary, the members of Heart have yet to grasp what rock music listeners are looking for in 1993. Not until all of the gloss is washed away and until the music again comes from the soul (instead of "Mutt" Lange's hits factory) will Heart be looked at as anything but a band with an impressive history.

Houston Domin-8s AMAs

THE NOMINEES FOR THE 21ST annual American Music Awards were disclosed Wednesday, Dec. 15. Trophies will be handed out during a three-hour special broadcast by ABC-TV Feb. 7, 1994, originating from L.A.'s Shrine Auditorium.

Heading the list with eight nominations, including Favorite Album and Favorite Female Artist is Whitney Houston. Three steps behind is Janet Jackson with five; SWV runs with four and Toni Braxton, Mariah Carey and Alan Jackson neck-and-neck with three nominations apiece.

American Music Awards winners are selected by the public, determined through a national sampling of approximately 20,000 people, taking into account age, sex, geographical location and ethnic origin. The balloting is conducted by the National Family Opinion, Inc. firm under the supervision of Broadcast Research and Consulting, Inc.

Nominees include Michael Bolton, Eric Clapton, Michael Jackson and Rod Stewart for Favorite Male Artist (Pop/Rock), Carey, Gloria Estefan, Houston and J. Jackson vie for Favorite Female Artist (Pop/Rock). Aerosmith, Pearl Jam and U2 will slug it out for Favorite Band, Duo or Group (Pop/Rock); as will Blind Melon, Stone Temple Pilots and SWV for Favorite New Artist (Pop/Rock).

Favorite Pop/Rock Single is between "Can't Help Falling In Love" (UB40), "I Will Always Love You" (Houston), and "Whoomp! (There It Is)" (Tag Team); while Favorite Pop/Rock Album is between The Bodyguard soundtrack featuring Houston, janet. by Janet Jackson, Pocket Full Of Kryptonite by Spin Doctors, and Unplugged by Eric Clapton.

In the Country Music category Garth Brooks, Vince Gill, Alan Jackson and George Strait are up for Favorite Male Artist; Mary-Chapin Carpenter, Reba McEntire, Dolly Parton and Wynonna for Favorite Female Artist; Alabama, Brooks & Dunn and Little Texas for Favorite Band; Duo or Group; and Tracy Byrd, John Michael Montgomery and Clay Walker for Favorite New Artist.

Also to be presented during the American Music Awards telecast will be the annual "Award Of Merit," which is for "outstanding contributions to the musical entertainment of the American public."

Nominations for the 25 awards were announced by ex-Eagle Joe Walsh and Dick Clark at a press conference at the Beverly Hilton Hotel in Beverly Hills, CA.

Whitney Houston
Schindler’s List

By John Goff

THE VISUAL IMAGES one takes away from the over-three-hours (185 minutes) of Universal’s release, Amblin Entertainment Production Schindler’s List are many, brutal, vivid and uncompromising. There are few touching ones and those which approach touching that are icy-fingered. Co-producer/director Steven Spielberg has re-created an era in which warmth and love were either non-existent or submerged under the more overwhelming emotions of hatred and fear. Considering the Holocaust era of Nazi Germany, perhaps anything touching or loving coming out of that would have to be manufactured, and there is nothing about Schindler’s List which feels “manufactured.”

Indeed, Spielberg, in speaking of the choice of the use of black-and-white film and hand-held camera has stated “I tried to be as close to a journalist in recording this re-creation, more than being a filmmaker trying to heighten the suspense or action or the pathos.” He went for “a cinema verité, documentary feel” to embody “the truth.” Cinematographer Janusz Kaminski: “We wanted people to see this film years from now and not realize when it was made.” They succeeded. Often this could be an SS trooper’s home movies during his time in the service, if a time could be put on the film’s appearance.

Oskar Schindler, the true-life central subject, metamorphoses from driven, party-giving, self-obsessed business promoter capitalizing on the war to compassionate human. Within the impressive Steven Zaillian screenplay, based on the Thomas Keneally novel, the Schindler character asks for no sympathy. He is presented in human terms, flawed, concerned but not overtly compassionate. The character, the era and the presentational approach prevent a choke-up or weepy, soft acceptance of the film. A moment given over to make a point which lightly brushes the heart is also a turning point for Schindler and the only time within the body of the film a lightly, metaphorically use of color is employed; when Schindler sees a young girl-child in a red coat run from a group slaughter but later turns up on a death pile of bodies. Spielberg proves in his direction that he is capable of handling a subject without intruding upon it obvious commercial elements—he’s always been capable of that, he’s just been diverted by making scads of money and, perhaps, preparing for this one. Inside track for Oscar.

Liam Neeson as Schindler turns in an impressive multi-layered performance, putting the strength of the man out front while revealing the growth of the inner person behind that. Ben Kingsley is stoic as Schindler’s Jewish accountant and right arm, the starting point of change for Schindler and the keeper of the list. Ralph Fiennes is impressive as the complex brutal, death-loving SS leader.

Director of photography Janusz Kaminski’s camera work, with premier operator Raymond Stella takes you into the crowds, into the fear and pandemonium while, at the same time, retains an impersonal detachment as official recorder of the moment. An incredible job which should also yield up an Oscar nomination at least.

John Williams’ music fills the screen with violin solos by Itzhak Perlman. (Would have been apt to play as Universal guards, employees directed us into AMC Century City’s screening cubicles in the worst-handled Media screening ever.) Kathleen Kennedy executive produced and Gerald R. Molen and Branko Lustig co-produced with Spielberg.

What’s Eating Gilbert Grape

By J.G.

APPROACHING A MOVIE with a title like What’s Eating Gilbert Grape one tends to be more aware of what’s approaching in their peripheral vision than normal; as if something’s liable to sneak up and clobber the hell out of them or at least try to squash their head like a... well, like a grape. What approaches in this Paramount Pictures release, Lasse Hallström Film, is a fully satisfying, wonderfully touching motion picture that will provoke laughter, tears, pain, thought and strong word of mouth.

Grape has one of the top performances of 1993 in Leonardo DiCaprio’s. The young actor, with this role of a mentally retarded brother assures himself of seeing a wide range of scripts pile up, and puts himself into a rarified strata of actors which promises a long career of quality—if the obvious pitfalls are avoided. It’s virtually impossible to catch DiCaprio “acting” here, an absolutely brilliant performance, layered and shaded and totally filled with humanity without pretense. Oscar’s written all over this actor.

Peter Hedges wrote the script from his own novel and he looks at mental, physical and emotional handicaps with a discerning and sympathetic eye while managing to slice away the pity baggage. His characters walk with dignity in their handicaps, and when it appears they’re headed toward a whine they turn down another road with dignity. Even when you don’t like some of these people for their actions, you still have to respect their reasons for taking the course they do. It’s a wonderful screenplay, written with dignity, understanding, compassion and humor.

Hallström directs with a languidly exterior pace while urging and allowing his actors to project their often frightened and racing interiors. He gives the actors and the story time to evolve, and he gives the audience credit for understanding—a bold stroke today. A wonderful job.

Gilbert Grape describes his hometown of Endora, Iowa (territory around Austin, Texas subs cinematically) as being “like dancing to no music.” Two-time Oscar winning director of photography Sven Nykvist reveals it that way through his camera—same as Hallström does the story—with scenes of heartland beauty and feeling. A perfect cinematographic design for the mood and feel of the film.

Fully rounded performances are turned in from every member of the cast, no matter how small the role (Hallström must be an actor’s dream director) or how large. Johnny Depp, in the title role, displays a wonderfully reactive sensitivity to other performers and situations surrounding him. At first glance, the role appears to be excessively passive but Depp and Hallström resist that, and what emerges is the more difficult but ultimately more satisfying end destination of sounding board, not only for members of the Grape family but for the entire film. A solid performance. Undoubtedly Depp’s performance aided tremendously in the success of DiCaprio’s because some of their moments together are mesmerizing.

Juliette Lewis as a motivating catalyst for Depp’s character, a worldly figure who gently moves him. The young actress is touching and solid. Darlene Cates makes her screen debut here. She’s the 500-pound agoraphobic (Cates was discovered on a talk show as an overweight, agoraphobic person attempting to overcome the problems) mother who puts a strain on both her family members and the foundation timbers of the house. She seems totally at home in front of the camera. Kevin
Tighe and Mary Steenburgen continue their habit of turning in sterling performances in rather offbeat roles and properties. Laura Harrington and Mary Kate Schellhardt complete the family unit. Crispin Glover shines as Gilbert's undertaker buddy always thinking of business and John C. Reilly is solid as the family friend and carpenter with ambition.

Alan Parker and Bjorn Isfält's original musical composition is also wonderful, with a haunting theme. Hallstrom and Alan C. Blomquist executive produced and Bertil Oblison, David Matalon and Meir Teper produced. A beautiful job all the way around.

**Beethoven's 2nd**

**By J.G.**

**Beethoven, family, and pets' portrait.**

**WHAT'S SO APPEALING ABOUT** a humongous, sobbing St. Bernard lumbering through civilization? Well, kids love 'em on film. Adults love 'em... on film. So I guess what's so appealing about them on film is that no one has to clean up after them. They sort of clean up after themselves, and what they clean up is box office money. Ask Universal Pictures and Ivan Reitman. *Beethoven* cleaned up enough to inspire *Beethoven's 2nd.* We'll see. This follow-up's stronger than a few of the other latest.

Scripter Len Blum takes off on a romantic—or at least, mating—theme for this sequel and carries it through expertly, neatly weaving all the bows together, human- and canine-wise. It's light, fun and entertaining with well-balanced storylines and a couple of stunts questionable (collapsing house balcony crowded with unlikeable species, but still, people, and couple highfalling into mudpit) for the primary audience of the genre.

Rod Daniel directs with sure knowledge of the story and his subject matter, keeps a lively pace and walks a fine line in keeping his canine stars in both their own worlds and the human, investing him with charm and likeability but not superstardom.

Charles Grodin is back heading the family of keepers (this time five—Beethoven and his four offspring). Grodin's over-40, Caucasian husband/father character is the sole remaining political-ethnic/gender-correct target for which it's open season without fines or reper.

Crispin Glover shines as Gilbert's undertaker buddy always thinking of business and John C. Reilly is solid as the family friend and carpenter with ambition.

**Pelican Brief**

**By J.G.**

Denzel Washington and Julia Roberts star in *The Pelican Brief.*

A WONDERFUL BIRD IS THE PELICAN. His beak can hold more than his belly. Food for a week. He can hold in his beak. But I don't see how in the hell the beak.

Down 'round N Orleans and along the Gulf Coast those wonderful birds fly from piling perch to piling perch in shallow waters, looking for food and resting. Fly and perch. Fly and perch. Fascinating creatures. Warner Bros.' *The Pelican Brief* is sort of like its namesake, also a cause célèbre, hidden focal point in the story on film and in novel, in that it flies a bit then perches, flies then perches. The tension never sustains for full satisfaction.

Alan J. Pakula co-produces with Peter Jan Brugge, writes and directs from John Grisham's popular book. He's no stranger to political material (All The President's Men). behind-the-scenes intrigue. He attempts in *Pelican Brief* to satisfy all that's in the book, intrigue (who's doing what and why), chase (attempt to kill central character) and survival (central character's machinations to remain alive) but it's the age-old story of internal dialogue of the book not translating to visuals on celluloid. What reads fast plays slow. I have a feeling John Grisham is liable to turn out to be like Harold Robbins and Jackie Collins before him who read like a house afire and are tremendously popular page-sellers but take a dive in the ring of film.) Pakula manufactures moments of tension and does a fine job of it but they are just that: manufactured moments which add little to the movement and interrupt the pace, especially toward the end which should be racing toward climax.

It's a good watch, however, pretty with DP Stephen Goldblatt's photography, especially in the bayous and various locations around New Orleans, in the French Quarter, that Bourbon St. party atmosphere. He and Pakula open up the vistas of those locations so often wasted in others. Fine job.

Stars Julia Roberts and Denzel Washington are encouraged to play very contained, which also downplays the tension on screen. If they weren't able to project the inner tension necessary, then they should have been more animated. Roberts has more opportunity to do that, script-wise, than does Washington, who takes on an almost classical unflappably cool posture, the under-control digging newsman.

If this country has ever had a president as deliberately dopey as Robert Culp portrays this one, well...let's do like the dog and lie down. (Well, we have had an actor, haven't we? Roll over, Rover.) This character has abdicating everything but the glad-handing to behind-the-scenes power, Tony Goldwyn who is fairly solid in the role. This relationship in the book revealed the facade of the presidency and its inhabitant to be a self-obsessed being but at least aware of his surroundings and the power-hungry advisor coldly manipulative. It worked there. But, with the latter still holding true on film, the former appears to need a map to go from room to room. Sam Shepard and Hume Cronyn turn up in bits.

James B. Sikking and John Lithgow work well as FBI head and newspaper editor respectively.

James Horner adds what he can with music.
VIDEO REVIEWS

The Firm
By John Goff

IF YOU'RE ONE OF THOSE who didn't make it into the theatres to see how John Grisham's fairly lightweight tale of Tom Cruise turned loose in a crooked law firm (any other kind?) was further lightened to fit celluloid, now's your chance. Producer/director Sydney Pollack puts Cruise on the up-n-coming, young hot-doggin' track he runs so well and it's on Cruise-control from there on. Gene Hackman provides a couple of interesting old pro moments but basically, you've seen it all before. Should be popular. Paramount.

Morning Glory
By J.G.

THIS IS A GENTLE, TOUCHING LOVE STORY that spreads very nicely and goes down tastefully. Co-star Deborah Raffin co-produced and nursed this through to the screen. The feeling she felt for the Depression era-set story and her character comes across warmly. Christopher Reeve, taking on his first love story assignment since the wonderful Somewhere In Time, displays again a moving understanding of the genre. Well worth the viewing for its offering of gentility, hope, love and caring overcoming obstacles and soft enough for a family viewing. Academy Entertainment.

Quick
By J.G.

IF THE MAFIA CAN MAKE ROOM for gender-correctness, opening up the equal opportunity door for female hitpersons, is it too much to ask the rest of the world to do the same politically, ethnically, sexually and et cetera? If Teri polo (the femme fatale here) approached me in a halter top and hot pants I really wouldn't be expecting an automatic weapon to come out of the rear waist of those things though, and that's a good hook. Polo does a fine job, sidestepping the swaggering male moves most actresses use to impersonate a character of this type with, and which really makes the characters look stupid. More often than not you believe she's capable of pulling a hit off. Interesting piece of work. Academy Entertainment.

Body Bags
By J.G.

A TRIO OF JOHN CARPENTER headed tales originally aired on cable TV under the same title are full of little twists, terror, humor and some neat performances. Carpenter directs two and fellow frightmeister Tobe Hooper takes a turn at curling your toes in the third. Stacy Keach turns in a top-notch performance as a hair-losing man obsessed with his image. All segments are just what you'd expect from Carpenter and Hooper, who bring you up short and tingly several times, once especially with a truly seedy-looking George "Buck" Flower innocently menacing a late-night female gas station attendant in the first outing. Terrific for the fright-minded. Republic Pictures.

TOP 25 VIDEO RENTALS

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<th>Rank</th>
<th>Title</th>
<th>Studio/Label</th>
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VID BIZ

By John Goff

ONE OF THE MORE INTERESTING (?) aspects of the job of trying to keep an eye on what's coming out in the home video markets is the realization there is some truly bizarre product out there. And, taking it one step further, attempting to imagine the market, the Demographic Target Group if you will, for some. Take Fitness for example. Well, it'd take a whole issue just to list everyone on that kick. Big, largely youth-wish market for the overweight. 30s to 50s conservatively, huh? Whaddaya think?.. Couch potatoes developing heart murmurs between hot dogs, ice cream and Lucy reunions; women looking for their former curves and men looking for Cher's tattoos with the stop-action and frame advance. Recently a slim, petite Estelle Getty went for the mature market. O.K., that image says, 'Keep what you've got.' I'll buy that. Now comes (kettle-drum roll and royal trumpet fanfare, Maestro, please) Zsa Zsa Gabor (trim shot). I have you seen the current Zsa Zsa running down Elke Sommer on TV newscasts lately? You don't need a fitness video to look like that, you need a Thanksgiving dinner twice a day. 'Course, it may just be an elaborate joke. Best Film and Video, the releasing company only sent the cover box, no video, I'll have to request it I suppose, just to see for myself. A liner note states, "Zsa Zsa will be an inspiration to you!" We'll see. Till then...
Jazz Notes
By M.R. Martinez

Jazziz Hot Autumn Nights Tour recently kicked off in New York and has already made a successful West Coast swing featuring Verve recording artists Jeff Lorber and Art Porter with Mercury recording artist Will Downing. During the inaugural engagement, the trio drew two nights of sold-out seating. Pictured after one of the shows are (l-r): David Leach, vp of promotion, Mercury; Lorber; Debbie Schore, vp of product development, Porter, Downing; and Larry Stessel, senior vp/general manager, Mercury.

PRA RECORDS BOWS: Marcus Miller’s The Sun Don’t Lie is the first release from newly formed indie label PRA Records, which is being bowed by respected artist manager Patrick Rains of Patrick Rains and Associates. Domestically the label is being distributed through Koch International and will utilize independent promotion and marketing to assist with initial releases. In addition to Miller, other artists on the new label include rock-meets-house group Caron Farm and singer/songwriter Kevin Gilbert. Detroit-based Caron Farm has already been making noise with their debut album Flirt, released locally in Detroit and being handled for wide release by PRA. Gilbert comes from the group Toy Matinee and his PRA debut is expected for the first quarter of 1994.

BE BOP RIFFS: Superbassist Stanley Clarke, who recently scored the movies What’s Love Got To Do With It? and Passenger 57, has been selected to score the film White Man’s Burden and Passenger 57, has been selected to score the film White Man’s Burden and has already been making noise with their debut album Flirt, released locally in Detroit and being handled for wide release by PRA. Gilbert comes from the group Toy Matinee and his PRA debut is expected for the first quarter of 1994.

Be Bop Riff:

■ LULAK PURWANTO & THE HELSDINGEN TRIO: Olomno (Helsheding Music HM 001). Producet: Purwanto & Helsdingen. Like better known husband-and-wife teams in progressive jazz—Airto and Flora Purim, Urzula Dudziak and Michael Urbanik, for instance—this duo have an unspoken simpatico between them throughout the record which features a cornucopia of original, lengthy and sometimes very personal music expression. Purwanto’s violin work provides a unique voice throughout, and Helsdingen’s piano work is articulate and engaging over most of the 68-minute CD offering. Of the competent rhythm section, drummer Egbert Van Gurijthuijzen is the most lively, though bassist Wiro Mahieu sets the right undertow.


This album by Tom Briggs is inspirational because of what he’s had to endure to get it made. As you listen to this Brazilian-influenced collection of compositions, you might not believe that he was struck with complete paralysis in the late ’80s and had to re-learn talking, walking and writing. His delicate, but skillful vocal interpretation is hard to imagine knowing that he had to rehabilitate a vocal chord damaged by a respirator. But from the opening track (the album’s title), Briggs shows a conviction in the material and his abilities. He’s backed by a solid set of musicians, most notably saxophonists Bob Kindred and guitarist Romero Lubambo.
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**Top 100 Pop Albums (December 25, 1983)**

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**Stars and Stripes**

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**Clockwork Orange**

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<td>Easy-E / 42</td>
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<td>Jackson, Alan / 24,40</td>
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<td>Jackson, Janet / 10</td>
<td>Yearwood, Trisha / 54</td>
</tr>
<tr>
<td>Jazzy Jeff &amp; the Fresh Prince / 92</td>
<td>Yoakum, Dwight / 68</td>
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<tr>
<td>Joel,Billy / 9</td>
<td>Zapp &amp; Roger / 66</td>
</tr>
<tr>
<td>Kelly, R. / 41</td>
<td>Mellowhype, John / 73</td>
</tr>
</tbody>
</table>

**TOM PETTY & THE HEARTBREAKERS:**

*Greatest Hits (MCA 10813)*

Nifty package brings together most of the best moments of Petty and band's very enjoyable 17-year career, offering at least one song from all nine of their studio albums. Also, two new tunes, the excellent, rockin' "Mary Jane's Last Dance" and a righteous take on Thunderclap Newman's 1969 hit, "Something In The Air," produced by Rick Rubin. Quality of these dissimilar cuts proves that both Petty and Rubin still have much left to say, musically speaking.

**SWIRL: Touch (Dirt 004)**

Cool, up-and-coming trio from Sydney, Australia mixes soaring, angelic vocals and eerie, slashing guitar parts, courtesy of singer/guitarist Nicola Schultz, for a Pink/Yloyd-goes-alternative vibe that's both fresh and comfortably familiar. Band got its Stateside break when Nic Dalton, who signed Swift to his Aussie Half A Cow label, joined the Lemonheads as bassist, bringing the band needed and deserved attention. Album compiles Swift's earliest material.

**WILLIE ALEXANDER:**

*Persistence Of Memory Orchestra (Accurate Distortion 1002)*

Long-time underground Boston legend Willie "Loco" Alexander, now a sprightly 50 years old, is at it again, this time combining his love for raw, garage strains and punk fury and his flair for avant jazz, storytelling and poetry, making for a complex and unique sound experience. Exposing most recent alternative acts as anything but, Willie pulls off unexpected trick after trick, all without the help of guitar or bass. Play for a tour in 1994.

**VARIOUS ARTISTS: Slidin'... Some Slide**

*Tasty new compilation from the Rounder Records family is 18 tracks of nothin' but electric slide blues. From the classics, like Elmore James' smoker, "It Hurts Me Too," Muddy Waters' "I Can't Be Satisfied" and Hop Wilson's "Dance It To," to more contemporary artists like Ronnie Earl, Sonny Landreth and George Thorogood And The Destroyers, whose early track "Delaware Slide" helped bring them national prominence. Great gift for any and all blues fans.***

**PICK OF THE WEEK**

**DEPECHE MODE:**

*Songs Of Faith & Devotion - Live* *(Reprise 45505)*

Producers: Alan Wilder & Steve Lyon

Like the title indicates, this new Depeche collection is comprised of live versions of all the songs from the band's most recent, chart-topping release, nothing more and nothing less. Recordings, though, reflect leader Martin Gore's desire to keep his band at the cutting edge, something that he and the rest of the band (Alan Wilder, David Gahan, Andy Fletcher) succeed at only some of the time. While some tracks benefit from Gore and Co.'s loosening of their previous revulsion for all things non-electronic, much of this alb is too close to its studio counterpart to generate much excitement. Enjoy the silence.
THE RHYTHM

Kills-FM's morning man Rick Dees recently congratulated Zoo Enter-
tainment recording group Coming of Age for the success of their
debut single “Coming Home To Love,” a top 10 R&B hit, and the
upcoming release of the group's second single, “Baby Be Still.”
The self-titled debut album for Coming of Age has sold more than
100,000 copies. Pictured at Kills are (l-r): Ivan Shaw and Marthony
Tabb of the group; Tommy Chaitas, regional manager for promot-
ion/marketing, West Coast Zoo Ent.; Dees; Israel Spencer and Terrance
Qualities of the group; and (kneeling) Tee Kese of the group.

SAMPLES: Whitney Houston will be honored as Entertainer of the
Year when the NAACP hands out kudos during the 26th Annual
NAACP Image Awards set for Jan. 5 at the Pasadena (CA) Civic
Auditorium. Houston joins past recipients such as Eddie Murphy,
Oprah Winfrey, Patti LaBelle, Whoopi Goldberg, Lionel Richie and
Michael Jackson. Being inducted into the Image Awards’ Hall of
Fame are Maurice White and Earth, Wind & Fire, Curtis Mayfield
and the Pointer Sisters... Capitol Records act Angie & Debbie,
whose self-titled debut album contains the single “Light of Love,”
have made a performance art of sign language. On the video to “Light
of Love,” the youngest Winans siblings perform parts of the track in
sign, which they first learned at brother Marvin's Perfecting Church
in Detroit, Ml. “We felt we could extend our message to the deaf
youth and that it would become more powerful if we were sharing
it with them in their own language,” Angie explains... Third
Stone/Atlantic recording group Y.T. Style have co-written a number
of songs for some solid artists. The group has contributed “Addictive
To Touch” to Freddie Jackson's RCA Records debut album; “Process
of Elimination” and “Call Me” to Eric Gable's Eric's Records album;
and finally for RCA Records newest group, Black Girl, “90's Girl”
and “Nubian Prince” will be on upcoming releases... LIFBeat
honored Rush Communications CEO Russell Simmons at a $250
per plate fundraising breakfast held recently at Barney's in New York.

Daniel Glass, president/CEO of the EMI Records Group and
founder of LIFBeat with the late Bob Cavanaugh, lauded Russell for
his work with AIDS-inflicted people through the Standup Harlem
Foundation.

Soul Groover Freddie Jackson was recently in the Windy City of
Chicago where he promoted his debut single, “Make Love Easy,”
and album, Here It Is for the RCA Records label. Pictured at WCGI
in the City of Big Shoulders are (l-r): Kathi Moore, national director
of promotion, black music, RCA; Vic Clemmons, music director,
WCGI; Jackson; Doug Banks, WCGI; and Nikki Garrett, central
regional manager, RCA.

TOP 75 R&B ALBUMS

CASH BOX • DECEMBER 25, 1993

1 LETHAL INJECTION (Priority N.A.) ic Cube 15 2
2 DOGGY STYLE (Cash Row/Interscope 92779) Snoop Doggy Dog 13 2
3 STREET LITE (Columbia 53288) Dru Hill 9 2
4 TONI BRAKTON (L'Ac/Arista 6007) Toni Braxton 21 23
5 CHRISTMAS INTERPRETATIONS (Motown 6395) Boyz II Men 5 11
6 12 PLAY (Jive 41537) Jodeci 1 5
7 I'M READY (Wes/Warner Bros 45380) Tevin Campbell 3 5
8 FOR THE COOL IN YOU (Epic 55588) Babyface 12 9
9 HUMIN COMIN AT CHA (Solo/Def/Columbia 57107) Xscape 4 9
10 MIDNIGHT MARAUDERS (Jive 41496) A Tribe Called Quest 7 4
11 JANET (Virgin 87621) Janet Jackson 14 2
12 IT'S ON (DR.DRE 1767U) KILLA (Ruthless/Relativity 5503) Easy E 15 3
13 SHOCK OF THE HOUR (Ruthless/Relativity 5505) M.C. Ren 6 4
14 WHERE YA AT IN (Jive 41526) Too Short 9 5
15 ALL THE GREATEST HITS (Reprise/Warner Bros 45143) Zapp & Roger 16 5
16 STRAIGHT UP SEWASIDE (East West 90265) Des EFX 10 3
17 GANGSTA LEAN (Capitol 81490) Capone-N-Noreaga 17 4
18 VERY NECESSARY (Next Plateau/London 82085) Salt-N-Pepa 23 4
19 TIME AND CHANG (Giant/Reprise 45242) Color Me Bad 18 3
20 SHAQ DIESEL (Jive 41528) Shaq, Ill, Latrell 20 4
21 BLAME IT ON THE REIGN (Motown 63098) Mariah 19 3
22 SONS OF SOUL (Wings/Marvel 51426) Tony Toni Tonie 21 1
23 BACK TO BASICS (Warner Bros 45257) Maze Featuring Frankie Beverly 22 9
24 ENTER THE WU-TANG (36 CHAMBERS) (Louf 6036) Wu-Tang Clan 2 1
25 187 HE WROTE IT (Jive 41632) Mya 26 6
26 LOVE DELUXE (Epic 74734) Sade 34 4
27 THE CHRONIC (Priority 57128) Dr. Dre 38 3
28 STRICKLY 4 MY N.I.G.G.A.Z. (Interscope 92289) 2Pac 25 30
29 INTRO (Atlantic 82463) intro 27 21
30 THE WORLD IS YOURS (Rap-A-Lot/Priority 53901) Scarface 29 10
31 IT'S ABOUT TIME (RCA 68074) Luther Vandross 34 3
32 RETURN OF THE BIZ RAP (Jive 41517) Krs-One 31 7
33 FIRST CHRISTMAS (Capitol 89757) Bebe & Cece Winans 41 2
34 NO NEED FOR A LARM (Epic 61529) Del the Funky Homosapien 32 2
35 ENTA DA STAGE (Wed/Warner Bros 2002) Black Moon 33 5
36 NO PRESSURE (Chaos Music 57469) Eric Simmons 36 5
37 II D EXTREME (Gasoline Alley/MCA 10598) 2 D Extreme 35 4
38 MILLENNIUM (Reprise 45274) Earth, Wind & Fire 30 7
39 INTIMACY (MCA 10577) Jody Watley 37 3
40 BLACK SUNDAY (Ruthless/Columbia 53931) Cypress Hill 29 27
41 TALKIN' SHIT (Eastwest 92269) Martin Lawrence 38 7
42 THE BODYGUARD (Original Motion Picture Soundtrack) Whitney Houston 43 1
43 RETURN OF THE BIZ RAP (Jive 41517) Krs-One 31 7
44 THE HYMN (Jive 41532) Aaron Hall 43 3
45 NEVER LET ME GO (Epic 53521) Luther Vandross 40 15
46 BREATHE (Arista 88868) Bobby Brown 42 4
47 GIVE LOVE AT CHRISTMAS (Motown 37463) Temptations 46 2
48 YOU MAKE IT EASY (Wes/Warner Bros 45306) Keith Washington 45 7
49 THE MAIL MAN (Sce/Win 3 3450) Gap 54 6
50 RETAIL INFINITY (Jive 41514) Soul Of Mischief 47 3
51 PARTY LIKE A ROCKSTAR (Epic 45274) Tommy DeOrio 50 1
52 A LITTLE MORE MAGIC (Elektra 695) Teddy Pendergrass 52 6
53 EVERYTHING (Mercury 518016) Joe 53 9
54 PROVOCATIVE (Motown 374630655) Johnny Gill 55 17
55 BETWEEN THE SHEETS (Wes/Bros 45340) Fourplay 51 8
56 GET IN WHERE YOU FIT IN (Jive 41526) En Vogue 36 7
57 FESTIVAL (Jive 41528) Hi-Five 6 5
58 CODE RED (Jive 41499) Jazzy Jeff & Fresh Prince 58 3
59 HEARTBREAKER (EMERG 89740) The Isley Brothers 17 11
60 BUCHANON MIND STATE (Tommy Boy 9003) De-La Soul 59 9
61 BRIAN MCKNIGHT (Mercury 848005) Brian McKnight 62 17
62 COMING OF AGE (Zoo 1004) Coming of Age 60 6
63 BREATHE (Fontana/Motown 511056) EFX 63 9
64 THE HITS/ THE B-SIDES/Paisley Park/Warner Bros 45440) Prince 64 7
65 T.I.M.E (Elektra 61382) Leaders Of The New School 65 5
66 BADADAFUCUP! (HAL/Char 53003) Onyx 66 23
67 EASY RIVER DRIVE (Epic 45488) LaLa 67 9
68 LOVE'S THE PLACE TO BE (Mercury 518018) Will Downing 68 10
69 COMIN' OUT HARD (Suave 0001) Ecliptial & MUG 69 8
70 LIVE! (Elektra 61536) The Isley Brothers 70 6
71 THE HITS 2 (Paisley Park/Warner Bros 45435) Prince 71 7
72 THE HITS 2 (Paisley Park/Warner Bros 45435) Prince 72 5
73 HEY MAN...SMELL MY FINGER (Paisley Park/Warner Bros/George Clinton 73 4
74 MENCASE II SOCIETY (Jive 41509) Soundtrack 74 18
75 THE NEW BREED (Vinegro 9129) MC Breed 75 15
**TOP 30 RAP SINGLES**

**CASH BOX • DECEMBER 25, 1993**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>DEBUT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>REALLY DOE</td>
<td>Ice Cube</td>
<td>Paisley/RCA</td>
<td>DEBUT</td>
</tr>
<tr>
<td>2</td>
<td>SHOOF</td>
<td>Salt-N-Pepa</td>
<td>Jive</td>
<td>11</td>
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<tr>
<td>3</td>
<td>KEEP YA HEAD UP</td>
<td>Dr. Dre</td>
<td>Jive</td>
<td>2</td>
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<tr>
<td>4</td>
<td>U.N.I.T.Y.</td>
<td>Queen Latifah</td>
<td>Interscope</td>
<td>3</td>
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<tr>
<td>5</td>
<td>GETTO JAM</td>
<td>Domino</td>
<td>Jive</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>REAL MUTHAPHUCKKIN</td>
<td>Eazy-E</td>
<td>Siren</td>
<td>4</td>
</tr>
<tr>
<td>7</td>
<td>YOUNG GIRL BLUEZ</td>
<td>Biz Markie</td>
<td>Warner Bros.</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>I KNOW I GOT SKILLZ</td>
<td>Shaquille O'Neal</td>
<td>Elektra</td>
<td>5</td>
</tr>
<tr>
<td>9</td>
<td>I'M LOOKING FOR THE ONE</td>
<td>DJ Jazzy Jeff &amp; Fresh Prince</td>
<td>Jive</td>
<td>9</td>
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<tr>
<td>10</td>
<td>93 TILL INFINITY</td>
<td>Souls Of Mischief</td>
<td>Jive</td>
<td>10</td>
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<tr>
<td>11</td>
<td>COME CLEAN</td>
<td>Jeru The Damaja</td>
<td>Jive</td>
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<td>12</td>
<td>DUNKIE BUTT</td>
<td>12 Gauge</td>
<td>Jive</td>
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<td>13</td>
<td>I'M REAL</td>
<td>Krs Kross</td>
<td>Jive</td>
<td>13</td>
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<td>14</td>
<td>AWARD TOUR</td>
<td>A Tribe Called Quest</td>
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<tr>
<td>15</td>
<td>FREAKIT</td>
<td>Das EFX</td>
<td>Jive</td>
<td>18</td>
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<td>16</td>
<td>89</td>
<td>Father</td>
<td>Jive</td>
<td>19</td>
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<td>17</td>
<td>SAME OL' SHIT</td>
<td>MC Ren</td>
<td>Jive</td>
<td>11</td>
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<td>18</td>
<td>BOOM SHAK A-TACK</td>
<td>Bom Japerzics</td>
<td>Jive</td>
<td>13</td>
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<tr>
<td>19</td>
<td>INDO SMOKE</td>
<td>Mista Grimm</td>
<td>Jive</td>
<td>15</td>
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<tr>
<td>20</td>
<td>PAINT THE WHITE HOUSE BLACK</td>
<td>George Clinton</td>
<td>Jive</td>
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**HERE COME THE LORDS**

<table>
<thead>
<tr>
<th>Title</th>
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<td>Jive</td>
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<tr>
<td>HUMP WITIT</td>
<td>95 South</td>
<td>Jive</td>
<td>95</td>
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<tr>
<td>I'M A PLAYER</td>
<td>Too Short</td>
<td>Jive</td>
<td>14</td>
</tr>
<tr>
<td>NOW I FEEL YA</td>
<td>Scarface</td>
<td>Jive</td>
<td>6</td>
</tr>
<tr>
<td>STAY REAL</td>
<td>Erick Sermon</td>
<td>Jive</td>
<td>17</td>
</tr>
<tr>
<td>WRITTEN ON YA KITTEN</td>
<td>Naughty by Nature</td>
<td>Jive</td>
<td>23</td>
</tr>
<tr>
<td>MANY CLOUDS OF SMOKE</td>
<td>Total Devastation</td>
<td>Jive</td>
<td>22</td>
</tr>
<tr>
<td>LET ME RIDE</td>
<td>Dr. Dre</td>
<td>Jive</td>
<td>18</td>
</tr>
<tr>
<td>GOTTA HERE</td>
<td>KRS-One</td>
<td>Jive</td>
<td>21</td>
</tr>
</tbody>
</table>

**RA P SINGLE REVIEWS**

By Dr. Bayyan

**VOLUME 10:** "Pistol Grip-Pump" (Immortal/RCA RDJ 62633-2).

Volume 10 is already being hailed as a poet, and on this debut single he comes on like KRS-One meets the boys from Das EFX. The production on this seven version single is varied, but shows up best on the Friday Night Mix (radio edit) and the UK Jazz Mix. Produced by the Mega Baker Boys, this is got promise.

**FATHER:** "I Beeped You" (Uptown/MCA UPT5P-2918).

Powered by a chunky sample from Tha Jackson 5's "The Love You Save," Father comes with a decidedly pop flavor throughout this single. The mic flow is not particularly inspired, but the beats are phat. The Instrumental Version provides the most new music and could be a rap radio show or club mixer's groove cornerstone.

**TRENDS OF CULTURE:** "Who Got My Back?" (Madsounds/Motown 374633133-2).

Straight-ahead mic flow by the MCs in this group, coupled with a lifting jazz backdrop, some hard-edged percussive effects and the occasional drop into dancehall style make this a unique single. It's about black-on-black crime, a sad thing, but the track shows that the media has incorrectly characterized this social ill.
Cover Story

Glen Campbell: A Cowboy’s Christmas

By Jerry Wilson with Kathleen A. Erwin

IF GLEN CAMPBELL is a country relic, at least he’s a contented one. The veteran artist, whose star rose in the ’60s on the strength of such hits as “Wichita Lineman” and “By The Time I Get To Phoenix” along with a highly successful variety show on CBS and continued to burn brightly during the ’70s with “Rhinestone Cowboy” and “Southern Nights.” Now he maintains a much lower profile in terms of public awareness as the ’90s roll on. Still active but no longer in the limelight, Campbell lives in Phoenix with his wife and two children, and records in the Christian Country field for the New Haven label. His latest album, Home For The Holidays, is a collection of traditional carols done in the easy pop/country style for which Campbell is noted.

Times are good for this urban cowboy. He’s content with his new label home at New Haven, and in particular label head Ken Harding, whom he met while Harding was at Word, Inc. in the mid-’80s. Harding helped Campbell put together the No More Nights album recorded for the label which would go on to earn a Dove Award. Later Harding invited Campbell to record what would turn out to be Campbell’s debut project for New Haven, Show Me Your Way in 1991.

There have been some problems in terms of distribution for Campbell’s releases on New Haven, with fans having difficulty obtaining the albums in all markets, but there is confidence that the label’s new distribution agreement with Benson will rectify these difficulties.

Campbell is presently recording his next album for New Haven, an as-yet untitled release in the same Christian Country vein as Show Me Your Way and 1992’s Wings Of Victory, which is scheduled to come out next June. Campbell is working on the album with songwriter Geoff Thurman, whose praises Campbell sings with a fervor close to that with which he mentions Jimmy Webb, the songwriter who penned many of Campbell’s biggest hits in the ’60s. Campbell has no immediate plans for a regular country album (his most recent effort, Somebody Like That, was released on Liberty last year); however, he does have a vision for what his next regular album will be.

Campbell comments, “What I want to do is gather some of the Jimmy Webb songs that I dearly love and cut them.” Campbell adds, concerning Webb, “‘Wichita Lineman,’ which is my favorite song from those days, was the only song that he wrote specifically for me. For example, I found ‘By The Time I Get To Phoenix’ on a Johnny Rivers album. After I recorded ‘Phoenix’ I started looking for his songs. The whole album I recorded with him back in 1974, Reunion, is the best album I’ve ever done. He’s got a ton of songs that are incredible, things like ‘The Moon Is A Harsh Mistress’ and even better than that.”

Getting back to the present, Campbell explains that he decided to do Home For The Holidays out of a desire to do a Christmas album that had a lot of overt Christian content. He is joined on a couple tracks by Vince Gill, who came at the request of Harding and who Campbell describes as a “great guy and a great singer.”

Campbell is enthusiastic about what he sees going on in Christian Country. “I think Christian music’s probably the next big explosion,” he notes. “Given the way politics and everything else is going now, the people that don’t care about going to be wanting something with more substance that deals more with life and love while having truth and honesty in it rather than the killing and the other things that are going on in this world.”

Campbell is far less enthusiastic in his view of what’s happening in regular country right now. “The radio stations have way too short a playlist these days. There are hardly any individuals at all now; everybody’s got a consultant whether it’s a label or a radio station. These people are running the business. The cream will still rise to the top, but I don’t see a lot of cream now. It doesn’t matter how good a singer someone is or how good a song is. There’s not a lot of originality, because the labels are trying to create and put out what they think the consultants will tell the stations to play.”

Does Campbell feel left out of the current country boom? “No. I had as big a run as anybody I know, and I can still sing and play. They just won’t play anybody over 35 on the radio. There’s a lot of real good music going to waste these days.”

Campbell still keeps a full concert schedule; by his count he played around 200 shows this year. A few of the shows have been church gigs, but for the most part, his shows consist of his more familiar material with occasional excerpts from his gospel repertoire. Next year he will make his entry into the world of Branson, Missouri, with the opening of the Glen Campbell Goodtime Theatre scheduled for June of 1994. Plans call for a total of 21 weeks worth of performances in 1994 and 25 weeks in 1995. Campbell is excited over the prospects of playing for what he refers to as his people.

“You know, there won’t be a bar in the theater. People that come there are good, solid Bible Belt people that are there for the music. They’re not looking for slot machines or people trying to take their money away. And you’re going to be hearing a lot of music coming out of Branson soon; Mel Tillis is putting in a state-of-the-art studio, so there’s going to be some recording going on there in addition to the live shows.”

With the Christmas album already out and a new Christmas special set to air on the Trinity Broadcasting Network this month, as well as the theater set to start next year, Campbell certainly has no lack of activity in his career. But does it concern him that he is no longer at the “top,” so to speak?

“I really don’t worry about it anymore. That’s what happens when you turn your life over to the Lord. You take things as they are. It doesn’t concern me that my name isn’t on everyone’s lips and that my songs aren’t riding the top of the charts. I was at the top of the mountain for 10 years in L.A., and it was really hard on me. I’m comfortable here in the middle, and I’m a lot more content now than I was back then.”
**CONTEMPORARY CHRISTIAN**

**CHRISTIAN COUNTRY**

**CASH BOX • DECEMBER 25, 1993**

1. **HEAVENLY HIGH** (Cheyenne) ..... Bruce Haynes 2 12
2. **I SAW HIM IN YOUR EYES** (Integrity) ..... Susie Luchsinger 4 5
3. **CHILD OF THE LIGHT** (Cheyenne) ..... The Days 3 12
4. **TAKE MINE** (Cheyenne) ..... White River 1 11
5. **LOVE CAN CARRY** (Cheyenne) ..... Steve Gerlin 6 8
6. **THE PEN IS STILL IN THE AUTHOR'S HAND** (Manuel) ..... Manuel Family Band 12 2
7. **IF I'D KNOWN THEN** (Word/Epic) ..... Mid South 9 4
8. **OKLAHOMA FRONT PORCH BAND** (Intersound) ..... Terri Lynn 14 7
9. **REVIVAL IS COMING** (Victory) ..... Billy Holcomb 5 10
10. **PAN THE FLAME** (Heartwine) ..... David Patillo 16 3
11. **LET'S GET THE DEVIL OUT OF HERE** (Kings Day 1992) ..... Judy Daramus 8 21
12. **THEY SEE MY DADDY IN ME** (Homeland 9073) ..... Margo Smith & Holly 13 21
13. **SPIRIT AND WHITELITTLE** (His Productions) ..... Don Vinson 7 11
14. **NO LIMIT** (Riversong) ..... Jeff & Julie Tilley 10 3
15. **SEEDS** (Marquis) ..... Kathy Mattea 17 3
16. **ALL OF THIS AND HEAVEN TOO** (His Productions) ..... Don Vinson 11 21
17. **EACH STEP I TAKE** (Morning Star) ..... Fox Brothers 15 21
18. **DIAMONDS FROM DUST** (Dovesong) ..... Pam Walker 22 16
19. **GOING SOMEWHERE** (White Horse Music) ..... T.J. Smith 18 7
20. **THE MIDDLE MAN** (Heartwine) ..... David Patillo 19 21
21. **GO DOWN MOSES** (Circuit Rider) ..... W.C. Taylor 21 6
22. **COVERED IN RED** (Heartlock) ..... Rivers & Owens 26 4
23. **CRAZY 'BOUT JESUS** (Expression 2004) ..... Randy Coward 20 19
24. **MADE UP HEART** (Morning Star) ..... Fox Brothers DEBUT
25. **JESUS IS THE REASON** (Independent) ..... Cross Country 30 2
26. **WIN THIS WAR** (His Productions) ..... Tim Fields 23 4
27. **COME ON IN** (Circuit Rider) ..... Herman Truelove 27 5
28. **CALVARY'S THE REASON WHY** (Gospel Choice) ..... Del Way DEBUT
29. **HOME AWAY FROM HOME** (Riversong) ..... Barbara Fairchild 25 13
30. **SOMEBODY'S ANSWER TO PRAYER** (Word) ..... Bruce Carroll DEBUT

**CONTEMPORARY CHRISTIAN**

**CASH BOX • DECEMBER 25, 1993**

1. **INSIDE OUT** (Star Song) ..... David Moxes 1 6
2. **BECAUSE OF YOU** (Star Song) ..... Two Hearts 7 6
3. **WAITING FOR YOUR LOVE** (Sparrow) ..... Susan Ashton 2 7
4. **WALK ON** (Word) ..... Bruce Carroll 6 9
5. **WHEN IT COMES TO LOVE** (Myth) ..... Bryan Duncan 10 5
6. **LIVING IN THE LIGHT OF YOUR LOVE** (Benson) ..... Al Benson 4 7
7. **LOVE CAN OPEN THE DOOR** (Word) ..... Sandy Patti 13 4
8. **FREEDOM** (Myth) ..... First Call 11 20
9. **LEAN ON ME** (Forever) ..... DC Talk 8 7
10. **FEELS LIKE REAL LIFE** (Sparrow) ..... Out of the Grey 12 7
11. **FINGERTIPS & NOSES** (Benson) ..... Newsong 9 7
12. **HOLD ME JESUS** (Reunion) ..... Rich Mullins 3 10
13. **ONCE AND FOR ALL** (Star Song) ..... White Heart 5 10
14. **STANDING IN THE GAP** (Word) ..... Babbie Mason 26 3
15. **REACHING IN** (Word) ..... Cindy Morgan 24 6
16. **STRANGE WAY TO SAVE THE WORLD** (Benson 29002) ..... 4 Him 15 10
17. **JUST REACH OUT** (DaySpring) ..... Petra 16 9
18. **YOU LOVED ME WHEN** (Benson) ..... Angela & Veronica 23 6
19. **LITTLE BIT OF MORNING** (Star Song) ..... Phillips, Craig & Dean 20 4
20. **THE SEASON OF LOVE** (Benson) ..... 4 Him 29 2
21. **I WASN'T HIS CHILD** (Reunion) ..... Michael James 22 3
22. **LOVE SEEDS** (Benson) ..... Pam Thum 25 5
23. **I'M COMMITTED TO YOU** (Warner Alliance) ..... Steve Carro 14 10
24. **THE EXTRA MILE** (Warner Alliance) ..... The Winans 21 2
25. **HELLO FOREVER** (Pakademik) ..... Scott Spring 27 2
26. **KENTUCKY ROSE** (Reunion) ..... Michael W. Smith 18 10
27. **WE BELIEVE IN GOD** (Reunion) ..... Amy Grant 17 12
28. **MORE THAN A FRIEND** (Word) ..... Helen Baylor DEBUT
29. **I WANT TO SEE** (Word) ..... Ray Boltz DEBUT
30. **ONE MORE BROKEN HEART** (Word) ..... Point of Grace DEBUT

**DC TALK PLAY TONIGHT—DC TALK** appeared on The Tonight Show with Jay Leno. Performing its current video single "Jesus Is Just Alright" from the gold album Free At Last. Pictured (l-r): Kevin Smith, Jay Leno, Michael Tait, and Toby McKeehan.

**OFF LIMITS—Larnelle Harris is putting the finishing touches on his new Benson release Beyond All Limits. Pictured (l-r): Harris; Ken Pennell, vice-president of A&R, Benson; Robert White, producer; and Bill Cuomo, producer.**

**IT'S A WINNER—Benson rolled out the red carpet at the Youth Specialties National Youthworkers Convention in Atlanta, Georgia. Of the 1,900 attendees, Cindy Callnan, who serves as youth leader of Military Street Church in Houlton, Maine came up the big winner of a five-disc CD player. Pictured at the Benson booth (l-r): Mellie Matula, youth promotion coordinator and Callnan.**
**NEWS BRIEF**

**Quaker Oats Announces 1994 Voices Of Tommorrow National Gospel Committee**

Phil Marineau, president, The Quaker Oats Company; Daryl Coley; DeLeon Richards; Yolanda Adams; Lisa Collins, Billboard gospel editor; Rev. Dr. Benjamin Hooks, former executive director NAACP; and Kirk Franklin.

**CHICAGO**—Quaker Oats announced the 1994 **Voices of Tommorrow** at a reception at the Quaker Tower in Chicago November 1. The distinguished panel of six nationally known gospel and religious leaders has been selected by The Quaker Oats Company to serve as program advisors and to encourage active participation of African-American churches in this six-city program, now in its second year.

Returning national gospel committee members include Yolanda Adams, Reverend Daryl Coley and Rev. Dr. Benjamin Hooks. This year’s national committee also includes new members Lisa Collins, Deleon Richards and Kirk Franklin.

Lisa Collins, Billboard gospel editor, created The Gospel Music Industry Round Up '93—a resource guide highlighting the gospel music industry, events, industry contacts and gospel media outlets.

Recording artist Deleon Richards has, since the age of five, been motivating youth with a message of family support and spiritual foundation whenever possible.

Kirk Franklin has his debut release "Why We Sing" on the charts. Franklin and the Family are topping radio charts while remaining a Sunday morning favorite in churches.

"Participating African-American youth gospel choirs are talented, dedicated and committed to the gospel music ministry," says Vickie Winans, three-time Grammy nominee/host of Singsational and the program’s national spokesperson. "We are very excited about assisting churches and students with cash and educational scholarships." In each city finalists will share the stage with Winans.

While making a joyful noise, the top 10 choirs will share $25,500 in cash and scholarship funds. The grand prize choir will receive $10,000 in cash and a $5,000 scholarship fund; second place—$5,000 cash; third place—$2,000 cash; and fourth through 10th place $500 cash. Final competitions will be held in the following cities in 1994: Memphis, April 16; Raleigh/Durham, April 23; Washington D.C. May 7; Philadelphia, May 9; Detroit, May 14; and Chicago, May 16.

The Quaker Oats Company Voices of Tomorrow Youth Choir Competition is the first gospel competition created exclusively for youth gospel choirs with financial aids of cash and scholarships to assist African-American churches and their college students.

**GOSPEL NEWS**

**1994 Designated "The Year Of Gospel Music"**

Smokey Robinson

**BMI AND THE UNITED GOSPEL INDUSTRY COUNCIL** joined with recording and entertainment industry luminaries December 16 at BMI’s Los Angeles offices to announce a worldwide tribute to Gospel music.

A congressional representative made a significant announcement regarding a joint resolution introduced before the U.S. Congress November 19, 1993 designating “1994, The Year Of Gospel Music.”

Additional announcements were made by honorary chairperson and president of Motown, Jerilyn Busby, concerning Motown’s launch into the Gospel Music Industry.

Special announcements were also made by honorary chairperson, Smokey Robinson and Gospel music giants Andrae Crouch, Tramaine Hawkins and Yolanda Adams.

“1994, The Year Of Gospel Music” is expected to push sales of this genre of music during the next 12 months to nearly the $1 billion mark. Numerous events being planned include a Disney World Gospel spectacular; the nationally televised 25th Dove Awards; the Motown special featuring legendary and contemporary artists paying tribute to Gospel and a South Africa Gospel music jubilee slated for Johannesburg during the fall of 1994.

In a market place where gangsta rap and negative messages have so much influence via the airwaves, the message of Gospel music inspires hope and promotes a positive life style while creating a deeper sense of shared community values in all who are touched by its message.

UGIC is an association formed to champion the existence of Gospel music in America; to establish unity and foster artistic and economic growth. UGIC and campaign chairman, Frank Wilson, and honorary spokesperson, Marilyn McCoo hosted the reception and press conference.

The Gospel Music Association (GMA) held a simultaneous press conference at the Grand Ol' Opry House in Nashville. They were scheduled to make several announcements about events to take place in 1994 that will highlight the proclamation.
Family Channel Expands Country Coverage

NASHVILLE—Ten-gallon hats, cowboy boots and line dancing to country music have gone coast-to-coast. Now the Family Channel turns up its coverage of country music lifestyle with Country Music Spotlight, one of the network’s newest original series, airing Saturdays through March 12. The show premiers January 8 at 8:00 p.m. (Eastern). Popular newcomers Little Texas headline CMS’ debut which also includes performances by Mark Chesnutt and John Anderson. Other episodes in the Country Music Spotlight series will showcase country music’s top names including Highway 101 and Tracy Lawrence, Jan. 15; Holly Dunn and Ronnie Milsap, Jan. 22; Wayne Newton, Jan. 29; Doug Stone and Michelle Wright, Feb. 5; Glen Campbell, Lee Greenwood and Louise Mandrell, Feb. 19, and Paul Overstreet on March 5.

Country Music Television Grows By 42%

NASHVILLE—CMT: Country Music Television has grown 42 percent since last October, adding 6.8 million U.S. cable subscriber households. The country music video network now reaches over 22.9 million subscribers, representing 37 percent penetration of U.S. cable television households, according to A.C. Nielsen. It was announced by David Hall, president, CMT. The most significant growth occurred during the month of September, when cable systems readjusted their channel lineups as a result of the new cable re-regulation bill. During this period, Nielsen universe estimates for CMT increased 13.9 percent, which marks an increase of 2.8 million households, the largest jump in subscribers ever for CMT, which is now available on 5,255 cable systems nationwide. According to Stephen Soule, vice president, affiliate relations for GWSC, which handles distribution of CMT, recent CMT launches include Cox Cable of San Diego. (197,000 subs); Cox Cable of Virginia Beach. (185,000 subs); Comcast Cable of Baltimore County, MD. (170,000 subs); Time Warner Cable of Cincinnati. (147,500 subs); Comcast Cable of Little Rock. (85,000 subs); Storer Cable of Charleston, S.C. (75,000 subs); and Comcast Cable of Flint, MI. (75,000), among others.

Christian Country Music Rearing To Go

NASHVILLE—Music industry executives from across America converged on the board room of the ASCAP building in Nashville recently for the inaugural Christian Country Music Association (CCMA) advisory board meeting. After the overwhelming success of the CCMA Awards Night in August, there was much to consider. What is next?

"Country music is hot, and so is Christian Country music," That's the message board members gave their chairman and CEO, Gene Higgins. "The news wasn't new," said Higgins. "It was unanimous. Our advisory board is all fired up and ready to set the world on fire with the greatest music in the world." Nashville's major country labels agree. Several have recently created Christian labels or revived existing ones, so the future looks bright for Christian Country music and the CCMA, who plan much for 1994. They envision a fan fair, an enlarged CCMA Awards Night and convention, bi-annual seminars and a broader fan base. Negotiations will begin shortly with television networks for national coverage of the 1994 CCMA Awards Night, to be held in November, with the location to be announced later.

Joe Diffie, Epic's man with a Honky Tonk Attitude is the Grand Ole Opry's 71st and newest member, joining the world-renowned cast in a televised portion of the Opry November 27. "We are excited that Joe Diffie is joining the Grand Ole Opry family," said Opry general manager Bob Whittaker. "He is a fine talent and a bright star who is certain to be a credit to country music and the Opry in years to come." Diffie, a former foundry worker who left his job to work as a songwriter and highly popular demo singer, made his first guest appearance on the Opry in January 1991, shortly after his debut A Thousand Winding Roads was released. His current single, "John Deere Green," is currently at #13 on the Cash Box Top 100 Country Singles chart.

Following their first appearance on The Tonight Show, Diamond Rio, the 1992 CMA Vocal Group of the Year presented a Diamond Rio sweatshirt to host Jay Leno. Pictured (l-r) are: Dan Truman, Jimmy Olander, Marty Roe, Leno, Brian Prout, Dana Williams, and Gene Johnson. Their latest single, "Sawmill Road" is currently at #3 on the Cash Box Top 100 Country chart. (Photo Credit: Margaret Norton)

Charlie Chase, TNN TV personality and Epic Nashville recording artist, autographs an album cutout for a fan during one of the half-dozen in-store appearances across the country. Chase toured the family-based Wal-Mart stores in Florida, Georgia, Tennessee and Texas in support of his debut My Wife...My Life, which captures Chase's love and support for family and hometown values. Joining the fun (l-r) are: Chase; Richard Stokes, Western merchandisers representative; Vicki Rowland, associate director/Sony Music retail relations; and fan Erin Hay.
## Cash Box Charts

### Top 100 Country Singles

**December 25, 1983**

<table>
<thead>
<tr>
<th>#1 Single: Tanya Tucker</th>
<th>TO WATCH: Suzy Bogguss #26</th>
<th>HIGH DEBUT: Brooks &amp; Dunn #12</th>
<th>#1 INDIE: Kevin Charles #51</th>
</tr>
</thead>
</table>

### Top Songs

1. **Sooner (Liberty 73503)**
   - Tanya Tucker
2. **I Don't Call Him Daddy (BNA 62638)**
   - Trisha Yearwood
3. **Fast As You**
   - Doug Supernaw
4. **The Boys and Me (Curb 1062)**
   - Sawyer Brown
5. **Somebody New (Mercury 1000)**
   - Billy Ray Cyrus
6. **I Never Knew Love (Epic 57271)**
   - Doug Stone
7. **Is It Over Yet (Curb/MCA 54754)**
   - Wynonna
8. **Wild One (Warner Bros. 14411)**
   - Faith Hill
9. **The Call of the Wild (RCA 62521)**
   - Aaron Tippin
10. **You Will (Epic 77271)**
    - Patty Loveless

### Other Notes

- **State of Mind (KCA 6625)**
  - Clint Black
- **You Might Have That One Back (MCA 10907)**
  - George Strait
- **Queen of My Double Wide Trailer (MCA 66599)**
  - Toby Keith

### Video Tracks

- **Jim and Tanya Tucker**
- **Doug Supernaw and the Highwaymen**
- **Sawyer Brown**
- **Billy Ray Cyrus**
- **Doug Stone and Trace Adkins**
- **Wynonna Judd and Faith Hill**
- **Aaron Tippin and Patty Loveless**

### Other Top Songs

- **Lamb of God (MCA 10694)**
- **I Wanna Be a Cowboy (Atlantic 73504)**
- **Goodbye Says It All (Arista 2606)**
- **Don't Go Away (RCA 62519)**
- **How Do You Spell Love (MCA 62519)**

### More Information

- **Mike Reeder and Trisha Yearwood**
- **Tracy Lawrence**
- **Kathy Mattea**
- **Reba McEntire**
- **George Strait**
- **Doug Supernaw**
- **Travis Tritt**

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**American Honky Tonk Bar Association (Liberty 79006)**
- **Garth Brooks**

**Why'd You Have to Look So Good (Liberty 3690)**
- **Marty McFly**

**My Baby Loves Me (RCA 62628)**
- **Reba McEntire**

**Something's Gonna Change Her Mind (MCA 10558)**
- **Mark Collie**

**Reckless (MCA 62620)**
- **Alabama**

**Nothing in Common But Love (MCA 10569)**
- **Twistin' Alley**

**That Was a River (MCA 10560)**
- **Carey Black**

**Hammer and Nails (Arista 2602)**
- **Radney Foster**

**On the Road (Arista 2559)**
- **Lee Roy Parnell**

**Real Love (Columbia) (CD 6011)**
- **Chris Ridge**

**Why Are All the Good Ones Gone (Curb 630)**
- **Kim Perry**

**Outlaw Blues (RCA NQM 1002)**
- **Patti Labelle**

**Just Enough Rope (Columbia 7716)**
- **Rick Trevino**

**I Don't Know Where You Are (MCA 10559)**
- **Trent Tomlinson**

**She Used to Be Mine (Arista 2603)**
- **Brooks & Dunn**

**My Crazy Mind (Is Driving Me Insane) (F/A 1032)**
- **Roger Alan Wade**

**Snake in the House (Step One 4598)**
- **Gene Watson**

**Can This Heart of Mine (Honey HCC 40)**
- **Steve Wariner**

**We Can Love (MCA 62626)**
- **Larry Stewart**

**Dream You (Curb 630)**
- **The Mississippi**

**The Bug (Columbia 7739)**
- **Mary Chapin Carpenter**

**Half Enough (Arista 66047)**
- **Lorrie Morgan**

**Reunion Time (Arista 66051)**
- **Jack Ren**

**Ask the Man Upstairs (Time TRCD 1573)**
- **Don Richmond**

**Almost Goodbye (MCA 54718)**
- **Mark Chesnutt**

**It Won't Be Love (Evergreen)**
- **Dave Bush**

**Unbreakable Heart (MCA 10687)**
- **Carrrie Carter**

**Fell in the Water (MCA 62621)**
- **John Anderson**

**If You Don't Like Country (Song 1)**
- **Ted's Boys**

**Unluck 13 (Arista 2605)**
- **Kay Street**

**Heart Bypass (Capitol 7781)**
- **Ken Lattimore**

**Papa's On a Roll (Capitol 7782)**
- **Dawn Anita**

**Prettiest Girl in Town (PST 2001)**
- **Pattie9**

**Smoky Mountain Memories (Arista 66261)**
- **Curtis McEntire**

**Long Hair (Atlantic 1604)**
- **Marcus Vickers**

**Small Price (Curb 7781)**
- **Gibson Miller**

**Just Like the Weather (Liberty 7781)**
- **Suzie Bogguss**

**High Powered Love (Asylum 615412)**
- **Emmylou Harris**

**Stars Get in Your Eyes (JMC)**
- **Larry Hamilton DEBUT**

**Oh So, Don't Let Go So**
- **Marvin Allen**

**Can't Stop That Heartache**
- **Reba McEntire**

**Trashy Women (Atlantic 62335)**
- **Confederate Railroad**

**Easy Come, Easy Go (MCA 54717)**
- **George Strait**

**Hurry Sundown (MCA 54848)**
- **Eric Church & the Highwaymen**

**One More Last Chance (MCA 54749)**
- **Vince Gill**

**Only Love (MCA 54849)**
- **Wynonna**

**Prop Me Up Beside the Jukebox (If I Die)**
- **Joe Diffie & the Highwaymen**

**Don't Go Away (Capitol 7783)**
- **Garth Brooks**

**In the Heart of a Woman (Mercury 7934)**
- **Billy Ray Cyrus**
Wille Nelson joined Trisha Yearwood in the studio as a special guest for Trisha's recently released album *The Songs Remember When*. Willie sang harmony on "Hard Promises To Keep" and performed the acoustic guitar solo on "One In A Row," a song Willie penned. *The Songs Remember When* album is currently at #7 in *Cash Box*, with the single at #2.

RCA recording artist Clint Black recently launched the release of his current album *No Time To Kill* (#12 in the *Cash Box* Top 75 Albums) at a private party in Los Angeles. Shown here with Clint in renowned songwriter Bernie Taupin.

Arista Records' newest hotspot group BlackHawk recently performed to an enthusiastic standing-room-only crowd at a showcase held at Nashville's Ace Of Clubs. The group's current single, "Goodbye Says It All" (#32 in the singles Box) is steadily climbing the charts with their debut album due out in February. Pictured (l-r) are: Dave Robbins, producer Mark Bright, Henry Paul, Arista president Tim DuBois, and Van Stephenson.
High Debuts

1. BROOKS & DUNN—"Rock My World (Little Country Girl)"—(Arista)—#42
2. REBA MCENTIRE—"They Asked About You"—(MCA)—#45
3. ALABAMA—"TLC's A.S.A.P."—(RCA)—#17
4. TURNER NICHOLS—"She Loves To Hear Me Rock"—(BNA)—#48
5. MARY-CHAPIN CARPENTER—"He Thinks He'll Keep Her"—(Columbia)—#40

Most Active

1. SUZY BOGGUSS—"Hey Cinderella"—(Liberty)—#26
2. MARK CHESNUTT—"I Just Wanted You To Know"—(MCA)—#37
3. COLLIN RAYE—"That's My Story"—(Epic)—#40
4. PATTY LOVELESS—"You Will"—(Epic)—#17
5. JOHN ANDERSON—"I've Got It Made"—(BNA)—#58
6. BOY HOWDY—"She'd Give Anything"—(Curb)—#15
7. TOBY KEITH—"A Little Less Talk (And A Lot More Action)"—(Mercury)—#20
8. JOHN MICHAEL MONTGOMERY—"I Swear"—(Atlantic)—#23

POWERFUL ON THE PLAYLIST—As year's end finally approaches, we see tons of action on the Cash Box Top 100 Country Singles chart. Suzy Bogguss is flying high on the current success of her "Hey Cinderella" single, which strolls down the aisle 15 spots to question "I Do's" at #26. Go Suzy! Mark Chesnutt "Just Wanted You To Know" he's moved forward a hefty 11 places, while Collin Raye ties him in rungs climbed, but settles at #10: "That's My Story," and I'm sticking to it. Epic's Loveless one jumps nine to #17 with "You Will," and John Anderson's "Got It Made," as he also strolls up nine to rest patiently at #38. Other notable movers include Boy Howdy, up seven to #15 with "She'd Give Anything," Toby Keith, up seven to #20 with "A Little Less Talk," and John Michael Montgomery says, "I Swear," and also moves seven for the week to #23.

Songwriters Of The Week: C. Kelly & B. Regan for the #1 "Soon" to be heartbreaker from Tanya Tucker.

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. BOBBIE CRYNER—"He Feels Guilty" (Epic)
2. RICKY LYNN GREGG—"Three Nickels & A Dime" (Liberty)
3. KENNY CHESNEY—"Whatever It Takes" (Capricorn/Warner Bros.)

CMT Top Ten Video Countdown

1. Doug Supernaw .... I Don't Call Him Daddy (BNA)
2. Dwight Yoakam .... Fast As You (Reprise/Warner Bros.)
3. Sawyer Brown .... The Boys & Me (Curb)
4. Trisha Yearwood .... The Song Remembers When (MCA)
5. Tanya Tucker .... Soon (Liberty)
6. Faith Hill .... Wild One (Warner Bros.)
7. Doug Stone .... I Never Knew Love (Epic)
8. Clint Black .... State Of Mind (RCA)
9. Sammy Kershaw .... Queen Of My Double Wide Trailer (Mercury)
10. Clay Walker .... Live Until I Die (Giant)

Compliments of CMT video countdown, week ending December 15, 1993.

INDIE CHART ACTION—Leading the Cash Box independents for the week is LRK's Kevin Charles, who climbs one more small step upward with "Why'd You Have To Look So Good" moving to #51. Congrats to Kevin! Kim Perry's "Why Are All The Good Ones Gone" single on Zephyr climbed a very hefty seven spots to land at #60 for the week, while Patti Miner's new single, "Outlaw Blues" took a four-spot hike to #61 for RCM Nominee. Rounding out the significant indie movers is Roger Earl, up three to #65, and Steve Warren, up three to #67.

INDIE NEWS BRIEF—Studio For A Song Contest: Enter the Studio For A Song contest for the opportunity of winning your very own recording studio. Each original song submitted must be on its individual audio cassette accompanied by a completed entry form and lyric sheet, two legal size self-addressed stamped envelopes and include either certified check, cashier's check or money order for the $100.00 U.S. funds entry fee made payable to "Studio For A Song Contest" P.O. Box 958 Lewiston, Maine 04243-0958 U.S.A. For more detailed information and contest rules call (207) 786-3475. Good Luck!
Valley Extends Deadline For "Valley Gold" Tourney Applications

CHICAGO—Valley management reports that, due to a "300 percent increase" in inquiries, the cut-off date for participation in the '94 Valley Gold Electronic darts championships has been extended one month. The new deadline date is December 31, 1993.

The '94 Valley Gold is the new name for Valley Recreation's noted World Cup Electronic Dart Championships, which were established in 1986 as a vehicle for increasing both patron interest and cash box earnings for the operator.

Initially, players compete at the local/regional level in operator-run locations, then go on to the national level in Las Vegas, and finally to the international level in Europe. Participating players can earn awards and prizes, take part in the various tournament related social events and possibly win trips to Las Vegas and Europe.

"Currently, we have over 150 requests for information and applications," commented Dave Kristal, Valley Gold committee director. "And, typically, over 90 percent of applicants end up participating. We anticipated a healthy increase this year but the response we've been receiving has surpassed our expectations."

Valley's senior vice president and general manager Dick Shelton attributed most of the increase in participation to reduced operator eligibility requirements.

"This year, Valley Cougar Dart operators with as few as 10 games can participate, where participation required a minimum of 50 games in past years," Shelton explained. "But, the more Cougar Dart games an operator has, the more Valley Gold benefits he enjoys."

For further information contact Valley Recreation Products, Inc., 333 Morton St., P.O. Box 656, Bay City, MI 48707 or phone 800-248-2837.

94 Valley Gold

New Appointments At Atari Games

CHICAGO—Ushering in a wave of changes at Atari Games Corporation is the promotion of Mark Pierce to executive producer, vice president of engineering. Pierce has been a key team leader in Atari's engineering group for eight years and has an extensive background in art, animation and game design. A restructuring in the factory's research and development groups took effect shortly after his promotion.

"Adding strength to our individual teams was a top priority for our company and, with that, I have restructured our development groups where they are now headed by a producer who directs all the talent on his team," commented Pierce. "We have hit products in development now that will insure the industry that Atari has the creativity and quality that has made us so successful in the past."

Hide Nakajima, president of Atari Games, added, "We have made this change to give our design teams the full support they need to get innovative games into the market. We are fortunate to have someone of Mark's dedication and creativity in this position and we are very confident that these recent changes will make a remarkable impact in 1994."

Marketing Team Additions

Derryl DePriest has joined the company as associate product manager. He formerly served as project director at Lieberman Research, whose clients consist mainly of toy and entertainment companies. DePriest holds a Masters Degree in Psychology and, as a hobby, maintains an avid toy collection.

David Macias, who most recently served in consulting positions with several consumer software companies, has been appointed product manager at Atari Games. His previous experience also includes an engineering position with Hewlett Packard where he later moved into a program completion his MBA from Stanford University. Commenting on the new appointments, Atari's marketing director Mary Fujihara said, "Our growth in marketing allows us to be more involved with the product development process from start to finish, as the product managers will be interfacing with the producers and creative staff to help deliver what both operators and players want from us."

Other changes in the marketing department include the promotion of Jackie Sherman to marketing communications supervisor. After 13 years with Atari Games, Sherman has been involved with all aspects of marketing and sales support and is very familiar with distributor personnel. "In her new role, Jackie will now be responsible for all field testing procedures and reporting as well as her previous responsibilities in advertising, meeting and trade show planning," stated Fujihara.

Nortech's "Easy Lift" And "Slate Lifter"

CHICAGO—The "Easy Lift," from Nortech of Virginia, Minnesota, is designed for locations where pool tables have to be moved for special events. It is a one-person pool table lift which, when not in use, can be conveniently stored under the table.

The three-inch lift contains heavy duty five-inch casters, can be used not only with pool tables, but air hockey, foosball and similar pieces. UPS shipping weight is 56 pounds.

Likewise, the "Slate Lifter" can be applied by one person to lift and handle a slate for recovering a pool table.

Here's how it works—the lifter raises a one-piece slate, you then lower the slate onto special roller bearings included in the kit. While the slate is resting on the bearings it can be easily rotated to the side or end of the table to recover.

For a better understanding of the procedure, a demonstration tape is available, at $9.95 plus postage, which will be applied toward your order.

To order or receive additional information on the company's products, contact Nortech, P.O. Box 338, Virginia, MN 55792 or call the toll free number 1-800-521-6372.

Mark Pierce

Derryl DePriest

David Macias
COIN MACHINES

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LOS ANGELES
(213) 464-8241
Jerome A. Mas
Lyle P. Robbins

NASHVILLE
(615) 329-2898
Mark Wagner

CHICAGO
(708) 863-7440
Camille Compasio

NEW YORK
(212) 245-4224
Stan Lewis