POSITIVE COUNTRY

Who is it?

What is it?

Who's Listening?
Kritzer Named Cash Box Executive VP

EDDIE KRITZER, veteran radio, video and TV network creator and producer has been named Executive VP at Cash Box magazine. Publisher George Albert announced. Kritzer created the #1-rated Rockline radio show, founded the Global Satellite Network, created How Do They Do That, Hits of Beverly Hills 90210 (the radio special starring Tori Spelling), Rock Around The World and Classic Call. He also produced many rock concerts for radio featuring Joe Walsh, Tom Petty, ELO and many others.

Kritzer also created the concept for ABC-TV’s American Comedy Awards and was executive consultant on the show. He also executive-produced NBC-TV movie False Witness starring Phylicia Rashad, which scored a 29.9 share when it was aired.

Kritzer’s video credits include executive-producing the #1 Shattered If Your Kid’s On Drugs starring Burt Reynolds and Judi Nelson, packaging Callanetics (#1 video for 242 weeks), and Jennie Garth’s Body In Progress Exercizer.

Kritzer states, “I am looking forward to working with George Albert and his very capable staff at Cash Box into making this into the most valuable franchise in the industry.”

COLLINS GOES WORLDLY WITH WMG: Phil Collins has signed a new long-term, exclusive worldwide agreement with Warner Music Group companies.

The recording agreement, with Atlantic Records and Warner Music International, includes for the first time the UK and Ireland, which were excluded from Collins’ previous worldwide agreement with Music Group companies.

At the same time, Warner/Chappell Music has strengthened its relationship with Collins and his management through a worldwide publishing agreement with Hit & Run Music for all territories outside the United Kingdom. Hit & Run, which is owned and controlled by Collins’ manager, Tony Smith, holds the rights to songs by Collins, the rock group Genesis, as well as the rights to songs by other major artists.

Collins, a seven-time Grammy winner who has sold 57 million albums worldwide, some 22 million in the U.S. alone, launches a major worldwide concert tour this spring. On his sixth and latest solo album, Both Sides, Collins wrote all of the songs, plays all of the instruments and is the sole producer. The album was released in November 1993, and has registered Warner Music Group sales of more than five million units.

K-EARTH ROCKS FOR QUAKE RELIEF: Tickets are on sale now for K-EARTH 101 FM’s very special 20th Anniversary Concert at the Pantages Theatre in Hollywood on Saturday, March 12, 7 p.m., starring 20 great oldies acts performing to raise money for earthquake relief efforts of the American Red Cross.

Scheduled to perform are Jan & Dean, Freddy Cannon, Gene Chandler, Chris Montez, Tommy Roe, Sam the Sham, The Tokens, and Larry Verne, among others.

All net proceeds will be given to the American Red Cross earthquake relief fund to assist victims of the January 17 Los Angeles area earthquake. K-EARTH 101 air personality Brian Beirne will host the benefit.

GO FOLK YOURSELVES: Concert Associates proudly presents the 2nd Annual Troubadours Of Music & Crafts at UCLA Saturday and Sunday, June 4 & 5. The family-oriented festival includes music performed by such folk luminaries as Richie Havens, Judy Collins, The Chieftans and Melanie. Also included in the festivities are crafts booths, food and beverages, pony rides and a petting zoo.

Proceeds from this event will go to the performing arts programs at UCLA. Ticket prices: $29.50 per day, $40.00 for a two-day ticket, children ages 7-12 $10.00 per day, children under seven will be admitted free. For further information, please call Concert Associates at (310) 208-7586.
IT FINALLY HAPPENED. I always knew it would, but I thought I'd have more time somehow. But, at the tender age of 26, I think I was the oldest person in the house at a rock concert. Blind Melon appeared at Roseland on Thursday before a capacity crowd, having fun and looking very Grammy-nominated, dressed down in full come-as-you-are regalia. Frontman Shannon Moon knows how to connect well with his audience, who are more interested in seeing him sing than jump through a flaming hoop or whatever. He had them most tightly wrapped when he took acoustic guitar in hand and sat down to sing a song. The crowd at Roseland was pretty damned miserable, however, which may have contributed to the lack of pizzazz the other band members seemed to be offering. Drummer Glen Graham's backbeat felt a little wussy, and guitarist Thomas Rogers Stevens' solos never quite got them where they were going, either.

A big success for them that night was "No Rain," of course, their chart-topper, as was the faux-hippie groove of "Seed To A Tree." Moon's voice delineates his melodies convincingly live, with an airy, easy approach that still came across in spite of a poor mix. His singing style is a large part of what separates them from the others in the new crop of bands, i.e. the baying, Seattle-macho approach of Pearl Jam and Stone Temple copycats. The band's eponymous debut (Capitol) is presently comfortably resting in the upper regions of the charts, and they've been opening for such luminaries as Neil Young and Lenny Kravitz.

NOT SO FAR AWAY. Blues Traveler took over CBGB's Monday to bask in the warmth of the city that spawned their neo-hippie thang, giving the coveted opening spot to local favorites Xanax 25. It must be nice for them to come home: patrons-in-crime, Phish, seemed to have surpassed them in the radio-eschewing, concert-going ranks, and old buddies, The Spin Doctors, have left them in the dust in the tuneful, three-minute money-maker department. Singer/harmonica player John Popper will probably weather the storm, however—last I saw he was blowing his harp with Chuck Berry and Paul McCartney at the Rock and Roll Hall of Fame bash.

THE BLUE NOTE seems to be entering a new phase of doublewhammys. Last week with Joe Henderson and Abbey Lincoln, and starting Tuesday, Kenny Burrell and George Shearing, a cool evening of masterful playing. Guitarist Burrell has the warmest sound this side of Wes Montgomery, and for those who'd like to see where he's been, you might check out Kenny Burrell And John Coltrane (New Jazz/Fantasy). His latest, Moon And Sand (Concord), finds him adding to the style he was developing then, and on Tuesday it was clear he was more concerned with refining than re-inventing himself as some players tend to do. Highlights were the standard "Blue Bossa" and "Sun Up To Sundown," a tune he has "waited 20 years to play. Don't know why..."

Shearing came on next, playing just with bassist Neil Swainson, opening with "All Through The Night" and "Once In A While." "It occurs to me," he told us, "that with those two song titles, you have the progression of life!" Shearing's piano style is dense but clear melodically, straightforward but not humorless, conventional but entirely genuine. A performance a wee bit like this one can be found on I Hear A Rhapsody; Live At The Blue Note (Telarc).

FROM LAST WEEK'S POLICE BLOTTER comes word that rapper/actor Tone Loc, real name Tony Smith, had been stopped by Hollywood LAPD officers who suspected that the rented Volvo that he and his brother were riding in was stolen (sound familiar?). Despite a lack of corroborating evidence on the part of officers Mole and Chacon, Loc and his brother, Christopher McCracken, were relieved of the keys to the '94 rental and stranded without transportation. The two were on the way to CNN's Sunset headquarters, literally across the street from the locale of the traffic stop, where Tone was to give an interview to promote his appearances as thespian and musician in the new hit flick, A Very Ventura: Pet Detective. Later, Tone complained that his civil and human rights had been violated but it was unknown at press time if he planned to file charges.

RECORD INDUSTRY TYPES ARE CHOMPING at the bit in anticipation of the next Los Angeles Music Network social mixer, coming March 10 at Westside Billiards, 6612 Beverly Boulevard, from 6-9 p.m. Those interested in not planning to attend that evening's Ramones show at the Palladium should RSVP to (818) 769-6095.

COLLECTIBLE MEMORABILIA from the likes of Prince, The Beatles, Madonna, Elvis Presley, Michael Jackson and U2, among many others, will be offered in an auction March 10, held by what's billed as the world's largest memorabilia fest, Superior Auction Galleries' Heroes*Legends'Supers Stars Of Hollywood & Rock. Items include handwritten Jackson lyrics, a sheet of Buddy Holly's homework, Fab Four gold records and an autographed copy of Madonna's slightly regarded book, Sex. To view the merchandise, make an appointment by calling (310) 203-9853.

AS MUCH AS WE REALLY WANTED TO REALLY like the Z show at the Palace last week, it just plain didn't happen. What should have been a riotous and wildly entertaining concert (like most Dweezil Zappa shows) was instead, the first not directed by the series of buffoonish skits and mindless chatter. The songs that were played were often brilliant, particularly the Dweez's version of his late, great Dad's awesome instrumental piece, "Peaches And Regalia," but far too much time at the show was spent hollering about, among other things, farting. And when one of the highlights of a gig is that an actress (in this case Beverly D'Angelo) bares her breasts during an on-stage singing of the National Anthem, well you'd better head back to the ol' drawing board.

Cool L.A. band Gretta is seen during filming of the video for "Is it What You Wanted," the forthcoming single from the band's great No Biling (Stardog/Mercury) debut album. The video, directed by the series' writer, is a political commentary that addresses the changing attitudes, social and otherwise, of this nation's youth. The Chaplin soundstage at A&M studios was the locale for the shoot.
RIAA Stats Reveal 1993 Music Sales To Be A $10 Billion Year; Rock, Country and CDs Top '93 Consumer Profile List

**ANNUAL DOMESTIC SALES** of pre-recorded music and music videos reached a record $10 billion mark in 1993, according to figures released by the Recording Industry Association of America (RIAA).

According to the report, which measures the number of units released into all segments of the total marketplace (industry shipments minus returns) and the dollar value of those shipments (calculated at suggested list price), the industry posted another year of significant growth.

Highlights from the year-end report show:

- **Overall Dollar Value:** The $10 billion year-end value figure (at suggested list price) builds on more than 10 years of consecutive growth for the industry. The figure also reflects an 11.3 percent increase over 1992's record sales of $9 billion.
- **Overall Unit Shipments:** A total of 955.6 million units (net after returns) of pre-recorded music and music videos were shipped in 1993—a 6.7 percent increase over the previous year.
- **Compact Discs:** Registering a 21.6 percent increase in units (495.4 million) and 22.2 percent increase in dollar value ($6.5 billion), CDs represent the largest and fastest growing format in the market. With CD players in 43 percent of American households (according to the Electronic Industries Association), growth in the configuration should continue to climb.
- **Cassettes:** Consumers spent $2.9 billion for the purchase of 395.5 million full-length cassettes in 1993. Cassettes remain the second most popular format for pre-recorded music.
- **Music Videos:** Although music videos represent a small piece of the music pie ($213.3 million), the format demonstrated robust gains in both unit shipments (44.7 percent) and dollar value (35.5 percent).

In addition to the record $10 billion garnered in 1993 the RIAA also released its consumer profile, its annual research project designed to provide important demographic information about purchasers of sound recordings in the U.S. Those highlights break down thusly:

**Configuration:** With a healthy 60.8 percent of the market, full-length CDs continue to dominate other full-length formats.

**Genre:** Rock and Country, with 32.6 percent and 17.5 percent shares of the $10 billion market respectively, were the two reigning formats in 1993, according to consumers. Rap music, which has been broken out of the Urban Contemporary category for the first time, accounts for 7.8 percent of the market—a slight dip from 1992.

**Outlet:** With 59.1 percent of the market, record stores are still consumers' favorite place to purchase pre-recorded music. However, alternative outlets, such as discount/department stores (24.2 percent), record clubs (11.3 percent) and mail order (4.4 percent) all showed growth in 1993.

**Age:** Consumers over the age of 45 account for 14.6 percent of the market—a 2.3 percent increase over the previous year, and the third consecutive year the over-45 market share has increased. Furthermore, there has been a decline in the amount of music purchased by the 10-19 age group, from 30.2 percent in 1989 to 23.2 percent in 1993.

**PALACE, HOLLYWOOD, CA**—What a difference a tour makes. When Hatfield's first solo road trip, supporting her Hey Babe debut, came through L.A., her fans were no doubt disappointed that this tour was for Boston faves, the Blake Babies, seemed to have lost much of the edge that was always evident when her band took the stage. Catchy, they probably thought, but dull.

Now, the current Spin magazine cover star redeems herself with an album, a band and a concert that all live up to the expectations levelled on her when that first record (and tour) failed to put the shy singer on the star map.

With her core band (consisting of bassist/pal Dean Fisher and ex-Bullet Lavolta psycho drummer Todd Phillips) finally established, Hatfield and Three quickly recorded Become What You Are (Atlantic/Mammoth), an aggressive yet airy album where Juliana stretches her songwriting ambition and her guitar-playing confidence. (She's still learning those skills, but shows impressive improvement in both areas.)

On stage at the nearly full Palace Saturday, the trio hit hard early. Starting with non-album track "Put It Away" and running through some of the new record's best songs, including audience fave, make-out tome "Spin The Bottle" (featured in Ben Stillers' new pic, Reality Bites), the tender and sweet "For The Birds" and "Addicted," Hatfield showed off her tight and assured band to a crowd of KROQers seemingly surprised at thecombo's muscle.

At times reminiscent of collaborator Evan Dando's Lemonheads, Hatfield mixes a striking blend of raw punk frustration, melodic power-pop and folksiness (formerly known as the Boston sound) into a hearty brew that's both satisfying and challenging.

Other highlights included the sarcastic "Supermodel" ("Those magazines end up in the trash"), quirky "This Is The Sound" and "Here Comes The Pain," an acknowledged Eurythmics rip-off.

The show did have its downsides—a mid-set segue of songs lacked much effort—but ultimately the 70-minute concert revealed a band, and a leader, that had the fortitude to improve on past shortcomings and that has the potential to move toward a larger, more challenging audience.

**CARLENE CARTER**

By **E.R. Wall**

VENTURA THEATRE, VENTURA, CA—Ventura on a cold, rainy Saturday night is probably not anyone's idea of a good time but once inside the Ventura Theatre, Carlene Carter's hot, rollicking road show put the elements outside on hold out of the gate.

With a very special version of "I Knew The Bride" (penned by former husband and Rockpile member, Nick Lowe) the set wound its way through a musical terrain of country, rockabilly, bluegrass and a brace of barrelhouse rockers with highlights being the duet "Baby Ride Easy" with the original Dave Edmunds vocal being handled by Al Anderson of NRBB, on loan for the tour to provide plenty of fine pickin' and croonin', a rock-steady, come-on back and a tip of the hat to steppdad Johnny Cash with a fun "Get Rhythm." A few new songs were aired to be included on her next Giant release, due in the fall.

Carlene's charm is so genuine and warm that the show took on the feel of a huge family get-together. She clearly is having a ball and works hard to deliver a bit of that spirit to everyone.

Closing the set with back-to-back hit singles, "Every Little Thing" and "I Fell In Love" (with her daughter joining in on backups) it makes you realize that gigs this good are in short supply these days and Carlene's worth catching no matter what the weather. Now, if someone would re-issue Musical Shapes and Blue Nun on CD that would be the "sweetest thing."
**NEW YORK TOP 25**

**MARCH 5, 1994**

1. EL ÚLTIMO BESO (Solo) ........................................ MARC ANTHONY 5
2. LUNA (Sony Discos) ............................................ ANA GABRIEL 5
3. NIEVA, NIEVA (EMI Latin) ................................... PAULINA RUBIO 5
4. MI BUEN AMOR (Epic) .......................................... GLORIA ESTEFAN 11
5. ENTRE EL AMOR (Sony Discos) ............................... RICKY MARTIN 9
6. TE COMPROMIS TU NOVIA (Karen-BMG) ............... RAMON ORLANDO 12
7. HASTA EL FIN (WEA) ........................................... LUIS MIGUEL 14
8. QUE HAY DE MALO (Sony Discos) .......................... JERRY RIVERA 4
9. SUAVE (WEA Latina) ............................................. LUIS MIGUEL 2
10. BUSCAME (Sony Discos) ....................................... GILBERTO SANTA ROSA 7
11. OTRA COMO TU (BMG) ....................................... EROS RAMAZZOTTI 15
12. DONDE QUERA... (EMI-Latin) ............................... BARRIO BOYZZ 21
13. MUJER PEQUEÑA (Sony Discos) .......................... ROBERTO CARLOS DEBUT
14. EL DESDICHADO (Karen) .................................... HERMANOS ROSARIO 5
15. DETRAS MI VENTANA (Sony Discos) ...................... YURI DEBUT
16. CERCA DE TI (EMI Latin) ...................................... BARRIO BOYZZ 8
17. Y SON MENTIRAS (2x) ......................................... HENRY HERRIO 10
18. EL ME内ETO (THT) ......... J. ESTEBAN-PATRULLA DEBUT
19. BASTO UNA MIRADA (Vedons) ............................ LOS TITANES DEBUT
20. LLEGO TU MARIDO (JHN) ................................... TOROS BAND 13
21. EL NEGRO... (Rodven) ........................................ VICTOR ROQUE-GRAN MANZAN DEBUT
22. SI TUVIERA TUS OJOS (Rodven) .......................... EDGAR JOEL 17
23. YO BUSCO UNA MUJER (Sonero-RMM) ............... MILES PENA 16
24. POR UNA LAGRIMA (Rodven) .............................. FANTASMAS DEL CARIBE 19
25. MERENGUERO (SD) ............................................. JOHNNY VENTURA 18

**PUERTO RICO TOP 25**

**MARCH 5, 1994**

1. QUE LASTIMA (EMI Latin) .................................. ALVARO TORRES 4
2. DETRAS DE MI VENTANA (Sony Discos) ................. ANA GABRIEL 5
3. LUNA (Sony) ..................................................... FRANCO DE VITA 1
5. PARENTES POBRE (Melody-Formula) ....................... ALEX D'CASTRO 13
6. EN HORABUENA (Rodven) .................................. LUCERO 10
7. MUCHACHO MALO (WEA Latina) ........................... OLGA TANON 2
8. ENAMORAME (MPI) ............................................. TITO ROJAS 14
9. Y TE VAS (EMI Latin) ......................................... EDNITA NAZARIO 5
10. DESDICHADO (Karen-BMG) ................................ HERMANOS ROSARIO 11
11. MI DOBLE TU (Rodven) ....................................... MAGGIE CARLES 20
12. DONDE SE HA IDO (Sony Discos) .......................... LOURDES ROBLES 7
13. CERCA DE TI (EMI Latin) ..................................... BARRIO BOYZZ 6
14. HASTA EL FIN (WEA Latina) ............................... LUIS MIGUEL 21
15. QUE HAY DE MALO (Sony) .................................... JERRY RIVERA 12
16. POR AMOR A TI (Melody-Formula) ....................... CRISTIAN DEBUT
17. ANGEL CALIDO (EMI Latin) ................................. ALVARO TORREZ DEBUT
18. SUNVE (WEA Latina) .......................................... LUIS MIGUEL 9
19. DONDE QUIERA (EMI-Latin) ............................... BARRIO BOYZZ-SELENA DEBUT
20. BUSCAME (Sony Discos) ...................................... GILBERTO SANTA ROSA 16
21. BUSTA LAGRIMA (Rodven) .................................. FANTASMAS 15
22. VENDRAS LLORANDO (WEA Latina) ...................... OLGA TANON DEBUT
23. LAS LLAVES DE MI (EMI Latin) ............................. LAS TRIPLETES 9
24. ES MEJOR ASI (Melody-Formula) .......................... CRISTIAN 19
25. RECONQUISTANTE (Polgram) ............................... MARCOS LLUNAS 18

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**REVIEW BY Rafael A. Charres**

**Albums**

- **MANA: Donde Jugaran Los Ninos?** (WEA Latina 90818-2)

  Where Will The Children Play? An appropriate question when you take into consideration what’s been happening to our ecosystem. This album talks not only of love and love lost but it also addresses environmental issues. Mana has become the hottest thing to come out of Mexico since jalapenos. Mana’s sound is a distinctive blend of Latin, Calypso, Reggae, Rock and Pop. This combination gives them a wide range mass appeal, resulting in group sales having exceeded 500,000 units within the Latin American & Latin U.S. markets. With record-breaking concerts in Peru, Guatemala and Mexico; they’re ready to begin the U.S. leg of the tour. The cuts that cook are “Donde Jugaran Los Ninos,” which has a contagious Sting-like lead vocal and groove, “Oye Mi Amor,” with a strong reggae & rock guitar rhythm lick, “La Chula” has a calypso foundation with strong tropical percussive accents, “Me Vale,” heavy on the regga-alternative tip. This album is hot!!!

- **TITO PUENTE: Royal T** (Concord CCD-4553)

  What can you say that hasn’t already been said when reviewing one of Tito Puente’s albums. This artist is revered in the industry not only because his music is fabulous but also because he’s one of the most consistent artists in the biz today. You know that when you purchase one of Tito’s albums you’re getting a mountain of magnificent music, and this album is no exception. Royal T is a plantation filled with ripe and juicy morsels of Latin-Jazz. There are 10 cuts to choose from on this menu of music. I recommend starting off with an appetizer, “Donna Lee,” a tantalizing tidbit that will prep you for the entree and main course to come. For your soup du jour, “Tokyo Blues,” a smooth montuno full of marimba magic by the maestro himself. Your entree is a Charlie Mingus delicacy, “Moanin’,” served up by chefs Bobby Porcelli (bari-sax), Sam Burtis (trombone) and Tito (timbalitos). Your main course is a Latin-flavored flaming soufflé, “Royal T,” arranged by master chef Puente. Guaranteed to be fed like a king by a king. Enjoy!!!

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**PICK OF THE WEEK**

- **TANIA MARIA: Outrageous** (Concord Picante CCD-4560)

  When two sources of energy fuse to become one it’s called molecular fusion. When you take two unmistakable genres of music like Brazilian & Jazz and add a third element, that element being the impeccable voice of Tania Maria; you then have a melodious and magnetic fusion of music that only exist with these specific elements. It’s like air to fire. Without air, fire doesn’t exist. Tania Maria is the air essential in creating this musical fusion. Produced and arranged by Maria, this album gives you a varied menu to choose from. “Dear Dee Vee” is a batucada that will transplant you to carnival time in Brazil. “She’s Outrageous” is a sultry romantic piece that will increase your desire of being on a remote tropical isle, with your significant other. “Happiness” is a finger-popping combination of Brazilian-Jazz and Hip-hop, “The Tito Conto” (Everything Is Fine) is a smooth free-style ditty, which beams you to Rio and the Ipanema strip (beak me there, Scotty!). This product will continue to fly off the shelves.
NEW YORK GOES TROPICAL—Yes, right smack dab in the middle of what was considered the worst snowstorm to hit the New York area in over 30 years. The annual RMM St. Valentine’s Day Salsa Concert (Concierto Del Amor) went without a hitch, despite a 12-inch snowfall. They came by subway, train, bus and some devil-may-care, hearty, kamikaze-minded New Yorkers even drove their cars (what @#$?S). I was one of the sane hordes to take public transportation that evening, which may be considered a much more carefree adventure in the Big Apple than driving through a snow storm. Never mind, if you were one of the 20,000-plus jammed into Madison Square Garden you would agree, that it was well worth the effort and the risk. Some of Sony’s best Salsers showed up despite the weather. And, brother, did they K.S.M.A. (kick some major a**!!!)

The show opened up with Rey Ruiz, who heated up and primed the SRO crowd with cuts of his latest hit album Mi Media Mala. After slamming several consecutive power-packed tunes including “Amigo,” “Si Me Dices Un Beso,” Rey Ruiz ended his set with “Enamorado,” which featured the horn section with an outrageously sexy and the hot choreography of the RMM Dancers. Before the next set began, legendary DJ Paco Navarro, WSQK’s drive-time personality and RMM president Ralph Mercado, presented Johnny Rivera with a Platinum record for his smash album Cuando Pareas la Lluvia. Mr. Rivera then proceeded to baste the fans with hit after hit; including a powerful rendition of “Sonando Con Puerto Rico,” which absolutely increased the volume of the crowd to a fever pitch. If that wasn’t enough, he turned it up a notch higher by having Ray Sepulveda join in and jam on “No Vale La Pena.” At this point the decibel level had to be equal to a screeching “A” train (NYC subway line made famous by Duke Ellington). This crowd came to party and party they did.

The third set hurled at them “Mr. Energy” himself, Frankie Ruiz. No one can electrify an audience like Frankie Ruiz; his positive and happy-go-lucky persona is contagious to say the least. His performance included two of his recent chart-toppers, “Tu Me Volves Locos”, “Ballando,” and a rebel rousing crowd pleaser, “Puerto Rico.” At this stage, the place was rocking and ready for more. You had to understand the level of excitement and anticipation considering that this crew had been suffering from cabin fever, due to three consecutive snow storms.

Now, Mercado and company was ready to unleash one of the two remaining headliners. Before Faco could even finish sermonizing a brief bio/discography on Jerry Rivera, the place was already basting loose with screams, chants and applause. All of the females had strategically made their way to the edge of the stage so they could catch a closer glimpse of the latest Latin heartthrob. No sooner than his name was mentioned, a blast of smoke/fog engulfed the front of the stage. By the time the dense smoke started to dissipate, Rivera was aloft the stage, hoisted above the crowd by a harness and two steel cables. The place went absolutely bananas. The Garden had transformed itself into a sea of flashes and mind-boggling noise that would give the Grucchi fireworks a run for their money. Jerry pumped the multitude with a seven-song medley, which was highlighted by several of his hits, “Dime,” “Esa Nina,” “Que Hay De Malo,” and “Cara De Nina.”

Last but not least, the finale delivered the “Master Performer,” “El Caballero de Salseros,” Gilberto Santa Rosa. Not since Tito Rodriguez has there been a singer/performer with the stylistic qualities of Santa Rosa. His was a seven-song set that included “Sin Voluntad,” “Conciencia,” “Perdoname” and a medley tribute to the legend himself, Tito Rodriguez. If you haven’t seen Mr. Santa Rosa perform, then you haven’t seen a performance. It’s that simple!!! This musical extravaganza was probably the best I’ve seen in quite a long time. The people came to see a show and, baby, they got one. My congratulations to Ralph Mercado of RMM for a wonderful and professionally produced concert. And, my thanks to Sammy Vargas of Sony Discos for the accommodation.

By Rafael A. Charrés

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LOS ANGELES TOP 25
MARCH 5, 1994

1 LA LOCA (Rodven) .................. LOS FUGITIVOS 5 5
2 LUNA (Sony) ....................... ANA GABRIEL 4 5
3 LOS MACHOS (Fonovisa) ......... BANDA MACHOS 3 5
4 ESE LOCO SOY YO (Fonovisa) .... LIBERACION 5 6
5 UNA TARDE FUE (AFG-Signia) .... LOS TEMERARIOS 1 5
6 TU INGRATITUDE (Fonovisa) ...... LOS BUKIS 2 5
7 DETRAS DE MI VENTANA (Sony) .... YURI 15 2
8 DESAIBRES (BMG) .................. ROCIO DURCAL 13 5
9 EL JUEGO ES TUYO (EMI-Latin) ... GRUPO MAZZ 22 2
10 SI TU TEVAS (Sony) ............... LOS DINOSES 16 5
11 AUNQUE NO ME (Fonovisa) ...... BRONCO DEBUT
12 ENTRE EL AMOR (Sony) ........... RICKY MARTIN 18 5
13 DOS MUJERES, UN CAMINO (Fonovisa) .... BARRIO BOYZZ 11 5
14 CERCA DE TI (EMI Latin) ......... BARRIO BOYZZ 11 5
15 SUAVE (WEA Latina) ............... LUIS MIGUEL 9 5
16 REINA Y CENCIENTA (Fonovisa) ... CARMEN JARA 19 5
17 TE ME VAS AL DIABLO (Sony) .... V.FERNANDEZ 12 5
18 COSAS (Andrea) .................. SUPERBANDIDO 7 5
19 EL NUMERO UNO (Melody) ......... LUCERO 20 4
20 DONDE QUÉRÍA (SBK-EMI) ........ BARRIO BOYZZ-SELENA DEBUT
21 ALGO MAS QUE AMORE (EMI Latin) .... LAS TRIPLETES 14 5
22 NUNCA VOY A OLVIDARTE (Melody) ... CRISTIAN 17 5
23 EL ONCEAVO (Linda) ............ ARKANGEL 10 5
24 MI FRACASO (EMI Latin) .......... PANDORA DEBUT
25 GRACIAS (Sony) ................ LA MAFIA 24 5

MIAMI TOP 25
MARCH 5, 1994

1 LUNA (Sony) ....................... ANA GABRIEL 2 5
2 SOY GUAJIRO (Sony) ............... WILLY CHIRINO 1 5
3 EL ULTIMO BESO (Sony) .......... MARC ANTHONY 8 5
4 MI BUEN AMOR (Epic) ............. GLORIA ESTEFAN 9 5
5 QUE HAY DE MALO (Sony) ......... JERRY RIVERA 3 5
6 DETRAS DE MI VENTANA (Sony) ... YURI 13 5
7 LLEGO TU MARIDO (AN) .......... TOROS BAND 5 5
8 MORENA VEN (Karen-MBC) ....... HERMANOS ROSARIO 4 5
9 LA SEXY (Kobayary) ............... COCOBAND DEBUT
10 SUAVE (WEA Latina) ............... LUIS MIGUEL 7 5
11 CERCA DE TI (EMI Latin) ......... BARRIO BOYZZ 6 5
12 DESDE QUE VIVO (BMG) .......... ISABEL PANTOJA 17 5
13 MUCHACHO MALO (WEA Latina) ... OLGA TANON 16 5
14 ENTRE EL AMOR Y LOS (Sony) .... RICKY MARTIN 20 5
15 OTRA COMO TU (BMG) ............ E.RAMAZZOTTI DEBUT
16 ALGO MAS QUE AMORE (EMI Latin) ...... LAS TRIPLETES 11 5
17 ES MEJOR ASÍ (Melody-Fonovisa) ... CRISTIAN 12 5
18 DONDE SE HA IDO TU AMOR (Sony) .... LOURDES ROBLES 14 5
19 POR UNA LAGRIMA (Rodven) .... FANTASMAS DE CARIBE 10 5
20 DONDE QUÉRÍA (SBK-EMI) ...... BARRIO BOYZZ-SELENA DEBUT
21 TE COMPRO TU NOVIA (Karen) ... RAMON ORLANDO DEBUT
22 YO BUSCO UNA MUJER (Sonero) ... MILES PENA 19 5
23 BASTA UNA MIRADA (Vedisco) .... LOS TITANES DEBUT
24 SI TUERAS TUS OJOS (Rodven) ... EDGAR JOEL 23 5
25 EL NUMERO UNO (Melody-Fonovisa) .... LUCERO 1 5
UK
By Mick Green

NEW CHARTS COMPILER... Apart from one or two understandable minor hiccups, the switch from Gallup to Millward Brown compiling the CID charts seems to have gone smoother than the industry dared to really hope for and the initial reaction from retailers who are being charged less is that it will be a good move.

SALES FOR '93 UP...OFFICIAL! The BPI has confirmed that the sales figures for both singles and albums during 1993 was higher than the previous year in the UK. Gold, Silver and Platinum awards for singles between July and December 1993 rose to 34 compared with 22 in the same period during 1992. The album section was even healthier with gains from 203 to 209. Although final figures are not in yet the BPI is expected to confirm that 1993 was a record year for the music industry.

NO UK RIVAL FOR MTV... It has been confirmed that the American companies behind the music channel put out to rival MTV in America have no current plans to bring the venture to Britain despite the fact that they launched the German video channel VIVA at the end of last year.

CODE NUMBERS... What is being hailed as the biggest single deterrent to piracy since the launch of the CD was launched at MIDEM. It is called SID—Source Identification Code—and numbers are pressed onto disc surfaces allowing authorities to identify the source of product.

First CD bearing the code is Tom Petty’s new Nimbus-manufactured single “Mary Jane’s Last Dance.”

THE BRITS... The big news this week has to be The Brits, the annual biggie and virtually a who’s who of music on the British scene. Over the past two years it has had a few hiccups but this year seems to have gone off without any side effects.

It generated plenty of good music and plenty of media coverage outside the specialist musical field but most of this involved the choice of clothes by personalities present as much as the music and, unfortunately, the show took place at a time when Brit acts themselves are almost at an all-time low, as far as appearing in our charts are concerned.

A large part of the “fashion” show side of the proceedings involved Ru Paul who co-hosted the event with Elton John and personally I felt the choice was bad for two reasons: (a) virtually no one in Britain outside the immediate pop scene had heard of the drag artist; and (b) his constant changes of costume often distracted from the quality of what was on offer.

Another downside, in my opinion, was that his inclusion seemed to drag the jokes down to a smutty schoolboy level, and I felt that if the awards are to be taken seriously they should have strived for a higher standard. Of course, they should be fun and light-hearted but it would have been nice if some of the jokes had been above the crutch, when you remember that the show was given the prime television slot!

Before I go on to the winners I would like to actually talk about the live performances on the night. Despite what I have written above I thought co-hosts got the show off to a good start with their version of “Don’t Go Breaking My Heart” and the Pet Shop Boys were simply superb in their version of “Go West” and included a full miners choir.

Bon Jovi were energetic enough for us to believe they would “Sleep When I’m Dead” and you cannot really do much better at a show like this than having the top-selling artist in both album and single charts singing the most successful song of the previous year, and Meat Loaf did just that!

Stone MC’s were up and down like yo-yos when they told us “I Wanna Do It Again” and they did just that, picking up the Best Group and Best Album for Connected. There was a bizarre version of “Satisfaction” from PJ. Harvey and Bjork. The latter lady picked up two awards as Best International Female Artist and Best International Newcomer, so presumably the judges had not counted the time she spent as part of the Iceland group Sugarcubes.

Musically the most time was given to Van Morrison who not only closed the show but was also presented with an award to mark his Outstanding Contribution To The British Record Industry; he actually presented the last three songs of the evening.

I suppose that should have been the highlight but that had already been hijacked by Take That when they put together “I Wanna Hold Your Hand,” “Hard Day’s Night,” and “She Loves You” as a tribute to The Beatles. They were dressed in Sixties style and although they were wearing blue this was shown on TV as black and white and was very effective of noticeable, and the effect these things have on an audience and the whole affair was lifted higher than anything else managed to achieve all night long and probably underlines that modern music seldom seems to come up with songs today that the world will want to be still singing 30 years hence.

The winners officially, apart from those already covered, were Dina Carroll as Best Female Solo Artist; Gabrielle Best Newcomer; Take That Best Video and Best Single—both for “Pray”; M People were adjudged top dance act and New Zealand’s Crowded House Best International Group. Best International Male Artist went to soulful rocker Lenny Kravitz and Brian Eno picked up Best British Producer; with The Bodyguard awarded Best Soundtrack.

It had been promised that this year’s voting system would throw up a more representative set of results and afterwards most of the industry seemed to be relieved that the “golden oldies” were no longer dominating the affair but Best Male Artist did go to Sting.

THE BAD NEWS... The Brits success was the good news but the bad news was the lack of success that music emulating from Britain was having on the rest of the world. It was not long ago that “made in Britain” was stamped on 25% of total record sales, now this has dropped to around 18% and many observers blame this on the industry’s obsession with singles, dance, raggae, hip-hop, etc., and long for lyrics that ordinary people can understand and tunes people can recognize.

CHARTS... Mariah Carey has finally got to the top of the Brit single charts with her remake of the Nilsson 1972 classic “Without You.” Mariah has had two previous hits from the Music Box album but the highest before was “Hero” which peaked at #7. One third of the Top 75 are making their debut and other Top 10 hits after Mariah are Cappella “Move On Baby” at #7 and 2 Unlimited with “Let The Beat Control Your Body” at #9.

The next highest new entrants are Richard Mark, Silent Scream #11; Bitty McLean Just To Let You Know #19 and Brian May Live At Brixham Academy #20.
NEWS FROM JAPAN

WONDER 3 (DREAMS COME TRUE, EPIC SONY) has been certified Quadruplum Platinum by RIAJ (Record Industries Association of Japan) for January 1994 in the album section. At the same time, Million awards went to Break Through (B'z, BMG Victor), while Love (T-Bolan, Zain Records) reached Double Platinum. Platinum went to EZ Do Dance (Trf, Apecs); Gold went to 10 works: Majestic (Princess Princess, Sony); Success Story (Koumi Hirose, Victor); Sunny Side Of Original Love (Original Love, Toshiba EMI); Songs (Tetsuro Oda, BMG Rooms); Bisyosenshi Shaler Moon (Apple Pie, Nippon Columbia); Start From The Beginning (J-Walk, Meldac) and four others.

In Singles Million certifications went to "Romance No Kamisama" (Koumi Hirose, Victor) and "Alone" (B'z, BMG Victor). "Haya To Y-Shirts and Watakushi" (Airi Hiramatsu, Pony Canyon) and "Anadakeo Mitsumeteru" (Maki Daikoku, Toshiba EMI) were named Double Platinum while Platinum went to "Oh My Little Girl" (Yutaka Ozaki, Sony), "Road Chapter II" (The Toraburyu, Meldac) and "Winter Song" (Dreams Come True, Epic Sony). "Au, Soujani, Shibuyade Sji" (Masayuki Suzuki, Epic Sony), "$10" (Snap, Victor), "Samui Yorudakara" (Trf, Apecs) and "Kimigakusukidato Sakebitai" (Baad, Zain) made Gold.

THE TOTAL SHIPPMENTS of both audio and video softwares for 1993 in Japan, according to a Record Industry Association of Japan (RIAJ), accounted for $5,967 million, 1% up over 1992 while volume showed 462,333 million units, 10% up over the prior year. A breakdown of the total shipments were: Audio softwares, $4,669 million, 78% of the total, 12% up from 1992's $4,347 million; in volume, 417,730 million units, 90% of the total, 12% up from 373,142 million units; Video softwares, $1,211 million, 20% of the total and 17% down from $1,467 million, showed volume, 35,029 million units, 8% of the total, 15% down from 41,003 million units; Audio-disk, CE, $4,367 million, up 1% from $4,358 million, 381,551 million units volume, up 15% from 333,230 million units; Video softwares, video-disc was $850 million, 45% of the total, 55% down from $695 million, volume, 17,945 million units, 51% of the total, 15% down from 21,202 million units; Video tape was $660 million, 55% of the total and 15% down from 1992's $773 million, 17,074 million units volume, 49% of the total and 14% down from 19,801 million units; Audio tape was $288 million, 16% down from $344 million while the volume of 35,337 million units was 9% down from 1992 of 38,900 million units.

Local 45s Top 10

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<td>MY SWEET HOME (Victor)...Kyoko Kozumi</td>
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<td>3</td>
<td>OH MY LITTLE GIRL (Sony)...Yutaka Ozaki</td>
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<td>4</td>
<td>ROMANCE NO KAMISAMA (Victor)...Koumi Hirose</td>
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<td>WINTER SONG (Epic Sony)...Dreams Come True</td>
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<td>CROSS ROAD (Kazumi)...Mr. Children</td>
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<td>KIBUN SOUKAI (One Up Music)...Chisa Moritaka</td>
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<td>ANATADEKE MITSUMETERU (Bgram)...Maki Daikoku</td>
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Local CDs Top 10

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<td>CLOUDY HEART (Toshiba EMI)...Kouji Kikkawa</td>
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<td>NOW 1 (Toshiba EMI)...Omnibus</td>
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<td>3</td>
<td>SMAP OOS (Victor)...Snap</td>
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<td>4</td>
<td>JUUNANASAI NO CHIZU (Sony)...Yutaka Ozaki</td>
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<td>SUCCESS STORY (Victor)...Koumi Hirose</td>
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<td>6</td>
<td>SUPER BALANCE (FLDC)...Katsumi</td>
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<td>MAGIC (Epic Sony)...Dreams Come True</td>
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<td>8</td>
<td>MUSIC BOX (Sony)...Mariah Carey</td>
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<td>9</td>
<td>ULTRA POP 1 (Toshiba EMI)...Kumiko Yamashita</td>
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<td>10</td>
<td>COMFORT ZONE (Polydor)...Vanessa Williams</td>
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Good Evening, Vietnam!

Bryan Adams (center, with guitar) recently became the first Western musical artist to perform in Vietnam since U.S. forces evacuated in 1975. Adams and his band played more than two hours for a very enthusiastic SRO crowd at Hao Beinh Theatre in Ho Chi Minh City (Saigon).
Film Review

8 Seconds
By John Goff


Attempting to Sit: on a ton of angry, bucking bull for a period of 8 Seconds doesn't sound like a relaxing way to spend an afternoon or much of a way to make a living. You have to be a special breed to even consider doing that, to want to do that.

There are people who not only want to do it but do it very well, they're called Champions." New Line Cinema's Jersey Films Production release 8 Seconds focuses on one, Lane Frost, real-life rodeo champion bull rider who was killed in 1989 by one of those bulls. His life inspired 8 Seconds. There is action here, knee-jerk, spine-snapping action which the audience feels as it plays out on screen. And it has a Hero who's not afraid to take the responsibility of being one, indeed, he sees it as an obligation that comes with the territory of fame and recognition and approaches fame, life and living thusly: "It's about being your best and helping others to be too."

In these days of sports and entertainment so-called "heroes" who feel they owe the public nothing other than the latest update on their overblown salary demands and the back of their bow-tied hands, who charge a $ fee for their autographs, it's nice to know there was at least one who took the territory seriously. Undoubtedly that's the best point made here.

Director John G. Avildsen is no stranger to the hero-centred film genre having directed Rocky (for which he took home an Oscar). He keeps the action out there but never lets it overshadow the humanity of the piece. Monte Merrick's screenplay is literate and straightforwardly honest, especially with character presentation through sparse but meaningful dialogue that rings true to idiom and character beginning to end.

Luke Perry, at first glance, seems an unlikely choice for the role of Frost but Merrick's dialogue flows wonderfully naturally and believeably from him. He's convincing in a difficult transition when the hero is knocked from his pedestal for the audience when the script illustrates his feet of clay then comes back into good graces. Fine combination of writer-director-actor in a ticklish situation. Perry turns in a fine, understanding performance.

Cynthia Geary is the love interest/wife and handles her character's transitions neatly. This is one of the better written, balanced women's roles around, showing a "now" attitude toward partnership, relationship disappointment and individual rights while retaining a man/woman tie with self respect. Geary handles it all very well.

Supporting roles are especially strong from fellow rodeo-ers Red Mitchell and Stephen Baldwin as Frost's buddies—their real-life counterparts Tuff Hedeman and Cody Lambert, did some of the filmed stunt riding—and James Rebhorn is excellent as the father in the most complex role of the film. Carrie Snodgress has a more conventional female role as Frost's mother but invests it with a particular strength.

Victor Hammer's photography, combined with fine J. Douglas Seelig editing, makes it impossible to tell when Perry's not doing his own riding, and there's some pretty close in-camera work here, lot of fast movement helps, but it's slick work in both departments. Bill Conti's music hits just the right inspirational moments when needed and Country Western stars Kix Brooks and Ronnie Dunn and their group as well as Tony McRide with The Ride, Vince Gill and Karla Bonoff turn up for additional songs, contributing to a solid soundtrack which also includes John Anderson, Mark Chesnutt, David Lee Murphy, Pam Tillis, Patty Smyth, Billy Dean and one by Reba McEntire, "If I Had Only Known," that looks headed to hitdom.

Michael Shamborg produced this winner. Tony Mark co-produced.

Blue Chips
By M.R. Martinez

Blue chip hoopers get the business at Western University. Pictured are Shaquille O'Neal, Nick Nolte, Matt Nover and Anfernee "Penny" Hardaway.

The Corruption of Big-Time College Sports is the focus of this story which relies on the on-court basketball action and behind-the-scenes machinations that make big-time college sports go. Unlike The Program, Paramount's Blue Chips provides a more accurate vision of how big-time college sports operates on the athlete-coach-alumni level. But, unlike the outstanding film Hoosiers, the psyche of young athletes is not explored as deeply.

Oscar-nominated director William Friedkin (The French Connection, The Exorcist and To Live And Die In L.A.) gives action-packed demonstrations of how young athletes are motivated by money and not as much pride, but only gives marginal attention to why it works that way. In all, this movie is entertaining, puts a deep scratch on the dark surface of major university athletics, but comes up short when it comes to the young people that make it all a happening.

Nick Nolte plays Western University Coach Pete Bell, who has won two national championships, but has fallen on mediocre times in recent years. He's faced with the dilemma of utilizing his program through the alumni purchase program (Friends of the Program, the head of which is played ably oilly by J.T. Walsh). But as Friend Walsh (he's known as "Happy") puts pressure on Nolte to take advantage of the alumni dollars, Bell's ex-wife, Jenny (Mary McDonnell) puts pressure on the coach to maintain his so-far successful principle of running a clean program. His Western University Dolphins are also being closely scrutinized by a local sports reporter (played by Ed O'Neill) who believes that Bell's program has already gone sour.

After his first losing season, the pressure overwhelms coach Bell and he goes after a pair of "blue chip" players that are coveted by every major college basketball team. There's the all-world, large point guard from the Chicago parochial school (Anfernee "Penny" Hardaway) and the Indiana farm boy (Matt Nover) who first gets his attention. But along the way he discovers Neon Bodeaux (Shaquille O'Neal), a slammin', reboundin', shot-blockin' fool from the dingy gym circuit in New Orleans. While Neon makes no special demands, the other pair need something special to be convinced to go to Western, things that Bell does not offer in his own recruitment package. But there's Happy to the rescue.

Nolte plays his role with the crusty veneer that he brought to the deviant cop in Q & A. But he is obviously someone who believes in basketball, the potential of youngsters and doing things the proper way. The basketball cast, which also includes cameo turns by Rick Patino, George Raveling, Jim Boehm, Jerry Tarkanian and Bobby Knight make for some realistic acting. Rarely do the dramatic, more traditional acting moments match the velocity of the fast breaks, reverberating dunks and high-flying choreography of the game sequences. And actors such as Alfre Woodard, Lou Gossett, Jr. and McDonnell are given precious little to do.

This uneven but entertaining film was produced by Michelle Rapport from a script by Ron (Bull Durham, White Men Can't Jump) Shelton.
VIDEO REVIEWS

Demolition Man
By John Goff

THIS IS A GOOD TIME for Warner Bros’ Demolition Man to hit town—for Southern California anyway. Too bad it’s not real, level this burg and existing demolition and really get started all over again. Look for good demolition at the video rental counters. Should be a popular entry with Stallone and Snipes heating up the action, and there’s lots of that coming out of the futuristic story from Daniel Waters and Robert Reneau and Peter M. Lenkov, under Marco Brambilla’s direction. Curvaceous Sandra Bullock on hand for “pretty” in those 21st-century tights and Dennis Leary is on hand for acting. Warner Bros. Home Video.

For Love Or Money
By J.G.

FOR A LIGHT ROMANTIC COMEDY you can’t go wrong with Universal’s For Love Or Money. It’s not a classic even though it utilizes the classic love triangle between Michael J. Fox, delightful Gabrielle Anwar and slick Anthony Higgins. Fox is convincing as a dream chaser on the New York hotel scene who finds love with an encouraging Anwar. Barry Sonnenfeld’s direction captures the charm of Fox and Anwar and combines the couple with the fast pace of New York life for an enjoyable time. It’ll be a solid success in vid. Universal Home Video.

The Magic Of Madison County
By J.G.

THOSE COVERED BRIDGES OF IOWA, it appears, have spawned a cottage industry. Now there’s Magic in Madison County. And this is a pleasant type of magic; the poetry of Browning, Byron, Longfellow, Shakespeare, Tennyson, Whitman, Yeats and the writings of Edith Sodergran and Kahil Gibran interpreted by John Rhys-Davies, Betsey Means and Byrne Piven with moody, mythic-like images of Iowa sunrises and sunsets photographed by Ted Lichtenheld and music by Danny Wright and David Huizenga. It pays homage to Winterset, Iowa’s favorite son John Wayne and follows a pair of lovers, a la The Bridges Of Madison County through the pastoral settings. Fine relaxation, close to meditative with thoughtful. MPI Home Video.

Gypsy Angels
By J.G.

THIS IS BILLED AS “Vanna White’s motion picture debut.” Its best feature is the bi-plane barnstorming flying sequences—backdrop for this “Romantic Adventure” with seat-of-the-pants types at county fairs. It would be best if Vanna didn’t give up that day job, no matter how stressful and taxing it might seem at the moment. She is, however, better in this than her leading man. Character actors Tige Andrews and Richard Roundtree turn up for a payday. R-rated for a flash of flesh that doesn’t make it worth the time or effort. Slow going. Vidmark Entertainment.
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<td><strong>ANNIVERSARY</strong> (Wing Mercury 85966)</td>
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<td><strong>TRUE LOVE</strong> (MCA 54762)</td>
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<td><strong>EVERYBODY HURTS</strong></td>
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<td><strong>SENTIMENTAL</strong> (Arista 2618)</td>
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<td><strong>FREQuENCIES</strong> (Eastwest 98341)</td>
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<tr>
<td><strong>INDO SMOKo</strong> (FROM &quot;POETIC JUSTICES&quot;)</td>
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<tr>
<td><strong>TWO STEPS BACKDE</strong> (Columbia 77116)</td>
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<tr>
<td><strong>WE AIN'T GON' OUT LIKE THAT</strong></td>
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MICHAEL BOLTON: "Completely" (Columbia 77376)

Despite the fact that Watley's current album, Intimacy, has been released with less than open doors, the record does contain its share of gems, including this lovely love song. Already a top-20 R&B hit, this softly delivered, unique track finds Watley stretching away from her usual sound, indulging with the help of producers Art & Rahm, in a variety of textures and re-mixed vibes. She's not exactly a top-40 regularly lately, but that could be changing.

BODEEM: "Close To Free" (Slash 6594)

Is this a band deserving of a country music award? Or what? The band's highly seasoned blend of Texas country, folk and melodic pop has been winning fans in the mid-west and, to a smaller extent, across the country for how many years, eight years now and without any major support from the major labels. Could be the捞手eter's lot of controversy, outrageous fashion or hit song. From the fine G2 Slow set, a catchy, radio-ready number worth a spin.

OPEN SKY: "None Of It Matters" (RCA 62785)

Talk about going against the grain. The sharply crafted, melodic pop of RCA rocker Open Sky flies in the face of everything that's popular in contemporary music right now. But, believe it or not, this band, on a lot of levels, actually works. Produced by hitmaker Richie Zito, this formula rock ballad will play great in middle America, though breakthrough-crossover success is highly unlikely. Available version has nifty sitar intro.
**POP ALBUMS**

**REVIEWS by Troy J. Augusto**

**ALICE IN CHAINS: Jar Of Flies (Columbia 57628)**
Seattle band seems determined to prove, either to themselves or their fans, that the success of earlier Sep p.e.p. wasn’t a fluke and that the quartet has more to offer than its usual atmospheric grunge-metal (not that we mind that either). This one’s a seven-cut, mostly unplugged affair that shows strengths not often associated with the band, like melody and dynamic. Keys include single “No Excuses,” miserable “Rotten Apple” and soft “Don’t Follow.”

**GREEN DAY: Dookie (Reprise 45529)**
East Bay band’s third alb is its first for a major label and (no surprise to longtime fans) is full of the same compact, charged punk ditties as the first two Lookout releases. Group justifies the move to the big leagues though by expanding on its sound, using producer Rob Cavalla as a springboard to a more focused, guitar-driven sound. Not solos here, but lots o’ riffs and lots o’ energy. Radio action on cool and slack “Longview” is just the beginning.

**RED RED MEAT: Jimmy Wine Majestic (Sub Pop 243)**
Yet another talented Chicago band is unleashed on an unsuspecting music world, and damn if this one isn’t just as good as the last few (Smashing Pumpkins, Liz Phair, Urge Overkill)—possibly better. Hatching a truly visionary blend of punk, country/folk and classic rock into a ‘90s version of the Rolling Stones’ Beggar’s Banquet, Red Red Meat go so far as to even make the slide guitar sound hip again. All this and clever lyrics, too. Worth watching.

**THE GREENEWOOD WOODS: Rattle Dapple (Sire 45495)**
Avoiding the pitfalls that seems to snare most Beatles/Byrds-worshiping bands, the tendency to fall into mindless hero worship as the group’s own identity is quickly pitched out the window, one of the strengths of this, Maryland’s Greenewood’s debut album. Using its influences as a means to the journey, as opposed to mindlessly following its predecessors, the four-piece folds in lots of its own rocks and charisma, making for a sharp debut.

**PAVEMENT: Crooked Rain, Crooked Rain (Matador 92343) Producer: Pavement**
This startlingly new Pavement album gives hope to those who choose to ignore the warnings of the death of so-called alternative rock, sounded so loudly after the triumphs of Nirvana, Smashing Pumpkins, et al. After only hinting at the genius of guitarist/vocalist Stephen Malkmus and crew on previous, unfocused recordings, Pavement now reveals the depth of its potential, incorporating a wealth of unrelated, sometimes dizzying approaches. Samples of Sly Stone, Prince and Free aside, Pavement pick at the bones of popular music with inspired musical excursions that serve to elevate both the source and this band.
REVIEWS by M.R. Martinez

VARIOUS ARTISTS: A Tribute To Curtis Mayfield (Warner Bros. 945500-2) Producers Various. This CD has a great cover and sleeve of Curtis Mayfield. The liner notes are very well written, and the music includes many of Curtis Mayfield's songs. The overall quality of the CD is excellent, and it is highly recommended for fans of Curtis Mayfield.

GERALD ALBRIGHT: Smooth (Atlantic #2552-2). Producer: Gerald Albright. This album features Gerald Albright's smooth jazz style and includes collaborations with other jazz artists. The music is soothing and relaxing, making it a great choice for anyone looking for a calming listening experience.

TOP AUTHORITY: Somethin' To Blame (To Trak 70578-2). Producers: Gerald A. Valentine & Tom Authority. This album features some great collaborations with other artists and includes a range of styles from jazz to hip hop. The overall quality of the CD is excellent, and it is highly recommended for fans of jazz and hip hop.

TBTB: Too Bad To Be True (Cold Chillin'/Warner Bros. 94438-2) Producers Various. Another Bad Creation's collaboration with The Jackson Five meets KRS-One. This album features some great collaborations with other artists and includes a range of styles from rap to R&B. The overall quality of the CD is excellent, and it is highly recommended for fans of hip hop.

PICTURE OF THE WEEK

SCHOOLY D: Welcome To America (Ruffhouse/Columbia). Producers: Schooly D & Mike Tyler. This album features some great collaborations with other artists and includes a range of styles from rap to hip hop. The overall quality of the CD is excellent, and it is highly recommended for fans of hip hop.
New A&M recording group For Real recently inked a publishing deal with Rondor Music after several companies bid for the female quartet's publishing rights. The group's first single, "You Don't Wanna Miss," from their forthcoming debut album It's a Natural Thing, sparked the bidding for the group's publishing. Rondor president Lance Fried was happy about the victory. Pictured with Fried are (l-r) For Real members Jo, LaTanya, Nicole and Wanda posing after the signing.

SAMPLES: It's fitting that Curtis Mayfield is scheduled to be honored at the 36th Annual Grammy Awards March 1 as a "Grammy Legend," and that an all-star line up of artists will perform in tribute to this seminal R&B star. Among those scheduled for the tribute are B.B. King, Vernon Reed of Living Colour, Leon Pendarvis, Bonnie Raitt, Bruce Springsteen, Narada Michael Walden, Don Was and Stevie Winwood. Some of those slated for the Grammy homage participated on a tribute album to Mayfield which was released by Warner Bros. Records (see Urban Review page). Mayfield was injured and paralyzed in a 1990 accident while rehearsing for an upcoming show. But the legacy is stronger than the ailment. Too many songs to list here have become anthems to equality, freedom and togetherness...Atlas Records recently entered a label deal with Three Boyz from New York, the production company headed by Vincent Herbert and partner Ken Washington. The deal calls for two artists per year to be provided by Three Boyz to Atlas. Herbert has worked with Bobby Brown, SWV and Toni Braxton. Atlas is a wholly owned subsidiary of PolyGram.
During a recent recording session at New York's Sony Studios, Columbia Records artist NAS got some high-profile visitors there to listen to cuts from his debut album *Illmatic*. Pictured at the studio are (l-r): DJ Premier Q Tip, NAS and the Large Professor.

**SOUND NIBBLES:** Salt N' Pepa's *Very Necessary* album made a major jump in sales the previous week, clocking in the top five and selling nearly 100,000 copies. The album would seem to be getting a boost from the track "Whatta Man," performed with super divas En Vogue..."Give A Dog A Bone" is the new female response jam to Snoop Doggy Dogg. The response comes from...Sheep Doggy Dogg...Masta Ace has been bouncin' forward with "Born To Roll," his homage to the low rider. The video is drivin' the track forward. The video was shot at car shows in Houston and Los Angeles...Russell Simmons, chief of Rush Communications, said in a recent written statement that there is no way Congress can censor his artists. 'I routinely make 'clean' versions of songs for those radio stations and stores that have had problems with artists' language, and I put RIAA parental advisory labels on each album that uses strong language. Still nothing has or will stop these young messengers from delivering their stories to the public.'

![Image of two people with DJ Premier and Q-Tip]

**TOP 25 RAP SINGLES**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
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<tr>
<td>1</td>
<td>WHATTA MAN</td>
<td>Next Plateau/London/PLG 857 390</td>
<td>Salt-N-Pepa/En Vogue</td>
<td>DEBUT</td>
</tr>
<tr>
<td>2</td>
<td>GETTO JAM</td>
<td>Outbust/Laf 77297</td>
<td>Domino</td>
<td>5</td>
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<td>3</td>
<td>DUNKIE BUTT</td>
<td>Street Life/Scoot Bros</td>
<td>12 Gauge</td>
<td>12</td>
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<tr>
<td>4</td>
<td>U.N.I.T.Y.</td>
<td>Motown 3225</td>
<td>Queen Latifah</td>
<td>4</td>
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<tr>
<td>5</td>
<td>REALLY DOE</td>
<td>Priority 53876</td>
<td>Ice Cube</td>
<td>1</td>
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<tr>
<td>6</td>
<td>CANTALOOP (FLIP FANTASIA)</td>
<td>(Blue Note/Interscope 44945)</td>
<td>US3 DEBUT</td>
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<tr>
<td>7</td>
<td>KEEF YA HEAD UP</td>
<td>Interscope 98345</td>
<td>2-Pac</td>
<td>6</td>
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<tr>
<td>8</td>
<td>I KNOW I GOT SKILLZ</td>
<td>(Jive 42177)</td>
<td>Saquille O'Neal</td>
<td>4</td>
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<tr>
<td>9</td>
<td>WHOOPPI (WHERE IT AT)</td>
<td>Life/Bettnark 78901</td>
<td>Tag Team</td>
<td>DEBUT</td>
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<tr>
<td>10</td>
<td>COME CLEAN</td>
<td>Payday/FFRR 127</td>
<td>Jeth The Drena</td>
<td>11</td>
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<td>11</td>
<td>BOOM SHAK A-TACK</td>
<td>Delicious Vinyl 10139</td>
<td>Born Jamaicans</td>
<td>18</td>
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<tr>
<td>12</td>
<td>AWARD TOUR</td>
<td>Jive 42187</td>
<td>A Tribe Called Quest</td>
<td>14</td>
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<tr>
<td>13</td>
<td>FAMILY AFFAIR (Atlas/PLG 855 232)</td>
<td>Shabba Ranks</td>
<td>DEBUT</td>
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<tr>
<td>14</td>
<td>REAL MUTHAPHUCKIN G'S</td>
<td>(Ruthless 5508)</td>
<td>Easy-E</td>
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<td>15</td>
<td>HUMP WITTIT</td>
<td>Wrap/chiblan 187</td>
<td>95 South</td>
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<td>FREAKIT</td>
<td>East West 98341</td>
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<td>17</td>
<td>SOUND OF DA POLICE</td>
<td>Jive 42192</td>
<td>KRS-One</td>
<td>DEBUT</td>
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<tr>
<td>18</td>
<td>69</td>
<td>Upbust/MCA 54751</td>
<td>Father</td>
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<tr>
<td>19</td>
<td>INDO SMOKE</td>
<td>(Epix 77206)</td>
<td>Mista Grimm</td>
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<td>20</td>
<td>I'M REAL</td>
<td>Ruthless/Columbia 7729</td>
<td>Kris Kross</td>
<td>13</td>
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<tr>
<td>21</td>
<td>SHOP (Next Plateau/London/PLG 857 314)</td>
<td>Salt-N-Pepa</td>
<td>12</td>
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<td>22</td>
<td>HERE COME THE LORDS (Pendulum/Ent 56000/Lords of the Underground)</td>
<td>21</td>
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<td>23</td>
<td>LIKWT</td>
<td>Loud/RCA 62728</td>
<td>The Alkaholiks</td>
<td>DEBUT</td>
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<td>24</td>
<td>I BEEPED YOU</td>
<td>Upbust/MCA 54790</td>
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<tr>
<td>25</td>
<td>SAME OL' SHIT</td>
<td>(Ruthless 5510)</td>
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**RAP SINGLE REVIEWS**

By Dr. Bayyan

**GRAND DADDY I.U.:** "Represent" (Cold Chillin' / Epic ESK 5614). From his forthcoming *Lead Pipe* album. Grand Daddy boasts, funks and flows right along on this track, which is ably backed by "We Got Da Gats." The lyrics are more clever than menacing, even on the backing track. He's still not the kind of guy you'd want to meet in an alley with only 20 cents in his pocket. Clean versions of each track are still hard.

**MASTA ACE INC.:** "Born To Roll" (Delicious Vinyl PRCD 5470). This bass-heavy tribute to brothers who bounce their machines up and down the avenue is sparse on the music side, but is long on high-test formula for the jeep drivers. It's almost like a quick glimpse of the gangsta car culture, where many of the cars have more battery wattage than engine horsepower. Turn it up 'cause the woofers in Masta Ace Inc.'s jeep can spill it.

**VICIOUS:** "The Glock" (Epic ESK 5634). Dancehall 'styles' are in full effect on this track. A bumpin' groove and some spirited female flow make this track hot. Culled from the DJ Red Alert's *Prognmaster Dancehall Show* compilation, the track can easily fit hip-hop and mixed show programming. The best of the three mixes on this single is the Hip-Hop Mix.
Positive Country's Music Makers
By Kathiern A. Ervin

THERE'S SOMETHING EXCITING and terribly frightening about breaking ground in a new company or a new format of music. You're either considered a maverick or moron, depending of course, which side of success you land on. While the industry is taking a conservative "wait and see" approach to the future of positive country, there are a few notable artists, managers and labels that are taking this new genre of music very seriously. And while the artists that follow are not a definitive cast of players, they do represent a cross-section of this very new branch of country music. Where did positive country originate? Many say it was born out of the Southern gospel movement, others the contemporary Christian music scene. Whatever or wherever its roots, positive country—or Christian country as it is called by many—is sure to enjoy a portion of success that country music has been afforded. The future is rosy indeed.

Bruce Carroll

The man that’s won two Grammys and six Dove awards has worked hard to establish himself in the Contemporary Christian market. When we interviewed Carroll in the December 18, 1993 issue of Cash Box, he was still struggling with what genre he seemed to fit in.

Charlie Daniels

With 23 albums to his credit, millions know Charlie Daniels as the King of Southern Country Rock, the organizer of the Volunteer Jam, a grits-and-gravy good ole' boy whose loud and proud "God and country" creed was perhaps more akin to patriotism than personal faith. But Daniels comes to Sparrow with a new outlook and a new album, The Door, that is bold and evangelistic.

The Days

In 1989 two brothers, Chuck and Greg Day, and their wives met to discuss their vision for ministry. The brothers felt a need to do something more and to do it together. They decided to form a musical group, The Days. Their debut Cheyenne project, Child of the Light, went #1 on the Cash Box Christian country chart and the awards and accolades are piling up. A favorite on positive country formats, The Days are regulars on the touring circuit as well.

Bruce Haynes

A new artist at Cheyenne Records, Bruce Haynes had his Christian country roots with the group White River before launching out on a solo career. Originally offered a secular contract with some heavy-hitters in Nashville, Haynes said, "No thanks" simply stating that "I didn’t feel like that’s what God wanted me to do so I passed." His new album, Heavenly High, is enjoying success on the charts with the title cut hitting #1 on the Cash Box charts. In addition, the Christian Country Music Association (CCMA) awarded him 1993’s "Top Male Vocalist" and "Song of the Year" for "Rodeo Preacher."

Ken Holloway

Brentwood Music has dipped its corporate toe into country music with the new positive country label, Ransoms, and its first artist, Holloway. In 1993, Holloway won both the Horizon award and "Male Vocalist of the Year" award from the International Country Gospel Music Association. Hailing from the backroads of Louisiana’s Cajun country, Holloway’s music is traditional country with pointed lyrics and message.

Susie Luchsinger

Integrity Music’s first shot at Christian country music in 1993 has turned out to be the darling of 1994. Luchsinger, sister of Reba, may very well have one of the hottest buzzes happening in the industry. Her debut album, Real Love, features Paul Overstreet wearing many hats; producer, songwriting and performer in the duet, "I Don’t Love You Like I Used To." Featured with Overstreet on the 2/5/94 cover of Cash Box, Luchsinger has a new video single, the Overstreet, duet, a booming tour career and her testimony is featured in the new book, I Saw Him In Your Eyes.

Terri Lynn

After several independent releases and countless shows on the road, Terri Lynn, the CCMA 1993 "Female Vocalist of the Year" has found a home with the new Intersound label in Roswell, Georgia. Her debut, Inside a Tear, released in ‘93 has found a permanent place on the Christian country chart because of what many in radio note as “its positive family-value songs.” Despite a family and full life in Nashville, Lynn still finds time to average about 200 dates a year.
Kathy Mattea

Many think that Mattea's last album for Mercury Nashville, *Lonesome Standard Time*, was possibly her finest project to date. And as many now know, the project could have very well been her last due to throat problems that threatened her career. The single "Seeds" has emerged as a positive country favorite.

Mid South

Many of you may have been familiar with this band when they were known as Mid South Boys on Word Records. But, like many Christian country artists, they were lost in the confusion of the market maze as Christian labels struggled to understand country music and find its more elusive demographic, the Christian country listener. Recently signed to Warner Alliance, the label's first Christian country band, Mid South is scheduled for a Spring release.

Paul Overstreet

When asked what producer, songwriter and performer Paul Overstreet thought of positive country music, he said, "I think positive country is real important. I would like to see some stations develop that format and do music that is encouraging and uplifting. It would really be nice to turn on a station and know that they could encourage you rather than preach at you. It would be great to see a station take a stand and say that they'll draw a line and play songs that would encourage and offer hope. This is a dream and I don't see it is a reality for many stations out there. If there was such a station, I'd turn it on. I don't listen to country radio as much as I used because it makes me think about things I'd rather not be dwelling on."

Ricky Skaggs

With over 15 albums, three Grammys, four gold records and 11 #1 songs, Skaggs represents the growing contingency of country artists who return to their religious roots with their music. Like Kathy Mattea, Skaggs continues to have a prolific career in secular. Unlike Mattea, Skaggs' interest in positive country goes beyond a single album and into his career. He is a regular on a Christian television show. This bluegrass country picker is respected far and wide for his reputation as a solid Christian and top-notch musician. *People* magazine noted in its review of Skaggs's *My Father's Son* album—his first project to be released to gospel audiences—that "You can make good country music without once staring at a hole in the bottom of your shot glass."

The Clarks

With 11 years of music under their belts, The Clark family comes out of a strong Southern Gospel heritage to sing their brand of Christian country. Like many of their fellow musicians, The Clarks travelled in primarily Southern Gospel circles because of the lack of outlets available to Christian country artists. A.J. Sr., Charlene, A.J. Jr, Cleve, and Felicia have finished work on their latest project **Every Sunday Morning** on Thoroughbred Records which features cuts from Bruce Haynes and Keith Perry.

Ted White

The latest player in the Christian country scene is laywer-turned-musician, Ted White. With a new album and a new label, Heavenspun Records out of Franklin, Tennessee, everyone is expecting White's album, *Lost & Found*, to make a big splash this Spring.

White River

This five-member band—Gene Reasoner, Bonny Wood, Bob Ashley, Ronny Ricks and Randy Groce—emerged from the country music scene in Branson, Missouri. While White River is popular in the States, they also possess a strong following in Europe and their album *What Ya' Gonna Do* was named album of the month on Holland's leading secular radio station. Their latest album on Cheyenne, *Have A Little Faith*, is produced by Bobby Alls.

**RECORD LABELS**

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<td>Brush Arbor</td>
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<td>Cheyenne Records</td>
<td>615/327-1240</td>
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<tr>
<td>The Days, Steve Gaitlin, Bruce Haynes, White River</td>
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<tr>
<td>ForeFront Communications</td>
<td>615/370-4447</td>
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<td>Michael Anderson</td>
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<td>HeartSpin</td>
<td>615/371-1770</td>
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<td>Ted White</td>
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<td>Integrity Music</td>
<td>205/633-9000</td>
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<td>Susie Luchsinger</td>
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<td>Intersound</td>
<td>800/945-3059</td>
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<td>Terri Lynn</td>
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<td>New Day</td>
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<td>New Haven</td>
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<td>Glen Campbell</td>
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<td>Ransom (a division of Brentwood Music)</td>
<td>615/373-3950</td>
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<td>Ken Holloway</td>
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<td>Reunion</td>
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<td>Charlie Daniels, Steven Curtis Chapman</td>
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<td>Word</td>
<td>615/383-6035</td>
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<tr>
<td>Bruce Carroll, Paul Overstreet</td>
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</table>
The State of Positive Country Radio

A majority didn’t play it, a few were unfamiliar with it, but almost all agreed positive country is good quality music with a bright future. Stations believed that the current lack of airplay comes from being labeled positive country, which they said posed a barrier in itself. Some added that positive country was in its infant stage or the lack of exposure was the problem. After randomly selecting several Cash Box reporting stations, here are some of the comments made about positive country music by country radio.

KGKL/San Angelo, TX
100,000 WATTS/97.5
Linda Stone-Program Director, Music Director, DJ

Do you play any positive country music?
We play a little bit. Paul Overstreet does some things once in a while. We play the more conservative cuts, we don’t go into the Christian artists basically.

Would you ever consider playing it?
I hate to say “no” but you never know. Country comes from gospel and blues basically, so it’s a possibility depending on the song. We are real song-driven instead of artist-driven. Good music comes from everywhere. It’s a possibility. Yes.

Is there a stigma attached to positive country?
Not necessarily the music, but if you say this is positive country instead of country there might be some problems, but a lot of the music you can’t tell. It’s different nowadays than it used to be. So it’s a possibility to play it and people not even realize that it is Christian country. I doubt we would ever go into it a lot, but there is some good music out there in that category.

KREK/Bistow, OK
3,000 WATTS/104.9FM
Deanna Smith-Music Director, DJ

Do you play any positive country?
Yes we do. Terri Lynn, Mid South, Susie Luchsinger. I think it’s something we need. It’s been needed for a long time.

How often is the positive country played at your station?
We mix it in with our regular rotation and we also use it during our Sunday morning gospel time.

What’s the future of positive country?
I hope it’s something that will catch on because that point of view is needed. I think people are influenced by what they hear and the more good stuff they hear I think the better influence country music will have on them.

What’s the current state of positive country?
I think it’s struggling for its place. It depends on how well it’s promoted by those who want to see it succeed. How well you can sell it.

KYKZ/Lake Charles, LA
100,000 WATTS/96.1
Kevin Davis-Music Director

Do you play any positive country music?
No. Not really. No particular reason why. We just play mainstream top-40 country.

Is there a stigma associated with it?
I think all they need to do is release the songs and not put a label on it like positive country or gospel or anything else. Release the songs like country is, like a country record with the message in there.

WDTL/Cleveland, MS
3,000 WATTS/92.7
Jim Gregory-Program Director, Music Director, DJ

Do you play any positive country?
No. We really don’t. No particular reason why, we just really hadn’t thought about it. We really don’t have a reason.

Is there a stigma associated with positive country?
No. Not at all. It has its place, we just basically are like a lot of folks we just play the hottest stuff that’s charted and that’s what we go by. From time to time you might find some of the positive country in some of the slower formats. If we play it it’s not on a regular basis. I think eventually it will be a hot format.

What will it take to reach that point?
I think it’s going to be the natural progression of things. Country for many years was a popular format but it wasn’t the intensely hot format it is now. It’s going to take more exposure for one thing.

What is the state of positive country now?
I think it’s a struggling infant and it’s going to take some more name artists to get it going.

KIEF/Jennings, LA
50,000 WATTS/92.9
Bill Bailey-Program Director, Music Director, DJ

Do you play positive country?
Yes. We mostly incorporate it with our Sunday programming, but it is in our normal rotation.

What’s the future of positive country?
It’s a fast growing part of country music. Country music has its roots based in the gospel, spiritual field.

Why aren’t other stations playing it?
They are too busy being the top-40, best of country and they don’t explore into other areas much.

What is the current state of positive country?
It’s growing to a younger and younger population all the time. Growing to replace the rock top-40, the leading format in the nation.

Is there a stigma?
I guess those that think of preachers and say we don’t want to get a little too rapid here and just stick to country. That’s probably a stigma.

WHCM/Parkersburg, WV
25,000 WATTS/99.1
Mark Eveland-Program Director, DJ

Do you play any positive country?
No. We haven’t. Usually our time is at a premium as far as local access goes. We do a large percentage of satellite programming at this point. Trying to program anything other than what the morning man wants to play is like pulling teeth.

What would it take?
I don’t know. We would have to work on a campaign. I would say Sunday mornings but we do NASCAR so that won’t work. It depends on what our budget happens to be. A lot of it is budgetary concerns at this point.

What is the current state of positive country?
I couldn’t tell you. I like the product. I saw Susie Luchsinger with Paul Overstreet on TV and I was impressed with the stage presence there. If this is a good example of the product then the product is good.

Is there a stigma associated with positive country?
Yes. To some degree. A lot is that people are afraid of commitment and a lot has to do with the state of the industry at the moment.

What are the problems with positive country?
The quality of the product is comparable to any other music product, from a technical aspect. From what I’ve heard there has been no variance in the quality. Content, people might be afraid of it because they might think it’s controversial. To take a Christian stand is very controversial in some ways. I’m impressed with what I see and have heard but I don’t know if I can do it.

As more artists join the ranks of the “positive country” or Christian Country movement most of radio feels it will be hard to ignore this ever-growing format. Until then, however, positive country music will continue to fight for its piece of the programming pie, not unlike many independents. All agree that positive country is young and vibrant. But will stations turn over precious radio hours to the format? It’s still a “wait and see” approach as most stations are more comfortable in following than leading.
Grassroots country from today's premier country Christian artist, Susie Luchsinger. Her debut album "Real Love" is full of authentic songs about relationships you live in. So real and so sincere, it's a message that lands in the middle of your heart. Produced by Grammy award-winning songwriter Paul Overstreet.

"An album that gets you from Sunday to Sunday." Paul Overstreet
CCMA; Who Will Lead? Who Will Follow?

By Kathleen A. Ervin

NASHVILLE—Now that “Christian country” music has become the latest buzz word in Nashville with the industry rushing to get a piece of the not-quite-baked-yet pie, there have been some questions as to who will the industry choose to lead this new genre of music. The two organizations that are seemingly preparing to pit themselves against each other for control are the 30-year-old Gospel Music Association (GMA) and the new kid on the block, the two-year-old Christian Country Music Association (CCMA).

It must be noted, however, that the very vocal, very heated opinions from both camps seem to originate from the membership, not the leadership. The two groups involved are the established business community of the Christian music industry and a group of individuals, primarily musicians, representing the Christian country scene that have spearheaded the CCMA. One side claims that the CCMA and its leadership is far too inexperienced to be effective. The other side feels that the Christian music industry’s “big fish/small pond” mentality refuses for them to allow anyone, not of their small community, to lead.

Founder and president of CCMA, Gene Higgins, had this to say about GMA involvement: “There seems to be a lot of interest in Christian country music and we feel that as an association, the CCMA has created that interest. Now, the GMA wants to get involved in some way and that’s something that we’re going to have to discuss and see what the possibilities are. I feel the objection to the CCMA is that we’re not as big as GMA yet and we’re trying to accomplish all these goals without the participation of some of the major Christian labels. We don’t have a major board yet like the GMA, yet we have an advisory board that some don’t approve of.

“Our goal is to put people in leadership from both the Christian side of the industry and the secular side. We’re different with this music because country music is able to pull people from both sides. The Christian market is afraid of change. They’re in this niche and they’re afraid to march out.”

Bruce Koblish, executive director of the GMA, had this to say about the current opportunities presenting itself in Christian country: “We’re not here to compete with or cause damage to the CCMA. It is not necessary that the GMA gets involved with every single thing that is going on out there. But on the other hand, we have the responsibility to respond to the requests from our membership and our industry that are saying that we need direction and we need to come together. Within the GMA there’s a tradition of working with record labels. With Christian country music, here’s something that’s trying to find its way under a lot of fingers and arms out there that are trying to do their own thing. We know that trying to get together and working as a unit, well, there’s a lot of strength in that. Ultimately we want to be a help in any way we can. Beyond that is still open.”

(Continued on page 26)
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1992 AWARDS
International Country Gospel Music Association (ICGMA) “Album of the Year” “Song of the Year”

1993 AWARDS
Christian Country Researcher Bulletin Fan Award: “Song of the Year”
International Country Gospel Music Association (ICGMA) “Male Vocalist of the Year” “Horizon Award”
CONTEMPORARY CHRISTIAN

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<tr>
<th>Track</th>
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<td>1 I SURRENDER ALL (Reunion)</td>
<td>Clay Crosse</td>
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<tr>
<td>2 GOD IS IN CONTROL (Star Song)</td>
<td>Twila Paris</td>
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<td>3 THAT KIND OF LOVE (View)</td>
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<td>4 MARKS OF THE CROSS (DaySpring)</td>
<td>Margaret Becker</td>
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<td>5 SAY THE NAME (Sparrow)</td>
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<td>8 I KNOW A LOVE (Benson)</td>
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<td>9 WHERE DO I GO (Reunion)</td>
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<td>10 PRESS ON (Benson)</td>
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<td>11 A BEAUTIFUL PLACE (DaySpring)</td>
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<td>12 WELCOME TO OUR WORLD (Benson)</td>
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<td>16 LOVE'S THE KEY (Benson)</td>
<td>JIL Lim</td>
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<td>17 GIVIN' IT UP FOR YOU (Benson)</td>
<td>Truth</td>
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<td>18 HERE IN AMERICA (Reunion)</td>
<td>Rich Mullins</td>
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<td>19 MORE THAN A FRIEND (DaySpring)</td>
<td>Helen Baylor</td>
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<td>20 CLOSER TO THE FIRE (Reunion)</td>
<td>Michael James</td>
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<td>21 LOVE WILL NEVER DIE (Warner Alliance)</td>
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<td>22 I'LL BE LOVING YOU (Giant)</td>
<td>David &amp; the Giants</td>
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<td>23 STANDING IN THE GAP (Word)</td>
<td>Beauty &amp; the Beast</td>
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<td>24 THE MOTHER &amp; THE BRIDE/Mother One</td>
<td>Crystal Lewis</td>
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<td>25 WALK INTO FREEDOM (Star Song)</td>
<td>Allison Durham</td>
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<td>26 ONE VOICE (Benson)</td>
<td>Pam Thum</td>
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<td>27 NEVER LOOK BACK (Benson)</td>
<td>Degarme &amp; Key</td>
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<td>28 MY WORLD VIEW (ForeFront)</td>
<td>Audio Adrenaline</td>
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<td>29 CHORUS OF FAITH (Sparrow)</td>
<td>Steve Green</td>
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<td>Michael English</td>
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<td>31 JOHN (Word)</td>
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<td>32 EVIDENCE OF LOVE (Myth)</td>
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<td>33 REST IN ME (Sparrow)</td>
<td>CeCe Winans</td>
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<td>34 THE FLAME PASSES ON (Star Song)</td>
<td>Whiteheart</td>
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<td>35 BE STILL (Word)</td>
<td>Legend Seven</td>
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<td>36 HELLO FOREVER (Paladwr)</td>
<td>Scott Springer</td>
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(Continued from page 24)

While Koblish is quick to praise the CCMA for the work that it has been able to accomplish and Higgins is appreciative of GMA's willingness to help, still there are issues and opinions swirling around this vortex that only time and compromise will work out. It does seem interesting to note that upon the not-so-careful inspection of the issues, it is clear that both sides want the same thing: a competent board, participation from all facets of the music industry, and an organization that will proudly represent this new style of music.

For membership information:

Christian Country Music Association
P.O. Box 100584
Nashville, TN 37224
615/321-0366

Gospel Music Association
7 Music Circle North
Nashville, TN 37203
615/242-0303
CRS 1994
CRS-25 “Silver Celebration”
By Richard McVey

SILVER CELEBRATION—“Silver Celebration” is the theme set for the 25th Annual Country Radio Seminar being held, March 2-5 at the Opryland Hotel and Convention Center in Nashville, TN. As for the entire staff at Cash Box/Nashville we would like to welcome all participants and take this time to thank our reporting stations for all their help.

In keeping with tradition, this year’s seminar includes top-notch entertainment from an array of newcomers and well-established country artists. Mercury recording artist Billy Ray Cyrus will provide the opening entertainment for CRS-25 on Thursday, March 3 at 9 a.m. This will mark Cyrus’ first performance at CRS. Arista recording artists Brooks & Dunn will headline the Super Faces Show, sponsored by the Academy of Country Music on Thursday evening. According to Bill Boyd, executive director of the ACM, “As we go into our 7th Super Faces Show at CRS, I expect Brooks & Dunn to be a smash success with the country radio participants as our past headliners have been over the previous six years.” Previous years participants include Reba McEntire, Alabama, Garth Brooks, The Judds, George Strait and Hank Williams Jr.

The Country Music Association will host “Fire Up Your Playlist II” on Friday, March 4 at 8:30 a.m. This is following the previous year’s highly successful presentation which allows CRS attendees a 35-minute video preview of upcoming record releases. CMA executive director Ed Benson said, “With the growing diversity of today’s country music, we felt that CRS is the perfect time to unveil upcoming releases and give broadcasters the unique opportunity to preview what’s happening in 1994.” The video presentation will be followed by a performance by Columbus recording artist Mary Chapin Carpenter.

Mercury recording artist Kathy Mattea and Columbia recording artist Ricky Van Shelton will be the featured performers at this year’s ASCAP luncheon showcase on Friday, March 4 at 12:30 p.m. Mattea last performed at CRS in 1984 at the New Faces Banquet. Shelton also made his last performance at CRS at the New Faces Banquet in 1988. Liberty recording artist Lisa Brokop and Arista recording artist Charlie Major will headline the Saturday, March 6 luncheon showcase sponsored by the Canadian Country Music Association. Brokop was nominated for the CCMA’s Vista Rising Star Award for two consecutive years and the British Columbia Country Music Association named her “Female Vocalist of the Year” in 1992 and 1993, as well as presented her with its International Achievement Award. Major is the first Canadian artist to achieve two #1 hits on a debut album and won the “Song of the Year Award” at the Canadian Country Music Awards for the tune “Backroads.” Both artists have upcoming American album releases.

WHATS NEW THIS YEAR—With the expectation of record attendance this year, many new attractions have been added and some recurring attractions have been extended. To start things off, MCA recording artist Trisha Yearwood is setting up her own recording booth in the exhibit hall on Thursday, March 3, where CRS registrants will be able to sing a duet with Yearwood as a souvenir. Also new this year is the 1st Annual Guitar Pull on Saturday, March 5 from 4:5 p.m. The line-up of talent for “WCRS Live” includes Bob DiPiero of Little Big Town, Alex Harvey of Preshus Child Music, Rick Giles of Great Cumberland Group, Columbia recording artist Ricky Van Shelton, BNA recording artist Lorrie Morgan, Randy Owens of Alabama, Liberty recording artist Suzy Boguss, and MCA recording artist Terry McBride. Gerry House of WSIX-FM will be this year’s host.

CASH BOX March 5, 1994

A change has been made in this year’s Production Workshop, which will now focus on how to use the voice to increase effectiveness in production work and on-air performance. Marice Tobias, a nationally acclaimed broadcast and voice-over consultant, will lead the workshop. Due to an increase in the number of record labels, artists participating and radio attendees, there has been an extension of both the Artist Radio Tape Sessions (ARTS) and the Video Artist Tape Sessions (VATS). The ARTS event has been scheduled for an additional hour and runs from 3:30 p.m.-7:30 p.m. on Thursday, March 2. Some of the artists scheduled to participate in the (ARTS) include Mark Chesnutt, Marty Stuart, Lorrie Morgan and Mary Chapin-Carpenter. The (VATS) event has been extended by an additional hour-and-a-half and will take place from 11 a.m.-3:30 p.m. on Thursday, March 2. Another new feature this year is the expansion of the opening day press conference to include a briefing for first-time attendees. With the recent growth in the number of new or “recently converted to” country stations, a record number of debut attendees are expected. The briefing is scheduled from 2 p.m.-3 p.m. in the Centennial “B” conference room. CRB executive director Dave Nichols said, “Based on the response from record labels, we are anticipating a record number of artists to participate this year. Because it is the seminar’s 25th anniversary, we plan on making this a celebration to remember.”

NEW FACES BANQUET & SHOW—The 1994 CRS concludes with the New Faces Banquet & Show on Saturday, March 5. Regarded as the industry’s most prestigious showcase for new talent, this year’s roster includes an impressive line-up. Scheduled to appear are: John Berry (Liberty), Gibson-Miller (Epic), Faith Hill (Warner Bros.), Toby Keith (Mercury), Tim McGraw (Curb), Brother Phelps (Asylum), Doug Supernaw (BNA), Clay Walker (Giant), Joy White (Columbia), Lari White (RCA).

Label Shows Return

Due to last year’s tremendous success, there will once again be two nights of record label showcases. Acts from 12 labels will perform 30-minute sets on alternating stages on either Thursday evening, March 3 or Friday evening, March 4. The talent line-up and times for these showcases is as follows:

THURSDAY: 9:30-10:00 p.m. AsylumBob Woodruff 10:10-10:40 p.m. MCADavid Lee Murphy 10:50-11:20 p.m. EpicKEN Mellons 11:30-12:00 p.m. AristaBlackhawk
FRIDAY: 7:00-7:30 p.m. AtlanticJohn Michael Montgomery 7:40-8:10 p.m. Warner Bros. David Ball 8:20-8:50 p.m. BMJesse Hunter 9:40-10:10 p.m. GiantDaron Norwood & Hank Flamingo 10:20-10:50 p.m. StepOneGene Watson 11:00-11:30 p.m. ColumbiaRicky Trevino 11:40-12:10 a.m. MercuryDaviss Daniel

COUNTRY MUSIC

CYRUS KICKS OFF CRS-25 PERFORMANCES—This year’s opening entertainment for the Country Radio Seminar will be provided by Mercury recording artist Billy Ray Cyrus who will perform on Thursday, March 3 at 9 a.m. The occasion will mark Cyrus’s first performance at the CRS function.
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#1 ALBUM
John M. Montgomery

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Atlantic 82559

#3 COMMON THREAD: THE SONGS OF THE EAGLES
Giant 24531-2 (P)

#4 COME ON COME ON
Columbia 48881 (P)

#5 HONKY TONK ANGELS
Columbia 35141 (G)

#6 CLAY WALKER
Giant 24511-2 (G)

#7 I STILL BELIEVE IN YOU
MCA 10630 (P2)

#8 A LETTER FROM HOME
Liberty 82569 (P)

#9 BIG TIME
Warner Bros. 45276 (G)

#10 HANK WORKIN’ MAN
Arista 1817 (P2)

#11 TELL ME WHY
Curb/MCA 10020 (P)

#12 EXTREME
Epic 50936 (P)

#13 WIND TO KILL
RCA 66239 (P)

#14 BETTER LATE THAN NEVER
Warner Bros. 45888

#15 HONKY TONK ATTITUDE
Epic 50302 (P)

#16 SHE’S GONNA HAVE HER WAY
Curb/MCA 10105 (P)

#17 SLEEPING UNDER MY WING
Liberty 82492 (P)

#18 TOBY KEITH
MCA 10659 (P3)

#19 LIFE’S A GIVE AND TAKE
Atlantic 8240-9 (P)

#20 BAND IN A BOX
Warner Bros. 45806

#21 PURE COUNTRY
Original Motion Picture Soundtrack

#22 NO PENCES
Liberty 82586 (P)

#23 DOUBT
Atlantic 8008-12

#24 MORE LOVE
Epic 57727

#25 BRAND NEW MAN
Arista 18658 (P3)

#26 THIS TIME
RCA 66324

#27 PURE COUNTRY
(Original Motion Picture Soundtrack)

#28 GARTH BROOKS
Liberty 81470

#29 CALL OF THE WILD
RCA 66215 (G)

#30 SOON
Liberty 80948

#31 HAUNTED HEART
Atlantic 8148 (G)

#32 WIND TO KILL
RCA 66239 (P)

#33 HANK FLAMINGO
Giant 24531

#34 COWGIRL’S PRAYER
Atlantic 81420

#35 RINGO III
Warner Bros. 45423

#36 TRIBUTE TO THE MUSIC OF BOB WILLS
Liberty 81470

#37 GARTH BROOKS
Liberty 81470

#38 ASTRID AT THE WHEEL
Garth Brooks 239

#39 CALL OF THE WILD
RCA 66215 (G)

#40 SOON
Liberty 80948

#41 HAUNTED HEART
Atlantic 8148 (G)

#42 WIND TO KILL
RCA 66239 (P)

#43 HANK FLAMINGO
Giant 24531

#44 COWGIRL’S PRAYER
Atlantic 81420

#45 RINGO III
Warner Bros. 45423

#46 TRIBUTE TO THE MUSIC OF BOB WILLS
Liberty 81470

#47 GARTH BROOKS
Liberty 81470

#48 ASTRID AT THE WHEEL
Garth Brooks 239

#49 CALL OF THE WILD
RCA 66215 (G)

#50 SOON
Liberty 80948

#51 HAUNTED HEART
Atlantic 8148 (G)

#52 WIND TO KILL
RCA 66239 (P)

#53 HANK FLAMINGO
Giant 24531

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Atlantic 81420

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Garth Brooks 239

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RCA 66215 (G)

#70 SOON
Liberty 80948

#71 HAUNTED HEART
Atlantic 8148 (G)

#72 WIND TO KILL
RCA 66239 (P)

#73 HANK FLAMINGO
Giant 24531

#74 COWGIRL’S PRAYER
Atlantic 81420

#75 RINGO III
Warner Bros. 45423

REVIEWS by Richard McVey

HANK FLAMINGO
Hank Flamingo (Giant 24511)

To call this album anything but upbeat and up-tempo would be an understatement. The anticipation for the band’s long-awaited debut album has been heightened by the success of its first release, “Baby It’s You.” The anticipated album has a rockabilly sound that becomes obvious on songs like, “Tennessee Plates” and “GooseNeck Trailer.” Other interesting cuts include, “Slaw” and the ridiculous, “Redneck Martian’s Stole My Baby.” Produced by James Burton, more, the album offers some fun, fast-paced music with a few serious cuts to balance things out.

DARON NORWOOD
Daron Norwood (Giant 24527)

Norwood’s soft vocals are sure to attract your attention on this self-titled debut album. The first release from the album, “If It Wasn’t For Her I Wouldn’t Have You,” continues to climb the Cash Box Top 100 charts. Norwood is teamed up with Travis Tritt for a tune, “Phantom Of The Opry.” Norwood’s and Tritt’s vocals blend perfectly for a memorable performance. The album is mellow than most of today’s fast-paced, honky tonk releases and certainly stands out in that respect. This is certainly a well-done debut album.

MIKE HENDERSON
Country Music Made Me Do It
(RCA 66324)

Mike Henderson’s RCA debut, Country Music Made Me Do It, is a rockabilly-inspired album that intertwines upbeat toe-tapping songs like, “The Want To” and the album’s first release, “Hillbilly Jitters” with more traditional country cuts like, “Prisoner’s Tears” and “Country Music Made Me Do It.” Henderson’s fingersprints are all over this album. He not only co-produced the album but performed all guitar solos, sang, and at least co-wrote every song on the album. An impressive effort by an impressive musician.

PICK OF THE WEEK

RICK TREVINO
Rick Trevino (Columbia 53566)

This 22-year-old youngster offers an impressive debut album with the self-titled Columbia release of pure Texas honky tonk. The first release off the album, “Honky Tonk Crowd,” is currently climbing the Cash Box Top 100 charts. The album is mostly up-tempo cuts, ranging from tales of lost love like the Bill Anderson classic, “Walk Out Backwards” to more inspiring cuts like, “Life Can Turn On A Dime.” The album is packed with possible chart-toppers like, “Just Enough Rope” or “She Can’t Say I Didn’t Cry.” However, the album may lose English listeners with the last two cuts—Trevino’s tip of the hat to his Mexican-American roots.
LESA ZEMAN
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TRIPLE PLATINUM SURPRISE—Lorrie Morgan celebrated the platinum certification of her third album, Watch Me, on TNN’s Music City Tonight. The entire night’s program was dedicated to the BNA artist. Morgan’s current producer Richard Landis (far right) made a surprise appearance on the program, presenting the singer with a customized Harley Davidson motorcycle displaying the “Warpaint” insignia from her next album of the same title set to debut in May.

NASHVILLE HELPS EARTHQUAKE VICTIMS—Pictured are organizers of Music City’s effort in the Feed The Children drive to collect supplies for Los Angeles earthquake victims. Pictured (l-r): Norma Morris, The Press Office; Susan Keel, The Andrews Agency; singer Lynn Anderson; Donna Sterban; and Oak Ridge Boys’ Richard Sterban.

ON THE SET OF DIFFIE’S NEW VIDEO—Director Richard Jernigan (r) tells Epic recording artist Joe Diffie exactly how he wants the next scene to look. In the video for Diffie’s new single “My Own Backyard.” The clip was filmed in the lobby of Nashville’s Hermitage Hotel.
Congratulations Country Radio Broadcasters,
Have a great time at the Seminar!
We'll be watching from the "Cheap Seats."

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2. DWIGHT YOAKAM—"Try Not To Look So Pretty"—(Reprise)—#44
3. CLAY WALKER—"Where Do I Fit In The Picture"—(CMA)—#46
4. LINDA DAVIS—"Company Time"—(Arista)—#49
5. SAUWY BROWN—"Outskirts of Town"—(Curb)—#50

Most Active
1. WYNONNA—"Rock Bottom"—(MCA)—#27
2. TRISHA YEARWOOD—"Better Your Heart Than Mine"—(MCA)—#30
3. SHENANDOAH—"If Bubba Can Dance"—(RCA)—#35
4. FAITH HILL—"Piece Of My Heart"—(Warner Bros.)—#38
5. TANYA TUCKER—"We Don't Have To Do This"—(Liberty)—#47

POWERFUL ON THE PLAYLIST — The Cash Box Top 100 Country Singles chart is topped off this week by Mark Chesnutt’s latest, "I Just Wanted You To Know." The chart this week shows incredible movement and five debuts. Wynonna leads the way in the most movement category, moving up 12 spots to #27 with "Rock Bottom." Following close behind is Trisha Yearwood moving up 11 spots to #30 with "Better Your Heart Than Mine." Shenandoah also moves 11 spots to #35 with "If Bubba Can Dance." Five debuts can be seen in this week’s top 50 with Doug Stone leading the way with "Addicted To A Dollar" at #37. Dwight Yoakam follows with "Try Not To Look So Pretty" at #44. Clay Walker debuts with "Where Do I Fit In The Picture" at #46. Linda Davis breaks out with "Company Time" at 49 and Sawyer Brown brings up the rear with their debut, "Outskirts Of Town."

Songwriters Of The Week: Gary Harrison and Tim Mensy wrote this number one single "I Just Wanted You To Know."

LOOKING AHEAD
(Listed are major label single releases which have not yet debuted on the Top 100 Country Singles Chart, but are receiving reports.)
1. In My Next Life—Merle Haggard (Curb)
2. You Gave Her Your Name—Dale Daniels (BNA)
3. When Love Comes Callin'—Robin Lee (Atlantic)

CMT Top Ten Video Countdown

1. Vince Gill ...................... Tryin’ To Get Over You (MCA)
2. Mary-Chapin Carpenter He Thinks He’ll Keep Her (Columbia)
3. Neal McCoy ....................... No Doubt About It (Atlantic)
4. Suzy Bogguss ...................... Hey Cinderella (Liberty)
6. Alan Jackson ....................... (Who Says) You Can’t Have It All (Arista)
7. Blackhawk .......................... Goodbye Says It All (Arista)
8. Martina McBride .................... Life #9 (RCA)
9. Collin Raye ......................... That’s My Story (Epic)
10. Lee Roy Parnell ..................... I’m Holding My Own (Arista)


INDIE CHART ACTION — This was certainly a busy week for the independents. Leading the Cash Box Independents this week is Gene Watson on the SOR label with "Glass Hearts." The single climbs up an incredible 14 spots to #58 on the chart. Bobby Hood with "Love Me All Over" was the second-highest indie moving up four spots to #60. Ashley Evans moves up five spots, with "A Whole Lot Of You" to #64. The Geezinslaws move up four spots to #67. Rounding out the movers this week, Jeff Allen with "Lonelyville" moves to #69, Tony Haan with "In Like A Lion" moves up to #70, Paula Inman with "You Don’t Know" moves to #71, Todd Pulse moves to #77, Amy Leigh Presley moves to #81 and Jim Fullen moves to #85. Debuts this week include Chris Ridge with "If You’re Temptation" at #82, Johnny B with "It Ain’t Just Right" at #84, Paul Finger with "I’m Fallin Again" at #87, Michael Wampler with "City Stickin Country Style" at #89.

INDIE SPOTLIGHT
- The Geezinslaws

The Geezinslaws on Nashville Now with Ralph Emery.

THE GEEZINSLAWS, who are best known for their smash rap spinoff "Help! I’m White and I Can’t Get Down," are back at it again. This time with their lighthearted look at unemployment, "I Wish I Had A Job To Shove." Known for their outrageous comedic songs, the Geezinslaws, better known as Sammy Allred and Dewayne Smith, have been performing together since their high school days. Their SOR album credits include, Feelin’ Good, Gittin’ Up, Gittin’ Down, The Geezinslaws World Tour, and The Geezinslaws. Regulars on the former Nashville Now and The Texas Connection, the Geezinslaws are nominated for this year’s TNN/Music City News comedy award. However, long before TNN came into being they had made their mark in other areas. Their list of credits include The Tonight Show, The Ed Sullivan Show, The Jackie Gleason Show, tours with Glen Campbell, Eddy Arnold, Buck Owens, Jimmy Dean and Merle Haggard. They have also been around the world, touring in Europe, Canada, Puerto Rico and Aruba.
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World Wide Country

Ted Randall and Gail Franceschi, hosts/producers of World Wide Country, during a live broadcast from Nashville to the world.

NASHVILLE—What do you call a live country radio show direct from Nashville that receives requests from London, Moscow, South Africa and Tokyo? What else, World Wide Country.

The show is broadcast not on AM & FM, but on a shortwave station, WWCR that reaches a potential audience of 70 million world-wide. Although shortwave in the United States is small in comparison, the overseas usage of the medium is phenomenal. Governments in Europe and around the world use shortwave much like we use AM & FM in the U.S. WWCR in Nashville is only one in a handful of commercial, non-government-owned shortwave stations.

According to the hosts/ producers of World Wide Country, Ted Randall and Gail Franceschi, the show originated at WYOR in Brentwood in 1990. “We gave birth to the program at WYOR. That station was put together by Biff Collie and his concept was a country radio station that could cater to the music industry and contain non-biased programming. He wasn’t able to do it because of the money people, so his thing never had a chance to blossom. We are running the same format now with World Wide Country which consists of Top 40 country, classic country and some independent artists.”

World Wide Country debuted on WWCR in October, 1993 and began as a two-hour program airing prime time in Europe on Sundays. After the first broadcast, because of overwhelming response, the program was expanded to seven days a week broadcasting Monday through Friday from noon to 6 p.m., which is 6 p.m. to midnight for most of Europe. “We are doing six hours a day,” Randall says. “We are on what you would consider prime-listening-time for Europe. It seems like a weird time for us to be on at noon, but their radio habits are not like ours. They listen to the radio when they are home. That’s when the shortwave radios are on because their radio habits are like our television habits.”

The success of the show hasn’t come easily for Randall, “We were in the process of persuasion for almost a year because the format is so different. There have been a couple of times it’s been tried, but without any real format. What we’re doing is American radio and putting it on live for the people overseas.”

Franceschi believes the problems they’re facing now centers around a lack of understanding. “The main thing is that they [music community] don’t know what it is. They don’t believe you can be on live in Europe right now. They hear it, but they don’t understand that we are.”

She adds, “It’s a concept. Saying it’s a shortwave station playing country music doesn’t describe it. The goal is a lot bigger than that. From the beginning the concept was to bring this worldwide and reach a mass audience, not just a local audience. The goal is to play the same music for those people in South Africa or wherever.”

The show currently receives 75 to 80 letters a week from areas like Australia, London, St. Petersburg (Russia), South America, Greenland, and countless other regions around the world. “After reading the letters,” Franceschi states, “it is obvious that the show has had an incredible impact, and many of the listeners are starved for country music.”

For more information about World Wide Country contact Ted Randall, Gail Franceschi or George McClintock at WWCR at (615) 255-1377.
Ray Pennington Celebrates 10 Years At SOR

By Richard McVey

ONE OF THE FEW PEOPLE deserving of the title, jack-of-all-trades, is Ray Pennington, whose music career as a songwriter, performer, and producer spans an impressive 30 years. This year Pennington celebrates another anniversary with his 10-year tenure as Step One Records president and part-owner.

His musical background dates back to 1958, when he joined the staff of King Records in Cincinnati, Ohio where he learned much of his hands-on experience of how to run a record company. In the early 60s Pennington found himself bound for Nashville, where, in 1964, he joined Pamper Music as a writer and song-plugger and penned such hits as “Who’s Been Mowing My Lawn” and “Ramblin’ Man,” which later launched the career of Waylon Jennings. Later on at Monument Records, Pennington recorded such classics as “You Don’t Know Me” and “Cold Gray Light of Dawn.”

In 1973, he joined the Nashville team of RCA Records as its head of A&R, and then later filled the same position at Dimension Records in 1979. However, Pennington is now best known for the success of Step One Records as the head of the premier “independent” label.

Pennington recalls, “We started SOR with Ray Price and have built the foundation up with some of the older established artists like Faron Young, Floyd Cramer and Charlie McCoy. As we did that, we experimented with television, merchandising, telemarketing and mail-order. Then about five years ago I decided it was time to start grooming new talent and since then every year our business has doubled. But this is the year that we will really be coming to the front with new acts.”

Pennington has used his talents, especially in marketing, to help SOR grow into a major success story. He attributes his success to a few basic things. “First off,” he says, “funding is crucial. We are a division of a multi-million dollar Texas corporation so we have the finances to do what we want to do, and that’s why we have been able to stay in the business. Secondly, you have to be patient and have an open mind. I never get into what I like personally. I try to keep in touch with what the people like and that will keep you successful.”

Even with Pennington’s success at SOR one of his complaints is the stigma attached to the word “independent.” “The word, ‘independent,’ doesn’t bother me,” Pennington explains. “But people think you’re incapable of doing what you’re trying to do, and we are very capable. I expect SOR to only grow bigger and stronger with acts like Gene Watson and some newcomers like Don Cox and a group called Western Flyer.”

Pennington has had to make a few changes in his life because of SOR. “I had planned to retire at this age [60], but I don’t think about that anymore. As long as SOR is rolling along and they want me to go on, I’ll be there.” For Pennington his view of his last 10 years can be summed up in one easy statement, “This isn’t like a job for me. It’s like making a living with your hobby.”

"YOU DON'T KNOW"

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"In Like A Lion - Out Like A Lamb"

Produced by Robert Metzgar on Platinum Plus Records

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Trade Gears Up For ACME ’94!

CHICAGO—Won’t be long now! The 1994 American Coin Machine Exposition, under sponsorship of the American Amusement Machine Association and Play Meter Magazine, will be taking place on Thursday, Friday and Saturday, March 17, 18, 19 at the Rosemont/O’Hare Exposition Center in Rosemont, Illinois.

Highlights will include an exhibition of the very latest in coin-op equipment of all categories, along with related products, displayed by the industry’s full gamut of manufacturers. In addition, there will be a comprehensive program of seminars focusing on topics of interest to the operator community; ranging from redemption to miniature golf, technology to CD jukebox programming, from pinball promotion to health care reform’s impact on operators. The program is total, pertinent and fashioned with the operator in mind.

ACME ’94 will also feature such specialties as Redemption City and Coin-Op Olympics where operators can compete in tournament play (for prizes) as they learn all of the specifics on organizing leagues and tournaments of their own; and gain insight as to the latest in redemption equipment in terms of product mix, merchandising and profitable operation of this equipment.

As for social activities, there’s the Operator’s cocktail party on Thursday evening and the American Amusement Machine Charitable Foundation annual appreciation dinner (honoring Lieberman Music Company’s Steve Lieberman) on Friday.

Showgoers will also have the opportunity to win a 1994 Ford Mustang Convertible, which will be raffled off. Tickets are $50 each or 3 for $100, with proceeds going to the Sheila and Stephen Lieberman Endowment Fund.

Deadline For Jukebox Licenses Is March 15

CHICAGO—Jukebox operators are being reminded that the deadline for renewal of their 1994 jukebox licenses is fast approaching—March 15, to be exact.

This year’s rates, which reflect a slight increase, are as follows:
- $287 for the first jukebox (up from $280 last year);
- $54 each for two to 10 jukeboxes (up from $53 last year);
- $46 each for 11 or more models (up from $45 in ’93).

The jukebox licensing structure represents the result of a 10-year licensing agreement (reached in 1990) between AMOA and the three performing rights societies (ASCAP, BMI and SESAC).

Non-compliance can result in penalties from the performing rights societies or the requirement of separate negotiations with them.

In 1993, approximately 117,000 jukeboxes were licensed with the Jukebox License Office. This figure is slightly lower than 1992’s estimated 118,000.

Operators who need the appropriate paperwork or other information may contact the Jukebox License Office, 1740 Broadway, 2nd Floor, New York, NY 10019-5415. Phone and FAX numbers are: 1-800-955-5853 and 212-956-1214.
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