Susie Luchsinger: Real Life and Real Love
Quake Shakes Industry
Michael Settles
INSIDE THE BOX

To our readers: Due to the L.A. earthquake and severe weather in the East, Cash Box did not print a Jan. 29 issue. Therefore, this week we will run several charts that would have run last week: Pop Singles, R&B Singles, Country Singles and Christian Country. Thank you.

COVER STORY

Susie Luchsinger: Real Life and Real Love

Susie Luchsinger, newly signed to Integrity Music, has just released an album, Real Love, produced by Paul Overstreet. Cash Box’s Kathy Ervin talked to Luchsinger, who has already established herself as one of the leading voices in the Christian Country market. (Cover photo by Caleb Mitchell)

—see page 30

Quake Shakes Industry

Everyone in Los Angeles was touched by the recent 6.6 Northridge quake. More than a week later, the impact of the temblor on the entertainment industry is still being felt. Record companies, film studios and retailers were all affected, and it will be some time before it’s business as usual.

—see page 5

Michael Settles

After months of rumor and innuendo, the child molestation case against superstar Michael Jackson involving a 14-year-old boy was settled out of court. Michael seems to be out of the woods for now, but the criminal investigation continues.

—see page 3

NUMBER ONES

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

POP ALBUM
Doggy Style
Snoop Doggy Dogg (Deathrow)

COUNTRY SINGLE
State of Mind
Clint Black (RCA)

RAP SINGLE
Whatta Man
Salt-N-Pepa/En Vogue (Next Plateau)

R&B ALBUM
Diary of a Mad Band
Jodeci (Uptown/MCA)

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

COUNTRY ALBUM
Common Thread
Various Artists (Giant)

CONT. CHRISTIAN
Because of You
Two Hearts (Star Song)

CHRISTIAN CNTRY.
The Pen Is Still...
The Manuel Family Band (Manuel)

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JACKSON SUIT SETTLED: Attorneys for Michael Jackson and the 14-year-old boy who brought a molestation charge against the pop superstar announced a settlement of the case for an undisclosed sum Tuesday, January 25 in Santa Monica. Jackson attorney, Johnnie L. Cochran, Jr., stated, "The resolution of this case is in no way an admission of guilt by Michael Jackson...He is an innocent man who does not intend to have his career and his life destroyed by rumors and innuendo."

While no specific settlement figure was given, speculation has run, depending upon what source is presenting it, from $5 million to $50 million. The singer also withdrew any allegations of extortion, which his camp had maintained was the primary reason for the suit being brought in the first place.

Through their attorneys both parties agreed it was time to put this behind them and to get on with their own personal healing processes. L.A. County District Attorney Gil Garcetti released a statement to the effect that "The criminal investigation of singer Michael Jackson is ongoing and will not be affected by the announcement of the civil case settlement." Most experts agree, however, that the 14-year-old cannot be compelled to testify and that without him there would be no case since no other alleged victims were forthcoming.

STEWART RECEIVES AMA AWARD: Legendary singer/songwriter Rod Stewart has been named the recipient of the American Music Award's "Michael Jackson International Artist Award." The award recognizes those artists whose popularity and impact cross national boundaries and is only given when there is a deserving recipient of outstanding stature and accomplishment.

The award will be presented on the 21st annual American Music Awards special, which airs on ABC-TV, Monday, February 7.

Stewart's storied career includes 23 albums in the past 24 years, with hits too numerous to list. In addition to singing and composing he has established himself as a producer and multi-platinum superstar. Stewart will perform a hits medley on the show.

This presentation will mark the second time the "International Artist Award" has been presented, with the only previous recipient having been Michael Jackson, whose name the trophy now bears.

NEDERLANDER PROMOTES IN POND: The James M. Nederlander organization will be the exclusive promoter of concerts at the Arrowhead Pond of Anaheim. The long-term agreement was reached between Nederlander and Ogden Entertainment Services, managing partners of the Arrowhead Pond, which opened in July 1993.

The new arrangement, which began with the Luther Vandross and Oleta Adams concert Jan. 13, allows Nederlander to continue its commitment to providing first-class entertainment in Orange County. The company ended its 10-year ownership of the Pacific Amphitheatre in Costa Mesa when the facility was sold to the State of California in 1993.

Nederlander expects to book and promote more than 25 concerts in its first year at the Pond which has a seating capacity of 11,000 to 19,200 and is home to the Mighty Ducks NHL hockey team.

DAVIS GETS PUB AWARD: Arista Records, Inc. president Clive Davis will be the first music executive to receive an award from the Publicists Guild of America. The outspoken and influential mogul will receive a Special Award of Merit at the Guild's 31st Annual Awards Luncheon on Friday, March 18 at the Beverly Hilton, according to Awards Committee chairman Henri Bollinger.

"The Awards Committee recognized that Clive Davis was responsible in large measure for the outstanding marketing and promotional effort behind the distribution of The Bodyguard soundtrack album which, in turn, served to drive the film's boxoffice to exceptional heights," said Bollinger.
WHEN JIMI HENDRIX PERFORMED his searing feedback-induced "Star Spangled Banner," he probably thought you'd understand. On television, he was asked what sort of statement he thought he was making. He smiled shyly and replied, "Hey, I thought it was beautiful."

You can institutionalize anything—hard for the unseen Commies (they're our friends now), the right for the average clown to own automatic weapons, girls in pink, boys in blue, and the destiny we all seem to share of vomiting on Prom Night in the finest clothes we've ever worn. But in the way that fashion is neither created or destroyed (it just shows up looking blander at the Gap), you can bet that the Rock and Roll Hall of Fame will have inducted the Sex Pistols by 2002 or so, and somebody in an expensive suit will have graciously accepted the award.

Paul McCartney has seen what the press can do, so at the Hall of Fame Banquet at the Waldorf-Astoria on Tuesday, he answered every query with unsparing clarity and good will, speaking about John Lennon's new membership with a well-intentioned, if perhaps otherworldly, reverence in the flashbulb-happy press room. His warm sense of humor appears intact after all this time, though, and with his arm around Yoko Ono, he joked that if Lennon were still alive he'd be heckling us all. Yoko added that he'd probably get asked to leave the ceremony!

Other honorees included Bob Marley, Elton John, blues composer Willie Dixon, The Grateful Dead and The Band. The night was MC'd by Rolling Stone founder Jann Wenner, and presenters included Bono and Axl Rose. Robbie Robertson extended thanks to '60s bigwig Albert Grossman, for his involvement with Woodstock: "Without him, we might have been the Pougekeep- sie Generation..." The Paul Shaffer Band provided the backbone for the All-Star Jam, which included "Come Together" and "One Love."

And yes, in 1992, the Hall of Fame inducted Jimi Hendrix, "Star Spangled Banner" and all.

AND IF YOU CAN'T tear the walls down, the next best thing is to build something hip inside them. That's what pianist Eric Reed was up to at the Blue Note on Monday, doing original tunes from It's All Right To Swing (Mojazz). The evening was a powerful extension of the album's merits; simple, infectious figures swung to the beejezzus by 23-year-old Reed and his rhythm section, drummer Greg Hutchinson and bassist Rodney Whittaker. As a soloist, Reed offers something more unique than it ought to be, which is an adherence to developing ideas and seeing them to their conclusion. He never seems to start a phrase only to throw it out, determined instead to get from A to B. We can hear it and his band can feel it, and on his "Boo Boo Strikes Again," every head in the room was bobbing to the pulse.

His years with Wynton Marsalis have no doubt proved a special resource, but Reed's voice is his own, echoing his meager years with an undaunted, emotional approach. Hutchinson's playing is also about letting loose, though his solo passages are always well connected to the tune's melody, which serval times to keep the crowd from tuning out as they often can when it's drum solo time. He started the show off on a different note, playing a good amount of bars with his hands on the kit on Reed's album-opener "Wade In The Water." He didn't look up for 15 minutes, eyes down, focused hard. When he did look up finally, smiling, it was because he knew he had us.

That's Good Day LA exec producer Kim Paul Friedman and anchor Susan Lichtman sitting through some of the 2,500 responses the show received for its Unsigned Musical Artists Competition. Five finalists will compete on the program this week (Jan. 31 - Feb. 4) with the winner announced Feb. 7. Grand prize is a development deal with the mighty Fox Records label.

MTV NETWORKS, HOME TO MTV, Nick At Night and VH-1 has announced plans to introduce home shopping to its channels, with tests of the programming slated to begin in April. Says CEO/Chairman Tom Freston: "MTV Networks is in the perfect position to capitalize on the success of our well-established brands by participating in the rapidly growing home television shopping market." Products offered will include CDs and cassettes, concert tickets and merchandise, music videos and clothing. Supporting cable operators will reportedly receive 5% of the generated revenues. Plans are to launch a stand-alone channel if tests support such a move.

PUBLIC RELATIONS OUTFIT LEVINE/SCHEIDNER, fast becoming the publicity firm in Los Angeles, continues its expansion as it teams with London-based Poole Edwards Ltd in an effort to widen the reach of both companies. Poole Edwards, which will utilize Levine/Schneider's Sunset Blvd. office for its Stateside work, counts Janet Jackson, Pink Floyd, Prince, George Michael, David Bowie and the annual Prince's Trust benefit concert among its many high-profile accounts.

L.A. ROCKERS CRY FREEDOM held an earthquake relief benefit show at the Club Lingerie on January 20, with proceeds earmarked for the Red Cross Disaster Relief Fund. Guitarist Robbie Krieger of The Doors sat in on three songs. Also, the L.A. Times, Superior Auction Galleries of Beverly Hills and the SIR Theater Music Arts Center organized an Earthquake Relief For The Kids show on Jan. 27 at SIR's Sunset Blvd. home. Proceeds from that show are being distributed through the Los Angeles Times Fund.

KFOG Radio in San Francisco and famed studio The Record Plant are currently collaborating on a series of specials inspired by the original Live From The Record Plant shows. The final show of '93 was a hit-filled performance by longtime KFOG faves Squeeze. Seen here (l-r) are: KFOG jock Bill Evans, Squeeze's Chris Difford, KFOG PD. Paul Merszalek, the band's Glenn Tilbrook, plant pres. Arne Frager and A&M's Bay area promo man Wayne Coy.
Quake Shakes Industry

PLANET HOLLYWOOD, THE ENTERTAINMENT COMPLEX, stood still Monday, January 17 in the aftermath of a 4:31 a.m. earthquake rated 6.6 that rocked the Los Angeles landscape from its Northwest San Fernando Valley epicenter. Segments of the film, television and recording industry all reported property damage that halted operations and corporate offices, on sound stages and in the retail sector. Nearly all businesses closed during business hours on Monday, but were open, in many cases to assess damage to their offices and begin the daunting task of cleaning up. Because the quake rattled through the basin in the pre-dawn hours, no casualties were reported.

On the film and TV production side, cast and crew of the filming production Murder In The First were run from their filming site in Sylmar, which is adjacent to the quake’s epicenter in Northridge. Production was halted for one week on the syndicated late night show chat show The Arsenio Hall Show, which tapes in Hollywood at Paramount Studios several miles from the epicenter. There was significant damage to at least three studios located in the San Fernando Valley, including Warner Bros., Walt Disney Studios and Universal Pictures.

It’s been a rough 12 months for Universal Pictures’ windows. A disgruntled employee shot out several in 1993 and then a disgruntled Earth took its huge toll early ‘94. Windows kicked out of the entire Lankershim Boulevard facing block, out of the studio executive offices, Bank of America and corporate offices southward to the hill’s Universal Citywalk and Park entrance.

But there was very little damage where it counts: the boxoffice. Reports for the week saw little drop at boxoffices, even though some like the Valley’s UA Theatre complex on Bellingham off Victory remained closed due to earthquake damage.

Across town it took Screen Actors Guild offices a week to reopen. Suffering no structural damage in their new home they were closed until January 24. A sprinkler pipe burst and caused some water damage but the phones, computers and power were up and running.

The music industry wasn’t spared the temblor’s destructive effects. Sony Music’s slick new Santa Monica headquarters suffered much internal and structural damage. File cabinets, downed ceiling tiles and a malfunctioning sprinkler system all contributed to the closure of the offices for one week.

Offices at MCA Records in Universal City suffered severe damage, with large cracks, exterior fissures and falling window panes reported throughout the building, though the label did resume business on the Wednesday following the quake. At the Hollywood offices of BMG Music, home to RCA records, Zoo Entertainment and BMG Classics, the nine-floor building’s three-story parking structure was closed most of the week following the quake as a safety precaution. RCA, set to begin promoting the new ZZ Top album (the first in a $35-million dollar) day after the disaster, was forced to stall the start of promotions until late in the week.

Widespread though repairable damage was reported at Burbank’s Warner Bros. Records. Some employees reported to work on Wednesday for clean-up duties but quickly fled at the onset of a 5.1 aftershock. Most concerts, including appearances by Todd Rundgren and rock band Flop, were cancelled.

By Fred L. Goodman

ALL IN THE HALL: Barry, Maurice and Robin Gibb, collectively known as The Bee Gees, will share the spotlight with songwriting stars Lionel Richie, Carly Simon and the late Otis Redding, during the Songwriters Hall of Fame silver anniversary dinner and induction ceremonies, Wednesday, June 1, at the Sheraton Centre Hotel and Towers in New York.

The Bee Gees, who first came to the United States in 1968, and who will be inducted into the Hall of Fame in the international category, were first regarded as a successful follow-up to The Beatles. Years later, they became strongly identified with a sound and style all their own which reached its zenith with their score created for the hugely successful motion picture, Saturday Night Fever. Their many hits include “How Can You Mend A Broken Heart,” “I Started a Joke,” “To Love Somebody” and “Stayin’ Alive.”

Richie, himself the owner of many major record hits, was also a principal architect of the enduring sound, “We Are The World,” written in conjunction with Live Aid. Among his hits are such memorable songs as “All Night Long,” “Dancing On The Ceiling,” “Endless Love,” “Three Times A Lady” and “Running With The Night.”

Simon is the composer of a number of familiar song favorites, including “Coming Around Again,” “Anticipation,” “I Haven’t Got Time For The Pain,” “You’re So Vain,” “Attitude Dancing,” “That’s The Way I’ve Always Heard It Should Be” and “Legend In Your Own Time,” among numerous others.

The late Otis Redding is best known for the immortal tune, “Try A Little Tenderness.” But Redding, the singer/recording star, is also recognized as one of the superior songwriters of his era, contributing to the R&B and pop repertoire such wonderful songs as “I’ve Been Loving You Too Long,” “Sweet Soul Music,” “Shout Bamalama,” “These Arms Of Mine” and particularly, “Respect,” a major recording hit for Aretha Franklin.

A number of additional special citations are to be made during the dinner and ceremonies, including the Hall of Fame’s much-coveted Lifetime Achievement Award, all to be announced soon.

Inquiries regarding attendance at the dinner should be directed to the dinner management office, Charge d’Affaires, at 212-206-0621.

PASSING: ASCAP songwriter Arthur Altman died Tuesday, January 18 in Lake Worth, Florida due to a heart ailment. He was 83.

An ASCAP member since 1939, with more than 400 songs to his credit, Altman is remembered for his lyrics to the Brenda Lee hit “All Alone Am I” and for the song “I Will Follow Him,” which reached number one on the pop singles charts in 1963 and enjoyed a recent revival in the Whoopi Goldberg film, Sister Act.

Altman is perhaps best known for composing the music to the pop standard “All Or Nothing At All,” Frank Sinatra’s earliest hit recorded with the Tommy Dorsey band. More than 250 versions of the song have been recorded around the world.

Altman is survived by his son Dick, a public relations executive in New York.
**House Party 3**

By M.R. Martinez

The arrival of a sultry stripper has members of the cast of *House Party 3* ready to drool.

**THE FORMULA OF THIS SUCCESSFUL** hip hop-driven feature film series is by now well-known. It's all about a party. The only thing that seems to change significantly is the interpretation of the *House Party* originally envisioned by creators Reggie and Warrington Hudlin, who bailed on the New Line Cinema series after the initial installment. But it's hard to resist a *Party*, or so New Line Cinema hopes.

In this episode, *Kid 'N Play* are back as neighborhood buddies who have survived the trials and tribulations—and the hare-brained shenanigans—of youth, then college life. Now *Kid* stands on the precipice of holy (unholy?) matrimony. So this house party is actually the ultimate bachelor party. But as the formula goes, there are still major obstacles to be overcome en route to the altar.

With veteran music video director Eric Meza at the controls of this segment, what was already a music-heavy feature series has become even more reliant on music. It helps that Meza and screenwriter Takashi Bufford have some high-profile music talent as on-screen characters. TLC posing as a coveted girl group and the trio that comprises the adolescent group immature are featured in this installment.

But the real casting coup for this third film was comedian Michael Colyar who, as the villain in this film, brings a palpable sense of satire and menace to his role as unscrupulous music promoter Showboat. In fact, much of what you've come to expect from the *House Party* series is all in here, like a reliable can of Campbell's Soup. And most adults or near adults who have some sense of what goes on at a bachelor party will recognize hoe-hooker-bitch in the cake moves. Sometimes it's this familiarity that makes the film easy to swallow. But sometimes there's a need for a more edgy flavor in order to make this film unique. Colyar supplies that flavor.

In the midst of Party trying to plan the most dope, out, wacked bachelor party for his homey Kid, he's also attempting to close a deal with Showboat for the group Sex As A Weapon (TLC). Colyar's performance as the heavy sparked memories of Harry Belafonte in the farcical *Cosby/Spitfire classic Uptown Saturday Night*. It is in the scenes involving Showboat that Meza demonstrates the most restraint, permitting the comedian/actor to chew, spit out and then cook new scenery.

Tisha Campbell is back as Kid's teenaged sweetheart Sydney and Bernie Mac shows up strong as Uncle Vester.

The New Line Cinema film was produced by Carl Craig, with George Jackson and Doug McHenry serving as executive producers.
VID REVIEWS

Menace II Society

By M.R. Martinez

FROM BEGINNING TO END, this landmark feature film retains its power on video. Told from the POVs of Tyrin Turner's marginal gang-banging character, the twin Hughes Brothers' Menace II Society expanded the dialogue of John Singleton's Boyz In The Hood. It is a story of discovery as Turner's beginning, middle and end is the hub for a neighborhood of relationships that stretch from the Watts riots to the inevitable drive-by shooting. A taut script, gripping direction and abrasive realism make this a standout title. New Line Cinema.

Hold Me, Thrill Me, Kiss Me

By Fred L. Goodman

IT'S HARD TO BELIEVE any viewer would care about any of the “loser” characters that inhabit this insipid film written and directed by Joel Hershman. The auteur may be “a talent to watch” (according to critic Michael Medved), but Hershman didn't make "a film to watch." A small-time con artist played by Max Parrish falls afoul of several women including virginal Adrienne Shelly and ditsy Sean Young (what a stretch!). Diane Ladd and Timothy Leary add nothing but more silliness. The vid won't hold you, won't thrill you, and you can kiss it goodbye! Live Home Video.

Skin Art

By John Goff

SKIN ART is a well-done, brooding psychological study in noir tradition of a tattoo artist whose canvas is skin. For him the pictures live, he can make them move when complete. It's also the look at the shadowed world of pain and sex darting between the realities of love and torture, where they co-mingle so heavily it halts living, though life goes on. Highly interesting with provocative performances by Kirk Baltz as the artist and Hil Cato, his halting love. W. Blake Herron auteured and contributed music, which is driving and moody. ITC Entertainment Group.

Future Shock

By J.G.

THE TONE FOR THIS is set immediately when the dopiest denizen of Dumb City (referred to on screen as a “Moron,” which hits the nail on the head) walks into a scientific experiment. The scientists don't seem to have crossed out of that city's limits too long ago either. The makers should have kept the tone of that opening scene. At least we could have had a couple more laughs, because after that opening sequence it begins a misguided attempt to take itself seriously as a "virtual reality-based" science fiction piece. The possibilities were there, but not here. The comic book was better. Hemdale Home Video.

TOP 25 VIDEO RENTALS

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1. THE FIRM (Paramount Home Video 32523)
2. SLEEPLESS IN SEATTLE (Columbia/Star Home Video 52413)
3. CLIFFHANGER (Columbia/Star Home Video 52233)
4. RISING SUN (Fox Video 8520)
5. GUILTY AS SIN (Touchstone/Star Home Video 2009)
6. DAVE (Warner Bros. Home Video 12962)
7. DRAGON: THE BRUCE LEE STORY (MCA/Universal Home Video 81480)
8. INDECENT PROPOSAL (Paramount Home Video 32453)
9. SLIVER (Paramount Home Video 32722)
10. HOT SHOTS! PART DEUX (Fox Video 8507)
11. HOCUS FOCUS (Hollywood Home Video 2144)
12. FREE WILLY (Warner Home Video 18000)
13. GROUNDHOG DAY (Columbia/Star Home Video 52293-5)
14. TRUE ROMANCE (Warner Home Video 13156)
15. DENNIS THE MENACE (Warner Home Video 17000)
16. SCENT OF A WOMAN (MCA Universal Home Video 81285)
17. WARLOCK 2: THE ARMAGEDDON (Vidmark Entertainment 5514)
18. LIFE WITH MIKEY (Touchstone Home Video 2010)
19. POSSE (PolyGram Home Video 4400881155)
20. THE SANDLOT (Fox Video 8500)
21. THREE OF HEARTS (New Line/Columbia/Star Home Video 76043)
22. POINT OF NO RETURN (Warner Home Video 12819)
23. BORN YESTERDAY (Hollywood Home Video 1744)
24. LOST IN YONKERS (Columbia/Star Home Video 53663)
25. BODIES, REST & MOTION (Columbia/Star Home Video 52233)

VID BIZ

By John Goff

PARAMOUNT HOME VIDEO brought its publicity department in-house to Hollywood as of January. Nina Stern has been named to the newly created position of vice president of publicity. Stern brings Ann Schwarz and Natalie Anderson, two of her company's staff publicists. Stern's company, Nina Stern Public Relations, was founded in 1981, specializing in the home entertainment and consumer electronics industries and has been located in Sherman Oaks where she functioned as PHV's PR in addition to other major accounts in the same capacity. Stern's department will be housed on the first floor of the Bludhorn Building at 5555 Melrose on the lot in Hollywood...HBO Home Video has acquired Savoy Pictures' A Bronx Tale, Robert De Niro's directorial debut for home vid release. Vid is set to hit the stands April 6. Another HBO HV release set for March 16 is HBO Pictures' Full Eclipse, the Anthony Hickox-directed Mario Van Peebles-starring thriller from the imaginations of Richard Christian Matheson and Michael Reaves.
UK BEST SELLERS... At last the statistics have come out and we are able to analyze who won the winners and who were the losers in the UK charts over the whole of 1993. Meat Loaf seems to be back on everybody's menu with him having the Number One single and also the top album with "I'd Do Anything For Love (But I Won't Do That)" as well as Bat Out Of Hell II—Back Into Hell respectively.

SINGLES... This also means that Virgin having really done EMI proud in their first full year as a subsidiary of that label. What a turnaround from 1992 when Virgin was unable to generate even one of the Top 40 singles of that year. This year they also had the second-placed UB40's "I Can't Help) Falling In Love With You." And it appeared that long titles were the flavor of the month.

As for Virgin, what a way to celebrate their 21st year—probably the oldest virgin in show biz!—and it was exactly a decade ago in 1983 that Culture Club and "Karma Chameleon" last put them top of the end-of-the-year charts.

One of the biggest losers of the year was vinyl with both configurations dropping drastically and slipping into single figures by the end of the year. Take That was probably the act most responsible for leading the younger audience away from vinyl, and they sold more singles during the year than any other act. They actually topped the chart with three out of their four singles and did the mathematically impossible of having five singles in the Top Ten—due to the 1992 song "Could It Be Magic" staying on long enough into 1993 to chart!

UB40 lead the reggae rush to the top of our charts, and one week we had all three top positions featuring this kind of music. Over the year reggae's slice of the Top 100 singles was an amazing 13%. When you then add other forms of dance you find another 42 places in our Top 100 and the combined reggae/dance outgunned all other types of singles put together! Many of these were not British acts and international dance/reggae acts grabbed 23 places in the Top 100—most of the success of the likes of Haddaway, 2 Unlimited and Culture Beat was at the expense of domestic acts rather than American. Since 1991 British acts have slipped from 56% of the market to 44% and it has been five years since we had a British Number One year on seller.

Another winner during 1993 were the fans with more choice than ever with an official 1039 singles (the largest ever) being released and newcomers provided six of the 10 best sellers—and remember that sales play a very big part in the British singles charts. Of these newcomers Mr Blobby was the weirdest and Chaka, Demus & Pliers the most successful with three singles selling nearly a million in total.

The #3 to #10 top singles in order: "All That She Wants," Ace Of Base; "No Limit," 2 Unlimited; "Dreams," Gabrielle; "Mr Blobby," Mr Blobby; "Oh Carolina," Shaggy; "What Is Love," Haddaway; "Mr Vain," Culture Beat; and "I Will Always Love You," Whitney Houston.

ALBUMS... As stated, for the first time for more than a decade the same artist topped both charts. Bat Out Of Hell II made its debut at the top of our charts in September and remained either there or in the Top Three until the year end. It left the rest of the contenders way behind and has been certified at platinum (300,000 copies) five times over.

To this you must add the original Bat Out Of Hell album from 1977 which holds the 41st position for the year and the compilation Hits Out Of Hell which scrapes in at #91 and in total this means Meat Loaf sold more albums in Britain last year than any other act.

In the album charts things are looking better for the Brits because in 1992 there were 44 hit albums by Americans and only 40 by domestic acts but the 1993 figures paint a different picture with 51 Brit and only 37 American—a lot of this has been achieved by new acts like Dina Carroll. It will be interesting to see if any of our newer acts can break into the American market.

It is interesting to note that Michael Jackson could only get as high as #34 with Dangerous, one spot above Frank Sinatra's Duets and ABBA's Gold—Highest Hits. And Michael's highest single was #50!

Top albums from #2 to #10: Automatic For The People, REM; So Close, Dina Carroll; Everything Changes, Take That; One Woman—The Ultimate Collection, Diana Ross; So Far So Good, Bryan Adams; Promises And Lies, UB40; Both Sides, Phil Collins; Zoopera, U2; and Music Box, Mariah Carey.

COMPILATIONS... In Britain multi-artist compilations are not counted in the album charts but have their own ones and The Bodyguard (OST) came out as the top of more than 2,000 releases! This is a very important part of the market with no less than 67 of such releases generating sales in excess of 50,000!

Usually the highest profile is for the NOW series and these compilations culled from EMI/Virgin/PolyGram took five of the top 15 places selling more than two million in total. But Telstar is still the compilation force to be reckoned with and achieved 17 of the Top 50 titles for its usually TV-advertised campaigns. Dance is still a prominent force here with 22 out of the Top 50.

AIRPLAYS... Clearly "River Of Dreams" by Billy Joel was more popular with the radio programmers than with the buying public because it came out of top of the list but could make #27 in the singles charts! Another strange fact is that "Mr Blobby" may have reached #6 in the singles charts but was not...not even in the Top 200 for airplays because BBC One FM refused to add it to its playlist. But perhaps radio is shooting itself in its foot?

Only two singles from indie labels got into the Top 20 playlist but twice as many got into the top sales. People often ask me about country music, and I can only say that I don't think one release got into the Top 100 as far as airplay was concerned!

PRS IN WARS AGAIN...1994 looks like being no better a year for the Performing Rights Society than 1993 was if the first couple of weeks are anything to go by. EMI Music Publishing is demanding an extra payment to "rectify a shortfall of hundreds of thousands of pounds" to the revenue it received at the end of last year in respect of live distribution payments.

The dispute arose after EMI Music received a sum of money based on a new revised policy that was brought in by the troubled society last year. MD Peter Reicherdt says Colin Southgate, chairman of the parent Thom EMI, is asking, "How can these people move the goalposts to our loss to maybe benefit a guy who plays piano in a pub to perhaps only 10 people?"

EMI Music's representatives intend to raise the issue at the next meeting of PRS and hopes they will be given another payment on account and that a committee will be formed to reassess the live distribution system.

A representative of PRS has confirmed talks are underway.

A&R MUSICAL CHAIRS... Rumor is ripe that many moves will be taking place in a general shake-up of the UK's major labels in the A&R sections. First definite news is that EMI A&R director Clive Black has
moved chairs to WEA and A&M dance manager Steve Woolfe has shifted to the senior A&R post at MCA.

BRITS ON COURSE...Chairman Rob Dickins says that the next Brit Awards are right on course for being the best even with the revised voting procedure producing the "nearest selection" to his perfect list.

Last year the TV Brit Awards Show was sold to 24 territories and this year it is expected to have an even larger reach. EMI will release the Brits album and Wienerworld the video.

HIGH PROFILE FOR CMA AT MIDEM...The Country Music Association has announced that it will be stepping up its presence at Midem this year by sharing a stand with CMF Europe and the Nashville Chamber of Commerce and the organization will also host a luncheon reception on the last day of January.

Trisha Yearwood increases her exposure in Europe by being one of the acts showcasing there and afterwards she has fitted two more London shows in during the first week of February.

Garth Brooks is also being promoted heavily by EMI in Britain. Wednesday, January 19, saw a lunch at London’s Planet Hollywood Restaurant to launch his In Pieces album in Britain. The label has taken the unusual step on launching two CD versions of the single “Red Strokes.” The first is coupled with “Ain’t Going Down” and old tracks “The Dance” and “That Summer” and the other has “Friends In Low Places,” “Every Now And Then” and interview extracts. Both are expected to become collector’s items.

Brooks has also appeared on peak TV when ITV’s Des O’Connor Show had a special direct from New York with Garth as the headliner. Brooks has also filmed clips shown on GM TV. His show at NEC, Birmingham, England, is expected to sell out (10,000+) and rumours are ripe of an additional London show being fitted in. It all rests now on whether Brooks can make that magical crossover from the country fans to the general public in Britain—but it’s looking good because the single made an impressive debut at #22 in our pop charts—“Shameless” could only peak at #71!

THE PRINTED WORD...It is clear that BRITS would rather listen than read because the sales of last year’s biggest-selling album exceeded that of the most popular book by more than 60%.

Meat Loaf’s Bat Out Of Hell II—Back Into Hell sold in excess of 1.25 million copies while Michael Chrichton’s Jurassic Park could only manage 769,000 in paperback and the best hardback, Roddy Doyle’s Paddy Clarke Ha Ha Ha, only shifted 212,000.

Not that the book market is doing badly as the total UK market is worth a massive £4 billion in total.

It is also clear BRITS would rather listen than look because they spent nearly £2 billion on music according to CIN figures but only £530 million at the cinema box office.

Music is also holding its own against games as the momentum of this market seems to have slackened somewhat.

CHARTS...Around 20 years ago in 1974 the Magnet label was in the top position in our singles charts with Alvin Stardust and “Jealous” and this week they hold the same pole spot with Dr. Dre’s remixed/reissued “Things Can Only Get Better.” A lot happened in the intervening years with the label being subsequently sold to Warner Music and even being discontinued but now it is rising high again.

Everyone thinks that Top Of The Pops is a must to shift records but Garth did it thanks to Des (see above) and when Diana Ross appeared on the Oprah Winfrey Show dedicated to her she returned to the top slot in the album charts with One Woman—The Ultimate Collection leaving Dina Carroll and So Close once more the bridesmaid at #2.

Last year I remarked that “U” seems to be the buzz initial in pop music—Ultimate, Unplugged, U40, U2, etc.—and now Loni Clark has taken that to the limit with a song with the shortest title ever—“U”—making its debut at #28 in our singles chart. Food also seems to be the uppermost in many BRITS minds because following on the success of Meat Loaf the highest debut single this week is “Cornflake Girl” by Tori Amos. Another newcomer is “Getto Jam” (our word for jelly) by Domino and Blind Melon is the highest new entry at #53 in our album charts, so with Pablo Honey (Radiohead) at #3 and Come On Feel The Lifestyles #67—it looks more like a shopping list than a record chart!!
NEW YORK TOP 25

FEBRUARY 5, 1994

1 QUE HAY DE MALO (Sony Discos) ......................................................... JERRY RIVERA
2 BUSCAM (Sony Discos) ................................................................. GILBERTO SANTA ROSA
3 CERCA DE TI (EMI Latin) ................................................................. BARRIO BOYZZZ
4 LLEGO TU MARIPOSA (EMI Latin) .................................................. TOROS RAND
5 POR UNA LAGRIMA (Rodven) ......................................................... FANTASMAS DEL CARIBE
6 CON LOS ANOS (Epic) ................................................................. GLORIA ESTEFAN
7 NUNCA VOY A OLVIDARTE (Melody) .................................................. CRISTIAN
8 EL ULTIMO BESO (Solo) ................................................................. MARC ANTHONY
9 MERENGUEU (SD) ................................................................. JOHNNY VENTURA
10 ESTA PEGAO (JN) ................................................................. PROYECTO UNO
11 SI TU VIERA TUS OJOS (Rodven) ..................................................... EDGAR JOEL
12 EL DESDICHADO (Karen) ............................................................... HERMANOS ROSARIO
13 YO BUSCO UNA MUJER (Sonoro-RMM) ........................................... MILES PENA OTRA
14 SUAVE (WEA Latin) ................................................................. LUIS MIGUEL
15 Y SON MENTRAS (2 J) ............................................................... HENRY HIERO
16 ATRAPADO (Sony Discos) .............................................................. WILLIE COLON
17 NIEVE, NIEVA (EMI Latin) ............................................................. PAULINA RUBIO
18 TU AMOR ES MI (SBK-EMI Latin) ....................................................... JON SECADA
19 ALGO MAS QUE AMOR (EMI-Latin) .................................................... LAS TRIPLETES
20 EL AMOR NO SE PUEDE (Polygram) .................................................. PIMPINELA
21 TE COMPRO TU NOVIA (RAMON ORLANDO) ................................... AREN-BMG
22 CUANDO QUIERAS, DEJAME (EMI Latin) .......................................... PANDORA
23 OTRA COMO TU (BMG) ............................................................. EROS RAMAZZOTTI
24 AL FINAL DEL CAMINO (Motown) ...................................................... BOYZ II MEN
25 JAMAS (EMI Latin) ................................................................. EDDIE SANTIAGO

PUERTO RICO TOP 25

FEBRUARY 5, 1994

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

REVIEWS BY Rafael A. Charres

Albums

- COYOTE: Mucesete Bien (EMI-Latin H2Y27348 & H2F27348)
  This Ponce, Puerto Rico-based group has proven that mixing and blending different musical styles can result in a masterful portrait of sound. Their melting pot of Hip-Hop, Rap, Reggae, Club/ House and R&B gives their first album release: Mucesete Bien, the right combination. Coyote's premiere single, (title same as album), delivers a power-packed punch ala C&C Music Factory. Geraldo Vasquez Torrez lyrics and Ana Alomar vocals gives this original rendition the energy level it emotes. Take a listen and you will agree that the title is apropos, which means: "Move It Right." I would like to mention another single off the same album, which has a tremendous message. "Que Paso Mi Amigo (What Happened My Friend)," is a song dedicated to a friend of theirs who was victimized by the AIDS virus. A young, talented and handsome young man who had everything to live for but was careless—like many young people in this day and age that have so much to offer, but prefer to practice ignorance instead of safe sex. A strong and dramatic number definitely worth listening to. Look for Coyote's album to sell very well among the club crowd, it has all the elements.

- VARIOUS ARTISTS: Merennts '94
  A party blaster compilation released on J&N Records, featuring Merengue artists such as Eddie Herrers, Benny Sadel, Ravel, Rockabanda, Alex Bueno, Los Hijos De Puerto Rico, The J&N All Stars and more. Pumping the Radio & Dance hits such as "Carolina," "La Soledad," "El Tamarindo," "Si Tu Te Vas," "Por Los Anos Que Me Quedan," just to name a few. This compilation gives you your money's worth and worth every penny. Kind of product that will not gather dust on any retail shelf, will move in and out very quickly.

- PRIMI CRUZ: Primii Cruz (NRT-1008)
  Pound for pound one of the better orchestrated and musically produced albums in a long time. Hat's off to producers Julio "Gunda" Merced and Antonio "Tony" Moreno for a job well done. Although Mr. Cruz has performed before with the likes of Willie Rosario and his Orquesta, this is Prim's first solo endeavor. Not bad for a first time release. Highly recommended are "Me Hace Falta," "Magico," "La Misma Quimica," "Pensando En Ti" as favorite cuts on the album. If you dig smooth-as-silk vocals and chill-out Salsa instrumental arrangements, this is the album for you. Guaranteed to have a mass appeal on age and gender. This is Salsa, Boriqua-style.

- REY RUIZ: Mi Media Mitad (Sony Tropical/Sony 469626)
  One of Salsa's better known baritones, delivers a power-packed package of romance a la tropical. A sensational, well-produced musical effort by Rey Ruiz and producer Tommy Villarimy. I highly recommend the following tracks: "Mi Media Mitad," "Luna Negra," "Porque Te Vas," "Si Te Preguntan," "Quien Lo Ciria." This is already getting some advance airplay in Puerto Rico and should do very well in our New York and Miami markets as well.
Sony Music and Epic Records Group have launched Crescent Moon Records headed by Emilio Estefan (see story below). Seen at the contract signing are (l-r): Standing—Richard Griffiths, president, Epic; David Glew, chairman, Epic Records Group; Mel Liberman, chairman, Sony Music International; Michele Anthony, executive vp, Sony Music; Robert Soba, president, Sony Music International. Seated—Thomas Mottola, president and COO, Sony Music; and Estefan, president, talent & artist acquisition, Crescent Moon Records.

EMILIO ESTEFAN is now president of his own record label. The super producer/manager has inked a deal with Sony Entertainment to head Crescent Moon Records. “This label will consist of an exposition of talent, both Pop/Latin and R&B-style artists from the Miami area,” said a very reliable source from the Sony compound. As you know, Emilio has been on a torrid streak lately with the international success of his superstar wife Gloria Estefan and new-born star Jon Secada. All in all I don’t know of anyone that comes to mind that deserves this opportunity more than Emilio; the musical mastermind behind this hurricane force of talent coming out of south Florida. I will keep everyone updated on this story as it keeps developing.

RICARDO MONTANIER, WEA-Latina’s romantic balladeer has signed an exclusive artist contract with EMI-Latin. Sonia Hercules, EMI-Latin has informed me that senior Montanier is slated to have his latest album released by the end of March ’94. His new album will consist of romantic ballads, his strong suit.

DANIELA ROMO, the international songstress, has collaborated with the Utah Symphony Orchestra and producer Bebo Silvetti on a brand new album, which is slated to hit the stores in early to middle March ’94. I’ve been told that Daniela’s new works will consist of Ranchero style music and it will also be on the EMI-Latin label as well.

NEW YORK PREPARES for a musical storm scheduled to hit the town that never sleeps on February 12 & 13. Sammy Vargas, Sony’s director of promotion, has informed me that the dynamic duo, Ana Gabriel and Jerry Rivera are scheduled for two concerts to take place simultaneously. Ms. Garbriel will be performing with her famed Mariachi Band at Radio City Music Hall. And Senor Rivera will be headlining Ralph Mercados’ Salsa extravaganza at Madison Square Garden. Additional performances by “Mr. Voice,” Gilberto Santa Rosa, and the spontaneous Rey Ruiz. I guess I’ll be cabbing it back and forth.

RUMOR HAS IT: That Sony Discos’ premier club promoter, Manny Soba, has resigned his position. It is said that Mr. Soba will be heading up ICM’s exclusive Latin booking department. Manny has been a longtime promoter and supporter of Latin and Latin/Pop music within the industry and is considered by most an expert within the club scene. Sony’s loss is ICM’s gain.
NEWS FROM JAPAN

TEICHIKU RECORD PRESIDENT Nobuyuki Kuwata has established a new music publishing company, MCA Panasonic Music Co., Ltd. by co-investments with MCA, Inc. as of January 1, 1994. The new company will take charge of controlling MCA catalogues, acquisitions, transfers and permissions to uses of copyrights and neighboring rights of music oriented works. Nobuyuki Yoshinari, managing director of Polystar Records, Inc. has been named president.

ACCORDING TO A SURVEY conducted by Cash Box Tokyo, sales of main record outlets throughout Japan at '93s end and '94s beginning shows businesses 10% to 15% down from the comparable period of the prior year. Responses from the outlets pointed out the reasons for the steep sales down as follows: The first cause was in the long continued economic depression while shortages of smash hits came second. The record outlets reported as follows:

Yokohama-Ongakukan (Yokohama): Extreme low sales with 20% down at the year end season while we experienced worse business with 30% drop at the beginning year week. The big surge we’ve had annually has not arrived this time. The main reason for such weak sales was in the serious economic depression and shortages of big hits.

Daichiku (Kobe): Average sales for both the year-end and the beginning of the year season were 7% or 8% down from the comparable seasons of the prior year. Though small surges have arrived at the beginning of the year, they didn’t continue a long time and vanished before long due to powerlessness of the hits.

Ginza-Yamano (Tokyo): We were able to clear similar sales in this time to the prior comparable season by the completion of stocks at the shop front. Contrary to the expectation, visual softwares showed good results while CD was 2% down.

LOCAL 45s TOP 10

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>ROMANCE NO KAMISAMA</td>
<td>Victor...Mika Hirose</td>
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<td>2</td>
<td>TRUE LOVE</td>
<td>Pony Canyon...Fumiya Fujii</td>
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<td>3</td>
<td>WINTER SONG</td>
<td>Epic Sony...Drama Come True</td>
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<td>4</td>
<td>GET ALONG TOGETHER</td>
<td>Crown...Yasuhiro Yamane</td>
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<td>5</td>
<td>IMAO DAKISHIME</td>
<td>Fun House...Nao</td>
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<tr>
<td>6</td>
<td>ROAD</td>
<td>Meldac...The Koburyu</td>
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<td>7</td>
<td>KIMIKO OMOI</td>
<td>Victor...Småp</td>
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<td>8</td>
<td>TRY BOY, TRY GIRL</td>
<td>Toy Factory...Mr. Children</td>
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LOCAL CDs TOP 10

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<tr>
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<th>Title</th>
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<td>1</td>
<td>MAGIC</td>
<td>Epic Sony...Drama Come True</td>
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<td>2</td>
<td>SUCCESS STORY</td>
<td>Victor...Koumi Hirose</td>
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<td>3</td>
<td>NOW 1</td>
<td>Toshiba EMI...Omibus</td>
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<td>4</td>
<td>U-MIZ</td>
<td>Toshiba EMI...Yumi Matsutoya</td>
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<td>5</td>
<td>ICHIYA ICHIDAI NI YUMEMIGORO</td>
<td>Pony Canyon...Eri Hiramatsu</td>
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<td>6</td>
<td>LOOZE</td>
<td>Zain...T-Bolan</td>
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<td>7</td>
<td>SONGS</td>
<td>BMG Records...Tetsuro Oda</td>
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<td>8</td>
<td>IVORY II (For Life)</td>
<td>Miki Imai</td>
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<td>9</td>
<td>MUSIC BOX</td>
<td>Sony...Mariah Carey</td>
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<tr>
<td>10</td>
<td>THE VERY BEST OF UNICORN</td>
<td>Sony...Unicorn</td>
</tr>
</tbody>
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TALENT REVIEWS

Sheryl Crow

By Troy J. Augusto

Sheryl Crow

TROUBADOUR, WEST HOLLYWOOD, CA—Singer/songwriter Sheryl Crow’s music boasts a subtle yet ultimately powerful quality that’s often lacking in similar artists: the undeniable voice of experience. Her tales of struggle, devotion, heartbreak, faith and exploitation are all frosted with a thick layer of affecting knowledge and rough-edged smarts that serves to separate the 30-year-old from the blues/rock pack. A slender Bonnie Raitt, if you will.

And it’s Raitt that Crow is most often compared to, both vocally and stylistically. But if Crow’s St. Louis blues approximates Raitt’s world-weary, survivor blues on her A&M debut, Tuesday Night Music Club, the similarities are lost once Crow hits the stage. In concert, she strips away the usual folk trappings, injecting an unexpected fire and muscle that adds color and dynamic intensity to her songs.

Highlights of the 80-minute show were many. Opener “Can’t Cry Anymore” was the first sign that Crow planned to take the recorded versions of her songs and elevate them to a point where they became vivid pictures in the minds of her audience. In “Leaving Las Vegas,” her confidence beamed as she sang “Used to be I could drive up to Barstow for the night/Find some crossroad trucker to demonstrate his might.” Her brush yet waifish demeanor and confident mental stance gave her words added meaning, creating an elaborate vision for the listener.

Other bright spots included the tasty, hard-hitting blues of “The Na Na Song,” the uplifting “I Shall Believe,” the poignant and ironic “What I Can Do For You” and new song “Love Is A Good Thing.” Crow was joined by Don Henley, with whom she’s previously collaborated, for an encore of the pretty “No One Said It Would Be Easy.”

In the seven years since Sheryl Crow quit her Missouri teaching job, she’s developed a reputation as one of the most talented session singers in Los Angeles. But it’s as a solo performer and as a songwriter that she’s most suited, and it’s in those arenas that we can expect to hear many exciting revelations from this gifted and important artist.

Chad Wackerman

By M.R. Martinez

NIGHTWINDS, SANTA MONICA, CA—Jazz has become more of a relative term, open for friendly debate, heated dialogue. Chad Wackerman’s set here recently did little to diminish the energy of this ongoing diatribe. Drummer Wackerman led a well-paced if not totally sonically accomplished show that featured selections from his CMP Record album, The View. The album featured the likes of Allan Holdsworth and Carl Verheyen on guitar, Walt Fowler on trumpet and flugelhorn, Jimmy Johnson on bass and Jimmy Cox on keys and most of this band accompanied him on this night.

What made this set different from the interplay on the album is the intimate confines of Nightwinds. Bodies would seem to absorb some of the ambiance of the music, although on selections like “Black Coffee” the audience seemed moved by the rock intensity of this 70s fusion-esque song. Another pleasant turn during the show was the rendition of “Empty Suitcase,” a short and sweet open play on the record that was extended during the live performance. Another highlight was the funky, drum-driven track “Introduction.”

Wackerman’s show would have been better served by a larger venue, where the acoustic demands of the music might have been more fully realized.
<table>
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<tr>
<th>Position</th>
<th>Artist(s)</th>
<th>Song Title</th>
<th>Label</th>
<th>Weeks on Chart</th>
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<td>1</td>
<td>Bryan Adams/Rod Stewart/Sting</td>
<td>All For Love</td>
<td>A&amp;M 0476</td>
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<tr>
<td>2</td>
<td>Daft Punk</td>
<td>Get Lucky</td>
<td>Virgin 38918</td>
<td>8</td>
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<td>3</td>
<td>Depeche Mode</td>
<td>Enjoy The Silence</td>
<td>Mute 0418</td>
<td>6</td>
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<td>4</td>
<td>The xx</td>
<td>I See You</td>
<td>Domino 0418</td>
<td>9</td>
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<td>5</td>
<td>Coldplay</td>
<td>Fix You</td>
<td>XL 0418</td>
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<td>Radiohead</td>
<td>Daydreaming</td>
<td>Creation 0418</td>
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<td>Ellie Goulding</td>
<td>Army</td>
<td>Parlophone 0418</td>
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<td>Florence + The Machine</td>
<td>Dog Days</td>
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<td>Taylor Swift</td>
<td>Red</td>
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**Cash Box Charts**

**Top 100 Pop Singles**

**February 5, 1994**

**#1 Single:** Adams, Sting, Stewart

**To Watch:** Us 3

**High Debut:** Xscape

**Most Added:**

1. Xscape - Dilemma
2. Shaggy - It Wasn't Me
3. Aaliyah - Rock The Boat
4. Lenny Kravitz - It Ain't Over 'til It's Over
5. Aaliyah - Are You That Somebody

**Most Downloaded:**

1. Xscape - Dilemma
2. Shaggy - It Wasn't Me
3. Aaliyah - Rock The Boat
4. Lenny Kravitz - It Ain't Over 'til It's Over
5. Aaliyah - Are You That Somebody
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<td>Music Box</td>
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<td>So Far So Good (A&amp;M)</td>
<td>Bryan Adams</td>
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<td>Diary of a Mad Band (A&amp;M)</td>
<td>Jodeci</td>
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<td>Tom Petty's Greatest Hits</td>
<td>Tom Petty and the Heartbreakers</td>
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<td>But Out of Hell II (RCA)</td>
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<td>Janet Jackson</td>
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<td>Get a Grip</td>
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<td>August &amp; Everything After</td>
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<td>The One Thing</td>
<td>Michael Bolton</td>
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<td>MTV Unplugged</td>
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<td>In Pieces</td>
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<td>Hand on the Horn</td>
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<td>Get in Where Ya Fit In</td>
<td>Eazy E</td>
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<td>La Sexorcisto</td>
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<td>46</td>
<td>All the Greatest Hits</td>
<td>Zapp &amp; Roger</td>
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100 | Code Red                     | D.J. Jazzy & Fresh Prince |

TOTAL: 100
REVIEWS by Troy J. Augusto

**PETER FRAMPTON:** Peter Frampton (Relativity 1192)
After a disastrous ’80s decade that Frampton probably wishes he could erase, the man who single-handedly reinvigorated albums a cottage industry has returned with a fresh, dare we say, youthful-sounding album, the kind of record that Peter has been trying to make for years. Inspired by the unlikely death of friend and partner Steve Marriott, rocker “Shelter Through The Night,” lead single “Day In The Sun” and “Out Of The Blue” were worth waiting for.

**CARTER USM:** Post Historic Monsters (IRS 27090)
This two-man, post-punk outfit, whose full tag is Carter The Unstoppable Sex Machine, delight in swirling together raw Clash and Jam-inspired noise, involved literary references and leads of mad-as-hell attitude and angst-filled irritation. Long a favorite back home in dear old London, our heroes Jim Bob and Fruitbat now look to build on a considerable Stateside buzz, new label in tow, bitter tongue still firmly in cheek. “Stuff The Jubilee” is a gas.

**VARIOUS ARTISTS:** Philadelphia (Epic Soundtracks 57626) the Golden Globe winner starring Tom Hanks, is an unsettling account of an AIDS-stricken attorney’s struggle to achieve equal treatment from a society that often favors blind injustice to dealing with unpleasant, painful circumstances. A film, obviously, requires a moving soundtrack, and this is just such a collection. Radio will find much to love, with cuts from Sade, Gabriel, Springsteen and Young leading the hit parade.

**VARIous ARTISTS:** Alternative NRG (Holiday 61449)
Star-filled collection is released to raise monies for conservation org Greenpeace. Highlights are many, possible even a perfect 16 for 16, and include a rare, live version (most tracks are previously unavailable concert recordings) of R.E.M.’s hit “Drive,” a soaring “Ring The Bells” from slick Brit outfit James, “New Damage” by Soundgarden and Brian May, Sonic Youth’s Joe Cole trib, “J.C.,” and aboriginal band Yothu Yindi with “Yolngu Boy.”

**JOHNNy GALE:** Gale Force (Guitar 99401)
After years as collaborator, sideman, consultant and hired hand, accomplished blues guitarist Gale has finally issued a solo album, and while this debut is certainly long overdue, it’s far from the masterpiece that many expected from him. Freddie King’s “I’m Tore Down” and the frenzied “Daddy Long Legs” are highlights, while an ill-advised and sloppy take on John Lee Hooker’s “Boom Boom” and “Pretty Girls Everywhere” both blow a stale breeze.

**THE WAlTONS:** Lik My Tractor (Site 45445)
Toronto-based roots-rock trio, led by vocalist/guitarist Jason “Walton” Plumb, tread the same fertile, heartland-style ground that the Bodeans did just a few years back. Straight 4/4 rock is boosted by sharp vocal harmonies, a warm folk/country frosting and satisfying, solid songwriting. Standout cuts include wistful ballad “I Could Care Less,” the happy sounding though bitterly themed “Colder Than You” and radio-ready “Sunshine.” Nice job.

**FURY IN THE SLAUGHTERHOUSE:** Mama (RCA 66352)
German underground faves finally hit the U.S. with their fourth studio album, a hard-hitting collection of INXS-meets-UFO rock muscle, whose simple, straightforward approach and sharp songwriting may find lots of willing ears on this side of the pond. “When I’m Dead And Gone,” which samples John Bonham’s drum lines from “When The Levee Breaks,” the very radio-ready “Won’t Forget These Days” and the sad “Radio Orchid” are all treats on this solid effort.

**PICK OF THE WEEK**

**ZZ TOP:** Antenna (RCA 66317) Producer: Billy Gibbons.
After suffering through a mid and late-’80s period that saw ZZ Top fall victim to stiff technological advances, fans of the trio will be gladdened to hear that Frank, Dusty and Billy, collectively, have been reborn as that ‘il ole band from Texas and, contrary to popular rumor, haven’t forgotten from whence they came. Billy Gibbons’ guitar hasn’t sounded this nasty since the early ’70s; the riffs haven’t been this thick since Tricky Dick left the White House. “Fuzzbox Voodoo,” first single “’Pincushion” and the lusty “Girl In A T-Shirt” all bode well for label debut success. World tour starts soon.
Hot Country Jam ’94

NASHVILLE—It was an incredible turnout of country artists for Hot Country Jam ’94, a two-hour prime-time special produced by Dick Clark productions, airing Feb. 19, 9-11 PM EST. Lorrie Morgan, Doug Stone and Marty Stuart host and perform at the special filmed at the Roy Acuff Theatre in Nashville. Other country stars offering performances on the special include superstars Reba McEntire, Vince Gill, Brooks & Dunn, Tracy Lawrence, Sawyer Brown, George Jones and many others.

“The show was full of unexpected moments and full of energy,” said Paul Shefrin, publicist for Dick Clark productions. “When Confederate Railroad played ‘Trashy Women’ we had Billy Dean, Doug Stone and Doug Supernaw unexpectedly run out on stage and start dancing with the women. It was just one of those moments.” In addition to solo performances, artists will gather on stage for two jam sessions. They will be joined by Jeff Cook of Alabama, Richard Johnson of The Kentucky Headhunters, Mark O’Connor, Michelle Wright, Joe Diffie and T. Graham Brown. The special will also give behind-the-scenes looks at many of the stars.

Garth Stops Scalpers???

NASHVILLE—Garth Brooks sold out his four concerts set for March 2-5 at Murphy Stadium in Murfreesboro with more than 42,000 tickets sold at $18 each. The real question for Brooks is how much scalpers are going to ask for them.

Brooks has been an outspoken advocate against scalping which is legal in Tennessee. To discourage scalping, Brooks enlisted a new system of selling concert tickets. Area Ticketmaster outlets distributed randomly numbered wristbands to fans who came to buy tickets. A random number was drawn at each outlet and the person with the wristband for that number was the first to purchase tickets at that location, followed by patrons with wristbands that follow that number. This gave everyone a chance at being first in line. Brooks also limited the number of tickets to four per person and restricted the purchase to those over 10 years of age.

Despite restrictions placed by Brooks, many scalpers enlisted the help of Nashville’s homeless by offering $5 to get them in line to get a wristband. Also in January 19’s classified section of The Tennessean, Nashville’s morning paper, showed that scalpers had been successful. Forty-one ads were placed in the paper to sell tickets to Garth’s concerts, with prices ranging from $40 to $500 depending on location.

Date Set For 1994 CMA Awards

NASHVILLE—The 28th Annual CMA Awards will be telecast live from the Grand Ole Opry in Nashville, Oct. 5 on CBS at 8 PM EST. Following the success of the previous year’s telecast, this year’s program will also be broadcast for three hours.

CMA executive director Ed Benson said, “The October airdate placed the CMA Awards back in its traditional time slot and also helps launch Country Music Month, generating high visibility for the artists along with boosting record sales and concert demand.”

TOP TEN COUNTRY SONGS OF 1993

NASHVILLE—The Top Ten Country Songs of 1993, to be performed on TNN during the live telecast of the 11th annual Music City News Country Songwriters Awards, were announced recently. The show, at the Grand Ole Opry, March 9, at 8 PM EST, will honor the composers of the 10 songs as voted by the readers of Music City News. The top vote-getter for the title of “Song of the Year” will be announced during the show.

The Top Ten Country Songs of 1993 are (in alphabetical order):

• CHATAHOOCHEE
  Writers: Alan Jackson and Jim McBride; Performer: Alan Jackson

• DON’T LET OUR LOVE START SLIPPIN’ AWAY
  Writers: Vince Gill and Pete Wasner Performer: Vince Gill

• THE HEART WON’T LIE
  Writers: Kim Carnes and Donna Weiss Performer: Reba McEntire and Vince Gill

• ONE MORE LAST CHANCE
  Writers: Vince Gill and Gary Nicholson Performer: Vince Gill

• SHE GOT THE RHYTHM AND I GOT THE BLUES
  Writers: Alan Jackson and Randy Travis Performer: Alan Jackson

• TONIGHT I CLIMBED THE WALL
  Writer: Alan Jackson Performer: Alan Jackson

• TWO SPARROWS IN A HURRICANE
  Writer: Mark Alan Springer Performer: Tanya Tucker

• WHAT PART OF NO
  Writers: Wayne Perry and Gerald Smith Performer: Lorrie Morgan

• WHEN DID YOU STOP LOVING ME
  Writers: Monty Holmes and Donny Kees Performer: George Strait

Reba Swaps Guns For Tickets

NASHVILLE—Fans of Reba McEntire will now have another way of getting a ticket to one of her shows. McEntire has instituted a program she hopes will motivate people to get dangerous weapons out of their homes. The program, expected to be in place by February 18, will exchange a gun for a free ticket to her concert. McEntire’s organization, Starstruck Entertainment, will work closely with local authorities to arrange drop off points in each city. McEntire said, “If this offer will get at least one gun off the streets and out of a potential assailant or victim’s hands, then I will consider it more than successful.”
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<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
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<tr>
<td>1</td>
<td>Live Until I Die</td>
<td>Clay Walker</td>
<td>11</td>
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<td>2</td>
<td>I Want to Be Loved Like That</td>
<td>(Curb/MCASLP 54794)</td>
<td>14</td>
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<td>3</td>
<td>Is It Over Yet</td>
<td>Wynonna</td>
<td>11</td>
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<td>4</td>
<td>State of Mind</td>
<td>Clint Black</td>
<td>8</td>
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<td>5</td>
<td>She'll Give Anything</td>
<td>Boy Howdy</td>
<td>7</td>
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<td>6</td>
<td>I Swear</td>
<td>John Michael Montgomery</td>
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<td>7</td>
<td>Don't Take Me No More</td>
<td>Joe Diffie</td>
<td>9</td>
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<td>8</td>
<td>A Little Less Talk &amp; (And a Lot More Action)</td>
<td>Toby Keith</td>
<td>9</td>
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<td>9</td>
<td>Wild One</td>
<td>Faith Hill</td>
<td>13</td>
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<td>10</td>
<td>I'd Like to Have That One Back</td>
<td>George Strait</td>
<td>12</td>
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<td>11</td>
<td>You Will</td>
<td>Patti Loveless</td>
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<td>12</td>
<td>I Never Knew Love</td>
<td>Doug Stone</td>
<td>12</td>
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<td>13</td>
<td>I Just Wanted You to Know</td>
<td>Mark Chesnutt</td>
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<td>14</td>
<td>We Just Disagree</td>
<td>Billy Dean</td>
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<td>Hey Cinderella</td>
<td>Suzy Bogguss</td>
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<td>16</td>
<td>Rock My World (Little Country Girl)</td>
<td>Brooks &amp; Dunn</td>
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<td>Drivin' &amp; Cryin'</td>
<td>Steve Wariner</td>
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<td>18</td>
<td>They Asked You</td>
<td>Reba McEntire</td>
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<td>I've Got It Made</td>
<td>John Anderson</td>
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<td>T.L.C. A.S.A.P.</td>
<td>Alabama</td>
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<td>Sawmill Road</td>
<td>Diamond Rio</td>
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<td>High-Tech Redneck</td>
<td>George Jones</td>
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<td>23</td>
<td>Goodbye Says It All</td>
<td>Blackhawk</td>
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<td>Were You Really Livin'?</td>
<td>Brother Phelps</td>
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<td>The Call of the Wild</td>
<td>Aaron Tippin</td>
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<td>That's My Story (Curb 54039)</td>
<td>Collin Raye</td>
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<td>He Thinks He'll Keep Her</td>
<td>Mary-Chapin Carpenter</td>
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<td>28</td>
<td>Tryin' to Get Over You</td>
<td>Vince Gill</td>
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<td>29</td>
<td>No Doubt About It</td>
<td>Neil McCoy</td>
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<td>30</td>
<td>No More Cryin'</td>
<td>McBride &amp; the Ride</td>
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<td>She Never Cried</td>
<td>Confederate Railroad</td>
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<td>Confessin' My Love</td>
<td>Shawn Camp</td>
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<td>If It Wasn't for Her I Wouldn't Have You</td>
<td>(Curb 6417)</td>
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<td>The Boys &amp; Me</td>
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<td>Life #9 (Curb)</td>
<td>Martina McBride</td>
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<td>I'm Holding My Own</td>
<td>Lee Roy Parnell</td>
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<td>Fast as You</td>
<td>Dwight Yoakam</td>
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<td>(Who Says) You Can't Have It</td>
<td>Alan Jackson</td>
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<td>I Don't Call Him Daddy</td>
<td>Doug Supernaw</td>
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<td>We Don't Have to Do This</td>
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<td>She Loves to Hear Me Rock</td>
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<td>42</td>
<td>Where Was I</td>
<td>(Curb MCA 66288)</td>
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<td>43</td>
<td>For Your Love</td>
<td>Chris LeDoux</td>
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<td>44</td>
<td>My Love</td>
<td>Warner Bros.</td>
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<td>45</td>
<td>Standing Outside the Fire</td>
<td>(Liberty 79020)</td>
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<td>46</td>
<td>I Can't Reach Her Anymore</td>
<td>Sammy Kershaw</td>
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<td>47</td>
<td>Somebody New</td>
<td>Billy Ray Cyrus</td>
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<td>48</td>
<td>Worth Every Mile</td>
<td>Travis Tritt</td>
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<td>49</td>
<td>Outlaw Blues</td>
<td>(RCA Nominee 1000-2)</td>
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**Top 100 Country Singles**

**January 29, 1983**

**#1 Single**: Clay Walker

**To Watch**: Vince Gill

**High Debut**: Alan Jackson #83

**#1 Indie**: Patti Miner

**90** **STONE COLD COUNTRY** (Curb 77355) | Gibson Miller Band **DEBUT**

**51** **WHY DON'T THAT TELEPHONE RING** (MCA 10649) | Tracy Byrd **37**

**52** **KISS ME IN THE CAR** (Liberty 79000) | John Berry **39**

**53** **THE SONG REMEMBERS WHEN** (MCA 54734) | Travis Yearwood **46**

**54** **SOMEBEFORE FAR AWAY** (Curb 1066) | Hal Ketchum **47**

**55** **MY SECOND HOME** (Atlantic 82430) | Tracy Lawrence **48**

**56** **SOON** (Liberty 79830) | Tanya Tucker **45**

**57** **GOD BLESSED TEXAS** (Warner Bros 45276) | Little Texas **49**

**58** **QUEEN OF MY DOUBLE WIDE TRAILER** (Mercury 96988)

**59** **MERCURY BLUES** (Ariola 18711) | Alan Jackson **51**

**60** **IF YOU DON'T LIKE COUNTRY (Song 1)** | Ted's Boys **69**

**61** **MY BABY LOVES ME** (MCA 66299) | Marty McBride **59**

**62** **SO MUCH FUN** (Am Hi ACR 101-1) | Emerald City **77**

**63** **UNLUCKY # 13 (Fox)** | Key Street **73**

**64** **WE'RE ALL THE GOOD ONES GONE** (Zaphyr) | Kim Perry **54**

**65** **HIDDEN (Love)** | Ken Lattimore **74**

**66** **PRETTIEST GIRL IN TOWN (PST 2001-2)** | Paul Meisa **76**

**67** **HAMMER AND NAILS** (Ariola 66269) | Radney Foster **75**

**68** **SMOKE MOUNTAIN MEMORIES** (RCA KCD-K107) | Dan Du Four **77**

**69** **RECKLESS** (MCA 66296) | Alabama **61**

**70** **ON THE ROAD** (Ariola 2588) | Lee Roy Parnell **33**

**71** **NOTHING IN COMMON BUT ANOTHER Love (MCA 10671)** | Twister Alley **64**

**72** **LONG HAUL (Vang)** | Marcus Vickers **75**

**73** **OH-SO, WONT LET GO** (Fraternity CD-001-MA) | Marilyn Allen **84**

**74** **STARS GET IN YOUR EYES** (UMC) | Larry Hamilton **83**

**75** **JUST ENOUGH ROPE** (Curb 77159) | Ricks Trevino **67**

**76** **THAT'S A RIVER (RCA 7718)** | Collin Raye **66**

**77** **SHE USED TO BE MINE** (Ariola 2602) | Brooks & Dunn **68**

**78** **ASK THE MAN UPSIDE** (RCA 66269) | Don Richmond **71**

**79** **MY CRAZY MIND (IS DRIVIN' ME INSANE)** (Time-1022) | Roger Earl **60**

**80** **YOU DON'T KNOW WHERE YOUR MAN IS** (Ariola 2606) | Pam Tillis **78**

**81** **SNAKE IN THE HOUSE** (Step One 468) | Gene Watson **81**

**82** **WE CAN LOVE** (RCA 40790) | Larry Stewart **82**

**83** **I WON'T LAST** (Evergreen) | Dave Bush **72**

**84** **HALF ENOUGH** (BNA 66047) | Lorrie Morgan **88**

**85** **ALMOST GOODBYE** (MCA 54718) | Mark Chesnutt **90**

**86** **DREAM YOU** (Liberty 78632) | Pirates of the Mississippi **66**

**87** **THE BUG** (Curb 77134) | Mary-Chapin Carpenter **89**

**88** **REAL LOVE** (Platinum Pus ACRCD 1211) | Chris Ridge **80**

**89** **I FELL IN THE WATER** (BNA 66212) | John Anderson **80**

**90** **DOES HE LOVE YOU** (MCA 54719) | Reba McEntire **53**

**91** **NO TIME TO KILL** (RCA 66239) | Clint Black **95**

**92** **ONE MORE LAST CHANCE** (MCA 54715) | Vince Gill **74**

**93** **ONLY LOVE** (Curb MCA 54668) | Wynonna **98**

**94** **UNBREAKABLE HEART** (Giant 18737) | Carlene Carter **92**
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<td>State of Mind (RCA-60239) CD</td>
<td>Clint Black</td>
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<td>2</td>
<td>I Swear (Atlantic)</td>
<td>John Michael Montgomery</td>
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<td>3</td>
<td>She'd Give Anything (Curb-D-1066)</td>
<td>Clay Walker</td>
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<td>4</td>
<td>Live Until I Die (Giant 6559)</td>
<td>Clay Walker</td>
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<td>5</td>
<td>John Deere Green (Epic 53002)</td>
<td>Joe Diffie</td>
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<td>6</td>
<td>A Little Less Talk (And A Lot More Action) (Mercury)</td>
<td>Pam 11</td>
<td>7</td>
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<td>7</td>
<td>I'd Like To Have That One Back (MCA-10907)</td>
<td>Toby Keith</td>
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<td>We Just Disagree (Liberty 79191)</td>
<td>George Strait</td>
<td>7</td>
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<td>9</td>
<td>You Will (Epic-77271)</td>
<td>Steve Wariner</td>
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<td>10</td>
<td>I Just Wanted You To Know (MCA-54768)</td>
<td>Mark Chesnutt</td>
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<td>11</td>
<td>Rock My World (Little Country Girl) (Arista-ASC-26036)</td>
<td>Brooks &amp; Dunn</td>
<td>16</td>
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<td>12</td>
<td>Hey Cinderella (Liberty 79008)</td>
<td>Suzy Bogguss</td>
<td>6</td>
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<td>13</td>
<td>They Asked About You (MCA-54769)</td>
<td>Reba McEntire</td>
<td>15</td>
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<td>15</td>
<td>I've Got It Made (BNA-62709-2)</td>
<td>John Anderson</td>
<td>6</td>
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<td>16</td>
<td>Drivin' And Cryin' (Arista 2609)</td>
<td>Paty Loveless</td>
<td>11</td>
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<td>17</td>
<td>I Want To Love You Entirely (RCA 78003)</td>
<td>Shenandoah</td>
<td>15</td>
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<tr>
<td>18</td>
<td>It Is Over Yet (curtis/MCAS-54754)</td>
<td>Wynonna</td>
<td>12</td>
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<tr>
<td>19</td>
<td>Sawmill Road (Arista 2610)</td>
<td>Diamond Rio</td>
<td>18</td>
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<td>Goodbye Says It All (Liberty)</td>
<td>Blackhawk</td>
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<td>He Thinks He'll Keep Her (Columbia 77316)</td>
<td>Mary-Chapin Carpenter</td>
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<td>22</td>
<td>That's My Story (Epic 10392)</td>
<td>Colin Ray</td>
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<td>23</td>
<td>Were You Really Livin' (Asylum)</td>
<td>Bobbie Phelps</td>
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<td>24</td>
<td>High-Tech Redneck (MCA-10910)</td>
<td>George Jones</td>
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<td>Tryin' To Get Over You (MCA-54706)</td>
<td>Vince Gill</td>
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<td>No Doubt About It (Atlantic)</td>
<td>Neil McCoy</td>
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<td>Standing Outside The Fire (Liberty 79023)</td>
<td>Garth Brooks</td>
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<td>I'm Holding My Own (Arista)</td>
<td>Lee Roy Parnell</td>
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<td>No More Crying (MCA-54761)</td>
<td>McBride &amp; The Ride</td>
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<td>Shawn Camp</td>
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<td>If It Wasn't For Her I Wouldn't Have You (Giant 64447)</td>
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<td>(Who Says) You Can't Have It All (Arista-ASC-2649)</td>
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<td>For Your Love (Liberty 79014)</td>
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<td>Stone Cold Country (Epic 77358)</td>
<td>Gibbon Miller Band</td>
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<td>Kiss Me I'm Gone (MCA-54777)</td>
<td>Marty Stuart, Debut</td>
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<td>I Never Knew Love (Epic 57271)</td>
<td>Doug Stone</td>
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<td>The Call Of The Wild (RCA 66251)</td>
<td>Aaron Tippin</td>
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<td>Take It Easy (From Common Thread: Giant 24531-2)</td>
<td>Travis Tritt</td>
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<td>The Boys &amp; Me (Curb 1062)</td>
<td>SawyerBrown</td>
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<td>Fast As You (Reprise/Warner Bros -45241-2)</td>
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<td>Outlaw Blues (RCA-Nominee 1000-2)</td>
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**TOP 100 COUNTRY SINGLES**

**FEBRUARY 5, 1994**

**#1 SINGLE**: Clint Black

**TO WATCH**: Garth Brooks

**HIGH DEBUT**: Marty Stuart #43

**#1 INDIE**: Jack Reno
REVIEW by Richard McVey

**MERLE HAGGARD** “In My Next Life” (Curb 77636)
The first release from the upcoming album, In My Next Life, is too uptempo to be sad and too sad to be uptempo. It’s hard to tell if radio is ready for this, a tentative, desultory farmer tune, but then again, this is Merle Haggard. Written by Max D. Barnes, this title cut isn’t bad, but it’s nothing to get excited about. It will be interesting to hear the rest of the album and see what Haggard has in store.

**ALAN JACKSON** “(Who Says) You Can’t Have It All” (Arista 2649)
From the triple-platinum Arista album A Lot About Livin’ (And A Little ’Bout Love), Jackson is able to take this slow-tempo tune and blend his vocals and strong lyrics together to create a winner. A departure from his fast-paced honky tonk regulars that fans are accustomed to. Written by Jackson and Jim McBride, this one will go over well and radio will pick it up quickly.

**BILLY RAY CYRUS** “Words By Heart” (Mercury 1101)
This song has two important qualities, great lyrics and vocals. Written by Reid Nelson and Monte Powell, this tune from the platinum Mercury album If Won’t Be The Last, brings back memories of those “Dear John” letters of old. Produced by Joe Scaife & Jim Cotton, this song hits from the first time you hear it. Radio will love it.

**GIBSON/MILLER BAND** “Stone Cold Country” (Epic 77355)
Off the Epic debut album, Where There's Smoke, the Gibson/Miller Band delivers an upbeat almost rockabilly sound. Written by Dave Gibson, this song was originally selected for the Pure Country soundtrack, but was turned down in favor of including it on their album. If upbeat’s the style of choice, this is it, produced by Doug Johnson.

**GARTH BROOKS** “Standing Outside The Fire” (Liberty 7902)
From his already triple platinum record in Pieces, Garth has another hit on his hands. This upbeat tune, written by Jenny Yates and Brooks, pushes the message of going for it in the world of love. With drums and fiddle going full force on this one, the song comes to life with production by Allen Reynolds. Expect this song to be around a while because radio will eat it up.
**CASH BOX** FEBRUARY 5, 1994

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### High Debuts (on 1/29 chart)

1. ALAN JACKSON—"(Who Says) You Can't Have Everything"—(Arista)—#38
2. TANYA TUCKER—"We Don't Have To Do This"—(Liberty)—#40
3. RICKY VAN SHELTON—"Where Was I"—(Columbia)—#42
4. LITTLE TEXAS—"My Love"—(Warner Bros.)—#44
5. GARTh BROOKS—"Standing Outside The Fire"—(Liberty)—#45
6. SAMMY KERSHAW—"I Can't Reach Her Anymore"—(Mercury)—#46
7. GIBSON/MILLER BAND—"Stone Cold Country"—(Epic)—#50

### High Debuts (on 2/5 chart)

1. MARTY STUART—"Kiss Me I'm Gone"—(Curb)—#43
2. TRAVIS TRITT—"Take It Easy"—(Giant)—#46

### Most Active (on 1/29 chart)

1. REBa MCENTIRE—"They Asked About You"—(MCA)—#18
2. ALABAMA—"T.L.C. A.S.A.P."—(RCA)—#20
3. VINCE GILL—"Tryin' To Get Over You"—(MCA)—#28
4. JOHN MICHAEL MONTGOMERY—"I Swear"—(Atlantic)—#5
5. MARTINA MCBRIDE—"Life #9"—(RCA)—#35
6. NEAL MCCOY—"No Doubt About It"—(Atlantic)—#29
7. LEE ROY PARNELL—"I'm Holding My Own"—(Arista)—#16

### Most Active (on 2/5 chart)

1. GARTh BROOKS—"Standing Outside The Fire"—(Liberty)—#8
2. LEE ROY PARNELL—"I'm Holding My Own"—(Arista)—#28
3. LITTLE TEXAS—"My Love"—(Warner Bros.)—#36
4. GIBSON/MILLER BAND—"Stone Cold Country"—(Epic)—#42
5. BILLY DEAN—"We Just Disagree"—(Liberty)—#8

**Songwriter Of The Week (1/29):** Clay Walker penned his own number one single "Live Until I Die." Songwriter Of The Week (2/5): Clint Black also penned his own number on single "State of Mind."

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### Indie Chart Action (2/5 chart)

Leading the Cash Box independents for the first week is Jack Reno on the Fraternity label with "Reunion Time." The single climbs three spots to #58 on the chart. Ted's Boys with "If You Don't Like Country" was the second highest indie at #63, up three spots from last week. Four artists moved up four spots, Kay Street with "Unlucky #13" to #65; Ken Lattimore with "HeartBypass" to #76; Paul Metes with "Prettiest Girl In Town" to #89; and Dan Du Four with "Smoked Mountain Memories" to #70. Rounding out the indie movers: Marilyn Allen to #75, Larry Hamilton to #80, Paula Inman debuts at #86 and Tony Haan debuts at #87.

### Indie Reviews

**TONY HAAN In Like A Lion, Out Like A Lamb (Bobby & Billy Music)**

Tony Haan does a good job on this one. An upbeat toe-tapping tune it will certainly get your attention. The song stands firm with its great hook, "I went in like a lion/And came out just like a lamb." Hats off to the songwriter. Expect to hear a lot of good things from Haan in the future.

**PAULA INMAN You Don't Know You're Gonna Be Mine (Aim High)**

Paula Inman blends an average voice with average lyrics to produce an average song. It certainly stands above most independent songs and many of the ingredients for a good song are there. Inman stays consistent throughout this one and with the right cut and some time could perhaps make a name for herself.

**Indie News Brief**

Pinecastle Records announced the acquisition of WEBCO Records of Virginia. Included in the purchase are previously released masters, completed but unreleased masters and long-term contracts with several WEBCO recording artists including Larry Stephenson, Reno Brothers, Deanie Richardson and Bill Emerson. According to Pinecastle president Tom Riggs, the acquisition and merger will shorten the time required for Pinecastle/WEBCO, to reach major indie status in the field of acoustic music.

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### Platinum Entertainment Announces New Label

**NASHVILLE**—Platinum Entertainment president, Bill Gilbert, has announced the formation of a new country label, River North Nashville. River North Nashville, headed by president Joe Thomas, has already signed two veteran performers, S. Alan Taylor and Steve Kolander.

River North Nashville, a division of Platinum Entertainment, has realized success with its three other labels. River North which produces contemporary music and jazz; CGI (Chicago Gospel International) for gospel; and Light Records for Christian music. GROSSING $12.5 million from its three record labels, Thomas predicts next year the company should hit $20 million.

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### CMT Top Ten Video Countdown

1. John Michael Montgomery  
   I Swear (Atlantic)
2. Boy Howdy  
   She'd Give Anything (Curb)
3. Clay Walker  
   Live Until I Die (Giant)
4. Toby Keith A Little Less Talk (And A Lot More Action) (MCA)
5. Suzy Bogguss  
   Hey Cinderella (Mercury)
6. Clint Black  
   State Of Mind (RCA)
7. Billy Dean  
   We Just Disagree (Liberty)
8. George Jones  
   High-Tech Redneck (MCA)
9. Doug Stone  
   I Never Knew Love (Epic)
10. Mary-Chapin Carpenter  
   He Thinks He'll Keep Her (Columbia)

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*Compliments of CMT video countdown, week ending January 26, 1994.*
A ‘SIGN’ OF THE TIMES—Lorriane Crook and Charlie Chase, hosts of Music City Tonight, recently inked a publishing agreement with New York-based William Morrow and Company. Crook and Chase are expected to release their combination autobiography and behind-the-scenes look at country music and its stars. Pictured above (l-r): literary agent Bill Adler and Morrow’s editorial director Adrian Zachhelm and senior editor Paul Bresnick.

PARTY FOR THE NEW KIDS—Country Music Foundation board member Marty Stuart (second from left) was on hand to welcome Deborah Allen, Giant Records; Shellee Morris, lead singer for Twister Alley, Mercury Records; Dude Mowrey, Arlata Records; and Amy Hilt, guitarist for Twister Alley, to the Country Music Hall of Fame’s annual party honoring new country artists. The party, sponsored by the CMF to familiarize new artists with the Country Music Hall of Fame and the Country Music Foundation, gives new and established artists a chance to meet and mingle.

NEW RIDE FOR MCBRIDE—McBride & The Ride’s lead singer, Terry McBride, introduces his new band members (top l-r): Randy Frazier, Gary Morse, Jeff Roach; (center) Keith Edwards; (bottom l-r) Kenny Vaughan and Terry.

COUNTRY NEWS

Groundbreaking Ceremonies for Nashville Arena

NASHVILLE—The reality of a Nashville arena came to light January 20, with groundbreaking ceremonies to kick off a two-year construction schedule. The Nashville Symphony provided the musical background as the ground was broke in a whole new way: Nashville mayor Phil Bredesen and many other politicians were on hand as country star, Vince Gill shouted, “Let’s blow this sucker,” and fireworks lit up the sky. The new arena will set on a 27-acre tract of land and will face the Nashville Convention Center and the Ryman Auditorium.

Tritt Reunites The Eagles

BE PREPARED for the first time in 13 years to the Eagles together again. Unfortunately they aren’t performing, only helping out Travis Tritt with his latest single “Take It Easy” off the Common Thread: The Songs of the Eagles tribute album. Don Henley, Glenn Frey, Don Felder, Timothy B. Schmit and Joe Walsh will all appear in Tritt’s video for the song.

Tribune Entertainment On ‘The Road’

TRIBUNE ENTERTAINMENT plans to launch a new country music programming initiative, known as The Road, in the fall of 1994. It will be a weekend, syndicated primetime television program that will focus not only on the music and the artists, but the lifestyle and attitude that are integral to the country music phenomenon. Shot entirely on film, the program will feature top performers and create a situation for country’s newest cutting-edge talent to emerge. It will also feature a series of short-form explorations of songwriting, producing, studio musicians and lifestyles. An air date of September 1994 is set for the program.

NASCAR Country Goes To Paris

NASCAR COUNTRY, a two-hour nationally syndicated country radio show, began January 22, airing every Saturday and Sunday in Paris, France. “NASCAR Country has seen tremendous growth outside the traditional NASCAR markets,” said executive producer Sid Morris. “With 250 radio stations in 37 states, it is clearly an entertainment program that everyone can enjoy, NASCAR fan or not.”

The show plays 24 of the top country music songs and also provides up-to-date news of both NASCAR and the country music scene. “I knew we had a hit when we began NASCAR Country in 1990, but I never dreamed we would have stations in other countries coming to us requesting the show,” said Morris.

Cyrus Opens Country Radio Seminar

NASHVILLE—Billy Ray Cyrus has been chosen to provide the opening entertainment at this year’s Country Radio Seminar “Silver Celebration” on March 3 at 9 AM. The event will be held March 2-5 at the Opryland Hotel and Convention Center in Nashville. Acts from 12 labels will perform 30-minute sets on alternating stages during the event.

Music Community Helps “Go The Distance”

NASHVILLE—Recently at Sessions recording studio, more than 25 musicians, singers, songwriters and producers volunteered their time and talents to help fight leukemia. They had come out to record “Help Us Go The Distance.” The song’s vocalist Tim Hadler explains, “The song was written by Paul Hilliard, who participated in the Leukemia Society’s Team-In-Training, a project in which runners train for the Marine Corps Marathon and raise funds for research and patient aid....The lyrics parallel the experience of running a marathon to battling a life-threatening illness.”
REVIEWS by M.R. Martinez


  Thick rhythms and a high tide of harmonic textures underscore much of the music that supports Gable's able vocals. Never is this more evident than on the title track, which is a soaring hip-hop affair with sweeping new jack. Often seamless production and Gable's vocals drive this ballad-laced album through a number of slow, mid-tempo, up-tempo paces. "Driving Me Crazy," "Call Me," "I'll Be Around" and, in a bow to formula, "Try Again" are all in radio pocket range. Let Eric rock.

- **YAGGUS FRONT**: Action Packaged Adventure (Mercury 314 518 455-2). Producers: Yaggus Front & Others.

  This group has a tremendous sense of humor. It's edgy, but it does serve to fire the imagination musically and lyrically. There are jazz textures, extremely heart-quickened beats and clever repartee. It is not Gangsta, Freestyle, New Jack or any other label you might want to put on it. One of the best tracks on this 13-cut collection is "Trooper 101," which will alternately remind you of early Brand Nubians and silly groove funk provided by Dr. Dre. But the group comes right back with some Birdland jazz textures ("Mr. Hook"). Great sounds.

- **JOUS**: Jons (Tusk TK 886893). Producers: J&B & DB.

  This group pays homage to just about all the seminal funksters, including the Ohio Players, Con Funk Shun, Slave and Roger. It's just about all filtered through the electronic and rhythm stylings of J&B & DB. Vocals on each track seem to find the proper attitude. Some of the best of the lot include "Hooked," "Confess," "Deep Down Love" and "Wind Me Up." This record could find its way into a regional groundswell of radio airplay and retail action.


  You know how it goes: You can't take the funk. And Al Kooper and his aggregation of venerable musicians make no effort to do so here. There is not much urban or pop airplay in the future of this album. But college, alternative and even jazz radio might find some of the tracks workable. Some of those tracks that are out to find outdo the others and establish themselves. "Spill Blood," "Secret," "Tame It," and "Lookin For Clues." Complete with liner notes from the current godfather of horror, Stephen King, this record is a rare and delightful package.

PICK OF THE WEEK

- **TASHAN**: For The Sake Of Love (Columbia/Colubia 0K 52469). Producers: Marvin Ware, Tashan Rashad & Others.

  In this young man's case, all the hype is justified. Tashan demonstrates maturity and restraint as he ples the treacherous sonic Ocean of the Love Ballad. Where you might expect slapdash, popo-tempo, phony rhythmic textures, this young man slacks fast as he gives you a taste. In addition to the current single, "Love Is Forever," there are an over-burgeoning number of tracks that could be radio-worthy as singles or albums. Tracks. Some of them include "Tempert," "Sing Along," "Lonely," "Still In Love," "Romantically Inspired," and "Been A Long Time." There's no gratuitous sexiness on this album.
ENJOY-RN: Tom Joyner has become the vanguard of African-American men on syndicated airwaves. And it's not just because he has substantially entered the media dialogue involving Michael Jackson. He's known as the "Fly Joe," but the bowing of his syndicated morning show featuring music, talk and comedy has made him a star on the satellite airwaves via ABC Radio Networks. The Tom Joyner Morning Show, which airs for five hours in Central Standard Time, is being heard in some 30 markets including Chicago and Dallas, where he carved out his reputation as the "Hardest Working Man in Radio."

Joyner says, "Just Like Letterman, Leno and Arsenio...it will be the best TV show on morning radio!" He has his own house band (led by Butch Stewart) and it will be community-oriented and topical. In this spirit, Joyner has been dealing with Jackson's trials and tribulations. He encouraged the specially written song "We Believe In You," written and produced by Stewart in response to media treatment of Jackson (who at press time had entered an out-of-court settlement with the teenager who accused him of sexual abuse). When the song aired in early January, Joyner says the phones rang off the hooks. The response by phone was so overwhelming that Joyner sent a copy to Jackson.

SAMPLES: All royalties from Bobby Caldwell's cassingle "Love Life" will be donated to the Southern California-based Stop The Violence, Increase The Peace Foundation, formed in 1989 by Khalid Shah. The song is the title track to his current Sin-Drome Records album...Natalie Cole will be among the first African-American artists to play South Africa's Sun City resort area.

Members of the seminal soul-cum-rock band War were recently in Rumba Studios recording an updated version of their signature hit "The Cisco Kid," which will be the title song for the upcoming Turner Network Television film starring L.A. Law alum Jimmy Smits in the title role and the irresistible Cheryl Ladd as his partner Pancho. Both will appear in a music video for the title song, to be released on Avenue Records. Pictured at the recording session are (l-r): Charles Green of the group, David Ackerman, Avenue Records CEO, Harold Brown of the group, Marlin, Ronny Hammon and Lonny Jordan of the group; Jerry Goldstein, Avenue president; Howard Scott of the group; and David Franco, TNT music coordinator.

By M.R. Martinez

Grammy-winning artist Jonathan Butler (standing) will make his Mercury Records debut this quarter. The record will feature backing vocals by Wing/Mercury recording artist Vanessa Williams (seated left). Jerry Brown (seated right) is co-producing the album.

TOP 75 R&B ALBUMS
CASH BOX FEBRUARY 5, 1994

By M.R. Martinez

Rudy Ray Moore (aka Dolemite), considered by some the “Godfather of Rap” (certainly an important luminary on the comedy vista), has become a favorite sample target for many rappers and is in the midst of a resurgence. Former Capitol Records video coordinator Foster Corder is producing, directing and working the camera for a documentary on Moore, titled *The Legend of Dolemite: The O.G. Speaks*. The comedy/rap legend is also due to appear on *The Arsenio Hall Show* and might be doing a pair of feature films and a rap album. Moore (above center) is pictured with a pair of devotees, multi-platinum rapper Snoop Doggy Dogg (l) and Coolio.

**ACTIVIST ON GANGSTAS:** Former presidential candidate The Rev. Jesse Jackson recently told syndicated urban air personality Tom Joyner that gangsta rap artists are “simply imitating the worst of today’s urban society. ‘The burden of this generation [is] to lift the sights of people beyond the sense of nobodyness and fears,’” Jackson said during his segment with Joyner, who was serving up a series of Martin Luther King, Jr. tributes. “Today, the things that people do represents despair not to their true selves. In the real sense, gangsta rappers are not real gangsters—they are simply imitating the worst in what they have seen.” Undoubtedly the Rainbow Coalition has lost serious support from this segment of the community. And Joyner, who has refused to play gangsta rap recordings on his show (nationally syndicated by the ABC Radio Networks), may well lose some roots community support.

**SOUND NIBBLES:** As a testament to their accomplishments as a major New Fusion aggregation, Blue Note Records jazz/hip-hop group Us3 will be opening the upcoming 40-city tour by Virgin Records act UB40, which kicks off Feb. 14 at New York City’s Paramount Theatre. Us3’s *Hand On The Torch* album has been the toast of critical conversation during the last few weeks, and the single “Cantaloop (Flip Fantasia)” has become a major crossover item...Desire is the title of a girlie magazine that Florida-based rapper Luther Campbell plans to launch this year. The mag’s offices will be located on a recently purchased yacht.

**TOP RAP SINGLES**

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**RAP SINGLE REVIEWS**

By Dr. Bayyan

**HammR:** “It’s All Good” (Giant PRO-CD-6695).

He’s baaaAck! And after listening to this bass phat, farfisa organ-heavy track it will seem like the Oaktown rapper has barely been away. A new label, a new, harder visual persona and The Whole 9 backing his play on production will not change the Hammer formula. He’s still got to prove that he can be The Funky Headhunter, which is the title of his upcoming LP.

**Kurios:** “Uptown *Hit*” (Columbia CSK 77206).

The thing that distinguishes this track is the easy, rolling groove, the sometimes clever edits that will permit this record to get some radio airplay. Produced by The Beatnuts, there’s nothing too flashy here. But there is a consistent flow and a nice jazz groove that makes this worth more than one listen. Vocals by The Constipated Monkeys are cool.

**Spark 950 & Timbo King:** “Nuff Ruffness” (Street Life SBDJ 75379-2).

There’s almost a metallic, head-banging edge to many of the seven mixes of this track. The flow on this can sometimes be unnerving, but it makes sense in the context of this record. Spark spends a lot of time pumping himself up as the one who is nuff ruff. But what really shines is the production. Of the seven versions, the Universal Mix stands out.
INTEGRITY MUSIC, THE INDUSTRY'S LEADING PRAISE & WORSHIP label took one of those interesting, yet calculated risks in 1993 by not only becoming involved with artist-related projects, but with one firm flick of its corporate wrist, threw its hat into the beckoning, but uncharted waters of Christian country music. While the rest of the majors in the industry were more tentative in their plans for increased involvement with Christian country, at Integrity Music it was full steam ahead and the recipient of all this energy and effort was the well-deserving and certainly ready Susie Luchsinger.

Before she signed with Integrity Music in '93, Luchsinger was (and still is) a regular on the rodeo circuit. Although today she is booked with the Ambassador Artist Agency, Luchsinger used to be something of a husband-and-wife run show. With seven albums released through her own independent Psalm Ministries label and an average of 150 dates per year, Luchsinger was a self-started and self-propelled artist from a family rich in musical heritage.

The youngest of four children, Luchsinger was born in Oklahoma with a world champion steer roper as a father. This meant travel and as the McIntires toured the rodeo circuit and the country in their car, Luchsinger learned to sing from her mother. While in school, the painfully shy Luchsinger and sisters Pake and Reba would form the group The Singing McIntires playing in venues nationwide. Sister Reba would go on to make her mark in country music, and Luchsinger could be found singing backup battling with low self-esteem and wondering if she was good enough.

In 1980 Susie would meet Paul Luchsinger, a professional steer wrestler and in November of '81 they would marry and soon return to their individual road jobs. It was this constant traveling, career stress and the arrival of a new baby that would mark the epicenter for Luchsinger's career and life.

Remembers Luchsinger, "We were at a low point in our marriage and our life. There were power struggles and a lot of pride." Returning from yet another road tour Luchsinger off-handedly asked her husband to accompany her to Sunday services and the rest as they say is history.

Deciding to combine talents and travel together the Luchsingers' hit the rodeo circuit recommitting their individual gifts to God. This effort saved the Luchsinger's marriage and fueled a ministry and vision for their lives, their family and career.

"It's funny when people asked us if the record deal, the touring, the success we have is calculated. Well, nine years spent on the road doesn't sound very calculated to me. I'm not very good at setting goals and vision for my career." Luchsinger's apparent relaxed approach to
ambition and career, is, at a closer look, a steadfast and unshakable belief in God’s timing. Meanwhile Luchsinger continues to follow God’s calling on her life and barns in the many blessings.

Before the deal with Integrity was to be had, Luchsinger made the tour of Nashville’s record labels but this often proved fruitless and frustrating. “People were always telling me that I sounded too much like Reba. I don’t think so. When we finally went with Integrity we felt like God had opened the door. Integrity has gotten so huge and successful by staying in God’s will for the company. I don’t think people realize how much work they do over there. They’re smart and quick to learn and anything they don’t understand—in the case of us for example, a country act—they asked the right questions and got the right people in to help.”

Her debut album for Integrity, Real Love, is produced by multi-Grammy winner Paul Overstreet. And it is through this project that Overstreet’s capable hands can be found. Besides producing, Overstreet has written or co-written six of the album’s 10 songs and joins Luchsinger on the duet “I Don’t Love You Like I Used To.” Overstreet can also be seen on the video to this single currently enjoying airplay on CMT and TNN.

Although Reba McEntire’s publishing company pitched songs for the project, Luchsinger settled on cuts from Overstreet, Karen Staley and others. Luchsinger seems to gravitate to experiential tunes and Overstreet was able to provide words and music to the thoughts Luchsinger wanted to convey to her ever-growing audience. And while Overstreet gives that all important name recognition to the project, Luchsinger simply states that Overstreet was on the top of her wish list for producers and songwriters. “I’d like to write, but it’s hard now with three kids and a husband. I can’t think past the dishes and the ironing and then there’s all the touring. Paul is just one of the best songwriters in Nashville. He was the first person we thought of when we talked about producers. He’s a pro and probably one of the funniest guys in the studio. Most people think he’s so solemn.”

Luchsinger recently had the opportunity to put some of her thoughts on paper with the new book I Saw Him In Your Eyes—a book featuring the testimonies of top country artists including her sister Reba. As Luchsinger consistently states, its faith and family, not her career that drives her life. And it will be Luchsinger’s simple ability to reach people of all backgrounds that will drive her career and make her a favorite of country and Christian country music fans alike. Luchsinger credits family and her Midwestern roots in providing a firm foundation for herself and sister Reba. “We grew up having to relate to people traveling with Daddy on the rodeo circuit. Here in Oklahoma you really don’t mind talking to people and getting to know them. I think we always knew who we were and where we were from. That helps when you’re trying to know where you’re going.”

And where Luchsinger is going can be best viewed by what she’s already achieved; 1993 Christian Country Female Nominee, Christian Music Association; 1993 Favorite Female Solo Artist, Christian Country Research Bulletin Reader’s Poll. #1 radio single, “So It Goes”, Cash Box; Top Five “Oh I Want To See Him,” Cash Box and the list continues to grow.
RISE AND SHINE...—Sparrow artist Out of the Grey, Scott (l) and Christine Dente (c) have reportedly been working day and night with producer Charlie Peacock. Pictured on the steps of Nashville’s Arthouse the trio prepares to get an early start on the new disc due out in March.

THERE’S NOTHING LIKE A SISTER—ASCAP sponsored a luncheon for gospel music industry women who gathered at Benson studios to record the Sisters project—an album of encouragement for women, by women. The project, a brainchild of Janice Chaffee and Gail Hamilton, is scheduled for release April 26 with proceeds going to benefit Mercy Ministries of America. Pictured in the background (standing) with the women are producer Cheryl Rogers and ASCAP’s Tom Long.

BENSON ALL IN A HUFF—Benson Publishing has signed David Huff to an exclusive writer’s agreement. Huff, part of the group Giant, has toured with Amy Grant, Michael W. Smith and White Heart and has written songs for Al Denson, Imperials, Kim Boyce and Lisa Bevill. Pictured (l-r): Steve Fret, chief operating officer, Music Entertainment Group; Cindy Will, director of publishing; Huff; Wes Farrell, CEO/president Music Entertainment Group; Jerry Park, president, Benson.
Valley To Participate In Olympics

CHICAGO—Valley Recreation Products has been selected to be a 1994 Winter Olympic Games provider of recreational equipment for the Olympic Village athletes. As stated by Valley president Chuck Milhem, "This is an excellent opportunity for Valley to be a part of a historic event. We're happy to be able to provide the athletes with something they will have fun with...darts and pool will offer them a chance to enjoy some friendly competition outside the games."

Milhem also advised that Valley will be supplying athletes, in the skating competition town of Hamar, with a pool table and electronic dart games. There are Olympic villages in both Lillehammer and Hamer (Norway) to accommodate participants who will be coming from around the world to compete in a full lineup of events, from ski jumping to downhill racing and hockey.

"Pool and darts are a great way for the athletes to relax," said Elizabeth Winther of the Olympic Committee. "This allows them to relieve a great deal of the stress and anxiety involved with competing, while still being active."

Milhem noted that Valley previously participated in the summer 1992 games in Barcelona, Spain by providing recreation equipment for the athletes at that time.

Pictured in the accompanying photo are (l-r) Valley's James Griffiths (v.p.-int'l. operations) and Mark Boehman (int'l. operations) with some of the equipment that was readied for transit.

AMCF Dinner Invites Are In The Mail

CHICAGO—The "Dinner" referred to in our headline is the 1994 Annual Appreciation Dinner, sponsored by the American Amusement Machine Charitable Foundation, and held in conjunction with ACME '94.

The event annually pays tribute to a distinguished member of the industry and this year's honoree is Steve Lieberman, president of Lieberman Music. Proceeds will go into a charity of the honoree's choice.

The affair will take place on Friday, March 18 at the Hyatt Regency in Rosemont, Illinois. Dinner tickets are priced at $125 each. The bill of fare will include a reception at 7 p.m., dinner at 8 p.m. followed by entertainment and dance music provided by The Pink Flamingos.

Net proceeds will be donated to the Sheila and Stephen Lieberman Endowment Fund, with first year's interest going to The Washburn Child Guidance Center.

Atari's "Showcase 33" Deluxe Cabinet

CHICAGO—Atari Games' newly introduced Showcase 33 deluxe cabinet is currently in delivery. The model is designed to "showcase" and enhance almost any game, according to the factory.

"Throughout our history, Atari Games has had a strong reputation for our unique and reliable cabinet designs," commented Mary Fujihara, marketing director. "We are getting into the cabinet business as a result of the operator requests and demand we received for a premium unit that will complement any location."

Showcase 33 features a 33-inch monitor, an acoustically designed speaker system, a wrap-around, tinted monitor shield and a solid plywood base.

Operator features include a modular control panel for up to four players, fully JAMMA compatible connectors and harnesses for up to four players and a four-slot coin door.

The unit also ships with a backlit attraction piece which accepts standard game decals. As with all Atari product, the unit is UL-listed.

Further information may be obtained through Atari distributors or by contacting Atari Games, 675 Sycamore Drive, P.O. Box 361110, Milpitas, CA 95035 for referral.
NAMA’s New Software Package Enables Ops To Monitor Product Profits

NAMA—Figuring out exactly which products in a vending machine make the most profit for vending operators has long been a problem without solution. Those in the vending industry have struggled for years to determine the cost implications of their marketing, operational and merchandising decisions.

NAMA has come to the rescue with a new software package and back-up instructional manual called the NAMA DPP (Direct Product Profitability) Model for Vending Machines. This Lotus-based spreadsheet tool measures the profit contributions of all products in a vending machine, compares them to others within that machine, and then evaluates said machine to others at the same or different locations.

The DPP model adjust the retail price of each item in a vending machine for allowances, discounts and taxes. It also factors in such other items as operating costs of handling and storage of products in the warehouse, route service, machine costs and location commissions.

The model can calculate the profit advantages or disadvantages of changes in service for locations, or for machines within each location.

As explained by Richard M. Geerdes, NAMA vice president-member services, “Operators may find that certain products in their machines may make more money than others, even though they cost more. Others may find out that certain products are more ‘efficient’ in their machines because of their high sales to space requirement ratio.”

He stressed that the DPP Model provides operators with a new way of looking at the cost implications of many important business decisions.

Development of the software package was sponsored by M&M/Mars and produced by Willard Bishop Consulting, a leading expert in the application of DPP techniques.

This new tool is available to NAMA members at a cost of $49.95 plus shipping. The price for non-members is $79.95 plus shipping. To order, contact the NAMA Publications Department at 20 N. Wacker Drive, Suite 3500, Chicago, IL 60606-3102 or phone 312-346-0370.

Pioneer Promotes Neil Altnue To V.P.-National Sales

CHICAGO—The Entertainment Division of Pioneer New Media Technologies, Inc. announced the promotion of zone vice president Neil Altnue to vice president-national sales. In this position, he will be responsible for directing the karaoke sales force, establishing a dealer network through satellite channels of distribution, setting up national promotions and working with national accounts.

“Neil has been instrumental in establishing a successful dealer and distributor network throughout the East Coast,” said Mark Makabe, senior vice president at PNT. “In his new position as vice president-national sales, we are looking for this leadership and expertise in strengthening the company’s existing sales force while developing new accounts.”

Prior to joining PNT in October of 1988, Altnue served as vice president-sales of the Northeast Time Company, currently a Seiko Lorus Watch subsidiary.

Altnue and his family reside in Gurnerville, New York and will be relocating to Orange County, California in June of ’94.

VNEA Championships Set For May 28-June 4

CHICAGO—The 14th annual Valley National 8-Ball League Association singles and team championships will be staged at the Riviera Hotel & Casino in Las Vegas, Nevada, from May 28 through June 4.

More than 4,000 league players from throughout the United States, as well as Australia, the Bahamas, Bermuda, Canada, Germany, Hungary, the Netherlands, Norway, Spain and the United Kingdom are expected to compete in one or more of the 16 available divisions, for a prize fund totaling in excess of $250,000.

More than 130 Valley pool tables will be installed in the Grand Ballroom of the Riviera for the competition.

For juniors

On June 24-26 junior pool players from across the country will compete in the 4th annual VNEA International Junior Championships, to be held in the Convention Center of the Ramkota Inn in Sioux Falls, South Dakota.

Team competition will consist of three age groups ranging from 9 to 20 years old. This year, well over 100 teams, each of which competed in local VNEA leagues throughout the year, are expected to attend the VNEA championships, making this event the association’s largest to date.

Further information about both of the above matches may be obtained by contacting VNEA’s executive director Gregg Elliot at 800-344-1546 (junior championships) or 517-893-1800 (Las Vegas event).

Have You Purchased Your ’94 Jukebox Calendar Yet?

CHICAGO—With 1994 only a few weeks old, there is still time to order the outstanding Jukebox Calendar, being marketed by Rick Botts of Jukebox Collector Magazine in Des Moines, Iowa. It is truly unique in that it features large, beautifully designed reproductions of vintage jukeboxes, in full color, designating each month of the year.

The various models are in the series range from the Wurlitzer 800 (1940) to the Seeburg Select-O-Matic HF 1095R (1954-55) and include some of the popular ‘40s and early ‘50s machines from Wurlitzer, Rock-Ola and AMI.

Prices range from $9.95 each (plus shipping costs) for orders of 1-11 copies; to $4.50 each (plus shipping costs) for orders of 100 or more.

Contact Rick or Barb Botts at 515-265-8324 to place your order for the 1994 Jukebox Calendar.
COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celie) immediately! ATARI: Tetris 19; Off The Wall 25; CAPCOM: Street Fighter II 19; Bio-Storm 19; SF II CE Turbo; Dynamix: New in-box cocktail cabinets (HS 6)—Call for price. FABTEK: Legionnaire 19; KONAMI: X-Men. MIDWAY: Strike Force 19; SEGA: Clutch Hitter 19; G.P. Rider R/Q; D.D.Crew 25; Time Traveler; G Loc U/R; SNK: Beast Buster. TAITO: Super Chase. SPECIAL NOTE: Brand new two-game SNK Neo-Geo cabinets in the original crates at a bargain price. Only a few available! Call immediately! PINBALLS: BALLY: Black Rose; Creature/Black Lagoon; Dr. Who. DATA EAST: Batman; Star Wars; Lethal Weapon 3; Rocky, Bullwinkle. PREMIER: Street Fighter II; Operation Thunder; Super Mario Bros; Tee’d Off. WILLIAMS: The Getaway; White Water; Dracula. USED KITS: Atomic Punk $50; B Rap Boys $95; Clutch Hitter $295; G.I. Joe $95; Heated Barrel $325; High Impact $295; Knights of the Round $195; Knuckle Head $695; Mutant Fighter $50; Off The Wall $195; Rampart $15; SF II $295; SF II CE Turbo $795; Shogun Warriors $95; Silent Dragon $95; Super High Impact $495; Total Carnage $195; Wizard Fire $95; Westside Fest $795. NEO GEO PACS: Slightly used (cartridges): $15 each: Ninja Combat; Alpha Mission. $50 each: World Heroes. $150 each; 3 Count Bout; Fatal Fury II, $200 each: World Heroes II. For all your parts needs, old and used PC boards—call Darren, Parts Dept. From Parts Dept.: We have two Mars Electric VFM2-L1 Bill Validators for sale. Regular price $225. Sale price $150 each. Call Celie for Games and Parts, New Orleans Novelties Co., 3030 N. Arnould Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

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* * *

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Types of CCMA Membership:

Professional: Professional Members receive voting privileges in all categories of Christian Country, especially in those categories for the prestigious "CCMA" awards.

Genesis Club: Normally fans of the music rather than professionals. The support of this segment of Christian Country is its backbone - critical, not just for CCMA, but also for Christian Country itself. The Genesis Club entitles you to our international bi-monthly newsletter.

Christian Country Music Association

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(615) 321-0366

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Name ____________________________ Date ___________ DATA # D-1001

Company or Group ____________________________

Mailing Address ____________________________

Phone ____________________________

Please mark type of membership desired and include check or money order for the indicated amount payable to CCMA

MEMBERSHIP CATEGORIES Rate/Annual

Genesis Club $25.00

Professional Membership $50.00

... Individual Organization / Group...

Lifetime Membership $1500.00

... Individual Organization / Group...

For Professional Memberships, please choose one category in which you are most active:

Agent and Manager

Artist and Composer

Association

Print Media and Education

Record Companies, Music Publishers, and

Merchandisers

Talent Buyers

Broadcast Media

Please briefly describe your activities concerning Christian Country music...
Your International Music Connection
In Tune With A Constantly Changing Industry!