Jon Secada

Cash Box Goes Latin!
Sting Has "Faith" In Grammys
Goldberg Named Atlantic Prexy
INSIDE THE BOX

COVER STORY

Jon Secada

WHAT A YEAR 1993 HAS BEEN for Cuban Pop artist Jon Secada. He's managed to chart three consecutive #1 Latin Chart hits. He has also consistently charted all four singles in the Top 100 Singles category, as well as securely cement his LP, Otro Dia Mas Sin Verte, as a member of the Top 200 albums of the year. In addition, how about two Grammy nominations and bringing home the gold for the Best Latin Pop Artist of the year.

It all seems like a fairy tale beginning to a flourishing career. But, Jon has been a student of the masters in career development, Gloria and Emilio Estefan. Obviously Gloria and Emilio saw something very special in Jon to endorse and forge his career. Secada is a natural talent with a unique and giving personality that separates him from so many. His style and musical contribution to the Latin Pop scene help open up the doors for so many other young Latino artists who dream and strive for the chance to make it in this business. Secada is developing into a superb singer/songwriter and also into a tremendous positive role model which is really the true sign of stardom.

NUMBER ONES

POP SINGLE
All For Love
Adams, Stewart, Sting
(A&M)

POP ALBUM
Doggy Style
Snoop Doggy Dogg
(Deathrow)

COUNTRY SINGLE
I Never Knew Love
Doug Stone
(Epic)

R&B SINGLES
Cry For You
Jodeci
(Uptown/MCA)

COUNTRY ALBUM
Common Thread
Various Artists
(Giant)

CONT. CHRISTIAN
Inside Out
David Meeece
(Star Song)

R&B SINGLES
Dairy of a Mad Band
Jodeci
(Uptown/MCA)

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STREISAND TAKE AND GIVE: With merchandise sales averaging more than $40 per show attendee, the recent pair of Barbra Streisand concerts at the MGM Grand Garden arena in Las Vegas shattered records for such event sales. The merchandise sales nearly tripled customary sales for popular music concerts and, amazingly, even doubled merchandise sales figures for any of the Super Bowls, announced Sony Signatures, the exclusive merchandiser for the performer.

According to Sony Signatures' CEO Dell Furano, Streisand's soaring $40 per fan in merchandise sales "comprises to per buyer totals of $10 to $15 for such superstars as U2, Bruce Springsteen, Madonna and The Rolling Stones, numbers which are considered extraordinary. By the same token, Super Bowl merchandise sales, the yardstick by which event merchandising has been judged until this past weekend, generally average between $15 and $20 per capita."

Streisand's appearances are also being celebrated with an allocation of $3,500,000 for contributions to charities and social causes designated by the entertainer/activist. The funds have been assigned the Streisand-favored agencies, as a salute to her own fundraising accomplishments, by the Lincy Foundation established by Kirk Kerkorian.

Benefitting from the grants are organizations covering such varied areas of need as AIDS-related projects and agencies promoting Jewish/Arab coexistence, programs improving parent/child relations and legal defense funds for the rights of women, children, African-Americans and gays.


Teller says, "This has been an exciting year for MCA, as we have achieved great success across all genres of music, with both new artists and established superstars. The company's record-breaking sales figures for both 1992 and 1993 are attributed to the sales and staff of MCA Records and the distribution strength of UNI. This year's results set the stage for an even more successful 1994, both domestically and internationally."

MCA has enjoyed success with superstar artists like Meat Loaf, Elton John, Wynonna, Vince Gill, Reba McEntire, Shal, Jody Watley, Jodeci and Tom Petty, as well as with new and developing acts like Trisha Yearwood, Mark Chesnutt, Mary J. Blige, II D Extreme, Dig and Best Kissers in the World.

Laurie Distrib Changes Hands

AFTER 36 YEARS in the record industry, effective January 1, 1994, The Laurie Distributing Operation is changing hands (although certain of the Laurie's record sales as well as its entire music publishing will remain under the control of the current owners and continue to be located in New York). Ron Bollon has purchased the main assets of 3C Sales Corporation. Bollon has been with Laurie since 1989 and was the key executive in the process of revitalizing the record division, as epitomized by the slogan, "We're Back And You're Dancing." Bollon is now president and CEO of 3C and Laurie. In addition, Bob and Gene Schwartz have retired from the distribution end.

"Many exciting things are in store in 1994," Bollon says. "In place is a new computer system that will facilitate more effective coordination between 3C and its customers, New objectives will be better met in terms of quantity, new labels as well as old/new names, plus international distribution as well."

The Laurie Group is located at 1411 W. Emily Court, Abingdon, MD 21009. Phone is (410) 676-2001 or (800) 344-8249; FAX is (410) 676-2003.

- Danny Goldberg has been named president of Atlantic Records. He joined the company in 1992 as senior vice president, based in L.A. With his new appointment, he will be relocating to Atlantic's headquarters in N.Y. (see Motown Records also)
- Sony has announced three major promotions in a restructuring move. (See Motown Records also)

CASH BOX JANUARY 22, 1994
“I'M NOT A PURIST. I think combining things is a good idea,” says Atlantic senior VP Arif Mardin, referring specifically to the marriage of video and music that his nearly four-decade career has seen emerge from a lingering infancy into an all-encompassing onslaught. “I love it. Every good record is like a mini-film anyway...takes you from one place to another, tells a certain kind of story.”

And in fact, it may be Mardin's interest in combining elements that has been a crucial characteristic in making his work so vital for so long. He was just nominated for a Grammy for Best Arrangement for an Instrumental Piece for Jazz/Pop, a project that mixes flamenco with jazz. The album also includes his own two-movement composition, “Sweet Fraternidad.” If it wins, it will have been his fifth Grammy.

But if this is still sounding a bit peripheral to some of you, take your ears back to Chaka Khan’s “I Feel For You,” clearly one of Mardin’s highest peaks as a producer. “Chaka’s brother and I used to joke at the piano, ‘Chaka Kahn, Chaka Khan, tak-a-boom, tak-a-boom,’ and I loved Melle Mel’s rap with Grandmaster Flash at the time, so I thought, why not bring him in to do an 8-bar rap with her name? Then I said, ‘I have a dream’...I wanted Prince (who wrote the song) to appear and I wanted Stevie Wonder to play harmonica. Prince was on tour, and these were sad times for the music world because it was the time of Marvin Gaye’s funeral. But Stevie came out and graciously performed. I’m really proud of it...I love hybrid things.”

And whether it’s producing the Average White Band’s “Pick Up The Pieces” or Michael Crawford’s latest, it’s expected that Mardin will be looking to bring something unforeseen out of the artist, something sometimes utterly significant. Barry Gibb credits him with singling out their falsetto sound, which became their trademark coupled with the R&B direction he led them in (“Five Talking”)—the same sound that the Yardbirds had between the ashes of folkie obscurity and the disco inferno of Saturday Night Fever.

It doesn’t seem to matter what it is, as long as it’s exciting: “I like Pearl Jam, I like Nirvana, REM, Tori Amos. I think we’re in healthy times...there’s a jazz resurgence, people in their 20s are playing it, and they weren’t for a while. And though I’m opposed to rap lyrics that demean women or are violent, I must admit that some of those grooves are incredible. In R&B, we’re hearing a singing trend, with groups like Boyz II Men and En Vogue that I enjoy. I love to hear great voices.” Indeed! Along with Jerry Wexler, Mardin may be known most widely for the many sides he produced for Aretha Franklin in the ’60s for Atlantic.

Record production came to him as an appealing path, considering how his first production assignment ever was the Rascals’ wildly successful “Good Lovin’.” “But when I told my father I wanted to go into music, I might as well have said I was going to Mars. I wanted to lead a big band, and looking back, he wasn’t so wrong...in retrospect, at that time, I see that that was a dying art.”

In the late ’50s, Mardin was able to get his compositions checked out by Dizzy Gillespie, which ultimately steered him towards the Berklee College of Music, and then as an assistant at Atlantic. Soon he was studio manager, and was asked to mix dusty jazz tapes in the vault for release. “They put me in there by myself and said, ‘Go ahead, you do it.’ And that’s how I learned.” The rest is...history.

By Aaron Steinberg

By Troy J. Augusto

When A&M buzz band Therapy? played Hollywood’s Whisky recently, acid cheerleader Timothy Leary was on hand to introduce the band to the packed house. Seen here with Leary (far left) are members of the band, as well as various label staffers. After the gig, Leary was heard to exclaim, “They're the strangest psychiatrists I've ever met!”

THE THIRD ANNUAL BENEFIT for the Randy Rhodes Charitable Trust Fund will be held at 8:00 on January 19 at the Palace in Hollywood. The evening's proceeds will be used to help aspiring musicians, who otherwise lack the necessary cash, follow their musical dreams. Sei to appear are, among others, Phil Collins and Viv Campbell from Def Leppard, bassist Rudy Sarzo, Pat Benatar drummer Myron Grunbacker, former Testament guitarist Alex Skolnik, singer Ron Young and former Deep Purple singer Glenn Hughes. Same time and place for the 10-year anniversary celebration for Guitar For The Practicing Musician magazine, the first guitar mag to include song transcriptions in its pages. A ticket for both events, available at Ticketmaster, is $15.

THE FIFTH ANNUAL MTV Rock N’ Jock Softball Challenge took place over the weekend at Blair Field in Long Beach and raised over $25,000 for the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. Hit of the day was super sassy MTV jock Daisy Fuentes, whose field reports were distracting to more than one of the celebrity players on hand. Field Of Dreams, indeed.

POISON, LA.'S MOST FAMOUS GLAM METAL crew, have announced the recruitment of 22-year-old guitar wunderkind Blues Saraceno, who replaces Richie Kotzen, who had replaced original noodler C.C. DeVille. Saraceno, who's currently finishing his third solo project for Guitar Recordings at his Opi home studio, last year toured South America with the band, finishing committed dates after the dismissal of Kotzen, who was let go for, shall we say, personal indiscretions. An odd career move for Blues, whose track record and natural skill would seem to logically rule out involvement in a band never known for the musical talents of its members. (Remember MTV's Poison Unplugged?!) Of course, every man has his price, eh Blues? Pre-production has already begun on the next Poison alb, due later this year. It remains to be seen if anyone still cares. (Don't bet on it.)
TALENT REVIEWS

Norwood Fisher Benefit Concert

By Troy J. Augusto

THE PALLADIUM, HOLLYWOOD, CA—A majority of the hard rock bands from last summer’s Lollapalooza tour reunited at the Palladium last week to help a friend in need—Fishbone bassist Norwood Fisher, who last year was charged with kidnapping former bandmate Kendall Jones after Jones had unexpectedly left Fishbone. Fisher was ultimately acquitted of all charges but amassed a sizable legal bill. Thus a benefit was in order.

Tool, whose Zoo Entertainment debut album Undertow was released almost a year ago, is just now hitting its stride after generating a sizable buzz at Lollapalooza, the quartet continues to impress in concert, thanks to the ever-improving stage presence of singer Maynard Keenan and the developing super intensity of the band’s instrumentalists. Up next is Interscope’s Primus who delivered another of their love-cum-hate’s sets, starting strong, veering into an odd, experimental semi-jazz middle and finishing with a choppy, anxious jam.

Third-billed Porno For Pyros (Warner Bros.) played one of its best L.A. area shows. Leader Perry Farrell has finally shaken away the stage shackles that have limited his performances since he left old band Janes Addiction. His bandmates, as well, have turned into it. The development that makes one look forward to the band’s next album. Columbia’s Alice In Chains took the stage to loud applause, but the crowd’s enthusiasm quickly faded as the Seattle band settled into a mellow unplugged set that sampled cuts from the band’s new Jar Of Flies acoustic e.p. Definitely a momentum killer, but a good demoe, nonetheless, of the quartet’s flexibility and breadth. Finally, top-billed Fishbone took the Palladium stage and, as has been the case of late, disappointed. What was once a smokin’ ska/funk/metal combo has degenerated into an anonymous-sounding, generic metal outfit that lacks both focus and interesting direction.

Sunset Boulevard

By Fred L. Goodman

SHUBERT THEATRE, CENTURY CITY, CA—At this point, Andrew Lloyd Webber could write a musical called Dictionary, patting his sumptuous melodies with the words of Noth Webster, and it would be a hit. When he collaborates with such talents as lyricists Don Black and Christopher Hampton, who also adapted the book from Billy Wilder’s legendary film, the project becomes an instant classic.

Such is the case with Lloyd Webber’s take on the beloved evergreen Sunset Boulevard, which opened last week for an open-end run at the Shubert Theatre. Even though the production is costly ($5 mill), plus extensive and expensive renovations to the theater itself, the show has almost broken even in advance ticket sales. No matter what the critics write, this will be an audience favorite that will be around for years.

The story, which was given new life by Bette Midler, follows an egocentric diva who has been given her shot. A bravura performance for the ages. (Editor’s note: Due to computer error, several lines of this review were omitted from the last issue).

Grammy Noms Announced

• RECORD OF THE YEAR: “A Whole New World (Aladdin’s Theme),” Peabo Bryson & Regina Belle (Columbia & Walt Disney); "I Will Always Love You,” Whitney Houston (Arista); "River Of Dreams," Billy Joel (Columbia); "If I Ever Lose My Faith In You," Sting (A&M Records);

• ALBUM OF THE YEAR: Kamakiriad, Donald Fagen (Reprise); The Bodyguard—Original Soundtrack Album, Whitney Houston (Arista); River Of Dreams, Billy Joel (Columbia); Automatic For The People, R.E.M. (Warner Bros.); Ten Summoner’s Tales, Sting (A&M Records).

• SONG OF THE YEAR (SONGWRITER): “Harvest Moon,” Neil Young (Reprise); "I Do Anything For Love (But I Won’t Do That),” Jim Steinman (MCA); "If I Ever Lose My Faith In You," Sting (A&M Records);


• POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL: “A Whole New World (Aladdin’s Theme),” Peabo Bryson & Regina Belle (Columbia & Walt Disney); "When I Fall In Love," Celine Dion & Clive Griffin (Epic Soundtrax); "Man On The Moon," R.E.M. (Warner Bros.);

• R&B VOCAL PERFORMANCE, FEMALE: "Sad Sad Love Song," Toni Braxton (La Face Records); "Don’t Take Away My Heaven," Aaron Neville (A&M Records); “Have I Told You Lately,” Rod Stewart (Warner Bros.);

• R&B VOCAL PERFORMANCE, MALE: “For The Cool In You," Babyface (Epic); "Can We Talk," Tevin Campbell (Quest/Warner Bros.);

• R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL: “Let It Snow,” Boyz II Men (Motown); “Sunday Morning," Earth, Wind & Fire (Reprise); “Give It Up, Turn It Loose,” En Vogue (EastWest Records America); “No Ordinary Love,” Sade (Epic); "Anniversary," Tony Toni Tone (Wing/Mercury).

• RAP SOLO PERFORMANCE: “Let Me Ride,” Dr. Dre (Interscope/Death Row); “Standing By Your Man,” LL Cool J (Def Jamma/Columbia);

• RAP PERFORMANCE BY A DUO OR GROUP: “Revolution,” Arrested Development (Chrysalis); "Insane In The Brain," Cypress Hill (Ruffhouse/Columbia); "Rebirth Of Slick (Cool Like Dat),” DIGITAL PLANETS (PENDULUM/ELEKTRA).

• RAP PERFORMANCE BY A DUO OR GROUP: "Revolution," Arrested Development (Chrysalis); "Insane In The Brain," Cypress Hill (Ruffhouse/Columbia); "Rebirth Of Slick (Cool Like Dat),” DIGITAL PLANETS (PENDULUM/ELEKTRA).

(See Country and gospel nominations in their sections.)
**Tombstone**

**By John Goff**

Val Kilmer and Kurt Russell are Doc Holliday and Wyatt Earp in a fine recreation of the Old West's *Tombstone*.

**IF THE QUALITY OF WESTERNS** remains as high as 1992's *Unforgiven* and 1993's *Tombstone* we're in for some treats. A few moments of continuity distraction keep this George P. Cosmatos film, Buena Vista Pictures release from being totally engrossing, but that's all.

Kevin Jarre's screenplay takes us before and after the OK Corral and is a fine blending of fact and supposition which has presented Cosmatos and cast with a formidable foundation to show the beginnings of Tombstone, Arizona, the legends, and the men as they may have been. It presents those legends as people, heroic yes, but also flawed and with the heroism—and ultimately the legendary status—thrust upon them rather than sought after. It's a fine piece of work with a first-class blend of reality and theatricality and totally entertaining.

Cosmatos draws his audience in immediately, pays homage to the birth of the western film with the legendary first shot fired into the camera and then, like a soaring firework rocket spreads the near birth of the West before us through the wide-screen magnificence of William A. Fraker's excellent photography. From there Cosmatos' pace is strong, regular and never slacking beginning to end and his work with actors is solid with a seamless blending of realistic to theatrical style suited to each character's reputation.

The production design by Catherine Hardwicke is flamboyant and colorful while smacking of authenticity from the period's classiest to scroungiest. The costumes by Joseph Porro appear drawn directly from history books and old photos for their basis, only heightened. Again the design, authenticity/entertainment. Make-up goes a bit heavy with the red-faced Clanton's. Art direction by Chris Gorak, Kim Hix and Mark Worthington is tops.

Kurt Russell takes on the mantel of Wyatt and does a tremendous job. Russell is an actor who has put craft, interesting roles and characterizations aside of establishing a star franchise-type persona and has been extremely successful at it. Successful because he's a damn fine actor who plays the character instead of molding it to fit an image Earp is another step in a solid career yet to peak.

Val Kilmer takes on the consumptive role of Doc Holliday. Kilmer gets the subtle humor from the character with the deadly edge he must have had. He and Russell have some fine moments together, without dialogue, simply expression. *Film Acting* it's called, from two fine practitioners.

Sam Elliot is Virgil Earp while Bill Paxton is solid as Morgan Earp. On the other side, the Clanton boys headed almost vaudevillianesque by Stephen Lang as Ike. Jason Priestly comes out of TV to take on an "acting" role and does an impressive job of it. Dana Delany adds sauce as a temptation to Wyatt. Old westerner Harry Carey, Jr. takes a turn as first Tombstone marshal while Charlton Heston is cattleman Henry Hooker. Robert Mitchum narrates briefly.

Producers are James Jacks, Sean Daniel, Bob Misiorowski; executive producers, Buzz Feitschans and Andrew G. Vajna.

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**Grumpy Old Men**

**By John Goff**


**LEMMON AND MATTHAU** grumpy old men. That simple six-word concept sentence should have been enough to garner writer Mark Steven Johnson a six-figure development deal. What he got on-screen brings laughs that range from chuckles to belly rollers. It's also warm—even if it is set in frozen Minnesota—and touching.

A Warner Bros. release of a John Davis/Lancaster Gate Production, Donald Petrie Film, *Grumpy Old Men* delivers wonderfully from start to finish and proves—despite current popular belief—that life does not end after thirty-f...&@. Don't push me on specifics, bub.

Undoubtedly the Lemmon-Matthau teaming will bring out an audience that doesn't usually populate the theatres, the ignored demographics. This entire cast is made up of consummate professionals and professionalism—that's the beauty of something like this, watching a group like L&M, Ann-Margret as their love interest, Burgess Meredith as Lemmon's randy 94-year-old father and Ossie Davis as their fishing friend. And to have a good script, direction and production behind it is one helluva happy time to have.

Director Donald Petrie didn't lose a wink's sleep during this production. Johnson's script isn't just a Matthau-Lemmon showcase, it's also a four-level love story: love of man and woman, love of friendship, love of family and love of life, all wrapped together what more complete life can one have? A terrific job.

That real winter location of Minnesota could never have been duplicated anywhere else and certainly not on a stage. And it's captured beautifully by DP Johnny E. Jensen.

What can be said about Lemmon and Matthau that hasn't already been said? They work so fine together. There's never a question about them "acting." They don't. They just are.

Ann-Margret's talent grows richer with each outing. She lights up the screen as she lights up these men's lives and the neighborhood when she moves in. She's simply wonderful. And only Burgess Meredith, I believe, could get away with some of the male-female sexual remarks made here. It's a jewel of a performance. Ossie Davis is moving as the men's longtime friend and sounding-board. Back Henry turns up in a slick essay of a relentless IRS man foreclosing on Lemmon's home and Darryl Hannah and Kevin Pollack strike just the right note as the love interest viewing their fathers with jaded but loving eyes. Pollack especially if fine with moments revealing more than what he doesn't say as when he does.

Music by Alan Silvestri rounds it out nicely. Executive producer is Dan Kolsrud. John Davis and Richard C. Berman produced.
Iron Will
By J.G.

Mackenzie Astin is Iron Will on a 500-mile snow sled race in 1917, a finely crafted, heroic and inspirational Walt Disney Pictures film.

YOU HAVE TO ADMIRE people who populated Canada, the Dakotas, Minnesota in the last century, the early years of the 20th, especially winters. Hell, you have to admire them now. Slogging around in armpit deep snow with temperatures that make mercury hibernate is not fun. Walt Disney Pictures, in selecting the crew for the filming of Iron Will, from director on down, had to consider sheer guts to work outdoors in Minnesota from January to April. I worked on a film in the neighboring state of Wisconsin from December through February once. I assure you Mother Nature has absolutely NO sense of humor in that part of the country. Loud, unmitigated Kudos to anyone concerned with the project.

That they managed to not only survive but to come away with such a moving film is a wonderful tribute, as is the finished product, to Man's spirit. The story is based on an actual occurrence in 1917, on a 522-mile, dead-of-winter dog sled race from Winnipeg, Canada to St. Paul, Minnesota. Proving that a good story will somehow survive in Hollywood, the first draft of Iron Will was written by John Michael Hayes in 1971. Hayes took it through another incarnation sometime later, and it then kicked around town until present producer Robert Schwartz became intrigued with it in 1988. And here it is with Hayes sharing screen credit with Djordje Milicevic and Jeff Arch. It's a tough, wonderful story of strength, determination and courageous spirit. It also contains a lesson some of today's so-called "heroes" could take note of: that once you are elevated to heroic status you have an obligation to those people in the cold of life looking up to you.

Director Charles Haid pulls everything there is to pull out of the project; bringing Will Stoneman to heroic status through adversity at a time when the country needed a hero. A solid job.

Mackenzie Astin in the title role of the young man who takes on the race after his father's death (a chillingly realistic sequence) puts himself into the race for some top-notch scripts with this fully realized performance. A strong, fine performance. This film is 99% driven on Astin's Will character. It was a brutally demanding role and the young man more than fills the bill.

Kevin Spacey makes the pretty stereotypical cynical newsman interesting. David Ogden Stiers is totally convincing as the race's sponsor. August Schellenberg as a Native American farmland, father-figure is solid. George Gerdes is convincingly evil and Brian Cox fine as the betting, rich Scotsman.

The rugged and forbidding country is excellently captured by William Wages' photography. An audience feels it all. And Joel McNeely's score makes us want to stand up and shout!


Cabin Boy
By J.G.

Love blooms between Melora Walters and Chris Elliott but for a bloom to blossom it needs more sustenance than this.

THERE'S AN ADVANTAGE to being a member of the working press covering movies (beside free admission), and that's receiving production information packages; background information on the making of the film, members of the production team, actors, etc. AND the creators' Intentions in doing whatever project. I guess we then function as the pipeline which feeds all this to the ticket-buying public.

Alright, here we go: Cabin Boy began with a story by Chris Elliott and Adam Resnick because they both were enamored of old sea and fantasy mythological movies (Captains Courageous and Seventh Voyage Of Sinbad cited as major inspirations) combined with the "now" humor of former Letterman writers Resnick and Elliott; Resnick wrote a script; Tim Burton and Denise Di Novi became interested and produced. Intentions were to make this look like those staged old movies with today's technology—go back to the past from the future. They succeeded in technological intent. What they forgot to bring up from those past years was the heart they were made with.

Word-of-mouth isn't even likely to pick this one up. A little of the superior Chris Elliott character goes a long way. A little of the Burton influence goes a long way and Nightmare Before Christmas is still running. The target audience for this is the youth- retarded aging group forever desirous of remaining in the pubescent period of growing up (maturization). While that group may garner attention on public streets there aren't enough of them to make up a supportive audience. Look for quick vid sell off.

Performances are over-the-top from all concerned—necessary in a project like this. Russ Tamblyn as half-man-half-shark (product of historical mythical coupling of fish and Viking) comes off most fortunate of the group. He has no dialogue and disappears underwater for long periods of time. Bob Elliott (of Bob and Ray) repeats real life act as Chris Elliott's real life father (casting coup?); David Letterman turns up in small fishing village as obnoxious, cigar-sucking, sock-monkey salesman (typecasting?).

Steve White and Barry Bernardi executive produced. Project is a Touchstone Pictures presentation, Burton/Di Novi production, Buena Vista Pictures Distributes.
VIDEO REVIEWS

So I Married An Axe Murderer
By John Goff

IF YOU TRULY THOUGHT you'd married an axe murderer, even one as delectable (am I allowed to say that these days?) as Nancy Travis, you'd probably be as trepidacious as Mike Myers is here. That provides for a few good yocks. Story's nothing to split your sides about. Best thing about this, in addition to Travis, is watching Myers do double duty, seeming lost as the persona nearest himself and shining in his character work as his own father. Amanda Plummer neatly adds another quirky character to her resume. Thomas Schlamme directed. Columbia TriStar Home Video.

True Romance
By J.G.

WRITING, DIRECTING PAIR of Quentin Tarantino and Tony Scott combined for this strange but fascinating blend of simplistic young love and complex violence. With the Tarantino twist to the tale and the driving force of Scott you become caught up and actually root for the violent, loopy lovers, Christian Slater and Patricia Arquette; maybe it's only as complex as simply wanting to see something so basic as this pair find a measure of happiness in a brutal and nasty world. At any rate, look for this to be a popular piece. Warner Home Video.

Manhattan Murder Mystery
By J.G.

MMM WASN'T ONE OF WOODY'S more resounding boxoffice bashes. Unless you're a die-hard Allen/ Diane Keaton pairing fan and drooling to listen them bable over another's lines you might be put off. Other side of the coin is; you'll love it if you want to see Allen continue his cinematic psychiatric search for himself through his beloved Manhattan. His pacing slows for this, and you'll certainly enjoy a slippery performance from Anjelica Huston and a neat turn from Jerry Adler. Columbia TriStar Home Video.

Jailbait
By J.G.

SLEAZY UNDERBELLY OF HOLLYWOOD gets a scratching in this noir-ish crawl down the Blvd. Director Rafał Zielinski and writers Robert Vincent O’Neil and Allen Castle present a picture of Tinseltown after dark that only those with the most hardcore death wish would be drawn to. Doubtful this one is sanctioned by the Chamber of Commerce. C. Thomas Howell is a sympathetic vice detective falling for the Jailbait (underage) Renée Humphrey, new girl just off the Greyhound. They work hard, but it’s hardly worth the work. On the stands in two versions, theatrically released -R- and an Unrated version. Paramount Home Video.
Jazz Notes
By M.R. Martinez

Patrick Zimmerli (second from left) was the winner of the first BM/The Thelonious Monk Institute of Jazz Composers Competition Award, which was presented at the annual "The Paw," the winning composition, for a star-studded audience on hand at the Kennedy Center in Washington, D.C. Pictured with the winner are (l-r): actor Billy Dee Williams, who hosted the evening; composer/pianist Herbie Hancock, who served as a judge; Thelonious Monk, Jr., Monk Institute board chairman; and Del R. Bryan, BMI senior vp of performing rights.

OPENING RIM SHOTS: A sizeable segment of the music industry continues to view jazz as an anachronistic appendage, an albatross dragging down the bottom line, although it remains a creative prestige genre. Try selling that bunk to Atlantic Records exec vp gm Val Azzoli. Atlantic has aggressively positioned itself by bowing Atlantic Jazz under the direction of Michelle Taylor. The company has always fielded a strong roster (Modern Jazz Quartet, Gerald Albright, Paul Jackson, Jr., Jean-Luc Ponty, Nino Tempo, Bobby Lyle), but they may now have the marketing engine to match....And what about MoJazz, the year-old label bowed by Motown Records. They are so confident that they are puttin’ on a heavy two-night music fest, MoJazz Live, in New Orleans, January 20-21. The event, which is being taped for TV, will also mark the opening of the House of Blues restaurant & bar located at the hub of the French Quarter. The original House of Blues is located at Harvard Square in Boston. The first night of MoJazz festivities will feature more mainstream acts like Norman Connors, Eric Reed, Wayne Johnson, Terra Sul, while the second night will offer more outboard jazzsmen such as J. Spencer, Foley, Norman Brown and Frank McComb.

A tribute to legendary John Coltrane by Ernie Watts leads a healthy list of releases planned for 1994 by JVC Music. The Watts homage, Reaching Up, is scheduled for Jan. 18. Also due from the label are albums by vocalist Kevyn Lettau’s saxophonist Mark Johnson and Paul Hardcastle, whose The Jazzmasters album last year was a major cornerstone to JVC’s success...Contemporary jazz label Heads Up International Ltd. home for artists such as Richie Cole, Gerald Veasley, Henry Johnson and Joe McBride, recently inked a national distribution deal with Landmark Distributors, Inc. based in Carlstadt, NJ. Heads Up is gearing up for release of the next McBride album which will feature fellow Texan, the saxophonist Kirk Whalum...Justice Records is striding into the new year with three fresh releases: Texas Swings, an album featuring guitarist Herb Ellis Below Zero by Swedish pianist Stefan Karlsson; and One For Bull, a tribute to Art Blakey by drummer Sebastian Whittaker...BMG Video and Toby Myron Multiplicates has released for jazz video-philosophes the titles Sarah Vaughan—The Divine One and Count Basie—Swingin’ The Blues as part of BMG’s "Masters of American Music" series. The hour-long Vaughan video, co-produced by Toby Myron Multiplicates with Taurus Film, VideoArts and Thirteen/WNET, was first aired on PBS. Other releases from the BMG fold coming later this year include Thelonious Monk—American Composer, Miles Ahead—The Music of Miles Davis, Blue Swan—a Portrait in American Music and The Story of Jazz.

Reviews

• MATERIAL: Hallucination Engine (Axiom/Island/PLG 314-518 351-2). Producer: Bill Laswell. Electicism doesn’t begin to describe the multicultural obscurity of this engaging album. The music flows between post-fusion hip-hopness ("Black Light") and phat phunk raga ("Mantra") to sampled fusion ("Cucumber Slumber"). Material co-founder Bill Laswell assembles a cadre of adventurous musicians from a variety of genres, including Wayne Shorter, Jeff Bova, Bernie Worrell, Nicky Skopelitis, Bootsy Collins and too many fine Far and Middle Eastern, African and South Pacific musicians to mention. He even has a track ("Words Of Advice") that features the irascible William S. Burroughs.

• JOE LOUIS WALKER: Blues Survivor (Verve 314 519063-2). Producers: John Snyder & J.L. Walker. There’s a direct connection to this music and the soul, if you can still feel, smell and taste the nourishing soil and roots of the blues. Joe Louis Walker performs in this music setting with conviction—both as a vocalist and guitarist. His guitar work in fact is sharp, incisive and genuine, especially on the Willie Dixon track "Shake For Me." Backed by his Bosstalkers, Walker demonstrates the linkage between blues and early swing things, most notably on "My Dignity." But it’s all blues. Like the opening lyric of the title track, "I’m A True Blue Survivor!"
UK
By Mick Green

ALTHOUGH 1993 IS NOW (JUST) HISTORY it is too early to be precise as to who the best sellers and most successful artists and labels were. The Christmas figures will not be available for another couple months and the Christmas-time of the year accounts for up to one-third of annual sales.

However, there are a few very clear indications to go with current chart positions and I doubt if anywhere else in the world could a record like “Mr Blobby” reign supreme as the holiday’s top single. Most pundits thought that it had peaked too early when it was passed in late December by Take That’s “Babe” and this may well be the case because its sales slumped 20%. But with Take That dropping 31% it still sold enough to regain the Number One position and the bookmakers, who at one time were giving 20-1 against, could have lost a packet.

“Mr Blobby” is the first single to drop from Number One and then regain the top spot for 15 years, and it is the first time this has happened at Christmas. It is reported that 600,000 copies of the novelty single were shipped, although only around 400,000 are reported to have actually been sold.

Most consistent Christmas contenders in Britain have to be Michael Bolton and Cliff Richard. Bolton’s The One Thing is #9 at the time of writing and this means that he has had a Top Ten album for each of the past four Christmases. The previous three were Soul Provider (1990), Time, Love & Tenderness (1991) and last year Timeless (The Classics).

As for Cliff, any time of the year seems to be good for him with more than 1,000 weeks in our singles charts since his career started in 1958. He has also had more specialist Christmas country hits than anyone else. His current “Healing Love” is at #19 and this means he has had a Top 40 hit for six Christmases in a row and for singles overall has a score rate of 113 from 120 starts!

Christmas ’93 will certainly be a happy one for Meat Loaf when he looks back because he not only had two singles hits—“I’d Do Anything For Love” (6) and “Bat Out Of Hell” (8)—he is also dominating the album charts. His album Bat Out Of Hell II: Back Into Hell is still in the top position for the 11th time and the original Bat Out Of Hell has climbed to #32.

The sales for Bat II seem to be getting even stronger and it surpassed The Bodyguard soundtrack to become the biggest-selling album of the year. As for overall sales, Meat Loaf probably exceeded $3.2 million last week—more than 10 times the value of “Mr Blobby” sales—and remember he had been selling since before the last quarter of the year began!

Top female artist for 1993, as far as sales are concerned, has to be Whitney Houston. Last Christmas she had the Number One with “I Will Always Love You” and the re-release even reached Top 40 this year! In the ladies’ section Dina Carroll and Gabrielle are in second and third places respectively.

There are no new album entries this week and only a few new singles but songs from the movies/shows seems to be the theme. Shabba Ranks’ “Family Affair” (a cover of Sly Stone’s original) is taken from the movie Addams Family Values and is the fourth hit of 1993 making its debut at #25 while Peabo Bryson and Regina Bell have really let a genie out of the lamp because their “A Whole New World” from Aladdin hits #12. The lyrics were written by Tim Rice and his long-time partner, Andrew Lloyd Webber, also scores this week with Dina Carroll taking “The Perfect Year” from the stage musical Sunset Boulevard to the seventh slot.

COUNTRY...Country music made little headway in Britain during the year but the emergence of CMT Europe on satellite and the granting of Britain’s first total country music radio license should improve matters dramatically. Chrysalis is obviously convinced that things are going to improve because its The Hit Label has agreed to a UK licensing deal with Nashville-based Curb.

Initially this looks like it will feature compilations and lower-priced releases from such acts as Wynonna (who could be appearing in Britain in the early summer). Up until now, the main concentration for their releases has been via TV-marketed albums.

EMI is pinning its hopes on the live Garth Brooks show due to take place at Birmingham (England) at the NEC Arena on April 10. They are planning a six-month campaign to raise the Brooks’ profile in Britain where the only Garth Brooks the general public knows is a black soccer player with a similar name!

National press advertising has already started and initial ticket sales are reported to be very encouraging. Garth’s old live TV special was re-shown during the lead-up to Christmas and the CMA Awards Show, in which he appears, is scheduled to screen just after the holiday. The build-up goes on past the live show and his second NBC-TV special should appear on our screens May 2.

In Ireland Brooks is the most popular music artist and made Number One in their pop charts and his initial one show at the Point, Dublin, had to be extended to around eight with 65,000 tickets sold. Strangely enough the release of In Pieces was held up in Britain to tie in with the above campaign but he has been in the UK country charts for several weeks on the sale of imports alone.

A lot is riding on this campaign, not just for EMI and its superstar but also for country music because if it does not have the impact, it will make all the major labels think carefully about country music in Britain.
NEWS FROM JAPAN

SOME MAIN RECORD OUTLETS here for annual year-end sales seasons, according to a survey conducted by Cash Box's Tokyo office were generally low, about 10% down at its worst for the comparable period of the past year. The surging crowds characteristic of the season have not been seen throughout the county and purchasing power of users, including the younger and middle-aged generations, was weak. Dreams Come True and Yumin showed outstanding sales, followed by Miki Imai, Tatsuro Yamashita and Takayuki Makiha. Many dealers report that sales throughout the season are dependent upon the drawing capacities of Dreams Come True.

Reports from the outlets were: Yamano Main Office (Ginza, Tokyo): After all, an influence of the depressed market of this country was serious which brought out severe behavior of the customers. For the time being, the total sales were almost similar with the comparable sales of the prior year. The customer's behaviors to select works only they're wanting to get, by all means, were conspicuous.

Akoya-Gakki (Osaka): Since November to the present, sales were very bad with about 15% down from the comparable season of the prior year. The main reason for the poor sales was the economic depression continuing for a long time in this country. We were drawing fairly customers to our shops but it didn't connect directly to the increase of sales. Little number of smash hits and small scale of them were another reason to these poor sales.

ACCORDING TO JVA (Japan Video Association), the total shipments of video softwares in Japan for October 1993 totaled $201 million, 13.3% down from the comparable month of the prior year while 5.102 million units made up the volume, up 7.8% over the same period. 1.074 were new titles, up 40.9%. In detail, cassettes were $94 million, 46.8% of the total and a drop of 27.1% while 1.803 million units in volume, 35.3% of the total, down 19.2% with 480 new works. Disks were $68 million, 34.1% of the total, a drop of 33.3%, volume 1.621 million units, 31.8% of the total, down 27.4% with 328 new titles. CD and CD oriented works were $38 million, 19.1% of the total, 1.678 million volume units, 32.9% of the total with 266 new works.

QUADRUPLE PLATINUM AWARDS went to Love Goes On... (Dreams Come True, Epic Sony) in the Albums Section of certifications of RIAJ (Record Industries Association of Japan) for 1993. Double Platinum was awarded to Self Portrait (Takayuki Makiha, Warner Music Japan), Neko (Kome Kome Club, Epic Sony) and Captain Of The Ship (Tsunee Nagabuchi, Toshiba EMI). Named Platinum were: Extra Flight (Lindberg, Tokuma Japan), Ivery II (Miki Imai, For Life), Calling (Masaharu Fukuyama, BMG Victor), X Singles (X, Koon-Sony) and U Be Love (Maki Daikoku, Toshiba EMI). Gold was awarded to The Very Best Of Unicorn (Unicorn, Sony), My Home Town (Kazumasa Oda, Fun House) Super Best (Shizuka Kudo, Pony Canyon), With (Yumi Tanumura, Sony) and One (Jun Sky Walkers, Toys Factory). A single Double Platinum was awarded, to Use Your Illusion (Guns N' Roses, MCA Victor). Autumn (George Winston, Pony Canyon) and additional four titles were named Platinum.

In the Singles Section, million selling Platinum awards went to five works: "True Love" (Fumiya Fujii, Pony Canyon), "Aio Kataruyori Kuchizuke Kawasou" (Wands, Toshiba EMI), "Yureru Omoi" (Zard, Bgram), "Kimiga Inai" (Zard, Bgram) and "Konomama Kimidakeo Ubaisaraitai" (Deen, Bgram). Double Platinum went to "Run" (Tsunee Nagabuchi, Toshiba EMI) and "Kito Wasurenai" (Zard, Bgram). Eight, including "Tears" (X Japan, East West Japan) were awarded Platinum.

LOCAL 45s TOP 10

<table>
<thead>
<tr>
<th>TW</th>
<th>LW</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TRUE LOVE (Pony Canyon)</td>
</tr>
<tr>
<td>2</td>
<td>IMAO DAKISHEMETE (Fun House)</td>
</tr>
<tr>
<td>3</td>
<td>TRY BOY, TRY GIRL (Sony)</td>
</tr>
<tr>
<td>4</td>
<td>EIENO AZUKETEKURE (BGRAM)</td>
</tr>
<tr>
<td>5</td>
<td>ANATADEKO MITSUMETERU (BGRAM)</td>
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<tr>
<td>6</td>
<td>ROMANCE NO KAMISAMA (Victor)</td>
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<tr>
<td>7</td>
<td>X/MAS LOVE (Victor)</td>
</tr>
<tr>
<td>8</td>
<td>GET ALONG TOGETHER (Crown)</td>
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<tr>
<td>9</td>
<td>TRY AGAIN (Fun House)</td>
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<tr>
<td>10</td>
<td>JUMPIN' JACK BOY (BGRAM)</td>
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LOCAL CDs TOP 10

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<thead>
<tr>
<th>TW</th>
<th>LW</th>
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<tbody>
<tr>
<td>1</td>
<td>MAGIC (Epic Sony)</td>
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<tr>
<td>2</td>
<td>LOOZ (Zain)</td>
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<tr>
<td>3</td>
<td>NOSTALGIA (Apollon)</td>
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<tr>
<td>4</td>
<td>U-MIZ (Toshiba EMI)</td>
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<tr>
<td>5</td>
<td>SEASON'S GREETINGS (EastWest Japan)</td>
</tr>
<tr>
<td>6</td>
<td>SUNNY SIDE OF ORIGINAL LOVE (Toshiba EMI)</td>
</tr>
<tr>
<td>7</td>
<td>IVORY II (For LIFE)</td>
</tr>
<tr>
<td>8</td>
<td>UCHUU YUEI (Pony Canyon)</td>
</tr>
<tr>
<td>9</td>
<td>The Original 2 (Toshiba EMI)</td>
</tr>
<tr>
<td>10</td>
<td>X SINGLES</td>
</tr>
</tbody>
</table>
CERCA DE TI (EMI Latin) .................................................. BARRIO BOYZ
2 QUE HAY DE MALO (Sony Discos) ................................. JERRY RIVERA
3 CON LOS ANOS (Epic) .................................................. GLORIA ESTEFAN
4 BUSCAME (Sony Discos) ............................................... GILBERTO SANTA ROSA
5 LLEGO TU MARIDO (JAN) .............................................. TOROS BAND
6 NUNCA VOY A OLVIDARTE (Melody) .............................. CRISTIAN
7 EL AMOR NO SE PUEDE (Polygram) .............................. PIMPINELA
8 EL ULTIMO BESO (Sony) ............................................... MARC ANTHONY
9 MENGUERO (SDI) ....................................................... JOHNNY VENTURA
10 SI TUVIERA TUS OJOS (Wea) ........................................ EDGAR JOEL
11 AL DESDICHADO (Kare) .............................................. HERMANOS ROSARIO
12 POR UNA LAGRIMA (Rodven) ...................................... FANTASMAS DEL CARIBE
13 OTRA COMO TU (BMG) ............................................... EROS RAMAZOTTI
14 SUAVE (WEA Latin) .................................................... LUIS MIGUEL
15 ATRAPADO (Sony Discos) ............................................. WILLIE COLON
16 DONDE SE HA IDO TU AMOR (Sony Discos) .................. LOUDES ROBLES
17 NIEVA, NIEVA (EMI Latin) .......................................... PAULINA RUBIO
18 AL FINAL DEL CAMINO (Motown) ................................. BOYZ II MEN
19 TU AMOR ES MI (SBE/EMI Latin) ................................. JON SECADA
20 ESTA PEGO (JAN) ....................................................... PROYECTO UNO
21 YO BUSCO UNA MUJER (BMG) ................................. MILES PENA
22 DESAIRES (BMG) ....................................................... ROCIO DURCAL
23 CUANDO QUIERAS, DEJAME (EMI Latin) ....................... PANDORA
24 EL NUMERO UNO (Melody-Fonovisa) ............................. LUCERO
25 HECHIZERA (Corbo) .................................................... EL GRAN COMBO

1 CERCA DE TI (EMI Latin) ................................................ BARRIO BOYZ
2 UNA LAGRIMA (Rodven) .............................................. FANTASMAS
3 EL AMOR NO SE PUEDE (Polygram) ............................... PIMPINELA
4 QUE HAY DE MALO (Sony) ............................................ JERRY RIVERA
5 SUAVE (WEA Latin) ..................................................... LUIS MIGUEL
6 CALIDO Y FRIO (Sony Discos) ........................................ FRANCO DE VITA
7 ES MEJOR ASI (Melody-Fonovisa) .................................. CRISTIAN
8 ALGO MAS QUE AMOR (EMI Latin) ................................. LAS TRIPLETES
9 ACEPTO MI DERROTA (Fonovisa) ................................... LOS BUKIS
10 BUSCAME (Sony Discos) .............................................. GILBERTO SANTA ROSA
11 MUCHACHO MALO (WEA Latin) ..................................... OLGA TANON
12 CON LOS ANOS (Epic) .................................................. GLORIA ESTEFAN
13 DETRAS DE MI VENTANA (Sony Discos) ......................... YURI
14 Y TE VAS (EMI Latin) .................................................. EDNITA NAZARIO
15 NUNCA DEJES DE SONAR (Rodven) .............................. ROXIE
16 PAIRENTES POBRES (Melody-Fonovisa) .......................... LUCERO
17 DONDE SE HA IDO (Sony Discos) ................................. LOURDES ROBLES
18 RECONQUIARTARTE (Polygram) ..................................... MARCOS LLANAS
19 QUE LASTIMA (EMI Latin) ............................................ ALVARO TORRES
20 CUANDO PARARA (Sonera) ........................................... JOHNNY RIVERA
21 HECHIZERA (Corbo) .................................................... EL GRAN COMBO
22 SANGRE (Melody) ....................................................... THALIA
23 VIVIR SIN AJE (Polygram) .............................................. MANA
24 A PALO CON ELLA (MP) .............................................. LOS SABROSOS
25 EN HORABUENA (Rodven) ............................................ ALEX E' CASTRO

REVIEWS BY Rafael A. Charres

**Albums**

- **PROYECTO UNO: In Da House** (J&N 778)

  Este bilingüe mambo grupo saca su primera producción con la que se confirma como uno de los grupos con más potencial en el mercado latino de hoy. La combinación de cantantes de diferentes países y estilos musicales da como resultado un álbum lleno de frescura y energía.

- **BIG BOY: Mr. Big** (MP-6091)

  Big Boy es un grupo de rap norteamericano que ha logrado un gran éxito en el mercado latino. Su álbum "Mr. Big" es uno de los más vendidos del año y ha sido elogiado por su estilo fresco y su habilidad en la creación de letras engañosas.

**Singles**

- **BARRIO BOYZ Y SELENA DUO: "Dondequiera Que Estes"** (CD72344)

  "Dondequiera Que Estes" es un tema que ha sido un gran éxito en el mercado latino. La colaboración entre Bario Boyzz y Selena ha sido un gran éxito, y la canción ha sido un gran hit en todo el mundo.

La colaboración entre ambos artistas ha sido un gran éxito, y la canción ha sido un gran hit en todo el mundo.
CASH BOX HAS TAKEN a creative and aggressive step by expanding into the Latin music genre which gives me the opportunity to share the Latin experience with our readership. Cash Box realizes the importance of the built-in crossover diversity of the existing Latin American market. There exists a unique opportunity for artists, record manufacturers and distributors to expand their retail base.

In reality this is nothing new. The Latin market has been a fertile stomping ground for several visionaries like Gloria Estefan, Linda Ronstadt, Nat King Cole and Vickie Carr, just to name a few. They have been able to successfully increase their international notoriety by bouncing their musical talents into both the Latin and Anglo markets. Even Motown Records has realized the tremendous potential of this exploding venue by releasing the Boyz II Men smash single “End Of The Road” in Spanish. And, it's doing extremely well in all the Latin-Contemporary formatted stations.

For this particular venture it's just the beginning of the road. We plan on covering some interesting topics as well as tempering a very close relationship with the Latin music community. If you would like to drop me a line, send your letter to Cash Box Latin/Rafael Charres, 345 W. 58th St. 15W, N.Y.C., N.Y. 10019.

J+N RECORDS HAS STARTED their New Year with a bang. Jose Bonilla, national director of promotion, has informed me that they've just signed an exclusive contract with EMI-Latin. J+N’s entire label/artists roster will now be manufactured and distributed through EMI-Latin in the domestic market. Also, as if that wasn't enough, they've just signed an extensive agreement with Wherehouse Records, the retail chain. Wherehouse will now carry and rack all of J+N's product throughout their 350 outlets. This particular coup was strategically engineered by Mr. Bonilla, which in one short year has pumped a lot of life into J+N's promotional profile.

JOE GAINES, LEGENDARY HOST DJ of the one-time Symphony Std's Latin Show, will be pumping the airwaves again. Joe will be slamming those hot Latin tunes on WNJR-AM 1430 on your dial, every Saturday from 8 to 10 p.m.

RUMOR HAS IT: Jon Secada's second LP release is now scheduled to be out in early April. Jon's phenomenal crossover success with “Otro Dia Mas Sin Verte” in both the Anglo and Latin markets has dictated a new double-barrel approach to their marketing strategy. This will be a double-release effort on the part of SBK-EMI/Latin, one in English and one in Spanish. If the last album was any indication then the second one should be a “monster & 1/2.”

LOS ANGELES TOP 25
JANUARY 22, 1994

1 CERCA DE TI (EMI Latin) ..................................................... BARRIO BOYZZ
2 EL AMOR NO SE PUEDE (Polygram) ........................................... PIMPINELA
3 DOS MUJERES (Fonovisa) .......................................................... BRONCO
4 COSAS (Andrea) ................................................................. SUPERBANDIDO
5 UNA LAGRIMA (Rodven) ......................................................... FANTASMAS DEL CARIBE
6 TU INGRATITUDE (Fonovisa) ...................................................... LOS BUKIS
7 UNA TARDE FUE (ALF-Sigma) ...................................................... LOS TEMERARIOS
8 LOS MACHOS (Fonovisa) ........................................................... BANDA MACHOS
9 CON LOS ANOS (EMI) ................................................................. GLORIA ESTEFAN
10 ALGO MAS QUE AMOR (EMI Latin) .............................................. LAS TRIPLES
11 TE ME VAS AL DIABLO (Sony) ...................................................... V.FERNANDEZ
12 GRACIAS (Sony) ................................................................. LA MAFIA
13 EL ONCEAVO (Lin) .............................................................. ARKANGEL
14 SUAVE (WCA Latina) ............................................................ LUIS MIGUEL
15 ACEPTO-ME DERRIBA (Fonovisa) ................................................. LOS BUKIS
16 DESAIRES (BMG) ................................................................. ROCIO DURCAL
17 NUNCA VOY A OLVIDARTE (Melody) .......................................... CRISTIAN
18 QUE HAY DE MATO (Sony) ......................................................... JERRY RIVERA
19 NUNCA ME OLVIDARE (Rodven) ................................................... KARINA
20 EL NUMERO UNO (Melody) ......................................................... LUCERO
21 HASTA QUE ME OLVIDE (WEA Latina) ....................................... LUIS MIGUEL
22 NUNCA DEJES DE SONAR (Rodven) ............................................. ROLX
23 LUNA (Sony) ................................................................. ANA GABRIEL
24 TU AMOR ES MI (SBK-EMI Latin) ................................................. JON SECADA
25 DONDE SE HA IDO (Sony) ......................................................... LOUIDES ROBLES

MIAMI TOP 25
JANUARY 22, 1994

1 CERCA DE TI (EMI Latin) ..................................................... BARRIO BOYZZ
2 CON LOS ANOS (EMI) ............................................................. GLORIA ESTEFAN
3 DONDE SE HA IDO TU AMOR (Sony) ............................................ LUIDES ROBLES
4 EL AMOR SE PUEDE (Polygram) .................................................. PIMPINELA
5 ALGO MAS QUE AMOR (EMI Latin) .......................................... LAS TRIPLES
6 QUE HAY DE MATO (Sony) .......................................................... JERRY RIVERA
7 SUAVE (WEA Latina) ............................................................. LUIS MIGUEL
8 TU AMOR ES MI (EMI Latin) ......................................................... JOHN SECADA
9 EL NUMERO UNO (Melody-Fonovisa) ......................................... LUCERO
10 EL REY DE CORAZONES (Polygram) .......................................... DYANGO
11 YO BUSCO UNA MUJER (Sonoro) ............................................. MILES PENA
12 SI TUvierA TOS GJOS (Rodven) ...................................................... EDGAR JOEL
13 LLEGO TU MARIDO (J+N) ......................................................... ZOROS BAND
14 MERENGUERO (SD) .............................................................. JOHNNY VESTURA
15 MORENA VEN (Kanm-BMG) ....................................................... HERMANOS ROSARIO
16 ATRAPADO (Sony) ................................................................. WILLIE COLON
17 DETERA DE MI VENTANA (Sony) ................................................. YURI
18 ESTA PEGAO (J+N) ................................................................. PROYECTO UNO
19 CUANDO GUERAS, DEJAME (EMI Latin) ...................................... PANDORA
20 LUNA (Sony) ................................................................. ANA GABRIEL
21 EL ULTIMO BESO (Solte) ....................................................... MARC ANTHONY
22 SOY GAJIRIO (Sony) ............................................................... WILLY CHIRINO
23 POR UNA LAGRIMA (Rodven) ..................................................... FANTASMAS DE CARIBE
24 DESDE QUE VIVO (BMG) ............................................................... ISABEL
25 MUCHACHO MALO (WEA Latina) ................................................ OLGA TANON
## Cash Box Charts
### Top 100 Pop Singles
#### January 22, 1984

<table>
<thead>
<tr>
<th>#1 SINGLE: Adams, Sting, Stewart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TO WATCH:</strong> Celine Dion</td>
</tr>
<tr>
<td><strong>HIGH DEBUT:</strong> Zane</td>
</tr>
</tbody>
</table>

### Top 100 Pop Singles

<table>
<thead>
<tr>
<th><strong>#</strong></th>
<th><strong>Song</strong></th>
<th><strong>Artist(s)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>All For Love</td>
<td>Bryan Adams/Rod Stewart/Sting</td>
</tr>
<tr>
<td>2</td>
<td>Hero</td>
<td>Columbia 77230</td>
</tr>
<tr>
<td>3</td>
<td>All That She Wants</td>
<td>Anita 12614</td>
</tr>
<tr>
<td>4</td>
<td>Breath Again</td>
<td>Lafaeca 24054</td>
</tr>
<tr>
<td>5</td>
<td>Again</td>
<td>Virgin 39804</td>
</tr>
<tr>
<td>6</td>
<td>Said I Loved You... But I Lied</td>
<td>Columbia 77200</td>
</tr>
<tr>
<td>7</td>
<td>Can We Talk</td>
<td>Owest/Warner Bros. 18346</td>
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<tr>
<td>8</td>
<td>What's My Name</td>
<td>Death Row/Interscope 93830</td>
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<td>I'd Do Anything For Love (But I Won't Do That)</td>
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<td>Hopelessly</td>
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<td>93's Infinity</td>
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<td>Paying The Price Of Love</td>
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<td>95</td>
<td>When I Fall In Love</td>
<td>(Epic Soundtrax/Epic 77201)</td>
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**Adams, Sting, Stewart**

**TO WATCH:** Celine Dion

**HIGH DEBUT:** Zane
REVIEWS
By Troy J. Augusto

THE LEMONHEADS: “The Great Big No” (Atlantic 5421)
Did you see The Lemonheads on David Letterman’s Late Show a couple of weeks ago? Poor Evan Dando, the band’s pin-up boy leader, looked like he was going to start crying when Letterman approached him for his traditional post-performance handshake. But I had this sneaky thought. The Heads new single is another short-but-sweet treat that has Evan, in a recurring role, playing the sensitive man of the ’90s. A catchy number with decent chart potential. Just say yes.

THE SCORPIONS: “Under The Same Sun” (Mercury 1110)
The Scorpions’ latest album, Face The Heat, has been a commercial disaster so far, but that bad luck could well change with the overdue issue of this anthemic power ballad that fans of “Wind Of Change,” the band’s last hit, will absolutely devour. Arranged to take full advantage of singer Klaus Meine’s dramatic vocals, this grandiose tune will sound great on hit and rock radio and should prove to be a fave during the German band’s upcoming tour.

LENNY KRAVITZ: “Spinning Around One Night” (Virgin 14115)
From Kravitz’ fire & brimstone release, Are You Gonna Go My Way, comes a newly recorded version of this, one of the album’s better cuts. Lots of guitar feedback and distortion. John Lennon-meets-Sly Stone vocals and Lemmy’s trademark psychedelic stylings add up to a tasty cut worth a spin or two from alternative and album rockers. Jocks are also advised to sample the live run of tunes offered on the disc, in particular a killer “Always On The Run.”

THE CURE: “Purple Haze” (Reprise 6704)
From the Stone Free: A Tribute To Jimi Hendrix collection comes this most curious coupling. Robert Smith and The Cure, the crowned kings of British angst-ridden, gloom and doom pop, meet late guitar hero/rock star Hendrix on Jimi’s biggest hit. While the tune is only slightly recognizable, given The Cure’s serious rearrangement, it’s essentially rather satisfying in its off-the-wall translation. Slow and moody, just like Fans’ cool demand.

PICK OF THE WEEK

PHIL COLLINS: “Everyday” (Atlantic 5000)
While Collins’ worldwide appeal has never been stronger (this record company claims that his current Both Sides collection is the fastest-selling album ever in Germany), the American popularity is in jeopardy. The album has fallen out of the top 40 after less than two months of release, despite the strength of single “Both Sides Of The Story,” a tune similar to many of his biggest hits. But there’s a problem. As the recording world moves to re-invent itself, Collins appears happy to stay the musical course. While this tune breaks no new ground, its familiar sound may well work at AC and CHR.
<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist(s)</th>
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<tbody>
<tr>
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<td>Top 100 Pop Albums</td>
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<tr>
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<td>SNOOPY DOGGY DOG</td>
<td>Jack Jackson</td>
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<td>3</td>
<td>MUSIC BOX</td>
<td>Mariah Carey</td>
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<td>4</td>
<td>3 VS (Epic 59136)</td>
<td>Pearl Jam</td>
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<td>BAT OUT OF HELL II (BACK INTO HELL) (MCA 10699)</td>
<td>Meatloaf</td>
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<td>6</td>
<td>(Virgin 12650)</td>
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<td>DIARY OF A MAD BAND (Jup tones 10915/MCA)</td>
<td>Jodeci Debut</td>
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<td>8</td>
<td>THE ONE THING</td>
<td>Michael Bolton</td>
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<td>SO FAR SO GOOD (Adm 40197)</td>
<td>Bryan Adams</td>
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<td>GETuppaid... (Epic 26455)</td>
<td>Aerosmith</td>
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<td>Various Artists</td>
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<td>TOM PETTY'S GREATEST HITS (MCA 10813)</td>
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<td>LETHAL INJECTION (Rap Arist 53876)</td>
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<td>DUETS (Capitol 89011)</td>
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<td>IN PIECES (Liberty 80057)</td>
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<td>THE BODYGUARD (Arista BMG 186999/P6)</td>
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<td>MTV UNPLUGGED (Epic 61569)</td>
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<td>RIVER OF DREAMS (Columbia 53003)</td>
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<td>HUMMIN' COMIN' AT 'CHA' (So So Del/Columbia 57107)</td>
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<td>IT'S ON 187UM KILLA (Ruthless 5503)</td>
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<td>BREEBERS LAST SPLASH (A&amp;WR Warner Bros 61508)</td>
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<td>ALL THE GREATEST HITS (Reprise/Warner Bros 45143)</td>
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<td>I'M READY (Definitive/Warner Bros 45388)</td>
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<td>UNPLUGGED... AND SEATED (Warner Bros 45289)</td>
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<td>MIDNIGHT MARAUDERS (Jive 41490)</td>
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<td>GET IN WHERE YA FIT IN (Jive 41526)</td>
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<td>DOMINO (Raj/Chaos 57701/Columbia)</td>
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<td>COLOUR OF MY LOVE (Columbia 57555)</td>
<td>Celine Dion</td>
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<td>LIVE, SWING, BING AND PURGE (Evia 61594)</td>
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<td>THE SONG REMEMBERS WHEN (MCA 10911)</td>
<td>Trisha Yearwood</td>
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**Top 10 Albums**

1. The Red Shoes (Columbia 53377) by Kate Bush
2. Hand on the Torch (Blue Note 88883/Co) by US3 Debut
3. Black Sunday (Ruffhouse/Columbia 53021) by Cypress Hill
4. La Sexorciosta (Geffen 24660) by White Zombie
5. The Christmas Album (Atlantic 92929) by David Foster
6. Stone Free a Tribute to Jimi Hendrix (Reprise 45439) by Various Artists
7. Shock of the Hour (Atlantic 92295) by MC Ren
8. Straight Up Without (Capi 99067) by Heart
9. Desire Walks On (Capitol 99067) by Babyface
10. The Chronic (Death Row/Interscope 57126/Priority) by Dr. Dre

**Top 10 Singles**

1. It's About Time (RCA 60274) by SWV
2. I Still Believe In You (MCA 10693) by Vincent Gill
3. This Time (Reprise/WB 42541) by Dwight Yoakam
4. Retroactive (Mercury 518300) by Def Leppard
5. Time and Change (RCA 60274) by Color Me Bad
6. Counterparts (Atlantic 82528) by Rush
7. The Black Rider (Island/PLG 51859) by Tone
8. Tell Me Why (Curbs/MCA 10529) by Wynonna
9. No Alternative (Arista 18737) by Various Artists
10. Whoop! (There It Is) (E) (DeCar) by Larry

**Cash Box Charts**

**Top 100 Pop Albums**

**January 22, 1994**
POPPY ALBUMS

REVI EWS by Troy J. Augusto

■ RAMONES: Acid Eaters (Radioactive/MCA 10913)
As we approach the 20th anniversary of the birth of the Ramones, perhaps America's greatest punk purveyors, it seems appropriate to look back at the band's roots via the '60s tunes that they recall as having been influential. Included in this fun covers collection is the Who's "Substitute," the Stones' "Out Of Time," Dylan's "My Back Pages" and Jan and Dean's "Surf's Up." A tasty flashback sure to spawn a million more Ramones-inspired bands.

■ RY COODER: Geronimo: An American Legend
(Columbia 57716)
After his acclaimed work on such disparate films as Trespass, The Long Riders and Paris, Texas, guitarist/composer Ry Cooder would seem to be the natural choice to score Walter Hill's newest film. While the film's subject is the Cavalry's forced protection of Native American hero Geronimo to the reservation, there is no doubt a painful one for both sides of the issue, Cooder's warm, flowing style brings an aural grace to this sad story.

■ THE WILDHEARTS: Earth Vs. The Wildhearts
(east west 93201)
Music industry types in the U.K. are understandably excited about the Wildhearts, the first British hard rock band with worldwide potential in many a moon. The dynamic foursome combines sharp, accomplished musicianship, tight and memorable songwriting, a healthy dose of cocky swagger and, the band's coup de grace, the ability to pull off what's basically an '80s style without sounding dated. A rock-radio, all-you-can-eat frenzy is likely.

■ RAMONES: Rock & Roll High School (Dino/Cherry) 9

■ BRYAN ADAMS: So Far So Good (A&M 540 157)
It seems like only yesterday when a young Mr. Adams was stealing the thunder from dyeing arena rockers Journey on a tour that more or less sealed the fate of both acts. Actually, that was 10 years ago and since then, Bryan has been selling records faster than A&M can print 'em up. Aside from new hit ballad "Please Forgive Me" (top 20 at last check), this one's a round up of all the hook-y rock numbers and mushy love songs that have made Bryan one rich Canuck.

■ M.I.R.V.: Cosmodrome (Prawn Song/Mammouth 0055)
The solo debut from former Limbomaniac guitarist M.I.R.V. is the first release on Les Claypool's new Prawn Song label, a Bay Area imprint that aims to exploit the region's burgeoning experimental music scene. This set is a concept album parody of sorts, involving our mistrusted hero, Roy, who, amidst the rubble and tragedy of his pathetic life, finds a discarded guitar and with it, discovers his true talent. An ambitious recording for ambitious listeners.

■ THE EX-IDIOLS: Pill Popper (Relativity 11213)
Four track e.p. is the first issue from this L.A.-based, four-piece punk outfit that makes up, in catchy tunes and balls-out delivery, what it lacks in originality and skill. With no song longer than 2:43, the Ex-Idols waste no time fronting or posing, instead jumping head first into each track as if it's the band's last gasp. Given the current popularity of punk-based, throwaway rock, these guys stand as good a chance as any for those coveted 15 minutes.

■ SWIVELNECK: Contactor (Headhunter/Cargo 025)
Swivelneck is the latest smart aleck crew to spring from the increasingly fertile yet irritatingly smug San Diego music scene. Like many of their SoCal brethren, Swivelneck (Lane, James, Tony, Sticks) eschew traditional song arrangements and structure, instead letting their anger, ferocity and cabbages do the musical talking. Some songs here are completely unlistenable (see lane’s "Curb Job") while others, like fun "Choda," are pure post-grunge genius.

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PICK OF THE WEEK

CROWDED HOUSE: Together Alone (Capitol 27048) Producer: Youth
This fourth Crowded House album is, in many ways, a worthwhile successor to the band's 1986 debut, full of sweepingly arranged, Beatles-inspired melodies, lilting vocal harmonies and armsful of positively charged spirit. After the uneven Woodface set of 1991 made many wonder if the band was going to follow the unfurling lead of predecessors Split Enz and fade into a dimly lit twilight of second-rate songs and half-hearted enthusiasm, this new album answers the doubts, track after excitable track. Credit producer Youth, whose fiery spirit helped the group realize its dazzling pop potential. A beauty.
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<td>47 FREAKIN' (EastWest 9341)</td>
<td>Das EFX 30 3</td>
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Michael Jackson presented Debbie Allen an NAACP Image Award for Outstanding Choreography in Film or Television (58th Annual Academy Awards) during the 26th annual staging of this event Jan. 22 on NBC-TV to give Debbie Allen an Image Award. Jackson, who has been a regular media fixture because of a 13-year-old boy’s accusation that he was sexually abused by the performer, simply stole thunder from the other honorees during the awards programming.

Even though Whitney Houston walked away with five Image Awards (including Entertainer of the Year honor), Jackson’s presence energized the proceedings, something evident by the lengthy standing ovation he received upon coming on stage and had to calm the audience throughout his brief commentary. The thrust of his comments were that “Everyone is presumed to be innocent and totally innocent until charged with a crime and then convicted by a jury of their peers... Not only am I presumed innocent, I am innocent.”

Jackson’s appearance and his comments were perhaps a touchstone for other honorees and presenters to season their comments with political and social confront. The innocence of African-American men being tried in the press was sustained throughout the evening, especially where Image Awards nominee (for Lead Actor in a Motion Picture) Tupac Shakur and fellow rapper Snoop Doggy Dogg were concerned (see The Rhythm column). Taken as a whole, this 26th staging of the Image Awards, complete with 40 categories, was a milestone.
### Top 30 Rap Singles
CASH BOX • JANUARY 22, 1894

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<th>Label</th>
<th>Peak Position</th>
<th>Weeks</th>
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<td>REALLY DOE (Priority 53876)</td>
<td>Ice Cube</td>
<td>DEBUT</td>
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<td>Snoop (Nel Plateau/London/PGL. 857 314)</td>
<td>Salt-N-Pepa</td>
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<td>KEEP YA HEAD UP (Interscope 98345)</td>
<td>2-Pac</td>
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<td>U.N.I.T.Y. (Motown 3225)</td>
<td>Queen Latifah</td>
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<td>5</td>
<td>GETTO JAM (Outburst/Ral 77297)</td>
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<td>13</td>
<td>I'M REAL/RuffHouse/Columbia 77236</td>
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<td>SAME OL' SHIT (Ruthless 5510)</td>
<td>MC Ren</td>
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<td>INDO SMOKE (Epic 77206)</td>
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<td>HERE COME THE LORDS (Pendulum/ERG 60062)</td>
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<td>I'M A PLAYER (Jive 45152)</td>
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<td>NOW I FEEL YA (Rap-A-Lot 59641)</td>
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<td>STAY REAL (DefJam/Columbia/77141)</td>
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<td>LET ME RIDE (Deuce Row/Interscope/Columbia 57128)</td>
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<td>30</td>
<td>OUTTA HERE (Jive 42147)</td>
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### RAP SINGLE REVIEWS

**By Dr. Bayyan**

- **ERICK SERMON: “Safe Sex”** (Def Jam/RAL OSK 5641)
  This is a phat track that has been cleaned up for radio on one mix, but still retains the hard edge that Sermon’s solo debut album No Pressure has exhibited. On the radio and instrumental mixes, the music relies more heavily on the bass line from James Brown’s “The Payback,” but throughout the soul of “Dance Floor” by Roger and live vocals by Debra Killings make things nice.

- **TOO SHORT:** “Money In The Ghetto” (Jive JJD-42194-2).
  This might be as clean as it gets when listening to Too Short. The flow is distinctly Short, and, at least on the radio mix, there’s some positive riffs. From his Get In Where You Fit In collection, Short makes use of Kool & The Gang’s “Holiday Shuffle,” the mixing of Ant Banks and some tasty live soul. The LP radio edit will illustrate where the rapper puts his funk.

- **WAYNE SMITH WITH B-REAL, DJ MUGGS: “Under Mi Sleng Teng”** (Tommy Boy TBCD 609).
  Dancehall dub is the order of the day on this first track from the Big Blunt album “No cocaine, I don’t wanna go insane,” is the anathematic hook on this phat-bottomed chant track. And what would a pro-pot track be without a member of Cypress Hill, in this case B-Real. There is a chronic flavor throughout each mix, the best of which is the Soul Assassins Mix.
CONTEMPORARY CHRISTIAN NEWS BOX

Grammy Gets The Word

NASHVILLE—Word Records, along with its large family of associated and distributed labels, was the top recipient of Grammy nominations as announced January 6 at the Loews Vanderbilt Plaza Hotel by the Nashville president of the National Academy of Recording Arts and Sciences (NARAS).

With only two labels to its distributed family, as compared with Word Records’ four, Sparrow Records and distributed label Warner Alliance received the second largest amount of nominations with a total of six listings.

The muscle of new alliances was also demonstrated as Star Song Communications pulled in a noteworthy four nominations thanks to ForeFront and FixIt Records.

Winners of the Grammy will be announced March 1 at the 36th annual Grammy Awards Show, broadcast live from Radio City Music Hall in New York City. CBS will telecast the show 8-11PM EST, with Garry Shandling hosting.

For a complete listing of contemporary Christian and gospel nominations, see page 24.

CBA Descends on Nashville

COLORADO SPRINGS—The Christian Booksellers Association (CBA) is holding its first mid-season winter buying event, Expo '94 January 26-28 at the Nashville Convention Center. Recording artist Naomi Judd and author Max Lucado will welcome over 1,000 registrants at the Facesetter session to open the convention January 26.

During the three days of the convention Christian retailers, publishers, music companies and other product suppliers will have the opportunity to sell or buy a wide variety of Christian retail products. Products offered by the varied retailers are estimated to reap annual sales of more than $2.7 billion. Many Nashville-based recording artists such as Michael W. Smith, Steve Gatlin, Susie Luchsinger, Charlie Peacock, and Michael Card will also be on hand.

This event is of particular interest to the Nashville business community since Nashville is currently under consideration as becoming the yearly home to the Expo. CBA research shows that there are 2,375 Christian bookstores and 110 CBA suppliers within 500 miles of Nashville. Nashville has the highest concentration of suppliers than any other city in the country. It is also the home of numerous Christian publishing houses and eight of the top 10 Christian recording companies.

Nashville Memorial For Vince Ebo

FRANKLIN, TN—Friends of the late Vince Ebo gathered January 4 at Christ Community Church in Franklin, Tennessee to pay their respects to singer/actor/songwriter, Vince Ebo who died of a self-inflicted gunshot wound to the head December 15, 1993.

Pastor Scotty Smith led the congregation of over 100 in an evening of reminiscing and song. Friends, Sparrow recording artist Charlie Peacock and Star Song’s director of national accounts Jeff Willett were featured speakers and Ebo’s fiancee and singer, Kim Fleming closed the evening with the hymn “Amazing Grace.”
REVIEWs By Kathleen A. Ervin

STEVEN CURTIS CHAPMAN "I Will Be Here" (Sparrow)
Liberty Records has re-mixed this oldie but goodie and is shipping it to mainstream country and Christian country outlets. Written for Chapman's wife MaryBeth from the More To This Life album, Sparrow is trying to promote it as a new single to Christian radio. Guess they figure he needs another #1 or something. Re-mixed with plenty of fiddle and piano, contemporary Christian radio will surely find room on its playlist once, again, for Steven Curtis Chapman.

ASHLEY CLEVELAND & GARY CHAPMAN "Where Do I Go" (Reunion)
Reunion's latest release from The Loft project is a hooky little number written by Amy Grant and sung by husband, Gary Chapman, and Ashley Cleveland. The radio edit kicks things off with a hot piano lead and punchy percussion. Conservative AC formats will probably play it safe with the album version which has less edge. Either way it brings up the question, "Gary Chapman, where do we go to get your next album?"

CLAY CROSSWE "I Surrender It All" (Reunion)
Let us introduce you to what is surely to be the hottest newcomer in Christian music this year. Everything about him indicates calculated success. Like Michael English, he's got the good looks and the good songs to make a major dent in radio. "I Surrender All" is one of those heart-tugging, belt-it-out winners. With a big arrangement to match those big tenor chords, Crowe is quite similar to aforementioned English. It will be interesting to watch Crowe's new project My Place With You and tour with labelmate Kathy Troccoli take off.

PETRA "Marks of the Cross" (DaySpring)
The latest from Petra's Wake-Up Call is sort of a "fruits of the spirit" musical parable for AC and CHR radio. Stacked vocals are the highlight of this pretty standard single which has been edited for radio. Bob Hartman's words packed a bit more punch than the music.

PICK OF THE WEEK

TWILA PARIS "God Is In Control" (Star Song)
The first single from Paris' highly touted Beyond A Dream album is the very contemporary, very radio-ready "God Is In Control." Paris' known for her almost hymn-like approach to music attacks the new year with a new song and a new sound. Paris is in control with the bebed-up arrangement that has lots of guitar and lots of drums. Like Paris sings, "This is no time for fear/This is a time for faith and determination" and Ms. Paris sounds very determined. 1994 is going to be a great year for this exceptional artist. FYI: the radio single has four version to choose from; the album version at a long 5:44 and three radio edits.
1994 GRAMMY GOSPEL NOMINATIONS

BEST POP/CONTEMPORARY GOSPEL ALBUM:
- Soul/Margaret Becker (Sparrow);
- The Live Adventure/Steven Curtis Chapman (Sparrow);
- Hope/Michael English (Warner Alliance);
- Le Voyage/Sandi Patti (Word);
- A Beautiful Place/Wayne Watson (DaySpring)

BEST ROCK GOSPEL ALBUM:
- Free At Last/DC Talk (Yol ForeFront);
- Heat It Up/DeGarmo & Key (Benson Music Group);
- Pullin' No Punches/D.O.C. (Star Song);
- Crimson And Blue/Phil Keaggy (Myrrh);
- Evolution/Geoff Moore & The Distance (ForeFront)

BEST SOUTHERN GOSPEL, COUNTRY GOSPEL OR BLUEGRASS ALBUM:
- Walk On/Bruce Carroll (Word);
- Worship His Glory/The Cathedrals (Canaan);
- Southern Classics/Gaither Vocal Band (Benson Music Group);
- Good News/Kathy Mattea (Mercury);
- Sunday Morning/Ralph Stanley (Freeland)

BEST TRADITIONAL SOUL GOSPEL ALBUM:
- Stand Still/Shirley Caesar (Word);
- Live in Memphis/The Canton Spirituals (Blackberry);
- In Good Health/The Dixie Hummingbirds (AIR);
- Deep River/The Five Blind Boys of Alabama featuring Clarence Fountain (Elektra Nonesuch);
- Better Days Ahead/Dorothy Norwood (Malaco);
- He Keeps On Blessing Me/Albertina Walker (Benson Music Group)

BEST CONTEMPORARY SOUL GOSPEL:
- Angie & Debbie/Angie & Debbie (Capitol);
- Something on the Inside/Vanessa Bell Armstrong (Jive);
- Start All Over/Helen Baylor (Word);
- Live/The Richard Smallwood Singers (Sparrow);
- All Out/The Winans (Warner Alliance)

BEST GOSPEL ALBUM BY A CHOIR OR CHORUS:
- Live... We Come Rejoicing/Brooklyn Tabernacle Choir, Carol Cymbala, choir director (Warner Alliance);
- Rev. Milton Brunson Presents Tyrone Block & The Christ Tabernacle Combined Choirs/Rev. Milton Brunson, Tyrone Block & The Christ Tabernacle Combined Choirs, Tyrone Block, choir director (Word);
- All The Bases/O'Landra Draper & The Associates Choir, O'Landra Draper, choir director (Word);
- If You Love Me/Eddie Hawkins Music & Arts Seminar Choir, Edwin Hawkins, choir director (Fisk);
- Amen! A Gospel Celebration/Erich Kunzel and the Cincinnati Pops with Jennifer Holiday, Maureen McGovern, Lou Rawls; Erich Kunzel, choir director (Telarc)

CHRISTIAN COUNTRY CASH BOX • JANUARY 22, 1994

1 I SAW HIM IN YOUR EYES (Integrity) Susie Luchinger 1 7
2 TAKE MINE (Cheyenne) White River 3 13
3 HEAVENLY (Cheyenne) Bruce Haynes 2 14
4 THE PEN IS STILL IN THE AUTHOR'S HAND (Manuel/Manuel Family Band) 6 4
5 LOVE CAN CARRY (Cheyenne) Steve Gatliff 4 10
6 SEEDS (Mercury) Kathy Mattea 8 5
7 FAN THE FLAME (Heartwrite) David Padillo 11 5
8 COVERED IN RED (Heartbook) Rivers & Owens 15 6
9 OKLAHOMA FRONT PORCH BAND (Intersound) Terri Lynn 10 9
10 REVIVAL IS COMING (Victory) Billy Holcomb 9 12
11 CHILD OF THE LIGHT (Cheyenne) The Days 5 14
12 IF I'D KNOWN THEN (Word/Epic) Mid South 12 6
13 NO LIMIT (Riversong) Jeff & Sheri Easter 7 5
14 GO DOWN MOSES (Circuit Rider) W.C. Taylor 14 8
15 MADE UP HEART (Morning Star) Fox Brothers 16 3
16 JESUS IS THE REASON (Cross Country) 23 4
17 PULL THE WOOL (Cheyenne) Paula McCulla 25 2
18 SPLIT AND WHITTLE CLUB (his Productions) Don Vinson 13 13
19 WIN THIS WAR (his Productions) Tim Fields 24 6
20 ALL OF THIS AND HEAVEN TOO (his Productions) Don Vinson 18 23
21 GOING SOMEWHERE (White Horse Music) T.J. Smith 20 9
22 ANSWER TO PRAYER (Word) Bruce Carroll DEBUT
23 CALVARY'S THE REASON WHY (Gospel Choice) Del Way 30 3
24 EACH STEP I TAKE (Morning Star) Fox Brothers 22 23
25 COME ON IN (Circuit Rider) Herman Truelove 26 7
26 THE MIDDLE MAN (Heartwrite) David Patillo 29 23
27 THERE IS AN ANSWER (Time) Don Richmond 28 2
28 DIAMONDS FROM DUST (Cove Song) Pam Walker 19 18
29 LET'S GET THE DEVIL OUT OF HERE (Kings Day/2001) Judy Deramus 17 23
30 CRAZY 'BOUT JESUS (Expression 2004) Randy Coward 27 21

TRAVELLING PERKS—Word Records' executive staff travelled to Paris to meet with The Acappella Company to discuss its new long-term distribution agreement with Word/Epic Records. Pictured in front of the Eiffel Tower in Paris, Tennessee is: Rob Dean, executive director distributed labels Jerry Weimer, executive vice president; Larry Sparks, vice president The Acappella Company; Keith Lancaster, president The Acappella; Roland Lundy, president; Loren Balman, senior vice president for artist and creative development; Steve Sutton, vice president for Word sales liaison national accounts; and David Howell, vice president of finance.
Tin Pan South Festival Gets Support

NASHVILLE—American Airlines, along with other Nashville area businesses, recently announced financial support for Tin Pan South, a musical festival celebrating songwriters, to be held in Nashville April 13-18. American has committed to a major sponsorship at the $25,000-and-above level.

“We are so pleased to have the support of these sponsors,” said Pat Rogers, executive director of the Nashville Songwriters Association International (NSAI), the organization which created the event. “This announcement indicates their recognition of the importance of songwriters to Nashville, and it also signifies the growing partnership between the business community and music industry. It’s great for the city of Nashville.”

Contributions from sponsors will help offset costs, such as expenses for the songwriter-performers who travel from across the country to perform, and costs to produce a Legendary Songwriters Acoustic Concert at the Tennessee Performing Arts Center (TPAC) on the final night of the festival.

“We want to keep the festival open to everyone who loves songwriting and wants to support Tin Pan South; therefore, we rely almost entirely on corporate sponsorships to keep the ticket prices as low as possible,” said Richard Leigh, who in addition to being a hit songwriter, is 1994 president of NSAI. The week-long festival will begin with a celebrity golf tournament and culminates with the Legendary Songwriters Acoustic Concert. Throughout the week, local performance clubs will host the nation’s top performing songwriters.

Patsy Cline Returns

NASHVILLE—Always...Patsy Cline, a two-act theatrical performance based on a true story from the star’s life, will take place June 9-10, 29 1994 at the historic Ryman after an $8.5 million restoration to the auditorium. Always...Patsy Cline details the unusual friendship that developed between Louise Seger, a devoted fan, and the singer. The format features 20 of Cline’s songs, including “Crazy,” “Walkin’ After Midnight” and “I Fall To Pieces.” Seger provides virtually all of the dialogue.

The two-woman musical, created by J. Ted Swindle, premiered in 1988 in Houston. Swindle will also direct the show at the Ryman, which has operated as a museum for most of the last two decades. The massive interior renovation was begun last September by the Ryman’s owner, Gaylord Entertainment Company.

Other performances will also be held at the Ryman. “The Ryman is known for country music, and we certainly will feature country performances,” said general manager Steve Buchanan. “However, the Ryman’s entertainment tradition is extremely diverse, and we will present everything from gospel to classical and from folk to jazz over time,” he added. Tickets for Always...Patsy Cline are $16 and $14.

Starstruck Entertainment To Relocate

NASHVILLE—Officials with Starstruck Entertainment, a full-service entertainment company, recently announced plans to build a 24,000-square-foot headquarters facility on Music Row. Groundbreaking on the property will begin Feb. 1, which is located adjacent to the United Artists Tower and the former RCA Records building on Music Square West. The new building will house Starstruck’s songwriting group as well as other divisions of the business jointly owned and operated by Reba McEntire and Narvel Blackstock, including personal management, publicity, music publishing, transportation and business management.

1994 Grammy Country Nominations

NASHVILLE—Many of the top names in Nashville turned out for the announcement of the 1994 Grammy nominations at Loew’s Vanderbilt Plaza Hotel in Nashville. The Nashville press conference was hosted by John Sturdivant, Nashville president of The National Academy of Recording Arts & Sciences (NARAS); Nancy Shapiro, Nashville NARAS executive director; and country artist Nanci Griffith and Hal Ketchum.

One of the bigger surprises came in the category of Producer of the Year, when MCA-Nashville president and producer Tony Brown was nominated. According to Sturdivant, the last Nashville producer to win the Grammy was Larry Butler in 1979. Other nominations in country music are as follows:

- **BEST COUNTRY VOCAL PERFORMANCE, FEMALE:** Passionate Kisses/Mary-Chapin Carpenter (Columbia); High Powered Love/Emmylou Harris (Asylum); Soon/Tanya Tucker (Liberty); Walkaway Joe/Trisha Yearwood (MCA); Only Love/Wynonna (Curb/MCA)

- **BEST COUNTRY VOCAL PERFORMANCE, MALE:** Ain’t Going Down (Til the Sun Comes Up)/Garth Brooks (Liberty); Chattahoochee/Alan Jackson (Arista); I Don’t Need Your Rockin’ Chair/George Jones (MCA); The Grand Tour/Aaron Neville (A & M); Ain’t That Lonely Yet/Dwight Yoakam (Reprise)

- **BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL:** Hank Workin’ Man/Brooks & Dunn (Arista); Trashy Women/Confederate Railroad (Atlantic); In A Week Or Two/Diamond Rio (Arista); God Blessed Texas/Little Texas (Warner Bros.); All These Years/Sawyer Brown (Curb)

- **BEST COUNTRY VOCAL COLLABORATION:** A Bad Goodbye/Clint Black & Wynonna (RCA); Does He Love You/Reba McEntire & Linda Davis (MCA); The Heart Won’t Lie/Reba McEntire & Vince Gill (MCA); Romeo/Dolly Parton, Tanya Tucker, Billy Ray Cyrus, Kathy Mattea, Pam Tillis & Mary Chapin-Carpenter (Columbia); Minn’s Prayer/Ralph Stanley & Dwight Yoakam (Freeland)

- **BEST COUNTRY INSTRUMENTAL PERFORMANCE:** Red Wing/Asleep At The Wheel (Liberty); Jingle Bells/Roy Clark (Lightning Digital); The Ballad Of Jed Clampett/Ken & Mary-Clay (Vanguard); Gold Rush/Mike O’Connor with Byron Berline (Warner Bros.); Fiddlin’ Around/Mark O’Connor with Johnny Gimble (Warner Bros.)

- **BEST COUNTRY SONG/A songwriters(s) award (Artists’ names appear in parenthesis):** Ain’t That Lonely Yet/Kostas & James House, songwriters (Dwight Yoakam) (Reprise); Chattahoochee/Alan Jackson & Jim McBride, songwriters (Alan Jackson) (Arista); Does He Love You/Sandy Knox & Billy Stritch, songwriters (Reba McEntire & Linda Davis) (MCA); The Hard Way/Mary-Chapin Carpenter, songwriter (Mary-Chapin Carpenter) (Columbia); Passionate Kisses/Lucinda Williams, songwriter (Mary-Chapin Carpenter) (Columbia)

- **BEST BLUEGRASS ALBUM:** Stuart Duncan/Stuart Duncan (Rounder); Blue Diamond/The Johnson Mountain Boys (Rounder); Waitin’ For The Hard Times To Go/The Nashville Bluegrass Band (Sugar Hill); Tony Rice Plays and Sings Bluegrass/Tony Rice (Rounder); Saturday Night (Surely Sunday Morning)/Ralph Stanley (Freeland)

The 36th Annual Grammy Awards Show will be held at New York’s Radio City Music Hall on March 1, CBS will telecast the show live from 8-11 PM E.S.T., with Garry Shandling hosting. The show is expected to be seen by 1.4 billion people in 110 countries worldwide.
COUNTRY SINGLES

CASH BOX JANUARY 22, 1994

COUNTRY SINGLES INDEX

AIN'T GOING DOWN (TIL THE SUN COMES UP) K. Bury, K. Williams, G. Brooks (Sony Songs/EMI-Capitol Music Publishing Co., Ltd./ASCAP) #1

ALL I'M ASKING FOR IS LOVE R. Lightfoot, L. Salter, A. Tice (ASCAP) #2

AMERICAN HONEY TONY BERRY B. Kardashian, L. Lowery, S. Lessy (BMI) #3

ASK THE MAN UPSTAIRS D. Richardson, D. Waller (Dot Richmond Music/WME Publishing) #4

BEANY E. Willett, E. Willett (ASCAP) #5

THE BEST MAN FOOTBALL TEAM L. Jackson, E. Willett (BMI) #6

BEYOND THE JULIET'S APPEAL R. Adkins, B. Brink (EMI-Capitol Music Publishing Co., Ltd./ASCAP) #7

DO ANYTHING YOU WANT ME TO B. Warren, L. F. Warren (BMI) #8

GOODBEY WRITTEN 11-25-80 M. Sills, J. J. Rock, J. J. Rock (BMI) #9

HARLEY & NAILS R. Jones, C. Bellers (ASCAP) #10

HE'Selin'THE KITCHEN B. Mays, J. Plyler (Music/ASCAP) #11

HER HEART IS IN THE RIGHT PLACE E. Hines, J. N. Hines (BMI) #12

I'M A BELIEVER IN LOVE L. Young, M. H. Young (BMI) #13

JESSIE J. Jones, J. J. Jones (BMI) #14

KIND OF A DRUNKEN BROTHER T. Ball, R. T. Ball (BMI) #15

LADY II K. Young, R. Young (BMI) #16

LIE TO ME TO GET WHAT YOU'RE AFTER A. Teel, B. Teel (BMI) #17

LONG Haul V. Nada (BMI) #18

MERCY L. Ritter, R. London, K. Dodd (BMI) #19

MY BABY LOVES ME C. Fetty, G. Bronke, C. Fetty (ASCAP) #20

NEVER KNEW LOVE I. Boone, R. Robinson (ASCAP) #21

SOMETHING TELL ME L. Renzetti, L. Renzetti (BMI) #22

DON'T DOUBT ABOUT IT (IN) M. Francis, M. Francis (BMI) #23

DON'T STOP BELIEVING J. S. Murphy, J. S. Murphy (BMI) #24

EVERYTHING'S GONNA TURN OUT FINE L. W. Newton, L. W. Newton (BMI) #25

FIND OUT WHERE YOU'VE BEEN H. W. Barr, T. W. Barr (BMI) #26

IF YOUNG PEOPLE WERE IN THE PICTURE T. T. Young, T. T. Young (BMI) #27

YOU DON'T HAVE TO GO DOWN IN FLAMES T. W. Wilkerson, R. T. Wilkerson (BMI) #28

YOU DON'T HAVE TO TELL ME EVERYTHING J. Ball, B. Ball (BMI) #29

YOU GAVE ME A LOT OF LIES A. Adkins, B. Brink (EMI-Capitol Music Publishing Co., Ltd./ASCAP) #30

YOU NEVER KNEW LOVE V. Nada (BMI) #31

YOU'RE THE ONE THAT I WANT L. E. Kasper, L. E. Kasper (BMI) #32

YOU'RE THE ONE THAT I WANT (IN) L. E. Kasper, L. E. Kasper (BMI) #33

ZEBRA L. Young, R. Young (BMI) #34

REVIEWs by Richard McVey

SAMMY Kershaw "I Can't Reach Her Anymore" (Mercury CDP 995)

The fourth single from the Mercury Records album, Haunted Heart. "I Can't Reach Her Anymore" was written by Mark Peterson and Trent Teter. This ballad relies on a great guitar hook that says, "I still got her number, but I can't reach her anymore." This is a strong single that's sure to follow in the steps of Kershaw's preceding singles and get a lot of airplay. Produced by Buddy Cannon and Norro Wilson.

EVANGELINE "Let's Go Spend Your Money" (Margaritaville/ASCAP 54787)
The first release from their second CD, French Quarter. Now, this Cajun-flavored tune was written by Kelly Willis and Kostas. A catchy upbeat song, as the title implies, it's constantly asking for something. While the lyrics are somewhat redundant you'll find it hard to get out of your head. With influences from eccentric producer Jimmy Buffett, it's a good song, but don't expect a lot of airplay by country radio. Definitely ship to AC format. Justin Niebank and Michael Uiley produced.

LEE ROY PARNELL "I'm Holding My Own" (Arista)

Single #2 from On The Road, Parnell doesn't quite measure up to the previous single "On The Road." Written by Tony Arata, the mid-tempo tune will hold its own, though, thanks to Parnell's vocals. Produced by Scott Hendricks, it's still worth a listen and radio will certainly warm up to it.

BELLAMY BROTHERS "Not" (Bellamy Brothers)

What a great hook this song has...Not. The colloquialism should have stayed on Wayne's World. Written by David Bellamy, this awkward song that is constantly interrupted with NOT's is a failed attempt at a hook.

PICK OF THE WEEK

VINCE GILL "Tryin' To Get Over You" (MCA 54706)

Mr. Congeniality has done it again. While "Tryin' To Get Over You" says nothing new lyrically, it says a whole lot vocally. Written by Gill, it's the latest release from the double-platinum smash album I Still Believe In You. Done in true classic Gill style and produced by Tony Brown, this one is certain to be another huge success. Radio's gonna feast on if for sure
TOP 75 COUNTRY ALBUMS

CASH BOX • JANUARY 22, 1994

#1 ALBUM
Common Thread

TO WATCH: Reba McEntire #2

COMMON THREAD: THE SONGS OF THE EAGLES
(Giant 24531-2)(G)

1. COMMON THREAD
(Giant 24531-2)(G)
Various Artists 1 10

2. GREAT HITS VOL. II (MCA 10090)
(Atlantic 9184001)(P)
Reba McEntire 2 12

3. FROM A DISTANCE
(Atlantic 91711)(P)
Alan Jackson 3 60

4. IN Pieces
(Liberty 80537)(P)
Garth Brooks 4 59

5. THIS TIME
(Reprise/Warner Bros. 4521-2)(P)
Clint Black 6 12

6. THE WATCHERS
(Atlantic 91991)(P)
Trisha Yearwood 6 8

HONKY TONK ANGELS
(Columbia 35144)
Dolly Parton/Loretta Lynn/Tammy Wynette 7 8

EASY COME, EASY GO
(Giant 24397)(P)
George Strait 8 12

TELL ME WHY
(Curb/MCA 90692)(P)
Wynonna 9 31

10. I STILL BELIEVE IN YOU
(MCA 10093)(P)
Vince Gill 10 55

11. HANG WORKIN' MAN
(Arista 18716)(P)
Brooks & Dunn 13 44

12. BIG RIO GRANDE
(BNA 66138)(G)
Little Texas 14 40

13. CLAY WALKER
(Grand 24511)(P)
Clay Walker 17 12

14. ALMOST GOODBYE
(MCA 10651)(G)
Mark Chesnutt 11 26

15. COME HOME ON COLLECTOR'S EDITION
(Columbia 48819)(P)
Mary-Chapin Carpenter 11 73

16. NO TIME TO KILL
(MCA 90628)(P)
Clint Black 17 22

17. HONKY TONK ATTITUDE
(Epic 50021)(G)
Joe Diffie 19 33

18. SOON
(Liberty 80640)(P)
Tanya Tucker 15 9

19. MORE LIES
(Epic 57779)
Doc. Watson 15 26

20. CONFEDERATE RAILROAD
(Atlantic 82352)(P)
Confederate Railroad 22 44

HAUNTED HEART
(Mercury 14320)(G)
Sammy Kershaw 23 40

Tribute to the Music of Bob Wills
(Liberty 81470)

3. 28

31

47

46

14

52

12

64

68

9

7

HONKY

CHEAP

MORE

DON'T

HEROES

final

hearts

greatest

DRIVE

mark

Lot

Bet

WON'T

railroad

vol.

(89048)

Parton/Loretta

MCA

89261)

BNA

18658)(P3)

Epic

(Atlantic

82420)(P)

John Michael Montgomery

30 44

TROY ALL lts

(Atlantic 91421)(P)

Tracy Lawrence 16 49

HIGH TECH REDNECK
(MCA 10651)(P)
George Jones 33 4

HONKY TONK CHRISTMAS
(Arista 78281)
Alan Jackson 21 8

MAKE ME AS I AM
(Warner Bros. 45399)
Faith Hill 34 2

RED & RIO GRANDE
(BNA 66138)(G)
Little Texas 26 18

BRAND NEW MAN
(Arista 18568)(P)
Brooks & Dunn 36 118

ROPIN' THE WIND
(Liberty 99330)(P)
Garth Brooks 40 10

WATCH ME
(BNA 66371)(P)
Lorrie Morgan 37 59

DON'T ROCK THE JUKEBOX
(Arista 8861)(G)
Tim McCarver 41 132

OUTSKIRTS OF TOWN
(Curb 77826)
Sawyer Brown 39 18

T.R.O.U.B.L.E.
(Warner Bros. 45049)(P)
Trevor Tritt 47 68

GARAGE DAYS
(Liberty 90997)(P)
Steve Earle 48 8

SOME GAVE ALL
(Mercury 510639)(G)
Trisha Yearwood 54 34

CALL OF THE WILD
(Liberty 66251)
Aaron Tippin 43 18

ALIBIS
(Atlantic 82433)(P)
Tracy Lawrence 49 40

WINNERS
(MCA 10073)(P)
Reba McEntire 50 50

MERRY CHRISTMAS FROM LONDON
(BNA 8062718)(P)
Lorrie Morgan 45 4

HOMEBREW LOOKING ANGEL
(Arista 18469)(G)
Pam Tillie 51 61

COUNTRY BOYS II
(Warner Bros. 45429)
Michael Martin Murphy 35 25

FINAL TOUCHES
(MCA 10682)
Cowboy Troy 57 18

ON THE ROAD
(Arista 18739)
Lee Roy Parnell 56 6

HEROES
(Warner Bros. 45257)
Mark O'Connor 55 12

ONLY WANT TO FEEL
(Epic 53239)(G)
Patty Loveless 54 3

A BRIDGE I DIDN'T BURN
(Columbia 48932)
Ricky Van Shelton 59 16

DEL RIO, TX 1959
(Arista 18731)
Radney Foster 58 83

LITTLE LOVE LETTERS
(Giant 24499)
Carlene Carter 61 25

THE WAY THAT I AM
(MCA 10628)(G)
Martina McBride 60 15

SOLID GROUND
(BNA 66223)
John Anderson 62 26

GREATEST HITS
(MCA 1063)(G)
Patty Loveless 70 29

SEMINOLE WIND
(BNA 1010)(P)
John Anderson 74 96

SPIRITUAL ROAD
(MCA 10605)(P)
Bruce Robison 63 16

GREATEST HITS
(Columbia 5758)(P)
Rodney Crowell 75 6

LET GO
(Asylum 61544)
Brother Phelps 67 20

HURTS IN ARMOR
(Warner Bros. 45319)
Hale Ketchum 65 20

WIND IN THE WIRE
(Warner Bros. 45319)
Randy Travis 72 17

MARK COLLIE
(MCA 10658)
Mark Collie 56 44

KELLY WEILBacher
(MCA 10799)
Gary Valensi 73 13

DRIVE
(Arista 19601)
Steve Wariner 71 20

TRACY BYRD
(MCA 10648)
Tracy Byrd 68 33

ACROSS THE BORDERLINE
(Columbia 52752)
Willie Nelson 73 20

REVIEWS

by Richard McVey

DOUG STONE More Love (Epic 57271)

Doug Stone displays his talented vocals and brings together upbeat songs like "Love, You Took Me By Surprise" and "Little Sister's Blue Jeans" with the already soul-searching hit "I Never Knew Love" on one great album. Expect more than a few hits off this one. "I Never Knew Love" is already #1 on the Cash Box Top 100 Country chart. Larry Boone and Bill Withers, the song's writers are the Songwriters of the Week. With the exception of the last track, "Dream High," the album was produced by James Stroud and Stone. Five of the songs off the album are featured in the motion picture Gordy. In a different week, this one could have been the Pick Of The Week.

TURNER NICHOLS Turner Nichols (BNA 66295)

Certainly two great songwriters, Zac Turner and Tim Nichols, put their talents to work on this album. Each song on the album was at least co-written by the duo and performed almost as well. This one has a few hot ones on it starting with their latest release, "She Loves To Hear Me Rock" and ending with "Rose Tattoo." It also offers a good ballad with "You Can't Hurt Me Anymore." Produced by Keith Stogall, this album isn't exactly exceptional but rather seems to get the job done. I expect bigger and better things from these guys in the future.

GENE WATSON Uncharted Mind (Step One 0079)

Gene Watson does a good job on an album that grows on you. As you hear it the second time, you get a real feel for the third time, you get a real feel for the album. This one of the best, "Sneak In The House." You're surprised by it.

VARIOUS ARTISTS A Perfect World: Music From the Motion Picture Soundtrack (Reprise/Warner Bros.)

If you're in the mood to hear some classic country music, look no further. A Perfect World is a great soundtrack filled with old favorites. One quick look over the artist roster and you know this is a good one. With songs handpicked by director Clint Eastwood, each song perfectly reflects the era of the film. Artists include: Bob Wills and His Texas Playboys, Don Gibson, Johnny Cash, Marty Robbins, George Hamilton IV and Perry Como. The soundtrack even highlights a composition by Eastwood himself, "Big Frank's Baby." Chris Isaak, whom you might at first be surprised to see on this disc, performs a pair of mint condition hits, "Dark Moon" and "The Little White Cloud That Cried." I would list the best tracks off this one, but they're all good.
High Debuts

1. VINCE GILL—"Tryin' To Get Over You"—(MCA)—#40

Most Active

1. BROOKS & DUNN—"Rock My World (Little Country Girl)"—(Atlantic)—#18
2. JOHN ANDERSON—"I've Got It Made"—(Arista)—#22
3. REBA McENTIRE—"They Asked About You"—(MCA)—#28
4. JOHN MICHAEL MONTGOMERY—"I Swear"—(Atlantic)—#8
5. MARK CHESNUTT—"I Just Wanted You To Know"—(MCA)—#19
6. DIAMOND RIO—"Sawmill Road"—(Atlantic)—#23
7. CLAY WALKER—"Live Until I Die"—(Giant)—#5

POWERFUL ON THE PLAYLIST—As we start off the new year there's a lot of movement into the top 30's on the Cash Box Top 100 Country Singles chart. Brooks & Dunn with "Rock My World (Little Country Girl)" lead the charts for the second week in a row with the most movement, up 12 spots to #18. Following close behind is John Anderson with "I've Got It Made" moving up 11 spots to #22. Reba McEntire with "They Asked About You" for the second consecutive week continues to climb, this week moving up a strong 11 to #28. John Michael Montgomery is the one mover who broke into the top 10 on the charts this week moving up 10 spots to #8 with "I Swear." Diamond Rio continues to move, taking the #23 spot with "Sawmill Road" and moving eight places. The highest-ranked mover on the charts at #5 is Clay Walker with "Live Until I Die" which moved up seven spots.

Songwriters Of The Week: Larry Boone and Will Robinson for Doug Stone's incredible number one single "I Never Knew Love."

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. RICKY VAN SHELTON—"Where Was I"—(Columbia)
2. LITTLE TEXAS—"My Love"—(Warner Bros.)
3. SAMMY Kershaw—"I Can't Reach Her Anymore"—(Arista)
4. TRAVIS TRITT—"Take It Easy"—(Warner Bros.)

CMT Top Ten Video Countdown

(Top Ten Videos Of 1993)
1. Alan Jackson .......................... Chattahoochee (Arista)
2. Vince Gill ............................. One More Last Chance (MCA)
3. Sawyer Brown ....................... All These Years (Curb)
4. Carlene Carter ....................... Every Little Thing (Giant)
5. Martina McBride ..................... My Baby Loves Me (RCA)
6. Billy Ray Cyrus ...................... In The Heart Of A Woman (Mercury)
7. Joe Diffie .............................. Prop Me Up Beside The Jukebox (Epic)
9. Tanya Tucker ....................... It's A Little Too Late (Liberty)
10. Pam Tillis ........................... Cleopatra, Queen Of Denial (Arista)

Compliments of CMT video countdown, 1993.

Legendary Sax Player Calls Nashville Home & Records With Jones

By Brad Hogue

NASHVILLE—Booby Keys has had far too many credits and achievements for anyone to keep track. Those he recalls with a grand smile include his work with the Rolling Stones, John Lennon, Joe Cocker, Elvis Presley, George Harrison, Chuck Berry, Ron Wood & the New Barbarians, Keith Richards & the Expensive Winos, Buddy Holly, Eric Clapton, Rod Stewart, Barbara Streisand, and B.B. King, among others. So what's an old rock 'n' roller doing in the Music City? "Well," Keys tells Cash Box with an enthusiastic smile, "making music, of course!"

The saxman recently relocated to Nashville in search of even more musical opportunity. "As you know," Keys said, "There's definitely a buzz going on here, and much of what they're calling country now is not that much different from the rock 'n' roll I was raised on back in Texas. There's an energy here that's much like the energy I used to feel in L.A. and New York."

So the saxman who played the solos on "Brown Sugar," "Emotional Rescue" and "Miss You" is here in the Music City and looking for work. He's currently planning to go into the studio to record with country legend George Jones in February. So when's Keith Richards coming to town? For more information and studio bookings contact Grace Reinbold at (615) 297-9422.

Singer Songwriter

Jim Fullen

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Two Charitable Organizations Receive AAMCF Endowment Funds

CHICAGO—Robert C. Fay, executive director of the American Amusement Machine Charitable Foundation, announced that two generous contributions were recently made from Endowment Funds established by two coin-op industry leaders.

In 1991, AAMCF honored Ray Galante (Music-Vend/Dunis Distg.-Seattle) and the late Lou Dunis (founder of Dunis Distg.-Portland) at its Annual Appreciation Dinner in Las Vegas. Proceeds from this event (plus the AAMCF annual car raffle) were used to establish the Galante-Dunis Northwest Children’s Endowment Fund, which supports various children’s charities in the northwestern United States.

Ray Galante recently presented a check to Michael Preston and John Little of the Central Area Youth Association of Seattle. An additional contribution from this fund was made to the American Cancer Society of Portland.

A second Endowment Fund—the Milhem Great Lakes Regional Children’s Philanthropic Fund—was established in 1992, when Chuck Milhem of Valley Recreation Products (Bay City, MI) was honored as AAMCF’s “Man of the Year” at the Annual Appreciation Dinner.

Milhem recently showed his support to young people in his area with a donation to the Boys and Girls Club of Bay County—an organization which creates opportunities for community youth. U.S. Congressman James Garcia, a product of the Boys and Girls Club of Bay County, was on hand when Milhem presented the check for $6,000 to club president Fred Cook, executive director Hutch Hutchens and board member Harold Rupp.

Both endowments are set up so that similar contributions can be made on an annual basis.

CHICAGO—Tami Norberg-Paulsen (C&N Sales-Mankato, MN), presented Randy Chilton (Chilton Vending-Wichita, KS) and Frank Seminsky (Alpha-Omega Amusements-Edison, NJ) to serve as AAMCF’s representatives on a soon-to-be formed industry coalition that will monitor the market. This coalition is expected to hold its first meeting this coming January in Las Vegas, during the Consumer Electronics Show.

AMOA Rep Testifies At Video Violence Hearing

CHICAGO—Craig Johnson, immediate past president of AMOA was among several industry representatives, including video game manufacturers, software manufacturers, retailers and other industry grade groups, testifying at the December 9 Senate subcommittee hearing on video game violence.

“AMOA believes that the current trend of the escalating use of violence in video games will prove detrimental to the industry in the long term,” Johnson told the subcommittee, adding, “We believe that it is indeed possible to design successful video games without the use of graphic violence.”

During this past fall’s AMOA convention in Anaheim, California, AMOA issued a position statement on violence in video games and it was this statement on which Johnson based his testimony.

He also stressed at the hearing that AMOA feels “if the graphic use of violence continues, our industry will suffer repercussions…and encourages all manufacturers to design games with wide appeal and design without the excessive use of graphic violence.”

“Take Two Skee-Balls And Call Me In The Morning’

(Ed. Note: The following article was prepared and submitted to us by Angela Orlando of AAMA and Sue Monday and Shantell Gaynor of Century Vending and Distributing.)

CHICAGO—“Hey, Doc, my location is sick, what can I do to make it better?”... “Hm, what are the symptoms?”... “Well, it’s tired and rundown, has low attendance and revenues are dropping”... “Oh, don’t worry, it just has the ‘Whac-A-Mole Flu’. Try putting some redemption in and call me next month”... “But, Doc, can it really work?”... “Sure, sit down and listen...”

Two examples of location operators adding redemption equipment to perk up their bowling alleys are Stephen Shyrack of Colorado Game Exchange and Jim Holt of Bowling and Billiards in Texas.

Colorado Game Exchange operates over 30 bowling centers in Colorado, Arizona, Iowa, Nebraska and Utah. Four of these locations have redemption equipment in them. They operate approximately nine redemption pieces per location, along with ten video games, an air hockey table, a pool table, a CD jukebox and one to two cranes. The result—increased attendance and profits.

Shyrack added redemption to one center about four weeks or so ago and that location’s base income has already risen twenty-three percent, with gross revenue doubling in the third week. He states that although these figures are impressive, redemption is not for everyone.

“You have to be sure of your location,” Shyrack explained. “Redemption will do the best in high traffic centers which attract a lot of children. Redemption does not necessarily draw more customers in, but it does keep those customers who are already there staying longer so that the entire family can be entertained and can enjoy the games that are offered,” he continued. This exemplifies the fact that redemption can be a great addition to current centers.

Jim Holt of Bowling and Billiards in Texas also operates in existing bowling centers. He runs approximately 130 locations, 15 with redemption; and ninety-nine percent of those are successful. The average location mix is 16-20 pieces of redemption, along with video, pool, air hockey, jukeboxes and cranes. Holt reports that, in general, the gross revenue in these redemption locations has doubled and the baseline is up twenty percent. Secondary expenditures, such as food concessions, are also up in these centers.

Based on the above mentioned success stories, it appears that redemption may just be the way to boost sagging profits. If you are interested in bringing your locations back to life, contact your local doctor—meaning operator or distributor.

For the name of a distributor in your area, contact Angela Orlando at AAMA. The phone number is 708-290-9088.
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