Gene Watson: A “Singer’s Singer”

*Aladdin*, Whitney Fly Off With Top Grammys
Universal Gets *Greedy*
INSIDE THE BOX

COVER STORY

Gene Watson: A “Singer’s Singer”

Some say he’s the most underrated singer in country music today, but Gene Watson is rating high on the charts as his new Step One single, “Class Hearts,” hits #53 on Cash Box’s Top 100 Country Singles chart this week. Watson discusses his 20-year career with Richard McVey.

—see page 18

Aladdin, Whitney Fly Off With Top Grammys

Disney’s smash animated feature, Aladdin, received five Grammys for writers/producers Alan Menken and Tim Rice. Whitney Houston and her Bodyguard soundtrack claimed three of the top prizes. Other winners and observations can be found in the East Coast, Latin and Rhythm columns.

—see page 3

Universal Gets Greedy

Michael J. Fox and Kirk Douglas, along with a top-notch supporting cast, spoof modern society’s worship of the Almighty Dollar with a comedy romp that’s sure to please audiences and boost Universal’s Almighty Dollar.

—see page 8

CONTENTS

COLUMNS

Country Music ........................................ 18
East/West ........................................... 4
Rap/Rhythm ........................................ 17
Rhythm ................................................ 16
Film/Video ........................................... 8

CHARTS

Top 20 Rap Singles .................................. 17
Top 75 R&B/LPs ...................................... 14
Top 100 R&B Singles ................................ 14
Top 100 Pop LPs ...................................... 12
Top 100 Pop Singles ................................ 10
Top 100 Country Singles ......................... 2
Top 75 Country LPs .................................. 22
Top Positive Country LPs ......................... 24
Contemporary Christian ......................... 25
Latin .................................................... 6
Jazz ..................................................... 5

DEPARTMENTS

News .................................................... 3
Country .............................................. 18
Positive Country .................................... 24
Coin Machine ....................................... 26
Classifieds .......................................... 27
Latin .................................................... 6

R&B ALBUM

12 Play ................................................ 1
R. Kelly ............................................. 1
(Rive)

R&B SINGLES

Bump N’ Grind ...................................... 1
R. Kelly ............................................. 1
(Jive)

POP SINGLE

The Power of Love ................................ 1
Celine Dion ......................................... 1
(650 Music)

POP ALBUM

August And Everything After ................. 1
Counting Crows .................................. 1
(DGC/Geffen)

COUNTRY ALBUM

Kickin’ It Up ........................................ 1
J. M. Montgomery ................................. 1
(Atlantic)

COUNTRY SINGLE

Rock My World .................................... 1
Brooks & Dunn ...................................... 1
(Arista)

CONT. CHRISTIAN

I Surrender All .................................... 1
Clay Crosse ........................................ 1
(Ronnie)

R&B SINGLES

It Runs In The Blood ......................... 1
Kool & The Gang ................................. 1
(Ronald-Brentwood)

NUMBER ONES

DANIELS

1

CINNAMON

1

THE OFFSPRING

1

EAST/WEST

1

LONGINES

1

MARTHA TAYLOR

1

UNIVERSAL

1

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CASH BOX (ISSN 0362-3568) is published weekly George Christianson, publisher, 70-56 39th Ave., Woodside, NY 11377. First Class Postage paid at Woodside, NY 11377. Copyright © 1993 by George Christianson. All rights reserved. Copyright © 1993 by CASH BOX. No part of this publication may be reproduced without permission in writing from the publisher. Vol. 57, No. 26, March 12, 1994

CASH BOX

THE MUSIC TRADE MAGAZINE
Aladdin And Whitney Fly Off With Top Grammys

**ALADDIN'S MAGIC CARPET** swooped down through New York and the 36th annual Grammy Awards and flew off with a total of five which included Song of the Year while Whitney Houston's Bodyguard protected her enough from Disney's flying fabric to allow her to walk away with three. Following is a list of the top Grammy awards of the evening:

**RECORD OF THE YEAR:** "I Will Always Love You," Whitney Houston; producer, David Foster (Arista).

**ALBUM OF THE YEAR:** The Bodyguard—Original Soundtrack, Houston; producers, Foster, Narada Michael Walden, L.A. Reid, Babyface, Houston & Bebe Winans (Arista).

**SONG OF THE YEAR** (SONGWRITER): "A Whole New World (Aladdin's Theme)," Alan Menken & Tim Rice (Columbia & Walt Disney)

**NEW ARTIST:** Toni Braxton (La Face Records).

**POP VOCAL PERFORMANCE, FEMALE:** "If I Ever Lose My Faith In You," Sting (A&M Records).

**POP PERFORMANCE, DUO OR GROUP WITH VOCAL:** "I'll Do Anything For Love (But I Won't Do That)," Meat Loaf (MCA).

**ROCK VOCAL PERFORMANCE:** "Livin' On The Edge," Aerosmith (Geffen).

**R&B VOCAL PERFORMANCE:** "A Song For You," Ray Charles (Warner Bros).

**R&B PERFORMANCE, DUO OR GROUP WITH VOCAL:** "No Ordinary Love," Sade (Epic).


**RAP SOLO PERFORMANCE:** "Let Me Ride," Dr. Dre (Interscope/Death Row).

**RAP PERFORMANCE, DUO OR GROUP:** "Rebirth Of Slick (Cool Like Dat)," Digable Planets (Pendulum/Elektra).

**COUNTRY VOCAL PERFORMANCE, FEMALE:** "Passionate Kisses," Mary-Chapin Carpenter (Columbia).

**COUNTRY VOCAL PERFORMANCE, MALE:** "Ain't That Lonely Yet," Dwight Yoakam (Reprise).

**COUNTRY PERFORMANCE, DUO OR GROUP WITH VOCAL:** "Hard Workin' Man," Brooks & Dunn (Arista).

**COUNTRY VOCAL COLLABORATION:** "Does He Love You," Reba McEntire & Linda Davis (MCA).

**COUNTRY SONG** (SONGWRITER): "Passionate Kisses," Lucinda Williams.

**MUSICAL SHOW FIELD:** The Who's Tommy—Original Cast Recording, producer, George Martin; composer/lyricist, Pete Townshend (RCA Victor).

**INSTRUMENTAL COMPOSITION:** "Forever In Love," Kenny G (Arista).

**INSTRUMENTAL COMPOSITION, MOTION PICTURE OR TELEVISION:** Aladdin, composer Alan Menken (Walt Disney Records).

**INSTRUMENTAL COMPOSITION, MOTION PICTURE OR TELEVISION:** "A Whole New World (Aladdin's Theme)," Alan Menken & Tim Rice, performed by Peabo Bryson & Regina Belle (Columbia & Walt Disney).

*News* (March 12, 1994)

**ON THE MOVE**

- **John Sykes** has been named president of VH-1, replacing Ed Bennett, who resigned to pursue other interests. Sykes, who was one of the original creators of MTV, joins VH-1 from EMI Music Publishing Worldwide, where he was executive vice president of talent acquisition and marketing.
- **Elektra Entertainment** has promoted **Gary Casson** to executive vice president, administration. He had been senior vice president of business affairs. Casson has been tapped for the newly created position of senior vice president, international at A&M, Motown and Atlas Records. He joined A&M in 1985, and was most recently its vice president, international.
- **BMG International** has appointed Lars Toft managing director, BMG Ariola A/S, Denmark. He comes to BMG after an extensive career in the European music community, where he held senior management positions at EMI and Warner Music International.
- **Sony Music** has announced several staff changes. Craig Sussman has been appointed senior vice president, business affairs: business development, West Coast. He has held a similar job since 1991. Jon Polk has been elevated to vice president, business affairs, West Coast. He has served as director of the department in New York since 1990. **Michael Roberson** has been appointed counsel. He was an associate in the NYC law firm of Simpson Thacher & Bartlett for five years. **Sony's Columbia Records** has promoted **Vicky Batkin** to vice president, television relations. She has been national director, television promotion at the company's West Coast office for two years. **Carolyn Beaman** has been appointed to operations management, R&B promotion at **Arista Records**. Previously, she was an administrative assistant to the vice president of the department.
- **Geffen Records** has promoted **Diane Valensky** to director of regional video promotion. She has been in the department since early 1993.
- **Marc Bension** has been named executive vice president and chief operating officer of **Ticketmaster Corp**. He previously was president of MCA Concerts from 1981 until resigning earlier this year. **MCA Entertainment Services** has appointed **Larry Vallon** to vice president. He will continue to oversee the booking of the Universal Amphitheatre. Also, MCA Music Entertainment Group has appointed **Alex Melnyk** to the newly created position of vice president, electronic media. Prior to joining MCA, he was executive producer/project development, Geismer & Groth Interactive.
- **David Lo freton** has been tapped director, BMG Music Publishing, Southeast Asia. He joins the publery from Hong Kong-based MMA Music Group Ltd., where he was managing director.

*Cash Box* (March 12, 1994)
Platinum Music Award winners (l-r): Sid Bernstein, George David Weiss, Phil Ramone, Paul Colby, Scott Muni with emcee Ken Dashow of WNEW-FM.

THE PLATINUM MUSIC NETWORK held its Second Annual Platinum Music Awards recently at a luncheon at the Sheraton Hotel and Towers in NYC. The Awards, for "Achievement and Commitment to Excellence," were presented to songwriters George David Weiss and Diane Warren (who was unable to attend), producer Phil Ramone, promoter Sid Bernstein, Bitter End Club owner Paul Colby and esteemed DJ Scott Muni.

On hand to help honor the awardees were a host of music business notables and artists including Richie Havens, Joan Jett and Roger Daltrey, who rushed over from rehearsals for last week's sold-out Carnegie Hall concerts.

Platinum president Steve Zuckerman stated, "It is our intention to say, 'Thank you' to those who have helped pave the way for the future of music and the well-being of the music community." A portion of the proceeds from the affair will be donated to benefit World Hunger Year.

LAST WEEK'S GRAMMY AWARDS provided all the drama, suspense, shock, exhilaration and humor that was expected. From awards going in bunches to Whitney Houston and Alan Menken, to the Legend Awards to Frank Sinatra and Curtis Mayfield, to the Lifetime Achievement Awards to Aretha Franklin, Bill Evans, Arthur Rubinstein and Norman Granz, the Academy paid tribute to the industry's best and brightest.

And then it was time to let the post-Grammy parties begin. The various company-sponsored parties were all hot tickets; and TV camera crews searched the night looking for the great and the near-great. Typical of the evening's affairs was the BMG-hosted party in the cafe surrounding the skating rink in Rockefeller Center. Amidst the opulent, lavish culinary spread, tight security and media crews, roamed industry bigwigs and artists. Just a few among those spotted were singers Vanessa Rubin, Garth Brooks, Taj Mahal and John Pizzarelli. There was musician/composer Yanni and his wife, actress Linda Evans, along with producer Brooks Arthur; and singer and former Miss America runner-up LaTonya Hall. There was figure skater Jojo Starbuck and perpetual party people Sylvia Syms and Robin Leach.

All NYC swung. Sony hosted a party at the Metropolitan, MCA partied at the Four Seasons, and Capitol entertained Tony Bennett, show host Garry Shandling, Bonnie Raitt and Digable Planets. It was an evening to savor.

Despite rumors of an outlaw rave happening in the DeChirico room, the post-Grammy party at MOMA was a relatively staid event. Stargazers might have caught the aforementioned Bennett, Shandling, Raitt and Planets (making an appearance before celebrating their award at the MCA party), among others, mugging for the CNN crew or schmoozing in the top VIP lounge. Out of the scores of industry socialites interviewed, however, no one seemed to know who won! Still, the lavish buffet, champagne, and opportunity to ash all over the museum's permanent collection was not to be missed.
**Jazz Notes**

By M.R. Martinez

**PLAYBOY JAZZ FEST:** Some people will get a chance to celebrate Juneteenth Day this year at the 16th Playboy Jazz Festival set for Saturday, June 18 and Sunday, June 19 at the Hollywood Bowl. The sold-out audience will be treated to the usual mixture of mainstream jazz artists, fusion music and eclectic world beat musicians. Playboy Jazz veterans like Joe Williams, the Count Basie Orchestra, Wynton Marsalis and Earl Klugh will be joined this year by newcomers like Joshua Redman, Fourth World and Cassandra Wilson. Some ethically flavored fireworks will be provided by the likes of Tito Puente’s Golden Latin All-Stars and King Sunny Ade. There also is the usual full roster of artists set to appear in days preceding the event at a number of free community concerts.

Producer and associate producers for the event will once again be jazz maven George Wein and Darlene Chan for Playboy Jazz Festivals and Playboy Prods., respectively. The irrepressible Bill Cosby will return as the master of ceremonies for the event, marking his 16th casting in this role. Other artists scheduled to appear include Lionel Hampton & The Golden Men of Jazz (including Louie Bellson and Harry “Sweets” Edison), pop/jazz group Spyro Gyra, Chicago-based jazz legend Ramsey Lewis, The David Sanborn Group, Pete Fountain, Elvin Jones Jazz Machine, the Marcus Roberts Trio and Russell Malone.

The free sets will commence on Friday, May 13 with the “Watts Senior Citizen Concert” at the Watts Labor Action Community Center and run through Friday, June 17 with a pair of concerts—“City Sounds; Jazz Downtown” and the “Jazz On Film With Mark Cantor” at the Pacific Design Center. Musicians as diverse as the Lockie High School Jazz Band and the B-Sharp Jazz Quartet to Arsenio Hall Show musical director Michael Wolff and The Nedra Wheller Group will be featured at the free events.

There are no major upheavals in this year’s bookings for the festival and related events, although Joshua Redman and Cassandra Wilson are generally considered bright young stars with distinct styles. As usual, producers Wein and Chan played it safe in hopes of continuing to attract the broadest possible audience over the two-day fest. It’s something for everybody, like a buffet rather than a serious sit-down dinner.

**Reviews**

**ROY HARGROVE & ANTONIO HART:** The Tokyo Sessions (Novus/RCA Nov 01241 63164-2). Producers: Larry Clothier and Ikuoishi Hikawa.

Trumpeter Hargrove and saxophonist Hart are considered among the most fero-cious of the current batch of young lions on the jazz scene. Paired here with a group of Japanese musicians, the band sticks to some tight arrangements (by Hargrove and Hart) and are best represented by the solo work. But the sidemen, especially bassist Tomoyuki Shima, provide the proper sense of accompaniment allowing the frontman to breathe some engaging music through their instruments. From Oscar Pettiford’s “Bohemia After Dark” through Kenny Dorham’s “Lotus Blossom,” there is some fine playing.

**STANLEY JORDAN:** Bolero (Arista O7322 18703-2). Producers: Various. Jordan continues to be an entertaining guitarist and has moved past the label of being a novelty that haunted him because of his unique playing style (he still taps the fretboard, but his straight playing demands more attention). He remains an eclectic performer through this collection, which features a multi-textured and soni-cally diverse version of the classic Ravel composition “Bolero.” His cover of the old Headhunter’s chestnut “Chameleon” breaks no new ground, but it is lively and pays apt homage. He is also sharp on covers of the Thom Bell-Linda Creed classic “Betcha By Golly Wow” and the Jimi Hendrix ballad “Drifting.”
At The Grammys

By Rafael A. Charres

NEW YORK, NY—New York was smoldering with Grammy fever, the stars were in and the parties were on. "Did you get invited to the super Sony party at the Metropolitan Museum of Art?" "Do you think you could get me into MCA's dinner party at the Four Seasons?" "How about Capitol/EMI's gig? I hear Frank Sinatra is going to be there with Sir Charles [Koppelman]."

Everyone seems to surface for these excessive and frivolous festivities. This was the hottest ticket in town and all the companies were out to impress.

Speaking of impressions: I attended the BMI and NARAS Latin membership gathering, which was held at the trendy dinner club, B. Smith's. The incomparable Eddie Palmieri supplied the entertainment with an impressive signature set. Notables in attendance: Pat Baird (BMI), Michael Greene (NARAS), Stix Hooper, Ralph Mercado.

This was a celebration of sorts to endorse the industry's support and commitment to the Latin music genre. Later that evening, superstar Gloria Estefan was named MusiCares "Person of the Year" at the National Academy of Recording Arts and Sciences' annual fundraising All-Star Gala Dinner, held at the Waldorf.

In attendance were, of course, Gloria and Emilio Estefan, Antonio Sandoval, Shola E., Tito Puente, NARAS president Mike Greene; chairs Dave Glew (chairman of Epic), Richard Palmese (MCA president) and Francis Preston (BMI CEO). A deserving tribute to a lady and artist who has unselshly rallied for hurricane and earthquake victims relief efforts.

Grammy night turned out to be a fast and furious star-studded emporium of surprises. Bono's apropos remark after winning for Best Alternative Album, said: "We will continue to abuse the airwaves and f**k up the mainstream," set the stage for things to come. Back at the ranch, I couldn't understand why the Academy would have the nominated categories for Best Latin Album and Best Mexican/American Album hidden away with the pre-packaged portion of the program, which no one gets to see. If Greene and NARAS are sincere about their on-the-record statement, which amplified their commitment to the rapidly progressive Latin music genre, they need to re-examine their agenda and engineer a credible format.

For this to take place, they need to expand the Latin music categories to allow for equitable and accurate categorical nominations instead of lumping artists into generic and nondescript musical categories. And, above all, include the nominees and winners in the televised portion of the venue.

NARAS has to realize that there are close to 22,000,000 Hispanics in the U.S. alone and most, if not all, own television sets. I wonder if the Grammys become so big that it can totally overlook the #1 growth market in the Western Hemisphere? Michael, get with the program! Let me stop because I can go on for days on this subject.

The winner in category #6, for Best Latin Pop Album (Vocal or Instrumental): Luis Miguel for Arias (WEA Latina); beating out José Feliciano, Latin Street (Capitol/EMI Latin), Vikki Carr, Brindo A La Vida... (Sony Latin), Las Tripetitas, Algo Mas Que Amor (EMI Latin) and Maria Conchita Alonso, Imaginarte (Sony Latin).

The winner in category #45, for Best Tropical Latin Album (Vocal or Instrumental): Gloria Estefan for Mi Tierra (EMI Latina) and Johnny Ventura, Fantasia Latina (EMI Latina). The winner in category #46, for Best Mexican/American Album (Vocal or Instrumental): Selena for Live (EMI Latin); nosing out Little Joe, Que Paso? (Tejano Discos), Los Tigres Del Norte, La Garza De... (Sonoro), Vicente Fernandez, Lamento Que Mejor Amor (Sony Discos), Santiagjit Jimenez, Corazon De Piedra (Watermelon).

Cash Box would like to congratulate all of the nominees as well as the winners. P.S: Selena and Gloria Estefan looked absolutely sensational in their gowns. They blew all the others away!!! Gloria's gown, I was told, was especially designed for the occasion. Gown by Oscar DeLaRenta, body by Gloria. WOW!!!

PUERTO RICO TOP 25

MARCH 12, 1994

1 LUNA (Sony Discos) ............................................ 1 ANA GABRIEL 6
2 MI BUEN AMOR (Epica) .................................... 2 GLORIA ESTEFAN 6
3 EL ULTIMO BESO (Solo) .................................. 3 MARC ANTHONY 3
4 HASTA EL FIN (WEA) ...................................... 4 LUIS MIGUEL 3
5 DONDE QUIERA... (EMI Latin) ......................... 5 BARRIO BOYZZ 3
6 MUJER PEQUENA (Sony Discos) ...................... 6 ROBERTO CARLOS 2
7 DETRAS MI VENTANA (Sony Discos) ................. 7 YURI 2
8 TE COMPRO TU NOVIA (Karen-BMG) ............... 8 RAMON ORLANDO 2
9 NIEVA, NIEVA (EMI Latin) ............................. 9 PAULINA RUBIO 2
10 ENTRE EL AMOR (Sony Discos) ...................... 10 RICKY MARTIN 2
11 OTRA COMO TU (BMG) .................................. 11 EROS RAMAZZOTTI 2
12 EL MENETO (TTh) ........................................ 12 J. ESTEBAN-PATRULLA 2
13 BUSCAME (Sony Discos) ................................. 13 GILBERTO SANTA ROSA 2
14 BASTO UNA MIRADA (Vedos) ......................... 14 LOS TITANES 2
15 QUE HAY DE MALO (Sony Discos) .................. 15 JERRY RIVERA 2
16 SUAVE (WEA Latina) ...................................... 16 LUIS MIGUEL 2
17 EL DESDICHADO (Karen) ............................... 17 HERMANOS ROSARIO 2
18 EL NEGRO... (Rodven) .................................. 18 VICTOR ROQUE-GRAN MANZAN 2
19 CARRA DE NARO (Sony Tropical) .................. 19 JERRY RIVERA 2
20 LLEGO TU MARIDO (AN) ............................. 20 TOROS BAND 2
21 BABY QUIERO (Prime-BMG) .......................... 21 VICO-C 2
22 CERCA DE TI (EMI Latin) ............................. 22 BARRIO BOYZZ 2
23 YO BUSCO UNA MUJER (Sonero-RMM) .......... 23 MILES PENA 2
24 Y SON MENTIRAS (2 V.) ................................ 24 HENRY HERRO 2
25 SI TUVIERA TUS OJOS (Rodven) ..................... 25 EDGAR JOEL 2

NEW YORK TOP 25

MARCH 12, 1994

1 LUNA (Sony Discos) ............................................ 1 ANA GABRIEL 6
2 MI BUEN AMOR (Epica) .................................... 2 GLORIA ESTEFAN 6
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Gloria Estefan: The crowning (and gawning) glory

Glory entertainment sphere?...
By Rafael A. Charres

THE LATIN FLIP-SIDE

IMAGINE BEING 21 YEARS YOUNG...a handsome and the program director of the #1 FM Latino station in New York and the Northeast region. Jorgé Mier definitely knows how it feels to be the current hottest program director in the business today. Guiding the flagship of the SBS (Spanish Broadcasting System) chain to their best Arbitron numbers ever. This Puerto Rican-borne, third-generation Latino has taken the broadcasting community by storm. Not since the heydays of Frankie Crocker and WBLS has there been such a resurgence of optimistic enthusiasm. I had the pleasure of interviewing this new kid on the block with surprising results.

"Because of my father's involvement in several radio stations," says Mier, "I've always been exposed to that environment. At 12, I was already helping out in the production department at WBRQ-FM, San Juan, P.R."

By 16 he was holding down an air-shift at his dad's station. In Jorgé Mier fashion, soon after his 18th birthday, he was programming the entire station. Even though his station was up against substantial and established competition like WXTQ and WHIS, Jorgé was able to manage a 1.8 share, which is about a 200,000 market.

"I quickly learned that Orlando was the total opposite of Miami," Mier states. "Only one in 20 are Cuban, the rest are Puerto Rican. I formatted 92% of our music to be Tropical/Salsa and 8% mixture of Anglo music. Although I believe heavily in integrating Anglo/R&B/Pop to maintain a balanced demographic format, I also realized that it would be very difficult due to the AM signal.

This successful experiment gave Jorgé a viable tool he felt could be utilized in a larger market like New York. "I even urged my father to consider buying a station in New York," Mier relates. "I was totally convinced that a bilingual format in New York City would grab a large share of the market, which are second- and third-generation Latinos. I wanted to compete against other Anglo stations, not other Latin stations!"

Well, as luck would have it, Jorgé received a phone call from Alfredo Alonso, newly appointed general manager of WSQK in New York. "Mr. Alonso called me one day and asked me to submit an air-tape with a resume," Jorgé says. "He was looking for a new on-air personality. I informed him that I was only interested in being considered for a program directorhip. Because if I was going to uproot my family from Florida to the Big Apple, it had to be for something substantial. I was interviewed by both Mr. Alonso and Raul Alarcon, Jr., owner of the broadcasting chain. They both were impressed and enthused with my ideas and the rest is history."

This gutsy program director came to WSQK and, with some changes and new innovative additions, has turned things around a full 180 degrees. He has added such seasoned journeymen as Ricky Ricarde (WBLS and Hot 97) and Luis Jimenez (KQUS S.J., PR) to pilot the all-important morning shift, "El Basillon De La Manana." This morning drive-time shift is navigated by none other than Pablo Navarro (WKTU and Hot 97). These strategic nuances plus the addition of a bilingual format has taken the station from a dismal 1.9 to 2.6 market share in three short months. They're currently fluctuating with a possible 3.0, which Jorgé feels should be achievable by the next Arbitron book.

"I can honestly say that 60% of our phone calls are from bilingual Hispanics," Mier claims, "with 80% of them being females between 18 to 34. That's why our methodology is working and producing results. Our listeners want to hear Marc Anthony, Culture Band, K-7, Jerry Rivera, Gloria Estefan and Janet Jackson. So, that's what we give them. The Hispanics in New York want their own identity. A sound that they can identify and relate to, which other stations fail to do. There hasn't been a station that would give them that before we arrived on the scene."

I couldn't agree with him more. Personally, I am glad to see that there's a station that has initiated some foresight and the intelligence to add cultural diversity to their programming. Too many stations here in New York practice what I call Demographic Cultural Segregation, causing a tremendous void in our already socially anemic society. There is a very large buying potential overlooked by so many (pretenders to the throne) stations. And, in due time, stations that practice musical diversity instead of programming ambiguity will take their rightful place. I take my hat off to WSQK-FM, Jorge Mier, Alfredo Alonso and Raul Alarcon, Jr. for their courage and visionary programming initiatives. Guaranteed, you will be hearing a lot more from Jorge Mier and company.

LOS ANGELES TOP 25
MARCH 12, 1994

1. LUNA (Sony) ..................................... ANA GABRIEL 1 6
2. LOS MACHOS (Fonovisa) .................. BANDA MACHOS 2 6
3. LA LOCA (Rodven) ......................... LOS FUGITIVOS 3 6
4. ESE LOCO SOY YO (Fonovisa) ..... LEBERACION 4 6
5. DETRAS DE MI VENTANA (Sony) ..... YURI 5 3
6. UNA TARDE FUE (AFG-Sigma) ....... LOS TENERARIOS 6 6
7. DESAIRAS (BMG) ......................... ROCIO DURCAL 7 0
8. EL JUEGO ES TUYO (EMI-Latin) ..... GRUPO MAZZ 8 3
9. SI TU TE VAS (Sony) ...................... LOS DINOSS 9 6
10. TU INGRATITUD (Fonovisa) .......... LOS BUKIS 10 6
11. AUNQUE NO ME (Fonovisa) ........ BRANCO 11 2
12. DONDE QUIERO (BEM-KEM) .. BARRIO BOYZZ-SELENA 12 2
13. MI BUEN AMOR (Epic) ............... GLORIA ESTEFAN 13 2
14. MI FRACASO (EMI-Latin) ............ PANDORA 14 2
15. REINA Y CENCIENTA (Fonovisa) ... CARMEN JARA 15 6
16. NO VIVIRE (Electra) ....................... GYPSY KINGS 16 2
17. DOS MUJERES, UN CAMINO (Fonovisa) 17 2
18. A DONDE VOY (Electra) .......... LINDA RONDSTADT 18 2
19. EL NUMERO UNO (Melody) ......... LUCERO 19 5
20. PAPA SIN CATSUP (BMG-Arcila) .. GLORIA TREV 20 2
21. TE ME VAS AL DIABLO (Sony) ...... V.FERNANDEZ 21 6
22. ENTRE EL AMOR (Sony) ............... RICKY MARTIN 22 6
23. CASOS (Aradia) ...................... SUPERBANDIDO 23 6
24. EL ONCEAVO (Lino) ................. ARKANGEL 24 6
25. GRACIAS (Sony) ....................... LA LAVIA 25 6

MIAMI TOP 25
MARCH 12, 1994

1. LUNA (Sony) ..................................... ANA GABRIEL 1 6
2. EL ULTIMO BESO (Sony) ............... MARC ANTHONY 2 6
3. MI BUEN AMOR (Epic) ................. GLORIA ESTEFAN 3 6
4. DETRAS DE MI VENTANA (Sony) ..... YURI 4 6
5. SOY GUAIJO (Sony) ....................... WILLY CHIRINO 5 6
6. LA SEXY (Kabany) ....................... COCOCOBAND 6 2
7. MUCHACHO MALO (WEA Latina) ... OLGA TANON 7 6
8. QUE HAY DE MALO (Sony) ............ JERRY RIVERA 8 6
9. DONDE QUIERAS (SIBI EMI) ......... BARRIO BOYZZ-SELENA 9 2
10. ENTRE EL AMOR Y LOS (Sony) ...... RICKY MARTIN 10 6
11. OTRA COMO TU (BMG) ............... E. RAMAZZOTTI 11 2
12. DESDE QUE VIVO (BMG) ............ ISABEL PANTOJA 12 6
13. LLEGUO TU MARIDO (Jan) ......... TOROS BAND 13 6
14. MORENA VEN (Karen-BMG) .......... HERMANOS ROSARIO 14 6
15. SUAVE (WEA Latina) ..................... LUIS MIGUEL 15 6
16. BASTO UNA MIRADA (Wedula) .... LOS TITANES 16 2
17. TE COMPRO TU NOVIA (Karen) .... RAMON ORLANDO 17 2
18. CERCA DE TI (EMI Latin) ............. BARRIO BOYZZ 18 6
19. MI DOBLE TU (Rodven-Uni) ........ MAGGIE CARLES 19 2
20. DONDE SE HA IDO TU AMOR (Sony) LOURDES ROBLES 20 6
21. CARA DE NINO (Sony) ................. JERRY RIVERA 21 2
22. POR UNA LAGRIMA (Rodven) ....... FANTASMAS DE CARIBE 22 6
23. ALGO MAS QUE AMOR (EMI Latin) LAS TRIPLETS 23 6
24. ES MEJOR ASI (Melody-Fonovisa) ... CRISTIAN 24 6
25. YO BUCHO UNA MUJER (Sonora) ... MILES PENA 25 6
Does this remind anyone else of a flock of vultures hanging over an expiring carcass?

**SCREENWRITERS LOWELL GANZ & BABALOO MANDEL** have concocted a wicked look at present day society's worship of the Mega-Dollar utilizing a family as a representative microcosm, and they're definitely on the mark with their aim, most of the time. It gets a little complicated with the central manipulation a bit past the halfway mark but the point is made: damn near everybody has a fluctuating bottom line as to what they'll do to secure a loot-for-life inheritance. You couldn't find a whole honest heart in this group with a microscope and a genetic map—but if you want to talk serial numbers and dead presidents, now you're talking business.

Ganz & Mandel may partially attribute their inspiration for the Imagine Entertainment presentation/Brian Grazer production/Jonathan Lynn film/Universal Pictures release (those lead-in credits get clumsier all the time, don't they?) to Charles Dickens and Martin Chuzzlewit but their chosen family name, *McTeague*, is undoubtedly derived from the Frank Norris classic of the same name; and title, Greedy, on loan from Erich Von Stroheim's silent masterpiece filming of Norris' novel under the title of Greed. Look for a healthy heritage from boxoffice family here; there's probably gonna be an awful lot of audience empathy incurred. It's human nature.

Jonathan Lynn directs and takes a humorous acting turn as valet to crude multi-millionaire head of the family, Kirk Douglas. He keeps the pace frenetic, the better to gloss over the questionable complications and lets his cast have fun.

And it's a fun cast with Douglas having a ball putting this crew of drooling bonepickers through their salivating paces. As the man with the money and a block against being able to accept that someone could love him, Douglas (never a deft hand at light comedy) confidently walks a fine line here playing the obvious comedy while his on-screen history and persona of tough guy adds a muscular subtext to the character which works very well.

The bridge between greed and human being able to love the manipulative old man is handled well by Michael J. Fox. His love interest, and the only character impervious to the money game, is Nancy Travis who seems to be getting a lock on this type of role; the sweet but strong, unspoiled support. Olivia d’Abo plays a pizza delivery girl cum nurse (?) to the old man and she's gorgeous in cut-offs. Phil Hartman is a standout as a money-grubbing lawyer and nephew of McTeague. Ed Begley Jr makes a fine suck-up as does Jere Burns, who looks like a direct descendent of Douglas. Siobhan Fallon takes a fine turn as Hartman's drunk wife.

Nostalgic opening with Jimmy Durante performing “Inka Dinka Doo” with Harry James and his orchestra is wonderful and sets up the Fox character’s ultimate fall to greed with both panache and a touch of sadness.

Executive producers were David T. Friendly and George Folsey, Jr Brian Grazer produced.

**SUGAR HILL**

Wesley Snipes and Michael Wright play brothers In 20th Century Fox's Sugar Hill.

**GANGSTER MOVIES WITH ETHNIC SUBTEXT** are not new. But this sometimes shocking, sometimes insightful and sometimes predictable film brings into focus how generations of African-Americans are woven into the underbelly of the underworld, become local neighborhood heroes and how they might try to break the cycle of pain that makes the gangsta sub-culture, the on-screen culture so seductive. Unlike his character in the boxoffice successful *New Jack City*, Wesley Snipes works a different nuance of the New York City, big-time drug dealer. There are reasons revealed—from the opening scene on— that are meant to illuminate as well as entertain. Death, greed and destruction are a big part of *New Jack City*. But in *Sugar Hill*, the reasons that one member of a family can embrace the dingy dream deferred and another can look up from the lemmings and sheep to see the sun are somewhat fleshed out by the cast of this archetypal conflict. Cain and Abel, Abraham and Isaac. Thor and Loki.

Snipes plays the young Harlemite subject to change while Michael Wright (in a performance that crests at going over the top) plays his older, growth-blunted brother. Snipes' Roemello Skaggs and Wright's older brother Raynathan watch their mother overdose one morning as they prepare for school. They are grade school-aged and both ultimately traumatized by that event. They are also deeply affected by the almost repressed knowledge that their father (Clarence Williams III) hath brought this blight on the family as the money and drug-skimming dealer of the local mafioso chief. Roemello adapts a more analytical approach to what has happened and continues to excell as a student, while Raynathan wallows in the swell that is the life of Harlem. Sympathy for dad comes for Roemello as he watches his father brutalized when the drug money comes up short. He kills the main heavy, makes his bones, crosses over from privileged potential and leads the family drug business to new heights.

When he meets Melissa (played with flip aplomb by Theresa Randle), the union sow's the seeds of change in Roemello and serves as the catalyst for the rift between the brothers. That plot development and the subsequent fall-out distinguish this film from *New Jack City*. Nothing stopped Snipes' character in the former film. He was hellbent on being a dope dealer. In this film there was something, Snipes' Roemello was a better groomed hood. He had goals and aspirations that transcended the streets. And he was about to complete his vengeance trek, killing the drug godfather played by Abe Vigoda. Barry Michael Cooper, who also wrote the *New Jack City* script, looks for more redemption in this story and seems to nearly grasp this accomplishment.

The climax of this film is a bit predictable, but there is the epilog which gives the audience a sense of the hope that Roemello sought as he extricates himself from the underworld life that had forged his character.

Director Leon Ichaso and director of photography Bojan Bazelli peep out a gorgeous visual aura with the help of production designer Michael Helmsy, costume designer Eduardo Castro, and the music of Terence Blanchard serves as apt sonic filament throughout. This film was produced by Rudy Langlais and Gregory Brown.
**VIDEO REVIEWS**

**The Fugitive**

*By John Goff*

**IF YOU THINK HARRISON FORD** did some running in *The Fugitive*, watch the rush on this one at vid outlets. Still in theatres, it is a "Best Picture" nominee in Oscar contention (one of seven total nominations). This is the first time a contender has been released in vid form—and priced for sell-through, $24.96, at that—before the hyped Oscar event. It's one helluva movie with strong performances, direction, screenplay, action and the best example of music scoring for the screen, by James Newton Howard, you're going to find anywhere. *Warner Home Video.*

**The Story Of Qiu Ju**

*By J.G.*

**VENICE FILM FESTIVAL** Best Picture and Best Actress winner *The Story Of Qiu Ju* is a touching and funny look at a Chinese peasant woman searching for justice. Its simple story sports a universal appeal and its star, Gong Li, has a magical face; one of those that cameras love. The rental of this is worth it simply for that. Translation for subtitles is solid, easy to follow with only a few clumsy phrases. Best for a two-watch; one to follow the story and the second just to appreciate how an actress and camera love one another. *Columbia Tristar Home Video.*

**Jersey Girl**

*By J.G.*

**THE TONE OF JERSEY GIRL** is as soft and sweet as its star Jami Gertz. You're on her side from frame 1. You want to see her get what she wants (and stay sweet through the hurt), and she wants a life outside Jersey. We also know from frame 1 she's right where she oughta be so the problem is, how to get it to come to her. It does, in the form of Dylan McDermott. Gina Wendkos' story is delightful, if a touch predictable—this girl has to get the boy—with dialogue that rings with authenticity, charming characters you can feel for and like, good performances and smooth direction. You'll feel good settling in for a romantic evening with your significant other...and a kleenex or two. *Columbia Tristar Home Video.*

**Airborne**

*By J.G.*

A GANDHI-ESQUE SURFER teen-type dude is transported from sunny California to snowy Ohio and wins respect through smiling through adversity and rollerblading. He lives life by paying close attention to his "wave" dreams—like, this dude is transcendent, man. *Airborne* is aimed at airheads with more hormones than head but the target audience should eat it up, and they're the ones with the S. Lots of rollerblading action that could come under fire should anyone take a notion to imitate. They didn't from the big screen but who knows what can happen being able to see it several times in home, with time for the images and actions to sink in. Oh, wow, Man! Too Cool! Splat! *Warner Home Video.*

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**TOP 25 VIDEO RENTALS**

*CASH BOX • MARCH 12, 1994*

1. **THE FIRM** (Paramount Home Video 32523)  
2. **SLEEPLESS IN SEATTLE** (Columbia/TriStar Home Video 52413)  
3. **CLIFFHANGER** (Columbia TriStar Home Video 52233)  
4. **RISING SUN** (Fox Video 8500)  
5. **GUILTY AS SIN** (Touchstone Home Video 2009)  
6. **DAVE** (Warner Bros. Home Video 12962)  
7. **DRAGON: THE BRUCE LEE STORY** (MCA/Universal Home Video 81480)  
8. **INDECENT PROPOSAL** (Paramount Home Video 32453)  
9. **SLIVER** (Paramount Home Video 32722)  
10. **HOT SHOTS! PART DEUX** (Fox Video 8507)  
11. **HOCUS POCUS** (Hollywood Home Video 2144)  
12. **FREE WILLY** (Warner Home Video 18000)  
13. **GROUNDHOG DAY** (Columbia TriStar Home Video 52293-5)  
14. **TRUE ROMANCE** (Warner Home Video 13158)  
15. **DENNIS THE MENACE** (Warner Home Video 17000)  
16. **SCENT OF A WOMAN** (MCA/Universal Home Video 81263)  
17. **WARLOCK 2: THE ARMAGEDDON** (Vidmark Entertainment 5514)  
18. **LIFE WITH MIKEY** (Touchstone Home Video 2010)  
19. **POSSE** (Polaroid Home Video 4400881)  
20. **THE SANDLOT** (Fox Video 8500)  
21. **THREE OF HEARTS** (New Line/Columbia TriStar Home Video 76043)  
22. **POINT OF NO RETURN** (Warner Home Video 12819)  
23. **BORN YESTERDAY** (Hollywood Home Video 1744)  
24. **LOST IN YONKERS** (Columbia TriStar Home Video 53663)  
25. **BODIES, REST & MOTION** (Columbia TriStar Home Video 52223)  

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**VID BIZ**

*By John Goff*

**WELL, WHAT DO YOU THINK?** A trend? Releasing Oscar-nominated films to Home Video before the payoff. Most odds-makers are laying off the winner to be *Schindler's List* and, as far as I'm aware, there hasn't been a whisper of List in the Home Vid field. But Warner's *The Fugitive* is jumping out far ahead of the others and that's already proven to have legs of steel—forget the Super guy, a wuss—this is going to be a monster. I don't believe *The Fugitive* has anything to lose, and I also believe it would be just as big on VHS no matter when it's released. Only this way, Warner Home Video division is getting some worldwide FREE publicity. It's going to be interesting to see the figures on this play. Posed on the edge of the platform for the plunge into the HV Olympics pool are *Remains Of The Day* and *What's Love Got To Do With It* but neither with the play of that running man... New Line Home Video and Columbia Tristar Home Video are releasing a 25th Anniversary edition of *The Lion In Winter*. It's been digitally remastered and is presented in letterbox format featuring the Oscar-winning portrayal of Eleanor of Aquitaine by Katharine Hepburn, nominated Peter O'Toole in his prime as Henry King II, Anthony Hopkins in his screen debut as Prince Richard the Lionhearted and Timothy Dalton as King Philip of France. With the screenplay by James Goldman and a John Barry score, it's delicious.
<table>
<thead>
<tr>
<th>Top 100 Pop Singles</th>
<th>March 12, 1984</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1 SINGLE:</strong> Celine Dion</td>
<td><strong>TO WATCH:</strong> T. Petty/Heartbreakers</td>
<td><strong>HIGH DEBUT:</strong> Mariah Carey</td>
</tr>
<tr>
<td><strong>Total Weeks</strong></td>
<td><strong>Last Week</strong></td>
<td><strong>Total Weeks</strong></td>
</tr>
<tr>
<td>53</td>
<td>EVERYBODY NEEDS SOMEBODY TO LOVE (Artista 2648)</td>
<td>47</td>
</tr>
<tr>
<td>54</td>
<td>NEVER KEEPING SECRETS B (Epic 77264)</td>
<td>Babyface</td>
</tr>
<tr>
<td>55</td>
<td>GOODY GOODY (Fever/Raul/Chaos 77157)</td>
<td>Lisaette Melendez</td>
</tr>
<tr>
<td>56</td>
<td>CRY FOR YOU (UpTown/MCA 54723)</td>
<td>Jodeci</td>
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<tr>
<td>57</td>
<td>KEEP YA HEAD UP (Interscope 98345)</td>
<td>2-Pac</td>
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<tr>
<td>58</td>
<td>ALL ABOUT SOUL (Columbia 77254)</td>
<td>Billy Joel</td>
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<tr>
<td>59</td>
<td>PUNK DAD/WHY IS IT (Motown 1011)</td>
<td>Sagat</td>
</tr>
<tr>
<td>60</td>
<td>SLOW AND EASY (Reprise 18315)</td>
<td>Zapp &amp; Roger</td>
</tr>
<tr>
<td>61</td>
<td>I’D DO ANYTHING FOR LOVE (BUT I’D NOT DO THAT)</td>
<td>(MCA 54825)</td>
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<tr>
<td>62</td>
<td>LOSER (GGG/Geffen 21930)</td>
<td>Back DEBUT</td>
</tr>
<tr>
<td>63</td>
<td>JUST KICKIN’ IT (SoSo Def/Columbia 77120)</td>
<td>Escape</td>
</tr>
<tr>
<td>64</td>
<td>DAUGHTER (Epic-Z/K3186)</td>
<td>Pearl Jam</td>
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<tr>
<td>65</td>
<td>HEY MR. D.J. (Flash UNT/Epic 77121)</td>
<td>Zane</td>
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<td>66</td>
<td>SETBACK’LL NEVER FIND (RCA 02652)</td>
<td>Chantay Savage</td>
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<td>67</td>
<td>TIME AND CHANCE (Giant 18339)</td>
<td>Color Me Badd</td>
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<td>68</td>
<td>U SEND ME SWINGIN’ (Perspective/A&amp;M 7439)</td>
<td>Mint Condition</td>
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<tr>
<td>69</td>
<td>WHAT IS LOVE (Artista 12575)</td>
<td>Haddaway</td>
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<tr>
<td>70</td>
<td>DREAMLOVER (Columbia 77060)</td>
<td>Mariah Carey</td>
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<tr>
<td>71</td>
<td>SEX ME (Jive 42161)</td>
<td>R.Kelly</td>
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<td>72</td>
<td>NO RAIN (Capitol 44098)</td>
<td>Blind Melon</td>
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<tr>
<td>73</td>
<td>NEVER SHOULD’VE LET YOU GO (Jive 42178)</td>
<td>Hi-Five</td>
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<td>74</td>
<td>I LOVE MUSIC (FROM “CARLITO’S WAY”)</td>
<td>(Epic Soundtrac/Epic 77886)</td>
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<tr>
<td>75</td>
<td>STAY (PAR AWAY, SO CLOSE) (Columbia 77066)</td>
<td>Billy Joel</td>
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<tr>
<td>76</td>
<td>THE RIVER OF DREAMS (Columbia 77068)</td>
<td>Tori Amos DEBUT</td>
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<tr>
<td>77</td>
<td>GOD (Atlantic 85687)</td>
<td>Cyndi Lauper</td>
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<tr>
<td>78</td>
<td>CRYIN’ (Geffen 19265)</td>
<td>Aerosmith</td>
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<td>79</td>
<td>AWARD TOUR (Jive 42185)</td>
<td>A Tribe Called Quest</td>
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<td>80</td>
<td>HIGHER GROUND (Virgin 19267)</td>
<td>UB40</td>
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<td>81</td>
<td>BOTH SIDES OF THE STORY (Atlantic 5310)</td>
<td>Phil Collins</td>
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<td>82</td>
<td>SWEAT (A LA LA LA LA LONG) (Big Beat/Atlantic 84629)</td>
<td>Inner Circle</td>
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<tr>
<td>83</td>
<td>IF (Virgin 12676)</td>
<td>Janet Jackson</td>
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<td>84</td>
<td>DIRTY DAWG (Columbia 78290)</td>
<td>NKOTB</td>
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<tr>
<td>85</td>
<td>WILD WORLD (Atlantic 83708)</td>
<td>Mr.Big</td>
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<tr>
<td>86</td>
<td>I’M IN LOVE (Perspective/A&amp;M 7439)</td>
<td>Lisa Keith</td>
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<tr>
<td>87</td>
<td>REALLY DOE (Priority 53843)</td>
<td>Ice Cube</td>
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<td>88</td>
<td>I KNOW I GOT SKILLS (Jive 42177)</td>
<td>Shaqueil O’Neal</td>
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<td>89</td>
<td>YOURS (Gasoline Alley/MCA 54770)</td>
<td>Sha</td>
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<td>90</td>
<td>I’LL BE LOVING YOU (Viper/Metropolitan 1002)</td>
<td>Collage</td>
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<td>91</td>
<td>GIVE IT UP (Fiff/039)</td>
<td>The Goodmen</td>
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<td>92</td>
<td>ANNIVERSARY (Wing/Mercury 856669)</td>
<td>Tony! Toni! Toné!</td>
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<tr>
<td>93</td>
<td>TRUE LOVE (MCA 54762)</td>
<td>Elton John &amp; Kiki Dee</td>
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<tr>
<td>94</td>
<td>EVERYBODY HURTS (Warner Bros. 40995)</td>
<td>R.E.M.</td>
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<td>95</td>
<td>SENTIMENTAL (Artista 2618)</td>
<td>Kenny G</td>
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<td>96</td>
<td>FREAKIN’ (Eastwest 98341)</td>
<td>Das EFX</td>
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<td>97</td>
<td>INDO SMOK (FROM “POETIC JUSTICE”)</td>
<td>(Epic Soundtrac/Epic 77856)</td>
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<td>98</td>
<td>TWO STEPS BEHIND (Columbia 77116)</td>
<td>DeL润滑油</td>
</tr>
<tr>
<td>100</td>
<td>WE AN’T GON’ OUT LIKE THAT (Rulehouse/Columbia 77307)</td>
<td>Cypress Hill</td>
</tr>
</tbody>
</table>
REVIEWS By Troy J. Augusto

[PRINCE: "The Most Beautiful Girl In The World" (NPG/Bellmark 75214)]
Neve one to sit idly by, Prince returns after a short sabatical with this new funky single, released through a new deal with J Hill's Bellmark Records (which recently scored a hit with Tag Team's "Whoomp (There It Is)."
It's making waves at Urban and Top-40 radio, an edgy, keyboard-heavy, lyricly produced track breaks no new ground for Prince, but looks like a sure bet for chart success. Expect to hear this song of female worship at the junior prom come June.

[MR. BIG: "Ain't Seen Love Like That" (Atlantic 5422)]
It's becoming hard to remember that the members of Mr. Big are some of the most talented rock musicians going, particularly when the people running the band's affairs continue to insist on releasing ballad after sappy ballad. It's almost enough to make the band and its fans wish that "To Be With You" wasn't the worldwide smash that it was. This one is very radio-ready and will probably perform well, but boys, do us a favor and release another rocker.

[BLACKGIRL: "Krazy" (Kaper/RCA 62665)]
Following the surprising success of labelmates SWV comes Blackgirl, a harder-edged version of that chart-topping trio. Blackgirl (Nydzia Tarum, Pamela Copeland and Stone Stuart) dropped from the Atlantic music scene and owe much of the credit for their sound to producer Derek Allen whose fresh style gives the girls a unique and infectious flow. Sort of a mix between pop vocal groups like (SWV) and MC Lyte, a radio-ready tune perfect for spring weather.
### Top 100 Pop Albums

#### March 12, 1994

<table>
<thead>
<tr>
<th>#1 Album: Counting Crows</th>
<th>To Watch: Sarah McLachlan</th>
<th>High Debut: Aretha Franklin</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Position</th>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>August &amp; Everything After</td>
<td>ODC/Geffen 24528</td>
<td>Counting Crows</td>
</tr>
<tr>
<td>2</td>
<td>Counting Crows</td>
<td>Enigma</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Cross Of Changes</td>
<td>Columbia/Virgin 362956</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Jar Of Flies</td>
<td>Alice In Chains</td>
<td></td>
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<td>Colour Of My Love</td>
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<td>Everybody Else Is Doing It, So Why Can't We?</td>
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<td>Lethal Injection</td>
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**REVIEWS by Troy J. Augusto**

**THE OTHER TWO: The Other Two & You**

(Qwest Bros 45140)

It looks like innovative techno band New Order's day has come and gone, but that doesn't seem to be slowing down the four members of the first band. With Bernard Summers concentrating on his group Electronic and Peter Hook his band Revenge, that leaves the other two, Stephen Morris and Gillian Gilbert. Loose, informal-sounding debut from the duo will appeal to most N.O. fans; the alb's a pleasant, if hollow, combo of airy synth styings and catchy intros.

**THE YOUNG DUBLINERS: Rocky Road**

(Scotti Bros. 75420)

Six-song e.p. from Los Angeles-by-way-of-Ireland folk-rockers is a pleasing and refreshing debut from a band seemingly ready to explode out of L.A.'s nurturing, though limiting, Irish coffee-house scene. A tasty mix here of traditional Gaelic styles, pop/rock structures and folkly textures results in a hearty musical brew that will endear itself to fans of Ska Bloom, Van Morrison and even Jethro Tull. Band features Andre Previn's daughter, Lovely.

**VARGA: Prototype**

(Zoo 11071)

Heavy Canadian band Varga started as a straight metal outfit, influenced by Slayer, Judas Priest and the like, but has spread its sound to incorporate rap vocals, industrial-styled rhythmic assaults and funky, groove-filled jams. Fronted by vocalist/bassist Joe Varga, the four-piece now fits into the Pantera/Anthrax/Biohazard world of metal acts fusing various styles into an original, contemporary sound. Top cut is fiery "Freeze Don't Move."

**POP ALBUM INDEX**

<table>
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<th>Album</th>
<th>Artist</th>
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<td>In The Name Of The Father</td>
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<td>Tony!</td>
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**ANIMAL BAG: Offering**

(Stardog/Mercury 514-966)

When North Carolina's Animal Bag was signed to Mercury in 1992, execs from the label saw the band perform an acoustic set and immediately suggested that the foursome make an unplugged record. After touring for all of '93, the band finally found time to do jam that, laying down seven songs in the living room of producer Ron Day's house. The result is a provocative, surprisingly flexible collection that shows a rock band with as much heart as muscle.

**FRENTE: Labour Of Love**

(Mammoth 0056)

Another up-and-coming band from Down Under is Mantissa, an Aussie-born, rock-fusion quintet now living in New York. Produced by the always reliable Terry Date (Soundgarden, Screaming Trees, Pantera), *Mossy God* is an ambitious collection, layered thick with lots of heavy grooves, heavy drums (Date paid special attention to the drum sound, it seems) and heavy themes. Top tracks include "Land Of The Living" and grinding first single "Mary Mary."

**MANTISSA: Mossy God**

(Polydor 519-534)

Mossy God (Polydor) 1994

Atlantic Records prez Ahmet Ertegun called Blakely the best white soul singer he's ever heard, and this is from a man who counts the careers of Robert Plant, Mick Jagger and Roger Daltrey among his label's accomplishments. High praise, certainly, but justified nonetheless. With Prince protege David Z as his recording partner, Peter's soulful tenor shines with the warmth of his influences, including Marvin Gaye, the singer whose grace first inspired him.

**PETER BLAKELY: The Pale Horse**

(Giant 24518)

Atlantic Records prez Ahmet Ertegun called Blakely the best white soul singer he's ever heard, and this is from a man who counts the careers of Robert Plant, Mick Jagger and Roger Daltrey among his label's accomplishments. High praise, certainly, but justified nonetheless. With Prince protege David Z as his recording partner, Peter's soulful tenor shines with the warmth of his influences, including Marvin Gaye, the singer whose grace first inspired him.

**PICK OF THE WEEK**

**SARAH MCLACHLAN: Fumbling Towards Ecstasy**

(Arista 18725)

Third album from Vancouver-based McLachlan more than delivers on the breathtaking promises made on her Solace ab of '92. Sounding more confident, relaxed and optimistic this time out, Sarah's songs of heartache and hope, struggle and liberation all possess a soulful, almost gospel quality that keeps her spirit lingering in the mind of the listener long after the music's has ended. And, after being accused of languishing in unbalanced despair on previous efforts, McLachlan strikes a bit of humor and silliness into the mix here, a dynamic addition that further enhances her bold, affecting visions.
CASH BOX

TOP 100 R&B SINGLES
MARCH 12, 1984

#1 SINGLE: R. Kelly

TO WATCH: Babyface

HIGH DEBUT: Snoop Doggy Dogg

51 YOU DON'T LOVE ME (NO NO NO) (Big Beat/Atlantic 93311) - Dawn Penn DEBUT
55 TIME AND CHANCE (Giant/Reprise 18309) - Color Me Bad 31 8
57 ZUNGA ZENG (Tommy Boy 599) - K7 DEBUT
57 WHAT'S MY NAME (Death Row/Warner Bros. 93434) - Snoop Doggy Dogg 35 6
57 LET ME LOVE YOU (Universal/MCA 54739) - Lil' Kim 26 5
59 HERO (Columbia 77224) - Mariah Carey 37 10
60 BABY BE STILL (Zee 14116) - Coming Of Age 57 2
61 BABY I'M YOURS (EMI/70104) - Riff 61 3
62 EGO TRIPPING (PART TWO) (Tommy Boy 595) - De La Soul DEBUT
63 COMIN' ON STRONG (EastWest 98334) - Sudden Change DEBUT
64 JUST KICKIN' IT (So So Def/Columbia 77119) - Xscape 38 15
65 WAS IT SOMETHING (RCA 62000) - Freddie Jackson DEBUT
66 HEY D.J. (From "Me, Myself & I") (Mercury 858042) - Lighter Shade Of Brown DEBUT
67 KEEP YA HEAD UP (Interscope/Atlantic 93435) - 2Pac 40 9
68 DREAM ON DREAMER (DeLecco/Virgin 98321) - Brand New Heavies DEBUT
69 RIGHT HERE (Human Nature/Downtown (RCA 62614) - SWV 42 19
70 THE ONE FOR ME (Virgin 862740) - Joe 50 8
71 IT AIN'T HARD TO TELL (Columbia 77365) - NAS DEBUT
72 C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) ( Loud/RCA 62769) - Wu Tang Clan DEBUT
73 SEX ME (Jive 42161) - R.Kelly 51 9
74 LOOKING FOR MR. RIGHT II (Giant/Reprise 18429) - Jade 53 12
75 AGAIN (Virgin 36040) - Janet Jackson 55 10
76 COME INSIDE (Atlantic 87317) - Intro 54 14
77 CAPS GETTY PEELED (Assault/Sky/AG 98331) - DMC/MC EITH DEBUT
78 BABY I WANNA (RCA 62800) - H-Town 82 2
79 SLOW AND EASY (Reprise 18319) - Zapp & Roger 58 7
80 WE CAME TO MOVE YA (EastWest 98352) - FMQB DEBUT
81 AWARD TOUR (Jive 42167) - Tribe Called Quest 97 9
82 HEY MR. D.J. (Flavor/Epic 77121) - Zane 60 15
83 MAKE LOVE EASY (RCA 62704) - Freddie Jackson 62 5
84 WHO'S THE MACK (MCA 54773) - Ralph Tresvant 63 7
85 I (KNEW I GOT) SKILLS (Jive 42177) - Shaquille O'Neal 68 10
86 DREAMLOVER (Columbia 77080) - Mariah Carey 65 16
87 ANOTHER SAD LOVE SONG (Lollapalooza/Workshop 98337) - Tony Braxton 66 21
88 YOUR LOVE KEEPS WORKING ON ME (MCA 54744) - Jody Watley 67 10
89 SPEND THE NIGHT (Epic 18324) - Earth, Wind & Fire 69 7
90 IT ALL COMES DOWN TO THE MONEY (RCA/Chase/Columbia 77160) - 2Pac
91 COME CLEAN (Pay Day/FRR 127000) - Jeru The Damaja 70 4
92 LESSONS LEARNED (550 Music/Epic 77306) - Funky Poets DEBUT
93 SOMETHING IN YOUR EYES (MCA 54725) - Bell Biv Devoe 72 16
94 YOURS (Gasoline Alley/MCA 54770) - Shal 71 6
95 WHOOMP! ( THERE IT IS) (Jive 79001) - Tag Team 73 26
96 FREAKIT (EastWest 98341) - Das EFX 76 7
97 COME BABY COME (Tommy Boy 7572) - K-7 79 9
98 NEVER LET ME GO (Epic 77208) - Luther Vandross 81 8
99 AFTER THE LOVE (Virgin 86271) - Brian McKnight 75 8
100 BOOM SHAK A-TACK (DeLecco/Virgin/ EastWest 10139) - Just Jam 75 10
REVIEWS by M.R. Martinez

**HARD 2 OBTAIN:** Isn't It Funny (Atlantic 82514-2). Producers: Various.

With apt use of samples, recognizable riffs and some sometimes clever mic play, this trio finds some distinction. The clever word play of "Babbie On" (Babylon) with its rather straight-ahead groove runs a counterpart against "Heels Without Soles," another word play that makes def use of Monk Higgins' "Black Fox." This is a gritty collection, something evident on "Shit We Do" and "Factory Lang." A special treat on this album is "No Batter Swing" which features a sample of "Tails Out" by Willie Mitchell. The beat is on.


Straight up poetry readings, diverse rap and dancehall-influenced mic flow with a combination of dramatic production and bombastic music riding atop phat grooves comprise this 17-track package. There's a refreshing sense of musicality apparent throughout the album. Interpolis' deftly throughout are interludes and vignettes that give character to the collection. Some of note include "Nappy Head," "Recharge," "Vocal" (which features some soothing acoustic guitar) and "How Hard Is It?" and "Some Seek Stewardship.


The follow-up to its debut on Higher Octave is more diverse, less frenetic, but no less "Gumby." The hypnotic African rhythms are spiced with more Caribbean and flamenco flavors and there's more accessible musicality throughout the album. But you still want to move, to dance, to shake or bob some part of your anatomy when you listen. M. Oko Dramme is back at the helm of this production, which features some rousing vocals and songwriting by Papi Toussou. While most of this music is vocalized in native tongues, the lyricism remains compelling.

**VARIOUS ARTISTS: Plug In + Turn On (Instinct EX-267-2). Producers: Various.

In the growing universe oftechno pop, diversity is always better. This two-disc package is the best at mixing the straight BPM-driven dance music and the more ethereal, ambient style that is becoming all the rage in underground clubs. The "Trance" or dance side is paced by the work of Omicron ("The Pill Cycle High"), "Brassilia" by Cabaret Voltaire and Mother Noise ("Again In Dust"). The ambient side covers more atmospheric work by many of the same acts. But "The Clowns" by Terre Thaemlitz and "Pure (Beautiful Mix)" by GTO are standouts.

**PICK OF THE WEEK**


Like the old British sound systems, several new hip-hop groups have intrinsically woven acid house and jazz into the mix. This amalgam of New York artists have brought a number of musical sensibilities to the table. Because of the diversity and group of this discipline, seldom does this package bore. "Burroughs The Jazzmole" featuring female chonser Ronnie Ross and Forward Motion with Ahmed Best are standouts on the rap tip, but musically, co-producer Marion Saunders and instrumentalists/co-producers Kevin Desimone, Warren Rosenstein and John Pendel all provide supple nuances.
THE RHYTHM

By M.R. Martinez

Intersect Records and Blackstreet, featuring production work by Teddy Riley, are ready to swing with a debut album in late Spring 1994. Riley and the crew recently visited the Intersect offices to get the marketing and promotion troops fired up. Pictured are (l to r): Step- Johnson, Intersect, Mike Conception, CEO, Grand Jury Entertainment; Marc Banesch, Intersect; John McClain, sales vp, Intersect; Riley; Chauncy Hammel, Blackstreet; Donna Moore, Riley's assistant; Howard Geiger, Intersect; Lavi Little, Blackstreet; Steve Berman, Intersect; and David Hollister, Blackstreet.

SAMPLES: This Day In African-American Music by Ted Holland is a decent primer for those who want a handy coffeetable top book that is attractive and offers a mixture of interesting facts and trivia about this music. The 176-page book serves up some biographies of important musicians, a list of milestones that have shaped African-American music and selected discographical information on certain artists. While this is an attractive package, the book offers no startling revelations that other collections have contained. However, many of the basic facts, figures and information on personalities now can be found in one place. Big Top Blue Prods. will be hosting its Eighth Annual Blues Harmonica Blowdown, at Redondo Beach, CA's The Strand on Sunday, March 19. Harmonica players will be on hand from blues basations from as far away as Chicago. Some of those scheduled to be on stage include Carey Bell, Harmonica Fats and Blind Joe Lucas... And while on the topic of blues, let's speak about the Queen of Blue R&B, Millie Jackson. Jackson has been on the road in the musical comedy Young Man, Older Woman since January but when the tour's jump offed in St. Louis, the tour closed in Milwaukee on Feb. 20, but the tour has been running and is booked through May 28, where she will perform in Philadelphia... There are some who feel that Tion Braxton's win during the 36th annual Grammy Awards for the Best R&B Vocal, Female was a travesty because of Aretha Franklin's nomination in this category. People also have questioned that Tevin Campbell and Babyface Edmunds should have been given more consideration in the R&B Male Vocal category, which earned Ray Charles a trophy. The selection of Digable Planets as best rap group and Dr. Dre in the solo rap category seemed to be more cogent... Performing rights organization BMI presented its Lifetime Achievement Award to R&B pioneer Curtis Mayfield during a special luncheon co-sponsored by Warner Bros. Records. The award preceded the special presentation to Mayfield during the Grammys.
Motown Records executive vice president of creative affairs, Steve McKeever (seated, center), recently gave testimony on gangsta rap lyrics during a U.S. Senate Juvenile Justice subcommittee hearing in Washington, D.C. The hearing was ordered by Sen. Daniel Inouye (D-HI), was the second such gathering convened in February. Also testifying during the hearing was Hilary Rosen, executive vice president of the Recording Industry Assn. of America. Further hearings are planned to promote dialogue on this issue.

IT'S DIFFICULT TO DESCRIBE in words what is essentially a poets' night out on the town in West Hollywood. Coffee houses are not the only place you find the new wave of poets, if you hang out at Santa Monica Blvd.'s Troubadour. There was anger, humor, a total lack of subtlety and, in varying degrees, revelations. At the top of this more than three-hour odyssey into artists' personal revelations was Reg. E. Gaines, a New York kid who made them sit on the floor. And they did until his acerbic minimalist music hip-hop was too much to bear. Then there was the "O.G." Gil Scott Heron, who demonstrated his ability to be timeless. He had people talking back at him like he was a preacher in church.

In between these extremes, John S. Hall showed how the insignificant and personal could become the Kata of self-discovery. And Maggie Estep's rage became a comedic underscore for love relationships. But the connective tissue of these salivating arpeggios was the connection these artists had with so many current musical sensibilities.

If hip-hop jazz has a coffee-house hero, it will have to be Gaines, whose Mercury Records album, Please Don't Take My Air Jordans, is chock-full of heavy African-American metal. Even if you don't care about his stories of painful self-realization, you have to like his scat style and the soft support of his backing band. His play on Jimi Hendrix, being different—and African-American and in more pain is compelling. Then there's Maggie, who comes grunge-style to the party, raging against the male machine. She's more feminine than feminist. She might have been born in New Jersey, but Estep knows the road less traveled. Jack Kerouac must be tossing and turning, wherever he is. John S. Hall needs a life. But if you listen to his presentation, you know that he lives to perform it on stage, especially if there's a Martin Scorsese movie playing in a nearby film arthouse.

Then there was the master. Gil Scott Heron. He seemed just a little buzzed and it worked when he performed a track from his forthcoming TVT album, which relied heavily on the refrain, "Tomorrow." It was about his reported recent addictions and his salvation. Dreadlocked percussionist Larry MacDonald gave simple and marvelously support to Heron's simple and pedantic Fender Rhodes playing. But then Heron got busy when he busted a poem on war and peace. His show was about the blues, deep and uncompromising. It was something that each of the artists accomplished in varying degrees. MTV has Gaines, Estep and Hall on the road with this show, with artists like Heron backing. They will need some church at every stop.
COVER STORY

Gene Watson: A "Singer's Singer"
By Richard McVey

PROBABLY THE MOST UNDERATED SINGER in country music today, Gene Watson, known to those in the music industry as "a singer's singer," was born in Palestine, Texas in 1943, as one of seven children of an itinerant sawmill worker and crop picker. Raised on manual labor, Watson had to quit school in the ninth grade to help support his family. He married his wife, Mattie Louise, at age 17 and later became an auto-body worker to support her and their two children. Watson's first shot at singing began during the '60s when he started singing at Houston honky-tonks for $15 a night. A constantly growing circle of admirers led to recording contracts with regional labels and in 1974, his single "Love In The Hot Afternoon" was picked up for national distribution by Capitol Records, kicking off one of his many national hits.

Watson went on to spend periods of time at Capitol, MCA, Epic and Warner Bros., and has now settled in at Step One Records and released an album entitled, Uncharted Mind. Making no apologies, Watson says, "I didn't spend much time in the studio. I'm not like a lot of people. Once I run through a song, I pretty well know if it's mine or not. We finished the album up, as far as my part goes, in about four sessions. In fact some of the songs on this album I had never tried to sing until we got into the studio. Of course, Ray Pennington [the album's producer and SOR executive] goes back in there and puts the finishing touches on it."

As Pennington states, "Gene is such a great singer. Working with him isn't like work, it's like having a good time. He's a lot of fun and I'm glad we've got him."

Watson says of his experience with Pennington, "He's an idealist. He comes up with great ideas and if I come up with any ideas I can confront him with them. We are both open-minded and professional enough to appreciate each other so we work great together. He's also great at picking a hit song, so if he hands me some tapes I know that there's material worth listening to."

To find just the right songs for the album, Watson explains, "We listened to demos for probably a couple of months. We would listen to songs until we would literally just get sick. You might find one out of three or four tapes or sometimes listen for three straight days to tapes of different writers and not get a thing. We were looking for Gene Watson songs, that's what you have to be critical about. I try to tell you a life story. Something that's happened to you or someone you've seen or known of. I try to tell stories people can identify with."

As far as his favorite song goes, Watson relates, "I don't pick favorites. I have the final decision on all my material, and I feel like picking a favorite song would be like picking one of your kids as your favorite. But don't get me wrong, there are some you like better than others."

Although Watson has had his share of success, he believes the most important thing in his career to be "consistency. That's what I've always wanted from the first time I signed my first major recording contract. I was more interested in consistency than anything else. If I was going to be a well-known artist, I would much rather be a consistent top-five or top-ten artist than have two consecutive number one songs in my whole career."

Unfortunately, consistency hasn't always followed Watson as he tells of a low point in his career. "I've had different lowpoints," he says. "In fact, I've thought seriously about giving it up. But after it came out and the fans heard about it, I really caught a lot of flak because the fans were so devout. I've probably been down as low in the last three or four years than I've ever been down during my career. But thanks to Ray Pennington, SOR, and my manager, I feel like I'm on the rise again. It's like a brand new beginning."

Watson adds, "This is the first album with Step One and they are some of the greatest people I've worked with. At last I've got some people that are working as hard as I am and giving me the recognition I deserve and trying to help me. I don't know how to feel because I don't think I've ever had that. When I was with Capitol Records I had Glen Campbell standing there with 'Rhinestone Cowboy.' Then I went to MCA and had George Strait standing over me. So I went to Epic and had the whole world standing over me and later to Warner Bros...and that blew out the window. I've never had this much attention. I tell you, I feel like a kid with a new toy. It's great."

When it comes to Watson's performances, which he openly admits to not rehearsing, practicing, or even warming up for, he claims, "I'm not one of these guys who will sing 10 songs in a row. I like to sing a song, feel the audience out, know what they want to hear and then give it to them. I like to talk between songs and build up the songs so by that time I don't have to intro the song because the people know the name of it. I never plan a show. My band judges from the way I talk to the audience what the next song is going to be. It makes it a little rough on them sometimes, but it keeps them on their toes, too."

Watson, who would like to spend 75 percent of his time on the road, says, "I like the road. It's a way of life. I like to go out a couple of weeks and then come back in. However, you have to respect the road. You have to take care of yourself and get all the rest you can because the road will kill you if you let it."

Even though Watson's career has brought him a great deal of success with hits like, "Farewell Party," "Fourteen Carat Mind," "Paper Rosie," "Speak Softly," "One Sided Conversation," "Should I Come Home" and many more, he still doesn't consider himself a star. "I understand that I'm well-known and a lot of people might consider me a star, but I think that's kind of a cliche. A lot of people say they want to be a star. They're beautiful to look at but you can't touch them and I'm a people person. I like to meet people and touch hands. I still sign autographs, and I'm no better or worse than who I'm talking to. It's a job for me and I have fun at it. I don't know of any job that I could have more fun at."
Increase In Full-Time Country Stations

By Richard McVey

NASHVILLE—According to the 1994 Country Music Association Country Radio Directory, the number of full-time Country radio stations in the United States and Canada has jumped to 2,427, making this the fifth straight increase since 1989.

The 1994 CMA Country Radio Directory was compiled in partnership with M Street Journal, the organization which tracks formats of all radio stations. This year’s directory was expanded to include a new section which lists over 40 Country syndicators and program suppliers across the U.S. and Canada.

CMA executive director Ed Benson said, “Radio is the backbone of the industry because it connects the creators to the consumers. With the increased number of stations programming this format, CMA has taken every possible measure to assure that the annual CMA Country Radio Directory will be the most accurate, informative source of its kind concentrating on Country radio, America’s most-listened-to format.”

When the first Country radio list was published in 1961, only 81 were full-time country stations. By 1975, that figure jumped to over 1,000.

New Weekly Radio Series, Country HitMakers, To Launch In April

NASHVILLE—Country HitMakers, a new one-hour weekly Country radio program, will premiere nationally on April 4. The program will be produced by Ron Huntsman Entertainment Marketing Inc. (RHEM) and will give listeners an inside look at the music and lifestyles of today’s country stars.

The show will be hosted by Nashville’s WSIX on-air personality, Hoss Burns and will contain a variety of today’s country music as well as several in-depth lifestyle and music features from Country’s brightest stars. Some of the rotating and recurring feature segments will include: “Unplugged” Acoustic Performances; Racing (NASCAR); Horizon and New Artist Spotlights; Outdoors activities; CD Premiers or Spotlights; Country Dance; Unique Creative Collaborations; Musical Influences; and Entertainment News.

Ron Huntsman, president of RHEM said, “The Country HitMaker format will help stations provide their listeners with exclusive hit-centered profiles and features direct from today’s Country stars without varying from music-intensive programming.”

CMA Creates An International Representative Team

NASHVILLE—The Country Music Association has established a team of European representatives based in the UK/Ireland, Benelux and Germany/Switzerland/Austria territories, beginning March 1. According to the CMA, the move comes as a way to more directly serve key international regions.

The new appointments include Tony Rounce for the UK/Ireland (headquartered in London); Fritz Partner for the GSA territory (Zurich); and Karen Holt for Holland, Belgium and Luxembourg (Utrecht, Holland). A Scandinavian representative will be appointed later this year.

Reporting to the CMA’s Nashville-based international director Jeff Green, their responsibilities will include communication and coordination with artists, record company executives, radio/TV stations, retailers, concert promoters, booking agents, publicists, trade/consumer press, clubs, music publishers, performing rights societies, artist managers and tour coordinators.

“We are grateful to have attracted these talented professionals to CMA’s staff,” Green says. “Fritz, Tony and Karen bring a wide range of experience, contacts and localized knowledge to the industry. Their appointments will surely advance the many CMA initiatives now underway to broaden Country Music’s popularity worldwide.”

In Other News...

The newest facet of FANFEST ‘94, taking place May 4-7 at the Los Angeles County Fair and Exposition Complex, is the addition of a national songwriting contest. The winners of the contest will be announced after April 15 and will be selected by a panel of judges from the music industry, including professional songwriters. Prizes range from $5,000 for first place to a free trip or tickets to the event.

Branson will kick-off its 1994 season, March 10-13, with four days of live performances as the Second Annual Americana Branson Jam takes the stage of the Grand Palace. The event will be produced by the Americana Television Network and will be hosted by Jim Stafford and comedian Yakov Smirnoff. Artists scheduled to appear include: Mel Tillis, Mickey Gilley, Bob Eubanks, Tony Orlando, the Lennon Sisters, Shoji Tabuchi, the Osmonds, the Presleys, Charlie Pride, Moe Bandy, John Davidson, Louise Mandrell and Boxcar Willie.

Rolling Stones guitarist Keith Richards was in Nashville recently to record duets with George Jones for his new MCA album. They were also joined by Rolling Stones saxman Bobby Keys.

Lyricist Marilyn Bergman was unanimously elected president of the American Society of Composers, Authors and Publishers by the ASCAP Board of Directors in Los Angeles. Bergman’s election follows on the heels of composer Morton Gould’s decision to step down as president.

Two new Miller Lite television commercials will star the country music duo Brooks & Dunn. Earlier this year, the duo signed an agreement with Miller Lite that includes sponsorship of their 1994 concert tour, appearances by the singers in commercials and the use of their likenesses in promotional material.

Martha White Foods will return to its historical musical roots as sponsors of Martha White Bluegrass Night at the Ryman, taking place at the Ryman Auditorium every Tuesday, June 14-August 30.

The Nashville Network (TN) has postponed the debut of its series, The Legends of Country Music, originally slated for March 28, due to scheduling conflicts that have delayed production. The series will now premiere in the fall. Hosted by George Jones, Tammy Wynette and Willie Nelson, each host will present seven shows in which they invite their favorite artists to perform with them and talk about their music.

On behalf of the Academy of Country Music’s Board of Directors, Bill Boyd, executive director of the organization, announced that this year, for the first time, the Academy will honor Country Music’s Talent Buyer/Promoter of the Year. The winner of the award will be recognized at the upcoming 29th Annual Academy of Country Music Awards on May 3 at the Universal Amphitheatre in California.

Trinity Broadcasting Network, a California-based religious broadcasting network is buying Music Village U.S.A and may turn the country complex in Hendersonville, TN into a gospel music theme park, according to a local spokesman. TBN is currently in negotiations to purchase the property and is also considering acquiring Twitty City as well.

BENEFIT BRINGS TOGETHER INTERESTING DUO—Carl Perkins (l) recently rehearsed with world-renowned pianist Lorn Holland (r) for what could easily be called a “first of its kind” jam session. The two were preparing for their show to take place later that night in Jackson, TN to benefit the Music For Esteem program, which is designed to reach children who live in or around high-risk crime areas through music.
**CASH BOX CHARTS**

**TOP 100 COUNTRY SINGLES**

**MARCH 12, 1994**

<table>
<thead>
<tr>
<th>#1 SINGLE: Brooks &amp; Dunn</th>
<th>TO WATCH: Sawyer Brown #39</th>
<th>HIGH DEBUT: Clint Black #45</th>
<th>#1 INDIE: Gene Watson #53</th>
</tr>
</thead>
</table>

| **1** ROCK MY WORLD (LITTLE COUNTRY GIRL) | (Arista ASCD-2636) | | |
| **2** TRYIN' TO GET OVER YOU | (MCA 54706) | | |
| **3** L.C. A.S.P. | (RCA 07692) | | |
| **4** I'VE GOT IT MADE | (BNA 62709-2) | | |
| **5** HE THINKS HE'LL KEEP HER | (Columbia 7314) | | |
| **6** THEY ASKED YOU ABOUT | (MCA 54765) | | |
| **7** NO DOUBT ABOUT IT | (Atlantic) | | |
| **8** GOOD BYE SAYS IT ALL | (Atlantic) | | |
| **9** THAT'S MY STORY | (Sony 53905) | | |
| **10** STANDING OUTSIDE THE FIRE | (Liberty 79023) | | |
| **11** (WHO SAYS) YOU CAN'T HAVE IT ALL | (Arista ASCD-2649) | | |
| **12** LIFE 49 | (RCA) | | |
| **13** MY LOVE | (Warner Bros.) | | |
| **14** I'M HOLDING MY OWN | (Arista) | | |
| **15** I JUST WANTED TO KNOW | (MCA 54768) | | |
| **16** WE DON'T HAVE TO DO THIS | (Liberty 79018) | | |
| **17** HEY CINDERELLA | (Liberty 79008) | | |
| **18** IF THE GOOD DIE YOUNG | (Atlantic) | | |
| **19** IF IT WASN'T FOR HER | (Atlantic) | | |
| **20** I CAN'T TOUCH HER ANYMORE | (Mercury) | | |
| **21** WORDS BY HEART | (Mercury 1101) | | |
| **22** TAKE IT EASY | (from Common Thread: Giant 24531-2) | | |
| **23** WHERE WAS I | (Columbia 48902) | | |
| **24** ROCK BOTTOM | (MCA) | | |
| **25** PIECE OF MY HEART | (Warner Bros.18285) | | |
| **26** BETTER YOUR HEART THAN MINE | (MCA 54796) | | |
| **27** INDIAN OUTLAW | (Curb 01073) | | |
| **28** IF BUDDA CAN DANCE | (RCA 66267) | | |
| **29** RED & THE RED GRANDE | (BNA 63757-2) | | |
| **30** KISS ME I'M GONE | (MCA 54777) | | |
| **31** STONE COLD COUNTRY | (Epix 77397) | | |
| **32** ADDICTED TO A DOLLAR | (Epix 77397) | | |
| **33** WHAT A CRYING SHAME | (MCA 10661) | | |
| **34** TRY NOT TO LOOK SO PRETTY | (Reprise/Warner Bros.45241) | | |
| **35** LOVE YOU CAUSE I WANT TO | (Liberty 80472) | | |
| **36** YOUR LOVE MAKES ME | (Liberty 80472) | | |
| **37** I'D LIKE TO HAVE THAT ONE BACK | (MCA 10067) | | |
| **38** HONEY TONE SUPERMAN | (RCA 07693) | | |
| **39** OUTSKIRTS OF TOWN | (Curb 77268) | | |
| **40** WHERE DO I FIT IN THE PICTURE | (Giant 24511) | | |
| **41** HONEY TONE CROWD | (Columbia 77737) | | |
| **42** SOMEWHERE IN BETWEEN | (Arista 2643) | | |
| **43** I SWEAR | (Atlantic) | | |
| **44** COMPANY TIME | (Arista 2664) | | |
| **45** A GOOD RUN OF BAD LUCK | (RCA) | | |
| **46** YOU WILL | (Epix 77271) | | |
| **47** MY OWN BACKYARD | (Epix 77368) | | |
| **48** WE JUST DISAGREE | (Liberty 79013) | | |
| **49** SHE NEVER CRIED | (Atlantic) | | |

**Total Weeks ▼**

**Last Week ▼**

**50** SHE'D GIVE ANYTHING | (Curb D-1066) | | |
**51** A LITTLE LESS TALK (AND A LOT MORE ACTION) | (Mercury 1000) | | |
**52** NO MORE CRYIN' | (MCA 54761) | | |
**53** GLASS HEARTS | (Step One 472) | | |
**54** SAWHILL ROAD | (Arista 2610) | | |
**55** FOR YOUR LOVE | (Liberty 79014) | | |
**56** LOVE ME ALL OVER | (Bette) | | |
**57** STATE OF MIND | (RCA 66239) | | |
**58** JOHN DEERE GREEN | (Epix 53007) | | |
**59** WERE YOU REALLY LIVIN' | (Asylum) | | |
**60** DRIVIN' AND CRYIN' | (Arista 2609) | | |
**61** HIGH-TECH REDNECK | (MCA 10910) | | |
**62** I WISH I HAD A JOB TO SHOVE | (Step One 0062) | | |
**63** A WHOLE LOT OF YOU | (Step One) | | |
**64** LONELINESS (Etopone) | | | |
**65** IN LIKE A LION | (Platinum Plus) | | |
**66** IS IT OVER YET | (Curb/MCA 54754) | | |
**67** YOU DON'T KNOW | (Platinum Plus) | | |
**68** I WANT TO BE LOVED LIKE THAT | (RCA 79063) | | |
**69** SHE LOVES TO HEAR ME ROCK | (BNA 65298) | | |
**70** I NEVER KNEW LOVE | (Epix 52721) | | |
**71** LIVIN' IN THE DIRT | (Liberty 65569) | | |
**72** STARS GET IN YOUR EYES | (JMC) | | |
**73** CERTIFIED MAN | (Song-1) | | |
**74** FAST AS YOU | (Reprise/Warner Bros.45241-2) | | |
**75** IF YOU'RE TEMPTATION | (Platinum Plus) | | |
**76** AIN'T GOT TIME | (Song-1) | | |
**77** THE CALL OF THE WILD | (RCA 66251) | | |
**78** THE BOYS & ME | (Curb 1062) | | |
**79** SOMEBODY NEW | (Mercury 1008) | | |
**80** IT JUST AIN'T RIGHT | (Sabc/Skeeto/Astra Roman) | | |
**81** DASH BETWEEN THE NUMBERS | (Song-1) | | |
**82** WORTH EVERY MILE | (Warner Bros.5048) | | |
**83** I'M FALLIN AGAIN | (Platinum Plus) | | |
**84** I DON'T CALL HIM DADDY | (BNA 65298) | | |
**85** CITY SLICKEN COUNTRY STYLE | (Platinum Plus) | | |
**86** JUKEBOX JUMPIN' | (Platinum Plus) | | |
**87** WILD ONE | (Warner Bros. 18411) | | |
**88** THE SONG REMEMBERS WHEN | (MCA 54734) | | |
**89** IN LOVE WITH A MARRIED MAN | (Platinum Plus) | | |
**90** WHY DON'T THAT TELEPHONE RING | (MCA 10649) | | |
**91** SOON | (Liberty 79033) | | |
**92** MY SECOND HOME | (Atlantic 8043) | | |
**93** MERCURY BLUES | (Atlantic 18711) | | |
**94** SOMEPLACE FAR AWAY | (Curb 1065) | | |
**95** KISS ME IN THE CAR | (Liberty 79000) | | |
**96** I CAN'T TELL YOU WHY | (from Common Thread: Giant 24531-2) | (Vincent Gill) | | |
**97** AMERICAN HONKEY TONK BAR ASSOCIATION | (Liberty 79069) | | |
**98** GOD BLESSED TEXAS | (Warner Bros.45276) | | |
**99** RECKLESS | (RCA 6629600) | | |
**100** SHE WANTED TO BE MINE | (Arista 2002) | | |

| **100** SHE WANTED TO BE MINE | (Arista 2002) | | |

| **100** | **100** | **100** | **100** |
COUNTRY ALBUMS

TOP 75 COUNTRY ALBUMS

CASH BOX • MARCH 12, 1994

The square bullet indicates strong upward trend in sales.

G = Gold/RIAA Certified  P = Platinum RIAA Certified

#1 ALBUM
John M. Montgomery

TO WATCH:
Neal McCoy #22

1 KICKIN’ IT UP (Atlantic 82059)  John Michael Montgomery  5
2 COMMON THREAD: THE SONGS OF THE EAGLES (Giant 24531-12P)  Reba McEntire  2
3 GREATEST HITS VOL. II (MCA 10090P)  Reba McEntire  16
4 I STILL BELIEVE IN YOU (MCA 10040P)  Vince Gill  7
5 HONKY TONK ANGEL (Columbia 30415G)  Dolly Parton/Loretta Lynn/Tammy Wynette  15

6 A LOT ABOUT LIVIN’ AND A LITTLE’ BOUT LOVE (Atlantic 82205B)  Alan Jackson  67
7 COME ON COME ON (Columbia 488811)(P)  Mary-Chapin Carpenter  80
8 MARK WORKIN’ MAN (Atlantic 187169)(P)  Brooks & Dunn  50
9 THE TIME (Warner Bros. 45276)  Little Texas  46
10 BIG TIME (Warner Bros. 45276)  Little Texas  37
11 CLAY WALKER (Giant 24511-23G)  Clay Walker  24
12 COWGIRL’S SONG (Columbia 35402)  Garth Brooks  16
13 EASY COME, EASY GO (MCA 10070P)  George Strait  19
14 EXTREME (Epic 50392)  Collin Raye  5
15 THEY’LL NEVER TAKE AWAY FROM ME (Columbia 24511)  Lee Ann Womack  17
16 HONKY TONK ATTITUDE (Epic 500201G)  Joe Diffie  20
17 BLACKHAWK (Atlantic 18579)  Blackhawk DEBUT
18 THE SONG THAT I’M GONNA WRITE (Epic 452202)(P)  Wynonna  12
19 NO TIME TO KILL (Columbia 61269P)  Clint Black  15
20 CONFEDERATE RAILROAD (Atlantic 82335)(P)  Confederate Railroad  17
21 SHE’D GIVE ANYTHING (Curb 77066)  Roy Howdy  16
22 DOUBT ABOUT IT (Atlantic 82205B)  Neal McCoy  29
23 WHAT A CRYING SHAME (MCA 10961)  The Mavericks  18
24 LITTLE MICHAEL MONTGOMERY (Atlantic 84205)(P)  Various Artists  25
25 SECONDO (MOVIE SOUNDTRACK) (MCA 1027)  Various Artists  31
26 NO FENCES (Liberty 93660)(P)  Garth Brooks  17
27 ALMOST GOODBYE (MCA 10965G)  Mark Chesnutt  23
28 SOMETHING UP MY SLEEVE (Liberty 90201)  Suzy Bogguss  19
29 TOBY KEITH (Mercury 514421G)  Toby Keith  24
30 THE SONG REMEMBERS WHEN (MCA 10911)(G)  Tracy Lawrence  15
31 LICK-TECH REDNECK (MCA 30522)  George Jones  30
32 PURE COUNTRY (Original Motion Picture Soundtrack) (MCA 1065)(P)  Colin Little  8
33 BRAND NEW MAN (Atlantic 18658)(P)  Brooks & Dunn  33
34 MORE LOVE (Epic 57272)  Doug Stone  32
35 THE SONG OF THE SOUTH (Columbia 36287)  Gospel  32
36 SOON (Liberty 80048)  Tanya Tucker  38
37 HAUNTED HEART (Mercury 14392G)(G)  Sammy Kershaw  47
38 CROP PYRIDS (Columbia 46006-2)  Alabama  34
39 TRIBUTE TO THE MUSIC OF BOB WILLS (Liberty 81470)  Asleep At The Wheel  14

40 CRYIN’ FER THE FIRST TIME (Atlantic 82210G)  Aaron Tippin  37
41 WYNONNA (Curb/MCA 10029)(P)  Wynonna  40
42 SOLID GROUND (RCA 66230)  John Anderson  42
43 FT. WORTH (Giant 24532)  HANK THOMAS  44
44 COWGIRLS’ PRAYER (Asylum 615412-2)  Emmy Lou Harris  44
45 ROPE’N THE WIND (Liberty 95303)(P)  Garth Brooks  12
46 THE HONKY TONK MAN (Columbia 61243)(P)  Tracy Lawrence  71
48 WATCH ME (RCA 66404)(P)  Lorrie Morgan  66
49 RICK TREVINO (Columbia 53662)  Rick Trevino DEBUT
50 RED & RIYO GRANDE (Columbia 61525)(P)  Doug Supernaw  31
51 OUTSKIRTS OF TOWN (Curb 77626)  Sawyer Brown  25
52 IT WON’T BE THE LAST (Mercury 14775P)(P)  Billy Ray Cyrus  73
53 HEROES (Warner Bros. 40525)  Dwight Yoakam  19
54 ONLY WHAT I FEEL (Epic 50226)(G)  Patty Loveless  41
55 FIRE IN THE DARK (Steele Liberty 9947)  Billy Dean  5
56 SPINNING AROUND THE SUN (Atlantic 61903)  Alene Dale Gillmore  23
57 UNDER THE KUDZU (RCA 6267)  Shenandoah  56
58 SOME GAVE ALL (Mercury 100336P)(P)  Billy Ray Cyrus  87
59 ON THE ROAD (Atlantic 18726)  Tracy Lawrence  19
60 DON’T ROCK THE JUKEBOX (Atlantic 86811)(P)  Alan Jackson  139
61 THE WAY THAT I AM (RCA 62086-2)  Martina McBride  19
62 COUNTRY BOY (RCA 64426)  Marty Ray Murphy  19
63 LET GO (Asylum 61544)  Brother Phelps  27
64 ACROSS THE BORDERLINE (Columbia 52750)  Willie Nelson  45
65 IT’S YOUR CALL (MCA 10070)(P)  Reba McEntire  71
66 IN THIS LIFE (Epic 49893)(G)  Collin Raye  53
67 DRIVE (Atlantic 18579)  Steve Wariner  59
68 LITTLE LOVE LETTERS (Giant 24469)  Marty Ray Murphy  32
69 TRAMP ON YOUR STREET (ZooPrize 72445)  Billy Joe Shaver  44
70 DIONYSUS (Warner Bros. 45257)  Derek Warfield  2
71 NIKITA (Asylum 61544)  Lee Roy Parnell  17
72 HOMeward LOOKING ANGEL (RCA 18469)(G)  Pam Tillie  68
73 A BRIDGE I DIDN’T BURN (Columbia 64992)  Ricky Van Shelton  72
74 THE CHASE (Liberty 86782)(P)  Garth Brooks  73
75 DEL RIO, TX 1959 (Atlantic 18717)  Radney Foster  75

HLRS EXPANDS—Four-time championship cowboy Ty Murray; Tracy Lawrence; Don Jordan, the president of the Houston Livestock Show and Rodeo; Mark Chesnutt; and CMA director Ed Benson (l-r) spoke at the CMA building in Nashville to announce the expansion of the HLRS to include a pay-per-view special. In addition, HLRs performers will be featured in a syndicated radio concert series.

CAMP MAKES FIRST SOLO APPEARANCE ON OPRY—Warner/Reprise artist Shawn Camp (I) is welcomed by Opry legend, Porter Wagoner. Camp performed “Fallin’ Never Felt So Good,” during a recent appearance on the Grand Ole Opry for the first time as a solo artist.

ON THE SET OF BOGGUS’S COMMERCIAL—Liberty recording artist Suzy Bogguss is pictured on the set of her commercial for the “Something Up My Sleeve” Sweptakes. Three grand prize winners will accompany Bogguss to London and be guests at Garth Brooks’ first concert performance at Wembley Stadium, along with a $500 shopping spree.
INDIE CHART ACTION—This was certainly another busy week for the independents. Fifteen independents in all are climbing the Top 100 Cash Box chart. Leading the Cash Box independents for the second week is Gene Watson on the SOR label with "Glass Hearts." The single climbs five spots to #63 on the chart. Bobby Hood with "Love Me All Over" was again the second-highest indie moving up four spots to #56. The Gageinslaws move up five spots to #62 with "I Wish I Had A Job To Shove." Rounding out the movers this week, Jeff Allen with "Lonelyville" moves to #64, Tony Haan with "In Like A Lion" moves to #65, Paula Inman with "You Don't Know" moves to #67, Todd Pulse moves to #73, Chris Ridge moves to #75, Amy Leigh Presley moves to #76, Johny B moves to #80, Jim Fullen moves to #81, Paul Finger moves to #83 and Michael Wampler moves to #85. Only two independents debut this week: Carmen Marie with "Juke-Box Jumpin'" at #86 and Frieda Hirsch with "In Love With A Married Man" at #89.

INDIE REVIEW

CHRIS RIDGE "If You're Temptation" (Platinum Plus)

Ridge makes a strong showing with this single. "If You're Temptation" stands firm with a great hook: "If you're temptation/how can I resist?" Ridge's high voice articulates this song of "temptation" well.
Susie Luchsinger Named Spokesperson for Spencer Clothing

Susie Luchsinger has been named the spokesperson for Spencer’s clothing Company, a 67-year-old clothing manufacturer based in Mt. Airy, NC.

Spencer’s is launching a major nationwide ad campaign with Luchsinger and her family featuring a western theme and focusing on family values. A 30-second TV commercial, produced by Stephen Yake, will be shown on Country Music Television (CMT), The Nashville Network (TNN), and The Family Channel throughout March and April.

Daywind Announces Creation of Thoroughbred Records

Thoroughbred Records has been created to serve the needs of the Christian country and bluegrass artists through its sister-label Daywind with distribution by New Day Christian distributors.

In Other News...

The Clarks have signed a recording agreement with Thoroughbred Records in Nashville.

Bluegrass gospel group, The Principals, have signed a recording agreement with Daywind.

Bruce Haynes was presented a plaque to commemorate his #1 single "Heavenly High" in CCM Box. Pictured (l-r): Darrell Turner, director of radio promotions for Cheyenne Records; Todd Payne, A&R for Cheyenne; Haynes; and Niles Borop, president of Centergy Music Group.
Contemporary Christian News Box

Amy Grant Honored With Pax Christi Award

COLLEGEVILLE, MN—Amy Grant will be honored with the prestigious Pax Christi Saint John’s University in Collegeville, Minnesota, May 1.

The selection of Grant as the 1994 Pax Christi recipient helps link Benedictine values to contemporary Christian life by recognizing Grant’s commitment to Christian faith and service to others. “We are honored to present the Pax Christi Award to Amy Grant,” stated Dietrich Reinhart O.S.B., president, Saint John’s University. “The Christian values she incorporates into her life and music career have reached millions of young people. She is a contemporary Christian role model for today’s generation.”

Grant is the third woman and ninth layperson to receive the Pax Christi Award which has been awarded since 1963. The purpose of the award is to honor those who have distinguished themselves by espousing a profound and earnest zeal of Christian ideals. As part of the ceremony Grant will be the featured soloist in a choral concert and will be joined by her longtime friend and songwriting partner, Michael W. Smith.

The Pax Christi ceremony and concert will be broadcast nationally on American Public Radio affiliates on Sunday, May 8.

In Other News...

AristoMedia has announced the completion and distribution of the company’s “Report on the Status of Christian Video Outlets.” Included in the report are details on outlets that play Christian/Gospel videos.

Tilley and Associates announced the creation of an exclusive booking division, the Vanguard Entertainment Agency. Vanguard’s staff will include veteran agents Scott Huie, Kelli Sellers and Jeff Gregg.

Brentwood Music announced the formation of a new budget-line music label dubbed Bee Line Records. The division will be launched in April.

Intersound announced that it has signed praise and worship artist Danny Chambers. Chambers’ first release, \textit{Forever Faithful}, is scheduled for a March release.

Michael Card launched a 31-city “Joy in the Journey” tour February 19 in Augusta, GA. The tour, a musical retrospective of Card’s career, coincides with the release of Card’s \textit{Joy in the Journey-Ten Years of Greatest Hits}.

Geoff Moore’s “Live To Tell” has been chosen as the theme song for DC/LA ’94, a superconference sponsored by Youth for Christ.

Sparrow Communications Group has expanded the company’s A&R and publishing departments. Steve Rice has been promoted from manager, A&R and publishing administration to vice president, A&R and publishing administration. Craig Dunngan, formerly copyright administrator, has been named manager of publishing administration.

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**CONTEMPORARY CHRISTIAN**

**CASH BOX • MARCH 12, 1994**

1. I SURRENDER ALL (Reunion) .......... Clay Crosse 1 7
2. LIVE TO TELL (FaithForte) ........... Geoff Moore & The Distance 6 7
3. MARKS OF THE CROSS (DaySpring) ... Petra 4 6
4. GOD IS IN CONTROL (Star Song) ....... Twila Paris 2 7
5. THAT KIND OF LOVE (Vined) ............ PFR 3 6
6. PRESS ON (Benson) ................... Billy Sprague 11 6
7. WHERE DO I GO (Reunion) .......... Ashley Cleveland & Gary Chapman 10 7
8. REMEMBER (Sparrow) ................. Susan Ashton 8 5
9. I KNOW A LOVE (Benson) ............. Al Denson 9 6
10. SAY THE NAME (Sparrow) .......... Margaret Becker 5 7
11. MIND, BODY, HEART & SOUL (Warner Alliance) ....... Bob Carlisle 12 7
12. WELCOME TO OUR WORLD (Benson) .. East To West 14 6
13. A BEAUTIFUL PLACE (DaySpring) ... Wayne Watson 13 7
14. A WING AND A PRAYER (Star Song) .. Brian Barrett 13 5
15. ONE MORE BROKEN HEART (Word) ... Point of Grace 7 7
16. GIVIN’ IT UP FOR YOU (Benson) .. 4HM 16 6
17. WRECKING BALL (Benson) .......... 4HM 16 6
18. HERE IN AMERICA (Reunion) ..... Rich Mullins 20 2
19. WITHOUT YOU WITH ME (Intersound) ... Jil Lim 18 3
20. GOD KNOWS (Benson) ............... Angelo & Veronica 17 6
21. GLORY TO GOD (Sparrow) ........... Steve Green 32 2
22. WALK INTO FREEDOM (Star Song) .. Allison Durham 28 3
23. NEVER LOOK BACK (Sparrow) .... Degarmo & Key 30 3
24. CLOSER TO THE FIRE (Reunion) ... Michael James 23 7
25. CHORUS OF FAITH (Sparrow) ...... Michael Card 32 2
26. MORE THAN A FRIEND (DaySpring) ... Helen Baylor 22 7
27. STANDING IN THE GAP (Word) .... Babble Mason 26 7
28. MY WORLD VIEW (ForeFront) ....... Audio Adrenaline 31 3
29. EVIDENCE OF LOVE (Myth) ........ First Call 36 2
30. THE MOTHER & THE BRIDE (Metro One) .. Crystal Lewis 27 7
31. SAVIOR (Warner Alliance) .......... Michael English 34 2
32. I’LL BE LOVING YOU (Giant) ..... David & the Giants 25 2
33. LOVE’S THE KEY (Benson) ...... Billy & Sarah Gaines 21 2
34. LOVE WILL NEVER DIE (Warner Alliance) ... The Winans 24 3
35. REST IN ME (Sparrow) .............. CeCe Winans 37 7
36. FROM THIS MOMENT ON (Benson) .. Newsong 38 2
37. ONE VOICE (Benson) ............... Pam Thum 29 3
38. IN THE HANDS OF GOD (Warner Alliance) ... Steve Camp 35 2
39. HELLO FOREVER (Pakadern) ... Scotti Springer 40 7
40. BE STILL (Word) ................... Legend Seven 39 6
ICMOA Invites State Legislators To ACME '94

CHICAGO—For the past many months the possibility of riverboats in Chicago has received extensive mass media exposure and the issue is expected to be addressed at the spring legislative session in Springfield. Needless to say, area operators are hopeful that video gaming will have a place on the agenda.

With the Illinois state primaries preceding the opening of the ACME convention by just two days, the Illinois Coin Machine Operators Association is urging operators to contact their senators and representatives and invite them to the show. Attending ACME '94 will provide better insight as to the equipment, the manufacturers and the coin-op industry as a whole and might, perhaps, convince legislators with negative thoughts about gaming to keep an open mind—and at the same time have some fun playing all of the games that will be on the exhibit floor.

The proximity of the Rosemont/O'Hare Exposition Center (ACME's convention site) to O'Hare airport is a plus factor for convincing legislators to either stop by en route or stay over for a few days following the primary.

ICMOA will arrange for guest badges and other accommodations. Premier Technology has offered the use of its hospitality suite for legislators.

'SWhat's Hot In Coin-Op' Update

CHICAGO—The American Amusement Machine Association (AAMA) regularly surveys industry distributors throughout the nation to compile a "What's Hot In Coin-Op" chart, based on earnings in three equipment categories: Video, Pinball and Variety Piece (or Other). These charts have been appearing in Cash Box since their inception in August of '93. Following is the latest update, representing the month of January '94:

Listed below are the top earning pieces in Convenience Stores:

Video:
Mortal Kombat II (Midway)
NBA Jam (Midway)
Mortal Kombat (Midway)
Super Street Fighter CE (Capcom)
Samurai Showdown (SNK)

Pinball:
Judge Dredd (Williams)
Star Trek (Williams)

Other:
Watch Crane (Smart)

Listed below are the top earning pieces in Night Club and Bars:

Video:
NBA Jam (Midway)
Lethal Enforcers (Konami)
Run & Gun (Konami)

Pinball:
Star Trek (Williams)
Tee'd Off (Premier)

Other:
Pool Table
Full Court Frenzy (I.C.E.)

National survey of distributors of coin-operated amusement equipment January 1994

San Antonio Is The Place For AMOA Expo '94!

CHICAGO—The dates are September 22-24; the site is the San Antonio Convention Center; the event is the 1994 Amusement & Music Operators Association annual convention which, for the first time, is being held in the Lone Star State!

Show dates fall on a Thursday, Friday and Saturday. More than 1,000 booths are expected to be sold for AMOA Expo '94, where the latest in computer technologies, pinball games, video games, CD jukeboxes, electronic darts, pool tables, cranes, redemption equipment, plush and supplies, gaming equipment, coin counters/validators, cigarette vending equipment, kiddie rides and related products, accessories and services will be featured.

In addition to the all-encompassing exhibition, a full lineup of educational seminars, addressing a variety of technical and management topics pertinent to the coin-op industry will be held.

The San Antonio Convention Center is located on San Antonio's world famous River Walk, a renowned tourist attraction that reflects the rich and diverse history of the city.

Information will soon be mailed to prospective exhibitors. This coming Spring, attendee registration, housing and program information will be mailed to the trade.

Tami Norbert-Paulsen is chairperson of the Expo '94 planning committee. Chairing the various sub-committees are: Arnie Aronovitz of Apple Vending in Philadelphia—Awards; Alan Deutschmann of A.L.D. Services in St. Charles, MO—Banquet Seating; William Stone of Stone Amusement in Tullahoma, TN—Educational Seminars; Doug Gapter of Gapter Amusement in Cheyenne, WY—Exhibits; Gene Winstead of American Amusement Arcades in Minneapolis—Hesch Scholarship Foundation Promotion; Jim Reed of Patton Vending in Modesto, CA—Registration; and R.A. Green III of Rosemary Coin Machines in Myrtle Beach, SC—Stage Show.

New York To Host Virtual Reality Forum

CHICAGO—Virtual Reality Entertainment Forum '94 will take place April 5, 6 and 7 at the Grand Hyatt Hotel in New York City, with a format geared to the applications of virtual reality in entertainment, advertising and marketing. More than 50 speakers will be on hand to discuss the latest developments and applications for this growing technology.

In addition, over 25 hands-on exhibits will be featured, hosted by such firms as Virtual Images, Inc., Ascension Technology Corporation, In Video Systems, BioControl Systems, Inc., Virtus Corporation, among others, who will present their best and most innovative concepts. Video Entertainment Forum '94 is being produced by Sig-Advanced Applications, Inc. (publisher of Virtual Reality Systems magazine).

The cost for registration is $495 (prior to March 28, 1994) and $595 if you register after this date.

For further information contact Sig-Advanced Applications, Inc., 1562 First Ave., Suite 286, New York, NY 10028 or phone 212-717-1318. FAX number is 212-861-0588/89.
COIN MACHINES

SPECIAL BULLETIN! We have the following beautifully refinished games in stock at the lowest prices ever quoted. If interested, call us (Celia) immediately! ARK: Knuckle Bash; Tetris 19°; World Rally. CAPCOM: Quiz & Dragons 19°; Capt. Commando; Slam Master; Knight of the Round; SF II CE Turbo; Warrior of Fate. DYNAMO: New in-box cocktail cabinets (HS 6)—Call for price. IREM: In The Hunt. KONAMI: X-Men; Cowboys of Moo Mesa; Metamorphic Force. LEPRUNCH: Tumble Pop 19°; SEGA: Clutch Hitter 19°; G.P. Rider R/O; Time Traveler. STRATA: Hard Yard, the only football video game licensed by the NFL. Featuring all of the pro teams and at a special price that will enable game room operators to operate hard yardage the year round and make money. Call for price. STRATA: Time Killer. TAITO: Super Chase. PINBALLS: BALLY: Dr. Who; Creature/Black Lagoon. DATA EAST: Batman; Lethal Weapon 3; Rocky, Bullwinkle. PREMIER: Street Fighter II; Tee'd Off. WILLIAMS: The Getaway; White Water; Dracula; Fish Tales; Hot Shot. USED KITS: Aero Fighters $350; Final Star Force $395; Golden Axe II $495; High Impact $195; In The Hunt $695; Knights of the Round $195; Knuckle Bash $395; Knuckle Head $595; Off The Wall $195; Punisher $595; SF II $195; SF II CE Turbo $695; Shogun Warriors $95; Super High Impact $395; Total Carnage $150; Warriors of Fate $495; Zero Team $595. NEO GEO PAKS Slightly used (cartridges): $10 each; Ninja Combat; Alpha Mission. $25 each: World Heroes. $75 each: 3 Count Bout; Fatal Fury II. $150 each: World Heroes II. $250 each: Fatal Fury Special. $315 each: Samurai Showdown. For all your parts needs, old and used PC boards—call Darren, Parts Dept. Call Celia for Games and Kits. New Orleans Novelties Co., 3030 N. Aronault Rd., Metairie, LA 70002. Tel: 504/888-3500. Fax 504/888-3506.

PROMOTION

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

CHRISTIAN COUNTRY

W.C. TAYLOR JR.: Top 30 Cash Box Positive & Christian Country artist. Circuit Rider Records. Product available from New Day Christian Dist., Hendersonville, Tenn. For booking, etc. call (601) 226-7299 or P.O. Box 118, Grenada, MS 38901.

CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $80.00 to your present subscription price. Non-subs-critters: $260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $3.50 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

CLASSIFIED AD RATE

Count every word including all words in firm name. Numbers in address count as one word. Minimum as accepted $10.00 CASH or MONEY ORDER. CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with your order your classified ad will be held for following issue pending receipt of payment. NOTICE - Subscribers: add $80.00 to your present subscription price. Non-subs-critters: $260.00 per year. You are entitled to a classified ad of 40 words in each week's issue for a period of one full year. You are allowed to change your classified ad once a month. All words over 40 will be billed at a rate of $3.50 per word. Please count words carefully. Be sure your Classified Ad is sent to reach the Los Angeles publication office, 6464 Sunset Blvd., Los Angeles, CA 90028 by Tuesday, 12 noon, of preceding week to appear in the following week's issue.

SUBSCRIPTION ORDER:

PLEASE ENTER MY CASH BOX SUBSCRIPTION:

NAME
COMPANY
ADDRESS
CITY
STATE/PROVINCE/COUNTRY
ZIP
NATURE OF BUSINESS
PAYMENT ENCLOSED
SIGNATURE
DATE
SUBSCRIBE NOW!
$180.00 per year (U.S.A., Canada & Mexico)
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Enclose payment and mail to
CASH BOX—Subscription Department
6464 Sunset Blvd., Suite 605
Hollywood, CA 90028

CCMA Membership Application

Types of CCMA Membership:

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

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

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

For Professional Memberships, please choose:

Agent and Manager
Artist and Composer
Association
Print Media and Education
Record Companies, Music Publishers, and Merchandisers
Talent Buyers
Broadcast Media

Please briefly describe your activities concerning Christian country music.

DATA • D-1001

Phone

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

MEMBERSHIP CATEGORIES

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